



## 14th National Design Education Conference 2017

Hosted by Tshwane University of Technology & Inscape Education Group

### #Decolonise!

Design educators reflecting on the call for the decolonisation of education

## Slow Design (Into Eyilwe Ngokwendeleyo): The Potential for a Decolonized Space Through Graphic Design

Margot Muir

*Nelson Mandela University*

### Abstract

In the context of contemporary, ephemeral, fast-paced and often disingenuous qualities of commercial graphic design in South Africa, Slow Design provides a moral antithesis. Slow Design focuses on a sense of place and culture, and is radical in its reassessment of human-centred values derived from the intimacy and integrity of local communities and resources (Clarke 2008, p. 427; Fuad-Luke 2005, para. 14). In its intention, it inevitably questions the abstracted, sometimes oblivious quality of graphic design that invites global consumerism unthinkingly. Designing is never innocent. Racialised stereotypes from the Global North have permeated design, marginalising the Global South and reflecting moral apathy — “the death of the heart” (Baldwin in Benjamin 2017, para. 3). Slow Design as a concept, in its alertness to local heritage, in its potentially authentic expression of varied African experiences, invites a more complex, less over-determined understanding of culture, particularly in the South African context.

As an emerging concept, much of the writing about the Slow Movement is politically neutral and simply encourages local sustainability while opposing design that is complicit in the production of desire and its consequences. This paper suggests that Slow Design utterly involves people, productive conflict and the complexity of local environments and thus has a socio-cultural and political context – which is not necessarily involving new ideas and which in some senses is a renewing of post-colonial thought – but which radically alters graphic design’s existing reach.

“Colonialism” is defined as “the control over one territory and its peoples by another, and the ideologies of superiority and racism often associated with such domination (Dictionary of Human Geography, 2009). Specifically, it involves “policies, problems, and legacies of European colonial rule in Africa”. Grosse-Hering (2014, p. 8) asserts that Slow Design is motivated by three intentions – social, cultural and environmental, sustainable design. It accentuates critical questioning and a conscious, productive “unknowing” when facing design challenges. Slow Design intersects time, it is aware of a past, present and future, that plunges contemporary designers not only into a quality aesthetic, but also into contemporary struggles and the historic, lingering, social injustices of colonisation that form part of South Africa’s sense of place. With a human-centred holistic approach, and a locally generated ethos, Slow Design naturally questions and disrupts existing conventions. The research methodology of this paper involves a literature review, integrating graphic design into the insights of post-colonial thought and the Slow Movement with the intention of encouraging education and agency. Slow Design is explored here as a potential influence in graphic design that is vital for the challenging, necessarily uncertain journey into a future decolonised space, in practice, in South Africa.

**Keywords:** *Slow design, South African design, Graphic design, Design culture, Decolonisation.*

“We should return to a belief in a radical spirit—the idea that design is something that can help improve society and people’s condition”. Dan Friedman, graphic designer. (Friedman in Heller 2017, para. 1).

“Africa doesn’t have to catch up. Africa can create its own.” Rendani Nemakhavhani, graphic designer (Nemakhavhani 2017, para. 3).

## Graphic design and power relations

Graphic design, in its commercial endeavor, has an apparently bloodless relationship to politics. In reality, the graphic designer inevitably produces new knowledge through choices of research he/she undertakes that may either express or subvert the status quo. Knowledge, which has political nuances, is produced in the making process itself. And, each designer contributes to the field of knowledge within the discourse of design. Knowledge is always of and from, coerced, placated or disregarded by, the political expressions of power. As graphic design is “the art or profession of visual communication that combines images, words, and ideas”, the presence of images in design work may either articulate stereotypical power influences or disrupt them. South African graphic designers need to recognize how the creative and the political coalesce and how existing stereotypes of dominant Western ideas prejudice graphic design thinking about the African continent. As Ranciere (2011, p. 8) suggests “the existence of the political and the existence of the aesthetic are strongly connected”. The aesthetic is politics. The intention of decolonisation, the dislodging of dominant European colonial rule in Africa, is thus intimately involved with a progressive redefining, rethinking and relocating of graphic design and the persuasive power of images and text.

### Slow Design as a local African concept

A definition of Slow Design involves a conscious focus on ‘local’ design (expressing African values and African strengths rather than a mimicry of the West), integrating local communities in a ‘sustainable’ use of resources, striving towards ‘fair’ labour relations and approaching design with a ‘human-centred’ integrity (Clark 2008, p. 427; Fuad-Luke 2005, para. 14). Slow design is part of the Slow Movement. Designers consider the well-being of workers, communities and the environment, in their design challenges. Slow design involves a “securing of local specialness”, in particular “drawing together the ‘natural’, cultural and social resources already existing in communities and towns” (Pink & Lewis 2014, p. 704).

Slow Design does not necessarily reflect a literal design time period, rather it encourages design which is self-reflective and problem-seeking. It involves a “circumspect approaching”, a heedful discovering attitude to design and being-in-the-world which is not fully described by a “stretch of time” (Heidegger 1996, p. 98). Slow Design gives designers an opportunity to understand and reflect about their actions. As Heidegger (1938, p. 57) suggests “reflection is the courage to make the truth of our own presuppositions and the realm of our own goals into the things that most deserve to be called in question”. As we question, Oxman (2017, 15:09) asserts that “problem-seeking is far more generative than problem-solving”, and leads to an engagement with design as a continuous system rather than an object, involving a more saturated and complex design process.

### Slow Design and a deeper look at sustainability

Grosse-Hering (2014, p. 8) asserts that Slow Design is motivated by three intentions – social, cultural and environmental, sustainable design. Firstly, in the South African context, *social* sustainability implies a commitment towards social equality and social justice that is at the heart of the decolonizing project. The South African experience and economy involves vast

inequalities. The country confronts a history of racism that is “not merely cultural prejudice, but a structural subjection”(Joja 2015, para. 7). Design expresses its human environment, even as commercial practice seeks to deflect it. It is obvious to state that the majority of South African education systems emerging from privileged white Eurocentric backgrounds, has meant the kinds of knowledge systems, frameworks and methodologies graphic designers have inherited, have mostly come from the global North. Inexorably, these perspectives subconsciously draw on, or resist, colonial and Apartheid practices of social control and stereotype.

Secondly, if design is “transformative” as Glaser (2016, 2:32) suggests, *cultural* sustainability potentially disrupts Western hegemony and modernity, accenting transformative African design scholarship and local design diversity. The cultural idea of what it is to be African is capable of being both reproduced and changed through design (Evans & Thornton 1991, p. 49). What constitutes “Africa” is a fluid concept. “African culture is not a museum specimen. It is a dynamic feature of our lives. It has motive force, being active, potent, energetic, having influence. Because it is active, it assimilates - i.e. it adopts - while it can also resist.” (Mphahlele 2002, p. 91). Matthews (2015, p. 112) comments, however, that before asserting an African identity to actively develop a racially just South Africa, a transformative shift needs to take place in the dominant privilege of white identity that, as Macmullan (2009, p. 54) suggests, was “slowly created through violence, legislation, and other practices of exclusion and privilege”. As Baldwin (1998, p. 178) notes, forms of racism do not have a biological essence but “arise in a particular historical context in order to justify a specific set of political relations” and confirms Olson’s (2004, p. 113) assertion that: “it is more useful to understand whiteness as a form of power rather than as a culture”. Slow Design implies that, in a local context, who the designer is and what is designed is a shifting, negotiated space. The developing thrust of an African voice, and other marginalised perspectives, potentially integrates the deep and complex knowledge of people who express their own issues. It is not inevitable, but a crucial imperative, that South African design work should begin to reflect not only a sense of culture and place but to understand, resist and transform the colonial impressions that characterise it.

Thirdly, *environmental* sustainability is influenced, irritated and accompanied by human preferences. The reality of people in a country of deep inequalities, living in degraded urban environments or in the excesses of social privilege, suggests that an ecological balance is not possible without sensitive, integrated design thinking. Particularly, design thinking that contributes not only to the unfolding of sustainable environmental ideas, but also that stimulates the kindred need for social upliftment.

Also, while it is necessarily still engaged with commercial demands, Slow Design requires a drift of meaning from consumer pleasures and desires to the realities of production and waste, a shift from the naivety of consumer privilege to sometimes discomfiting knowledge. It seeks “to trace the histories of everyday products, ... to comprehensively expose the life of the products, from where materials are sourced to the labour conditions of those who manufacture them” (Grosse-Hering 2014, p. 12). In South Africa, Slow Design is an opportunity to interrogate production lines that are predominantly populated by a black working class, often bounded by a crippling minimum wage and production choices that involve a deluge of waste and environmental pollution. Slow Design’s interest in the intimate history of a product, does not simply introduce human experience, it deepens and amplifies design representation.

Commercial graphic design fabricates commodities that are entirely detached from the complexities of their production, so that “all the messy truths of the commodity are neatly sealed away” (Purcell 2005, para. 1). Environmental sustainability necessarily challenges the idea of the commodity as alluring, romanticised and entirely sanitised from the realities of life. In contemporary society, resource-intensive modes of production are often moved away

from the point of consumption and the nexus of design. In this way, consumption is severed from the human and environmental impact. As Slow Design discloses the history and relationship of artefacts to everyday human experience, it potentially interrupts the blind surrender to aspirational but unsustainable lifestyles in consumer imaginations.

## How Slow Design can support decolonisation

### Slow design can support decolonisation in a number of practical ways:

Slow Design invites a sustainable approach to relational networks. It conceives of design and its content as an integrated, relevant *system*, rather than an abstract artefact. “Slow Design recognizes that richer experiences can emerge from the dynamic maturation of artefacts, environments and systems over time. Looking beyond the needs and circumstances of the present day, slow designs are (behavioral) change agents” (Alessina 2013, p. 3). Slow Design effectively makes visible something unseen. With process and education, it has the potential to expose how colonialism is a designed system that is constantly in play, involving “the politics of distraction” with very consciously designed outcomes (Nwanosike & Onyije 2011, p. 625; Smith 2003, para. 2).

Slow Design reflects a cultural revolution, a conscious objection to a global “loss of nearness” (Heidegger in Frampton 1983, p. 29). As Seepe (2014, para. 12) asserts that, in education, which applies equally to design, international recognition starts with the local, where designers “use their pressing and persisting problems as a source of intellectual critique and investigation”. Slow Design is informed by *local* narrative, by social as well as commercial needs, designing *with* a community rather than *for* a community. As design shifts from designing purely for idealised communities, Slow Design implies a deep and sustainable attachment, dialogue and exchange where the complexity of real community needs is gratifying.

Implicit in the characteristic intimacy of Slow Design is the demand for a balance of narratives. As graphic designers are challenged to respond to cultural identities that have a complex local substance, they face “usually politically inflected differentiations of gender, sexuality, class, religion, race, ethnicity and nationality” (Tomlinson 1999, p. 272). Local communities have different knowledges, they involve multiple stories that express negotiated meanings. Graphic designers drawn from and focused on local Slow Design have motive to be more attentive to multiple local community perspectives. The dominant literature in South Africa has historically expressed influences that “flatten the experience” of a marginalized black South African majority (Dei 2012, 2:32). This flattening is a product of knowledge production that is dismissive of local, afro-centric experience. “Western civilisation habitually identifies itself with civilisation as such that what is not like it is a deviation, less advanced, primitive, or, at best, exotically interesting at a safe distance” (Van Eyck in Frampton 1983, p. 22). The West typically interprets African design as an ethnic curiosity instead of its rightful place as an aesthetic expression (Diagne 2017, para. 7).

As Nkopa (2016, para. 4) suggests “when we talk about decolonisation it’s absolutely about addressing the order that is at play when you produce knowledge”. He refers to the need in South Africa to disrupt the intention of the colonial project. Adichie (2009, 12:56) asserts “it is impossible to talk about the single story without talking about power”. In the polarity of South Africa’s social landscape, post-colonial narratives increasingly contradict, reveal and question the existing system.

Stories matter. Many stories matter. Stories have been used to dispossess and to malign, but stories can also be used to empower and to humanize. Stories can break the dignity of a people, but stories can also repair that broken dignity (Adichie 2009, 17:35).

Design is suffused with narratives because it is always constructed by and embedded in discourse, both ideological and theoretical (Porter & Sotelo 2009, p. 19). “Every design is defined by and gives definition to social narratives that influence the behaviour associated with design spaces or objects” (Porter & Sotelo 2009, p. 19). The narrative expression of design always involves rhetoric and a persuasive intention, that shapes attitudes and influences actions (Bonsiepe 1965, p. 23; Foss 2005, p. 141). In this way, through including some perspectives and ignoring others, design narratives reinforce a particular pool of knowledge and shape history (Ouyang 2012, p. 5). Design forms an expression of culture that may either entail a confined identity, “identity as bounded, primordial and ready to advance ethnic chauvinism” or a liberating project, a “regularly contested and re-grounded” postcolonial discourse in Africa (Boswell & O’Kane 2011, p. 361).

Decolonisation must necessarily shatter convention, creating a space for questioning, for critique, and for the experience of not-knowing. It stimulates “the ability to tolerate, and even enjoy, the experience of confusion or doubt” (Keats in Huberman 2009, p. 32). The experience of not-knowing is always a part of how knowledge works. Design thinking needs to be pragmatic: “the ongoing process of *attempting to understand* – though never really understanding completely – is *absolutely productive*. The relentless attempt to understand is what keeps any practice moving forward”. The intention is “*only an attitude of orientation*, of looking away from first things (preconceptions, principles, categories and supposed necessities) and towards last things (results, fruits, and consequences)” (Bailey 2009, p. 1). Decolonization is an open-ended purpose not a conclusion. It is an “open-ended beginning because it speaks to two things: that the struggle for decolonization is a journey that is never finished and that, on this journey, uncertainty is not to be feared” (Ritskes 2012, para. 1).

Slow Design is not reclusive. The expression of graphic design is germane particularly at a local level, but is simultaneously pressured to reflect global relevance. South Africans have, however, confused this global reach with the need for global affirmation. “This whole notion when we talk about internationalisation, it is almost like a subtle way of saying you have to be impacted by the outside, that you cannot be a source of your own intellectual inspiration” (Seepe 2014, para. 9). Decolonisation diffuses this external pressure and presupposes that African designers need to find their own voice.

The mimicry of Euro-American culture dominates almost everything graphic design produces. Designers are susceptible to existing stereotypes that “help perpetuate fundamental ignorance that feeds a certain Western agenda” (Wan 2015, para. 1). An unconscious, mediated and colonized response is to produce ideas and imagery that imitate tourism stereotypes of Africa or the “politics of pity” for Africa (Wan 2015, para. 1). In reality, these adventitious forms are unequivocally not a coherent expression of the gestures of African being, the intriguing and complex fusion of African life.

### **What are the ways South African graphic designers can dissipate colonial influences and celebrate a sense of the original?**

Firstly, Slow Design is driven by the emergence of the concept of the (local) designer as author. Authorship reflects the shift from the graphic designer as “unseen messenger” of the marketplace (Finn 2009, para. 20) to the graphic designer as an assertive critical voice in the world. Equally, design authorship has a certain inventive freedom, integrating the personal and social into a commercial space. Poyner (1995, p. 37) introduces authorship as an intervention beyond simply the mechanical creative persona of the graphic designer; he suggests the critical and theoretical climate is germane for designers to articulate “something of their own through the material”. The interests of individual South African designers, including those from communities that have historically gone unnoticed or ignored, are wonderfully multiple and varied. As essentially the creator of meaning rather than the translator, the graphic designer is challenged to bring a strong point of view and sentient lived experience more deeply into the discourse of graphic design.

Secondly, black scholarship, black designers and black design culture are a vital part of dislodging unyielding colonial preferences and expanding into a twentieth century humanism. As the value of black culture has long been withheld (and essentially invaded), there is a resultant tension and protection of black heritage that is particularly animated. There is thus the existing necessity of a self-asserted black identity, in effect the erasure of difference among black South Africans, as a strategy to unite those who have been historically oppressed so that they can be the subject of their own liberation in the face of colonialism. As Lewis (2013, p. 54) asserts “Black culture is not simply a concept of black particularity (blacks are different from whites) or of the universalism of black identity (all blacks are the same) but of black particularity as a constitutive part of a universal identity”. It is a necessary undertaking, including a focus on the *contribution* black identity makes to the design field. The maturing process of this stratified identity is empowerment and the inevitable simultaneous or subsequent divergence into a sprawl of identities; a process that is ongoing, open-ended and subject to cultural shifts, gender issues, ambivalence and contradiction (Yon 2000, p. 136).

In reality, our identities are multiple, subtle and constantly changing. As Simmons (2010, p. 96) asserts, the issue of decolonisation is a complex one as human narratives may express oppression in one instance of social identity (race, gender, class, sexuality, disability, religion) and the inadvertent role of an oppressor in another. South Africans, as in any country with a history of oppression, are not “frozen in attitudes of perpetual difference and hostility to each other”, but lived experience is essentially fluid and hybrid (Said 1986, 48:14). Ultimately, a more equal future in South Africa, and a more diverse graphic design workforce, is an ongoing, complex process towards a more deeply embedded celebration of multicultural diversity and non-racist coherence.

Questions of social justice are best articulated by the question “Would you like it done to you?” and the assertion, alongside social change, of an apology (Said 1986, 1:05:30). Said (1986, 1:16:00) comments that a defining strand of colonial power is not only the denial of oppressive practice, but a refusal of the right of the oppressed to represent themselves. To radically change colonialist practices, White privilege has to review its assumed authority and begin the complex task of acknowledging and supporting black self-determination towards a more socially just South Africa.

Thirdly, emotion is welcomed and celebrated in the forms and impressions of black African culture. The celebration of immediacy, sensual rhythm, sentient emotion and humanism make a radical design contribution to the world, as an equivalent knowledge to reason and conceptual abstraction (Senghor in Lewis 2013, p. 52). African design resonates at an emancipatory emotional level that remarkably, but not exclusively, conveys its originality. “What constitutes originality is not a specific feature that would belong solely and exclusively to one race but, rather, a certain ‘equilibrium’, let us say a certain ratio, between various features that can be found everywhere because together they make up the human condition” (Senghor in Diagne 2017, para. 41). Emotional resonance does not exist at the expense of intellectual truth (Helfand 2001, p. 33), rather it has indelible, lasting power that declares lived experience. Design education has been characterised by the thrust of the rational, the neutral, the pure form so celebrated in modernist thinking. However, as Helfand (2009, para. 12) asserts “Design that strives for neutrality, that seeks to extinguish its relationship to the human condition, risks removing itself from the very nucleus of its purpose, which is, yes, to inform and educate — but also, to enchant”. And alongside enchantment is the call for social relevance. Graphic design is an opportunity to inject sustainable, meaningful, socially relevant ideas in the world, where the realities and chaos of vibrant culture, memory and feeling are as valued as form and execution.

And finally, graphic design can function (practically) to create and transform systems of meaning.

Wilk's (2004, p. 113) contestation of meaning in consumption may be constructively applied to how graphic designers can redefine meaning to resist colonialism. Wilk suggests five strategies for reimagining existing systems of meaning – displacement, identification, promotion, appropriation and escalation:

*Displacement* disqualifies a set of images and replaces them with new ones that have the same meaning. The graphic designer has the choice to reinvent, to consciously replace unthinking preconceptions about black Africanness with *self-determined* images, “an old category being transformed into a new one through substitution” (Wilk 2004, p. 113). South African designers have an evolving range of distinctive images and invented forms that can replace the false authority of colonialism.

*Identification* fuses together categories of meaning, so that a new image joins the same category as an old one. The cultural idea of Africa is capable of being both reproduced and *changed* through design. Through repeating *transformative* images and behavior linked to consumer concepts, a new form of identity has the potential to emerge. The idea of *repetition* of newly-recognised codes (of what constitutes “being a self-determined African”) begins to describe identity, as the activity of repetition prevents images and behaviours from being overlooked (Said 1986, 10:41). In other words, when positive, contemporary images are repeated they begin to describe identity, they begin to exist through that repetition and become ascribed to an African sense of being. As Said (1986, 27:10) asserts, traditions can be insistently invented.

*Promotion* “is the lifting of an item by a series of steps in a graded hierarchy of meanings within a larger category” (Wilk 2004, p. 113). Thus the interstices of rural, suburban and township life may be lifted from the disavowing colonial gaze to contribute meaningfully to the contemporary milieu.

*Appropriation* involves redefining stigmatized images by aligning them to a particular situation or new social group. “A poetics of knowledge can be viewed as a kind of ‘deconstructive practice’, to the extent that it tries to trace back an established knowledge – history, political science, sociology, and so on – to the poetic operations – description, narration, metaphorization, symbolization, and so on – that make its objects appear and give sense and relevance to its propositions” (Ranciere 2011, p. 14). Conceptual design “differs from earlier forms of [design] in the sense that it does not interpret, nor change, nor add a new object to the environment, but only isolates and draws attention to existing phenomena” (Claura & Sigelaub 1999, p. 286). Existing images and concepts may be given new propositions in a decolonized space and associated with a fresh or ironic African-centred design aesthetic.

*Escalation* involves the widening of meaning of a particular image or design idea to include other issues. With a human-centred approach, and a locally generated ethos, Slow Design naturally questions and disrupts existing conventions. The meaning of commercial graphic design may be escalated, however complex the task, to begin to include changes in cultural understanding, to focus on the ethics of human-centred, sustainable design, of critical rather than neutral intention and of locally-generated design saturation that redefines the invisibility of affirming African design.

## In conclusion

Slow Design is still an emerging concept, a radical shift in design thinking in the contemporary world. It has not been in existence long enough to reflect colonial baggage, rather it has the potential to become rooted in Africa. By sheer force of imagination, by contesting meaning and by exerting political will, South African graphic designers can see that power, access, and agency is in their hands. As aesthetic expression is integral to political expression, “the

framing of a future happens in the wake of political invention rather than being its condition of possibility” (Ranciere 2011, p. 13). Design has the potential to be transformative, functioning as it does in the persuasive use of image and text, that influences and is influenced by cultural and political imagination. In every way, with a commitment to decolonisation at an aesthetic, educational, social and systemic level, the cultural and complex conception of a socially just South Africa is capable of being both envisioned, reproduced and activated through design.

## References

- Adichie, C, 2009, The danger of a single story. [Video]. Viewed 26 May 2017. <[https://www.ted.com/talks/chimamanda\\_adichie\\_the\\_danger\\_of\\_a\\_single\\_story/transcript?language=en#t-1110330](https://www.ted.com/talks/chimamanda_adichie_the_danger_of_a_single_story/transcript?language=en#t-1110330)>
- Alesina, I, 2013, Test kitchen for change. Brochure. Viewed 26 May 2017. <[http://testkitchenforchange.org/slow\\_design.html](http://testkitchenforchange.org/slow_design.html)>
- Bailey, S, 2009, *Only an attitude of orientation*. [Pamphlet]. Oslo, Norway: Office for Contemporary Art.
- Benjamin, R, 2017, "Get out" and the death of white racial innocence. *The New Yorker*. Viewed 2 April 2017. <[http://www.newyorker.com/culture/culture-desk/get-out-and-the-death-of-white-racial-innocence?mbid=social\\_facebook](http://www.newyorker.com/culture/culture-desk/get-out-and-the-death-of-white-racial-innocence?mbid=social_facebook)>
- Biko, S, 1978, *I write what I like*. Johannesburg: Picador Africa.
- Bonsiepe, G, 1965, Visual / Verbal Rhetoric. *Ulm* 4:23-40.
- Boswell, R, & O’Kane, D, 2011, Introduction: heritage management and tourism in Africa. *Journal of contemporary African studies* 29(4). October. Oxford: Routledge, pp. 361-369.
- Clarke, H 2008, Slow + Fashion – an oxymoron – or a promise for the future, *Fashion theory*. Vol 12, Issue 4, pp. 427-446.
- Claura, M, & Siegelau, S, 1999, l’art conceptual in Alberro, A & Stimson, B, (Eds). *Conceptual art: a critical anthology*. London:MIT Press.
- Dei, G, 2012, On education and community. [Video]. Viewed 25 February 2017. <[https://www.youtube.com/watch?v=V\\_JTLelwFdc](https://www.youtube.com/watch?v=V_JTLelwFdc)>
- Diagne, S,B, 2017, African art as philosophy. *Art Africa*. 25 May 2017. Viewed 26 May 2017. <<http://www.artsouthafrica.com/220-news-articles-2013/2922-african-art-as-philosophy.html>>
- Dictionary of Human Geography, 2009, Viewed 25 January 2017. <<http://www.naturligtraw.com/the-dictionary-of-human-geography.pdf>>
- Evans, C, & Thornton, M, 1991, Fashion, representation, femininity in *Feminist Review*, No 38. Summer, 1991. pp. 48-66.
- Finn, K, 2009, Interview with Rudy Vanderlans. *Open Manifesto magazine*. Viewed 28 November 2014. <<http://www.emigre.com/VanderLans11.php>>.
- Foss, SK, 2005, Theory of visual rhetoric, in *Handbook of visual communication: theory, methods, and media*, edited by KL Smith. London: Routledge.
- Frampton, K, 1983, Towards a critical regionalism: six points for an architecture of resistance. Viewed 25 May 2017. <<http://ahameri.com/cv/Courses/CU/Arch%20in%20Theory/Frampton.pdf> >
- Fuad-Luke, A, 2005, Slow theory: a paradigm for living sustainably? Viewed 1 April 2017, <<https://fluido.files.wordpress.com/2006/07/slow-design.pdf>>
- Glaser, M, 2016, Milton Glaser wants you to prove you exist. *Bloomberg Business week*. Viewed 12 May 2017. <<http://www.bloomberg.com/news/articles/2016-05-06/milton-glaser-wants-you-to-prove-you-exist>>
- Gross-Hering, B, 2014, Slow Design. Viewed 24 February 2017. <[http://studiolab.ide.tudelft.nl/diopd/wpcontent/uploads/2014/12/Book\\_of\\_Inspiration\\_SlowDesign.pdf](http://studiolab.ide.tudelft.nl/diopd/wpcontent/uploads/2014/12/Book_of_Inspiration_SlowDesign.pdf)>
- Hall, S, 1986, The problem of ideology. *Journal of Communication Inquiry*. 10(2), 28-44.

Heidegger, M, 1938, *The age of the world picture*. Trans. Young, J and Haynes, K. Martin Heidegger: off the beaten track. London: Cambridge University Press.

Heidegger, M, 1996, *Being and time*. Transl. Joan Stambough. State University of New York: New York.

Heim, W, 2003, Slow activism: homelands, love and the lightbulb. *Sociological Review*. Pp. 183-202.

Helfand, J, 2001, *Screen: essays on graphic design, new media and culture*. USA: Princeton Architectural Press.

Helfand, J, 2009, Can graphic design make you cry? *Design Observer*. 29 July 2009. Viewed 28 May 2017. <<http://designobserver.com/feature/can-graphic-design-make-you-cry/9737>>

Heller, S, 2017, Radical modernism's father figure. *Print Magazine*. Viewed 24 April 2017. <<http://www.printmag.com/daily-heller/dan-friedman-radical-modernisms-father-figure/>>

Huberman, A, 2009, Blind man in dark room looking for black cat that's not there. *Dot Dot Dot* 19. New York: Dexter Sinister, pp. 31-35.

Joja, A, M, 2015, Young gifted and black. *Africanah.org*. Viewed 3 May 2017. <http://africanah.org/young-gifted-and-black/> [8 December 2015].

Lewis, S, 2013, *Race, culture and identity*. Oxford: Lexington Books.

MacMullan, T, 2005, "Beyond the pale: A pragmatist approach to whiteness studies." *Philosophy and Social Criticism* 31(3): pp.267-292.

Matthews, S, 2015, Shifting white identities in South Africa: white africanness and the struggle for racial justice. *Phronimon*. Vol. 16 (2): pp. 112-129.

Mphahlele, E, 2002, The rightful place of African culture in education. *Es'kia- A Collection of the Writings of Es'kia Mphahlele*. Kwela Books: South Africa.

Nemakhavhani, R, 2017, Embrace what Africa has to offer. Don't apologise. *News24*. 21 May 2017. Viewed 22 May 2017. <<http://beautifulnews.news24.com/Beautiful-News/embrace-what-africa-has-to-offer-dont-apologise-20170518>>

Nkopa, A, 2016, How do universities tackle the decolonisation project? Viewed 11 May 2017. <<http://www.702.co.za/articles/192652/how-do-universities-tackle-decolonisation-project>>

Nwanosike, O & Onyije, L, 2011, *Colonialism and education*. Proceedings of the 2011 International Conference on Teaching, Learning and Change. Nigeria.

Olson, J, 2004, *The abolition of white democracy*. Minnesota: University of Minnesota Press.

Ouyang, C, 2012, Narrative in design process. Viewed 26 May 2017. <<https://maad2011.files.wordpress.com/2012/06/chenlu-ouyang-essay.pdf>>

Oxman, M, 2017, Nature, Biology and the built environment. Podcast. *The Design of Business, the business of design*. Viewed 7 March 2017. <<https://soundcloud.com/designofbusiness-businessofdesign/s2e2-neri-oxman>>

Pink, S & Lewis, T, 2014, Making resilience: everyday affect and global affiliation in Australian slow cities. *Cultural Geographies*, Vol. 21(4), pp. 695–710.

Porter, L, & Sotela, S, 2009, Design by narrative. Viewed 22 June 2017. <[http://www.iERG.net/confs/2004/Proceedings/Porter\\_Sotela.pdf](http://www.iERG.net/confs/2004/Proceedings/Porter_Sotela.pdf)>

- Poynor, R, 1995, An interview with Rick Poynor by Mr Keedy. *Emigre* 33. Winter. Sacramento, CA.; Emigre Inc., pp. 24-31.
- Purcell, K, W, 2005, Thou shalt not tweak fonts. *Eye magazine* 56. Summer. Viewed 21 April 2017. <<http://www.eyemagazine.com/review/article/thou-shalt-not-tweak-fonts>>
- Ranciere, J, 2011, The thinking of dissensus: politics and aesthetics. In Bowman, P and Stamp, R (Eds) *Reading Ranciere*. Continuum: New York.
- Ritskes, E, 2012, What is decolonisation and why does it matter? Viewed 27 June 2017. <<https://intercontinentalcry.org/what-is-decolonization-and-why-does-it-matter/>>
- Robins, S, 2014, Slow activism in fast times: reflections on the politics of media spectacles after Apartheid. *Journal of Southern African Studies*, Vol 40, Issue 1, pp. 91-110.
- Said, E, 1986, Edward Said interviewed by Salmon Rushdie. [Video]. Viewed 26 June 2017. <[https://www.youtube.com/watch?v=vAmLNc\\_4VtE](https://www.youtube.com/watch?v=vAmLNc_4VtE)>
- Seepe, S, 2014, Universities should solve African issues. Viewed 25 February 2017. <<http://www.iol.co.za/news/south-africa/gauteng/universities-should-solve-african-issues-1748301>>
- Simmons, M, 2010, *Fanon and education: thinking through pedagogical possibilities*. Toronto: Peter Lang Inc.
- Smith, G,H, 2003, Indigenous struggle for the transformation of education and schooling. Keynote address to the Alaskan Federation of Natives Convention. Viewed 25 February 2017. <<http://ankn.uaf.edu/curriculum/Articles/GrahamSmith/>>
- Tomlinson, J, 1999, *Globalisation and culture*. Chicago: University of Chicago Press.
- Wan, J, 2015, Erasing stereotypes about Africa. *New African*. 13 February 2015. Viewed 25 March 2017. <<http://newafricanmagazine.com/erasing-stereotypes-africa/>>
- Wilk, R, 2004, Beyond consumption. In Friedman, J, (Ed) *Consumption and identity*. London: Harwood Academic publishers.
- Yon, D, 2000, *Elusive culture: schooling, race, and identity in global times*. New York: State University of New York Press.