I acknowledge the Picts and Gaels as the earliest inhabitants of the lands and waters of Dundee, Scotland.

I recognize Dundee's own bloody history as a territory occupied and colonized by the English, and its own role as a colonizer when part of the British Empire.

Today, it is a diverse city, which many peoples have made home.

Land Acknowledgement

Image Credit: Ydam, CC BY-SA 3.0 <http://creativecommons.org/licenses/by sa/3.0/>, via Wikimedia Commons I acknowledge that that I occupy land originally and still inhabited and cared for by the Tongva, Tataviam, Serrano, Kizh, and Chumash Peoples. I honor and pay respect to their elders and descendants — past, present, and emerging — as they continue their stewardship of these lands and waters.

Land Acknowledgement

Image Credit: Molina, Genaro. (2023, May 22,) A portion of the Ballona Wetlands Ecological Reserve in Marina del Rey is seen on May 22. Los Angeles Times

https://www.latimes.com/opinion/letters to-the-editor/story/2023-06-04/not-theend-of-the-states-ballona-wetlandsrestoration-project I am Elizabeth (Dori) Tunstall, daughter of Theresa and Joseph, daughter of Raymond and Leatha; granddaughter of Delores and Johnny, granddaughter of Bettie and George; greatgranddaughter of Katrina and Raymond; and descendant of other ancestors known and unknown. Asé

Ancestors Acknowledgement

I was born in Columbia, South Carolina, on the lands of the Catawba, Pee Dee, Chicora, Edisto, Santee, Yamassee, and Chicora-Waccamaw nations. I grew up in Indianapolis, Indiana, on the lands of the Kiikaapoi (Kickapoo), Kaskaskia, and Myaamia (Miami) nations.

Ancestral Land Acknowledgement

Decolonizing Design

A Cultural Justice Guidebook

Elizabeth (Dori) Tunstall With illustrations by Ene Agi Book cover design by Sadie Red Wing Book interior design by Polymode Studio Published by MIT Press, 2023



Introduction: Decolonizing Design: What Might It Mean?

Decolonizing Design Means

- 1. Putting Indigenous First
- 2. Dismantling the Tech Bias in the European Modernist Project
- 3. Dismantling the Racist Bias in the European Modernist Project
- 4. Making Amends Through More than Diversity, Inclusion, and Equity
- 5. Reprioritizing Existing Resources to Decolonize

Contents of Book



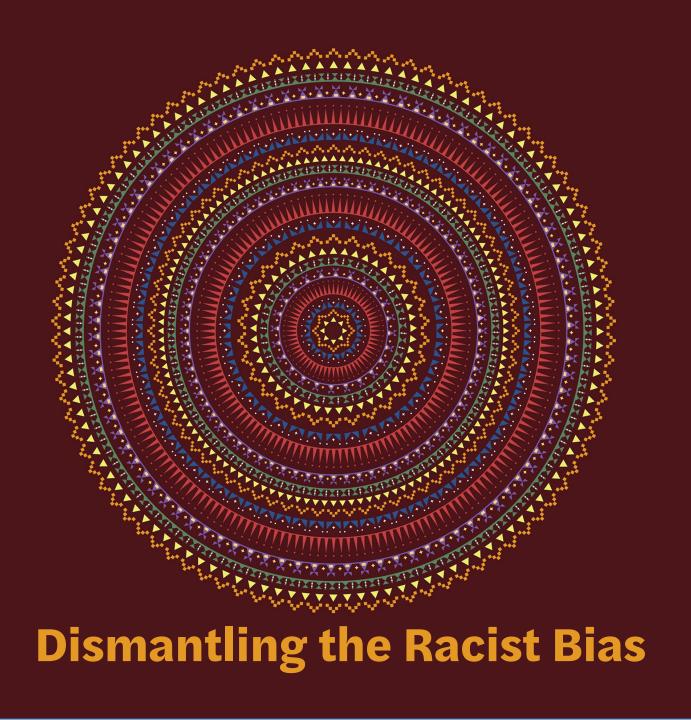
What might decolonizing design mean?

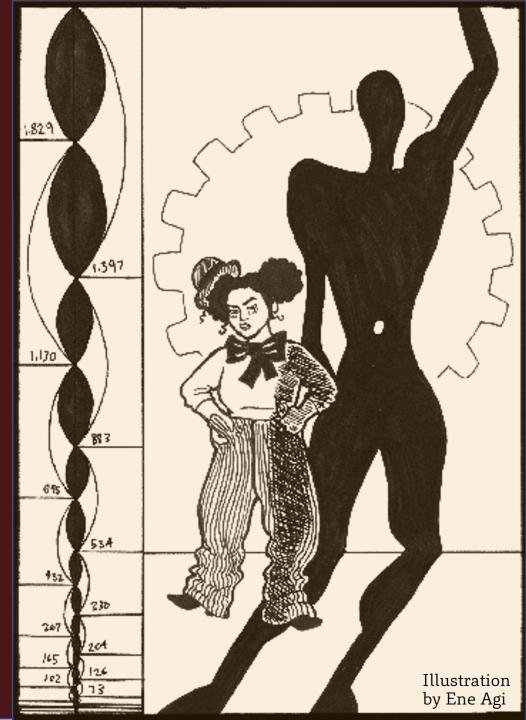
Contents of Talk

Decolonizing Design Means

- 1. Putting Indigenous First
- 2. Dismantling the Tech Bias in the European Modernist Project
- 3. Dismantling the Racist Bias in the European Modernist Project
- 4. Making Amends Through More than Diversity, Inclusion, and Equity
- 5. Reprioritizing Existing Resou

Contents of Talk





What is the European Modernist Design Project?

A myth that we have told ourselves in design, which says design is something that happened in Europe in the 1800s and that:

- 1. through technological progress, the masses may access a better life, and
- 2. by removing allegiance to ethnic and national markers, one can join a universal humankind.

What is the Modernist Design Project?

A myth that we have told ourselves in design, which says design is something that happened in Europe in the 1800s and that:

- 1. through technological progress, the masses may access a better life, and
- 2. by removing allegiance to ethnic and national markers, one can join a universal humankind.

Where does this myth come from?

Myth busting "Universal humankind" World Fairs

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TATIT.

South Transept, Great Exhibition 1851. Engraved by H.Broby from a Dagurreotype from Magall. electronic source, Gale Document Number GALE/ABTNJB609509658, 123. ...let us all earnestly pray that Divine Providence, which has so benignantly watched over and shielded the illustration of nature's productions, conceived by human intellect, and fashioned by human skill, may still protect us, and may grant that the interchange of knowledge, resulting from the meeting of enlightened people in friendly rivalry, may be dispersed far and wide over distant lands; and thus by showing our mutual dependence upon each other, be a happy means of promoting unity among nations, and peace and good will among the various races of mankind.

Dismantling the Racist Bias

The Great Exhibition of the World's Industry, Held in London in 1851: Described and Illustrated by Beautiful Steel Engravings from Daguerreotypes by Beard, Magall, etc., etc., etc.,

...the productions of those who are commonly called Aborigines, or the less civilized races—are substantially the inferior fruits of human industry...The highly civilized man, rendered by science familiar with the works of uncivilized people, will...soon come practically to aid them to acquire the superior qualifications that shall rightfully place them on his level. China and India have so much in common with us, in their manufactures, their arts, and their agriculture, and they have made so much progress already in many respects, that purely aboriginal products are comparatively few in those countries.

Dismantling the Racist Bias

The Great Exhibition of the World's Industry, Held in London in 1851: Described and Illustrated by Beautiful Steel Engravings from Daguerreotypes by Beard, Magall, etc., etc., etc., electronic source, Gale Document Number GALE/ABTNJB609509658, 123.

QS World Rankings maintain the same hierarchy.

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Myth busting "Universal humankind": The Bauhaus

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2

2

Bauhaus Dessau © Nate Robert via Flickr License Under CC BY-SA 2.0. Image Johannes Itten—the defining character of the first phase of the Bauhaus—was explicitly racist. In 1921 he designed his plan for the House of the White Man and he and his colleagues published essays celebrating the fact that "the white race represented the highest level of civilization." -sic-

Here is the collective Bauhaus letter to Henry Ford and William Randolph Hearst of 1923: "We make our appeal to yourself, who have the privilege of living in the Land whose population today is in the act of taking the reins of Leadership of the White Race into its grasp."

Dismantling the Racist Bias

Todd Cronan, "Getting Over the Bauhaus," The Philosophical Salon: A Los Angeles Review of Books Channel (online), January 11, 2021, accessed August 17, 2021, https://thephilosophicalsalon.com/getting-overthe-bauhaus/.

Bauhaus bodies were those of white European men traumatized by World War I. We made this our "universal standard."

Wounded World War I service members knitting. Photo courtesy of Wikimedia Commons The European-derived modernist design project has a white supremacy problem at its roots.

The effects of the [Colonial Assembly of Maryland] laws passed in 1681, which are still built into North American institutions, were that white Christian bodies, white voices, and white choices were protected by law and given higher value than those of Black, Indigenous, and non-Christian peoples.

Dismantling the Racist Bias

Jacqueline Battalora, "Birth of a White Nation," Understanding & Dismantling Privilege vol. V (1): 2015, 1-12, 3. "Othered" bodies are often omitted from design consideration, but it is being addressed by:



Dismantling the Racist Bias – Gendered Bodies

"Othered" bodies are often omitted from design consideration, but it is being addressed by:



Dismantling the Racist Bias – Bodies with Disabilities

"Othered" bodies are often omitted from design consideration, but it is being addressed by:



Dismantling the Racist Bias – Indigenous and Racialized Bodies

Appreciation Perfectionism	Different Paths Only One Right Way	Transparency Paternalism
Realistic Expectation Sense of Urgenc		Delegation lism/ I Am the Only One
Acceptance Bo Defensiveness	FITNER/UP ININKING	flict Resolution ear of Open Conflict
Values and Process Quantity over Qua	r ower onaring	7 th Generation Thinking Progress is Bigger, More
Multiple Ways of Shari Worship of Written		

Dismantling the Racist Bias

Okun, Tema. (2013). White Supremacy Culture. Accessed from https://collectiveliberation.org/wpcontent/uploads/2013/01/White_Supremacy_Cultur e_Okun.pdf

Intersectionally, the modernist project in design has excluded and continues to exclude those across race, gender, class, body- and mind-abled, non-Christian religion, non-European heritages as long as we continue to tell this as the story of design. And the real work is in changing the values of white supremacy that underlie the kinds of designs and design histories that get recognized. And this is the work that we diverse designers are doing for us and by us.



Dori wrote the afterword to the catalogue. But we wanted to include the work of structurally marginalized designers into the exhibition **objects** as well.

Memorandum of Understanding

Royal Ontario Museum + OCAD U for Presentation/Loan of Artworks September 2022

This memorandum of understanding between OCAD University's Centre for Emerging Artists & Designers (CEAD) and the Royal Ontario Museum (ROM) is for the facilitation and loan of artworks from OCAD University students and recent graduates for ROM exhibition entitled, Canadian Modern. This project would be led by the CEAD's Career Development team in collaboration with personnel from the Royal Ontario Museum and is organized as one of the CEAD's Career Launchers initiatives. This collaboration will result six selected student and recent graduate works to be curated into the Canadian Modern exhibition at the ROM in Toronto from December 3, 2022 to July 30, 2023. Artists will be selected by a jury consisting of (2) OCAD U Faculty Design representatives and a member of the ROM Curatorial team.

This MOU does not obligate ROM and OCAD U to each other beyond the parameters of this MOU, and does not bind the organizations in legal partnership. The MOU may be terminated by either party any time.

CAREER LAUNCHER: CREATIVE OPPORTUNITY

CALL FOR DESIGNERS ROYAL ONTARIO MUSEUM | CANADIAN MODERN EXHIBITION

OCAD University's RBC Centre for Emerging Artists & Designers (CEAD) and the Royal Ontario Museum, (ROM) have partnered to co-create the ROM Canadian Modern exhibition Career Launcher. The opportunity will select six (6) emerging designers, representing different practices, and a diverse range of voices and approaches for the ROM's fall 2022 exhibition, Canadian Modern,

Canadian Modern explores the legacy of Canadian creativity and ingenuity and its impact on our everyday lives. Through over 100 objects designed and crafted in Canada from the mid-twentieth century to the present, this ROMoriginal exhibition reveals that design is everywhere-whether we know it or not. Delving into the inspiration behind Canada's innovative contributions to modern design and craft, Canadian Modern features work from more than 70 designers and 40 manufacturers, celebrating makers from across the decades, A detailed exhibition summary can be found here.

The CEAD and ROM are inviting emerging designers to submit **existing** works • A written response to the prompt "My of furniture, jewelry, fashion, glassware, ceramics, textiles, industrial design, product design, and graphic design to be displayed in the exhibition. Designers are asked to respond to the prompt "My work responds to Canadian Modern because / by / to....*

In order to uplift the voices, experiences and ideas of individuals and communities who have not historically been recognized at the forefront of the design industry, this opportunity will prioritize designers who self-identify as belonging to equity-seeking communities including racialized and Indigenous persons, persons with disabilities, and persons of all sexual orientations and gender identities/expressions. Submissions will be reviewed by a committee consisting of representatives from OCAD U's Faculty of Design and the ROM Curatorial team. Visit our website to view full call details.





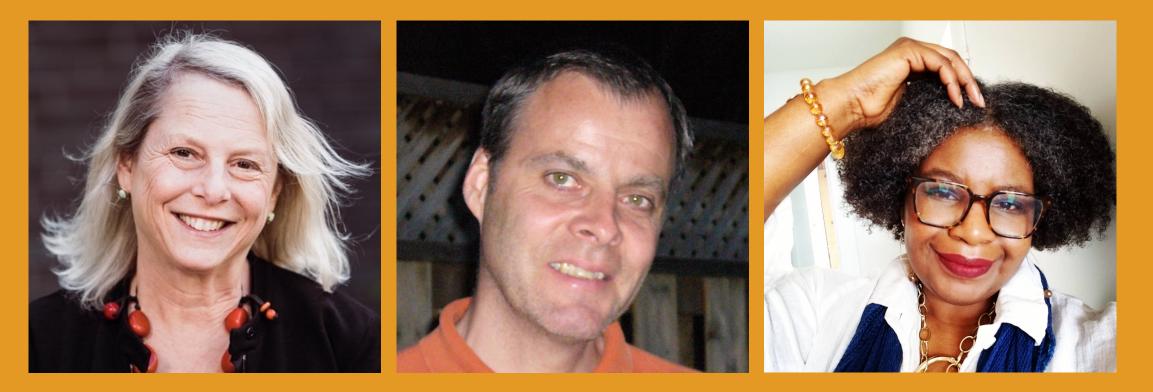
Roval Ontario Museum

www.rom.on.ca

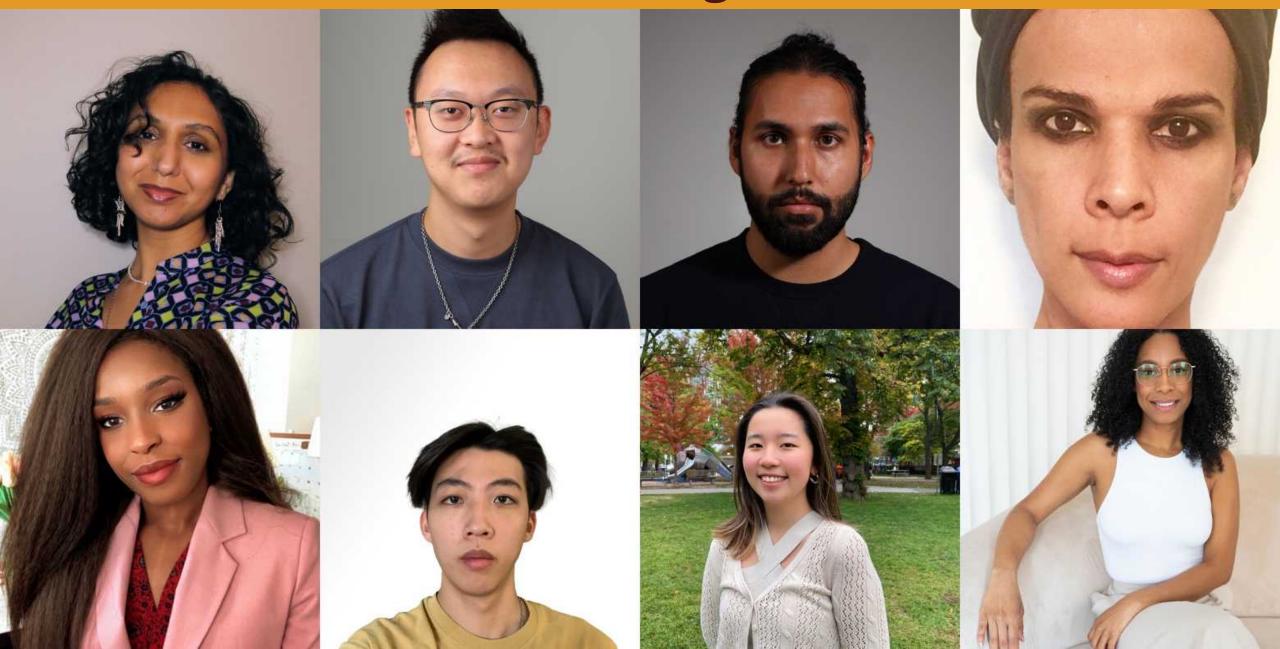
..... SUBMISSION REQUIREMENTS

- · Contact info (Name, phone, and email) Current creative CV
- Website and/or social Media handle Artist statement/bio (70 words max)
- work responds to Canadian Modern because/by/to..." (100 words). Selected designers will be able to revisit their statement before the final exhibition.
- 5 10 images of one to two works to be considered, and a corresponding image list including; artist(s) name. title, year, medium, and dimensions. Works must be smaller than 18" x 18" x 18" in order to fit within the ROM's display cases. Digital work must include dimensions and details of how work will be printed (eg: presentation board

We engaged OCAD U's RBC Centre for Emerging Artists and Designers to facilitate the recruiting of six designers from structurally-marginalized identities to contribute **existing objects** to the exhibition. The money to pay for the project came from reallocating Dori's consulting fees.



We assembled a jury of ROM Canadian Modern curator, Rachel Gotlieb, Chair and Assistant Professor of Industrial Design, Howard Munroe (Metis), and Dori Tunstall, Dean of Design, to review the seventeen submissions.





Anthia Barboutsis (BDes Material Art & Design 2021)

Works on exhibition: Coherence earrings and Continuity bangle, 2022 Sterling silver, 14k yellow gold, hard and medium silver solder



Through my art. I bring various stories and forms, past and press together to covery a new understanding. My work mergy backet weaving and loom weaving techniques with traditional parallery fabrication to embody flowers in bloom. Use many other first-generation Canadians, I reflect on designs from my heritage to create searching new, something beautiful, and something wort celebrating.²

Anthia Barboatsis is an ert jeweiler from Torento. Her work is rooted in traditional craft and dreas inspiration from her Greek and Isdan heritage. Barboatsis blands ideas from disciplines including history: philosophy, and contemporary art and design.

ANTHIA BARBOUT

« Mon art réunit des histoires et des formes diverses, d'hitet d'aujuord'hui, pour exprime une compréhension nouvell J'enterméte techniques de vannerie et de titsage et fabricatio de bijoux traditionalie pour représenter des fleux spannois Al matte de nombreux autres Canadiense et Canadiens de premis génération, fregmente aux notifs de some patrimonie culturel pour créer gualque chose d'induit, qualque chose de basu et quelque chose qui vour d'itre célédre.

Arabia Barbeatata est una joailière torsetoise. Son travail s'inscrit dans le cadre de l'artise traditionnel et s'inspire de son ascandance process et indierne. L'artiste puise au répert de diverses disciplines, dont l'histoire, la philosophie et l'art et la design contemporales.

Serving a loss His yellow and Contributing bangle (2002 Serving a loss His yellow polich hard and meetium alwar solder Arthis Barbouttals & Toronto, Drozala, 1999 OCHD Lillworsey, EDes Materiel Art and Design, 3021 former drawa

Boaches d'oreilles Coherence at bracelet Contrinsity (2002 Argent santig, or jeson in cannol brasage fort et moyen a l'argent Arbhie Exclusionitie neu en 1998 a Toresco, Orsanio Université ESDD, Baccalavate a la montérie et design, 2011



Elfy Castro (Interdisciplinary Master's in Art, Media and Design, 2024) Work on exhibition: IDENTITY Chair (models), 2021



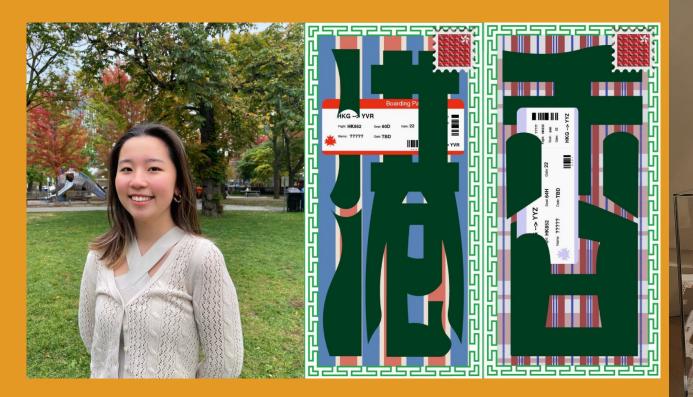
"The history of art and design in Canada Is very Eurocentric and macculine, and this work challenges this legacy. *Identity* explore how gender stereotypes can be mainfested in a chair. The chairs materials, textures, and shapes represent the binary of masculint and feminine. This binary affects everyone including how one is parecived when they sit in a chair."

From textiles to product design. BHy Cestre Integrates traditional and modern techniwith sustainable media. Her work immerses viewers in diverse worlds where past and fo Red correson ground through identify and story.

ELFY CASTRO

« L'historie de l'art ét du besign nu unaux en resonancie resonancie de l'anacculie - un legs que cetta curve contacta. *Identity* explore comment une chaise peut s'imposer comme la manifestion de stéréotypes genés. Les métériaux, textures et formes des chaises regrésentent le binaire masculin/feminin. Cette binarité touche tout le monde, y compris la perception d'une personne assise dans un fastual!

Os il s'agiase de textiles ou d'object. Ello carter intégre des techniques traditionnelse e modernes à des supports darables. Sen œuvres plengent le spontance des augest d'auteen oi le passe et le faut mouvert un joube équilibre par le baix de l'identité et de la sarration.



Rachel Leung (BDes Graphic Design, 2026)

Work on exhibition: Package to be Delivered, 2022 Digital print on poster paper and foam board mounting



RACHEL LEUNG

Thy artwork objects the new wave or rong hongs as many one Canada in recent years. This pice was created about a month alter my arrival to Canada to reflect on the experience of lawing home and building my new reality. As immigrants from Hong Kong begin a new chapter in their lives in Canada this also marks a new modern era for Canada."

Rachel Loung explores the function and symbolism of colour in her work. She uses hidden works is the details of her designs to draw viewers in and spark their curiosity.

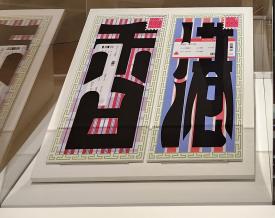
RACHEL LEUNG

« Mon assure représente la nouvelle vague d'immignants de Horoy Kong accuillis par le Canada au cours des d'arnières a maieres. Realisse environ un mois après mon arrives au Canada, catte œuvre se veut une réflexion sur le fait de quitter mon pays atatt et de me construire une nouvelle réalit. Les immignants de Horoy Kong qui commencent un nouveau chapitre de leur vie à l'Étranger marquent également une nouvelle réalit vie à l'Étranger marquent également.

Rachel Leung explore la fonction et le symbolisme de la couleur dens son œuvre. Elle utilize des motte diminuits dans les détails de ses créations pour interpélier le spectatour et évaille sa curiosité.

Package to be Delivered (2022 Digital print on paper and foam board mounting Racked Leang, bi Hong Kong, 2003 DCAD University, BDes Graphic Design, 2008 Internat Internation

w Package to be Delivered xx (2022) Stanuer numerique sur paper pour afficher, mores sur carton mousse Reched Leang, rese e 2023 A thoop Kong (Liversite FADO, Deccalaurat en conception graphique, 2026) Al internationation et annon





Stephanie Singh (Interdisciplinary Master's in Art, Media and Design, 2023) Works on exhibition: Black Foliage: Material Vases 2022 Marijuana pulp, sugarcane pulp, lignum vitae pulp

STCPHANIE SUBCL "This work centers on my experience as a first-generation Canadu Jamaican Ar a Back woman in the Caribbean diagong, the law of Canad have adjusted and on the related applied in our lower. Plane or controls with Discogram to the related applied and much it are to controls with Discogram to the related applied and much it are adjusted to the relation of the related applied and the relation of the adjusted on the relation of the related applied and the relation of the adjusted on the relation of the relation of the relation of the relation of the adjusted on the relation of the relation of the relation of the relation of the adjusted on the relation of the relation of the relation of the relation of the second of the relation of the relation of the relation of the relation of the second of the relation of the relation of the relation of the relation of the second of the relation of the relation of the relation of the relation of the second of the relation of the re

> b is a Torento-based interdisciplinery textile dealgner. Har work a wation, love, care, loss, healing, and plant constitueness. Singh fact sted to her Caribbeen culture, storytelling, and bosanicals.

STEPHANIE SINI

« Gette quivre s'articule autour de mos expérience en tant qui Canadonne d'origine jamuicaine de première géneration. En tan que femme noire de la diaspora antillaise, les territoires du Canada m'ont renergine sur le rôle des plantes dans nos viers. La beaut des plantes et luer atrait peuvent facilement faire coldier leur prepriétes atmilarets est le terre sont aussi importantes que la desce. Les matriées et la terre sont aussi importantes que la



Khalalelo Sithole (BDes Material Art & Design, 2020)

Works on exhibition: Africville: A History Erased, 2020 Coded Expression, 2020 Quilted Dress, 2020



"Or Black Canadian history is constantly overhadeword by African American history: un lowor of Ross Parks but to of Viola Demond, former realeds of Africullis. I seek to challenge the systemic ensure of Black Canadian history and retail it through coded textiles: a medium that Black culture has used for generations. This coded collection is a representation of my identity and the ensure of African Canadian history."

> able Sibbele is a pessionate fashion and textile designer. She is influenced by modern is and sociocultural themes. Her work features dynamic color compositions, symbolic ems, and storytelling.

HALALELO SITHOLE

a: Uhitorie des Noizas au Conado est carrienten télipse par Flasties des-maséricais. Nous avons entendo partre d'Bons Poris mais pas de Viola Deanand, une ancience résidents d'Africuille, au charches a consense la disportion baloudo de actes historie est de la racoster de novexes au moyra de testille codet - un support utilité par la culture anciente dispuis de spinarismo. Caste collection codes se veut une représentation de mon identité et de la disparition de Talatorie des Noizas au Canada. »







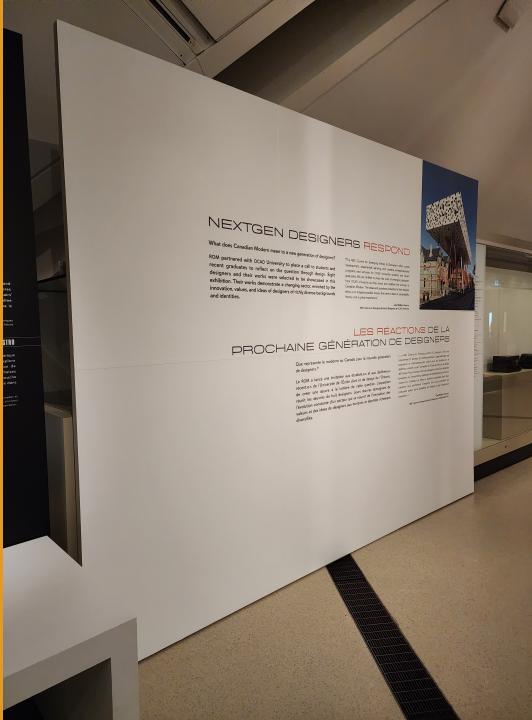
Dan Cui (BDes Industrial Design, 2023), Harcharan Jagdev (BDes Industrial Design, 2022), Pei Hsuan (Peter) Huang (BDes Industrial Design, 2023 Work on exhibition: Athabasca, 2019 Acrylic, maple



"The exhibit documents work from the early-mid twentieth century all the way to the present. A special feature of Canadian Modern is its work in collaboration with the Ontario College of Art and Design University (OCAD). Through OCAD's Career Launcher program, six emerging designers Anthia Barboutsis, Elfy Castro, Rachel Leung, Stephanie Singh, Khalalelo Sithole, Dan Cui, Harcharan Jagdev, and Pei Hsuan Huang were selected for inclusion amongst the rest of the display.

With this feature, Canadian Modern bridges Canada's past to its future in a remarkably exciting way."

by <u>Thomas Publow</u> Glossimag.com



- 1. White folks must do the work of healing their own intergenerational trauma.
- 2. Those of us excluded must continue to claim and reclaim our stories of making.
- 3. Design firms and institutions, community organizations, and leaders need to cede space and power to those non-white, male, able bodied, Christian, etc.



Key Takeaways: Dismantling the Racist Bias

Introduction: Decolonizing Design: What Might It Mean?

Decolonizing Design Means

- 1. Putting Indigenous First
- 2. Dismantling the Tech Bias in the European Modernist Project
- 3. Dismantling the Racist Bias in the European Modernist Project
- 4. Making Amends Through More than Diversity, Inclusion, and Equity
- 5. Reprioritizing Existing Resources to Decolonize

Contents of Book



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