

DJN Going Deeper

July 25, 2020

Who's here? Drop your name below if you want

- Una Lee
- Lyre Calliope
- yindi Pei
- Alex Nawotka
- Cara Hall
- Michelle Lin-Luse (michellexlin@gmail.com)
- Hamidreza Nassiri
- Maggie Delano

Name drops

- Emergent Strategy
- Complex Movements
- Consentful Tech
- Detroit Digital Justice Coalition
- "Design for the Other 90%" by Cooper-Hewitt 🙄
- Nontsikelelo Mutiti
- Modernity and Coloniality
- Subaltern studies
- <https://modernitycoloniality.com/>
- Andalsotoo.net
- Dori Tunstall
- Mozilla
- Mismatch (book)
- 4S conference (Social Studies of Science)
- Counternarrative stories

Lineage: Parallel beginnings in community

- Una's journey into the principles
 - Seeking community of practice, deep honor of being in community as co-revolutionaries
 - Heart openings <3
 - Principles
 - of AMP & Digital Justice Coalition
 - Noticing gaps in Design networks
 - Home finding for Design Justice in AMC
- Amorphous spaces, labs, and tracks in AMP

Wes's journey with the principles

- Curriculum shifts within graphic design
- Codifying principles into a form which can mold design education in the future
- Daily principles show up as a lens for understanding and evaluating approaches or design decisions --- a reference tool for pointing out questions that haven't been asked in a design process
- Critique of Human-Centered Design, a surrogate for ideas of justice without claiming, nor centering justice. Taking people into account doesn't necessarily imply that justice, care, etc. will always be considered. These values need to be stated.
- We put "Design" and "Justice" in proximity to each other, but they are not similar words. They can be like magnets. They are not inherently the same thing, and there is an interesting juxtaposition when you dig into it.
- Carryovers of what we, as designers, have aspired to do in the past: inclusivity in design, uplifting voices, bringing that to center.
- Through Wes' experience in teaching design, the "principles" all default to being formal* (* in a Western way). This is how via SEO, Google also understands these things.
 - Through study of art history and movements, there are people who brought politics and art into a larger conversation. This is happening with design.
 - Conversations about design through his education were all about "design is..", which he felt implied a default of retrograding into a modern default of design.
 - Design, when you consider Justice, you go counter to other "principles" of "Design" -- etc. TIME becomes an added variable in the equation, rather than something that you seek to minimize by default.
 - "Alternative" perspectives led to propositions of "making weird things with design" getting shut down by the design world.
 - The real pressure within the Design Community wasn't present until the death of Trayvon Martin. These unfortunate events brought the discussion to the forefront.
 - Discussion / critique of scientific objectivity as default because other methods had "failed"

Maggie: Values exist and are always going to inform design, but stating them explicitly & articulating them allows you to reference whether you are really acting in accordance with them or not. The effort to be apolitical is a conscious decision.

Yindi: Apoliticizing. Noticing people talking about it, and recognizing it, but not connecting the things they have to design with their values. They believe that these folks haven't had conversations or been engaged in praxis. They don't know that they can use the same words in design. An expanding of knowledge, giving designers access to critical theory knowledge supports designers to give access to design to everyone else.

Hamidreza: One of the things in all of these conversations that connected to them is “broadening the conversation from representation to distribution of power.” The issue that we can’t make changes just by spreadsheets explaining the things that need to be changed are not enough. There must be a conversation of who is holding power and who is present in institutions.

Yindi: Power and hierarchical structures. Important conversation about power in concepts of “inclusivity” – queer POC folks in leadership don’t need to be inclusive of folks who have historically held power and abused it in the same way.

Wes: Relationship between power and industry. Industry is power, it is just not questioned or named. Those things should be present. Why are we not questioning this relationship as the first part? Maybe it’s necessary for this connection, but why is it necessary to happen every single time? When you use design outside of that, you are immediately doing it for alternative reasons. You’re immediately doing design for good, social practice, community-based design. But the “Design Industry” is commercial, power-based.

Una: And speculative design, self-initiating design. If design is not for a client, then it goes in a separate category of the award books.

Lyre: It reminds them of whiteness as a default stance.

Hamidreza: Was told by someone while giving a dissertation on Iranian cinema – “Unless you really master Hollywood cinema, then you can’t study other cinemas.” This comes up in design too.

Una: For folks who are connected to other traditions outside of the Western traditions by birth, how connected do you *feel* to those traditions?

Yindi: Sharing about their experience as an Asian American. Discussion of a series --- <https://modernitycoloniality.com/> -- sociology from the perspective of the oppressed. It’s hard, how do I educate myself on subaltern experiences in Taiwan and China when I only speak English? Something they struggle with right now.

Hamidreza: discussion of self-education with connecting with culture in Iran. It’s not included in textbooks, so we end up knowing more about Western history and practices.

Una: Thinking about paternal grandmother. Obligatory section in design history course where her prof showed only pornographic images of Japanese design. No mention of Korean design, which implied “Korean design doesn’t offer anything to the canon of design.” At the time her grandmother immigrated, she was not called a “designer” but rather a graphic artist or illustrator. So how did that affect her integration into the

“industry?” Story about a design festival in Korea -- blown away by signage, imagery, seeing the ways people played with the letter forms! But then, stepping back, formally she saw that visually, things still resembled what she was accustomed to seeing at home. Observation of how design is a vehicle for colonialism in some ways, and how that can be visual.

Michelle: Welcome & intro!

[round of introductions]

Breakout Prompts: Share a project that has used dj principles, and/or one you'd like to use dj principles on.

Drop any links/notes below!

Hamidreza: Claiming the Media Back

Lupe: [Feathers of Hope Graphic Novels](#)

Alex: [Makerspace Project teaching kids to make targeted social media advertisements: Bushwick Analytica - tegabrain](#), [Radical Love Consciousness](#), A form where you can add your own responses: [Guerilla Theorizing: On Reparations](#)

Cara: www.sundance.org/projects/code-for-bias

Michelle: a very nascent work about oral histories, landscape, and going beyond traditional brick-and-mortar memorial design in progress:

<https://vimeo.com/theimmigrantmemorial>

Una / And Also Too

Our additions to the design brief:

- VALUES
And Also Too is guided by the Design Justice Network Principles. Do any of these feel particularly relevant to this project? What other values does it feel important to include?
- POWER
Who has decision making power in this project? Are members of the affected community involved in the process?