

RILEY PARK

**portfolio.**

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Riley Park is a Graphic Design for Marketing graduate from Wilson School of Design at KPU. They have a long relationship with academia, fueled by the pursuit of community and learning that begins with math and sciences at the University of Victoria, switching to the Nursing program offered through Camosun College and UVIC, and then taking up Information Technology at KPU.

During their time in the Information Technology program, Riley realized the need for enmeshing self-expression in their career. Under the guise that design is innately political, human, and fueled by ethics and morality, Riley chose to enter this profession as it's the perfect blend between science, art and humanity.

Riley loves collaborating with others, curating brand identity or positioning, and asset design with illustration, photography and type.

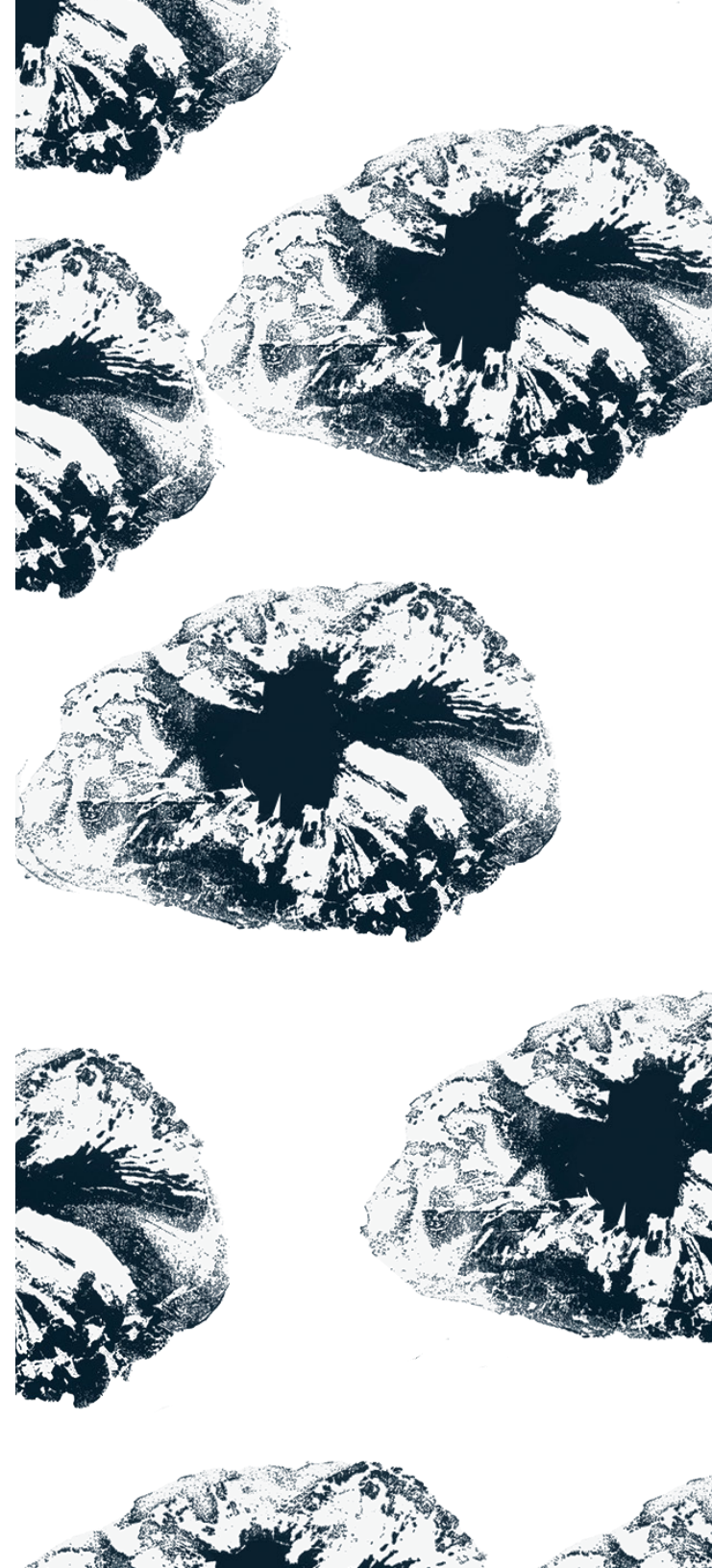
*“Design is community-driven, collaborative and influenced by people. If done successfully it lifts up everyone and solves for many. I want to be apart of that movement.”*

# about.

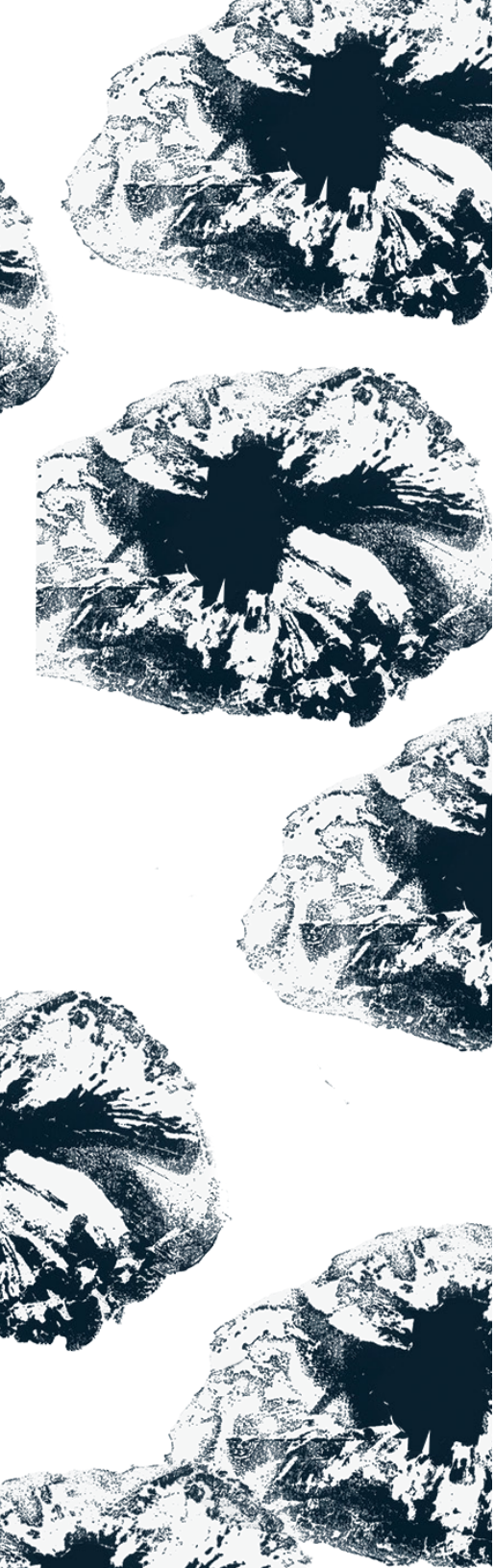


CASE STUDY

**craft + burrow.**







# craft + *burrow*

BEYOND THE SURFACE



## PROCESS

Craft + Burrow is committed to providing artisan craft that evokes creativity and discovery within one's home, accomplished by providing both catalogue and custom woodwork.

This commitment calls the brand to find a marriage between their product, process, material, and quality, with textures, conceptual imagery, and natural elements.

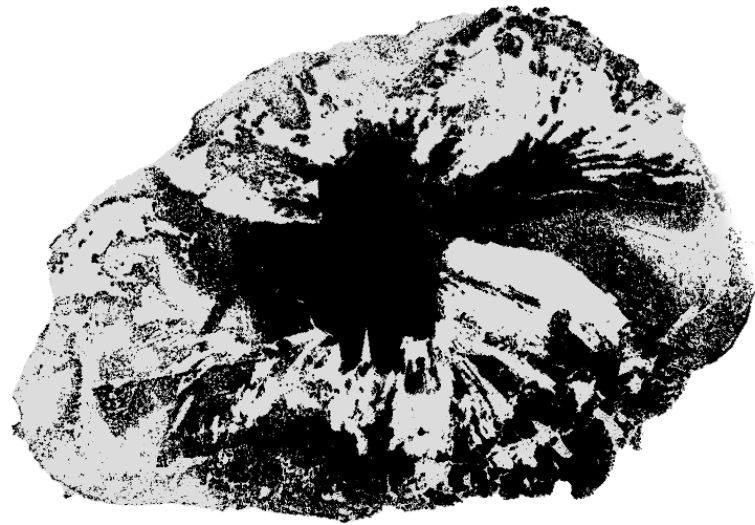
The logo needed to be abstract, inviting inspiration, imagination, and intention.

The final process was creating wood prints out of old locally reclaimed off-cuts and rounds. Resulting in turning a circular piece of birch offcut into an abstract burrow, filled with texture, exploration, and adventure, successfully embodying the nature and intention of Craft + Burrow.



## POSITIONING STATEMENT

Craft + Burrow designs artisan furnishings with a contemporary twist. Using locally sourced sustainable materials, to create a catalogue of custom pieces tailored to invoke a circadian sense of discovery and inspiration in your home .



# craft + *burrow*

BEYOND THE SURFACE



## BRANDING ELEMENTS

Type pairing utilizes Absara which is a unique slab serif paired with Hero which is a rounder sans serif.

The colour family is named after latin names for various trees, and Lacus, meaning lake.

All aspects of the brand were considered to evoke inspiration and adventure, bringing nature of the great west indoors.

{ft

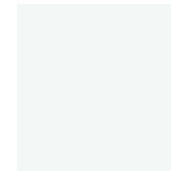
Absara TF Thin Regular  
abcdefghijklmnopqrstuvwxyz  
1234567890

Rr

*Absara TF Light Italic*  
abcdefghijklmnopqrstuvwxyz  
1234567890

+B

Hero Regular  
abcdefghijklmnopqrstuvwxyz  
1234567890



PANTONE  
P 134-9 C  
HEX: F1F7F4  
*Pruina*



PANTONE  
P 13-1 C  
HEX: DFD5C8  
*Betula*



PANTONE  
P 29-7 C  
HEX: 9D581F  
*Cedrus*



PANTONE  
P 117-9 C  
HEX: 64766A  
*Picea*

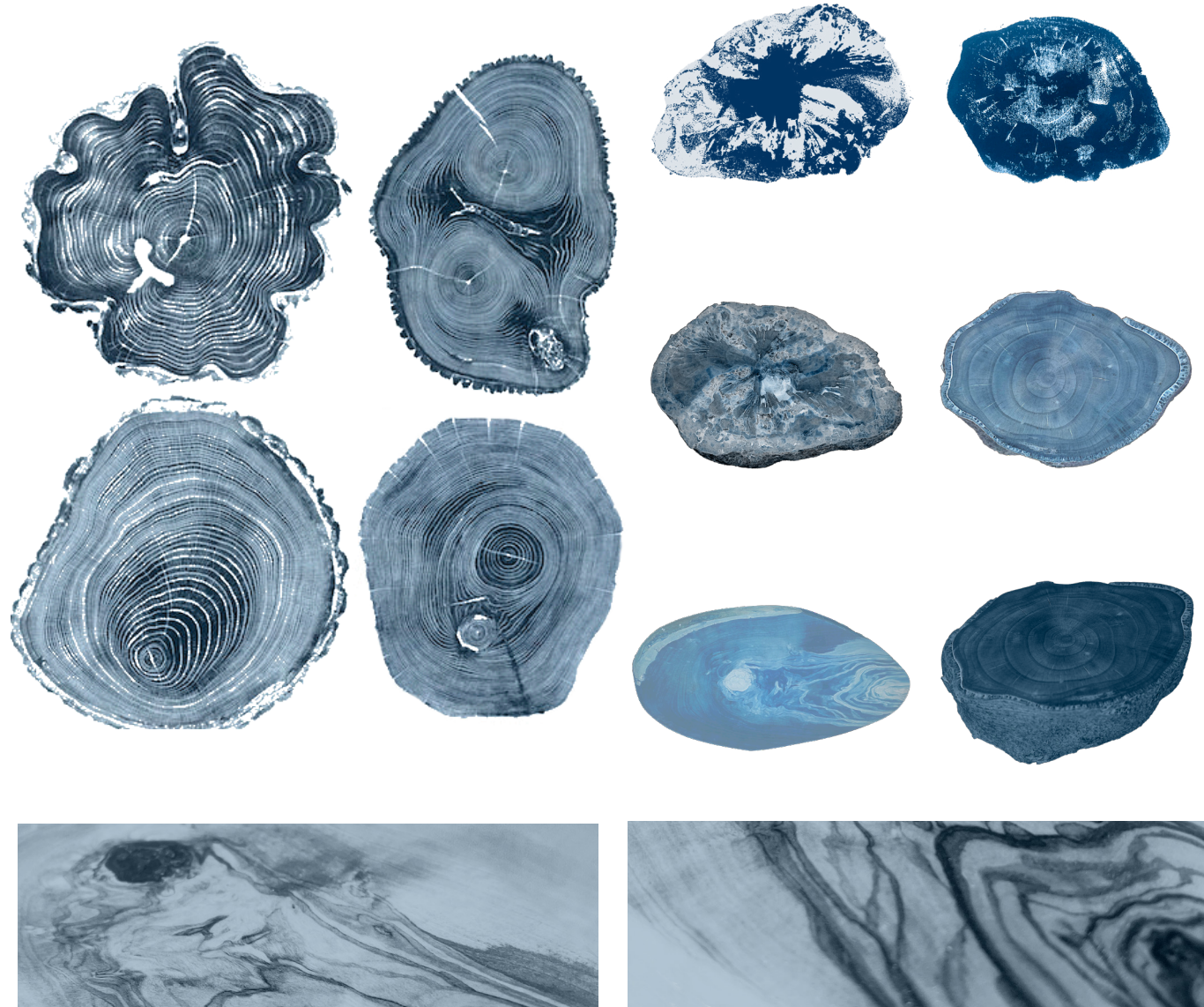


PANTONE  
P 109-16 C  
HEX: 003462  
*Lacus*

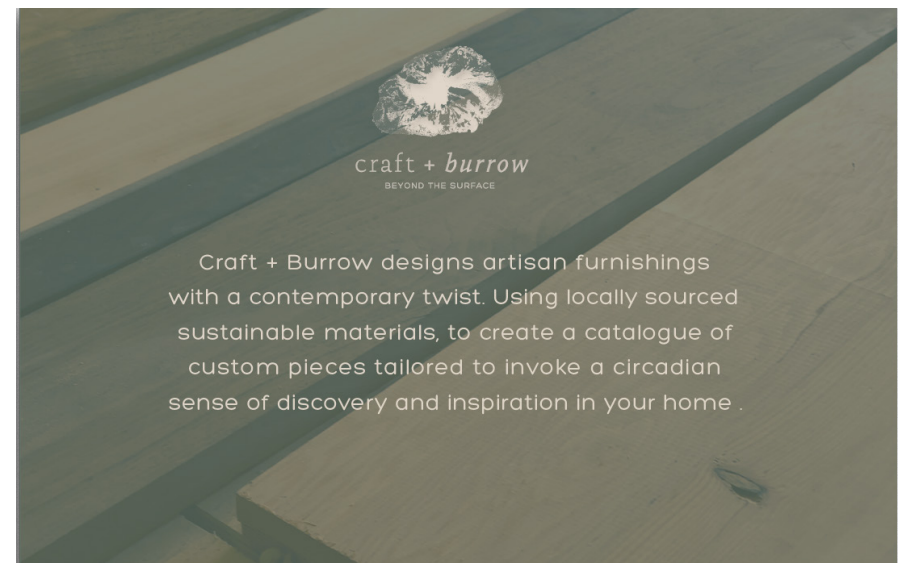


PANTONE  
Process Black  
HEX: 000000  
*Dalbergia*

Branded textures are used to provide visual textures and sensations to users from wood prints, illustrations, and photography.









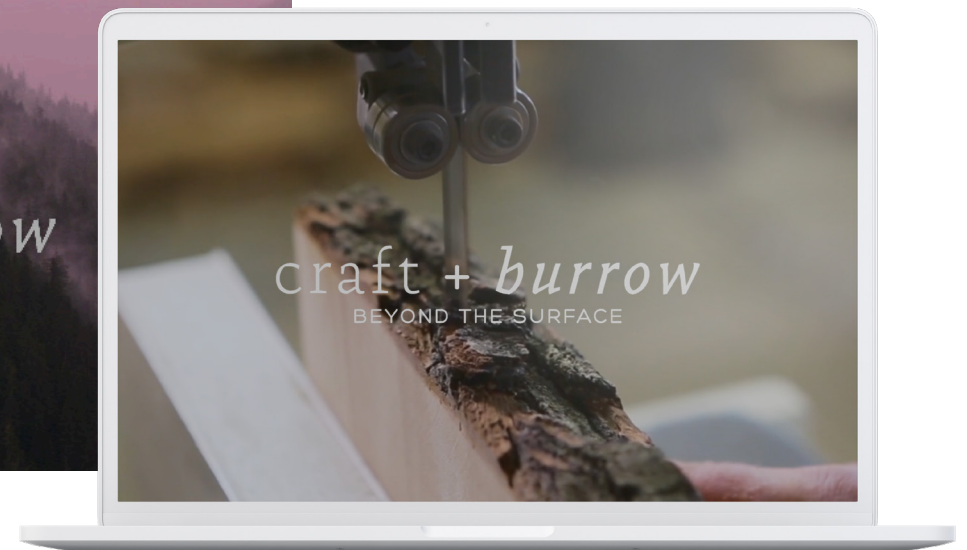




## MEDIA ASSET CURATION

Media asset curation included a landing page banner video, photographing all products for the store page, as well as, curating all textured photography, prints and other assets for web and branding usage.

This was a fun process of filming the craft in action in the workshop.

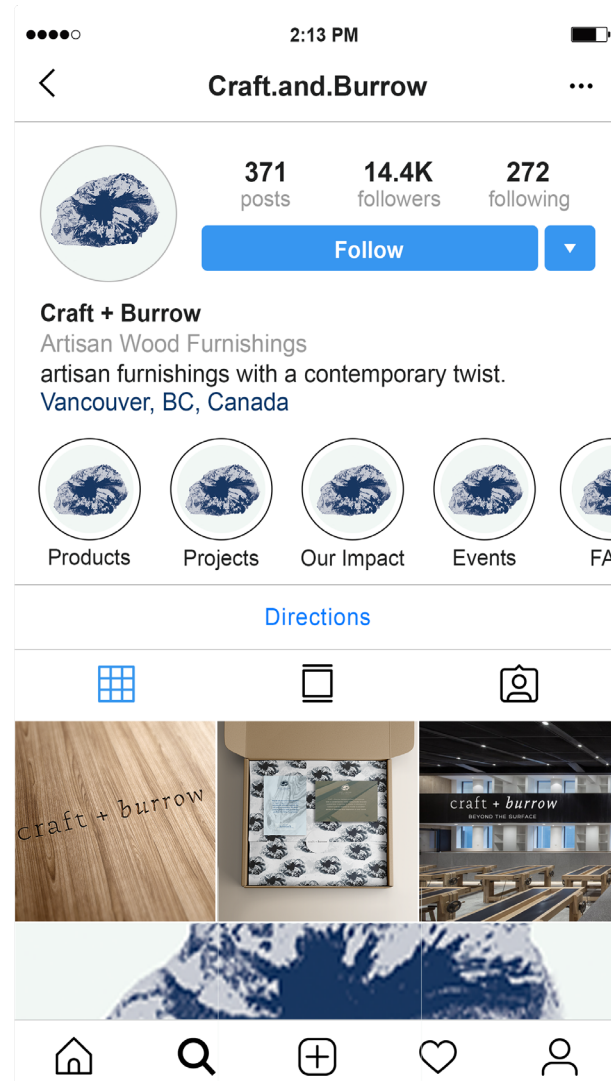


## SOCIAL MEDIA

Instagram is the most ideal of social media platforms for Craft + Burrow's target audience which are sustainable hipsters.

As the page grows, they will slowly introduce products. The layout will go by action shots, personal posts, and product shots.

Stories will be curated on Tiktok and Instagram to increase interactivity and authentic engagement.



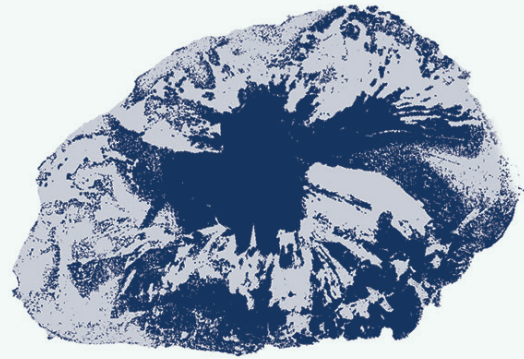












craft + *burrow*

BEYOND THE SURFACE



craft + *burrow*

BEYOND THE SURFACE






craft + *burrow*

BEYOND THE SURFACE

craft + *burrow*  
BEYOND THE SURFACE

The image shows a modern, minimalist workshop or studio. In the foreground, several long wooden workbenches with dark blue or black surfaces are arranged. Each bench has a large black wheel on the side, likely for adjusting the angle or height. The benches are made of light-colored wood. In the background, a staircase with dark steps and a light-colored wooden railing leads up. The walls are a mix of light wood and white, with large windows letting in natural light. The ceiling is dark with recessed lighting. A dark horizontal band across the middle of the image contains the text "craft + burrow" in a white, serif font, with "BEYOND THE SURFACE" in a smaller, sans-serif font below it.

craft + *burrow*

BEYOND THE SURFACE





CASE STUDY

**shifting minds collective.**

## OVERVIEW

The assignment brief was to create a marketing and branding solution for a cause that I feel is relevant and important.

Canada lacks a streamlined solution to empowering employees who face diversity. The challenge is curating spaces across Canada that streamline safe spaces while removing the pressure of personal marketing off DEI professionals.

The Canadian government needs to prioritize increasing access to quality DEI professionals and be more proactive with implementing training that will allow employers to:

- Implement and embed employee experience into their values
- Cultivate safety for everyone, free from prejudices,
- Encourages higher degrees of engagement, productivity, and innovation
- Contribute to increasing overall revenue and positive brand acceptance

**This project was a So(cial) Good Award Winner of 2022, under the Branding category.**

# SHIFTING MINDS COLLECTIVE

SHIFT YOUR PARADIGM

## SUMMARY

**Shifting Minds Collective is Canada's first streamlined hub for DEI training.**

They provide in-person coaching and counselling from their office spaces, streamlining public access to DEI professionals. Shifting Minds Collective removes the pressure of self-promotion for DEI professionals by promoting them as a collective with streamlined branding. They serve the Canadian public, companies and organizations in every major city across Canada.

**Shifting Minds Collective is for:**

- **For the empowerment of Canadian workers,**
- **A resource for corporations and HR representatives,**
- **A streamlined space for DEI specialists to reach targeted audiences across Canada.**

The three target audiences for Shifting Minds Collective include a primary target the Canadian professional, followed by Industry and Business Leaders, and of course, Human Resource Representatives.

# SHIFT YOUR PARADIGM



## RESEARCH

My preliminary work on this project began with finding clear definitions of Diversity, Equity, and Inclusion, then researching relative and notable statistics surrounding DEI in Canada, including how this profession currently operates.

Following complaints accepted by the Canadian Human Rights Commission in 2020, the majority were claimed related to disabilities, sex, colour, race or origin, with 47% of complaints being intersectional. Meaning almost half of the complaints received were on more than one ground of discrimination.

DEI, or Diversity, Equity, and Inclusion, training aids in solving issues surrounding inequality and discrimination in any professional workspace. Equity promotes justice and fairness in all professional settings. It ensures everyone has access to the same treatment.

Often, tackling equity will require the DEI training session leader to understand the root cause of any disparities within the group. Equity aims to eliminate barriers and promote fairness. The goal is to help members become more culturally competent, empathetic, and self-aware. As well as assist in cultivating a safe workplace culture and environment for all employees. DEI training benefits a company in terms of productivity and overall revenue.

Essentially training to help employers implement and imbed employee experience into their values, cultivating safety for everyone free from prejudices such as who they love, being born a woman, or the colour of their skin.

According to Ronnie L. Bryant (CEcD, FM, HLM), "Organizations that don't complete DEI training programs are missing a major opportunity to tap into their workers' full potential. DEI programs help create happier, more engaged employees. Why?

Studies have shown that organizations with strong, diverse environments lead to more content, trustworthy, and satisfied workers.

The long-term goal of a full DEI training program is to educate and support team members on three levels, personal/interpersonal, internal, and external levels. The time spent in this type of training will allow team members to reflect together, gain insight, and better understand the organizations' efforts and goals."

Reinforcing robust DEI programs helps every employee show up each day without fear of being their true selves, fostering higher degrees of engagement, productivity, and innovation, leading to increasing overall revenue.

According to Bersin by Deloitte's research report titled, Diversity and Inclusion in Canada: The Current State, 28% of current practices value singular culture and compliance, whereas the rest focus on embracing diversity, prioritizing collaboration and inclusivity. The majority of organizations are grassroots initiatives will small volunteer-based staffing. Acquisition of employment is attainable through referrals and community colleges or universities; the pressure for raising awareness, cultivating an audience or gaining clients is a burden placed primarily on the professional. Canada needs a solution that streamlines access to DEI.

Shifting Minds Collective addresses the ever persisting issue of inequality, exclusion, and prejudices in the Canadian professional market by increasing access to DEI training and transforming it into adopted practices prioritized in the organizations they collaborate with. As Sydney Ly says, "When you make DEI a priority, every facet of your organization benefits, including the bottom line."

## SOLUTIONS

The design solutions and deliverables include vital messaging, corporate branding and identity, promotional materials and wearables, alongside a website and mobile application for user touchpoints, and in conjunction with an advertising campaign introducing the local public to the Shifting Minds Collective.

The logo plays on the company name, Shifting Minds Collective, by adding a shift within the type. It is simplistic, ensuring the tone is serious and not detracting from the content. With messaging such as the tagline “Shift your Paradigm,” or other messaging such as, “Do Better, Be Better”, and “When Community Calls, Answer” we being are direct. This solution met the needs of creating key messaging and corporate branding identity.

**SHIFT  
YOUR  
PARADIGM**

**DO BETTER  
BE BETTER**

**WHEN  
COMMUNITY  
CALLS,  
ANSWER**



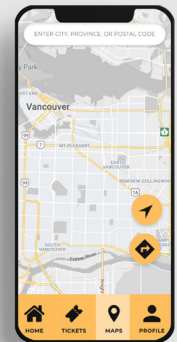
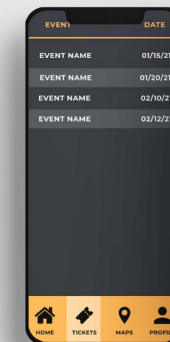
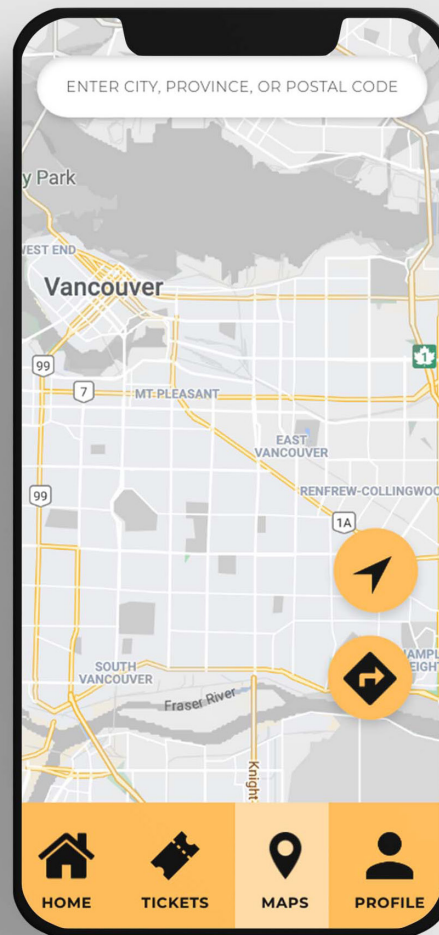








The application helps patrons organize their events by providing a platform for users to access or purchase tickets, views locations, and get directions within the app.



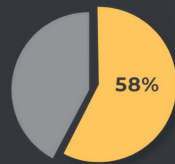
The website contains crucial information on Canadian DEI statistics and informative blogs to spark discourse. Thus, meeting the requirements of adding user touchpoints.



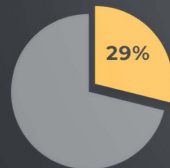




## WHY CANADA NEEDS US



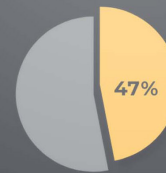
Race & Ethnicity



Mental Health



Harassment



Intersectionality

NOTE: Numbers exceed 100% due to intersectionality, most complaints are on more than one ground of discrimination





SHIFTING  
MINDS  
COLLECTIVE

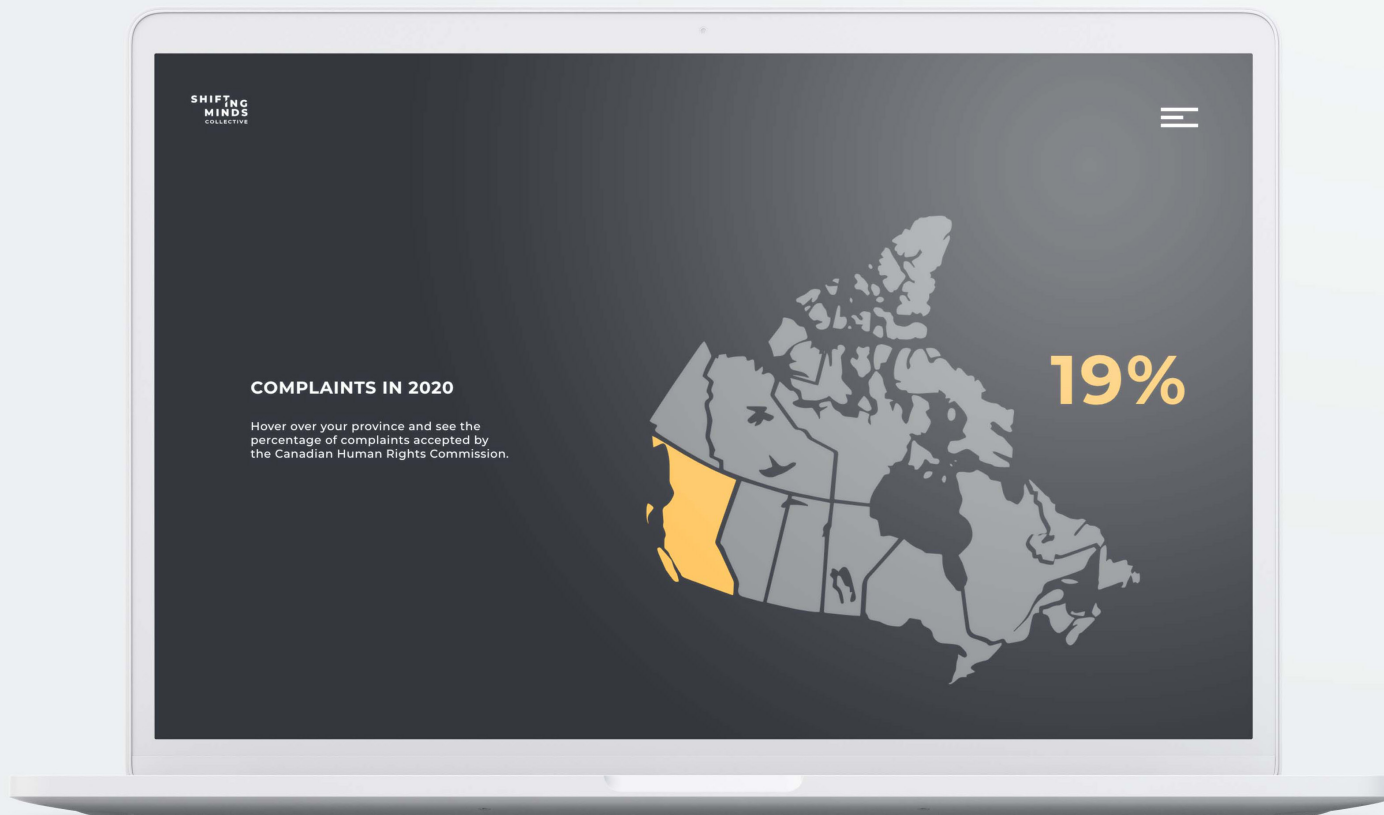


## COMPLAINTS IN 2020

Hover over your province and see the percentage of complaints accepted by the Canadian Human Rights Commission.







**6 BENEFITS OF  
DIVERSITY IN  
THE WORKPLACE**

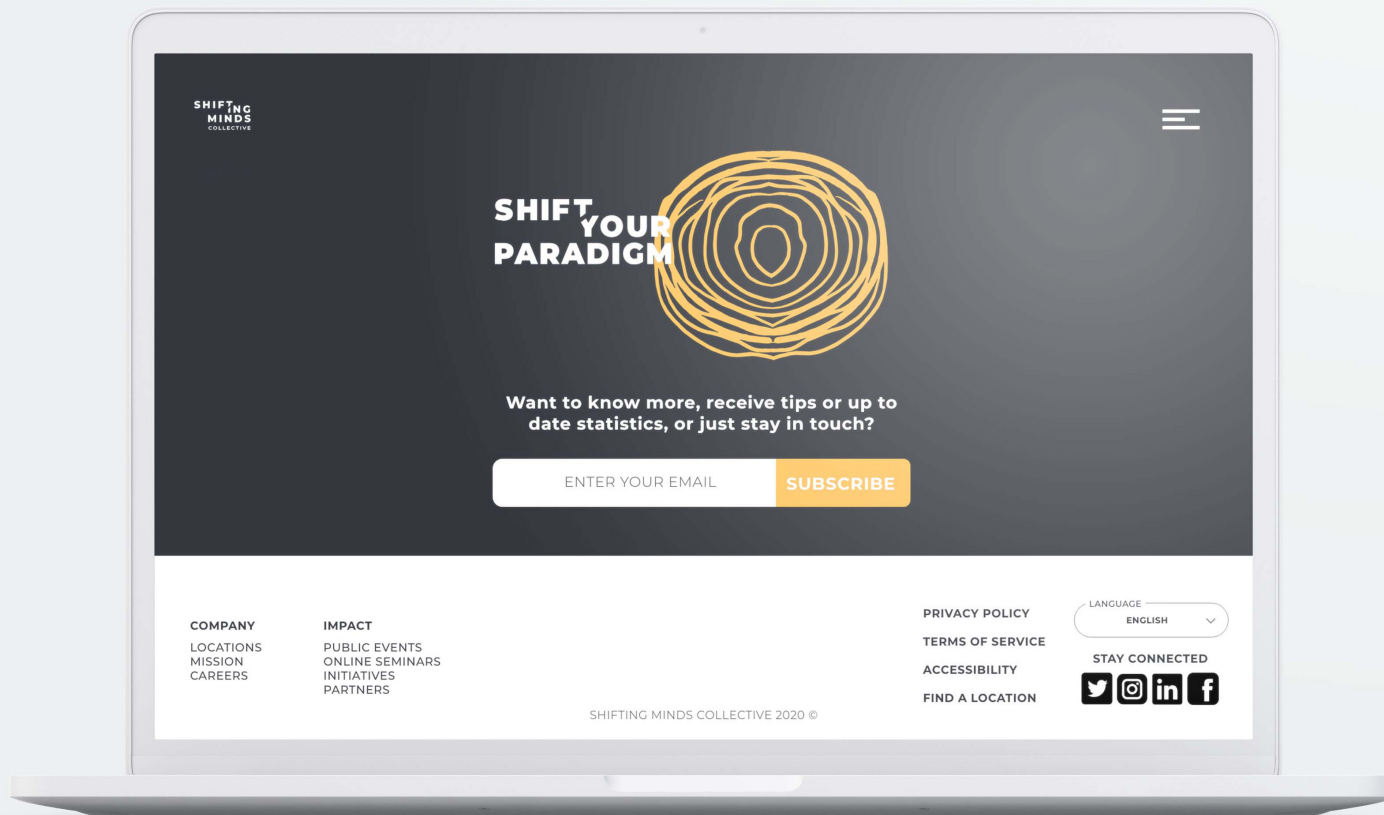
**NORMALIZE  
SPEAKING UP**

**TRENDS IN DEI  
TRAINING 2020**

**10 EASY CHANGES  
YOU CAN MAKE NOW**

**THE IMPORTANCE  
OF EMPOWERMENT**

**HOW DIVERSITY  
AFFECTS MARKETING**



Promotional items and purchasable wearables add revenue for Shifting Minds Collective, such as beanies, crew neck hoodies, and enamel pin sets. The enamel pin sets feature pronouns to inspire inclusivity during workplace counselling or events.





Lastly, a transit advertising campaign showcases how Shifting Minds Collective can reach its target audiences. Since bus and train advertisements will be seen quickly during a commute, the information is required to be extremely minimal, eye-catching, and accessible. Using just the tagline, logo, and call to action, we effectively minimize the information shown to the viewer.

Bus stop ads can have more copy since people are waiting for a bus and have more time to potentially read, so a small blurb about whom Shifting Minds Collective is also featured. These advertisements meet the requirements of the final deliverable of showcasing an advertising campaign.





COMPONENT

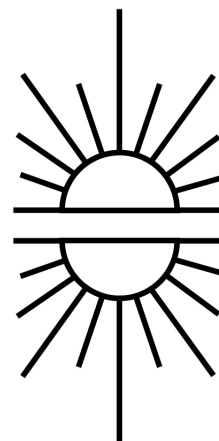
**four seasons rebranding.**

## OVERVIEW

A large-scale, revolutionary rebranding and updating of a major world leader in the luxury hospitality industry. In order to curate a new and more welcoming brand identity that matches their globally loved brand.

The first thing that needed to change was the logo, straying away from the tree going through the four seasons because it has become a tired concept used by many companies not associated with the hotels and resorts.

Seasons exist because of our planet's position and movement around the sun. The sun is a constant for every place, person, or thing, during any of the four seasons. Four Seasons is a global brand with 118 unique properties in 47 countries, and each location has a different interior, exterior, and architectural design. With all the uniqueness of the brand, they needed a refreshing updated way to keep consistent. So naturally, the sun became the direction of the new mark. With smooth and consistent line width, symmetry, and an overall friendly demeanour, Four Seasons is redefining luxury and elegance.



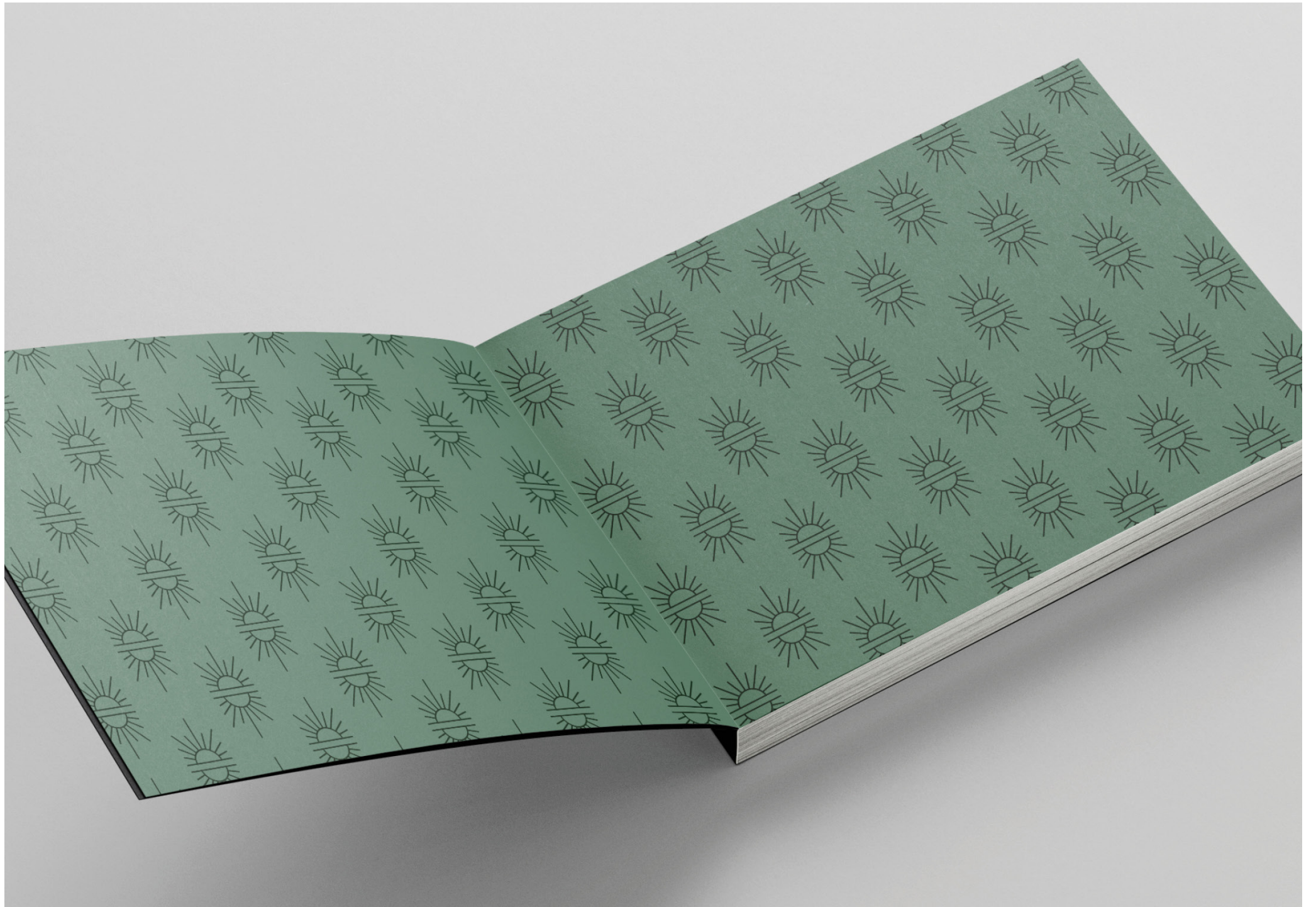
FOUR SEASONS  
HOTELS AND RESORTS











To download a copy of these  
guidelines or other digital  
brand assets, visit

[brand.fourseasons.design](https://brand.fourseasons.design)

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## PHOTOGRAPHY

### *Photography Overview*

Photography is used to convey emotion, or the essence of the product or service being offered. Photos that are meant for mood setting, print, or social media should be treated with lower exposure and blue or green overlays at approximately 20%-45% opacity.

Always highlight unique features of the room with front and angled shots. Avoid exaggeration and distortions. Include elements of imperfection to add to authenticity, such as flowers, texture, doors left slightly ajar, curtains half drawn, allowing in natural light.

Food or plated shots should be captured on matte black surfaces, with low exposure and nice saturation to highlight natural colour of objects or ingredients.





ABOUT FOUR SEASONS

### *Positioning Statement*

To corporate business travelers, newlyweds, and families with small children, Four Seasons is an industry leader in Hotels and Resorts. By providing luxury accommodations, clean facilities, and complimentary programs and services, we ensure that all our customers have the spare time and relief they need for an experience of a lifetime.

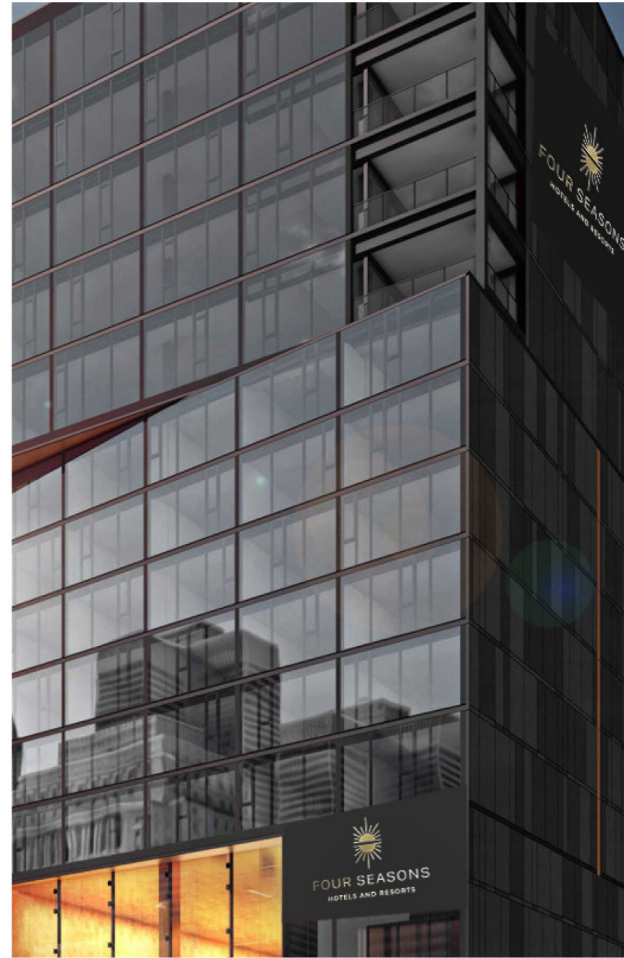


ABOUT FOUR SEASONS

### *Mission Statement*

At Four Seasons, we believe that comfort, hospitality, and a warm welcome are synonymous with luxury. Whether you work with us, stay with us, live with us, or discover with us, our purpose is to create a luxurious, dream-like, experience that will stay with you for a lifetime. Connecting with people and the world around us is at the forefront of what we do. Allow us to be your warm beacon on the best vacation of your life.











  
FOUR SEASONS  
HOTELS AND RESORTS





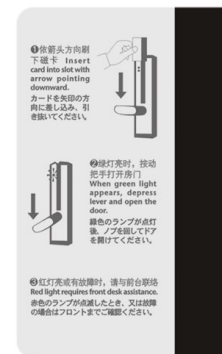


Room Number

Name

Check In / Check out

Wifi Password







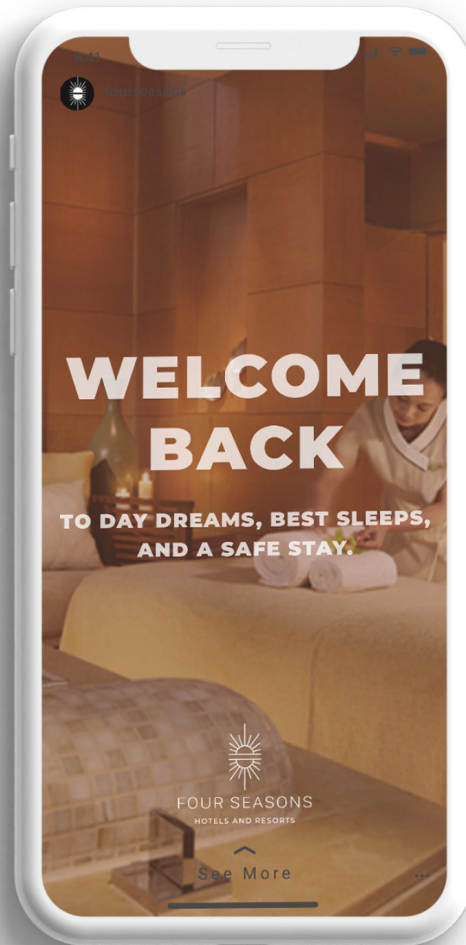




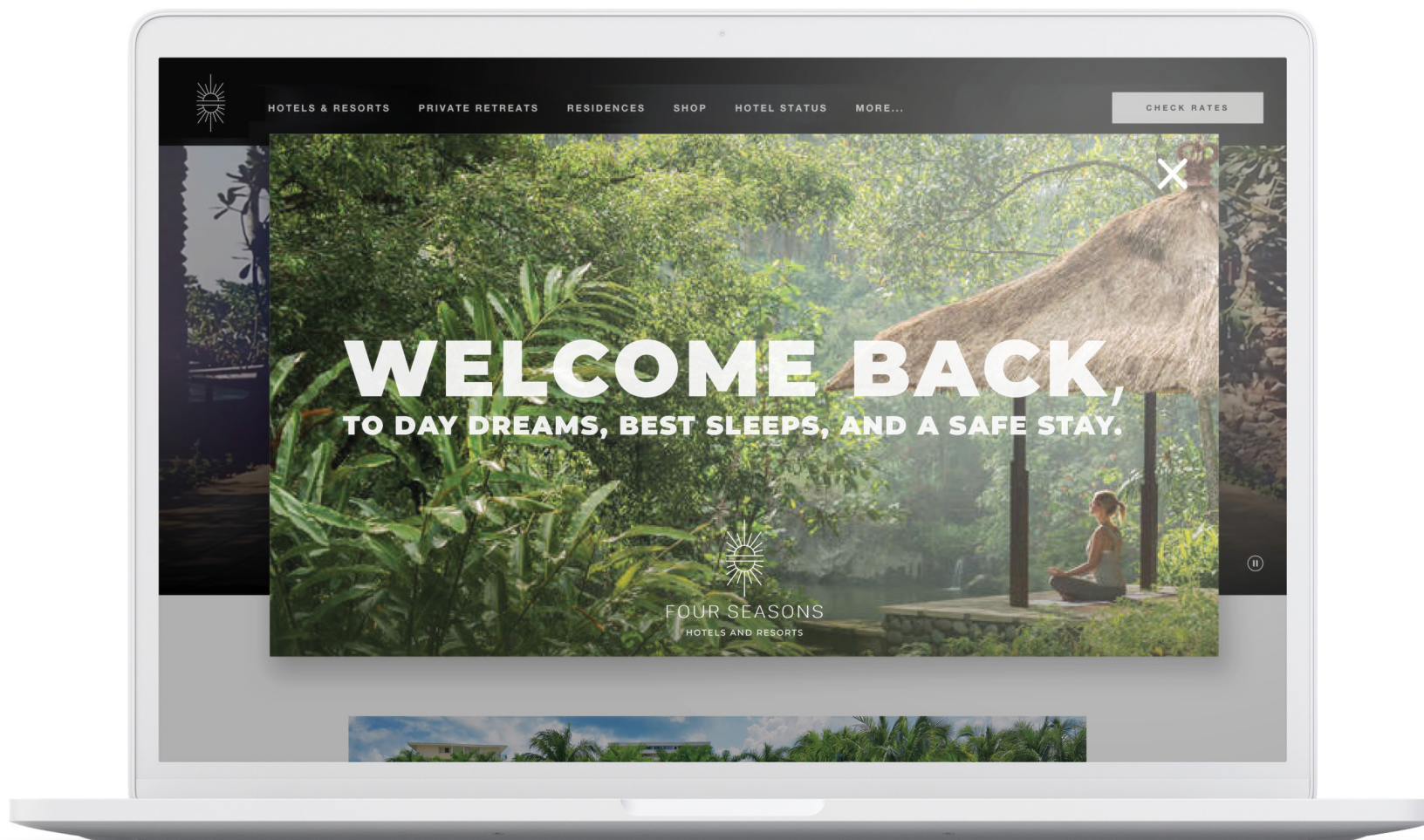














COMPONENT

**mäya x cnib.**

## OVERVIEW

The Covid-19 pandemic has been an unprecedented time that has affected many people, including blind Canadians. Due to major disruptions in routine, many seeing-eye dogs have been retiring earlier than expected, leaving many “without their eyes.” The challenge creating a product and campaign that would raise awareness, and provide funding to the cause by utilizing research and packaging and product design.

The solution began with researching the pandemic’s effect on blind Canadians and creating a product where 100% of the profits would go to the CNIB’s Puppy with a Purpose campaign. The design pays homage to texture and light reflection and is meant to be enjoyable for everyone, with its tactile features and minimal design.

The majority of blind individuals do not see pure nothingness, or darkness, but rather some outlines, shadows, and reflections of light. The solution was alluding to this, by creating a product that would do this, by having the packaging being all black with raised vinyl elements that are also black, playing on tactile and light. Avoiding imagery of puppies or dogs, by using the eye icon with a heart pupil and braille lashes, to those who cannot read braille, it appears as a unique geometric lash, but the lashes read, “Always Love,” thus highlighting shared vision and empathy. This incentivizes donations by providing those who purchase the product an elevated gift, thus, enmeshing fashion, awareness and social change.





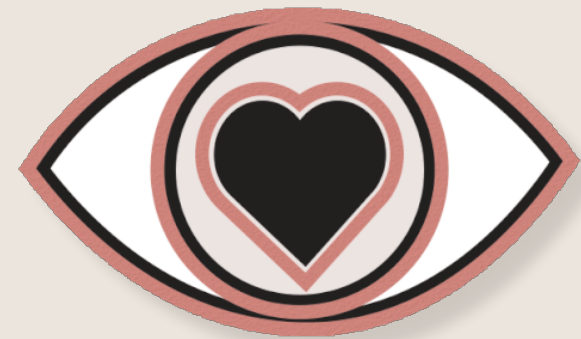
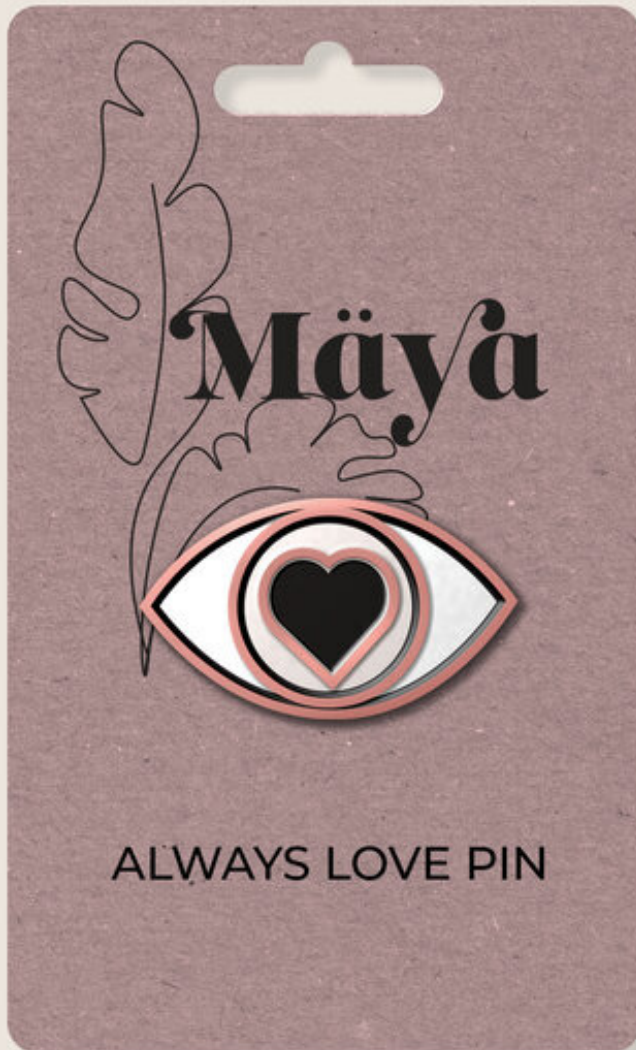
# Mäya

Every year, more than 50,000 Canadians lose their sight. Canadian organizations that are responsible for training guide dogs do not receive any government funding.

That's why we created our hoodie-in-a-box where 100% of the profits go towards CNIB's "puppy with a purpose" campaign. When you sponsor a CNIB "puppy with purpose," you're giving a life-changing gift: freedom, independence and safety for a Canadian with sight loss. Our aim with this product was to ensure the design remained true to the brand's minimalist style and include tactile details to allude to the cause.













# Māyā

In Sanskrit Māyā means "illusion or magic." If we could describe the impact we want to bring to the Vancouver fashion scene, **Maya or magic**, is it.

Every year, more than 50,000 Canadians lose their sight. Canadian organizations that are responsible for training guide dogs do not receive any government funding. That's why we are partnering with CNIB (Canadian National Institute for the Blind). CNIB is a registered charity, passionately providing community-based support, knowledge and a national voice to ensure Canadians who are blind or partially sighted have the confidence, skills and opportunities to fully participate in life.

When you sponsor a CNIB "puppy with purpose," you're giving a life-changing gift: freedom, independence and safety for a Canadian with sight loss.

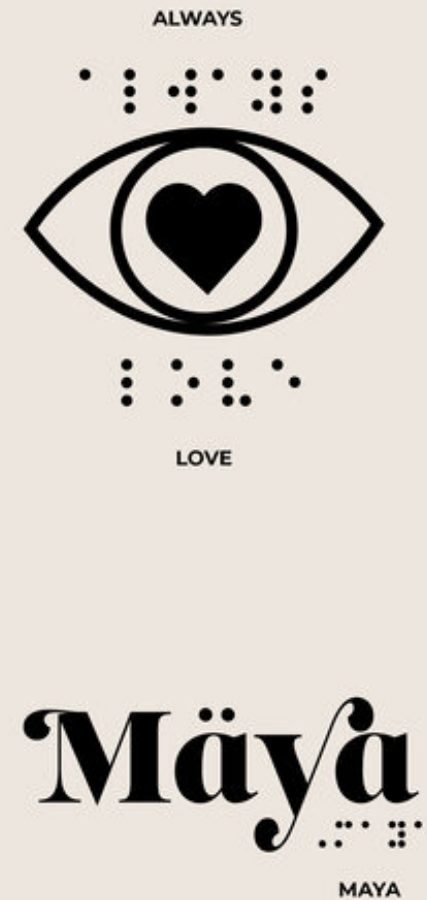
That's why we created the Maya x CNIB hoodie-in-a-box, where 100% of the profits go towards CNIB's "puppy with a purpose" campaign. Our aim with this product was to ensure the design remained true to the brand's minimalist style and include tactile details to allude to the cause.

For more information on how you can help you can check out:  
[www.maya.ca/cnib](http://www.maya.ca/cnib)



1 Boxed Hoodie, 1 Enamel Pin, and a heap of magic.

This boxed hoodie is made 100% from Cotton and screen printed by hand to create a beautiful textured design. 100% of the profits go towards CNIB's "puppy with a purpose" campaign.



COMPONENT

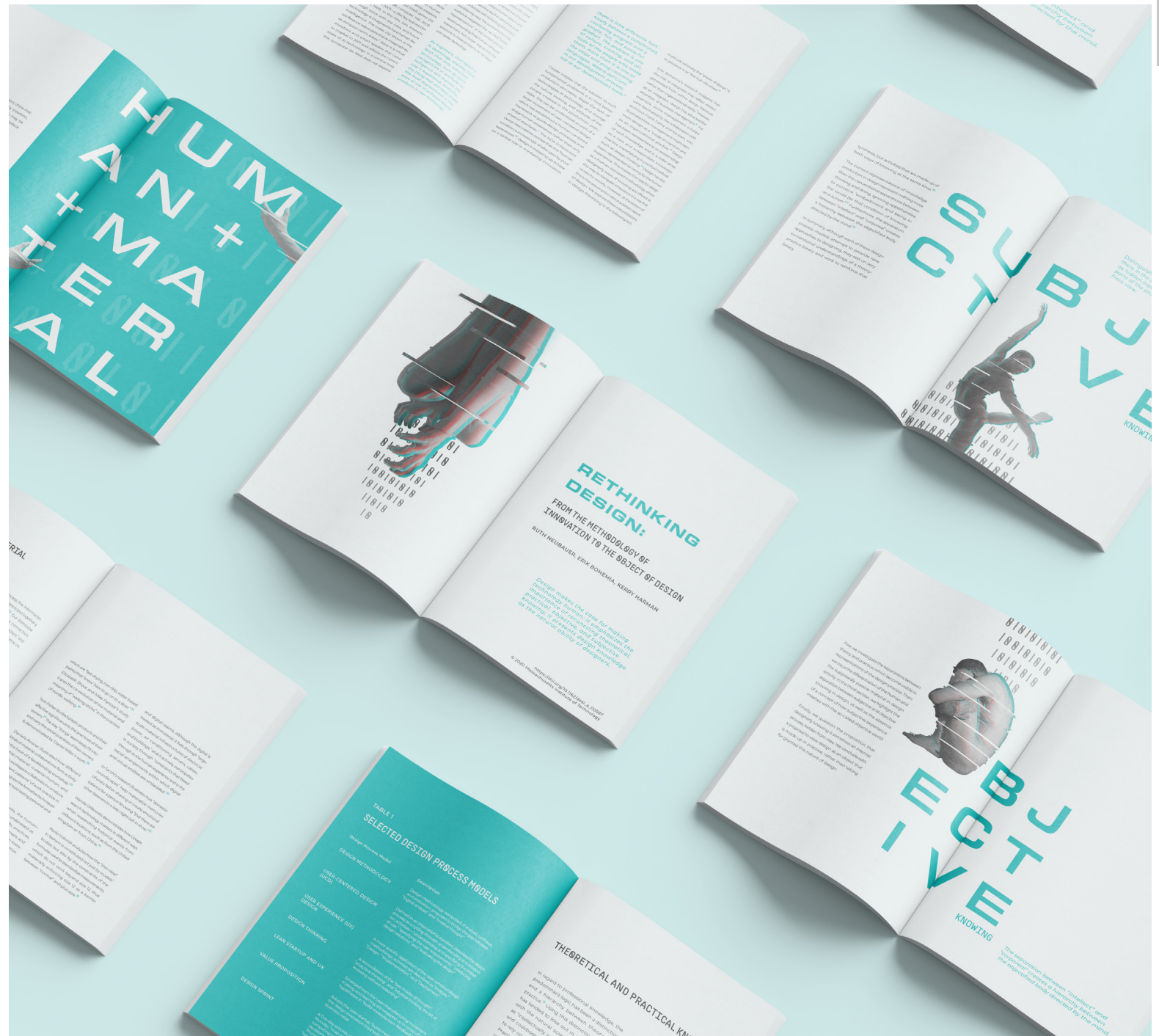
**rethinking design.**



## OVERVIEW

This long-form typography project is paired with imagery to highlight the subversive context of this piece and juxtapose the abject relationship between human nature and technology by exacting mild elements of body horror to portray something beautifully unnatural.

This project uses type with photography to create images that are unique and jarring. The type is justified and curated with the concept that the readers breaks would be planned for them thus, increasing the readability and digestibility of this long-form typography assignment.



First we investigate the separations between theory and practice, which become visible in representations of the design process. Then we trace the differentiation of the human and the supposedly passive material in design activity. In the third section, we highlight the separation between subjective and objective knowing in design, as well as the absence of a concept of how subjective experience meshes with the so-called objective world.

Finally, we question the proposition that designerly knowing is somehow an internal process, hidden from view. We conclude with a proposal to view design as an object that is made up in practice, rather than taking for granted this nature of design.



# SUBJECTIVE OBJECTIVE KNOWING

*The separation between "intellect" and "corporeal" creates a hierarchy between the objectified body directed by the mind.*

Contrary to the usual treatment of the material as passive and directed by intention, the human-material relationship may be re-conceptualized as relations that produce particular effects.<sup>36</sup>

User-centered design does—as the name says—center the human as the dominant actor. Rather than viewing the human and the material as naturalized opposites, we may direct our gaze at how and to what effects the “boundaries between persons and machines [are] discursively and materially enacted.”<sup>37</sup>





COMPONENT

**decolonizing design.**

## OVERVIEW

In *Decolonizing Design: A Designer's Call To Action*, Riley Park explores the designers' role in decolonization with the intent of informing young designers. From defining a designer, exploring bias and how it embeds itself in technology and design, to how we can move forward and curate change as designers.

This project consists of a full non-fiction novel, months of reading and research, and a video component featuring interviews with Mark Rutledge, National President of the Graphic Designers of Canada (GDC); Maurice Cherry, Founder and Host of Revision Path Podcast; and Nadi Fantastic, Anti-Oppression Business Strategist & Inclusive Leadership Coach.



# DECOLONIZING DESIGN: INVITING EVERYONE TO THE PARTY A DESIGNER'S CALL TO ACTION

Riley Ryan Rose Park

Special thanks to the following individuals for their roles, time and collaboration in the video portion of this project:

**NADI FANTASTIC**  
Anti-Oppression Business Strategist & Inclusive Leadership Coach

**MARK RUTLEDGE**  
National President of the Graphic Designers of Canada (GDC),  
International Speaker, and Lead Designer at Aninili Inc.

**MAURICE CHERRY**  
Founder and Host of Revision Path Podcast, Award-Winning Strategist,  
Designer, Podcaster, and Pioneering Digital Creator


To view the video check out the link below:  
**DECOLONIZING DESIGN: A DESIGNER'S CALL TO ACTION**  
Link

For their time and collaboration your role in decolonizing design and supporting up and coming designers feel free to check out or donate to the following:


**CHERYL LYNN RUTLEDGE NORTHERN  
INDIGENOUS STUDENT AWARDS - GDC**  
The GDC is now inviting all Canadian designers to donate to the fund to "unlock the door to the future" for Indigenous students.  
<https://www.gdc.net/indigenous-student-award/donate>

**PROJECT OSMOSIS**  
This initiative emerged from the Chicago chapter of Organization of Black Designers (OBD) and focuses on education and mentoring initiatives ensuring design inclusion through their values of dreams, self-expression and community.  
<https://www.projectosmosis.org/>

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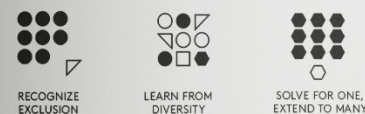


are not always inclusive. "Accessible solutions aren't always designed to consider human diversity or emotional qualities...They simply need to provide access."<sup>205</sup> However, an inclusive designer will recognize and solve issues by seeking out "the expertise of people who navigate exclusionary designs" to gain insight into "a diversity of ways to participate in an experience."<sup>206</sup>

When designers, or humans in general, lack clarity and agreement on a concept, they tend to discredit the movement by arguing semantics instead of focusing on the movement or goal. The majority of the challenges designers face when they are new to inclusion and accessibility follow a lack of education and resources. There are a lot of new terms to learn, and sometimes it's frustrating to learn that you didn't know something in the first place. The information isn't completely streamlined so it's hard to find the necessary information. The reality is designers new to this, need to reach out to the people directly affected by oppression and discrimination— honing into our empathy skills. Understanding what inclusion is and why it matters, is the first step. The second is learning how to shift towards it with your own work. This shift happens when designers access their positions, bias, and how they apply the principles of inclusive design in their work. Inclusion asks us to consider others, identify our own biases, check for ability bias, learn new information to build up

<sup>205-6</sup> Holmes, K., & Maeda, J. (2020). *Mismatch: How Inclusion Shapes Design* (Simplicity: Design, Technology, Business, Life) (Reprint ed.). The MIT Press. 56.

literacy and expertise relevant to design solutions, create various ways to experience the design, allow for interdependence and immesh complementary skills together, and lastly, decolonization asks us to "[a]dopt a more flexible definition of a designer. Open up your processes and invite contributions from people with relevant but non-traditional skills."<sup>207</sup> To simplify, the three principles of inclusive design are: recognize exclusion, learn from diversity, and solve for one, extend to many.<sup>208</sup>



### 3 Principles of Inclusive Design

Figure 3 — The three principles of inclusive design are: recognize exclusion, learn from diversity, and solve for one, extend to many. ■■

It should go without saying that being excluded hurts. We are shaped by every encounter with inclusion and exclusion as we grow and form. It shapes our subjective experience. As Holmes notes, "Exclusion, and the social rejection that often accompanies it, are universal human experiences. We all know how it feels when we don't fit in."<sup>209</sup> But when something fits you right, when you fit in, and your individual

<sup>207</sup> Holmes, K., & Maeda, J. (2020). *Mismatch: How Inclusion Shapes Design* (Simplicity: Design, Technology, Business, Life) (Reprint ed.). The MIT Press. 61.

<sup>208</sup> Holmes, K., & Maeda, J. (2020). *Mismatch: How Inclusion Shapes Design* (Simplicity: Design, Technology, Business, Life) (Reprint ed.). The MIT Press. 141.

<sup>209</sup> Holmes, K., & Maeda, J. (2020). *Mismatch: How Inclusion Shapes Design* (Simplicity: Design, Technology, Business, Life) (Reprint ed.). The MIT Press. 6.

# TECHNOPRESSION

## The Systems of Oppression

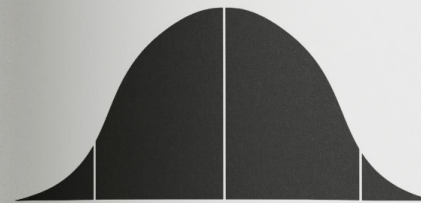
Problem-solving is the crucible of technology. *Algorithms* are merely sets of rules, instructions, math and code that are encoded by humans, to design solutions and solve problems. The co-founder of *Data for Black Lives*, Yeshimabeit Milner, reminds us that the “decision to make every Black life count as three-fifths of a person was embedded in the electoral college, an algorithm that continues to be the basis of our current democracy.”<sup>49</sup> Who decides what problems are worthy of solving? This requires intense scrutiny.

In *Probability Theory: The Logic of Science*, Jaynes describes the mathematical concept of normal distribution and *The Bell Curve*, shown in Figure 1. Jayne says, “Normal distribution has had many names, such as the laws of error and the bell curve. The word “normal” was first used to describe mathematical elements of this curve that are perpendicular to each other.” It did not imply “common” or “usual.”<sup>50</sup> As shown in Figure 2, “When a bell curve

<sup>49</sup> Benjamin, R. (2019). *Race After Technology: Abolitionist Tools for the New Jim Code* (1st ed.). Polity, 11.

<sup>50</sup> Jaynes, E. T., & Brethorst, L. O. (2003). *Probability Theory: The Logic of Science* (1st ed.). Ch. 7. Cambridge University Press.

<sup>51</sup> Holmes, K., & Moeda, J. (2020). *Mismatch: How Inclusion Shapes Design* (Simplicity: Design: Technology, Business, Life) (Reprint ed.). The MIT Press. 95.



*The Bell Curve*

Figure 1— Normal distribution has had many names, such as the laws of error and the bell curve. The word “normal” was first used to describe mathematical elements of this curve that are perpendicular to each other.” It did not imply “common” or “usual.” ■

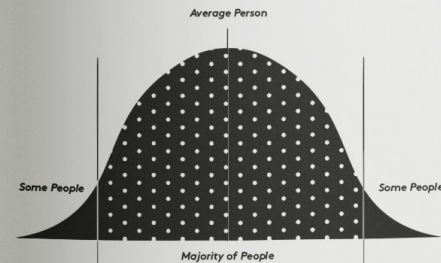
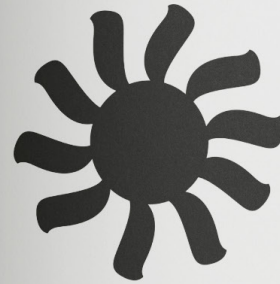


Figure 2— Understanding bias and how it embeds itself into systems allows us to verify when these very systems are working, and when they are deceptively false. “When a bell curve reflects a distribution of human beings, it incentivizes designers to target a mythical “average” human in an effort to reach the greatest number of people.” ■



**COLLABORATION  
NOT  
COMPETITION**

Nadi Fantastic



# INTRODUCTION

## Introduction

Seldom when entering a new chapter in one's life or when entering a new space in the world, do individuals consider the effects of their actions. What if I told you that despite your intentions, or lack thereof, the results of your actions matter deeply? Would you believe that your actions not only directly affect those around you but yourself too? Moreover, the things you don't do or your undefined intentions can uphold systems that bring you and the ones you love down. This dissertation will discuss the intricacies of design, algorithms, politics, and social ethics using scientific, philosophical, somatic, objective, subjective and anecdotal evidence to inform you of your challenge if you so wish to accept. Keep in mind that it's okay to get uncomfortable, and you will, but let that discomfort sit—we will get through it. The only thing that will come out of this, in the end, is that you will learn something and hopefully become inspired by the work you will do next.

Kat Holmes stresses that inclusive, universal, and accessibility design are all very different in the problems they solve and the strengths they provide. Successful designers should be acquainted with all three concepts. An inclusive design is not necessarily universal, and universal designs are not always inclusive. “Accessible solutions aren’t always designed to consider human diversity or emotional qualities...They simply need to provide access.”<sup>205</sup>

However, an inclusive designer will recognize and solve issues by seeking out “the expertise of people who navigate exclusionary designs” to gain insight into “a diversity of ways to participate in an experience.”<sup>206</sup>

When designers, or humans in general, lack clarity and agreement on a concept, they tend to discredit the movement by arguing semantics instead of focusing on the movement or goal. The majority of the challenges designers face when they are new to inclusion and accessibility follow a lack of education and resources. There are a lot of new terms to learn, and sometimes it’s frustrating to learn that you didn’t know something in the first place. The information isn’t completely streamlined so it’s hard to find the necessary information. The reality is designers new to this, need to reach out to the people directly affected by oppression and discrimination— honing into our empathy skills.

<sup>205-6</sup> Holmes, K., & Maeda, J. (2020). *Mismatch: How Inclusion Shapes Design (Simplicity: Design, Technology, Business, Life)* (Reprint ed.). The MIT Press. 56.

Understanding what inclusion is and why it matters, is the first step. The second is learning how to shift towards it with your own work. This shift happens when designers access their positions, bias, and how they apply the principles of inclusive design in their work. Inclusion asks us to consider others, identify our own biases, check for ability bias, learn new information to build up literacy and expertise relevant to design solutions, create various ways to experience the design, allow for interdependence and immesh complementary skills together, and lastly, decolonization asks us to “[a]dopt a more flexible definition of a designer. Open up your processes and invite contributions from people with relevant but non-traditional skills.”<sup>207</sup> To simplify, the three principles of inclusive design are: recognize exclusion, learn from diversity, and solve for one, extend to many.<sup>208</sup>



### 3 Principles of Inclusive Design

**Figure 3** — The three principles of inclusive design are: recognize exclusion, learn from diversity, and solve for one, extend to many.<sup>208</sup>

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# WHAT IS DESIGN?

WHAT IS DESIGN?

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## WT@#\*k?

### What is design?

For context, let's look at what design even means. The Oxford Dictionary defines design, as a "plan or scheme conceived in the mind and intended for subsequent execution; the preliminary conception of an idea that is to be carried into effect by actions or a project." The word design "originates from the Latin de signup" which means "to mark out", and is used colloquially as both a noun and a verb.<sup>1</sup> Anne-Marie Willis, professor of design and editor of Design Philosophy Papers, describes design as "something far more pervasive and profound than is generally recognized by designers, cultural theorists, philosophers or lay personal designing is fundamental to being human — we design, that is to say, we deliberate, plan, and scheme in ways which prefigure our actions and makings... we design our world, while our world acts back on us and designs us."<sup>2</sup>

Similar to Willis' definition of design, Designing the Mind's *The Book of Self Mastery* describes creativity as innately a human action. "Contrary to popular belief, creativity isn't

<sup>1</sup> Costanza-Chock, S. (2020). *Design Justice: Community-Led Practices to Build the Worlds We Need (Information Policy)*. The MIT Press. 12.

<sup>2</sup> Costanza-Chock, S. (2020). *Design Justice: Community-Led Practices to Build the Worlds We Need (Information Policy)*. The MIT Press. 13.



this thing that happens in an art class. Being creative isn't some niche for a small group of people. Creativity is behind a drive at the core of all humans — to exert control over your environment. To express and bring out into the world what is at your core. If you believe you are not a creative person, it means you are the product of a culture [that] has suppressed your creativity. ... Not being creative would mean not having anything going on inside you which could be expressed. To be an empty shell. You may not have learned how to see or express what is inside you, but this is a matter of alterable learning and suppression — not [an] innate ability.”<sup>3</sup> With this perspective, the verb of design, to create something, to express something, is to be human at its core.

If everyone is capable of designing, what sets designers apart? The answer lies in their intentions and what they set out to do. In *Mismatch: How Inclusion Shapes Design*, Kat Holmes describes the designer as “Anyone who has ever solved a problem is, in a certain sense, a designer. The only real difference comes in how much ownership you take over the identity of yourself as a designer. You might be a designer if you say that it's not enough to design for yourself and you want to design experience for other people too.”<sup>4</sup>

Sasha Costanza-Chock, author of *Design Justice: Community-*

<sup>3</sup> Designing the Mind, & Bush, R. (2020). *The Book of Self Mastery Quotes: Timeless Words of Wisdom About Knowing, Changing, and Mastering Yourself*. Independently published. 142.

<sup>4</sup> Holmes, K., & Maeda, J. (2020). *Mismatch: How Inclusion Shapes Design (Simplicity: Design, Technology, Business, Life)* (Reprint ed.). The MIT Press. 47.

*Led Practices to Build the Worlds We Need*, describes both the noun and verb design as a “way of thinking, learning, and engaging with the world. Reasoning through design is a mode of knowledge production that is neither primarily deductive nor inductive, but rather adductive and speculative. Where deduction reasons from the general to the specific and induction reasons from the specific to general, abduction suggests the best prediction given incomplete observation.”<sup>5</sup> She also writes, “Design mediates so much of our realities and has [a] tremendous impact on our lives, yet very few of us participate in design processes. In particular, the people who are not adversely [affected] by design decisions... tend to have the least influence [on] those decisions and how they are made.” She describes this influence as impacts on our “visual culture, new technologies, the planning of our communities, or the structure of our political and economic systems.”<sup>6</sup>

Safar Studios claims that, “Design is inherently political—it shapes our cities, our homes, bodies, and minds. It curates, connects, arranges, and defines. And, perhaps above all, it carries the power to shape our responses to challenges big and small, local and global, short and long term.” Design is more than creative thinking and problem-solving and is innately political. It conveys a message publicly to either teach, inform, or bring awareness to a product,

<sup>5</sup> Costanza-Chock, S. (2020). *Design Justice: Community-Led Practices to Build the Worlds We Need (Information Policy)*. The MIT Press. 15.

<sup>6</sup> Costanza-Chock, S. (2020). *Design Justice: Community-Led Practices to Build the Worlds We Need (Information Policy)*. The MIT Press. 6.

DECOLONIZING DESIGN

# INVITING EVERYONE TO INVITE

A DESIGNER'S CALL TO ACTION



0:42 / 41:52



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 CANADA

Decolonizing Design: A Designer's Call To Action

<https://www.youtube.com/watch?v=YHM0WwZCmKI&t=66s>

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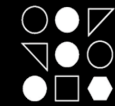


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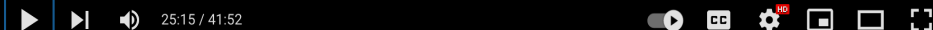
RECOGNIZE  
EXCLUSION



LEARN FROM  
DIVERSITY



SOLVE FOR ONE,  
EXTEND TO MANY



CANADA

Decolonizing Design: A Designer's Call To Action



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