

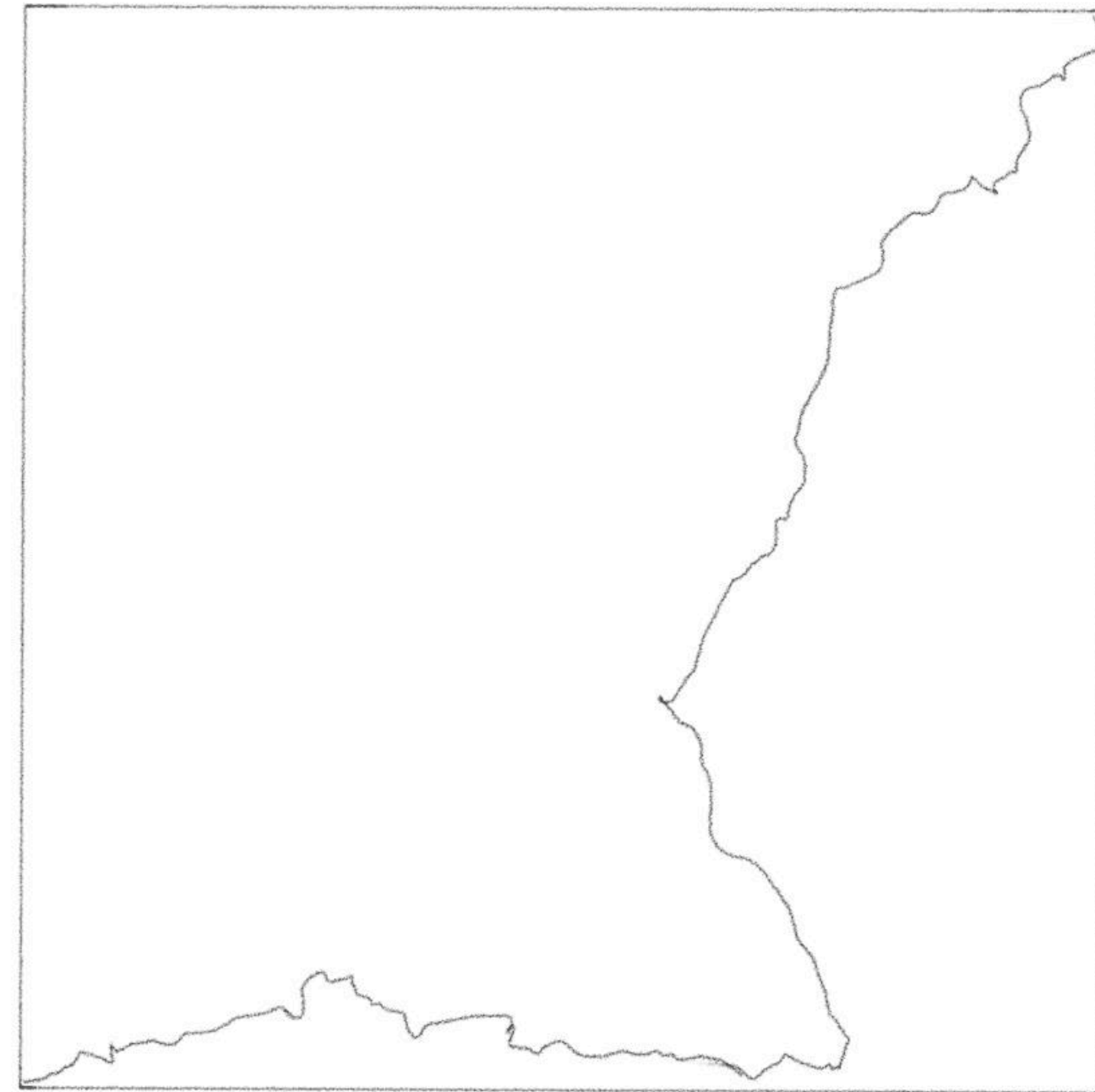
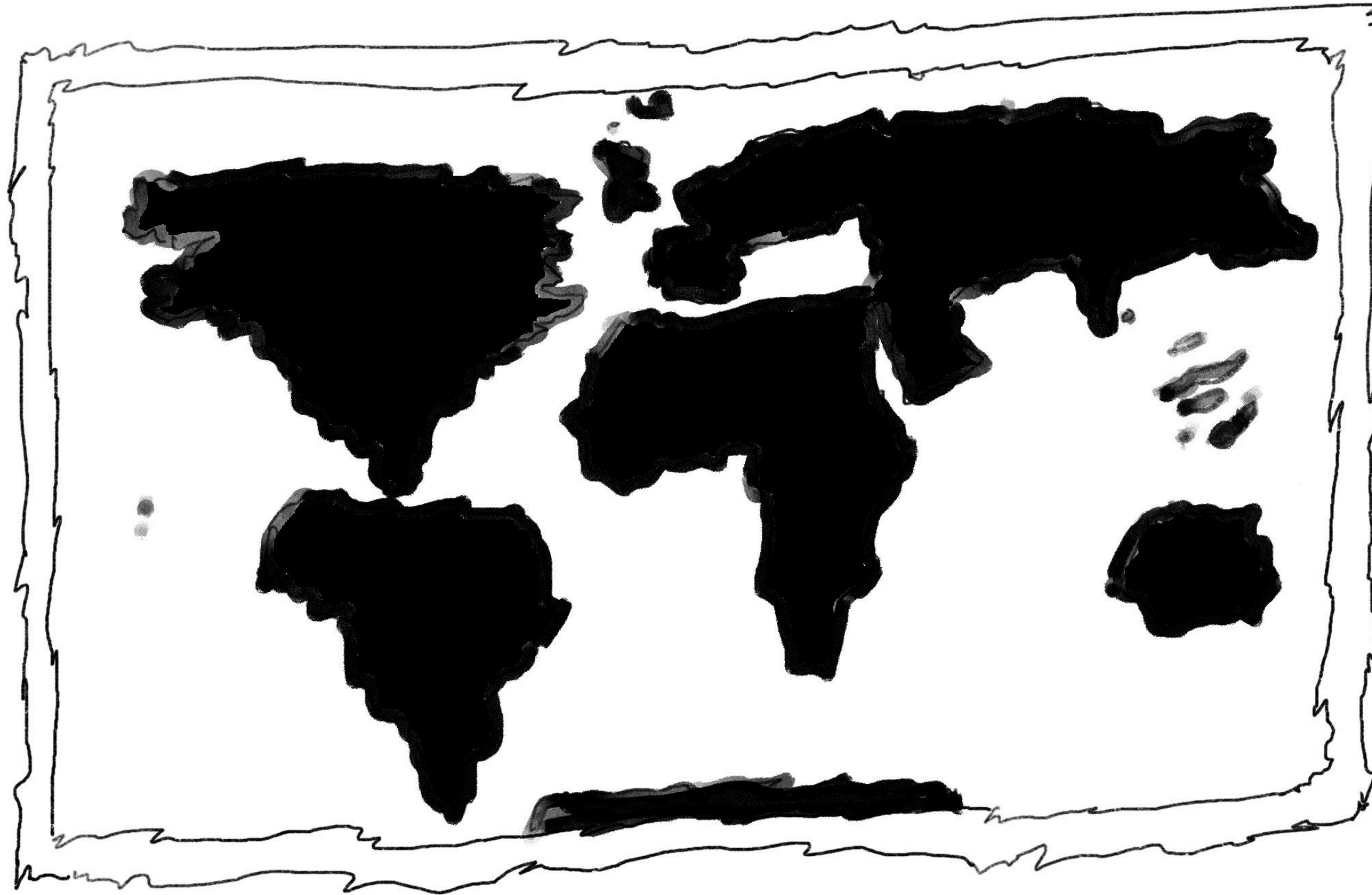
# **Unit 2 - Brief 2 / Week 1**

# **Positions Through Contextualising**

A New Map (نیا نقشه)

# Making

Through Iteration



# Intial References

## Annotated Bibliography - Reading List

BENEDICT ANDERSON

'Census, Map, Museum'

*Imagined Communities*

London: Verso

2006

pp. 163–185



[pdf](#)

### **1. Census, Map, Museum - Benedict Anderson**

In the chapter Census, Map, Museum from *Imagined Communities*, Benedict Anderson explores how colonial powers used tools like censuses, maps, and museums to categorize populations, define territorial boundaries, and construct national identities. He argues that these instruments were central to shaping the modern idea of the nation-state, embedding administrative control into the very imagination of communities. Through them, abstractions like "nation" and "people" became tangible realities.

RAYMOND QUENEAU

*Exercises in Style*

London: John Calder

[1947] 1998

pp. 9–16, 19–26



[pdf](#)

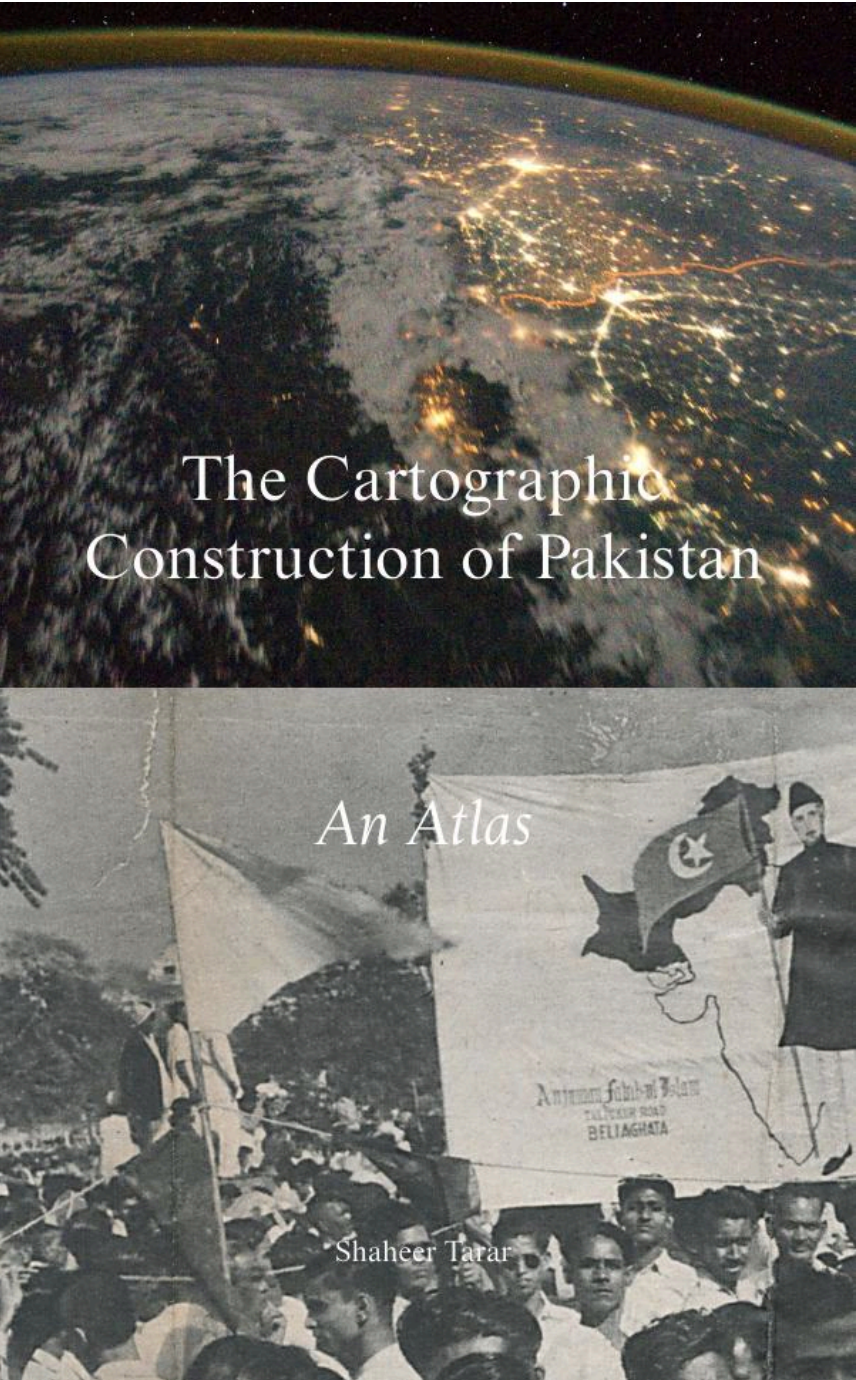
### **2. Exercises in Style**

*Exercises in Style* by Raymond Queneau is a playful, inventive book in which a simple, mundane story is retold in 99 different styles—ranging from metaphors and haiku to opera and slang. It explores the boundaries of language, structure, and literary form. A classic of experimental literature, it celebrates creativity through constraint.



# Intial References

## Annotated Bibliography - Outside the Reading List



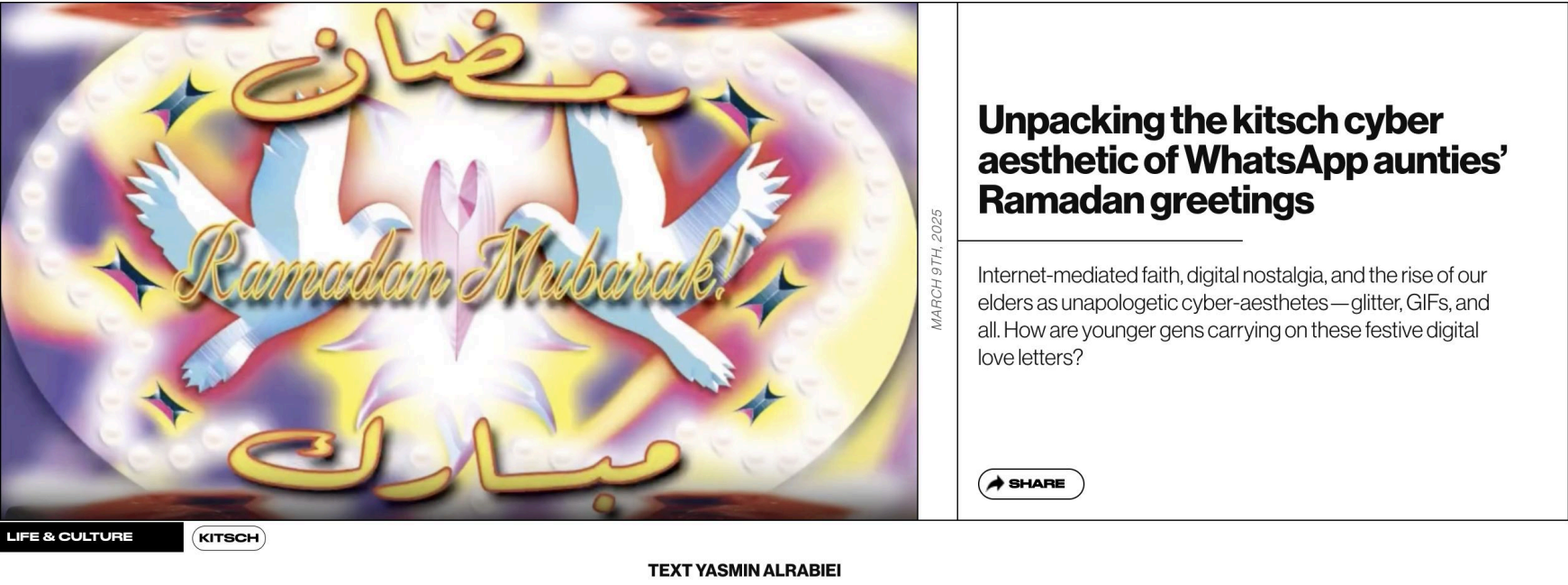
### 1. The Cartographic Construction of Pakistan - An Atlas

The Cartographic Construction of Pakistan by Shaheer Tarar is an atlas that examines how maps were instrumental in shaping the borders and national identities during the Partition of British India. Through archival research and critical cartography, the work highlights how territorial lines drawn hastily by colonial powers continue to impact South Asia today. It also explores how maps, often seen as neutral, were—and still are—powerful tools of politics and ideology.



### 2. Map: Exploring the World

This visually rich volume showcases over 300 maps spanning from ancient times to contemporary digital renderings. It highlights the diverse purposes of maps—navigation, political assertion, storytelling, and artistic expression. Curated by Phaidon Editors with an introduction by John Hessler, the book underscores the cultural and historical significance of cartography across civilizations



### 3. Unpacking the kitsch cyber aesthetic of WhatsApp aunties' Ramadan greetings

This Dazed article examines how the kitschy cyber-aesthetic of WhatsApp Ramadan greetings resists Western digital minimalism, preserving a culturally rooted, decolonial form of visual expression shaped by community and faith.



### 4. Islamic maximalism: Spirituality in design as a voice against the aesthetic design hegemony of minimalism

This article from Dazed explores how Islamic maximalism offers a spiritual and culturally rich alternative to the dominant minimalist design aesthetic, challenging Western-centric ideas of beauty and visual order.



# Enquiry

## Initial Questions

- Questioning my understanding the world, borders and my identity in contrast to them
  - What is my understanding of self in contrast to the maps that I grew up around and how they are a marker of my identity? I am trying to questioning the rigidity of borders while also exploring their role in a post colonial world.
  - Decolonisation - how maps can be a form of protest in a post colonial world?
  - The relationship of humor with the erasure of borders (metaphorically)
  - People - people connection in digital spaces and its relationship with borders
  - Humor as an anti-propaganda tool
  - Humor as a propaganda tool - portraying a softer image of yourself
  - Democratization of media and how it has influenced the idea of borders
- 
- My identity as an artist and how I situate myself in moments of conflict in a geopolitical landscape and how can I respond to situations like these



Broadly, I was exploring my **identity** as an individual with the **territorial border mappings** that we find on the modern map and how they have **shaped my perception** of the world that I live in.

# Enquiry

## **How maps can be reimagined as a decolonial tool through the lens of my Pakistani Identity?**

Keywords: Borders, Indigenous Practices, Reclamation, Reimagination



# Position

Updated

**I am interested in challenging dominant narratives, empowering marginalized voices, and using maps as a tool for real-world change.**

# Further Reference Gathering

## Research Paper

### Cartography, territory, property: postcolonial reflections on indigenous counter-mapping in Nicaragua and Belize

[Joel Wainwright](#) and [Joe Bryan](#) [View all authors and affiliations](#)

[Volume 16, Issue 2](#) | <https://doi.org/10.1177/1474474008101515>

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## 1. "Cartography, territory, property: postcolonial reflections on indigenous counter-mapping in Nicaragua and Belize" - Joel Wainwright and Joe Bryan

This paper critically examines indigenous counter-mapping projects in Nicaragua and Belize, focusing on how these maps are used to assert land rights and challenge colonial legacies. The authors argue that while these mapping efforts are creative and politically potent, they often remain constrained by the very concepts of "territory" and "property" that colonial powers imposed. This reflects a broader tension in decolonial practices: the tools used to resist colonialism are often shaped by colonial structures themselves.

# What is Counter-Mapping?

Counter-mapping is a term used to describe the process of creating alternative maps that challenge or subvert the dominant, often colonial, narratives of land, territory, and power. It is a form of resistance mapping that aims to reclaim space, assert indigenous or marginalized communities' rights, and contest historical injustices, such as colonialism or forced displacement.



# Further Reference Gathering

## Website



## 2. OpenStreetMap

OpenStreetMap (OSM) is a collaborative mapping platform that allows anyone to contribute and edit geographic data, making it an example of a counter-mapping tool. It provides a way for individuals, communities, and organizations to create and share maps based on their local knowledge, often bypassing the traditional top-down, state-controlled map-making processes.



# Further Reference Gathering

## Counter Mapping



- **Community-Driven:** Allows local communities to map regions based on firsthand knowledge, highlighting neglected or misrepresented features.
- **Decentralized & Open-Source:** Free and accessible for anyone to edit, challenging traditional top-down mapping processes controlled by governments or corporations.
- **Mapping for Social Causes:** Used in humanitarian efforts, environmental projects, and advocacy, reflecting local needs and realities over state-driven narratives.
- **Challenging Colonial Boundaries:** Provides an alternative to state-drawn borders, reflecting local histories and territorial claims, especially in post-colonial or contested regions like the Indo-Pak border.
- **Empowering Marginalized Communities:** Helps communities assert their space, map infrastructure, and advocate for resources and recognition.



# Further Reference Gathering

## Article

### The Work of Design in the Age of Cultural Simulation, or, Decoloniality as Empty Signifier in Design



Ahmed Ansari

Follow

12 min read · Jan 4, 2017



64



4



### 3. The Work of Design in the Age of Cultural Simulation, or, Decoloniality as Empty Signifier in Design - Ahmed Ansari

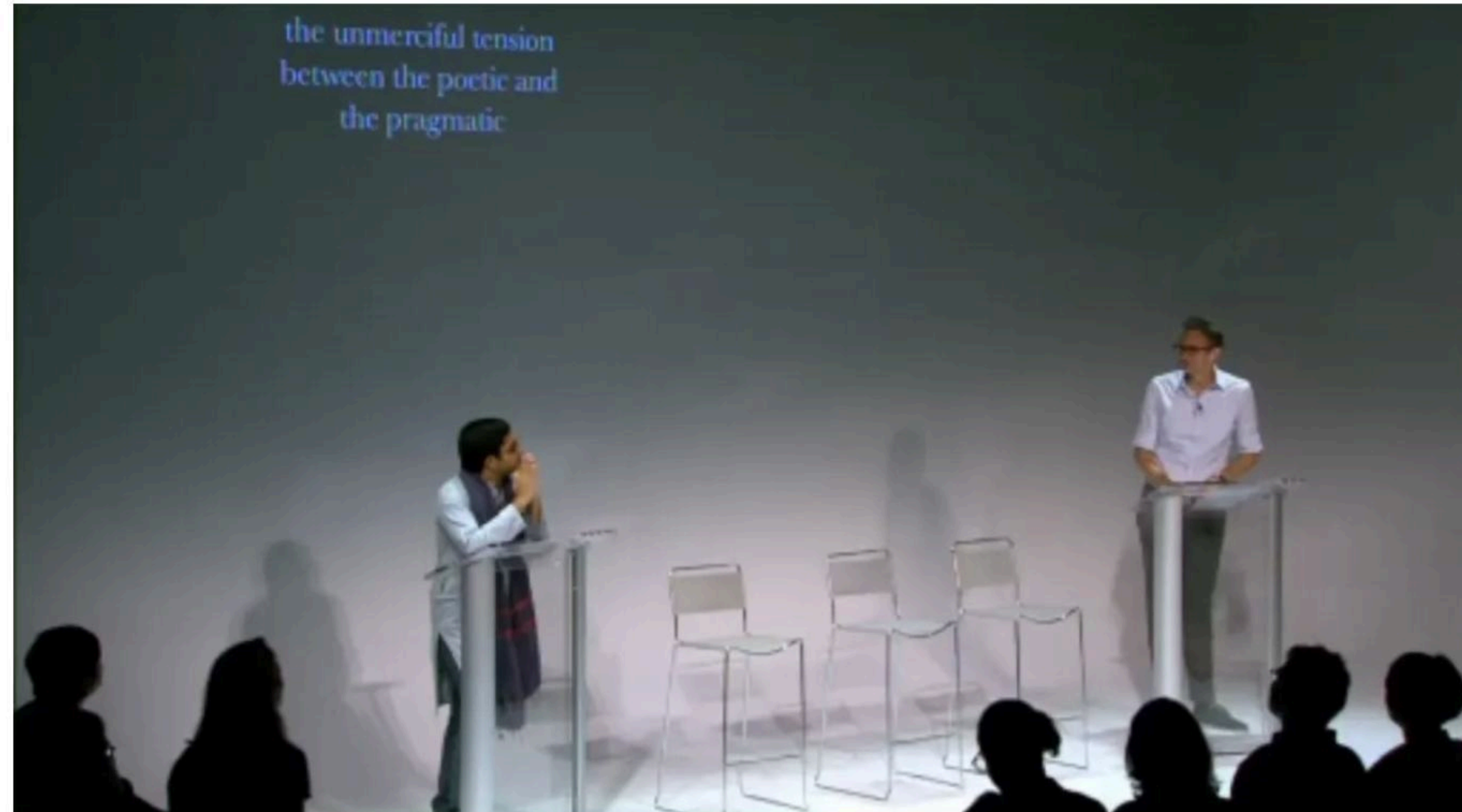
The article critiques superficial, symbolic approaches to decoloniality in design, arguing for deep, systemic change rather than token gestures or representation.

- **Highlights the risk of reducing decoloniality to mere symbols or inclusion without challenging underlying colonial systems.**
- **Emphasizes the need for design (including mapping) to address structural and ontological issues, not just aesthetics.**
- **Resonates with my aim to use counter-mapping as a tool for genuine decolonial resistance, not just visual diversity.**
- **Encourages critical reflection on how mapping practices can perpetuate or disrupt colonial narratives.**



# Further Reference Gathering

## Article



## The Politics of Critical Design: Jamer Hunt vs. Ahmed Ansari

Provocation: “Design must fulfill current human needs before imagining new futures.”



Ahmed Ansari

Follow

7 min read · Jul 29, 2015

### 3. The Politics of Critical Design: Jamer Hunt vs. Ahmed Ansari- Ahmed Ansari

Argues that design should prioritize addressing urgent, real-world needs—especially in the Global South—over speculative or abstract futures.

- **Stresses the importance of grounding design interventions in present, lived realities of marginalized communities.**
- **Critiques Western-centric, speculative design that overlooks the political and material struggles of postcolonial contexts.**
- **Supports my focus on mapping as a practical, political tool for empowerment and resistance.**
- **Reinforces the need for context-sensitive, socially engaged design in decolonial projects.**



# Further Reference Gathering

## Article / Making



### 3. An introduction to War Rugs

War rugs are a unique form of Afghan textile art that emerged during the Soviet-Afghan War in the 1980s. These rugs incorporate symbols of conflict, such as military vehicles, weapons, and maps, woven into traditional rug designs.

They serve as a powerful visual representation of war and resistance, transforming the art of rug-making into a form of storytelling and political commentary.

Traditionally woven by women, they can serve as powerful forms of counter-mapping. These rugs reflect the lived experiences and resistance of communities amidst conflict. The article highlights how these textiles document local histories and assert territorial identities, challenging colonial and state-imposed narratives.









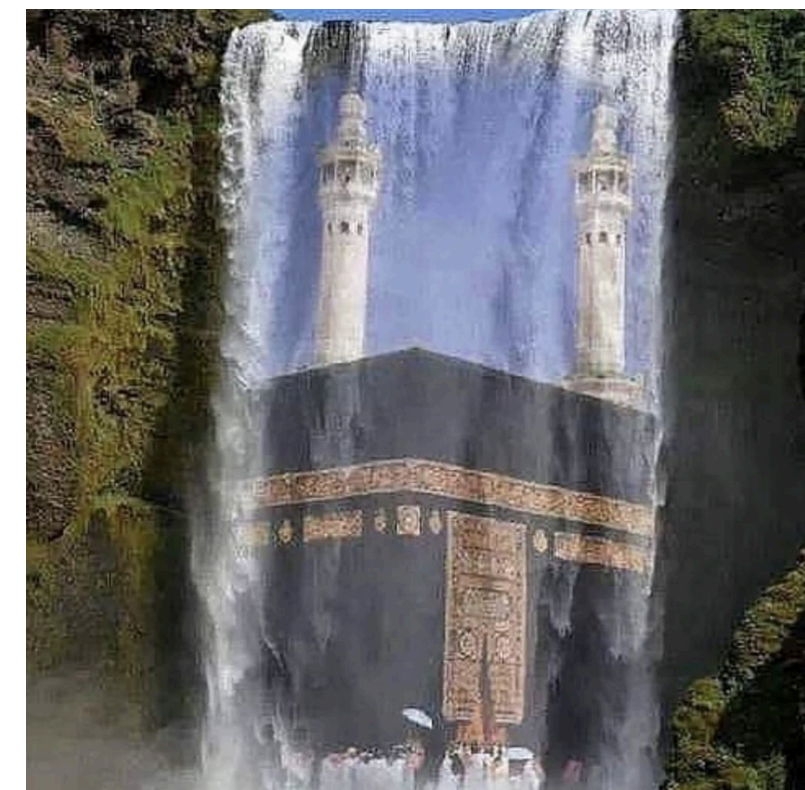




Alighiero e Boetti, Mappa del Mondo, 1988, embroidered tapestry



# Archive Building - Pakistani References





# Further Reference Gathering

## Article / Making

February 25, 2017

### Elderly graphics: so bad that they're good

by Sheung Yiu



"Share if you agree". Sheung Yiu, Still / Loud

#### 4. Elderly graphics: so bad that they're good

The article explores "elderly graphics" in Hong Kong—kitschy, outdated visuals shared by older generations on messaging apps. Though often seen as bad design, they are heartfelt expressions of care and cultural continuity.

A-HED

### The Internet Is Filling Up Because Indians Are Sending Millions of 'Good Morning!' Texts

The country, newly online, has become obsessed with sending cheery greetings from smartphones, causing head scratching in Silicon Valley

By Newley Purnell

Jan. 22, 2018 11:54 am ET



#### 5. The Internet Is Filling Up Because Indians Are Sending Millions of 'Good Morning!' Texts

The article described how millions of "good morning" images sent daily on WhatsApp in India caused many users' phones to run out of storage. To address this, Google developed an app that used AI to identify and help delete these images. The trend became a cultural phenomenon and a source of humor in India.



# Cross-Cultural Graphics

Article / Making





# Further Reference Gathering

## Website / Making



## 6. Wishgoodmorning.com

A website with a repository multiple libraries of kitschy good morning graphics available - for boss, for gf, for wife, for friends etc.



# Making

## Ornating the border



Fuck off War (L to R: Urdu, English, Hindi)



I h8 war



I h8 war



vry nic deer

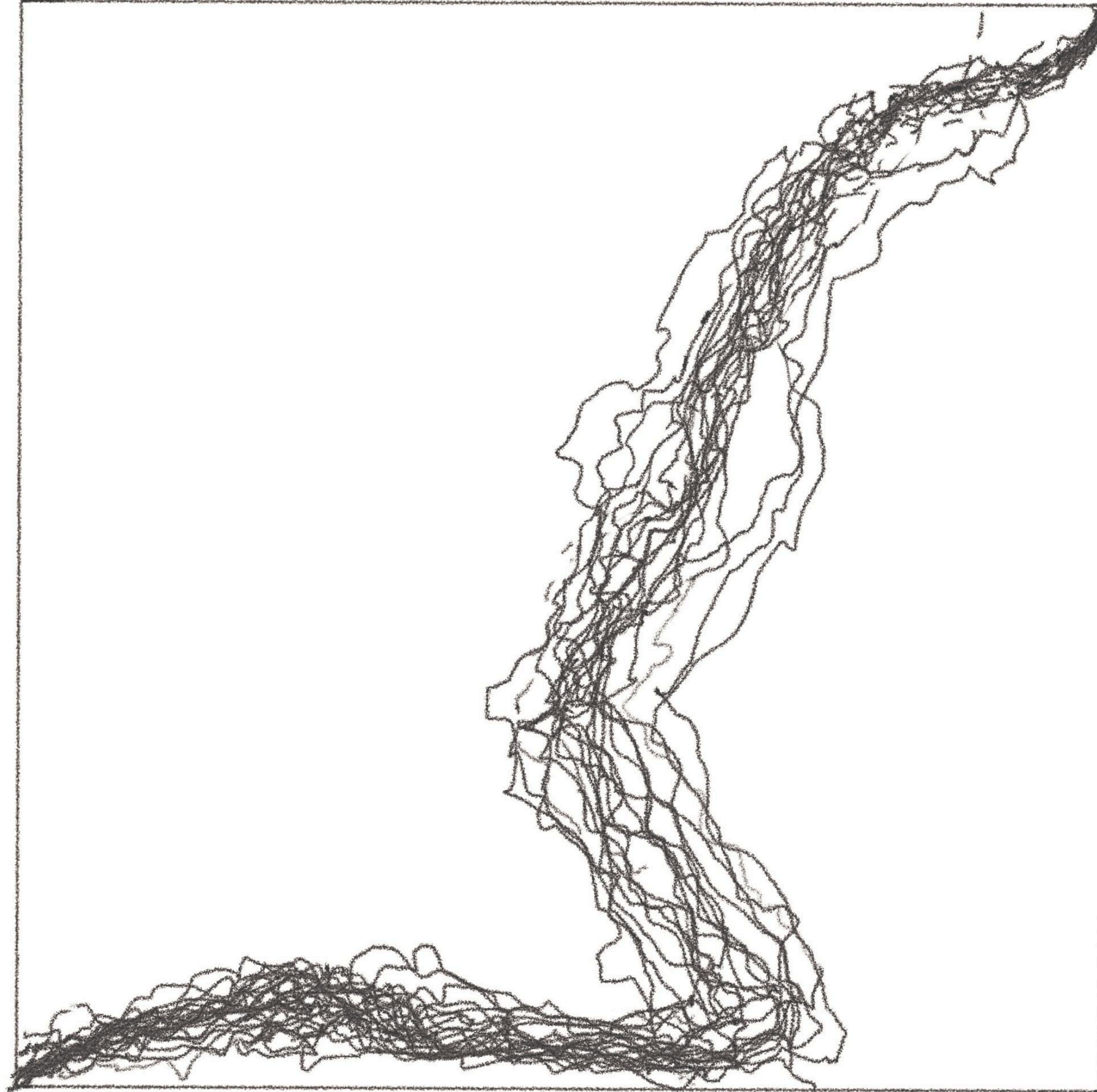


Water Wars  
"India please give me water, i have soap  
in my eyes"



War postponed due to bad weather  
"Who even has a war in this terrible  
summer?"

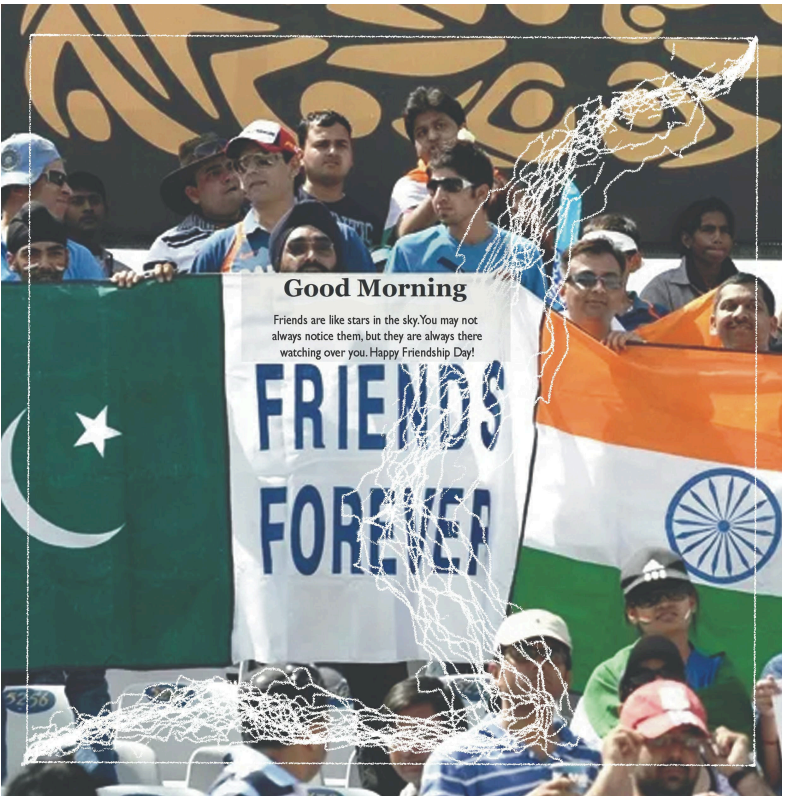
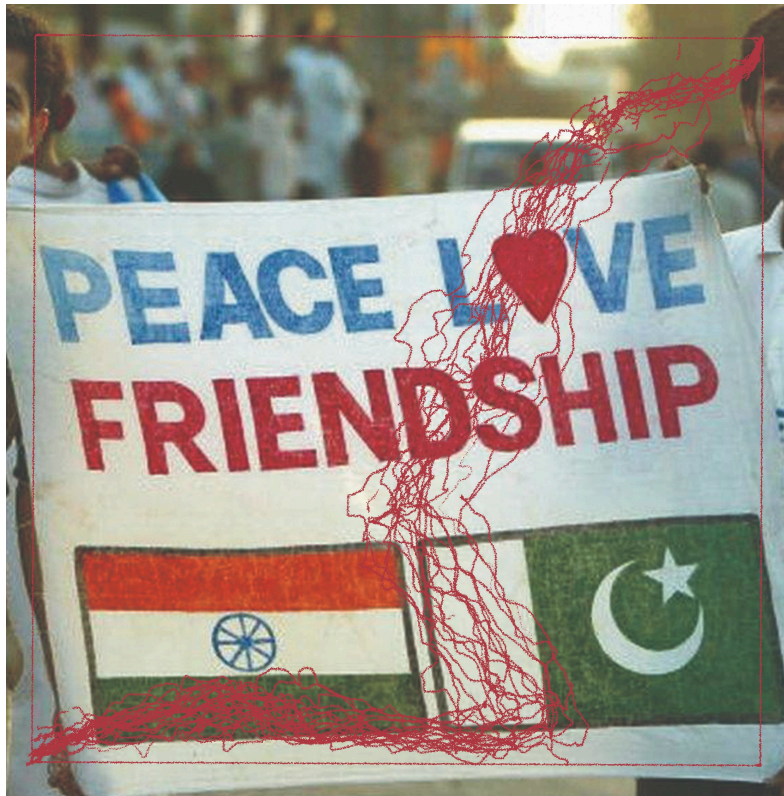
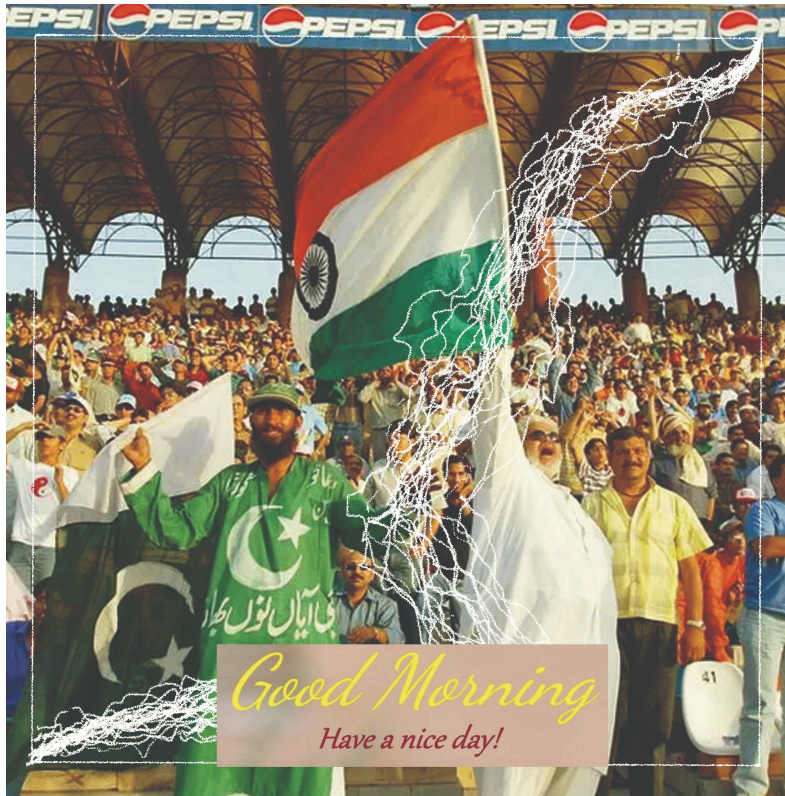




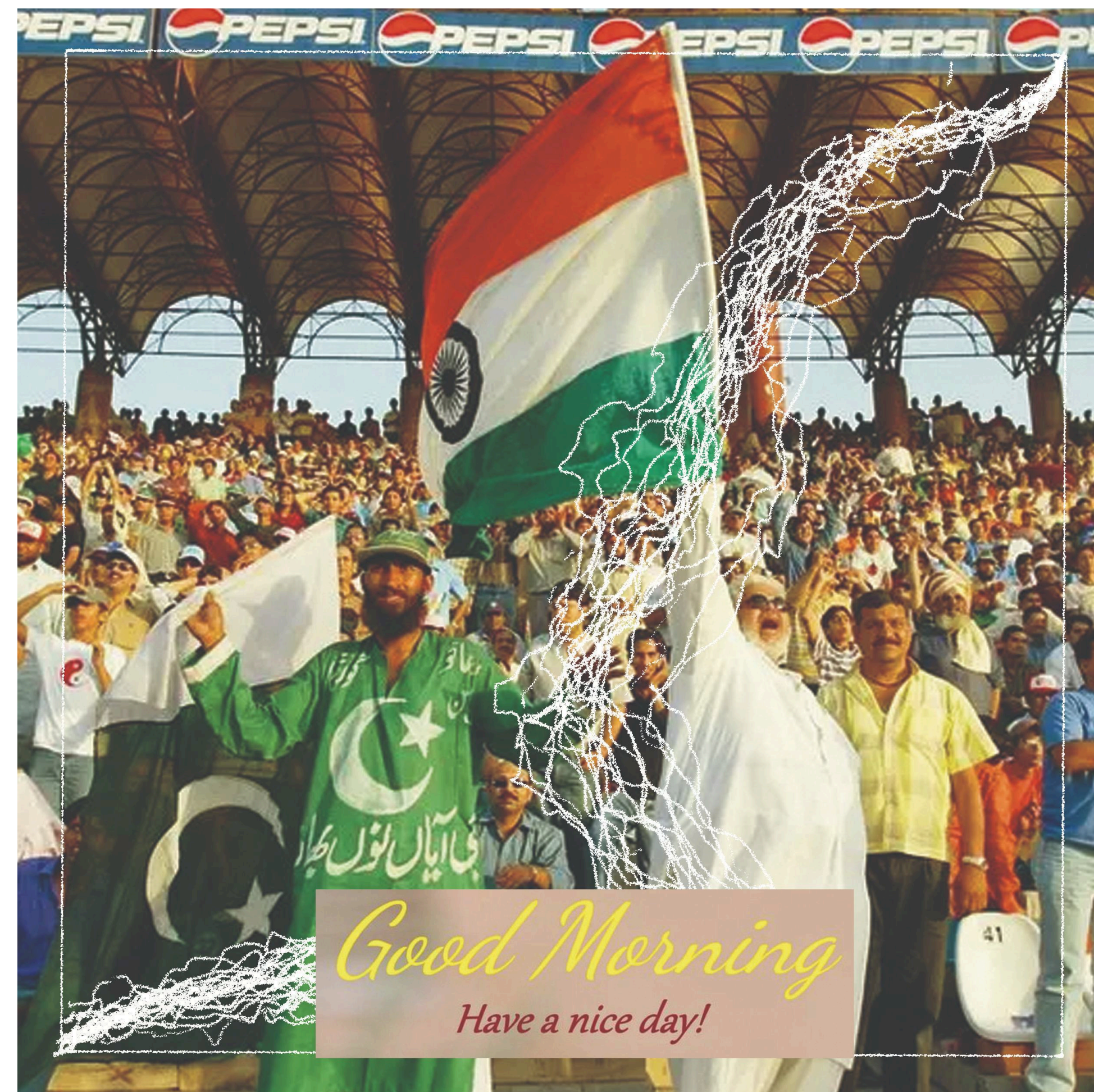


# Making

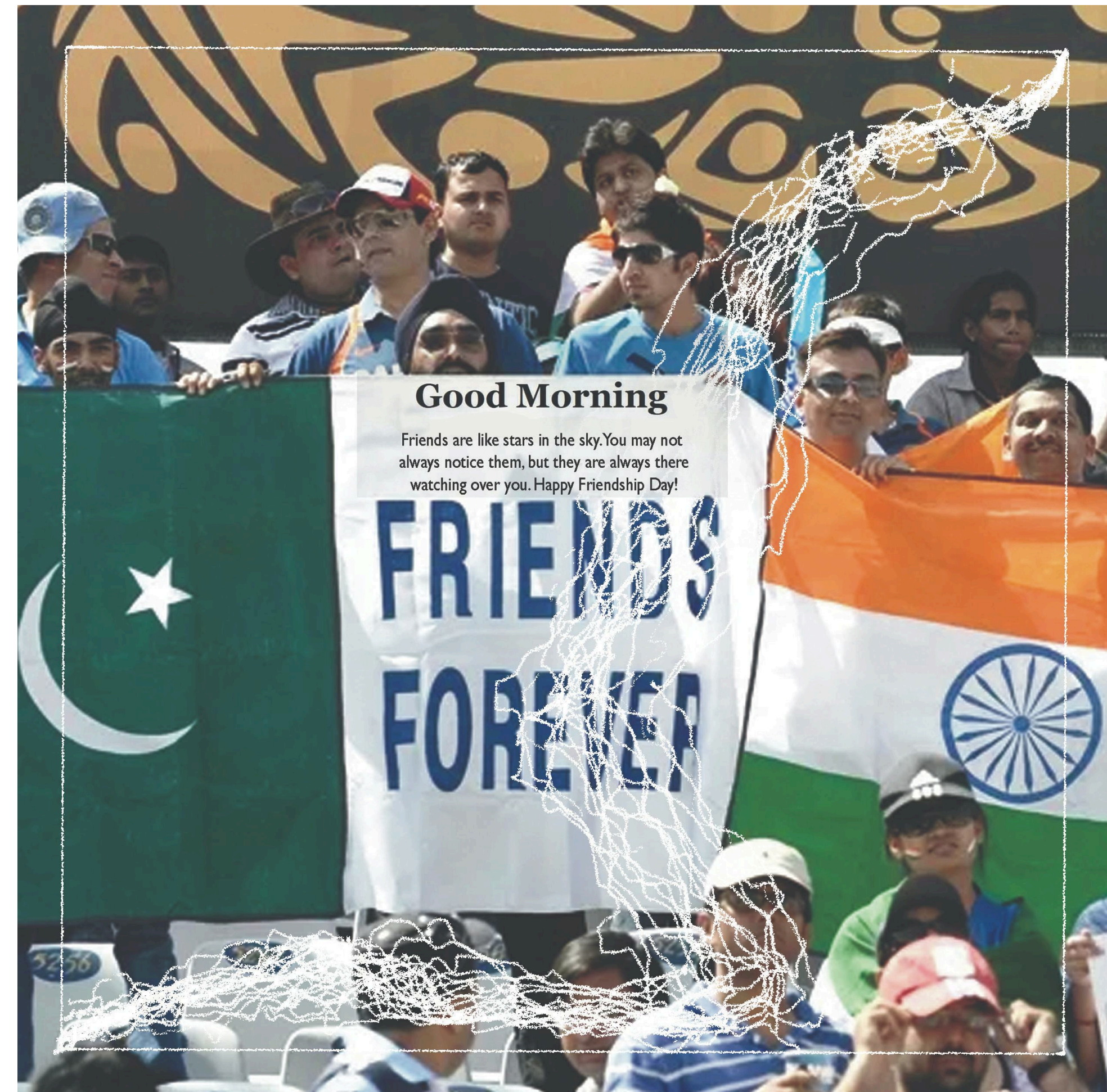
## Good Morning Friend











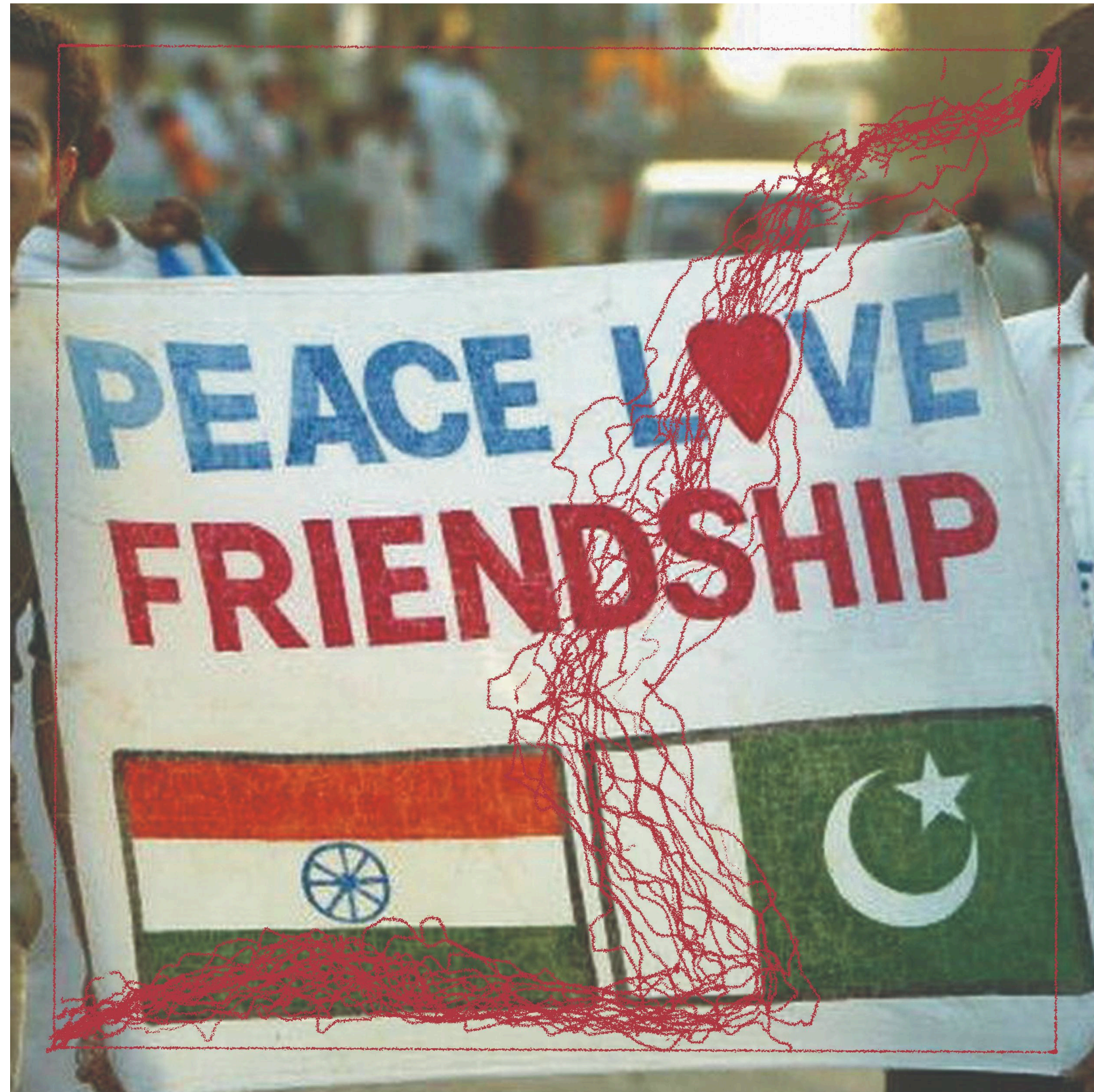




**Good Morning,  
Dear Friend.**

I hope your day starts  
with a big, bright smile.









धन्यवाद | شکریہ

("Thank you" in Hindi and Urdu)