



A rupture has occurred, between what maps indicate and the priorities, perceptions, preferences and histories of the communities which live in them. 'Ground Truthing' is a term given to a technological process for verifying practiced geography with satellite scans of the earth's surface. Where former cartography was a proposition in relation to one's own position, GT excavates the ridges of nationalism, without a rumble or a spill, shifting our lines of identity. There is perhaps no more truth in classical maps than in these images, and so 'Truthing' as a practical term gestures at the former aphorisms of man-made-maps as much as it does the superficial knowledge of photographs.

Among the chaos of parameters being drawn and re-drawn globally, a third topography has emerged - the graphic. The increased importance of visual tools for citizenship and developing participation in urban and environmental projects worldwide, has brought about the collapse of classical cartography. Now positioned in relation to the first 50 coffee shops, designers have created the image of the 'everyplace'.

An effort to get around the un-reconcilable diversity inherent to mapping, stakeholders create a graphic 'blind spot'. The un-evolved matter of a body not fully formed, with a characteristic absence of detail. Insinuating the unexplored or the yet developed, these reduced monochromatic illustrations are capable of selling the potential of 'everyplace' to everyone. Now a convention of depicted futures, their black lines are assuredly an aesthetic result rather than a national one.

In Fig. 1 we see repair as it would be carried out with fragile soil or limestone. The fix is impermanent and the combination responds materially like oil and water- rejecting and yet living with one-another in a manner only as beautiful as one's desire to see something whole.

Built right into and out of existing forms it becomes easy, if we can imagine stepping away from prejudice and fear, to see how all is as it always has been. And yet, the newest editions are where these universalities seem the most corrupted.

In Fig. 2 Re-using the same material, you can see how the former becomes the surface of the forthcoming. The propensity to wipe clean before restoring each section may be possible on a particular surface, as it is not possible on any map. A balance between past and present, ruin, restoration and reconstruction is made visible by only a few shades different, and a few overlapping lines.

★ In the search for a capital, a patchwork principle must be applied. To help visualize this, imagine sheets of tracing paper, each with a unique set of lines, floating over one another. Swinging back and forth, back and forth, the shadow they cast on the ground below becomes only a shifting black.