



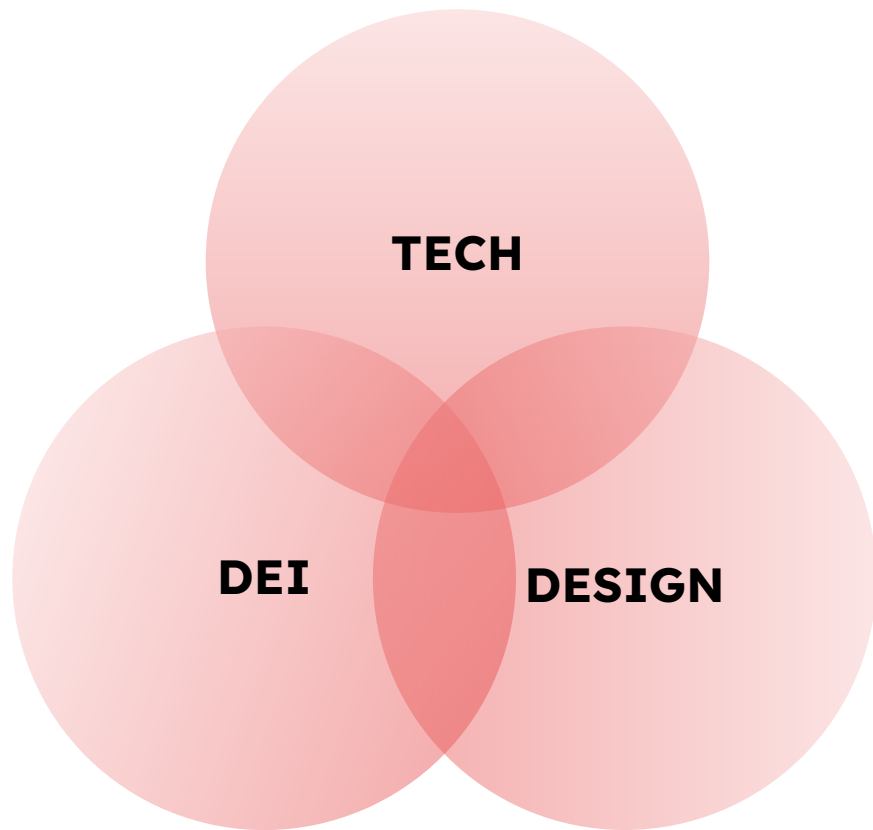
Anti-Rassistische Design Praxis

Christoph Hassler

CHRISTOPH HASSLER

(Er / Ihm)

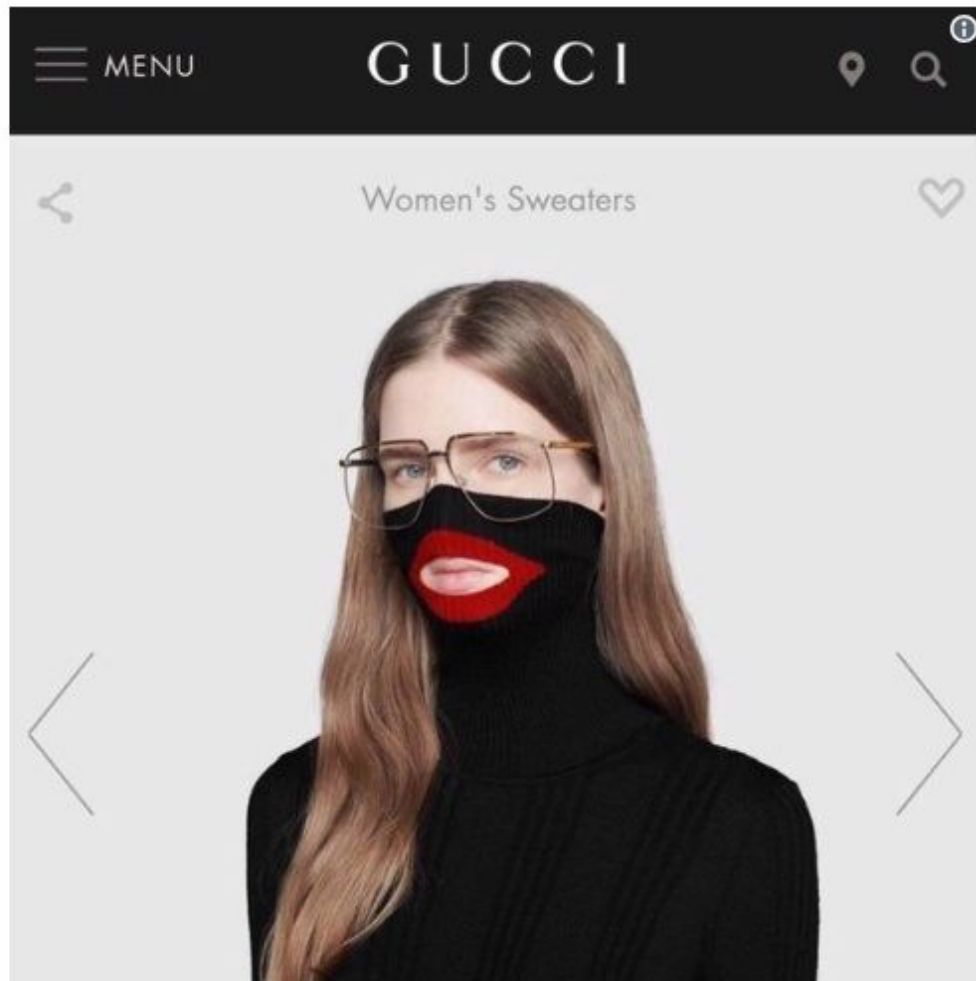
Designer for Equity and Inclusion



GUCCI

Gucci deeply apologizes for the offense caused by the wool balaclava jumper. We can confirm that the item has been immediately removed from our online store and all physical stores.

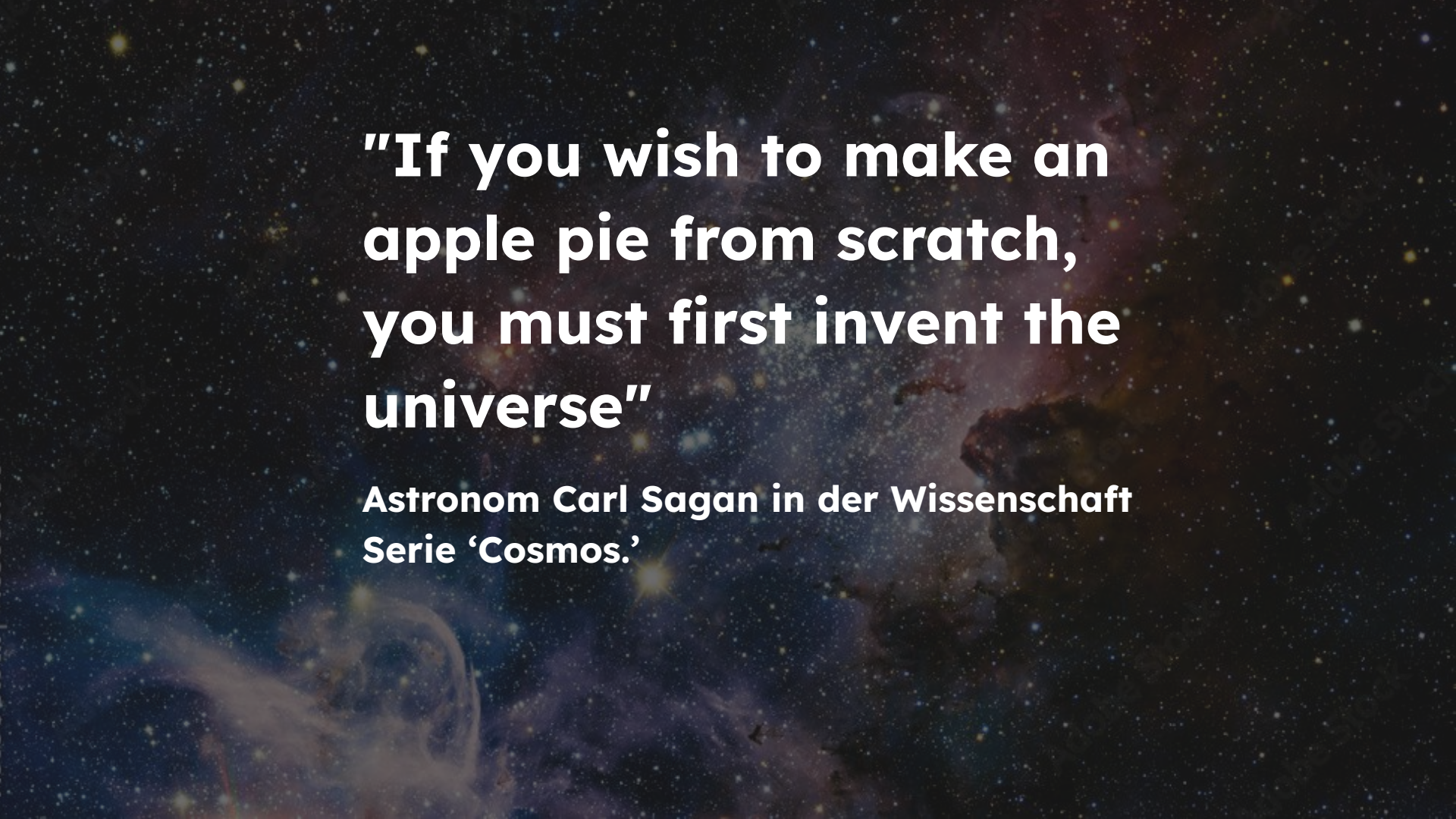
We consider diversity to be a fundamental value to be fully upheld, respected, and at the forefront of every decision we make. We are fully committed to increasing diversity throughout our organization and turning this incident into a powerful learning moment for the Gucci team and beyond.





**„In einer
rassistischen
Gesellschaft reicht
es nicht aus, kein
Rassist zu sein,
man muss ein
Antirassist sein.“**

Angela Davis, Amerikanische Bürgerrechtlerin



**"If you wish to make an
apple pie from scratch,
you must first invent the
universe"**

**Astronom Carl Sagan in der Wissenschaft
Serie 'Cosmos.'**

Rassismus

Rassismus ist eine Ideologie von Herrschaft und Dominanz.

Sie stabilisiert die ungleichverteilung von Macht,
Privilegien und Ressourcen, zugunsten einer weißen
Mehrheitsgesellschaft



**"Wir sollen Rasse selbst,
als Technologie begreifen -
also als ein Mittel, um zu
sortieren, zu organisieren
und um soziale Strukturen
zu designen (...), dann
können wir klarer die
buchstäbliche Architektur
von Macht verstehen."**

Ruha Benjamin, Soziologin und Professorin am
Institut für African American Studies der Princeton
University

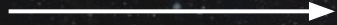


**„Über Technologie
nachzudenken bedeutet,
über Gesellschaft
nachzudenken und
umgekehrt. Beide
Konzepte sind keine
getrennten Objekte,
sondern eine einzige
Realität.“**

Prof. Dominique Vinck, "Thinking about technology"
(2012)

4 I's of Oppression

Ideologie



Institutional



Interpersonal



Internalisiert



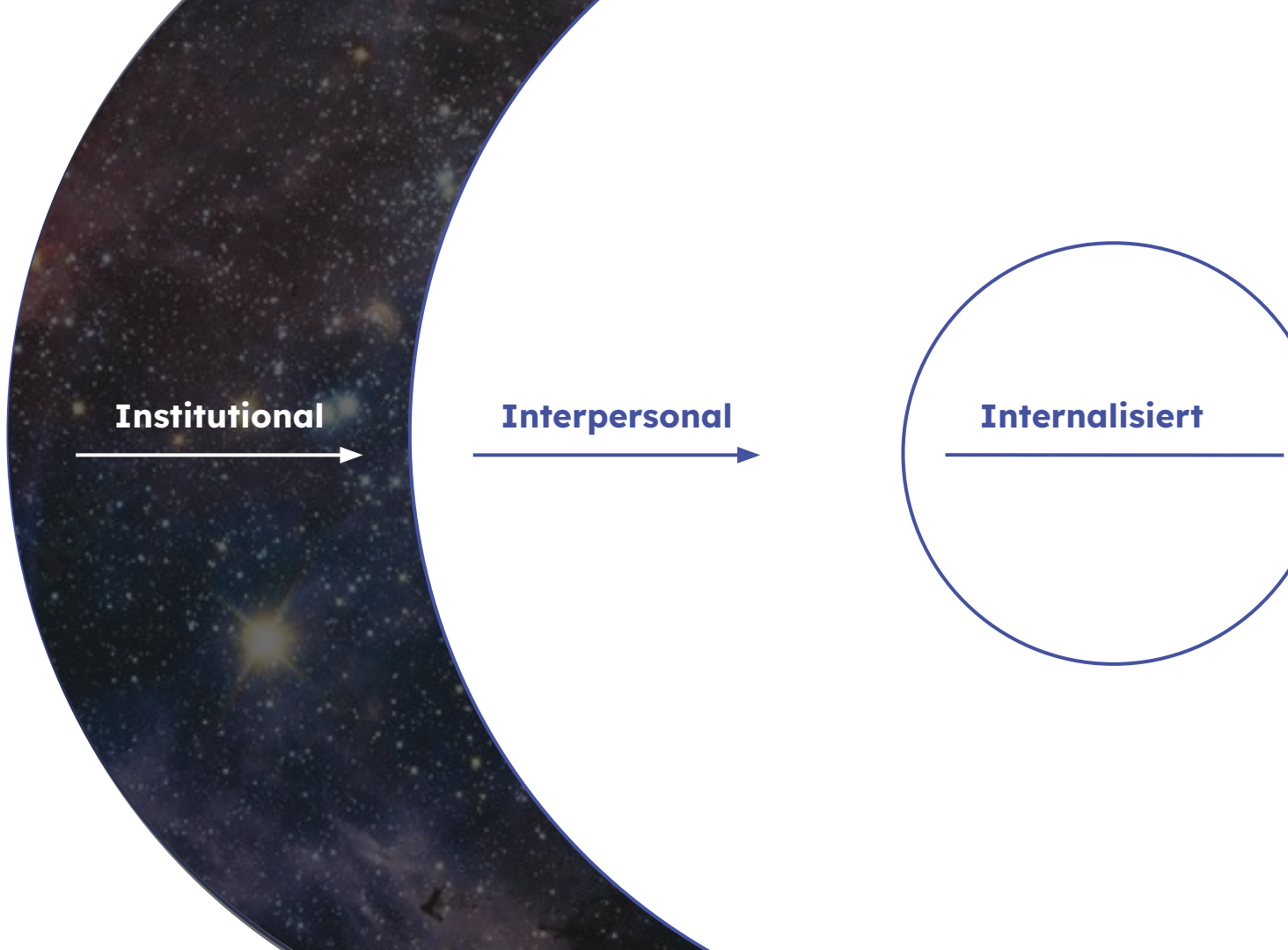
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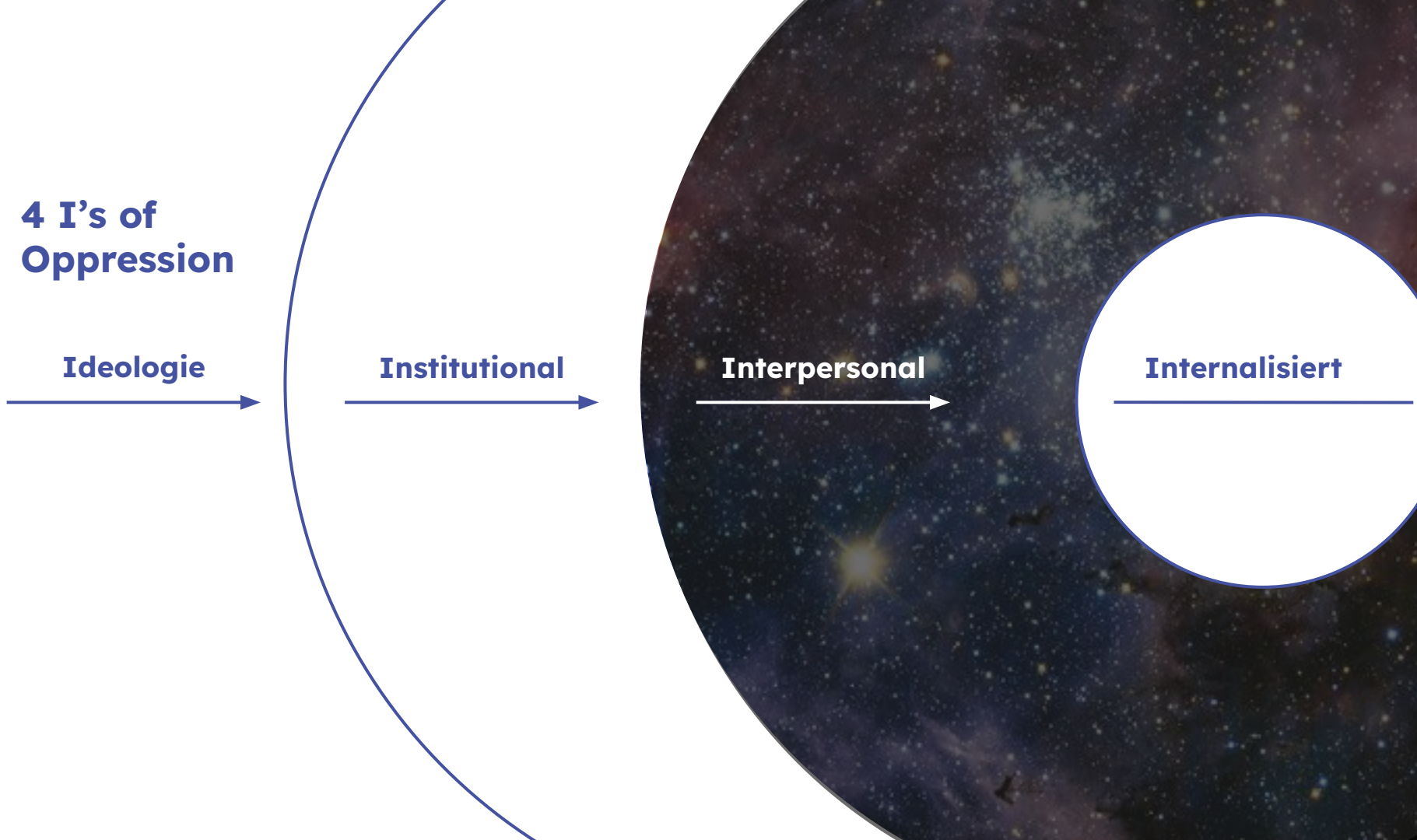
4 I's of Oppression

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4 I's of Oppression

Ideologie

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AMERICAN EAGLE

SYDNEY SWEENEY HAS GREAT GENES
JEANS

Ideologie

„Schließlich ist es auch erwähnenswert, dass wilde Nationen, ungebildete Menschen und Kinder eine große Vorliebe für lebhaftere Farben haben; (...) dass Menschen mit Kultiviertheit lebhaftere Farben in ihrer Kleidung und den Gegenständen, die sie umgeben, vermeiden und dazu geneigt zu sein scheinen, sie ganz aus ihrer Gegenwart zu verbannen.“

Johann Wolfgang von Goethe, in “Zur Farbenlehre” 1810

Ideologie



Farbenkreis, 20. J. 1809, kopierte Federzeichnung von Goethe, 1809,
Original: Freies Deutsches Hochstift – Frankfurter
Goethe-Museum



“In der Kultur ohne Bewusstsein des Selbst, wird dieselbe Form immer und immer wieder geschaffen. (...) In der Kultur des Selbstbewusstseins hingegen entstehen ständig neue Zwecke.”

Christopher Alexander, Architekt u.
“Vater der Design Pattern”

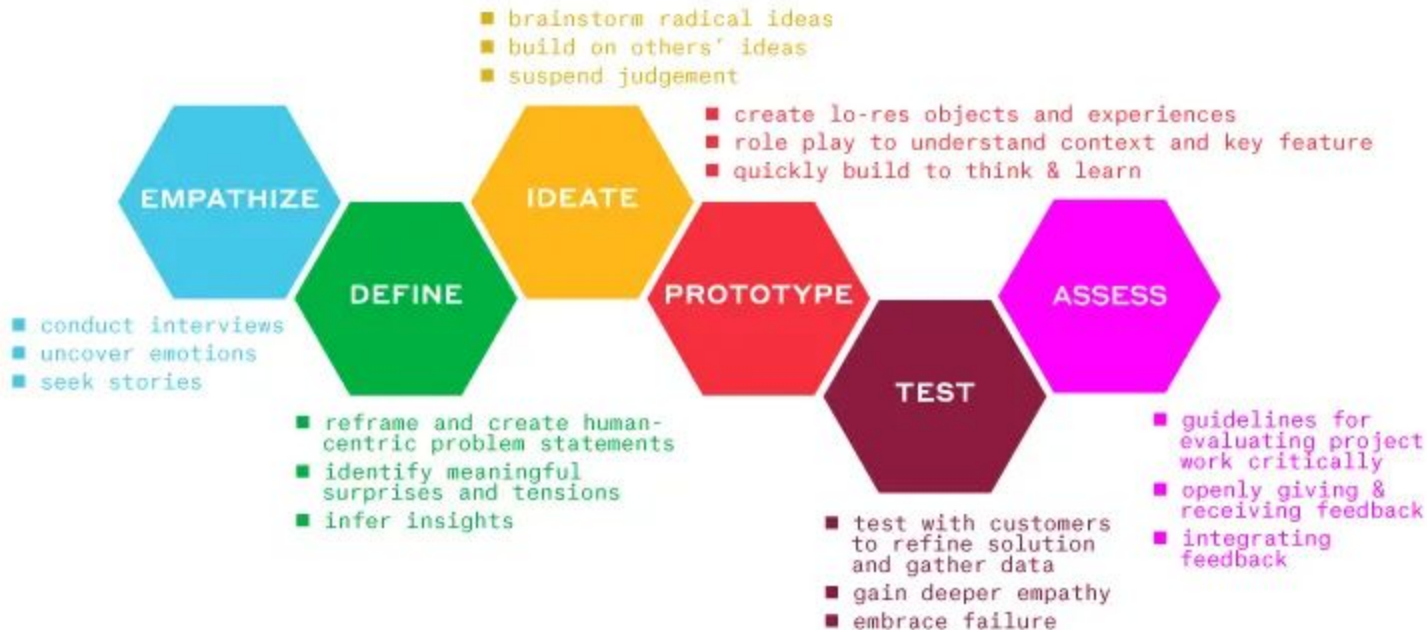
Ideologie

„Wenn wir uns die Weltbeschreibung der Moderne ansehen, entpuppt sie sich als ein weiteres Nebenprodukt der weißen Vorherrschaft, das sich selbst als ultimativen Ansatz für eine universelle menschliche Ästhetik in den Mittelpunkt stellt.“

Darin Buzon, Design Thinking is a Rebrand for White Supremacy



Design Thinking Process Diagram*

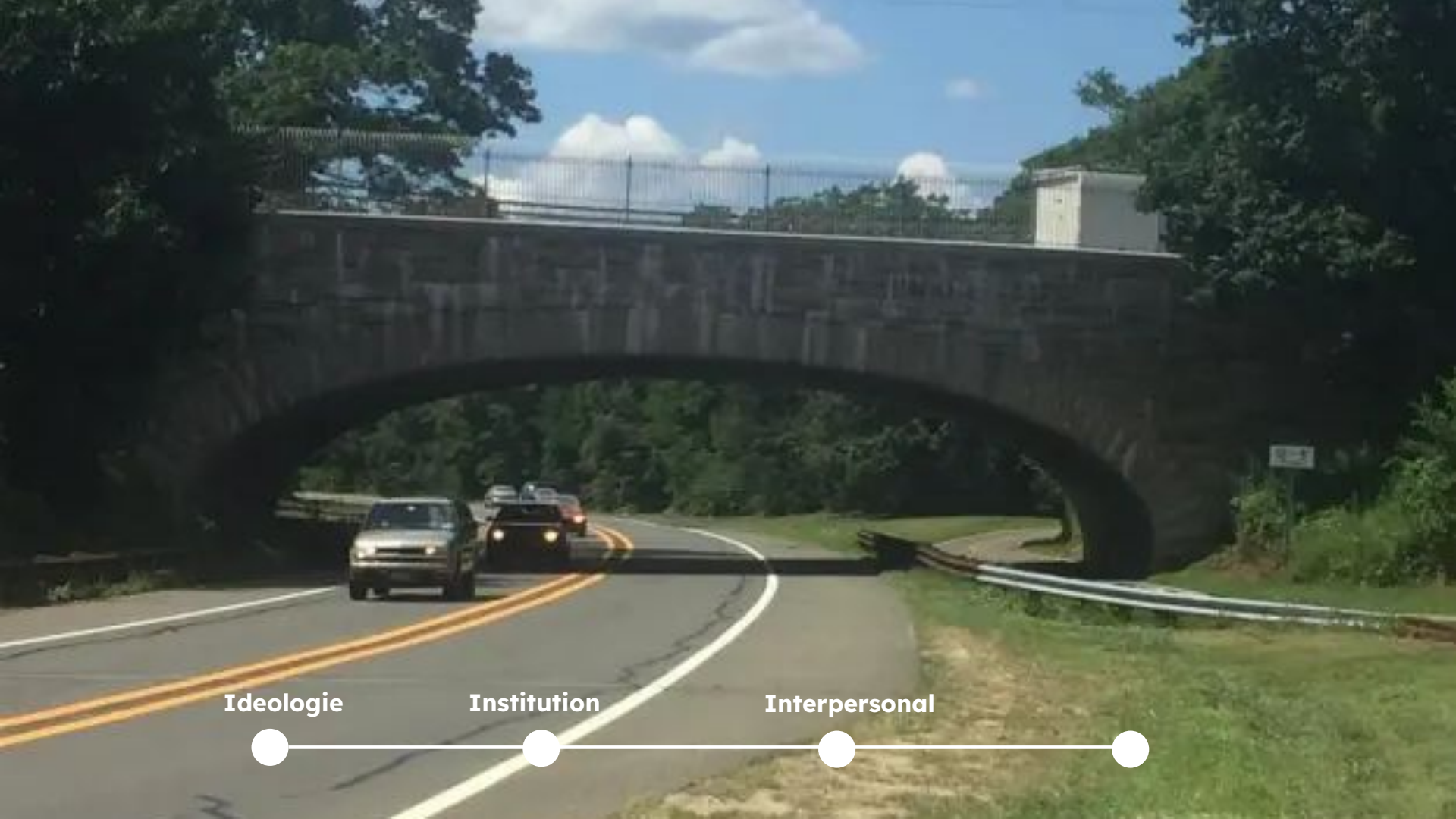




Webinar: How Design Thinking Protects White Supremacy

2.5hr public webinar analyzing: What is white supremacy? How do the origins of design practice connect to white supremacy? And how might it continue to show up in our practices today?

Purchase webinar recording



Ideologie

Institution

Interpersonal



Interpersonal





“Ich habe ein synthetisches, komplett neues Gesicht erzeugt, das aus **typischen Merkmalen** zusammengesetzt ist, die in **menschlichen Gesichtern häufig** vorkommen.”

“Ich habe also im Prinzip ein „**Durchschnittsbild**“ konstruiert, das Elemente enthält, die oft mit einem **neutralen, freundlichen** Erscheinungsbild assoziiert werden”

White supremacy culture

<https://www.whitesupremacyculture.info/>

1

Perfektionismus

ist der Glaube und die Einstellung, dass wir auf der Grundlage eines Standards oder einer Reihe von Regeln, die wir nicht geschaffen haben, perfekt sein können.

2

Gefühl der Dringlichkeit

macht es schwierig, sich die Zeit zu nehmen, inklusiv zu sein und demokratische und/oder durchdachte Entscheidungen zu fördern.

3

Defensivität

Führungskräfte empfinden Rufe nach Veränderung als persönliche Angriffe (denn wenn sie „richtig“ führen würden, müsste sich nichts ändern)

4

Quantität über Qualität

Alle Ressourcen sind darauf ausgerichtet, messbare Ziele zu erreichen. Dinge, die nicht gemessen werden können, werden als weniger wertvoll angesehen.

5

Anbetung des Geschriebenen

diejenigen mit ausgeprägten Dokumentations- und Schreibfähigkeiten werden als wertvoller eingeschätzt

9

Nur ein richtiger Weg

der Glaube, dass es nur einen richtigen Weg gibt Dinge zu tun, und dass Menschen, sobald sie mit dem richtigen Weg bekannt gemacht werden, das Licht erkennen und ihn übernehmen.

8

Paternalismus

Die Entscheidungsfindung ist für diejenigen, die Macht haben, klar und für diejenigen, die keine Macht haben, unklar

7

Entweder oder Denken

wird oft von Personen mit einer klaren Agenda oder einem klaren Ziel verwendet, um diejenigen, die noch nachdenken oder abwägen, dazu zu bringen, eine Wahl zwischen „a“ oder „b“ zu treffen.

6

Horten von Macht

Diejenigen mit Macht gehen davon aus, dass allein ihnen das Wohl der Organisation am Herzen liegt, und dass diejenigen, die Veränderungen wollen, schlecht informiert sind

10

Furcht vor offenem Konflikt

Wenn jemand ein Problem anspricht, das Unbehagen hervorruft, besteht die Reaktion darin, der Person die Schuld dafür zu geben, dass sie das Problem angesprochen hat, anstatt sich mit dem Problem zu befassen

11

Individualismus

Wettbewerb wird höher bewertet als Zusammenarbeit, und wenn Zusammenarbeit geschätzt wird, werden nur wenig Zeit oder Ressourcen für die Entwicklung von Kooperationsfähigkeiten aufgewendet

12

Fortschritt ist größer/mehr

Als fortschrittlich gilt eine Organisation, die die Fähigkeit erweitert oder entwickelt, mehr Menschen zu bedienen (unabhängig davon, wie gut man sie bedient).

13

Objektivität

der Glaube, dass es so etwas wie Objektivität oder „Neutralität“ gibt

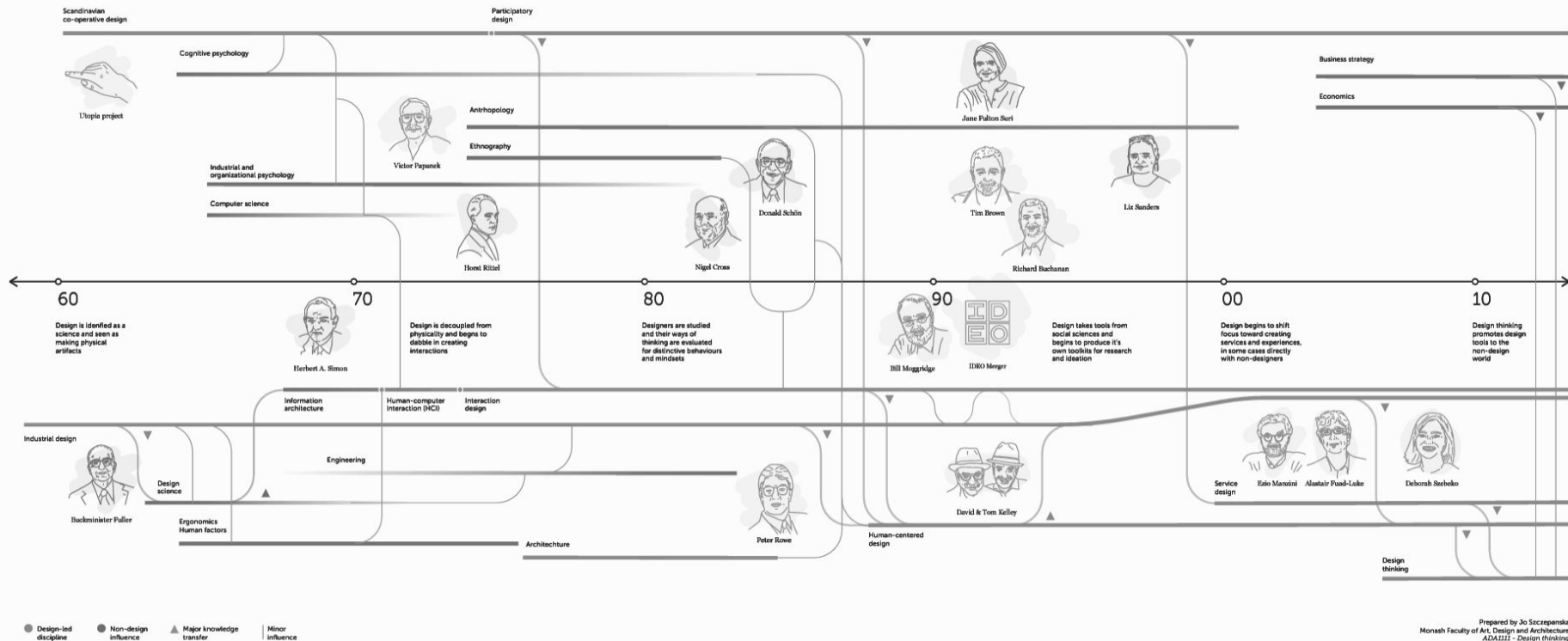
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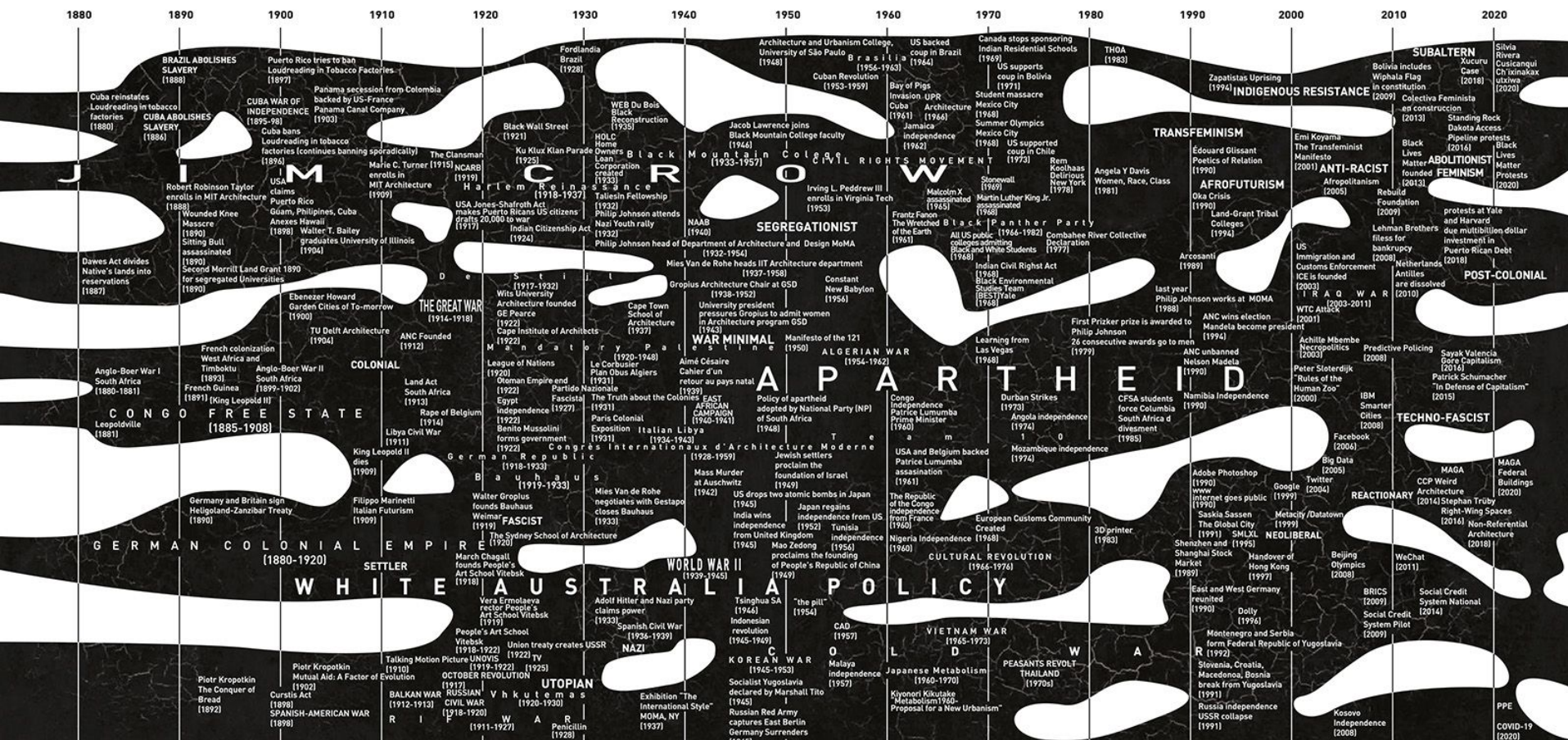
Recht auf Wohlbefinden

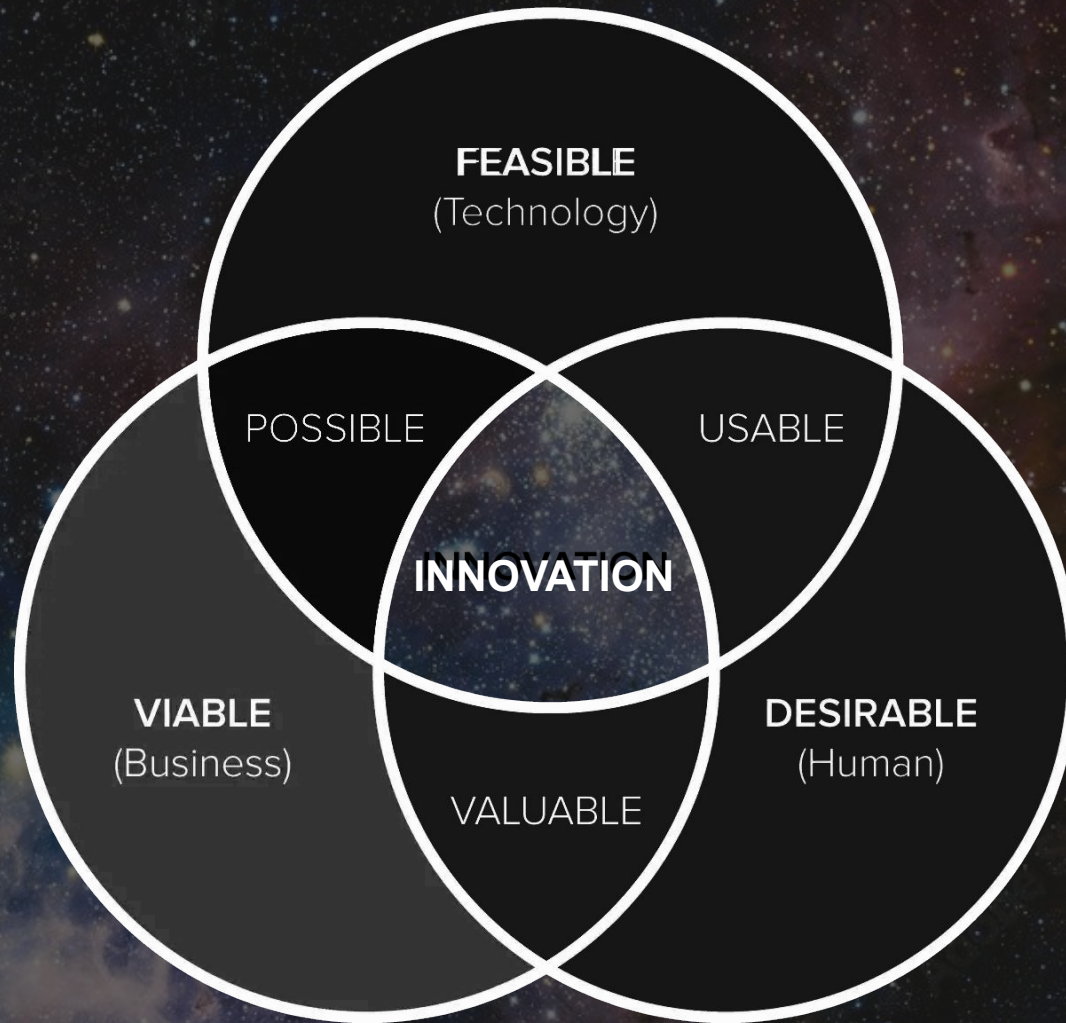
der Glaube, dass nur diejenigen, die Macht haben, ein Recht auf emotionale und psychologische Sicherheit haben

Internalisiert

Design thinking timeline







The Designer's Critical Alphabet

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Assumptions

Assumptions and ideas are often assumptions that we thought about critically. A designer is attentive to assumptions because they are often incorrect or misguided.

What are your assumptions about the people and the context that you are researching? Have you double-checked the truth of your assumptions?

Critical Race Theory

CRT proposes that white supremacy and racial power are maintained over time, and in particular, that the law may play a role in this process.

How does your design solution change if it were developed for a user of a different race?

Intersectionality

Intersectionality considers that various forms of social stratification, such as class, race, sexual orientation, age, religion, creed, disability and gender, do not exist separately from each other but are woven together.

What are the multiple forms of oppression that affect the stakeholders in your design?

Marginalization

Marginalization is the process where something or someone is pushed to the edge of a group and is treated as insignificant or peripheral.

Designers should question their own work when collaborating with marginalized people, to ensure that they are not trying to profit off their experience, and to ensure that the collaborators actually benefit from the experience.

Positionality Objectivity

Objectivity is a frame of mind so that personal prejudices, preferences of the researcher do not contaminate the collection of or analysis of data.

Neo-colonialism

Neocolonialism refers to a form of global power in which transnational corporations and global and multinational institutions perpetuate colonial forms of exploitation of developing countries.

Questioning Mindset

Questions help us to explore, to gain deeper insights into a problem.

Self Awareness

Self Awareness is having a clear perception of your personality, strengths, weaknesses, motivation, and awareness allows you to understand other people's attitudes and your own in the moment.

Transformative Research

The transformative paradigm is a framework that centers the experiences of marginalized groups. It includes analysis of the conditions that have led to oppression, and links research findings to research actions intended to mitigate oppression.

Westernization

The West is often assumed to be the center of power, and Western values are pervasive in design and development problems.

How would your design change if you de-westernized these Western values? How would you remove Eurocentric or American biases?

Xenophobia

Xenophobia is the fear and distrust of that which is perceived to be foreign or strange. Xenophobia can manifest itself in suspicion of the activities of others, and a desire to eliminate their presence to secure a presumed purity and may relate to a fear of losing national, ethnic or racial identity.

Values

Values reflect a person's sense of right and wrong or what "ought" to be. Values influence attitudes and behavior. One's value system develops from one's lived experiences, upbringing and culture among other factors.

Your design solution or problem space may be influenced by your own value system. How does the value system of the stakeholders affect the analysis of a problem, or the proposed solutions?

WHERE THE BLACK DESIGNERS ARE

A LIFE IN
ADVOCACY

CHERYL D. HOLMES-MILLER



DECOLONIZING DESIGN
A Cultural Justice Guidebook

ELIZABETH (DORI) TUNSTALL
with illustrations by Ene Agi

OVER ONE MILLION COPIES SOLD

**pedagogy
of the
oppressed**
PAULO FREIRE

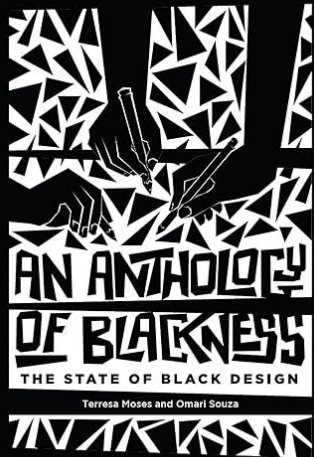
With an Introduction by Donaldo Macedo

ARTURO ESCOBAR



**Designs for the
Pluriverse**

Radical Interdependence, Autonomy, and the Making of Worlds



Teresia Moses and Omari Souza

a Stanford d.school guide

**DESIGN
SOCIAL
CHANGE**

TAKE ACTION, WORK TOWARD EQUITY,
AND CHALLENGE THE STATUS QUO

LESLEY-ANN NOEL

**DESIGN
AGAINST
RACISM**

↓
**Creating
Work
That
Transforms
Communities**

Omari Souza

*Hospicing
Modernity*

*Vanessa Machado
de Oliveira*

"This is a book
about breaking spells
and not just the
obvious kind, but the
gracelessly impacted,
deeply dispiriting
varieties."

—Martin Shus
author of *Creating
the Wild Two*

*Facing Humanity's Wrongs
and the Implications for
Social Activism*



The Rhodes Must Fall Movement

University of Cape Town 2015

the architecture school continues to call for a
decolonised architectural education Credit: Michèle de Villiers

Racism Untaught Workshop

<https://www.designweek.co.uk/racism-untaught-anti-racist-design/>





Unthought is a research examining racialized artifacts, systems, and experiences using our research framework. It focuses on cultivating environments for participants in academia and beyond to further explore issues of race, racism, and other forms of oppression within perspective fields.

Racism Unthought was created to challenge racist ideologies we have been taught throughout our lives and work to break down racist and oppressive systems in order to identify and address them. In this study, racism is defined as the conscious or unconscious belief and/or action that supports the social structure of race as the primary determinant of human capacities that the most predominant is inherently superior.

Racism = prejudice + power over = racism! To exemplify different elements of racism and oppression in design, we determined three inclusive areas in which racialized design can be identified: artifacts, systems, and experiences. The exhibit consists of a work board with over 300 cards divided into corresponding steps.

DESIGN DEFINED

RACISM
UNTHOUGHT

ARTIFACTS

these are the bombs.



The first category, artifacts, is defined as designed objects showing human craft or machine modification. David Paglin, the founder and curator of a 12,000 piece collection of racialized artifacts at the Jim Crow Museum, says, "If you show me the things a society produces... then I can tell you a lot about the attitudes, taste, and values of the people that made the stuff." Pictured to the left are examples of racialized artifacts which include: A Popchips Ad and a Native Ad.

SYSTEMS



The second category, systems, is defined as an organized set of doctrines, ideas, or principles usually intended to explain the structure or working of a systematic whole. Systems are designed to create a way of working that affects everyone, either negatively or positively. Racialized design perpetuates systems of oppression, which has limited opportunities and access for historically marginalized people and communities. Pictured to the left are examples of racialized artifacts which include: the Google phone algorithm and a segregated neighborhood.

EXPERIENCES



The third category, experiences, is defined as something personally encountered, undergone, or lived through. Sharing personal experience through. Sharing personal experience has proven to be a key element in the first step of the design research process and an integral part of understanding the audience for whom the designer is creating. One way the designer can personal experience, determine personal experience, from a real instance, via audio with the assistance of a video illustration. Pictured to the left are examples of racialized experiences which include: an interaction with police and a failed interaction with police.

STEP 1

CONTEXT

Use the terms in this deck to create context around the design challenge (artifact, system, or experience) and discuss how oppression shows up in the world around us. Next, discuss how your design challenge shows up in the levels of oppression we help you in creating cultural change.

MORE ON CONTEXT

Context has two parts, the first being focused on capturing the elements of historical oppression and the second to focus on contextualizing the design primer using the levels of oppression. On the first part, participants focus on understanding the cultural design primer they are given with cards that capture elements of oppression. This step includes the world and helps participants share stories by discussing how racism shows up in the world around us. Next, participants focus on discussing how racism shows up in the world around us. This step includes the world and helps participants share stories by discussing how racism shows up in the world around us. This step includes the world and helps participants share stories by discussing how racism shows up in the world around us.

EXAMPLE CONTEXT CARDS



ARTIFACT | AUNT JEMIMA



The story of Aunt Jemima is a complex one. The first time she appeared was in the 1880s. She was a character in a syrup advertisement for the Aunt Jemima brand. The story of Aunt Jemima is a complex one. The first time she appeared was in the 1880s. She was a character in a syrup advertisement for the Aunt Jemima brand. The story of Aunt Jemima is a complex one. The first time she appeared was in the 1880s. She was a character in a syrup advertisement for the Aunt Jemima brand.

SYSTEM | ROBERT MOSES



The story of Robert Moses is a complex one. He was a powerful figure in the mid-20th century. He was a powerful figure in the mid-20th century. He was a powerful figure in the mid-20th century. He was a powerful figure in the mid-20th century. He was a powerful figure in the mid-20th century. He was a powerful figure in the mid-20th century. He was a powerful figure in the mid-20th century. He was a powerful figure in the mid-20th century.

EXPERIENCE | "NATIVE" LANGUAGE



The story of the 'Native' Language experience is a complex one. It is a story of language and identity. It is a story of language and identity. It is a story of language and identity. It is a story of language and identity. It is a story of language and identity. It is a story of language and identity. It is a story of language and identity. It is a story of language and identity.

LEVELS OF OPPRESSION

Contextualizing Systemic Racism



ARTIFACT | AUNT JEMIMA



SYSTEM | ROBERT MOSES



EXPERIENCE | "NATIVE" LANGUAGE





„Systeme der Unterdrückung, Ungleichheit und Ungerechtigkeit wurden bewusst gestaltet. Daher können wir sie auch redesignen.“

Antionette D. Carroll, found of Creative Reaction Lab