




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

A photograph of a wetland area. In the foreground, there are numerous yellow wildflowers, possibly daisies, growing in a field. In the background, there is a body of water, likely a pond or a small lake, surrounded by dense green vegetation and shrubs. The sky is overcast and grey. In the far distance, some industrial structures and power lines are visible.

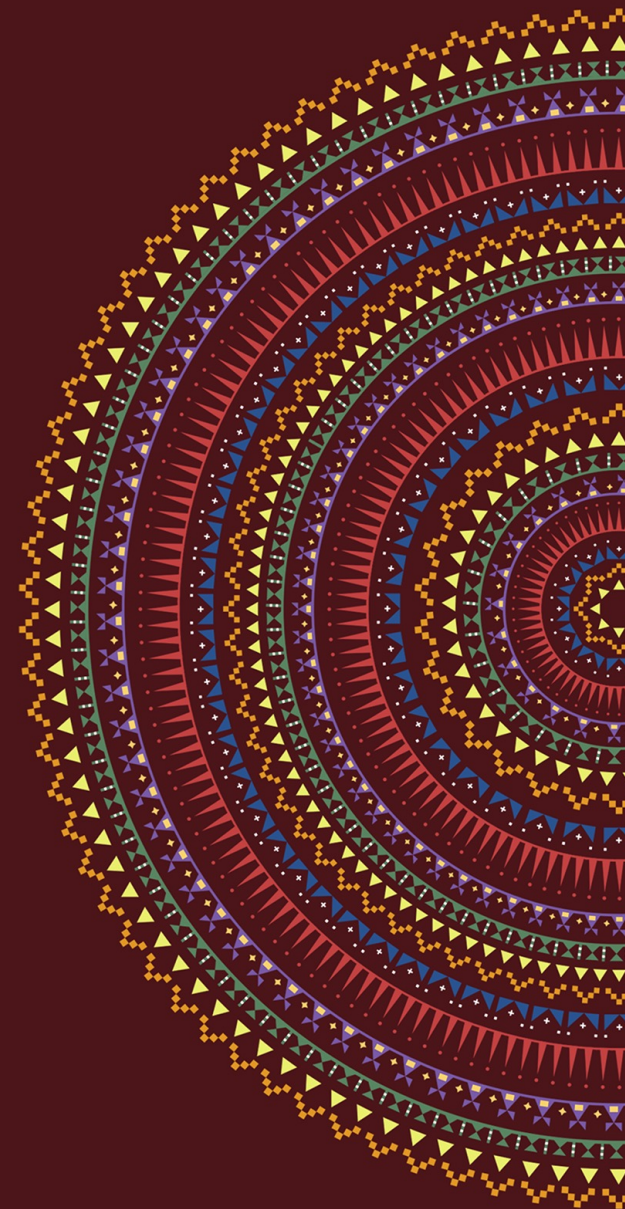
I acknowledge that that I occupy land originally and still inhabited and cared for by the Tongva, Tataviam, Serrano, Kizh, and Chumash Peoples. I honor and pay respect to their elders and descendants — past, present, and emerging — as they continue their stewardship of these lands and waters.

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-the-end-of-the-states-ballona-wetlands-restoration-project>

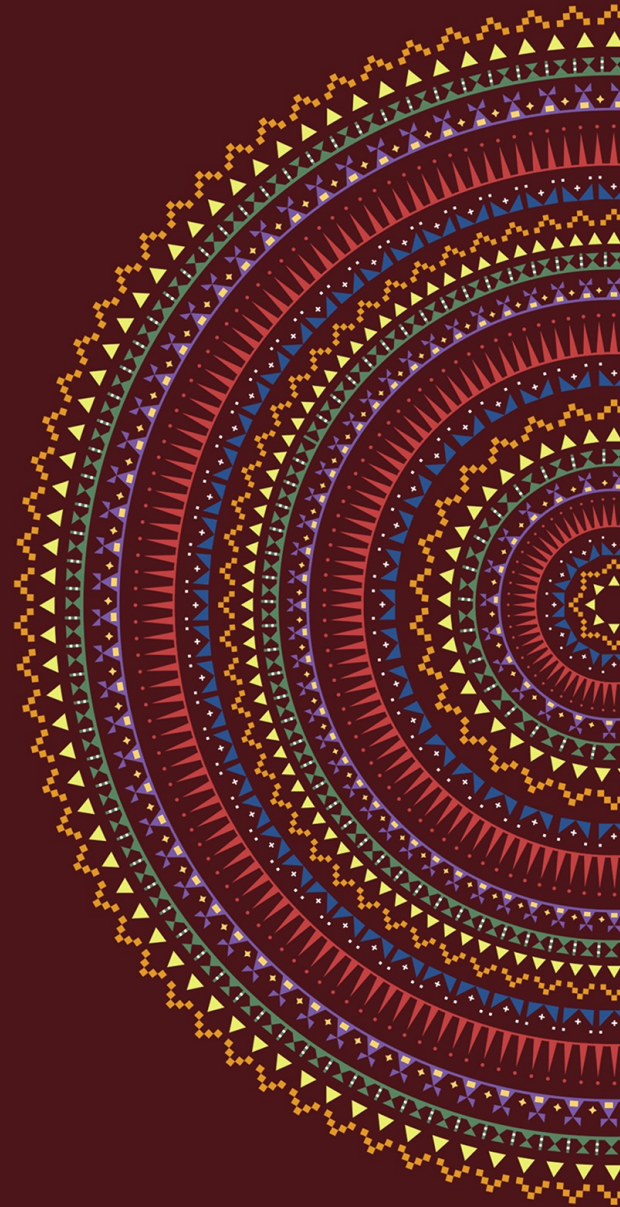
I am Elizabeth (Dori) Tunstall, daughter of Theresa and Joseph, daughter of Raymond and Leatha; granddaughter of Delores and Johnny, granddaughter of Bettie and George; great-granddaughter of Katrina and Raymond; and descendant of other ancestors known and unknown. Asé

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

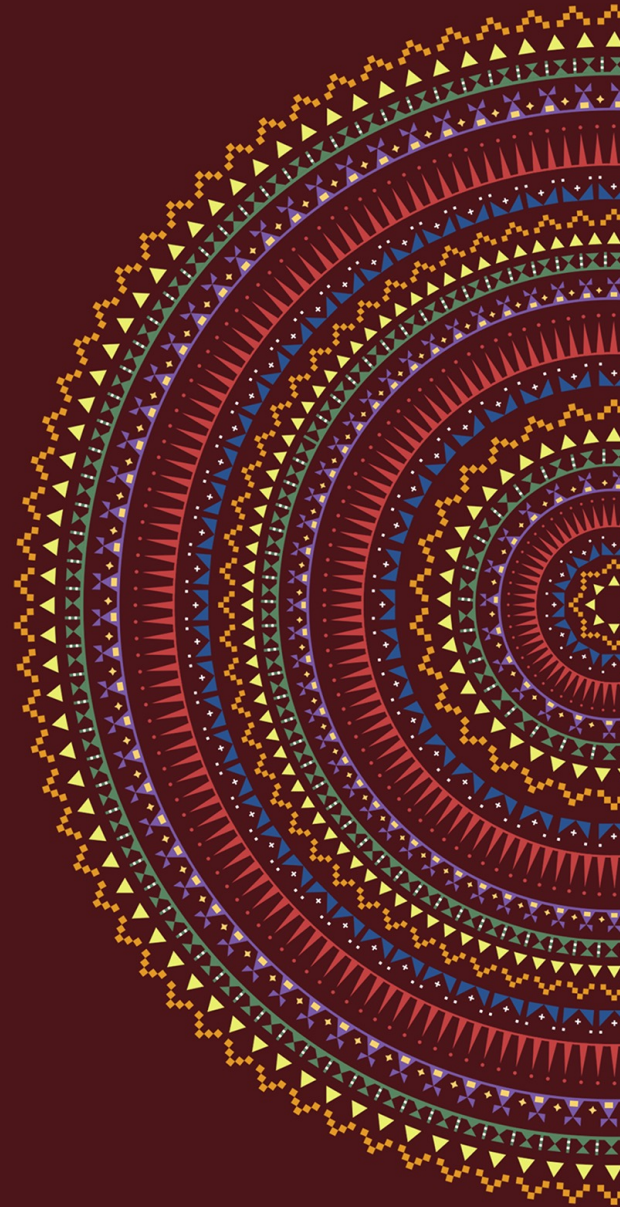


Introduction: Decolonizing Design: What Might It Mean?

Decolonizing Design Means

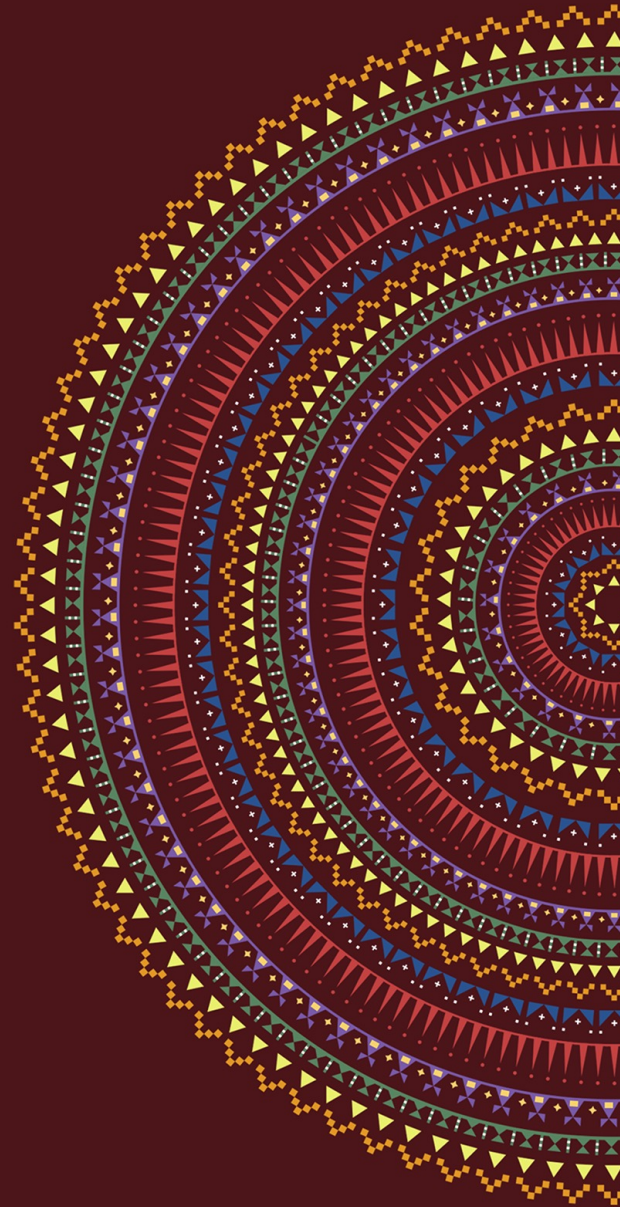
1. Putting Indigenous First
2. Dismantling the Tech Bias in the European Modernist Project
3. Dismantling the Racist Bias in the European Modernist Project
4. Making Amends Through More than Diversity, Inclusion, and Equity
5. Reprioritizing Existing Resources to Decolonize

Contents of Book



What might decolonizing design mean?

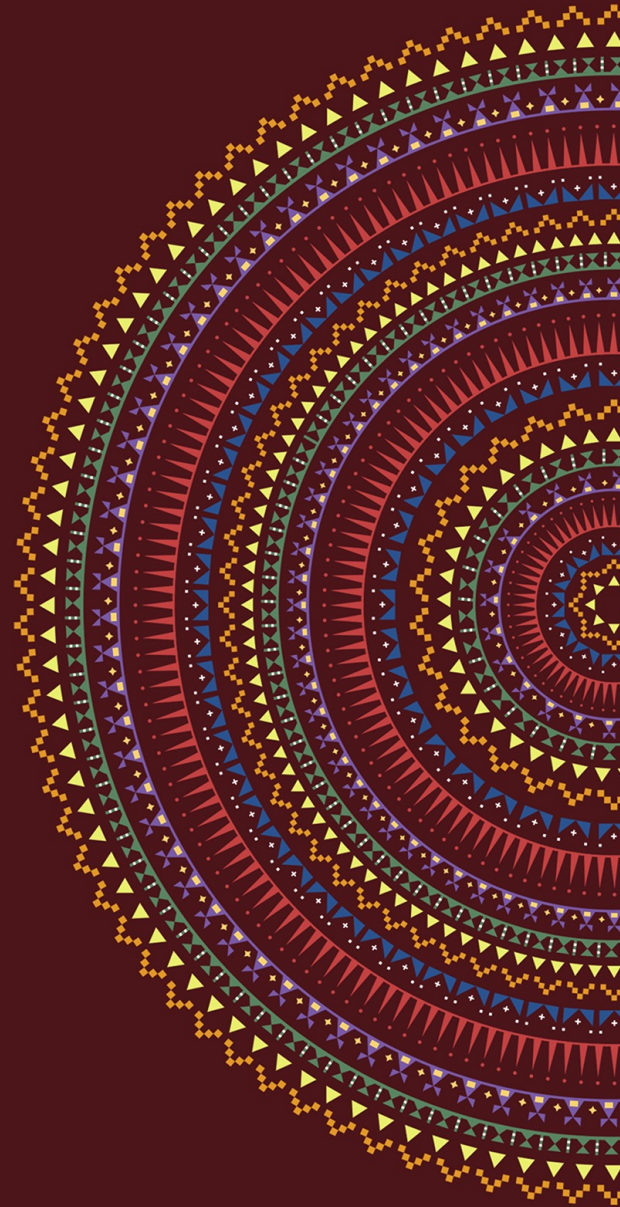
Contents of Talk



Decolonizing Design Means

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Dismantling the Racist Bias

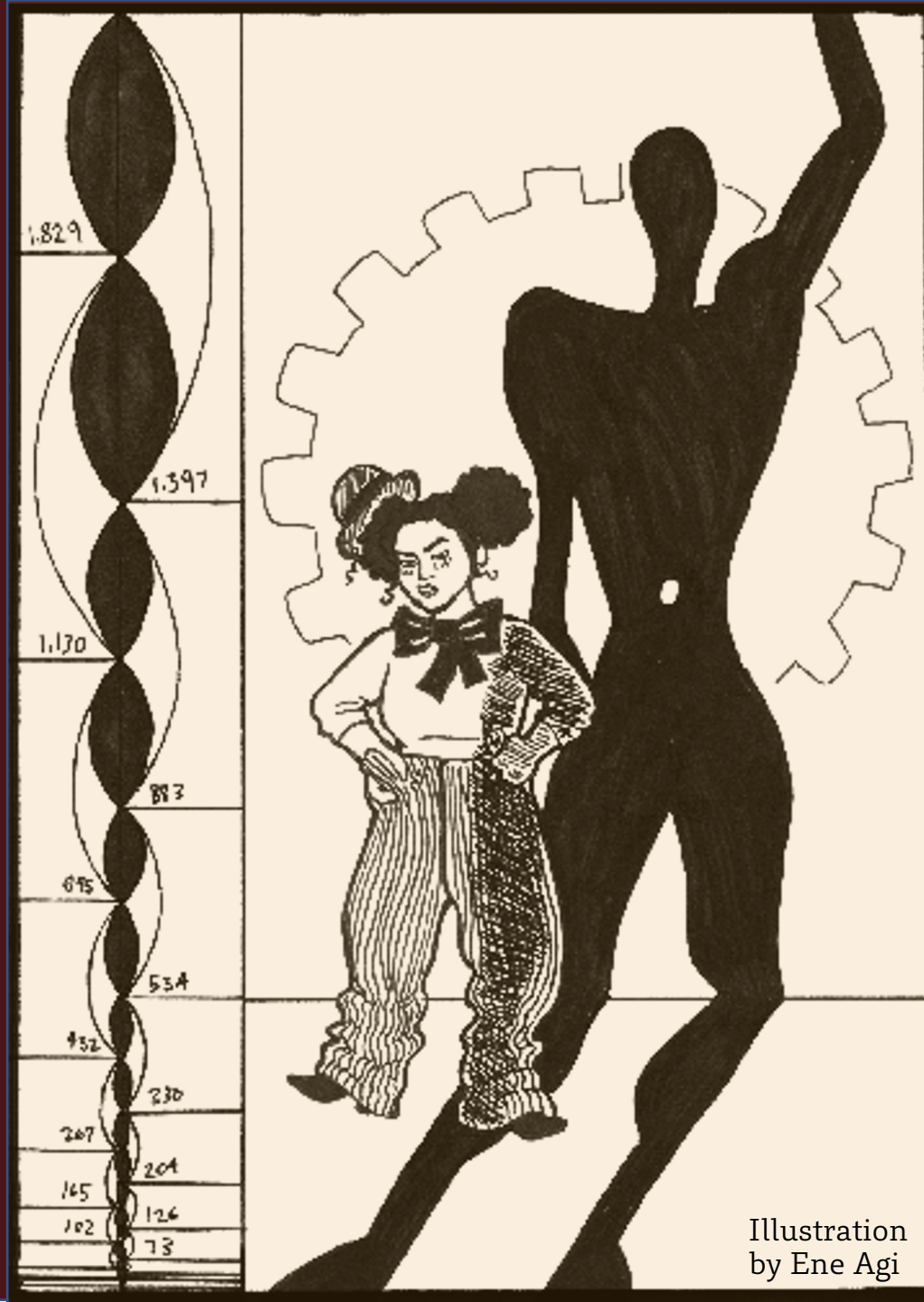


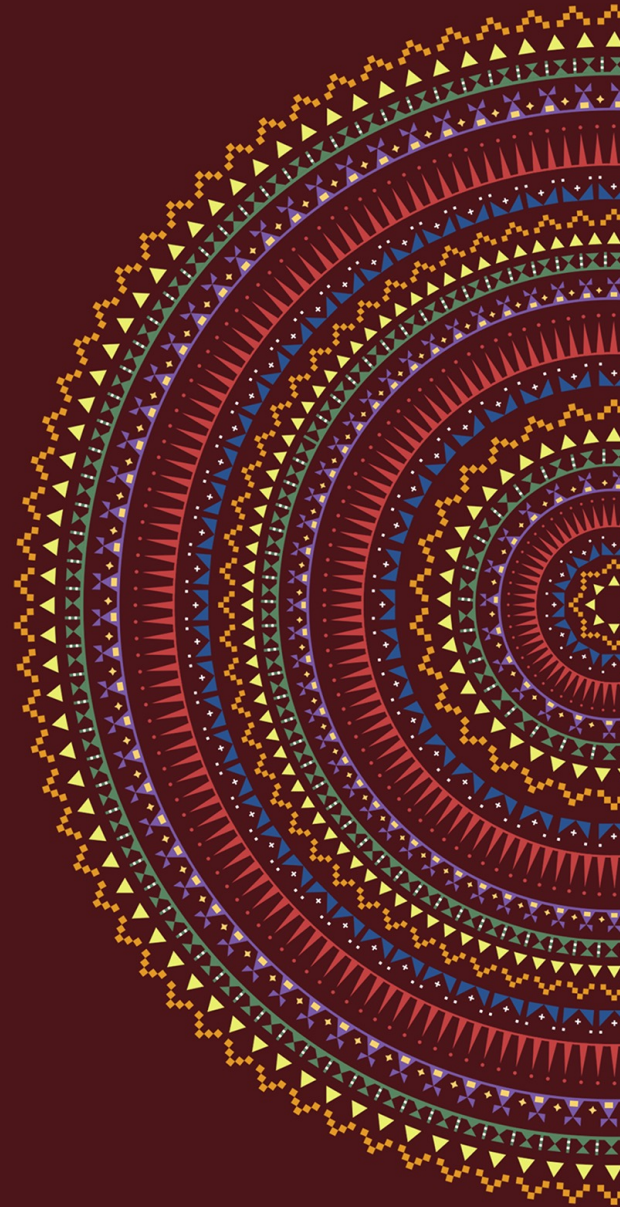
Illustration
by Ene Agi

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.

Dismantling the Racist Bias

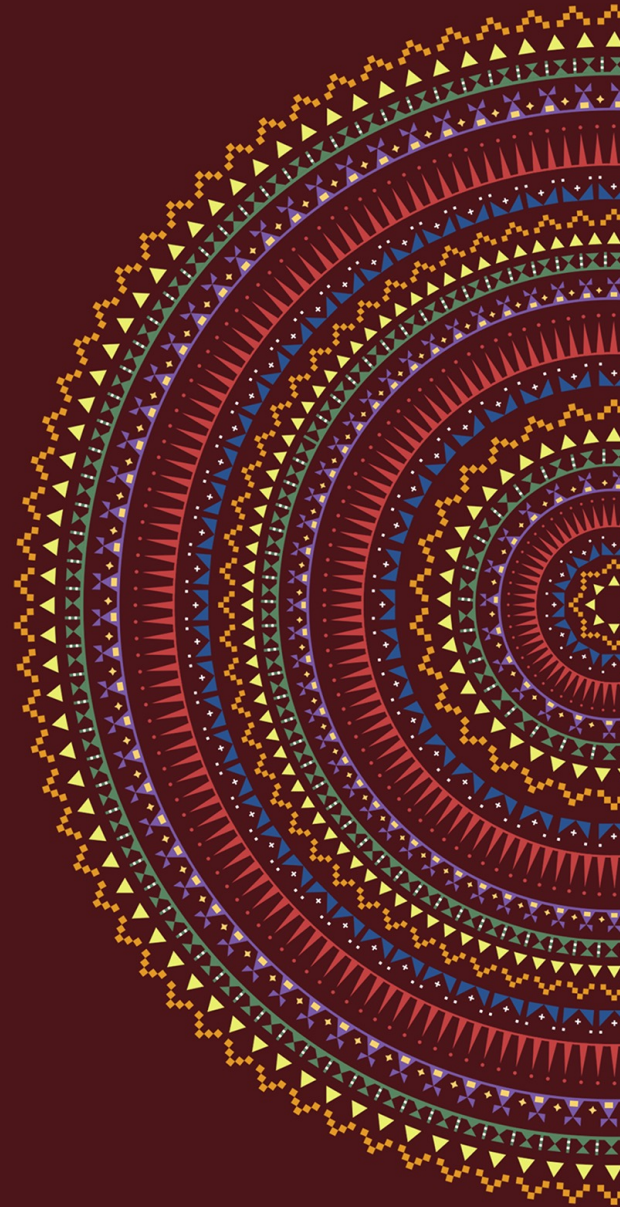


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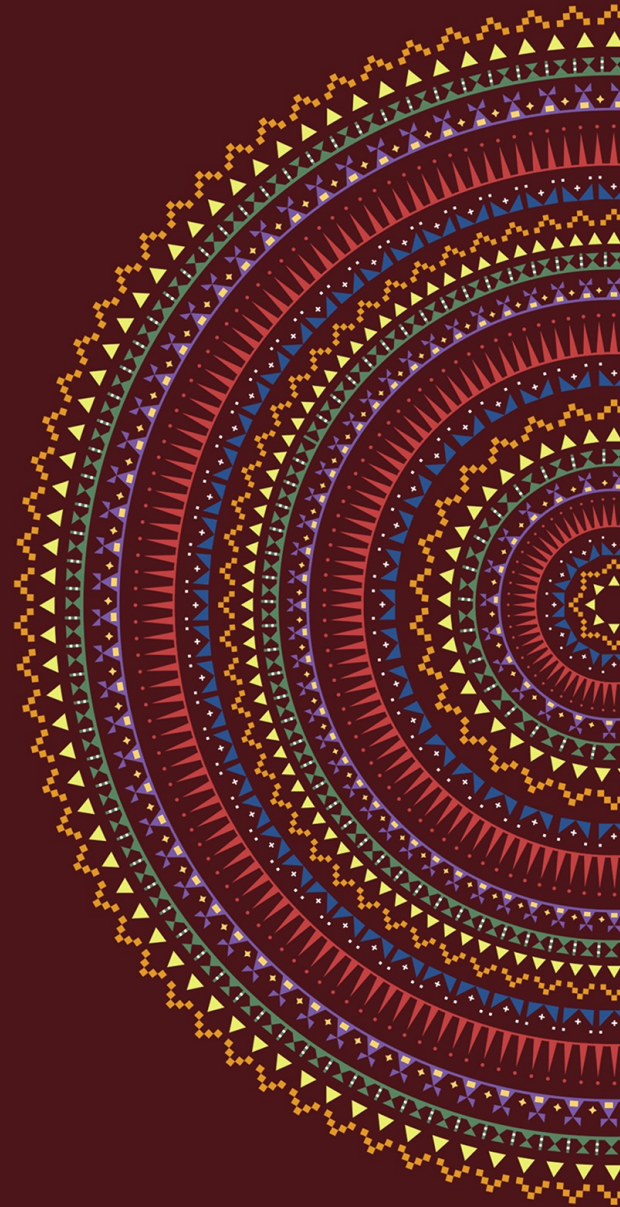
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Dismantling the Racist Bias

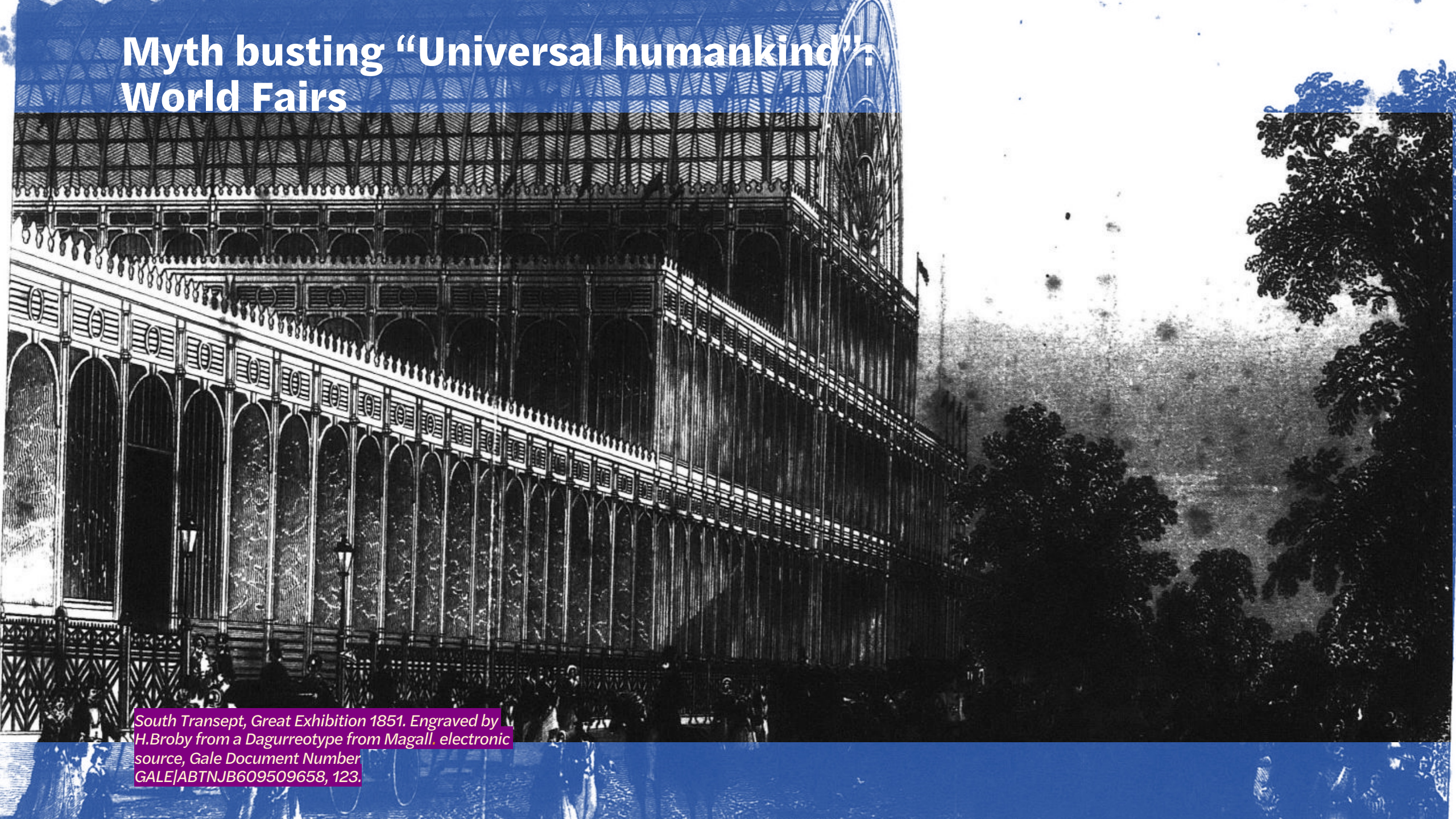


Where does this myth come from?

Dismantling the Racist Bias



Myth busting “Universal humankind”: World Fairs

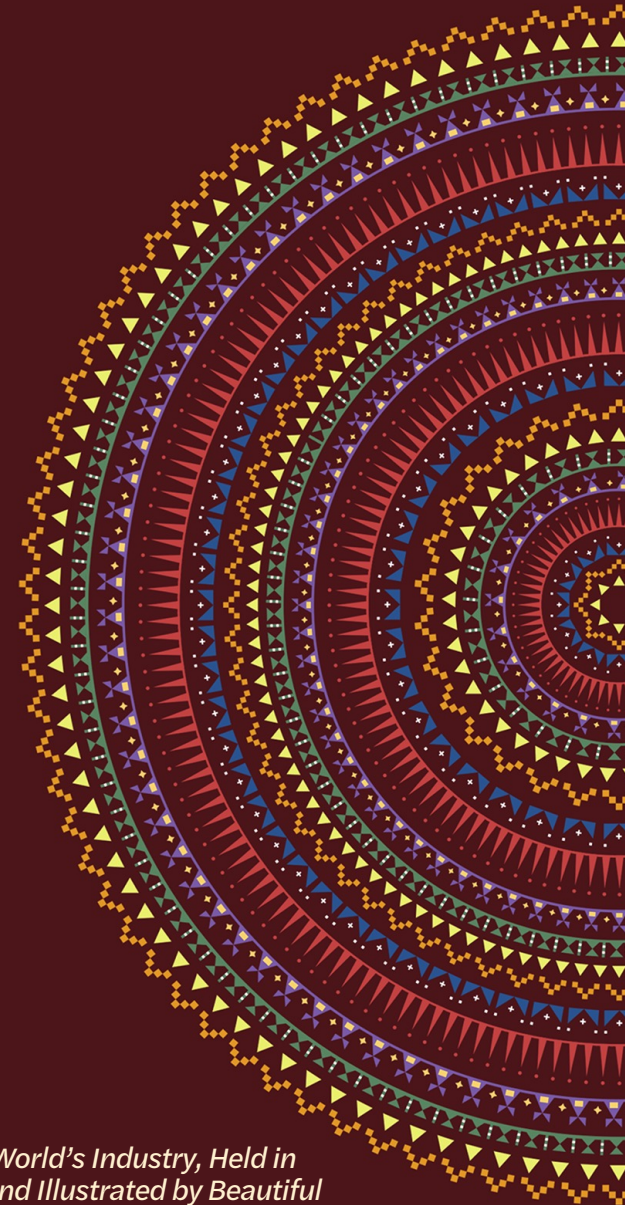


South Transept, Great Exhibition 1851. Engraved by
H. Broby from a Daguerreotype from Magall. electronic
source, Gale Document Number
GALE|ABTNJB609509658, 123.

...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

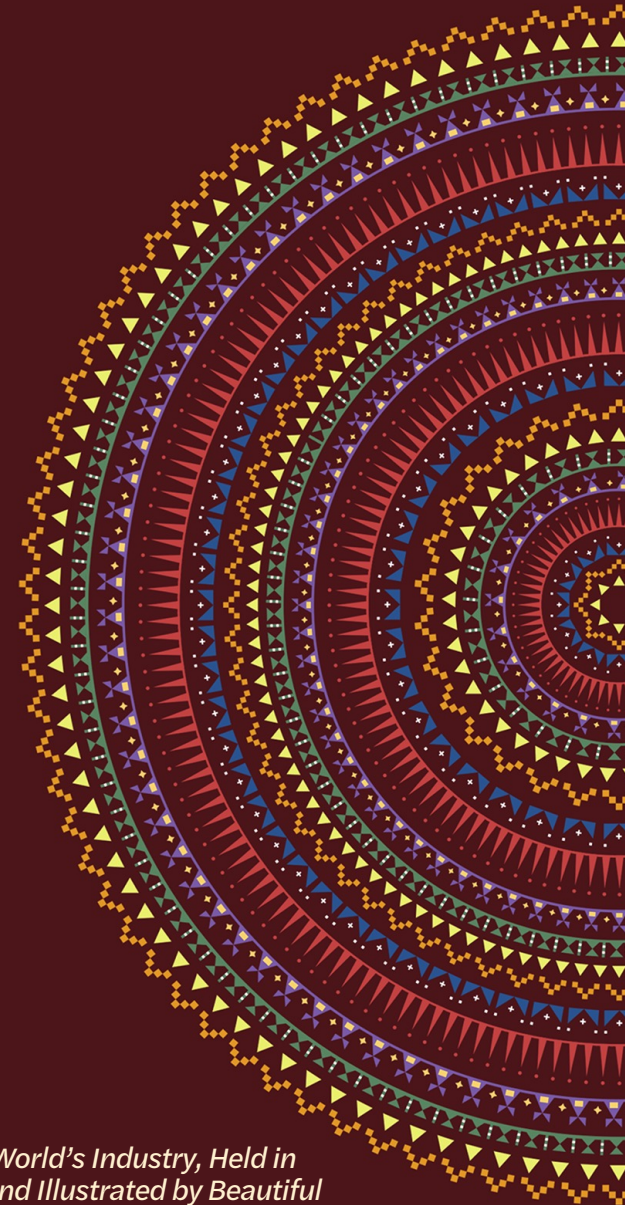
The Great Exhibition of the World's Industry, Held in London in 1851: Described and Illustrated by Beautiful Steel Engravings from Daguerreotypes by Beard, Magall, etc., etc., etc.,



...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.

QS World University Rankings for Art and Design 2023 | Top Universities

Filter 1 Clear All

Filtered by: Europe X

Year 2023

Region Europe

Country/Territory

Published on: 22 March 2023

Quick View Full View

University Search

Rank	University	Overall Score	Academic Reputation	Employer Reputation
1	Royal College of Art London, United Kingdom More Details	99.4	100	93.5
2	University of the Arts London London, United Kingdom More Details	93.4	93.3	93.8

QS TOPUNIVERSITIES RANKINGS DISCOVER EVENTS PREPARE APPLY CAREERS COMMUNITY

Apply Now LOGIN SIGN UP

Published on: 22 March 2023

Quick View Full View

University Search

Filter 1 Clear All

Filtered by: Asia X

Year 2023

Region Asia

Country/Territory

Rank	University	Overall Score	Academic Reputation	Employer Reputation
10	Tongji University Shanghai, China (Mainland)	81	82.4	68.8
15	Central Academy of Fine Arts (CAFA) Beijing, China (Mainland)	77.5	81.6	40.2
18	Tsinghua University Beijing, China (Mainland)	74.4	73.2	85.5

QS World University Rankings for Art and Design 2023 | Top Universities

Filter 1 Clear All

Filtered by: North America X

Year 2023

Region North America

Country/Territory

City

Published on: 22 March 2023

Quick View Full View

University Search

Rank	University	Overall Score	Academic Reputation	Employer Reputation
3	Rhode Island School of Design (RISD) Providence, United States	92.2	93.8	77.6
4	Parsons School of Design at The New School New York City, United States	91.5	92	86.5
5	Massachusetts Institute of Technology (MIT) Cambridge, United States	84.7	83	99.5

QS TOPUNIVERSITIES RANKINGS DISCOVER EVENTS PREPARE APPLY CAREERS COMMUNITY

Apply Now LOGIN SIGN UP

Published on: 22 March 2023

Quick View Full View

University Search

Filter 1 Clear All

Filtered by: Latin America X

Year 2023

Region Latin America

Country/Territory

Rank	University	Overall Score	Academic Reputation	Employer Reputation
45	Universidad Nacional Autónoma de México (UNAM) Mexico City, Mexico	65.4	62.5	91
51-100	Pontificia Universidad Católica de Chile (UC) Santiago, Chile	n/a	59.3	84.8
51-100	Tecnológico de Monterrey	n/a	57.9	89.3

Myth busting “Universal humankind”: The Bauhaus



Bauhaus Dessau © Nate Robert via Flickr License Under
CC BY-SA 2.0. Image

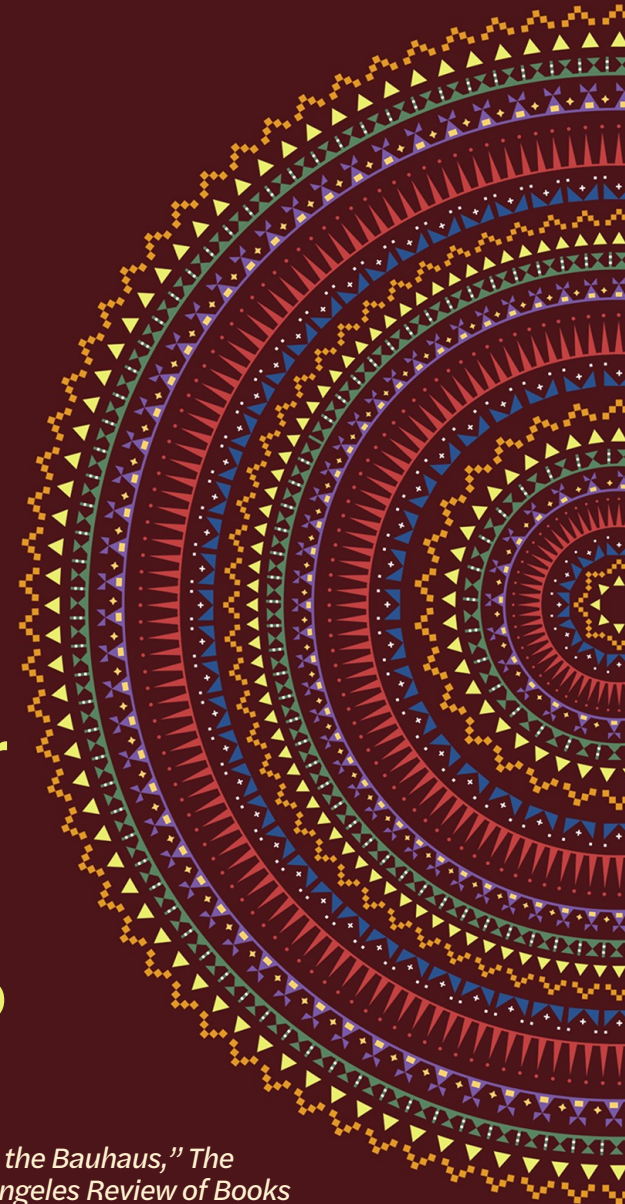
Johannes Itten—the defining character of the first phase of the Bauhaus—was explicitly racist. In 1921 he designed his plan for the House of the White Man and he and his colleagues published essays celebrating the fact that “the white race represented the highest level of civilization.”

-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-over-the-bauhaus/>.



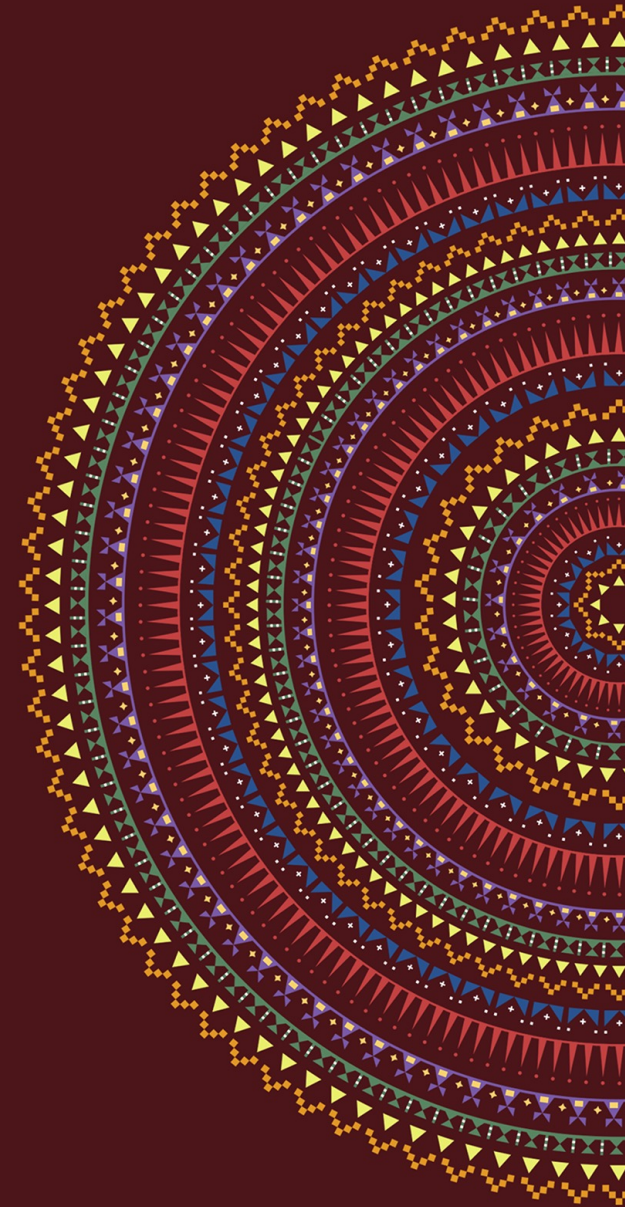
**Bauhaus bodies were those of white
European men traumatized by World War I.
We made this our “universal standard.”**



*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.

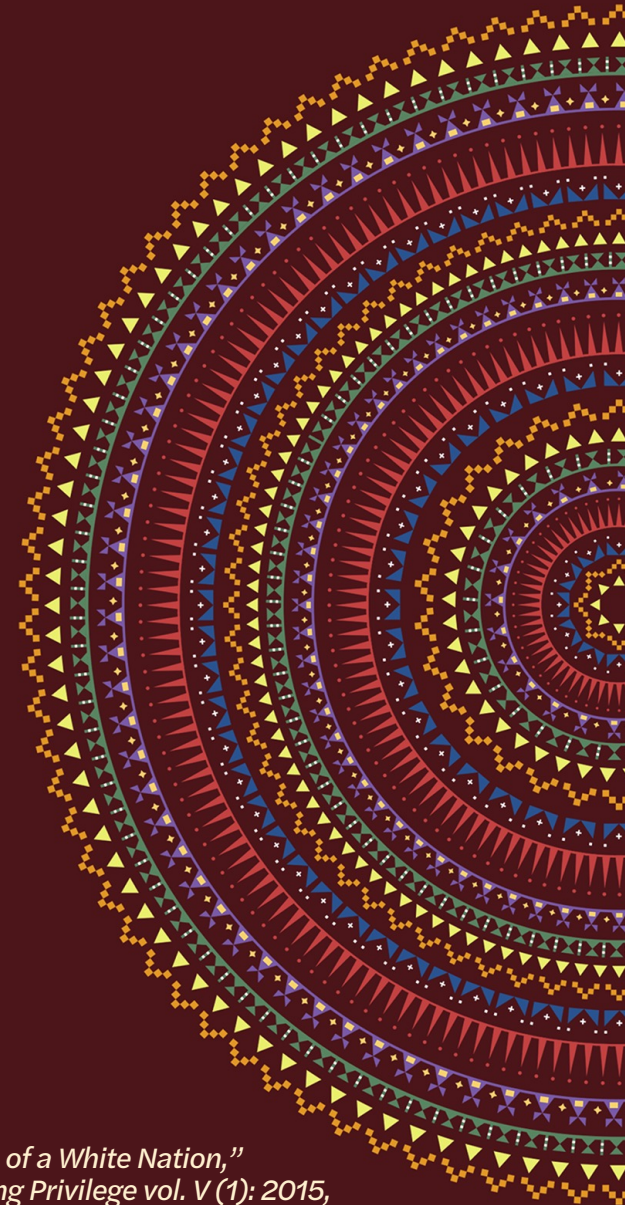
Dismantling the Racist Bias



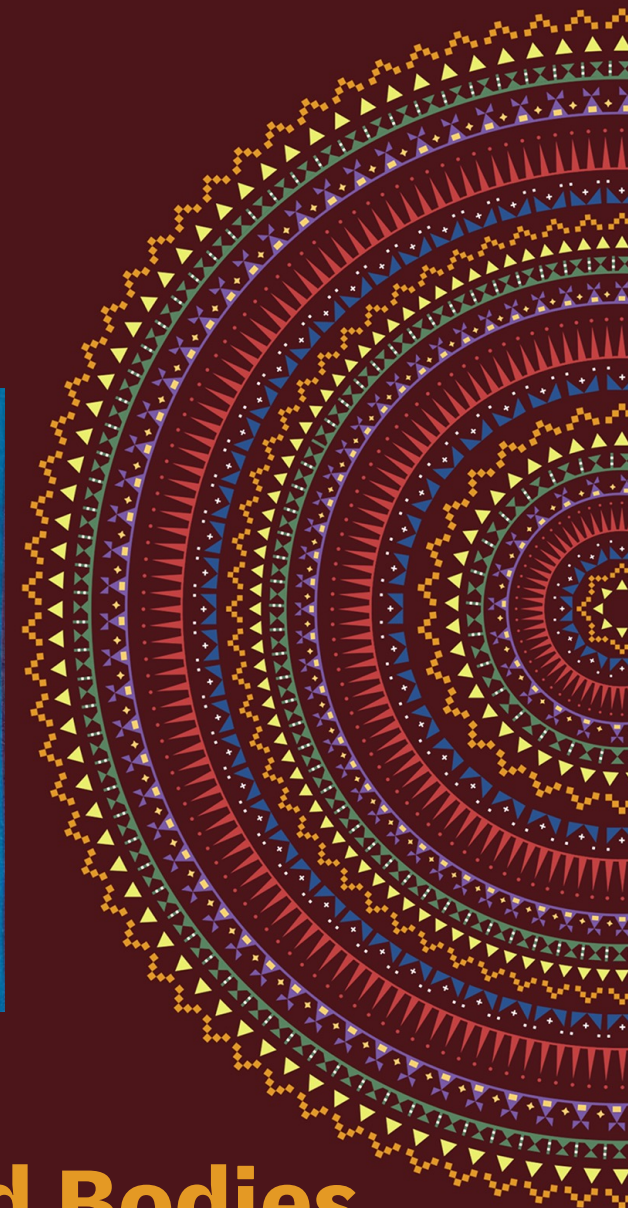
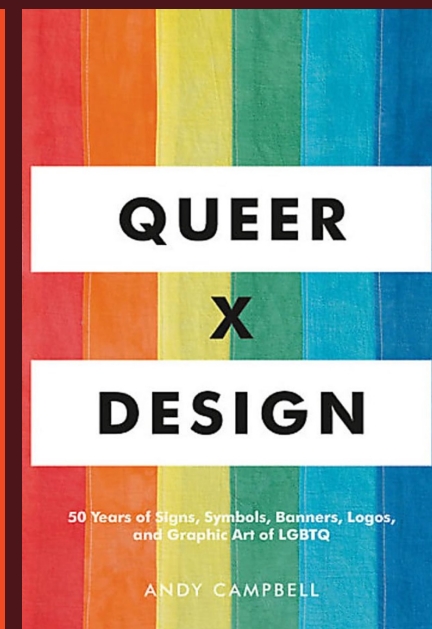
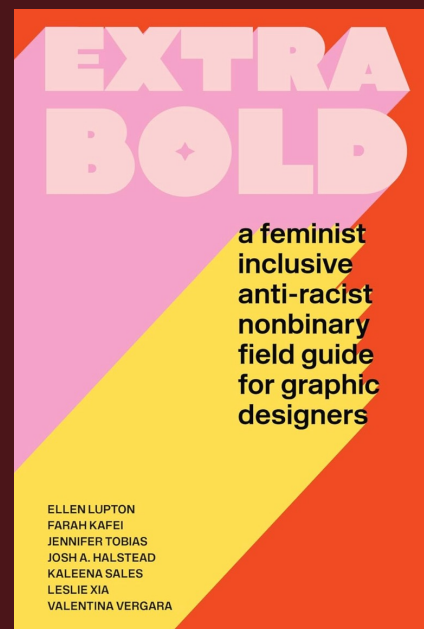
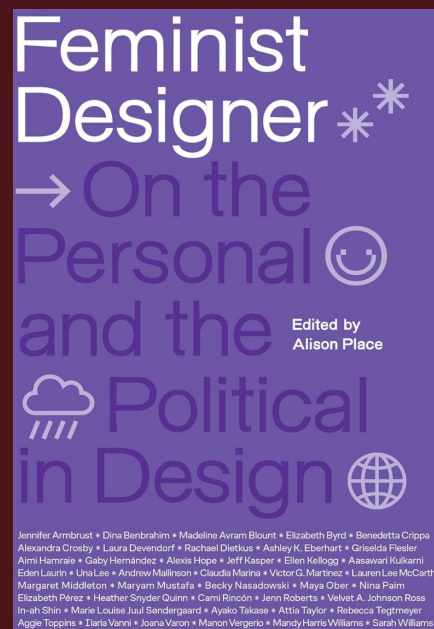
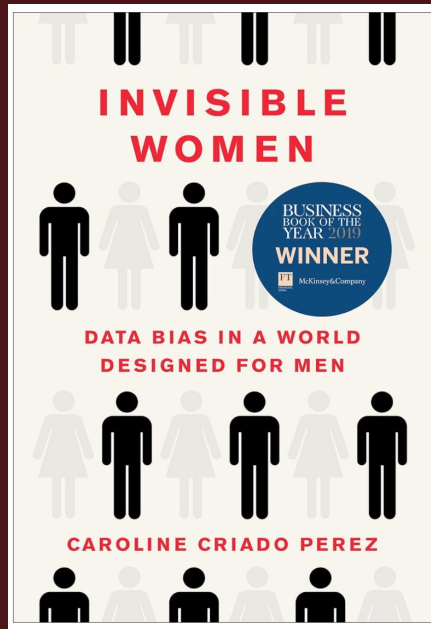
The effects of the [Colonial Assembly of Maryland] laws passed in 1681, which are still built into North American institutions, were that white Christian bodies, white voices, and white choices were protected by law and given higher value than those of Black, Indigenous, and non-Christian peoples.

Dismantling the Racist Bias

*Jacqueline Battalora, "Birth of a White Nation,"
Understanding & Dismantling Privilege vol. V (1): 2015,
1-12, 3.*

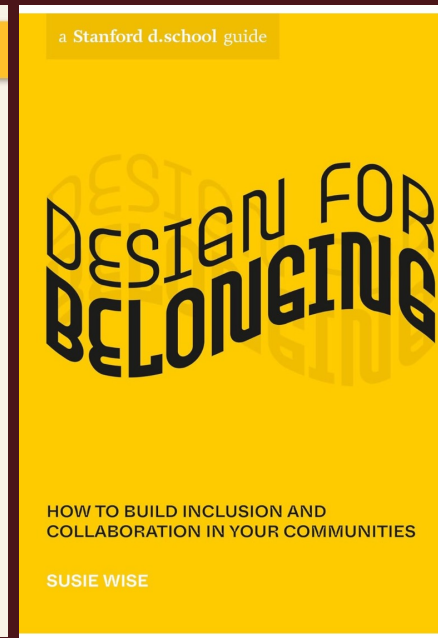
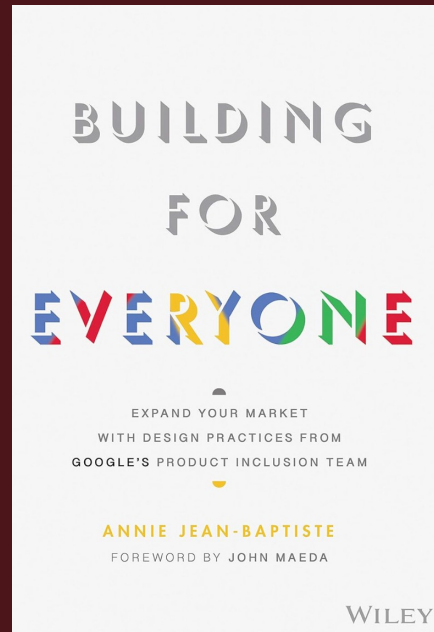
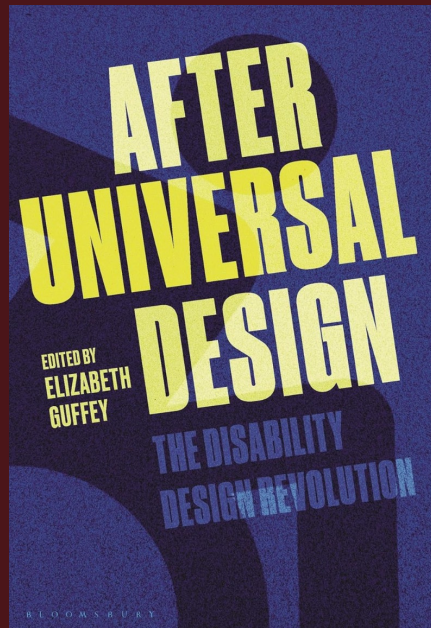


“Othered” bodies are often omitted from design consideration, but it is being addressed by:



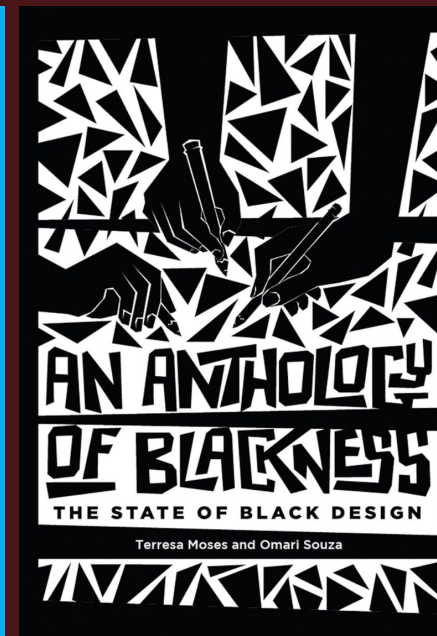
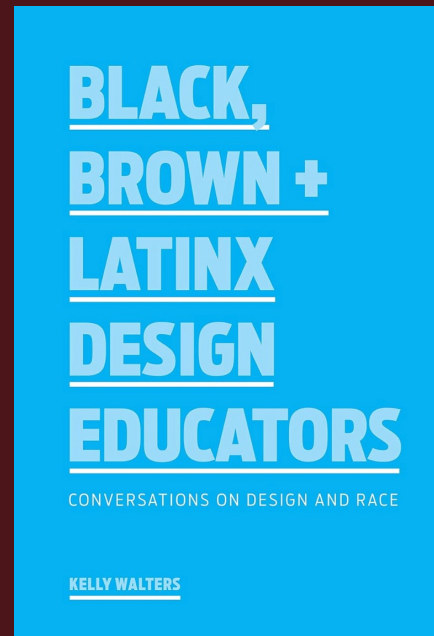
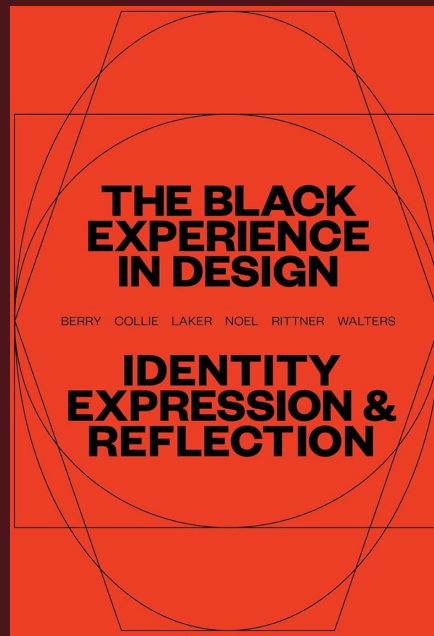
Dismantling the Racist Bias – Gendered Bodies

“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 Expectations

Sense of Urgency

Teamwork/Delegation

Individualism/ I Am the Only One

Acceptance

Defensiveness

Both/And Thinking

Either/Or Thinking

Conflict Resolution

Fear of Open Conflict

Values and Process

Quantity over Quality

Power Sharing

Power Hoarding

7th Generation Thinking

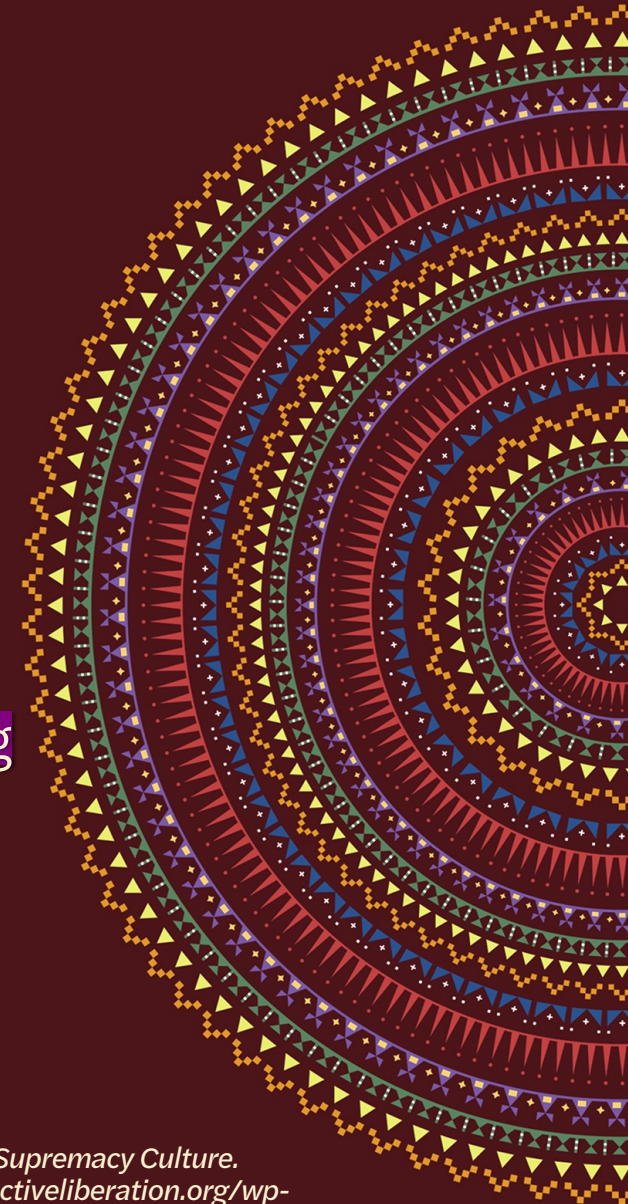
Progress is Bigger, More

Multiple Ways of Sharing

Worship of Written Word

Subjectivity

Objectivity

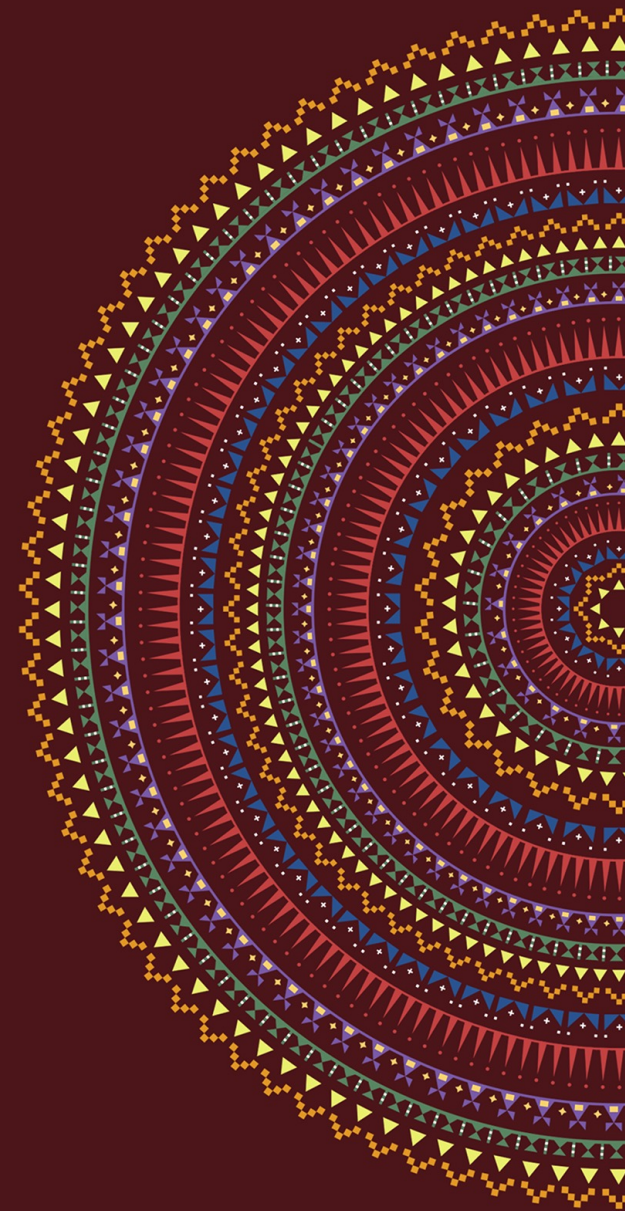


Dismantling the Racist Bias

Okun, Tema. (2013). *White Supremacy Culture*.
Accessed from https://collectiveliberation.org/wp-content/uploads/2013/01/White_Supremacy_Culture_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.

Dismantling the Racist Bias



ROM + OCADU: Dismantling the Racist Bias



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

ROM + OCADU: Dismantling the Racist Bias

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 ROM-original 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 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.](#)



ROM

Royal 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)
- A written response to the prompt "My 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.

ROM + OCADU: Dismantling the Racist Bias



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.

ROM + OCADU: Dismantling the Racist Bias



ROM + OCADU: Diversifying Perspectives



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



ROM + OCADU: Diversifying Perspectives



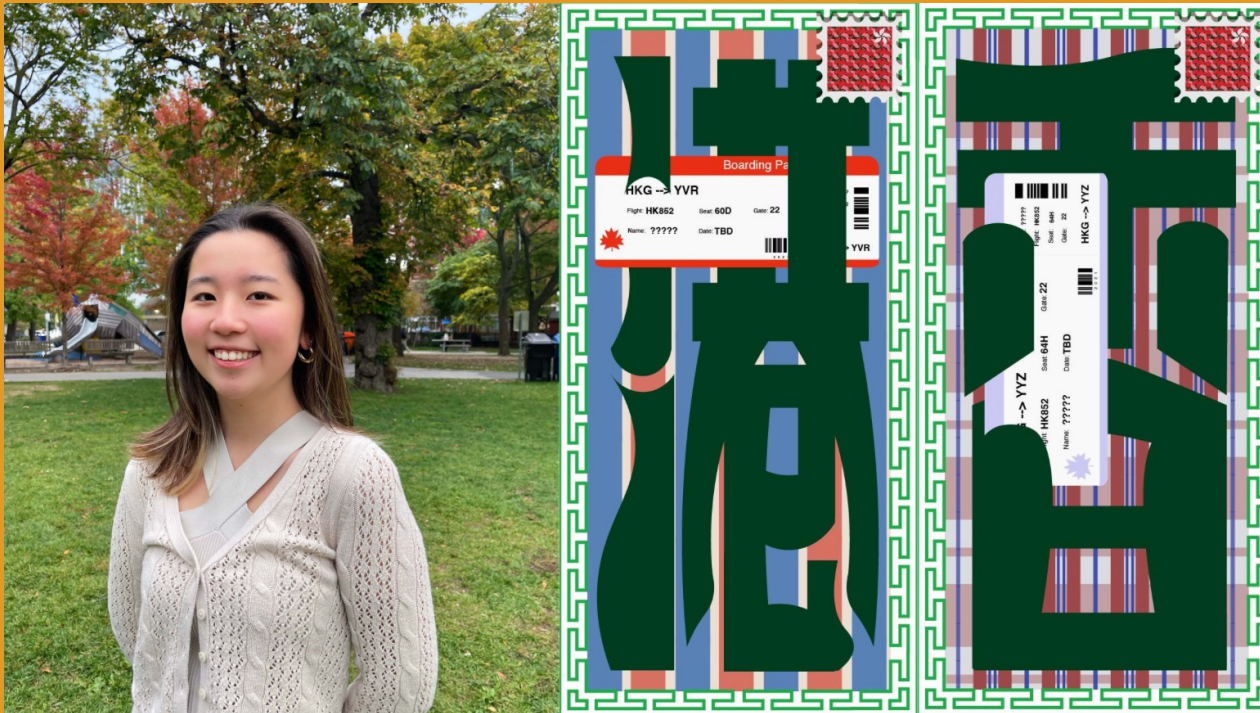
Elfy Castro (Interdisciplinary Master's in Art, Media and Design, 2024)

Work on exhibition:

IDENTITY Chair (models), 2021



ROM + OCADU: Diversifying Perspectives



Rachel Leung (BDes Graphic Design, 2026)

Work on exhibition:

Package to be Delivered, 2022

Digital print on poster paper and foam board mounting



ROM + OCADU: Diversifying Perspectives



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



ROM + OCADU: Diversifying Perspectives



Khalalelo Sithole (BDes Material Art & Design, 2020)

Works on exhibition:

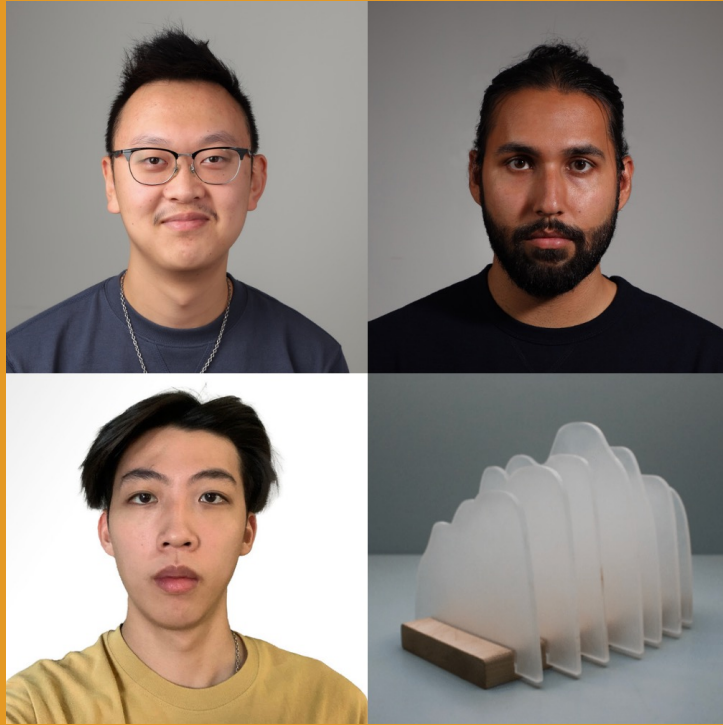
Africville: A History Erased, 2020

Coded Expression, 2020

Quilted Dress, 2020

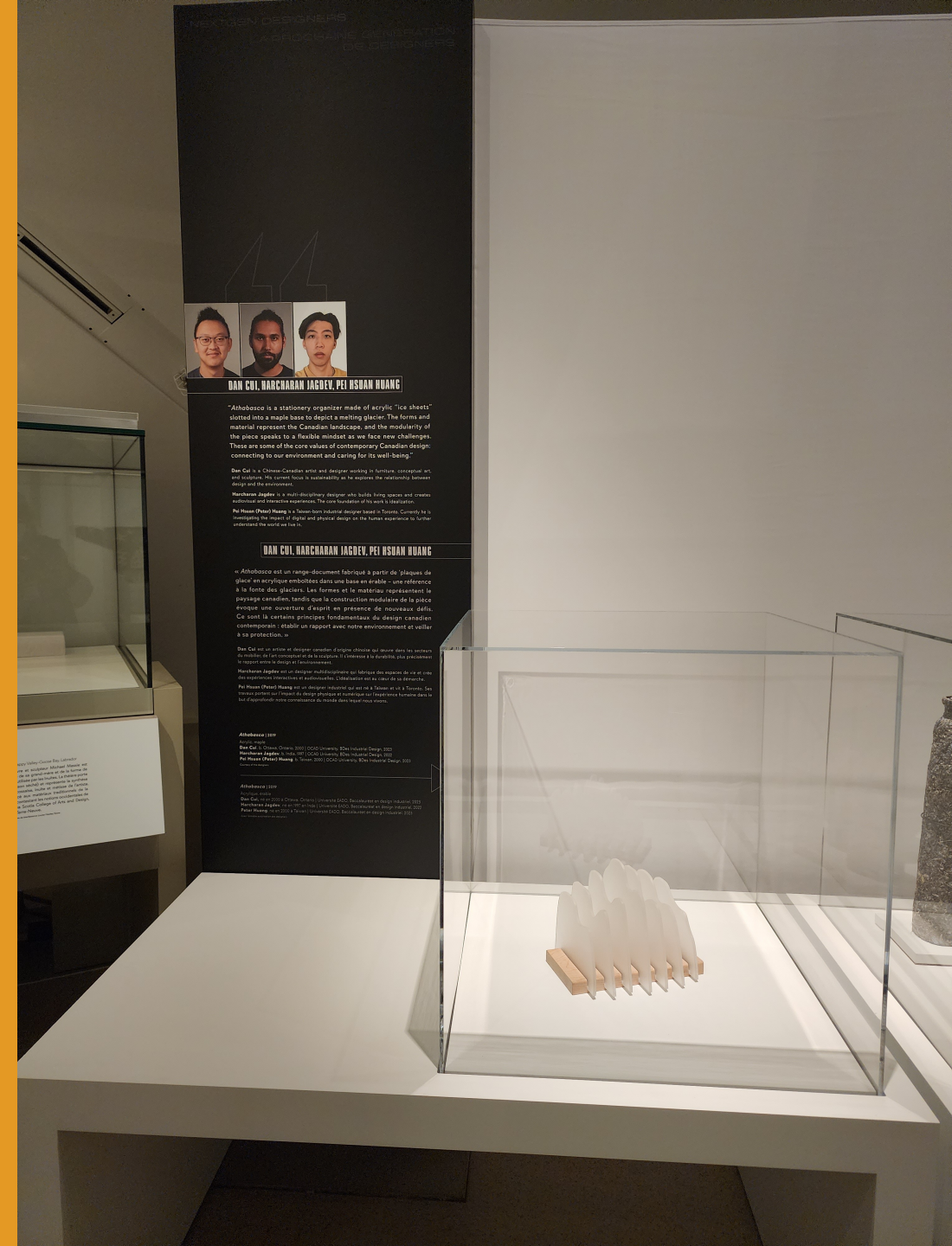


ROM + OCADU: Diversifying Perspectives



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

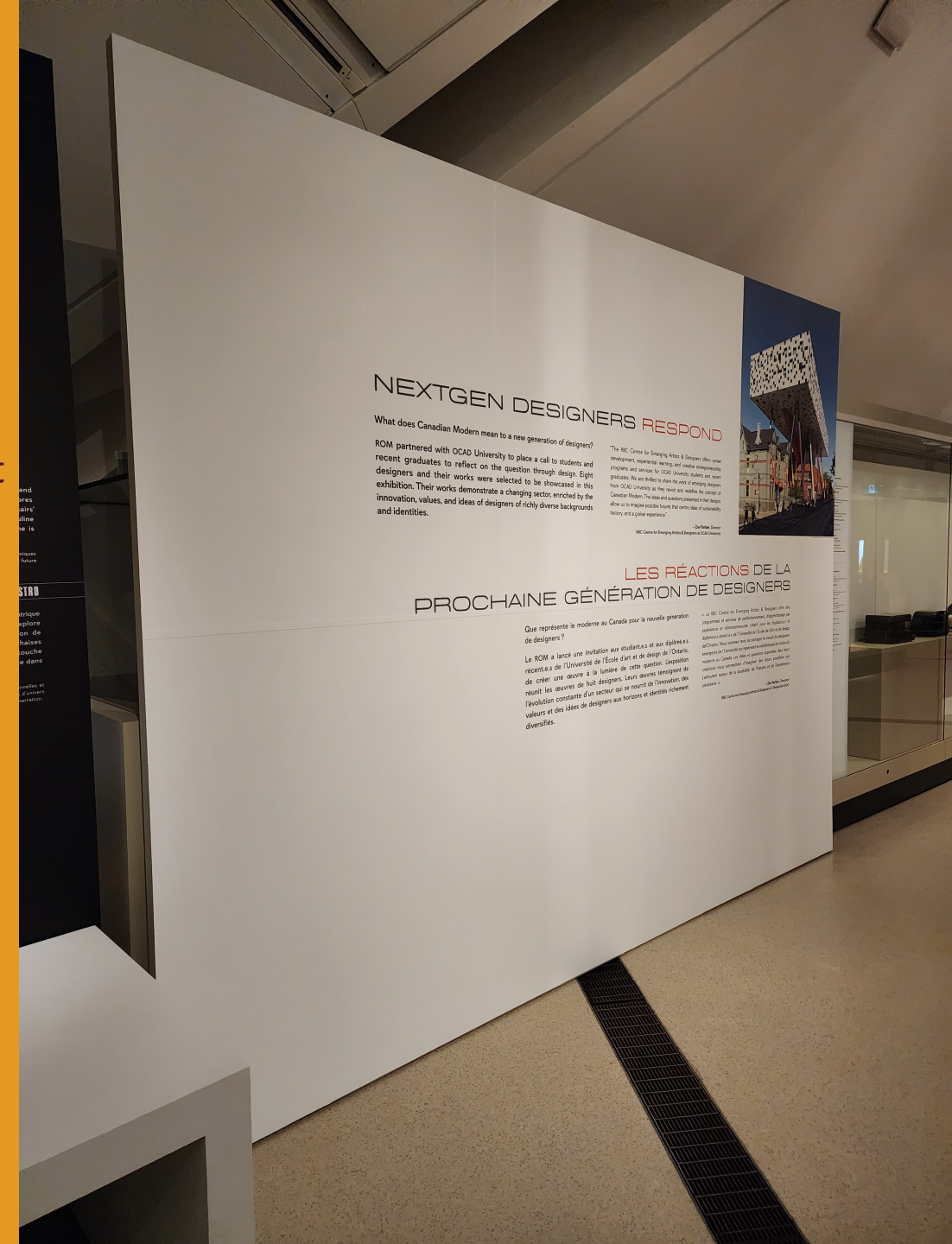


ROM + OCADU: Diversifying Perspectives

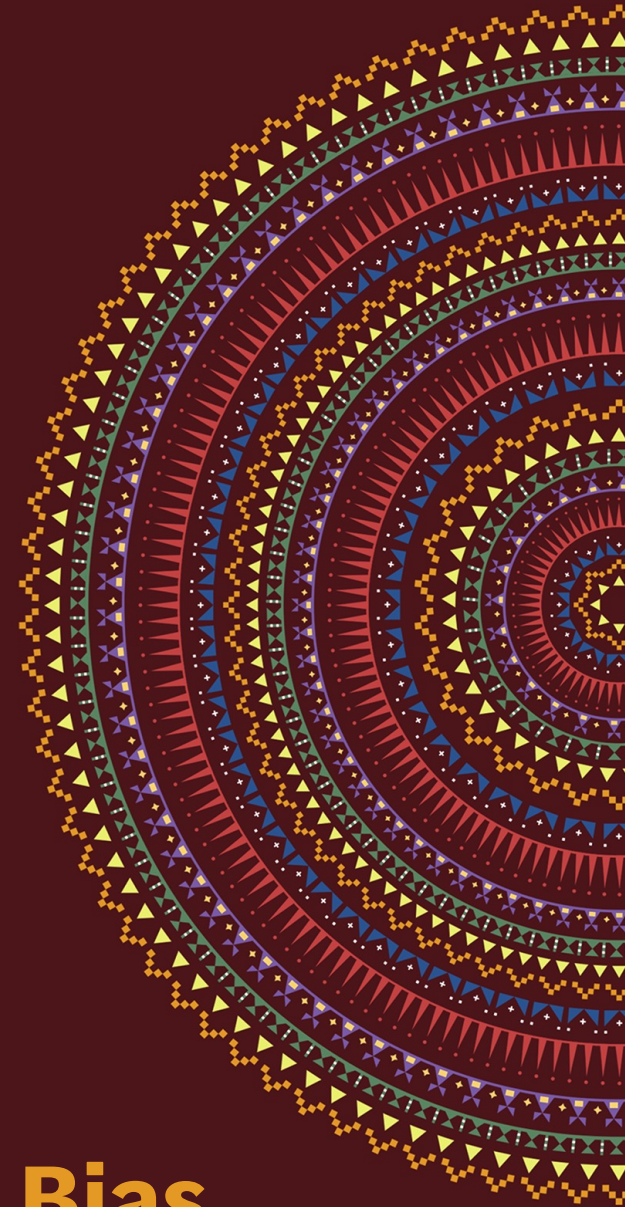
“The exhibit documents work from the early-mid twentieth century all the way to the present. A special feature of Canadian Modern is its work in collaboration with the Ontario College of Art and Design University (OCAD). Through OCAD’s Career Launcher program, six emerging designers Anthia Barboutsis, 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 [Thomas Publow Glossimag.com](https://www.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.



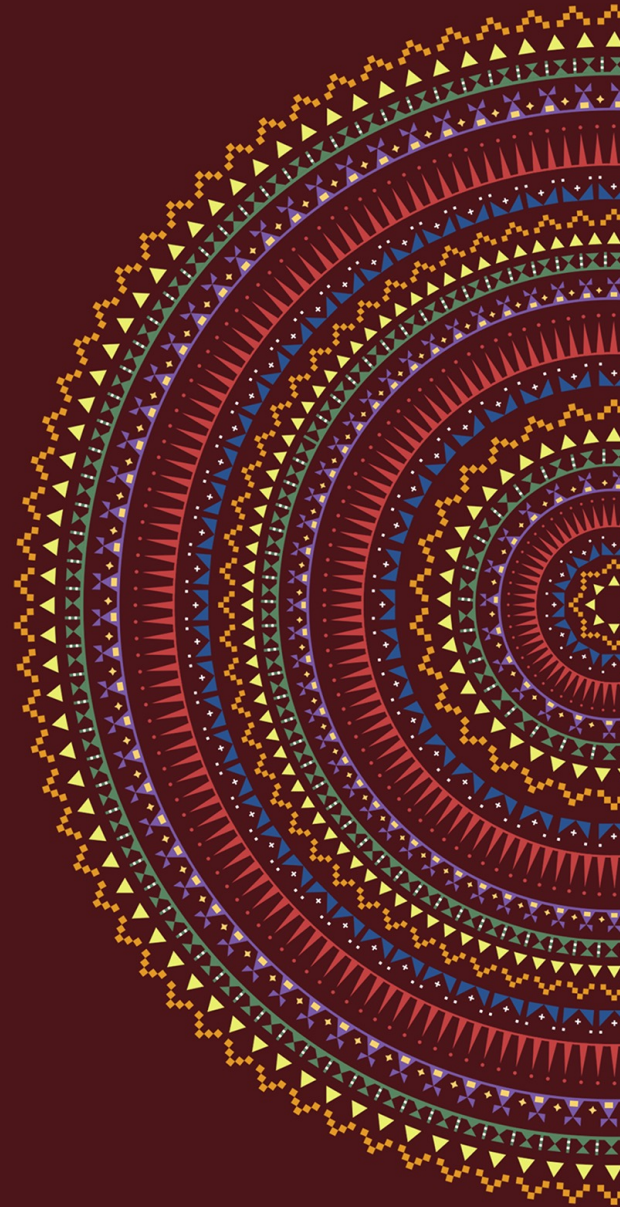
Key Takeaways: Dismantling the Racist Bias

Introduction: Decolonizing Design: What Might It Mean?

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Contents of Book



Contact info:

Email: dori@doritunstall.com

Instagram: [Dori_Tunstall](#)

LinkedIn: [Dori_Tunstall](#)

Contact information

