Fresh Thoughts on Mapping and GIS: Cleanliness, Temporality and Sustainment

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Fresh Thoughts on Mapping and *GIS*
Cleanliness, Temporality and Sustainment

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Dr Susan C. Stewart is a Senior Lecturer in Design at the University of Technology Sydney. Her research and teaching span diverse areas of spatial and interdisciplinary design. Susan has a strong interest in design for sustainment, and sees designed things as (often wayward and unpredictable) participants in human worlds. Her current work mobilises post-humanist philosophies to describe contexts for design, and to explore motivations for and barriers to change.

This paper locates geographic mapping, and the tools, terms and properties that articulate maps, within an array of practices that participate in the spatio-temporal dispositions of modernity. It argues that the claim currently being made for *GIS*-generated geographic maps, that they can play a significant role in addressing unsustainable practices, needs to be critically interrogated, given the resonance of mapping with cultural projects that tend to fuel unsustainable behaviours. Specifically, this paper points to a resonance between the production of maps, and the production of 'the fresh'. An unpacking of the cultural dispositions that inform both mapping and the fresh allows a rich picture of their pleasures and dangers to come to view.

Freshness, whether understood as the effect of cleanliness, or as the temporality of youth and promise, is an addiction of the modern and a spur to unsustainable consumption. Insofar as mapping participates in unsustainable dispositions of the fresh, the analogy between these two practices conveys a warning. However the terms that underpin both mapping and the fresh also

support situated sense-making and an attention to thresholds, both of which are necessary to sustainment. Ultimately the argument of the paper supports the suggestion that *GIS*-generated maps may play a role in addressing unsustainable behaviours, but highlights the need for care in the production of such maps. The closing sections of the paper suggest ways in which *GIS* technology might be creatively and poetically engaged in the production of maps that will help us negotiate more sustainable relations within our world.

Over the past half century, in the wake of the exploratory and critical mapping projects of the Situationists, approaches to mapping have multiplied, building a poetic repertoire of experimental strategies and aesthetics quite other than those of the scientific geographic mapping tradition.[1] However, at the same time, geographic mapping has gained new impetus through harnessing the computational power of Geographic Information System (GIS) and Global Positioning System (GPS) software.

Geographic map-making, with its claim to representation of objective and accurate spatial relations, understands space through three operatives: the boundary, the attribute and the locative matrix. Within this tradition, boundaries mark the limits of particular zones of sovereignty and responsibility, while attributes are properties worth accounting for. The locative matrix establishes 'objective' and verifiable spatial relations between the mapped entities. Together, boundaries, attributes and locative matrix provide a system enabling the navigation, regulation, negotiation and exchange of spatial entities. Thus geographic mapping is an essential tool of taxation, law and the property market, enabling flows of bodies, goods and capital. Such maps have long been a tool of empire and of appropriation, over-writing the spatial practices of pre-colonial dwellers of non- or other-mapping cultures. These relationships have been explored and deconstructed within postmodern cartographic commentaries.[2]

Despite these critiques, the geographic map remains an essential technology of contemporary globalised culture. The calculative power of digital *GIS* technologies has reinforced the rhetorical weight of these maps, and added impetus to the proliferation of mapping in contexts of calculative decision-making.

One claim that is now being widely made for *GIS* technology, is its potential agency in addressing issues of environmental unsustainability.[3] While not wishing to deter those who seek to deploy the rhetorical agency, as well as the calculative power, of these maps to inform regulation of unsustainable practices, this paper seeks to both challenge and enrich the debate by drawing attention to the resonance between mapping and other distinctive practices within cultural modernity, specifically those associated with achieving and maintaining 'the fresh'.

The compound term 'the fresh', as used in this paper, refers simultaneously to those things we experience *as* fresh, and to that

experience; that is, to the specific, embodied pleasures generated through encounters with that which is fresh. An analogy between the production of maps and the production of the fresh, it is argued, sets into play a chain of associations and brings some of the limitations of current mapping practices into view.

If resonance between geographic mapping and our pursuit of the fresh seems, at first blush, to be unlikely, a second glance reveals important areas of commonality. Insofar as the fresh is associated with cleanliness it, like mapping, depends upon: perception of the world as populated by bounded bodies; upon the possibility of flow across boundaries; and upon ideas of regulation, control and sovereignty. Insofar as the fresh evokes a particular temporality (catching at the first moment of blossoming potential), our desire to capture and retain this moment, our desire that our bodies, our houses, our attitudes, ideas and experiences should be ever-fresh, can be likened to the freeze-frame temporal arrest of geographic relations within scientific mapping.

These two points of analogy, then, allow for a play of ideas across and between two different sets of productive practice: the production of geographic maps and the production of the fresh. Although the links between these two sets of practice are pointed to in play, they are of some consequence; for they describe significant dispositions within the modern, many of which have intensified within our postmodern world. Further, reflection on these shared dispositions shows them to be implicated in our addiction to unsustainable behaviours. If the unsustainability of our pursuit of the fresh is relatively easy to display, the implications of this connection have not been sufficiently explored in relation to mapping. Bringing the two together provides a prompt for such exploration.

A further advantage of thinking the fresh in conjunction with mapping, arises from the particular richness of the fresh in relation to both spatial and temporal dispositions. While the fresh, thought in terms of the clean, easily invokes the spatial, the fresh, thought of as the promising, the new, or the not-yet-sullied, is primarily temporal. The slippage in priority between spatial and temporal that is encouraged by engagement with the fresh is useful when brought to mapping. Geographic mapping is most evidently concerned with the spatial, however its temporal dimension is equally important and arguably more complex. To help bridge the gap between temporalities of the fresh and those of mapping, a third term is introduced; that of narrative.

The introduction of narrative is important for the assistance it provides in teasing out the different possible temporalities of both the fresh and of mapping. I draw upon Walter Benjamin's distinctions between different narrative forms – storytelling, the novel and news – in order to tease out the implications of these different temporalities for questions concerning sustainability.

Thus the argument of the paper is built in three steps: first, a rich description of geographic mapping is constructed through a focus on its points of resonance with the fresh; second, possibilities for different temporalities of the fresh and of mapping are unpacked by reference to the different narrative forms of storytelling, the novel and news; and finally, the implications for sustainability, of these different temporalities, are drawn out. Here, again, a play between the fresh and mapping is of use, as the temporality of sustainable behavior is translated back into a spatial practice.

The argument begins with an account of mapping.

Mapping: Zones of Sovereignty

The boundaries drawn on geographic maps are not intended as markers of liminal spaces, of interest in themselves. They are conceived primarily as markers of limits, abstract and without dimension. It may be that the apparent simplicity of a line on a map is denied by experience. The roles played by such points of transition are profound and multi-layered; threshold, wall; space of contestation, of negotiation or of sharing. However, the technology of mapping backgrounds these experiential realms, instead highlighting the distribution of territorial authority and responsibility.

Boundaries on maps are political, marking the legal limits of different regimes of governance and authority, or different sites for accounting and management, within which are variously overlaid and nested: zones of local administration; networks of service distribution; and individual property parcels. The culture of map-making understands the zones established by these boundaries as regulated by a hierarchy of sovereign bodies; from national government to property owner. By giving legal definition to the extent of sovereignty of each political player, their place within the hierarchy and their relations (physical and structural) to other players, maps play an important role in holding in place this particular view of the world; that is, a view of the world *as* the realm of regulated and regulatory sovereign bodies. This view was and is constitutive of Enlightenment culture, of modernity, and of contemporary, globalised capitalism.

The Priority of Flow

The view of the world that generated the map, with its emphasis upon sovereignty and attributes, was a view concerned with flows. The earliest proto-geographic mapping project, the Doomsday Book, generated in the wake of the 11th century conquest of England by the Normans, was conceived as a means of establishing a new regulatory and taxation regime within the conquered realm. Thus this mapping enabled a flow of money into government coffers, based on the value of attributes accounted as property of each subject of the realm.

If the beginnings of geographic map-making were built around an assumed priority of regulated entities, accountable attributes, and the desirability of ensuring a flow of goods and capital between entities (initially from subject to sovereign), it is notable the extent to which this particular abstraction of human concerns and of spatial experience has driven the transformation of the post-Enlightenment world.

The technologies of modernity have been technologies of production and of flow; that is, the prevailing pre-occupation of technological modernity has been the production of that which *can* flow and of the means for it *to* flow. Transportation technologies enabling the movement of vehicular, ocean-going or air traffic; engineering technologies (civil, electrical, digital), that enable flows of services; water, gas, electricity, information and entertainment; these are technologies of vessel, conduit, medium, and distribution. Complimentary to these flows of goods and services are flows of capital, regulated by banking and market.

A momentous shift in consciousness, as people began to understand themselves not simply as generators and recipients of flows, but as the material of flows, consolidated in the early decades of the 20th century. Janin Hadlaw has identified this moment with Harry Beck's production of the London Underground Map in 1931, in which she sees "a new representation of space that . . . somehow captured or 'discovered' within its logic of visualisation a reality that already had been produced."[4] The London Underground Map is a map of flows. All other qualities of geographic space are eliminated – only flow, and points of access to, and departure from, the flow remain.

Beck's map eschews the conventions of geographic mapping. It does not map bounded entities, nor does it reference its image to a locational matrix. The relationships it depicts are sequential and connective, rather than territorial. Bodies, in this case mobile and animate, are implied rather than explicitly depicted on the map. However the assumptions of geographic mapping; the assumption that bodies retain their sovereign integrity as they engage with and move through regulated systems, are implicit in this map and in the culture that can read such a map.

Flow is the flip side of the capitalist conception of the world as constituted of properties. Together, property and flow underpin the capitalist system of economic distribution. If Beck's map gives expression to a shift in spatial experience within the industrialised world, the seismic shift recorded by this map is in the location of human experience and identity within flow, rather than in the territorial delineations of place-based property.

The Fresh: Control, Certainty and Surveillance

If Harry Beck's London Underground Map marked the moment when the experience of flow, not only of attributes and properties but of bodies themselves began to dominate everyday experience, then it is significant that the production of this map came at a time

marked by cultural obsession with the fresh, and with technologies that could deliver the fresh; with plumbing, bathrooms and flowing water; with openable windows and flows of fresh air. Flow delivers freshness to the spaces and surfaces that we are concerned with, and carries away the un-fresh; the stale, the soiled and the used. Freshness depends upon flow.

The emergence and growing momentum of a preference for cleanliness and a concern with hygiene, in the closing decades of the 19th century, has been well documented.[5] The conception of a clean environment, or a clean body, is dependent upon a schema within which the attributes of a regulated entity are classified as either 'in place' or 'out of place'. Dirt, as Mary Douglas has argued, is that which is 'out of place'.[6] A conception of place, of bounded location, is thus as essential to cleanliness as it is to maps. Sovereignty, exercised in relation to one's properties, one's body and bounded territory, is expressed through a disciplining of surfaces, through rigorous maintenance of boundaries, through an expulsion of that which soils or sullies. Within western modernity the ongoing maintenance of one's body and one's property, such that nothing is out of place, provides many who would otherwise feel powerless with a pleasurable sense of control. If maps delineate the limits of geographic sovereignty, it is through cleanliness that territorial control is demonstrated and consolidated. The fresh body with taut, well regulated boundaries, is imagined by the moderns as an ideal inhabitant of the new architecture; body and dwelling alike washed by fresh air, sunlight and plentiful, sparkling water.[7]

The visual rhetoric of the fresh is one of transparency, disclosure and control. Mark Wigley has pointed to the clean, white-painted surfaces of Le Corbusier's 'purist' houses, and of the architectural modernism of his contemporaries, as spaces of surveillance. He suggests that the white surface is a 'look', "both in the sense of the tabula rasa, with every excess cleared away, and in the sense of an active look, a surveillance device scanning the very spaces it has defined. . . The white wall is at once a camera and a monitor, a sensitive surface, a sensor."[8]

The surfaces through which modern bodies were projected were surfaces from which the inessential or inappropriate had been erased in order that the 'true' nature of the body might come, uninterrupted, to view. These clean, uncluttered surfaces were a companion to the penetrating, analytic eye; disclosing selective truth with convincing clarity.

In fact, the demand that surfaces should not cloak but, rather, should reveal the essence of bodies, is central to the ethical underpinning of Enlightenment thought. This ethics, which informs modern scientific thinking, separates 'is' from 'ought'; facts from values.[9] According to this way of thinking, the honest disclosure of what 'is' should enable reasoning agents to make decisions about what 'ought' to be done.

Technologies that deliver clarity have been essential to the modern conception of individual responsibility. Clarity in representation, it was believed, would usher in a new breed; the confident modern, sure of their ground, clearly grasping all that was necessary for informed choice. Thus the fresh, clean surface that reveals 'all that is essential', gives acute pleasure in its promise of clarity; a pleasure that signifies not just an aesthetic preference, but also a deeply inscribed cultural recognition of strategic elimination as a means of establishing control, enabling certainty and informing agency.

The geographic map parallels other modern surfaces in its reductive aesthetic and its concerns with analysis, disclosure and surveillance. Claims that the geographic map (rendered information-rich by *GIS* technologies) can help us to manage the environmental consequences of our practices, spring from our lingering commitment to, and faith in, a distinction between the rational agent (who is also an ethical body and bearer of values) and the world within which this agent acts; that is, the agent is understood as ethical, while the world is grasped as fact. The world 'is'; the agent 'ought'. A mapping of the world as fact, it is believed, should inform the rational action of those who act within that world. Thus the geographic map assumes, for the modern, a role in framing ethical action.

The Economy of the Fresh

Freshness has currency.

Ellen Lupton has argued that cleanliness, or 'the aesthetics of elimination', is the dialectical other of consumption.[10] Like cleanliness, consumption is dependent upon flows. Equally it is dependent upon a distinction between what is desirable and what is not. While cleanliness focuses on the expulsion of waste, of anything that might contaminate the purity of body, surface or environment, consumption is oriented to the acquisition of what is desired. Flows ensure the ongoing replenishment and renewal of the desirable, as well as the removal of the discarded, unwanted and out-of-place.

If cleanliness is the other of consumption, the fresh is the point at which they meet. The dynamic refreshment of bodies and properties through repeated elimination and fresh purchase, continually re-endows them with the character of being promising. We are addicted to promise, and negligent of fruition. The freshness of promise is experienced with intense pleasure. Desire for the fresh is both an impetus to consumption, and the *telos* of our cleaning.

Lupton's argument highlights the aesthetic dimension of the dynamic set into play by the dual drives of cleanliness and consumption. The experiential pleasure of the fresh has a visual dimension in clean surfaces, flowing lines, uncluttered compositions. It is sensually associated with the crisp; and in this is foreshadowed

its specific temporality. For moderns, the temporality of the fresh is that of the 'now'. It has no past, and invites immediate consumption. It signals the arrest of time in an endless repetition of youth.

An economy based on the currency of the fresh, is unsustainable.

Time and the Map

The geographic map, which depends upon a neutral, universal and objective disposition of space, equally assumes the neutrality of time. Modern time, conceived as a continuous, undifferentiated medium within which "causalities unfold, entities subsist, and our faculties are rationalised," is a cultural construct that came into being alongside objective, perspectival space during the European Renaissance, and which has been naturalised within the cultural experience of the modern.[11]

As Adams has argued, the modern construction of a neutral temporal continuum as a series of moments of equal dimension within which our histories unfold, leads to prioritisation of 'the now' within scientific representation. Science depends upon objectivity, and thus upon objects; that is, *facts*. Adams notes that "facts can be facts, only after they have been de-temporalised, that is, abstracted from the ongoing temporality of being-becoming. . . [O]bject-thinking allows 'observers' to see only time slices, that is, facts as freeze-frames, moments frozen in time and space."[12]

Geographic maps, with their freeze-frame representation of the spatial disposition of a particular 'now', organise perception of past and future as alternatives to the mapped 'now'. Thus, historical maps represent previous dispositions of space, enabling a comparison of those nows with the current now, and inspiring narrative reconstructions of the processes that might account for the differences between the mapped moments.

Similarly, future nows are imagined as alternative possibilities that can be projected from a mapping of what is current. For example, a *GIS* map displaying rates of electricity consumption per head across different regions, read against a mapping of land-use or building type across those same regions, might lead policy-makers to posit relationships between particular kinds of development and rates of consumption. A narrative envisaging the attainment of greater energy efficiency across these regions through regulation of development, could inform the development of policy tools for that purpose. Those who propose *GIS* technologies as an instrument in the pursuit of environmental sustainability are envisaging policy as informed in this way; that is, by the generation of particular narratives spanning the difference between a mapped 'now' and more desirable alternative futures.

Narrative, Novel and News

Geographic mapping generates formal knowledge. The twofold movement of time as a homogeneous continuum and time as

a series of 'nows' is characteristic of such knowledge. Formal knowledge is knowledge that can be grasped as some 'thing' in particular. It has currency because its bounded, unitary nature allows it to be mobilised and communicated.

Two modern narrative forms, that of 'the novel', and that of 'the news', are named for the temporality of formal knowing; the temporality that they participate in and invoke. Both novel and news are 'fresh'. While the novel, with its poetic structure of beginning-middle-end, is the emergent narrative form of modernity, the faster pace and fragmented nature of the postmodern is best captured in the information space of 'the news'.

Scott Lash distinguishes the time of the novel from the time of the news by reference to two essays by Walter Benjamin, *The Storyteller* and *The Work of Art in the Age of Mechanical Reproduction*. The 'news' belongs to the latter. Its temporality is that of the assembly line; it is experienced as "a succession of jolts as 'nows'."[13] This, Lash argues, is not a temporality of difference, but of *indifference*. "The indifference of global information culture . . . involves the explosion of the *aporia*: the disintegration of both time and value into the immanent and planar space of speed. A space from which it seems there is no way out, no time out."[14]

The indifference that belongs to the time of speed, of information culture and of news is contrasted, by Lash, with the ambivalence, undecidability and *aporia* of the novel.[15] This ambivalence of the novel establishes a space of difference, set into play by a closure of that which cannot be closed; by the representation of a unity of life that is, as yet, beyond the experience of either novelist or reader.[16]

The temporalities that the analytic maps generated by *GIS* technologies participate in and contribute to, depend upon the shifting contexts of their production and reception. The *aporias* of the novel are invoked wherever there is a consciousness of the selective, partial and political nature of the process that has brought the map into being. The indifference of 'news' reigns where the map is seized upon as a counter within a strategic game; as an instrument of calculation and persuasion.

There are also, however, other kinds of maps. These other maps belong not to formal, but to informal knowing, and so invoke different temporalities and different experiential frameworks. An understanding of such maps can be approached through engagement with a different narrative form, and a different experience of the fresh.

Stories

Informal knowing is unsuited to the unified presentation of the novel, or the declarative fragmentation of news. Rather, it remains largely unarticulated, and is transmitted locally and informally through repetition, care and an attentiveness to what matters within the

context of a particular practice tradition. The art of a storyteller, according to Benjamin, lies in an ability to give voice to the wisdom that has accumulated within such a tradition.[17] The temporality of the story differs from that of the news or the novel in that the story is inseparable from the working rhythms and shared understandings of an ongoing practice.

Unlike the novelist, Benjamin's storyteller is embedded within a tradition of craft production. If the novelist is an artist, the storyteller, by contrast, is likened to the medieval artisan or travelling journeyman. Both the teller of the tale and the tale itself are embedded within the web of tradition.[18]

Like Benjamin, Deleuze and Guattari use the artisan as a figure with which to oppose the structuring, stratifying activities that have been privileged within modernity. The artisan represents understanding that is situated, contextual and contingent, as opposed to that which seeks to stabilise and rule.[19]

As the lens with which we view maps is shifted from that of the novelist or journalist to that of the storyteller/artisan, the practices and components that inform maps take on different hues. The marking out of bounded and sovereign territories that guides the practice of geographic map-makers, is transformed into an attentiveness to the connections and thresholds of networks and assemblages by a map-maker who is situated within, and attentive to, the stories that animate a particular field. The flows that are supported and acknowledged by the map are no longer primarily those which facilitate the servicing of relationships between hierarchically ordered entities and practices. Those flows, still significant, are delineated as binding ties within striated assemblages and spaces. However other flows, emanating from the struggles and potentialities at the thresholds of practices, are attended to by the situated map-maker. Finally, the fresh takes on a different meaning. Rather than signifying the purification of a space, its reduction to that which is desired and open to surveillance, the fresh appears as a rhythmic renewal (or reconstrual) of a relationship to place; whether that be geographic, political or symbolic.

GIS Mapping, Boundaries and the Fostering of Sustainable Behaviour

Boundaries, which play such an important role in both mapping and cleaning practices; that both articulate the world, and make it possible for us to be articulate; have also fostered a tendency to interpret the world in terms of dualisms. Things are seen as lying on either one side of a divide, or on the other. Thus knowledge is represented as formal or informal; understanding is described as objective or situated; time as neutral and universal, or as experienced within a flow of embodied engagement. Such dualisms have populated the arguments of this paper, just as boundaries have populated our maps, have defined our territories and our

bodies, and have marked the limits to our zones of sovereignty and control.

Boundaries, both conceptual and material, are central to our negotiation of the world. They can be encountered as formal abstractions, but are also deeply constitutive of embodied experience and are a focus of many of our most complex, subtle and satisfying practices. A reading of the world that both attends to and occupies boundaries, is more likely, I would argue, to foster sustainable behaviours than one that backgrounds them. Boundaries introduce measure, and so enable the proportionate. Boundaries represent limits, and draw attention to the existence of difference. As liminal spaces, they negotiate relationships and transitions. In all of these roles, boundaries recall our attention to the world, foster judgment and suggest care.

The boundaries that populate and articulate *GIS* maps, however, are not often of this kind. Census collection districts, local government areas and other units of statistical collection that provide rich sources of data for *GIS* mapping, represent practical or legal abstractions that are often remote from the everyday experiences of those who are mapped. The technical determination of such boundaries, and their often-incidental character, can equally characterise the non-spatial boundaries that underpin communication through these maps. These latter (non-spatial boundaries) mark the limits, or transition points, of the categories being mapped. For example, if the map displays relative population density across different local government areas, a particular colour on the map may represent population densities of 0–20 people per hectare, another colour may represent 20–100 people per hectare, and another densities of 100–1000 people per hectare. The boundaries selected by the mapmaker; the specific densities at which green is replaced by yellow, or yellow by red, may or may not be meaningful to those who live within the mapped areas; may or may not map onto lived experience. Decision-making around where boundaries will fall, what differences and distinctions will be allowed to come to view and what will not, may be remote from the real concerns of those who are mapped. Equally, the institutional and strategic narratives that are generated around these mappings may be alien or hostile to the understanding and interests of those who are mapped. A disjunct between mapped and mapping is not a necessary effect of *GIS* processes, however the technology and the available datasets can easily lend themselves to such an outcome.

GIS-generated maps represent a powerful tool for communicating rich collections of geographically located data. They are also enormously flexible in the kinds of data that they can incorporate, in the ways in which this data can appear, and in what it can communicate. If these maps are to become useful collaborators in our endeavor to combat unsustainable

practices, we may need to engage more imaginatively with their possibilities. For example, the *GIS*-generated map can incorporate the *temporality* of what is mapped in more complex ways than can conventional geographic maps. The data sets can include rates of change, and thus can provide a mapping not just of the promising, but also of relative fruition, and of the fertility that springs from decay. Of equal interest might be the exploratory incorporation of more qualitative datasets. Maps used collaboratively at local levels, rather than remotely by managers and administrators, might be actively incorporated into self-regulatory practices, just as technologies of cleanliness were, a century ago.

In our contemporary globalised world, the hectic acceleration of consumption, fuelled by the desiring, disciplinary and accounting regimes of capitalist orders and hierarchies, currently threatens to swallow up and overwhelm any possibility for environmental sustainment.[20] An addiction to the fresh and the promising, and carelessness concerning that which lies beyond the bounds of immediate consciousness, has fostered blindness to the connectedness of past, present and future; of human and non-human; of action and consequence. All sense of proportion, all sense of the pleasures to be realised in and through the proportionate, has been banished from our strivings. The life that is defined and enabled through such systems may well have an early terminus if we persist in blindness to the thresholds we approach.

The playful drawing of mapping into analogous relations with the production of the fresh within this paper, has situated the conventions of geographic mapping within a broader arena of inherited and shared strategies for making sense of the world. It has brought to view the profound intertwining of sense-making and sensuous experience. If *GIS* enabled mapping is to play a role in addressing unsustainable behaviours, the mapping practices that employ these software systems must be boundary-riders, must sit within and across the boundaries that have divided the recurrent terms of this paper; formal, informal; detached, situated; concerned with place and with flow. An imaginative engagement with the possibilities of this technology, guarded by an alertness to the ease with which *pharmakon* may become poison, may help to realise the promise of this technology, turning it from an instrument of surveillance to a collaborator in self-regulation.

Conclusion

This paper has situated our mapping practices within a web of cultural assumptions, bodily dispositions, poetic practices and aesthetic pleasures. The technologies of geographic mapping, it has been argued, mobilise and reinforce the assumptions and the aesthetics of the modern. Within this aesthetic, bodies are understood as bounded, regulated and regulatory entities; open to surveillance; subject to and participating in ongoing flows. Within

this schema, the pleasures and disciplines of the aesthetics of the fresh' provide both *telos* and rigour; a stimulus equally for flows and for regulatory regimes.

These understandings and associations remain profoundly influential within everyday negotiation and experience of the world. The extent to which they continue to be constitutive of bodies and surfaces, of representational practices and practical striving; of pleasure and desire, discipline and disgust; is coherent with our contemporary recognition of bodies as situated, networked and contingent, and of our engagements with the world as interpretive and performative. In other words, these inherited schema continue to make sense to us simply because they are inherited; they belong to the sense-making traditions within which we find ourselves.

Within this conception of human experience, our strategies for generating formal knowledge, reasons and arguments can be seen as arising within and informing a particular stance; a particular positioning of ourselves in relation to our own knowing, and our ability to reason concerning action. From within this stance, poetic gestures generate representations that can guide us or blind us; that can be consumed as novel or news. Information-rich, *GIS*-generated geographic maps, thoughtfully conceived within this poetic, may indeed be useful guides in our desire to foster more sustainable ways of life. But *GIS* may also lend itself to other kinds of map-making, and these may prove even more promising, though currently further removed from positions of power. The temporality of an artisan-like production that is attentive to possibilities within everyday practices and traditions, and is capable of offering counsel,[21] offers a different approach to the pleasures of the fresh; one that more playfully engages with, activates and unpicks our notions of bounded sovereignty and control. Within exploratory and experimental map-makings new ways of envisaging relations within the world may unfold and, in doing so, may begin to reposition our practices and our pleasures.

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