

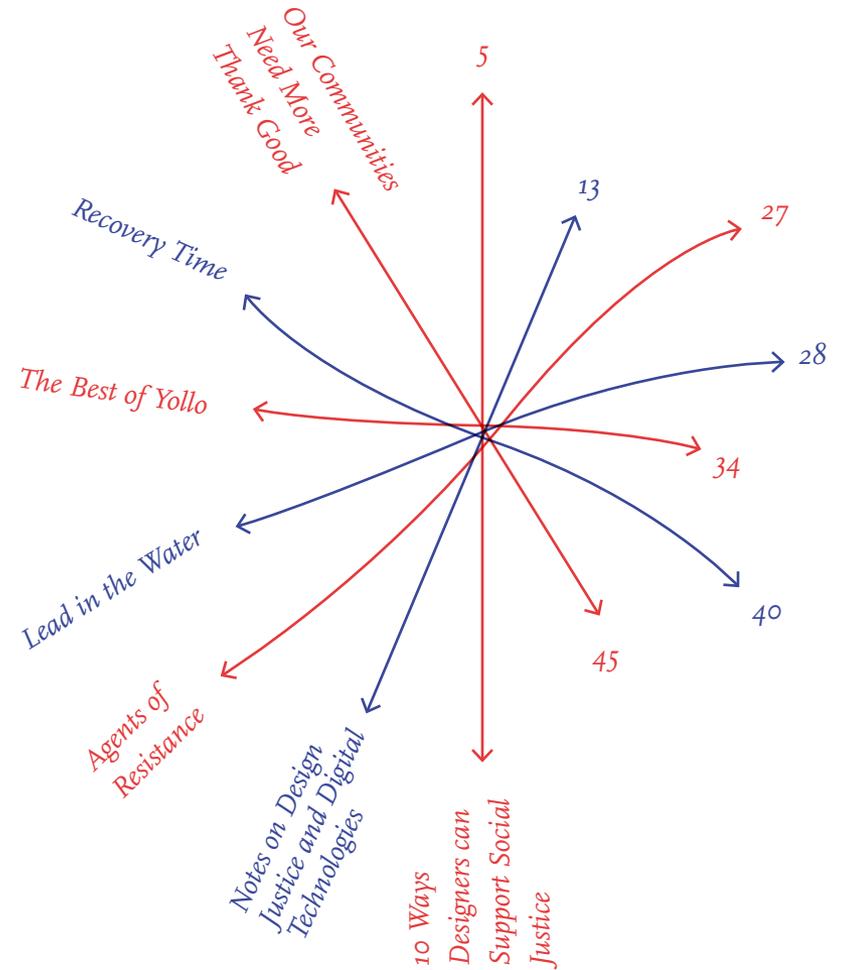
Design Justice Issue 3 Design Justice in Action

Design Justice
Issue 3 *Design Justice
In Action*



Design Justice is published by the Design Justice Network,
www.designjusticenetwork.org

Front cover art: Taylor Stewart
Back cover art: Victoria Barnett
Layout design: Una Lee & Victoria Barnett
Editing: Sasha Costanza-Chock
Printing: Oddities Prints



Design Justice Principle 1

These are the 10 collaboratively written principles of the Design Justice Network. We consider these a living document that we continue to edit and refine.

We use design to dismantle structures that exploit nature and the human experience through systems of domination.

Simultaneously, we use design to sustain, heal, and empower communities as we birth a sustainable future.

10 Ways Designers Can Support Social Justice

Design Justice Network

Design's power lies in its mediation of daily life. Through branding, design communicates the financial status of consumers. Through art direction, it sets standards for which bodies are considered normal and desirable. Through architecture and urban planning, it determines what our neighborhoods look like.

These are not just forms of aesthetic power — they are also forms of cultural and economic power. And the ways in which designers wield this power tends to go unquestioned in our field.

In this moment of widespread conservative backlash, we are heartened that the design field is increasingly engaging with pressing current issues, and that many designers are seeking to do social impact work. To this end, we encourage our fellow designers to view all design work as having a social impact, and to reflect on the ways in which our work can contribute to social injustice, but also build a more socially just future.

Here are ten steps designers and design studios can take to support more socially just practices in our workplaces,

our processes, and our products. We acknowledge that not everyone will be positioned to shift in all these ways, so start where you can, and consider partnering with allies for a stronger voice within your studio or your local design community.

1. Define a set of principles by which you will work.

Together with your colleagues, create a set of principles in accordance with your shared values to guide how you will work, the types of work you will choose to do, the impacts you want to foster, and how you will treat each other and members of communities who will be impacted by your work. Display these principles prominently on your website or portfolio. Refer back to them when you are faced with hard choices and when debriefing on finished projects. Revisit and refine them as circumstances and social contexts change.

The Design Justice Network has been developing a set of shared principles to guide its work designjusticenetwork.org/network-principles. We also love the Collaboration Principles for Artists & Social Justice Organizers developed by Micah Bazant, Forward Together, and CultureStrike tdor.co/how-to-reimagine-the-world.

2. Distance yourself from those who work against your principles.

Take time to inform yourself about a company or organization to ensure their values are aligned with yours, before committing to work together. If you feel you can, have conversations about areas of concern — you may have more influence than you think.

Having a set of shared studio principles will help greatly in these moments, as decisions like these can be challenging.

3. Rethink representation.

Consider the ways in which the images you commission/ select/create can reinforce white supremacy, cis- and heteronormativity, cultural appropriation, fatphobia, and so on. If you are using a diversity of representations, is this just for optics (tokenism) or does it reflect a deeper commitment to resisting oppression? Talk to your collaborators about why representation matters.

We love the way that Design Action Collective designaction.org represents and uplifts marginalized communities. For a better understanding on representation check out "Share Cropping Blackness: White Supremacy and the Hyper-Consumption of Black Popular Culture" bit.ly/2roGZQj.

4. Consider your negative impact.

All design has a social impact, and oftentimes that impact is harmful. Is your studio located in a gentrifying neighbourhood and benefiting from its low rents and growing caché while low income folks are being pushed out? Are you offering accessible resources from your studio within your local community? Are you engaged in planning practices that collect only the mandatory minimum community input and don't consider local culture? Have you asked critical questions about where, how, and by whom your materials were made? Do these materials negatively impact your environment, community resources and quality of others' lives through exploitative practices? How does corporate design's default modernist aesthetics erase and marginalize centuries of Indigenous design?

Contributing to "social impact" projects is important, but we should also view our day to day work through a critical lens. We're excited by the Design As Protest campaign designjusticeplatform.com/design-as-protest-01/, which



The Design Justice Network Gathering, Detroit 2016

brought together community members, artists, activists, and designers together in pursuit of a design intervention to address issues of injustice throughout the built environment.

5. Get involved and build on work that is already happening.

Though the threats we are facing are now more pronounced, the issues are not new. Social movements and community-based organizations have been working to resist oppressive policies and imagine better futures for generations. Reach out to groups that are working on issues you're concerned about. Be sure to learn about the history of struggle and organizing within the communities you're interested in working with.

There are many ways to get involved in organizing. You may want to offer your design skills, but you can also learn to facilitate meetings, coordinate logistics, or provide child care. If you're interested in getting involved in a movement as a designer, check out designersavailable.com.

6. Humble yourself. Design with, not for.

Marginalized communities do not suffer from a lack of creativity but rather a lack of resources. It is important to recognize that community members already know what they need and are working towards solutions that work for them. Working with communities rather than for requires a shift in mindset for many designers, who are trained as creative experts who solve problems for clients. Design justice, on the other hand, recognizes that everyone is an expert in their own experiences, and that addressing injustice through design means elevating the voices of people most affected by the issues and working collaboratively towards solutions. Start by asking yourself: How close am I to the issue at hand? Does this community want me to work on this project? Am I the appropriate person to work on this project? How can I step back and facilitate the design of solutions by the community? Collaborative design can be difficult, messy, and time consuming, but is ultimately more truthful and more effective at empowering marginalized communities.

Need examples of critical collaborative projects? Check out And Also Too's project Feathers of Hope andalsotoo.net/stories/traditional-storytelling-for-a-more-just-future. Beware of the Dandelions emergencemedia.org/pages/beware-of-the-dandelions, by the collective Complex Movements is also a project that truly collaborates with and lifts the voices of marginalized community, while establishing a strong creative narrative.

7. Learn about privilege and anti-oppression.

Anti-oppression recognizes the locations and sources of power imbalances in society. Practicing anti-oppression means confronting bigotry as well as confronting our own privilege, i.e. the different ways we might benefit from power

Design Justice Principle 2

WE CENTER AND EMPOWER THE
VOICES THAT ARE MOST
MARGINALIZED.

We center and empower voices that are most marginalized, in both design processes and outcomes.

imbalances. Anti-oppression teaches us that to work towards justice, we must do more than vague "good" as designers — we must work to end the ways that design can reinforce oppression and privilege internally, interpersonally, and systemically.

Do you have a hard time defining and identifying your personal privilege? Check out "Recognizing white privilege is a first step" in the Chicago Tribune trib.in/2r6WIS5. We can also begin to look at other fields for a better understanding of how are subconscious or intentional actions may be oppressive. See Everyday Feminism's article "10 Ways Well-Meaning White Teachers Bring Racism Into Our Schools" bit.ly/1hGDPMX and The Atlantic's article "How Teachers Learn to Discuss Racism" theatl.in.tc/2iVs3je.

8. Know when not to design.

Not every problem can be addressed with a design solution or by your particular set of skills as a designer. Learn about the many different strategies that are being employed to confront injustice — e.g. radical social work, teaching for liberation, community organizing, and policy advocacy — and consider how to support non-design approaches.

Interested in exploring the many different ways social justice can be integrated in your practice through media-based organizing? Please be sure to check out Allied Media Projects, alliedmedia.org an organization that serves a network of media makers, artists, educators, and technologists working for social justice.

9. Shape alternative futures.

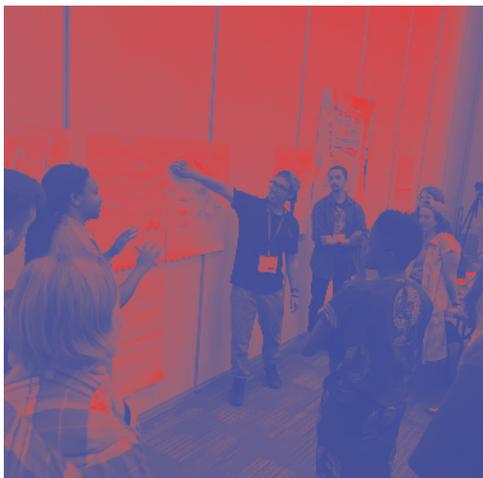
This work must not just be about resisting injustice, but also giving shape to what is possible. Work with community organizers and social justice advocates who are imagining

more just worlds. Share these visions in poster form, as icons, as open source blueprints, zines, community-based architectural structures, accessible products, murals, collaborative workshop outlines, tools for addressing environmental issues, information based installations, interactive media and any other ways that contribute to feeding our social imaginations.

For free to use, visionary graphics created by and for movement activists, check out the Vision Archive <visionarchive.io>.

10. *Begin by listening.*

As our friends at Allied Media Projects urge in their network principles <www.alliedmedia.org/about/network-principles>, it's always best to begin any process — including an attempt to design for social justice — by listening to those who are most affected, and who have been working on it for years.



The Design Justice Network Gathering, Detroit 2016

Notes on Design Justice and Digital Technologies

Sasha Costanza-Chock

All aspects of politics have undeniably been reshaped by digital technologies. Digital technologies have transformed both electoral campaigns and everyday interactions between the populace and the State; democratic deliberation and service delivery; highly mediated mass protest events and the unglamorous, daily work of community organizing. Unfortunately, the processes through which we currently develop, deploy, and control digital technologies all but ensure that they will, on balance, reproduce existing forms of structural power inequality. Because of this, digital technologies currently pose little threat to politics as usual under neoliberal democracy, or even, as we are increasingly and uncomfortably aware, under authoritarian rule. Indeed, as digital media platforms mature, both authoritarian states and resurgent hard-right political formations within advanced democracies have learned how to use them quite effectively to surveil social movements and dissidents, sow fear and doubt through the deployment of paid trolls and botnets, and amplify their own power. There is, however, cause for optimism. If we take 'politics' in a broader sense to include not only statecraft and governance from above, but also intersectional, bottom-up social movements and contentious politics, then there is still hope that digital technologies

can serve as key tools for our collective liberation. Those communities most targeted within what Patricia Hill Collins calls the matrix of domination (the intersecting structures of white supremacy, heteropatriarchy, capitalism, and settler colonialism) already use digital technologies as tools to facilitate the formation of new political identities, organizations, networks, and movements. These movements have, in many cases, leveraged digital technologies to mobilize adherents and allies, advance specific policy goals, and transform culture at large. Yet if we are to realize the promise of these tools, then we must fundamentally transform the ways that they are designed.

Design justice, an emergent concept that is being developed in large part through the efforts of folks connected to the Allied Media Conference, is a normative and pragmatic proposal for a liberatory approach to the design of digital technologies, products, services, and systems. Design justice proponents might argue that we have an ethical imperative to systematically advance democratic participation in all stages of the digital technology design process, and especially to center historically marginalized communities in this process, based on principles of democratic inclusion and social justice. At the same time, design that follows these principles can produce products and systems that work better for all of us, in the long run. We need to ask a series of questions about how the design of digital technologies currently works, and about how we want it to work. We need to raise questions of accountability (who gets to do design? how do we move towards community control of design processes?), values (what values do we encode and reproduce in the objects and systems that we design?), discourse (What stories do we tell about how things are designed? How do we scope design challenges, and frame design problems?), sites (Where do we do design? How do we make design sites accessible to those who will be most impacted by design processes? What design sites are privileged and what sites

are ignored or marginalized?), political economy (who profits from, and what social relationships are reproduced by, design?), and pedagogy (how do we teach and learn design justice skills and practices?) At the same time, we have to document innovative community-led digital design practices, each grounded in the specificity of a particular social movement. There is a growing community of designers, technologists, and engaged scholars who work hand in hand with community based organizations, through iterative stages of project ideation, design, testing, evaluation, launch, and stewardship; we invite you, the reader, to participate in these communities. Let's work towards design justice in theory, practice, and pedagogy.

This approach should resonate strongly with the current widespread rise of intersectional feminist thought and action, most visible in networked social movements such as #BlackLivesMatter, the immigrant rights movement, LGBTQI struggles and Trans* rights, indigenous struggles such as #IdleNoMore and #StandWithStandingRock, and new formations in the labor movement, but also influential across the entire political landscape in the linked resistance to the resurgent right in the age of Trump. We might work to connect these movements more explicitly to debates about technology design, and to deepen and extend the range and impact of the already highly visible conversation about the need for diversity in the technology sector. Let's make visible the growing community of design practitioners who are working in alignment with today's liberatory social movements, and inspire more designers to join that community.

1. Design Justice: An Introduction

Design Justice might initially be seen as part of a long turn towards the theory and practice of User Centered Design, as well as the more recent advance of value driven design,

both increasingly popular within industry. These shifts are important and have had the practical outcome of producing products that better respond to user needs, and that are designed with affordances that fit the values of design teams. However, they don't satisfy the normative or ethical goals of aligning design with larger struggles to overturn the intersectional matrix of domination (along lines of race, class, gender identity and sexual orientation, disability, immigration status, and more), in part because these approaches are too easily appropriated as extractive mechanisms by oppressive institutions and systems. Design justice goes further than previous proposals since it not only argues for equity in employment in the design professions and for the intentional inclusion of values in decisions about the affordances of designed objects and systems, it also insists on community participation, leadership, and accountability throughout the design process, as well as community ownership of digital technologies and of the narratives about them.

2. *“Nothing About Us, Without Us.” Design Accountability: Who participates in, owns, and governs digital technology development?*

Next, we must explore the idea that the most valuable 'ingredient' in Design Justice is the full inclusion of people with direct lived experience of the conditions the designers say they are trying to change. We could summarize the recent state of knowledge on the raced, classed, and gendered nature of employment in the technology sector, but we also need to shift from an argument for equity (we need diverse designers and software developers) to an argument for accountability (those most affected by the outcomes should lead and own digital design processes and products). The 'participatory turn' in technology design includes intersecting histories of User-Led Innovation, Participatory Design, and Feminist HCI (Von Hippel, 2005; Schuler and Namioka, 1993;



WE PRIORITIZE A DESIGN'S
IMPACT ON THE COMMUNITY
OVER THE INTENTIONS OF
THE DESIGNER

We prioritize a community's insights in the design process over the input of a designer.

**Design Justice
Principle 3**

capitalism, and settler colonialism, are constantly hard-coded into designed objects (Wajcman, 2010). This typically takes place not because designers are intentionally 'malicious,' but through unintentional mechanisms, including assumptions about the 'unmarked' end-user, the use of systematically biased datasets to train algorithms using machine learning techniques, and limited feedback loops. The increased visibility of 'values in design' (Friedman, 1997) is an important shift in design thinking and practice, and design justice further extends this approach. While values in design urges us to consider the ways that we hard-code oppressive values and norms into technological affordances, design justice adds an emphasis on the transformative potential of broader participation in the design process, as well as attention to ultimate ownership, stewardship, and accrual of benefits from designed objects and systems.

4. *“From TXTMob to Twitter.” Design Discourse: What stories do we tell about the design of digital technologies*

Stories have power. For example, contrast the 'official' Twitter origin story (one of the founders had a brilliant blue-sky flash of genius) with counternarratives from developers who were part of the process (anarchist activists created the demo design for Twitter as a tool to help affinity groups stay one step ahead of the cops in the NYC Republican National Convention actions of 2004; see Siles, 2013). The key point is that innovation in media technology, like all technological innovation, is an interplay between users and tool developers, not a top-down process. Social movements, in particular, have always been a hotbed of innovation in media tools and practices, in part because of the relationship between the media industries and social movement (mis)representation. Social movements, especially when led by marginalized communities, are systematically ignored and misrepresented

Bardzell, 2010). Case studies might include the disability justice movement, whose activists popularized the phrase “Nothing About Us, Without Us,” (Charlton, 1998) and ACT UP!, who transformed HIV treatment through a potent mix of direct action, media savvy, and policy lobbying (Shepard, 2002). The key lessons include: involving members of the community that is most directly affected by the issue that you are focusing on is crucial, both because it's ethical, and also because the tacit and experiential knowledge of community members is sure to produce ideas, approaches and innovations that a non-member of the community would be very unlikely to come up with. It's possible to create formal community accountability mechanisms in design processes. This is especially urgent to do when working with historically marginalized communities, but applies to any and all design processes. The vast majority of community-based organizations don't feel like they have the resources, skills, or time to participate in technology design. This doesn't mean that they aren't doing design, that they can't do design, or that it doesn't make sense to try and include them in a design process focused on an area that they work in; it means that a Design Justice framework requires doing the work to gather resources that will enable community participation and shared ownership.

3. *“Hard-coding Liberation.” Design Values: What values do we encode and reproduce in the digital objects and systems that we design?*

We also have to explore the ways that values are reproduced in the affordances of the objects, processes, and systems that we design. Here we could turn to the literature on affordances (Gibson, 1977), and build on feminist and antiracist strands within science and technology studies to unpack recent examples of the ways that intersecting forms of oppression, including white supremacy, heteropatriarchy,

Design Justice Principle 4

THE STRONGEST SOLUTIONS HAPPEN
THROUGH THE PROCESS, NOT AT THE
END OF THE PROCESS. THEREFORE WE
INTERVIEW IN COLLABORATIVE PROCESSES
THAT ARE TRANSPARENT, ACCESSIBLE,

Design justice unfolds through a transparent, accessible process that centers and is a collaboration with those most impacted by its outcomes.

in the mass media, so movements often form strong community media practices, create active counterpublics, and develop media innovations out of necessity (Downing, 2000). Many social movement media innovations are later adopted by the journalism profession and by the broader cultural industries, although stripped of their original counterhegemonic intent. Examples include Indymedia and CNN iReports, TxtMob and Twitter, and DIY livestreams from DeepDish TV to Occupy (GlobalRevolution, Timcast) to Periscope and FaceBook Live. We have to tell these stories, so that our contributions to the history of technology development aren't erased.

5. “Making the Breast Pump Not Suck.” Design Sites: Where do we create new digital technologies?

Design takes place everywhere, but particular sites are valorized as ideal-type locations for design practices. There is a growing literature about, and increased discussion of, real world practices within hackerspaces, hackathons, and design challenges. There has been a steady shift away from hacklabs as explicitly politicized spaces at the intersection of social movement networks and geek communities (Maxigas, 2012). Instead, startup culture and neoliberal discourses of individual mastery and entrepreneurial citizenship have largely colonized hackerspaces (Irani, 2015), even as city administrators have leveraged technofetishism to create 'innovation labs' at the city level. At the same time, there has been a more recent move towards intentional diversification of hacker and makerspaces, specifically along lines of gender, race, and sexual orientation. Examples include Liberating Ourselves Locally, Double Union, and more. However, in addition to the diversification of hacklab participants, design justice requires a broader cultural shift, back towards intentional linkage of these spaces and their practices to social movement networks. We must interrogate the ideals, discourse, and practice of hackathons and design challenges:

partnership with NDWA, the development of apps by taxi worker cooperatives, and so on. Design justice, applied to the development of digital labor markets, requires that designers and developers involve workers, worker advocacy organizations, and cooperatives from the beginning in the design of (cooperative, worker owned) platforms in various sectors. Platform cooperativism is an important proposal with a growing group of adherents. At the same time, platform cooperativism will not be able to advance as a liberatory project if it fails to fully incorporate an intersectional feminist analysis of capitalism.

7. Design Pedagogy: How do we teach and learn Design Justice?

Finally, it is a moment that requires reflection on a critical pedagogy of design justice. We might begin with critical pedagogy and popular education, based in work by Paolo Freire, Henry Giroux, and bell hooks, and place these ideas in dialogue with design education practitioners and theorists such as Seymour Pappert and Mitchel Resnick, as well as actually existing design justice pedagogy as practices in spaces like the Detroit Community Technology Project, the MIT Collaborative Design Studio, and elsewhere. What would it mean for institutional structures to support a community-engaged pedagogy of technology design? What are the challenges in an age of the neoliberalization of the educational system? Personally when I think about this area I draw from my own experience creating and teaching the Civic Media: Co-Design Studio course, that I developed and have taught since 2012 at the Massachusetts Institute of Technology (codesign.mit.edu). I'm hoping we can build more of a public dialogue about what a pedagogy of design justice looks like in practice.

what do people think or pretend hackathons do, and what really happens at hackathons? How do we imagine them as more intentionally liberatory and inclusive sites where design justice principles and practices can be implemented? How do institutions frame 'problems' for designers to 'solve' in ways that systematically invisibilize structural inequality, history, and community strategies of innovation, resilience, and organized resistance? Examples might include Hurricane Hackers, Occupy Data Hackathons, MigraHack, and TransHack, as well as the DiscoTech model (pioneered by the Detroit Digital Justice Coalition) and the Make the Breast Pump Not Suck hackathon. Ultimately, we also need a shift from deficit to asset based approaches to design scoping, and for the formal inclusion of community members in design processes during scoping and 'challenge' definition phases of a design cycle, not only during the 'gathering ideas' or 'testing our solutions' phases.

6. "Platform Cooperativism." Critical Political Economy of Design: How does the design of digital technologies reproduce or challenge the relations of production?

Design is a key 'moment' in the reproduction of social and economic relationships and social control under white supremacist capitalist heteropatriarchy and settler colonialism. At the same time, there is a growing conversation about platform cooperativism vs. the so-called 'sharing economy' (Scholz and Schneider, 2016). We need to consider the application of design justice principles to labor market platform development. The main point is that platform ownership is a key source of capitalist profitability and worker exploitation, and that counterstrategies include organic self-organization, platform organizing by labor unions, and platform cooperativism. Examples include Turkopticon, SherpaShare, Contratados.org, Care.com's

8. Design Justice: Conclusions

By default, digital technologies are designed in ways that reproduce existing forms of structural inequality. Only through conscious and coordinated intervention can we bend the arc of digital technology development towards justice. There are many mechanisms at work in this process: designers, intended beneficiaries, scope, values, discourse, sites, governance, and other aspects of the development, deployment, and use of digital technology are all structured by race, class, gender identity, sexual orientation, immigration status, disability, geography, and other intersecting axes of inequality. Power reproduces itself through the stories about technology design that we center (design discourse); who we pay to design and develop digital technologies (employment inequity); the imagined 'end users' for whom we design the majority of digital technologies (design beneficiaries); the affordances, features, presets, intentional and unintentional biases that we encode into digital technologies (encoded values); the inclusion and exclusion of various kinds of people from the places and spaces where we design digital technologies (design sites); the allocation of decisionmaking power over the digital technologies in our lives (governance), and more. There is also a growing community of design justice practitioners: people, organizations, and networks that already work on a daily basis to realize design justice principles in practice. This zine includes the principles of design justice as developed through the Design Justice Network Gathering at Allied Media Conference. Those principles are a living document, and we hope to continue to develop them together. We might also explore how to evaluate design according to those principles, and we urge the reader to consider how these principles might apply to their own work. Let's build theory, practice, and pedagogy of Design Justice together!



WE ARE REIMAGINING THE ROLE
OF THE DESIGNER AS THAT
OF A CREATOR
RATHER THAN AN EXPERT

We have reimagined the role
of the designer as a facilitator,
rather than an expert.

Design Justice
Principle 5

Design Justice Principle 6

BELIEVE IN ^{your} INNATE HUMAN
OPENING THE SPACE FOR FOLKS TO
RESISTANCE. EVERYONE HAS THE
WE BELIEVE - TAP INTO THIS

We believe in the innate
brilliance of living beings,
and in our capacity to use
expertise gained from
experience to contribute
in unique ways to design
processes.

WE BELIEVE IN YOUR UNIQUE HUMAN
BRILLIANCE AND CAPACITY
TO CONTRIBUTE THEIR UNIQUE EXPERIENCES AND EXPERTISE
TO DESIGN PROCESSES



Sabiha Basrai

Those of us who do design for social change are intimately familiar with the longstanding role art and cultural work plays in movements to resist fascism. We have been here before. The 2016 election is disheartening in that it ushered in even scarier times for the most vulnerable amongst us, and underscores how far we still are from liberation. Many in the art/design community may be tempted to just use our creative skills to create personal expressions of despair. That is understandable, and perhaps a period of mourning is necessary. But we also need to pull ourselves together and embrace our role as agents of resistance. We need to work with the movements who are on the front lines, doing what we do best. Contact the organizations who are doing the work, and offer to help. Remember to follow their lead—this is a collective struggle, not self-expression. Help them amplify their message. In the battle for hearts and minds, we cannot be bystanders.

Lead in the Water

Chicago ACT Collective

The Chicago ACT collective is working to build a collective of socially & politically-engaged artists, to create forms of resistance that promote collaboration and dialogue across multiple communities, and that reflect on and respond to current and local needs identified by those most directly impacted.

Images are from two of our lead zines — in the spring of 2016, in the wake of news that CPS had discovered lead in the water of schools, the ACT Collective initiated a zine project and art show highlighting the intersections of lead contamination and school closures.



¿chay PLOMO en tu agua?

DESCÚBRELO RECUERDA, NO PUEDES VER, SABOREAR, NI OLER EL PLOMO.

UNA PRUEBA ES LA ÚNICA MANERA DE SABER SI HAY PLOMO EN EL AGUA.

LLAMA AL 311 PARA SOLICITAR UNA PRUEBA DE LA COMPANIA QUE TE SUMINISTRA EL AGUA

COMPRALA EN LA FERRETERIA.

ACTÚA!

- Usa solo agua fria para cocinar o beber. Hervir el agua no elimina la contaminacion del plomo.
- Antes de usar el agua del fregadero, déjala correr de 2bs a cinco minutos para extraer el agua estancada en los tubos.
- Compra un filtro certificado para eliminar el plomo.
- limpia e intercambia los aireadores de las llaves.
- Compra llaves y accesorios de plomeria que no contengan plomo.

ACTU

COLLECTIVAMENTE, EL AGUA NOS UNE A TODXS.
EL PLOMO NOS AFECTA, SEA DONDE ESTEMOS.

A ¡MOVILÍZATE CON OTROS PARA ASEGURAR QUE TODXS TENG MIS AGUA LIMPIA!

LAGO MICHIGAN

FLURP!

ACT COLECTIVO

PLOMO

CHI CA GO

NUESTRAS interconexiones

¿POR QUÉ ES NUESTRA RESPONSABILIDAD?

EN EL AÑO 2000 SE HIZO PUBLICO POR BROWN et al. QUE DENTRO DE UN PERÍODO DE CINCO AÑOS (1993-1997) SE INCURRIERON APROXIMADAMENTE \$7.7 MILLIONES EN GASTOS HOSPITALARIOS POR EL CUIDADO DE NIÑOS ENVENENADOS POR PLOMO.

AGUA SE CONOCE COMO "NIBI" EN OJIBWE (LENGUA INDIGENA DE NORTE AMERICA).

NIBI ES LA FUENTE DE LA VIDA Y DEBE SER PROTEGIDA, MANTENIDA PURA, PARA TODAS LAS VIDAS DE HOY Y POR VENIR.

CHICAGO ACT

COLECTIVO

ESTE ZINE ES UN PROYECTO COLABORATIVO DE ARTISTAS Y EDUCADORES DEL CHICAGO ACT COLECTIVO PARA LLAMAR LA ATENCIÓN SOBRE LA ACTUAL CRISIS DEL AGUA EN CHICAGO.

2017

¿QUE ES EL PLOMO?

EL PLOMO ES UN ELEMENTO NATURAL QUE SE ENCUENTRA EN PEQUEÑAS CANTIDADES EN LA TIERRA. SI BIEN TIENE ALGUNOS USOS DE BENEFICIO, PUEDE SER TÓXICO PARA LOS SERES HUMANOS Y LOS ANIMALES QUE CAUSAN PROBLEMAS DE SALUD.

82 Pb PLOMO 209,20

ENVENENAMIENTO DE PLOMO ¡PELIGRO!

¿DONDE SE PUEDE ENCONTRAR EL PLOMO?

EL PLOMO SE PUEDE ENCONTRAR EN TODAS LAS PARTES DE NUESTRO MEDIO AMBIENTE, EL AIRE, EL SUELO, EL AGUA, E INCLUSO DENTRO DE NUESTRAS CASAS. GRAN PARTE DE NUESTRA EXPOSICIÓN PROVIENE DE LAS ACTIVIDADES HUMANAS INCLUYENDO EL USO PASADO DE GASOLINA CON PLOMO.

Plomo

The Best of Yollo

Jennifer Galan

“Once that microphone's in front of us, we become the definition of dominance. Every word we write, every word we say, is powered with creativity, strength, invincibility and rage. No stereotypes, no gender roles, no 45th president will break us!...We are yollocalli!”

These words resonate loud and clear through one of pavilions at the National Museum of Mexican Art where the Best of Yollo exhibition has been displayed.

With all the hate currently being spread since Donald Trump's election — in schools, restaurants, stores, and even just walking down the street — youth have raised their voices in different manners and on different platforms, because they have a message to the world.

Yollocalli Arts Reach is a youth initiative of the National Museum of Mexican Art, that has cultivated art programs for youth since 1997. Last year was the first time that the Best of Yollo exhibition happened at the museum. According to Whitney Ross, youth development adviser at Yollocalli, last year it was a huge success so they planned to make it an annual spring event.



The Best of Yollo Exhibition, 2017 Edition, is an exhibition where half the work is produced naturally by students during the programming year and the other half was submitted specifically related to this year's theme: political issues affecting youth.

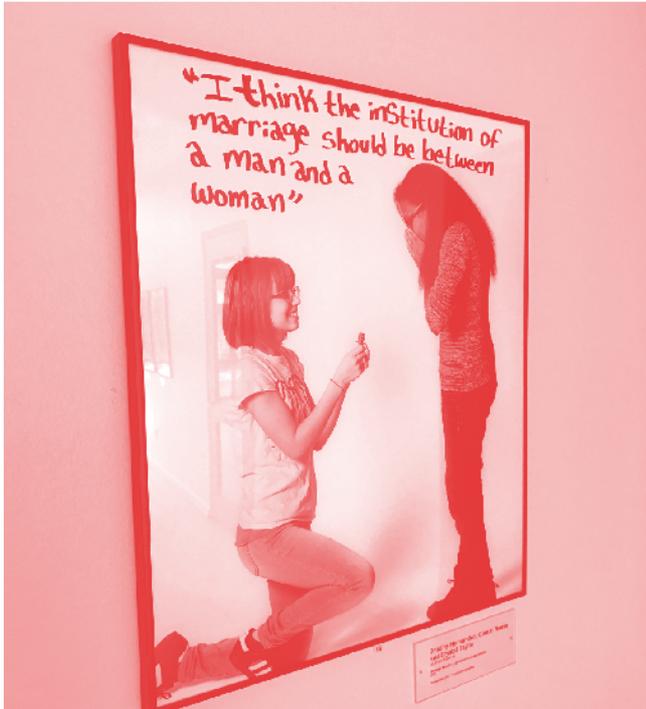
Organically arranged, there is one whole wall put together by the Street Art Students: phrases, empowering messages and colorful images. “The wall highlights a lot of the protests and issues that have been happening from the Women's March to the protests at the airport from the immigration ban,” Ross said.

A strong quote that we can read from one of the artworks is: “IF NOT US, WHO? IF NOT NOW, WHEN?”

This quote was said by President John F. Kennedy and it represents the disappointment of youth with the current president. Since most of the teens didn't have a voice in the last election because of their age, they are prepping the path for the next elections; aware about the future, they are raising their voices as youth and they are getting ready to vote.

Alejandro Colunga is an 18-year-old student from the Street Art Class and part of The Yollocalli's Youth Council. The protest posters have touched and motivated him, as he mentioned, "They gave me a sense of hope because I knew kids my age weren't idiots and had the same beliefs as me."

Many people probably think that young people just sit in the couch, on their phones, and don't take into consideration any social justice matter, he said. "But, we actually do take action," Colunga added. "I was also at the protest and I saw a lot of these signs and how moving they were to specific people. Also, how fun and artistic it can be to express yourself and show a message in a creative way. I thought it was really cool."



Design Justice Principle 7

We collectivize design knowledge and tools in service of liberation.



Giving space to youth empowerment is essential, social matters are essential, he continued. "It just seemed like we can't have a show all about young people in 2017, and not talk about what's been happening lately in the country," Ross added.

The exhibition used different platforms to project that voice. The students from Your Story, Your Way Class, a Yollocalli audio production and storytelling program, made a powerful audio-story titled: We Are Yollocalli! (Listen to the audio piece here: <https://soundcloud.com/yollocalli/we-are-yollocalli>).

The audio piece contains political statements about who and what minorities are; how others identify and perceive youth because of what color skin they have, their language, religion and sexual orientation and especially by what stereotypes are said about them. The youth embrace their identity,

saying: "No walls will stop us, no laws will silence us, no white privileges are needed here to succeed!"

Indeed, the students make it clear that they are not going to let anybody classify them. They let them know that they are creative young students who can do anything and not be judged by their appearance.

Ross said the exhibit will now be an annual event. "That is like validation to what we're doing here, to what the young people have to say," she said. "That everyone knows that it is worth seeing in a bigger place than just here, and students get to show that off. Especially, so that students can see that they are legitimate artists."

"I'm mostly excited to see my own work in a museum again and see other's people's reactions to the art we produced, because that's always fun to see. I'm also excited to see how many people show up. Last year it was really big. And I'm just curious to see if we're able to match that same exact enthusiasm this year," Colunga said.

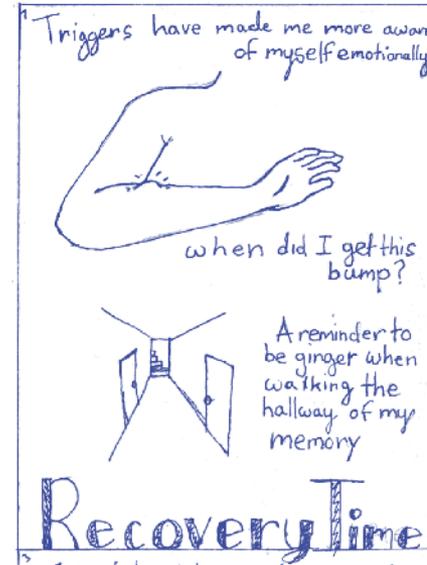
The Best of Yollo Exhibition will be displayed at the National Museum of Mexican Art from March 24 to August 13, 2017.

Recovery Time

Jennifer Galan

My name is Marissa Ross, and I use they/them/theirs pronouns. For creative endeavors + internet pursuits I use the pseudonym Mx Major (Same Pronouns). Recovery Time is a poem and comic that reflects on where I am currently with unpacking trauma from my distant and recent past and a shift towards using triggers to help me heal. This is also a mini zine connected for my main poetry zine, Gossip Dump, that I started in Spring of 2017.

Gossip Dump consists of poetry submissions, interviews and poems from 2 poets, and prompts and ways for readers to interact with the zine in addition to reading it. GD strives to be a balance of handmade and computer produced documents and is 100% DIY. Visit patreon.com/gossipdump if you would like to access more content. Monetary contributions go to the creation of the zine and payment of contributing creators (because everyone should be compensated for labor, especially artistic labor).



Pane 1

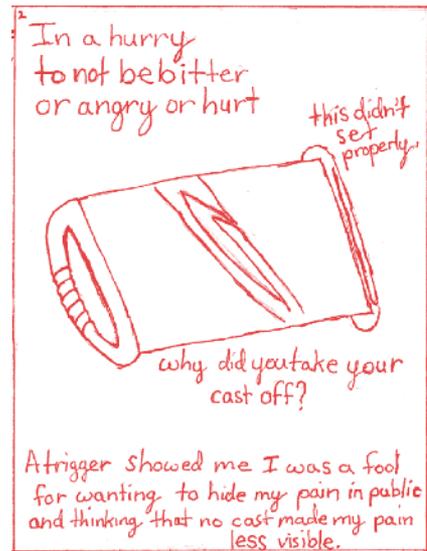
Triggers have made me more aware of myself emotionally

(Image, a bent right arm with a bump located on the forearm)

when did I get this bump?

(Image, a straight hallway with one door on each side, leading to a staircase at the hallway's end)

A reminder to be ginger when walking the hallway of my memory.



Pane 2

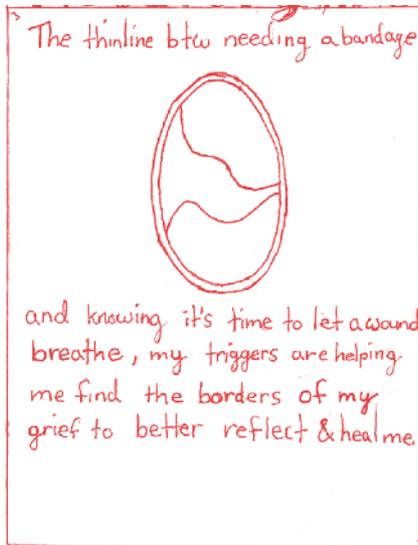
In a hurry to not be bitter or angry or hurt

this didn't set properly

(Image, a fractured bone on an x-ray panel)

why did you take your cast off?

A trigger showed me I was a fool for wanting to hide my pain in public and think that no cast made my pain less visible.

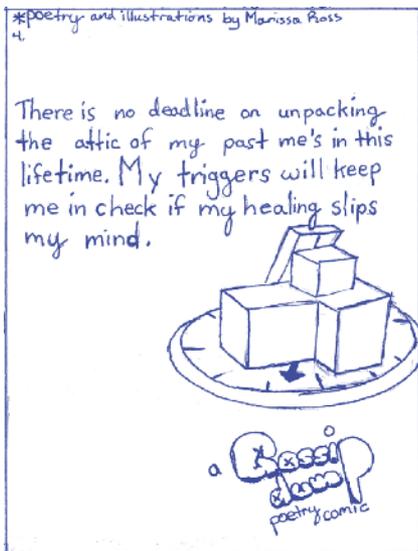


Pane 3

The thin line between needing a bandage

(Image, and oval mirror)

and knowing it's time to let a wound breathe, my triggers are helping me find the borders of my grief to better reflect & heal me.



Pane 4

There is no deadline on unpacking the attic of my past me's in this lifetime. My triggers will keep me in check if my healing slips my mind.

(Image, stack of boxes on a flat analog clock, below is the stylized name of Gossip Dump, poetry comic)

go to patreon.com/gossipdump for more zines + poetry

go to patreon.com/gossipdump to for more zines + poetry



We strive to find non-exploitative solutions that connect us to the earth and each other.

WE ARE NOT JUST CREATING NEW SOLUTIONS — WE ARE ALSO LOOKING FOR WAYS TO EMPLOY/EMPHASIZE WHAT IS ALREADY OUTSIDE COLONIALIST & CAPITALIST LOGIC

WORKING & LIVING IN OTHER CONTEXTS AS WELL AS LOCAL KNOWLEDGE AND PRACTICES THAT ARE UNDERMINED BY COLONIALISM AND CAPITALISM

In addition to creating new solutions, we employ approaches that already work outside of colonialist and capitalist logic. We resurface and honor local knowledge that has been undermined or erased.

We are not just creating new solutions — we are also looking to employ what is already working outside of colonialist and capitalist logic as well as local knowledge that has been erased or undermined.

Our Communities Need More Than Good

Una Lee

“Design for good” is a feel-nice term coined by the design industry. You can win awards in major design competitions for doing good through design, and your work will sit comfortably alongside branding projects for petroleum companies and ad campaigns that lean on cultural appropriation for some semblance of relevance.

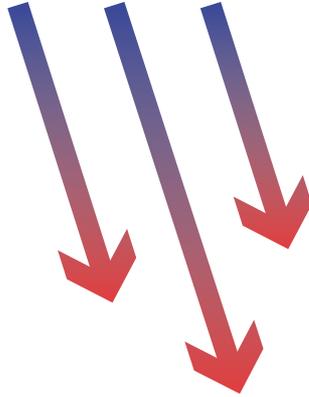
I think we need to interrogate this tidy co-existence and what it suggests about mainstream design's understanding of what is “good.” Ideas of justice, anti-oppression, and grassroots power rarely surface in this construction of good. Instead, design for good is understood as being practised by well intentioned people with more power upon those with less.

We don't need saviours, especially now. In these urgent times, communities that are threatened — by xenophobia, Islamophobia, anti-Black racism, colonialism, ableism, classism, and heteropatriarchy — need more than good feelings and intentions. We need and demand justice in the design of materials, structures, and systems that impact us.

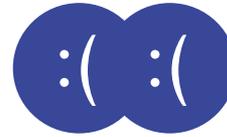
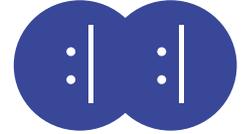
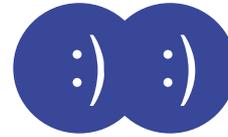
The following pages are a typographic exploration of the tension between good and just as they relate to design.

Good

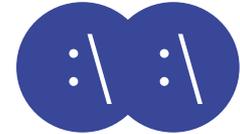
Design with good intentions



Design using just and open processes for just and sustainable outcomes



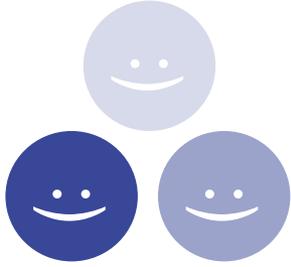
Designers should have empathy with people experiencing the issue



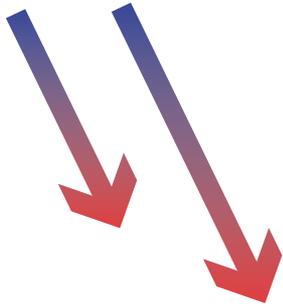
Designers must listen to and believe the people who are most impacted by the issue

Just

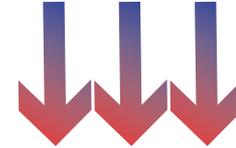
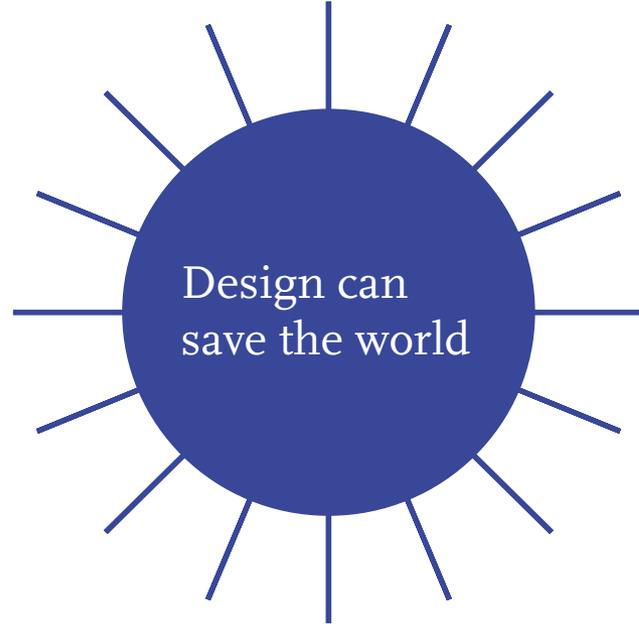
Good



Use diverse representations



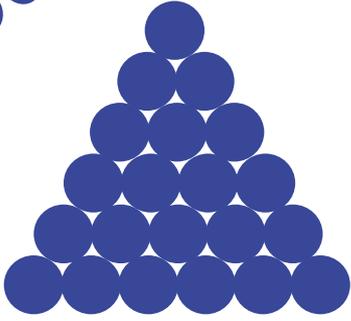
The people who are most impacted have self determination in how they are represented



Design can support a community in bringing its visions of a better world to life

Just

Good



Design that supports the status quo and does not require the designer to reflect on their relationship to power

Design that challenges and supports the transformation of structures and systems that harm and oppress. Design that catalyzes the self-transformation of the designer

Just

Our collaborative processes result in sustainable, community-led and controlled outcomes.



Design Justice Principle 10



Design Justice is...

- designing with instead of design for
- being part of the community
- creating systems that take on the influence of those most affected
- community-led, ongoing, iterative
- the possibility for all people to design their own lives

We do this by

- engaging full self
- recognizing our own influence on the system
- allowing great change to happen
- LEANING / TENDING

