ANNOTATED BIBLIOGRAPHY

Out of these changes emerged two final avatars of the map (both instituted by the late colonial state) which directly prefigure the official nationalisms of twentieth century Southeast Asia. Fully aware of their interloper status in the distant tropics, but arriving from a civilization in which the legal inheritance and the legal transferability of geographic space had long been established,[19] the Europeans frequently attempted to legitimize the spread of their power by quasi-legal methods. Among the more popular of these was their 'inheritance' of the putative sovereignties of native rulers whom the Europeans had eliminated or subjected. Either way, the usurpers were in the business, especially vis-à-vis other Europeans, of reconstructing the property-history of their new possessions. Hence the appearance, late in the nineteenth century especially, of 'historical maps,' designed to demonstrate, in the new cartographic discourse, the antiquity of specific, tightly bounded territorial units. Through chronologically arranged sequences of such maps, a sort of political–biographical narrative of the realm came into being, sometimes with vast historical depth.[20] In turn, this narrative was adopted, if often adapted, by the nation-states which, in the twentieth century, became the colonial states' legatees.[21]

uncorporate identity—notes

search heraldry

HERALDRY

Exploring the tension between the stable appearances of sovereign government (crests and coins), and the low resolution chaos of internet images when entering 'Sealand' as a query into the search engine, Sealand's identity becomes entirely composed of the viewer's preconceptions—an inside formed by an outside.

Corporations fabricate their own fictions. Think of 'environmentally responsible' annual reports and corporate mission statements. Taking control over a corporate brand image is taking control over the process of being branded by others—'coherence.' Sealand's brand departs from this idea of control. Sealand is continuously

Sovereig
2004.

'Flag' co
color pat

← CENSUS, MAP, MUSEUM

Maps attempt to represent reality through the lens of those who created them. Most maps do not show that this reality is a snapshot in a much longer timeline of events and disputes, during which time only specific groups held the power to map.

There are at least three dimensions where one can challenge the map. First, those maps try to represent territory and borders built over time and show the point of view of one of many groups involved in this historical process. Next, one should analyse how the history is presented today and what has been left out, altered, and/or put out of context. Finally, what are the biases and intentions of the author-ities today? What are they trying to legitimise, and what is their future projection?

I am interested in strategies that reveal the biases behind cartography and other official documents, like creating alternatives or interjecting existing ones. Even if they are precise in showing an abstraction of a region's territorial divisions, they will never be more than that—an abstraction—one of the many possible by one of the many institutions or communities capable of mapping.

← SEALAND

Maps are just one of the many strategies employed in building a nation. Crests, coins and flags, among others, act as metaphors for states and have come to justify them. Furthermore, maps embed another national symbol, the country's shape.

I am interested in investigating how these symbols relate to each other and how they contribute to shaping the image of nations. This intertwined symbology of-fers rich possibilities for visual explorations, and alongside methods like decon-struction, distortion, and resampling, it can be used to subvert the structural pro-cesses behind the creation of nation-states, evidencing the power of semiotics as a tool of graphic communication design.

↖ Anderson, B. (2006) Imagined Communities. 2nd edn. London: Verso.
← Metahaven (2010) Uncorporate Identity. 1st edn. Zurich: Lars Müller Publishers.

THE EVROS/MERIÇ RIVER: A CENTURY OF BORDER DESIGN →

This project has reassured me of the relevance of showing disputes over borders as a way to challenge the map's neutrality. By putting the map in a historical context, I aim to reveal that what we see on a map wasn't always there but artificially created.

It also introduced me to counter-cartography, which I had previously thought of loosely as unmapping, that is, deconstructing the map and using form to reveal the nuances behind neatly defined borders.
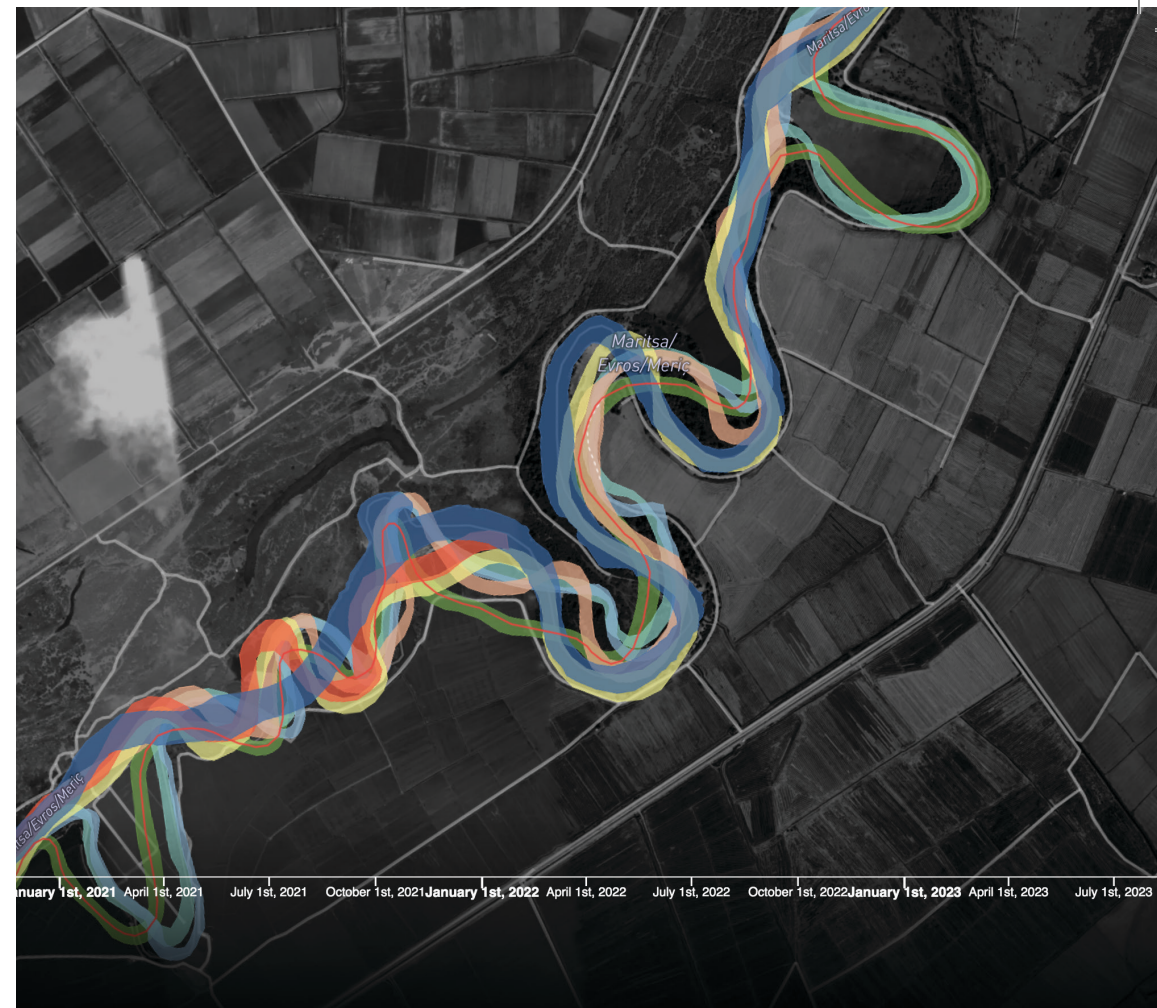
Due to time and resource limitations, I displayed mostly widely known conflicts, but possible next steps for this project could involve uncovering lesser-known histories. Approaching this topic through the perspective of vulnerable populations, like asylum seekers, would enrich this project and contribute to shifting the power relation typically embedded in mapping.

MEASUREMENT & STANDARDIZATION ↘

Standards improve efficiency and ease of communication and exchange in and between societies. However, because different societal groups have unique cultures and conventions, the choice of standards can be violent. They are forced upon the dominated groups, reduce plurality, and erase knowledge.

Historical research has been part of my practice and is one way to try to reveal forgotten practices, but using research through making allows me to explore the multiple forms knowledge can take.

I want to combine different research methodologies and use graphic communication design in a very different way than during the acculturation process, one that champions plurality.

Maritsa/Evros/Meriç

January 1st, 2021 April 1st, 2021   July 1st, 2021   October 1st, 2021 January 1st, 2022 April 1st, 2022   July 1st, 2022   October 1st, 2022 January 1st, 2023 April 1st, 2023   July 1st, 2023

Conflict and negotiation around exchange are endemic to the development of the state. To manage this, the state mobilizes graphic design in its attempts to objectify—that is, displace from the illegibility (illegitimacy) of the subjective—the guaranteed foundations of meaning and value upon which exchange might be rationally and peaceably conducted. Where the assurances of substrates like clay and metal fail to secure the validity of an inscription, policy steps in to repel the breach.

Seeking to secure a standard's validity, the progenitors of these standards strive to win for their way of measuring (and knowing) the status of universality and inevitability. Efforts at standardization, undertaken to rationalize administration, aim to obliterate an outside—alternative units for counting, other techniques for measuring, charting/mapping, vernacular ways of knowing and managing—that elude or are simply incommensurable with those that are amenable to an administration's capacity to know, and to command what they know.

↗ Forensic Architecture (2025) The Evros/meriç River: A Century Of Border Design. Available at: https://forensic-architecture.org/investigation/the-evros-meric-river-a-century-of-border-design (Accessed: 29 Apr 2025).

→ Lee, C. (2022) Immutable: Designing History. Available at: https://www.librarystack.org/immutable-designing-history (Accessed: 29 Apr 2025).

GLOBALISATION →

Maps are ubiquitous and normalised as truthful and objective representations of reality. Cartography is an area of knowledge that has existed since ancient times. Because cartography is a scientific field, map users usually do not question it or consider its biases.

Subverting maps can be a radical approach to revealing hidden information, an important part of my practice. It can take many forms, and this specific approach of replacing the names of places defies the concept of nation as something given, unquestionable. It relates to an earlier line of enquiry, when I aimed to use mapping, unmapping or counter-cartography to expose imperialism and propose alternative futures that claim back territories and economies.
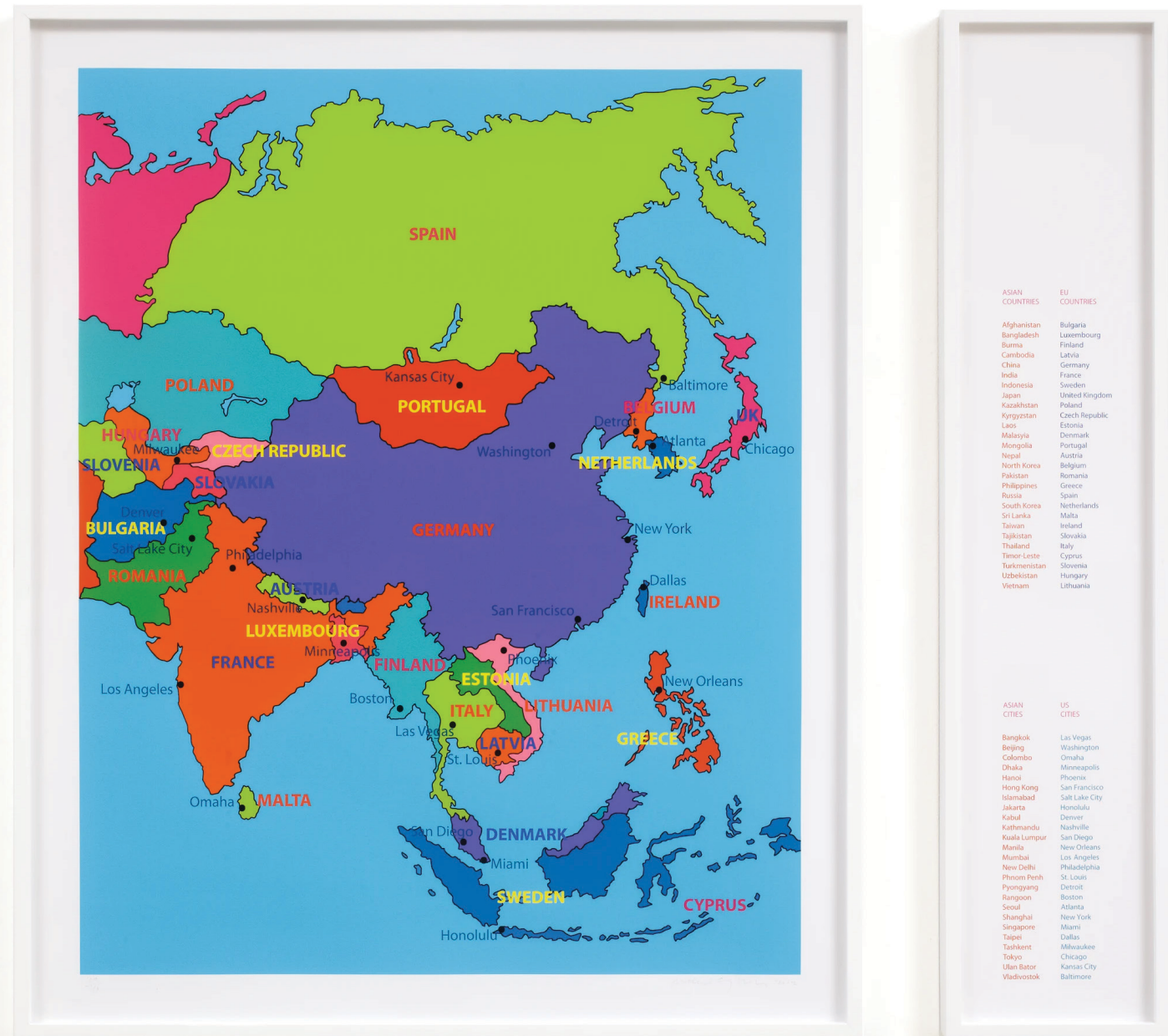
→ Michael Craig-Martin (2012) Globalisation [Digital inkjet print on two sheets]. Available at: https://www.michaelcraigmartin.co.uk/artworks/6-prints-and-editions/a123-globalisation-2012/ (Accessed: 1 May 2025). First discovered in Ulrich Obrist, H. (ed.) (2014) *Mapping it Out: An Alternative Atlas of Contemporary Cartographies.* 1st edn. New York: Thames & Hudson.

Mapping can maintain the status quo and reinforce positions of power, but it can also be an act of resistance. By mapping bounce, New Orleans's signature music version of hip-hop, the author elevates the voices of the city's marginalised communities.

My practice uses graphic communication design to reverse power (im)balances. The following steps in the studio work for this brief involve reflecting on my relation to communities that can benefit from having their voices amplified. In a shift from the continental focus of the previous iterations, I am drawn to the idea of telling lesser-known stories in a more local context.

Where Dey At

BOUNCE CALLS UP
A VANISHED CITY

← Solnit, R. and Snedeker, R. (2013) Unfathomable City: A New Orleans Atlas. 1st edn. Berkeley, Los Angeles, London: University of California Press.