Design Education Forum of Southern Africa

#Decolonise!

Design educators reflecting on the call for the decolonisation of education

14th National Design Education Conference
27-29 September 2017

Hosted by
Tshwane University of Technology &
Inscape Education Group

Tshwane University of Technology
We empower people

INSCAPE EDUCATION GROUP

Freedom PARK
a heritage destination
an agency of the Department of Arts and Culture

arts & culture
Department:
Arts and Culture
REPUBLIC OF SOUTH AFRICA

CITY OF TSHWANE
IGNITING EXCELLENCE

Introduction

Dr Sue Giloi

DEFSA PRESIDENT

I would like to extend a warm welcome to the 14th National DEFSA conference keynote speaker Prof Dei, all attendees, presenters, sponsors, organisers and guests. This DEFSA conference addresses the theme of Decolonising Design Education, a topical theme which is vital to Higher Education today and has the potential to encourage reflection, critique, discussion and engagement. Given the complexity of the theme, we are pleased to have received a record number of abstracts and a wide range of responses considering Decolonisation in relation to the various design disciplines, curricula, pedagogy, assessment, institutions, educators and students.

The DEFSA conferences bring value to institutional and individual members, as well as to the broader national and international design education community. DEFSA, and the committee of volunteers who arrange such conferences plays an important role in building knowledge in the field of design education as the conference is a platform for academics to share their research, thoughts and experiences with colleagues and postgraduate students.

For many presenters, the conference affords a first opportunity to disseminate their research and receive feedback, and provides momentum for their future careers as researchers. If you peruse this programme, you will see a number of well-established and recognised design academics who started their publishing careers at a DEFSA conference. The 2017 conference proceedings will be added to those already published online since 2000 at http://www.defsa.org.za/. In providing this open platform, DEFSA has over the years disseminated innovative design education research that has enriched postgraduate theses, other conference presentations, books and journal articles. That the knowledge generated and disseminated at the biennial DEFSA conference and related accredited publication is finding its way into research publications both nationally and internationally indicates that DEFSA is contributing in a significant way to the design education discourse.

DEFSA, and this conference is run by local academics, the abstracts and papers are peer reviewed by local academics and the phenomena and scenarios researched are often positioned in local contexts. Given that the production, distribution, control and financial benefit of producing new knowledge is a system dominated by countries in the North, the value of the DEFSA conference and the various publications over the years cannot be underestimated. This conference, which continues a tradition of establishing knowledge in the South and disseminating this knowledge can be seen to contribute to decolonising design education.

With this significance in mind and on behalf of myself and the DEFSA Management Committee, I would like to thank everyone who assisted in making the conference a reality and look forward to the presentations over the next two days as well as to robust, healthy, courteous and constructive debate.

Table of contents

WELCOME MESSAGES

- Executive Mayor City of Tshwane 2
- VC and Principal, Tshwane University of Technology 3
- Executive Dean Faculty of the Arts, TUT 4
- Principal and Managing Director, Inscape Education Group 5

CONFERENCE ORGANISING COMMITTEE 6

PROGRAMME

- Day 1 8
- Day 2 10
- Day 3 12

ABOUT DEFSA 13

ACKNOWLEDGMENTS 14

DEFSA WEBSITE 15

SAARTJIE BAARTMAN PERFORMANCE 16

MAPS 17

GRAPHIC ADVOCACY EXHIBITION 18

PARALLEL SESSIONS

- Parallel session 1A 20
- Parallel session 1B 22
- Parallel session 1C 24
- Parallel session 2A 26
- Parallel session 2B 28
- Parallel session 2C 30
- Parallel session 3A 32
- Parallel session 3B 34
- Parallel session 3C 36
- Parallel session 4A 38
- Parallel session 4B 40
- Parallel session 4C 42

EMERGENCY NUMBERS 44

Welcome

Councillor Solly Msimanga
Executive Mayor
City of Tshwane

Today it is my honour, privilege and pleasure to welcome you to the 14th National Design Education Conference of the Design Education Forum of Southern Africa (DEFSA) that is hosted by Tshwane University of Technology and Inscape Education Group.

The calls by South African students for decolonised education have been emphatically professed, loud and clear. We must bear in mind that this is not a South African problem, but a world-wide student problem, where we find university students in very different countries – South Africa, England and the US - arguing that it is time to decolonize higher education.

I am pleased that this will be addressed at this year's conference, and that a platform has been presented where questions that require our urgent attention, such as: *what is our understanding of the call for decolonised education?* can be thoroughly discussed and addressed.

I am hopeful that this conference will also give design educators the opportunity to reflect on and interrogate the notion of decolonization in relation to design education with the aim of transforming existing practices and set in motion a series of actions to give real effect to the topic.

I hope that your experience over the next few days will have a positive and lasting impact for you, your organisation, our current students and those yet to come.

Yours Faithfully,
Councillor Solly Msimanga
Executive Mayor of the City of Tshwane.

Prof Lourens van Staden
Vice-Chancellor and Principal
Tshwane University of Technology

Proud to be… The People's University

It is my pleasure as the Vice-Chancellor and Principal of Tshwane University of Technology, to welcome the delegates to the 14th National DEFSA Conference. I also welcome you to Tshwane, the capital city of South Africa. It is also known as the Jacaranda City, for in the next couple of weeks the jacaranda trees come into full blossom – it is indeed, a beautiful sight. You will have a breathtaking view from Freedom Park, the venue for the Conference.

Given the theme of the Conference, the venue is indeed appropriate. It is a critical moment in our national history, as we engage with the transformation of higher education, to have our design educators reflect on the concept and application of 'decolonisation' of design education. As part of that, I suspect that the delegates will be engaging with another concept, 'Africanisation' as it applies to design education. They are not the same thing but are closely related to each other. I am intensely proud of TUT. It is only 13 years old, yet it is already recognised to be in the top half of universities in South Africa. In a recent academic ranking, TUT emerged as the number one university of technology in South Africa. TUT is also considered the top UoT in Africa.

TUT is a significant achievement of South Africa's democracy, and we are Proud to be… The People's University. Let me tell you about the size and scope of our University.

TUT has:

- More than 60,000 enrolled students annually;
- Eight campuses in three provinces, as well as two learning sites in Cape Town and Durban;
- Close to 1,800 academic staff;
- About 400 career opportunities to students;
- The largest number of research chairs – 12 of them in all, the most of any South African university of technology and more than some of our other traditional universities;
- 51 NRF-rated researchers; and
- 19 research niche areas.

I constantly remind colleagues that we must define ourselves by the word 'excellence'. It is about 'excellence' in our academic project and its research. It is really about all of us – our academics, researchers, support staff and students – to be the embodiment of 'excellence' itself in our attitudes, commitment, passion and quality of academic and research activities. In other words, it is creating, developing and sharing knowledge for the good of our students, our communities, our country and our continent.

For any higher education institution, transformation and 'decolonisation' is about not accepting mediocrity or second-class academic or research performance. It is not about poor service delivery to our students – we must continually strive for nothing less than the highest quality research and academic standards and outputs! There is no place for us to be ordinary, we must endeavour to be great.

As you well know, the failure to transform our higher education system through producing effective and competently qualified graduates, who are leaders and agents of change and addressing burning social and economic issues, will have dire consequences for our society. It includes ensuring in the decoloniality discussion that we give attention to the importance of meaningful graduate attributes in our design programmes.

In conclusion, the theme of the conference, #Decolonise, is an important topic and is firmly on my University's agenda. Let us, in each of our institutions, move beyond talking to action as we transform our higher education institutions and curricula. It is at its heart a social justice agenda of building a just society and sustainable future.

I wish you a productive Conference which produces tangible outcomes that will be your legacy and will be for the benefit of future generations of students and society.

Welcome

Prof Mzo Sirayi
Executive Dean, Faculty of the Arts
Tshwane University of Technology

It is indeed a pleasure for me to welcome the delegates of the 2017 DEFSA conference on behalf of the Faculty of the Arts at TUT. As academics we are required to publish our research and quite often the saying 'publish or perish' is used to describe why we are doing research. For me this is not a negative statement I want to challenge this negative perception of publishing based on what I have seen in this programme. Indeed as design educators you are 'publishing and flourishing'.

The review process that DEFSA have developed over many years is commendable, as design educators you have shaped the disciplines within your ambit, giving it credibility and growing the discourses in design.

As academics we are often too critical of what we are doing and forget to sometimes stand back and look at the good we have done. This is one of those occasions where you should pat yourselves on the back. To host and present at a conference of this magnitude above all the presures of daily academic life is commendable.

This conference will be one of many milestones that the Faculty of the Arts achieved on its transformation journey. Through our transformation committee, we engaged with the notion of decolonisation and many other transformational issues to ensure that we translate our words into actions.

Looking at the programme line up for the following three days I am convinced that there will many presentations that will elicit debate and contestation. I wish DEFSA and its members all the best for their future endeavours and will follow the developments in the field of Design with interest.

Ms Helen Bührs
Principal and Managing Director
Inscape Education Group

The term Inscape was coined by the poet Gerald Manley Hopkins as the inward significant character or quality belonging uniquely to objects or events in nature and human experience especially as perceived by the blended observation and introspection of the poet and in turn embodied in patterns of such specifically poetic elements as imagery, rhythm, rhyme, assonance, sound symbolism, and allusion.

[Hopkins] felt that everything in the universe was characterised by what he called inscape, the distinctive design that constitutes individual identity. This identity is not static but dynamic. Each being in the universe 'selves,' that is, enacts its identity. And the human being, the most highly selved, the most individually distinctive being in the universe, recognises the inscape of other beings in an act that Hopkins calls instress, the apprehension of an object in an intense thrust of energy toward it that enables one to realise specific distinctiveness.

It is both apt and with great honour that Inscape Education Group has been afforded the opportunity to co-host the 14th National Design Education Conference on behalf of DEFSA.

Inscape is a private higher education institution that holds the individual at its core as a reflection of its own meaning, instilling core values of Quality, Authenticity and Relationships to develop each individual to reach their full potential in society. I wish each participant at the DEFSA conference a moment of instress as they identify a moment of inscape as we reflect on the call for decolonisation of education over the next two days.

Committee

Design Education Forum of Southern Africa
14th NATIONAL DESIGN EDUCATION CONFERENCE

HOSTS

Dr Sue Giloi
DEFSA PRESIDENT

Prof Mzo Sirayi
Executive Dean
Faculty of the Arts
Tshwane University of Technology

Ms Helen Bührs
Principal and Managing Director
Inscape Education Group

CONFERENCE CHAIR

Mr Herman Botes
Faculty of the Arts
Tshwane University of Technology

ORGANISING COMMITTEE MEMBERS

Prof Anne Mason	Tshwane University of Technology
Prof Rudi de Lange	Tshwane University of Technology
Ms Tsholofelo Matome	Tshwane University of Technology
Mr Schalk van Staden	Tshwane University of Technology
Mr Clifford Moleko	Tshwane University of Technology
Ms Rene Van Der Merwe	Tshwane University of Technology
Mr Tumelo Rasedile	Tshwane University of Technology
Mr Brent Swart	Tshwane University of Technology
Ms Amanda Breytenbach	University of Johannesburg
Prof Deirdre Pretorius	University of Johannesburg
Ms Desiree Smal	University of Johannesburg
Prof Allan Munro	Vaal University of Technology
Mr Thinus Mathee	Vaal University of Technology

SECRETARIAT

Ms Gwen Baloyi	Tshwane University of Technology
Ms Sandra de Beer	Tshwane University of Technology
Ms Busi Mashaba	Tshwane University of Technology

MARKETING & PR

Ms Irene Botes	Tshwane University of Technology

Peer reviewers

The 2017 DEFSA Conference peer review group have more that 700 years of combined experience in Higher Education. The peer review process for the 14th National DEFSA conference and publication of the conference proceedings follows two phases. In the first phase abstracts are submitted and peer reviewed in a rigorous double-blind peer review process. The peer reviews and reports are verified by the peer review committee and based on the outcomes approved abstracts are accepted into the conference and authors receive feedback. In the second phase, full papers are submitted by authors and go through the double-blind peer review process before the conference. Papers that are approved through this process, and which have been presented at the conference, are then published in the conference proceedings.

The double-blind peer review process ensures that each abstract and paper is reviewed by two people, and that authors and reviewers who are experts in their field, remain anonymous.

Name	Surname	Qualification	From	Position
Herman	Botes	MAVA	TUT	HoD: Dept of Visual Comm (acting)
Amanda	Breytenbach	BArch, MBA, PrArch	UJ	Vice Dean
Yolandi	Burger	M-Tech: Design	IEG	Lecturer
Bruce S	Cadle	M Tech GD	NMU	Principal Lecturer & PG Prog Leader
Angus Donald	Campbell	MTech: Industr Design	UJ	HoD: Industrial Design
Piers	Carey	MTech	DUT	Lecturer
Walter	Chipambwa	B.Eng	ChinhUT	Lecturer
Nicolene	Coetzee	MTech	VUT	Lecturer
Rudi	de Lange	PhD	TUT	Associate Professor
Mary	Duker	MTech	NMU	Principal Lecturer
Inge	Economou	Masters	NMU	Lecturer and programme leader
Susan	Giloi	PhD	IEG	Provost
Brenden	Gray	MAFA	UJ	HoD: Graphic Design
Peter Hugh	Harrison	MTech	IEG	Content Developer and Lecturer
Christine Gail	Henning	Mint(prof)	IEG	Online Academic Manager
Philippa	Kethro	PhD	DUT	Lecturer
Runette	Kruger	PhD Visual Studies	TUT	HoD Fine and Applied Arts
Thinus	Mathee	NHD Photo	VUT	Senior Lecturer
Nailejileji Naila	Mollel-Matodzi	MTech	Private	Private
Jolanda	Morkel	BArch	CPUT	Senior Lecturer
Margot	Müir	Mtech GD	NMU	Lecturer
Allan John	Munro	PhD	VUT	Research co-ordinator: Art & Design
Farieda	Nazier	Masters	UJ	HoD: Jewellery Design and Manufact
Nina	Newman	MTech: Fine Arts	TUT	Lecturer: Jewellery Design
Amira	Osman	PHD	UJ	Principal Researcher
Karolien	Perold-Bull	MAVA	SU	Lecturer
Deirdre	Pretorius	D Litt et Phil	UJ	Associate Professor
Ilse	Prinsloo	MTech Interior Design	UJ	Lecturer
Finzi Edward	Saidi	PhD	UJ	Senior Lecturer
Leana	Scheffer	Honours: Interior Arch	IEG	Full-time content developer
Desiree	Smal	DTech: Design	UJ	HoD; Fashion Design
Mike	Swanepoel	MTech	NMU	HoD: Applied Design
Ivor	Templar	B ARCH	GDC	Director: Head of academic planning
Schalk	van Staden	M Tech: FA	TUT	Section Head: of Visual Comm (acting)
Ria	van Zyl	MA Information Design	Vega	National Academic Navigator
Christo	Vosloo	MArch	UJ	Associate Professor: Architecture
Carsten P.	Walton	M.Arch	IEG	Faculty Dean - Built Environment
Jason	Wiggin	MInt (Prof)	GDC	HoD of Interior Design
Cashandra	Willemse	MA History of Art	SADP	HoD of Graphic Design

Programme

DAY 1 - Wednesday, 27 September 2017

08:00 – 09:00 **REGISTRATION**

09:00 – 09:30 **OPENING**

Dr Sue Giloi	DEFSA President
Prof Mzo Sirayi	Executive Dean, Faculty of the Arts, TUT

09:30 – 10:30 **KEYNOTE ADDRESS**

Prof George J. Sefa Dei	Professor of Social Justice Education OISE- University of Toronto, Canada

10:30 – 11:00 **TEA BREAK**

FIRST PARALLEL SESSION

SESSION 1A

DESIGN EDUCATION RESEARCH — **CHAIR: Prof Deirdre Pretorius**

11:00 – 11:30 Design Education as Woke Work
Dr. Runette Kruger

11:30 – 12:00 The benefits of incorporating a decolonised gaze in design education
Dr. Sue Giloi

12:00 – 12:30 Doing research to decolonise research: to start at the very beginning
Prof. Allan John Munro

SESSION 1B

FASHION, JEWELLERY & TEXTILE DESIGN — **CHAIR: Desiree Smal**

11:00 – 11:30 History of African indigenous costumes and textiles: Towards decolonizing a fashion design curriculum
Prof Anne Mastamet Mason, Karla Muller & Nicolette Van Der Merwe

11:30 – 12:00 Role with the students: a social constructivist decolonized teaching strategy for visual literacy in fashion design programs
Lee De Wet

12:00 – 12:30 Training materials for sewing projects
Nicolene Coetzee

SESSION 1C

ARCHITECTURE & BUILT ENVIRONMENT — **CHAIR: Dr Amira Osman**

11:00 – 11:30 Discursive Reinforcings of a Racialized Needy Other
Jabu Absalom Makhubu &Tuliza Sindi

11:30 – 12:00 Reinventing design teaching in an era of exponential growth
Ilse Prinsloo

12:00 – 12:30 Designing design: New roles for history and theory in architectural/ design education in a context of decoloniality,
Tariq Toffa

12:30 – 13:00 **PANEL DISCUSSION** — **CHAIR: Herman Botes**
Feedback from session chairs on key issues presented in the first session

Half hour sessions:

20 min presentation, 5 min Discussion & 5 min Travel

13:00 – 14:00 **LUNCH**

SECOND PARALLEL SESSION

SESSION 2A

DESIGN EDUCATION RESEARCH **CHAIR: Prof Allan Munro**

14:00 – 14:30 Don't touch me on my discipline! Decolonisation, disciplinarity and the problem of curriculum coherence
Brenden Gray

14:30 – 15:00 Student perceptions on curriculum change: Art and design theory within a new Bachelor of Visual Arts degree
Inge Economou & Rachel Collett

15:00 – 15:30 Conscientization of Design Education
Herman Botes & Tsholofelo Mathome

SESSION 2B

GRAPHIC DESIGN **CHAIR: Piers Carey**

14:00 – 14:30 Object Biographies as a method for Communication Design students to construct knowledge in the Design Studies classroom
Deirdre Pretorius

14:30 – 15:00 Slow Design (Into eyilwe ngokwendeleyo): the potential for a decolonized space in South Africa
Margot Muir

15:00 – 15:30 The state of Art Education in Zimbabwe's High schools - a case study of Bulawayo Metropolitan Province
Knowledge Mushohwe & Garikai Chikoore

SESSION 2C

ARCHITECTURE & PHOTOGRAPHY **CHAIR: Dr Selma Schiller**

14:00 – 14:30 Exploring the decolonised curriculum in architecture
Finzi Edward Saidi & Absalom Makhubu

14:30 – 15:00 The Decolonisation of Architectural Education: Themes emerging from Space and Conflict in Cities, The Arevena Pritziker and the Death of Zaha Hadid
Dr. Amira Osman

15:00 – 15:30 Use of Digital Imaging Technology to decolonize education in a museum context
Mlungisi Shangase & Anneke de Klerk

15:30 – 16:00 **PANEL DISCUSSION** **CHAIR: Dr Sue Giloi**
Feedback from session chairs on key issues presented in the second session

16:00 – 16:15 **CLOSING** Dr Sue Giloi & Mr Herman Botes

16:15 – 17:00 *Time allocated for leasurely stroll to Night at museum*

17:00 – 19:00 **NIGHT AT THE MUSEUM**

Programme

DAY 2 - Thursday, 28 September 2017

08:00 – 08:45 **REGISTRATION**

08:45 – 09:00 **OPENING**
Dr Sue Giloi & Mr Herman Botes

THIRD PARALLEL SESSION

SESSION 3A

DESIGN EDUCATION STRATEGY & MANAGEMENT **CHAIR: Mary Duker**

09:00 – 09:30 In your Hands & Self-Portrait: introductory spatial design exercises in the first-year studio
Zakkiya Khan & Nico Botes

09:30 – 10:00 Contesting the Decolonisation Narrative: Towards an Entrepreneurship Based Graphic Design Curricula
Tumelo Rasedile & Pfunzo Sidogi

10:00 – 10:30 It matters what design designs design education
Monica Di Ruvo & Johannes Cronje

SESSION 3B

FASHION DESIGN **CHAIR: Prof Anne Mason**

09:00 – 09:30 Transforming fashion education to design with intent
Desiree Smal

09:30 – 10:00 Preparing fashion students for a socially engaged university project through Zulu proverbs
Khaya Mchunu

10:00 – 10:30 Research sleeping dogs in Fashion Design Departments of South African Universities: a Decolonisation Obstacle?
Sipho Mbatha

SESSION 3C

INTERIOR DESIGN **CHAIR: Clifford Moleko**

09:00 – 09:30 Reimagining Design Education
Laskarina Yiannakaris

09:30 – 10:00 Defining an African paradigm in Interior Design
Inge Newport

10:00 – 10:30 A Holistic Approach to the Decolonisation of a Module in Sustainable Interior Design
Giovanna Di Monte-Milner

10:30 – 11:00 **PANEL DISCUSSION** **CHAIR: Herman Botes**
Feedback from session chairs on key issues presented in the third session

Half hour sessions:

20 min presentation, 5 min Discussion & 5 min Travel

FOURTH PARALLEL SESSION

SESSION 4A

DESIGN EDUCATION RESEARCH **CHAIR: Inge Economou**

11:00 – 11:30 Axis Mundi: A Pedagogical Exploration of the Decolonising Potential of Mythology
Courtney de Villiers

11:30 – 12:00 A Decolonial Academy - addressing the oxymoron: How a series of performative art-science-place creative encounters might serve as a toolbox of ideas, as we set out to collectively re-imagine our disciplines
Mary Duker, Marcus Neustetter & Richard Cowling

12:00 – 12:30 Past + Present = Future?
Piers Carey

12:30 – 13:00 A Humanistic approach to designing and assessing interactive-narrative based social interventions
Hadassah Myers

SESSION 4B

FASHION & JEWELLERY DESIGN **CHAIR: Prof Rudi De Lange**

11:00 – 11:30 Addressing pedagogy: Exploring the potential of critical pedagogy within decolonization of the Jewellery Design discipline in Higher Education
Farieda Nazier

11:30 – 12:00 Decolonising Fashion Education with Athol Fugard's Boesman and Lena
Jacky Lucking

12:00 – 12:30 A necessary journey: Decolonisation from the student perspective
Nontokozo Tshabalala

12:30 – 13:00 OPEN SLOT

SESSION 4C

ARCHITECTURE & BUILT ENVIRONMENT **CHAIR: Prof Allan Munro**

11:00 – 11:30 Decolonising History of Architecture: A personal narrative
Catherine Karusseit

11:30 – 12:00 Experiments in Design Studio Transformation: A New Approach to Content, Structure and Space
Denver Hendricks

12:00 – 12:30 "Community" as the basic architectural unit: rethinking research and practice towards a decolonised education
Amira Osman

12:30 – 13:00 Rethinking the teaching of history of architecture in the first year programmes: A "Grandma's" Perspective
Finzi Edward Saidi

13:00 – 13:30 **DEFSA ANNUAL GENERAL MEETING**

13:30 – 14:15 **LUNCH**

14:15 – 14:45 **PANEL DISCUSSION** **CHAIR: Herman Botes**
Feedback from session chairs on key issues presented in the fourth session

14:45 – 15:00 **CLOSING** Dr Sue Giloi & Mr Herman Botes

Programme

Workshop

DAY 3 - Friday, 29 September 2017

08:00 – 08:30 REGISTRATION

08:30 – 08:35 OPENING
Dr Sue Giloi & Mr Herman Botes

SESSION ONE

EVALUATION OF CREATIVE OUTPUTS AND INNOVATIONS FOR RESEARCH FUNDING

PRESENTER: Prof Allan Munro

08:35 – 09:30 A summary of the key requirements and concerns for Design (using Fashion Design as a basis) as contained in the Policy on the evaluation of creative outputs and innovations

09:30 – 10:00 Open discussion

10:00 – 10:15 Tea Break

10:15 – 11:15 Breakaway, discipline-specific groups, with designated Chairs

11:15 – 12:00 Report backs

12:00 – 12:30 LUNCH

SESSION TWO

PRACTICE-LED RESEARCH MASTERS AND DOCTORATES IN THE DESIGN DOMAIN

PRESENTER: Prof Allan Munro

12:30 – 13:30 Survey of the field of Practice-Led Research (PLR) and Research Led Practice (RLP)

13:30 – 14:30 Individual Round Table discussions on implications for the various design disciplines

14:30 – 15:00 Report backs and Closing

About defsa

Design Education Forum of Southern Africa

The Design Education Forum of Southern Africa (DEFSA) as a non-profit organisation provides a platform for academics in the design education sector to engage in research, best practice and networking through various mechanisms including a biennial conference, workshops and an interactive website that hosts peer reviewed and published research papers. Our members span a range of creative disciplines including architecture, interior design, photography, film, multimedia, industrial product design, ceramics, graphic design, clothing, textile, jewellery design, web and software UX. Membership is open to educational institutions, individuals and students who have an interest in design education.

Since its inception in 1991 DEFSA has organised 13 National and 7 International conferences, this year is, therefore, DEFSA's 21st conference. In an account of DEFSA's evolution, Amanda Breytenbach (2009), DEFSA past President and current Senate member, indicates the significant role that the organisation and its volunteer committees have played in design education in Southern Africa[1]. She highlights the importance of DEFSA in providing a platform in the form of a biennial conference where educators can network and share their research and ideas and where issues regarding design education can be debated in relation to the broader national influences. In addition, the DEFSA website has become a platform where the conference proceedings are published, articles and events relating to design education are posted and academic positions in design education are advertised.

DEFSA maintains appropriate links with industry, government departments, professional bodies and similar design organisations. It strives to foster and promote all facets of design through design education initiatives in Southern Africa, on the continent of Africa and further abroad. Furthermore, DEFSA endeavours to promote relevant research with the focus on design.

The aim of the Forum is to foster design education in the Southern African region. The forum strives to fulfil its aim by promoting excellence in design education at all levels in both the formal and informal educational environments by:

- Setting goals and formulating objectives for design education;
- Addressing issues regarding the quality including quality assurance, relevance and viability of curriculum structure and content;
- Identifying needs and initiating, encouraging and co-ordinating research and development programmes;
- Raising the general level of design literacy and awareness;
- Acting as a catalyst / mediator for development in design education;
- Giving greater credibility to the recommendations / requests / demands made by design educationists within their individual institutions.
- Keeping abreast of information, research and development relating to design education and design practice both locally and internationally.
- Encouraging the development and utilisation of local design skills so as to enable the Southern African region to develop its manufacturing industry at all levels in the formal as well as the informal sectors.
- Acting as the authoritative voice for design educators and to represent professionally, responsibly and democratically the interests and concerns of design education in the Southern African region.
- To maintain the fundamental and reciprocal links between design education, the visual arts and art education in order to enhance the creative essence of the designer's formative training.

The hosting collaboration for 2017 is between two DEFSA member institutions the Tshwane University of Technology (a public higher education institution) Inscape Education Group (a private higher education institution). The venue, Freedom Park which was established to acknowledge those who gave their lives in the name of freedom and to celebrate South Africa's diversity, is a fitting site to address the weighty topic of decolonisation.

1. http://www.defsa.org.za/sites/default/files/downloads/2009conference/Breytenbach.pdf

Acknowledgments

Mr Herman Botes

Chair

14th National Design Education Conference

It is indeed an honour and privilege to be the Chair of the 2017 DEFSA conference.

The conference would not have been possible without the support and encouragement from my colleagues at the TUT, especially staff from the Department of Visual Communication. Please accept my sincerest gratitude for all the extra hours you've set aside in your already hectic schedules.

A huge number of students from the TUT Faculty of the Arts are busy behind the scenes to make all the delegates' experience here as enjoyable as possible. I salute you for carrying the TUT flag high in a time when exam pressure is mounting.

To Prof Mzo Sirayi, Executive Dean: Faculty of the Arts, and staff from his Office: Your heartfelt support is appreciated. Prof Sirayi, without leaders such as yourself, we will not be able to advance Design Education in the way that we do right now.

A special word of appreciation also goes out to our sponsors for their generous support to make this conference a reality:

- Ms Mari Booysen, Director of TUT's Advancement and Partnerships Office, for facilitating financial assistance.
- Ms Jane Mufamadi, CEO of The Freedom Park, for generously making the venue available to us, and to her colleagues, Dr Sandile Zeka, Research Manager: Heritage and Knowledge, for assisting us with the museum function, and, last but not least, Ms Magda Strydom for her professional service and patience during our countless site visits.
- The City of Tshwane's Community and Social Development Services Department for their support and encouragement. The relationship between the TUT and the City of Tshwane is indeed transformative.
- The National Department of Arts and Culture for their partnership in advancing design education in the national agenda.

A big thank you also goes to Dr Sue Giloi, DEFSA President, for her guidance and support. It is a pleasure working with someone as competent and accomplished as yourself. It makes anything seem possible.

I conclude by thanking all the delegates for being here. Without you the conference would not have happened. Thank you for trusting DEFSA with your work. Only by coming together as we do now, will we be stronger to advance the cause of Design Education.

Enjoy your time with us!

DEFSA website

The official DEFSA domain WWW.DEFSA.ORG.ZA gives open access to published research papers.

The website carries over 200 papers from eight DEFSA conferences. It profiles individual authors as well as institutional members. It offers cross-categorisation by design discipline, institution, author etc. The website has a blog where any DEFSA member can provide an opinion piece, or promote events/news from the Design Department of the member institution. This website focuses on usability, categorization, attractiveness, search engine optimisation and visibility. All delegates are invited to contribute to the blog.

Website performance

Due to the conference, web visitors used to follow a 2 year cycle with a steady rise before the conference due to authors and reviewers logging in. The new website was launched in January 2016, and statistics exclude the peer review process which is managed through www.defsa.co.za. The site shows a surge in visitors - easy access to past conference information results in greater exposure for both authors and institutional members. The website had 32 810 views for the year or 2 700 per month. For advertising opportunities on the website please contact the DEFSA secretariat. The DEFSA website is maintained by interComm South Africa.

interComm
SOUTH AFRICA
Tel 011 453-5229
P O Box 1268 Bedfordview 2008
info@intercomm.co.za
www.intercomm.co.za
ADVERTISING. WEB. MEDIA. PUBLISHING.

Dianne Volek has over 25 years' experience in working on marketing and communication projects for companies ranging in size from SMEs, to semi-state bodies to commercial multinationals. She has a Bachelor of Arts degree in Organisational Psychology & Management as well as a Bachelor of Science in Computer Science (cum laude)

Her background as copywriter and creative director at BBDO and Lindsay Smithers FCB ensured a strong foundation in practical advertising and communications design. 10 years' at construction group Murray & Roberts has given her insight into strategic internal communication issues in a changing South Africa.

For more information visit www.intercomm.co.za

Saartjie Baartman

This year in a collaboration between the Fashion Design, Entertainment Technology and Performing Arts Departments the Faculty paid homage to Saartjie Baartman. Delegates will be welcomed to the conference by the cast of Saartjie Baartman a perfomance based on an article written by Prof Mason. The abstract of the article is as follows:

In most African countries, it is still a common belief that thin women are not attractive. Until the 21st century, full-figured women were considered attractive, were respected, and their padded (with flesh) and curvaceous bodies represented wealth, fertility and good health. The western society views a thin woman as ideal body and has forced many women including Africans to believe that a body that deviates from it is unaccepted. Fashion designers use the thin model as a basis from which to create ready-to-wear clothing for all consumers including those whose body characteristics do not comply with the ideal body features.

This has resulted in unsatisfied consumers with clothing sold in the retail stores and negative reactions towards their bodies. The problem of ideal body versus un-ideal body shape date back to 19th Century, where Saartjie Baartman's body shape characterised by full breasts, narrow waist and extra large buttocks was viewed by Europeans as ugly, yet later on, the same body, though not acknowledged, was used to inspire the creation of Victorian bustle dress that resembled her body in every aspect. This article examines the relationship between the Victorian Bustle dress that became popular from 1870 onwards and the unique body features of Saartjie Baartman, an African slave who was displayed in Europe against her wish as from 1810 to 1815, and even after her death, her body continued to be exhibited in a Museum in Paris. This paper concludes that her body could have inspired the development of the Victorian bustle dress.

The paper encourages African women to view their bodies sensibly rather than basing their beauty on the western standard ideologies. Likewise, promotional media houses are encouraged to portray all body shapes fairly and positively. African researchers are advised to search beyond surfaces of historical events for the purposes of documenting underlying important facts affecting Africa.

Mastamet-Mason, A. (2014) The Saartjie Baartman's Body Shape versus the Victorian Dress: The Untold African Treasures. Open Journal of Social Sciences, 2, 113-120. http://dx.doi.org/10.4236/jss.2014.28017

Cast

FEMALE VOCALIST
- Omphile Kgogome
- Lungelwa Shabalala
- Mapule Moloi
- Boitshepo Ntshole
- Lerato Mofokeng
- Matema Modiba
- Mumly Mantikwe
- Winnie Mahlangu
- Thembeka Seme

POET
- Anne-Mari Mailovich

DRUMMERS
- Sylvester Hlongwane
- Thabang Bokaba

MALE VOCALIST
- Philani Yende
- Tsholanang Hlophane
- Lesego Ramotsididi
- Tshepiso Mokwena
- Phuti Maphaka
- Mncedisi Mahlangu
- Kagiso Kgwethi
- Philani Nkosi
- Witness Mabuza

ACADEMIC STAFF

Busisiwe Charlotte Mangani
Motshidisi Shawn Manyeneng
Mhlaba Buthelezi
Alastair Pringle

COSTUME DESIGN

2nd years ET
- Malebo Kekana
- Koketso Boshomane
- Tendo Lidovho
- Andrea Combrink
- Jabulani Shongwe
- Keamogetse Modisadife
- Busisiwe Nkosi

MAKEUP

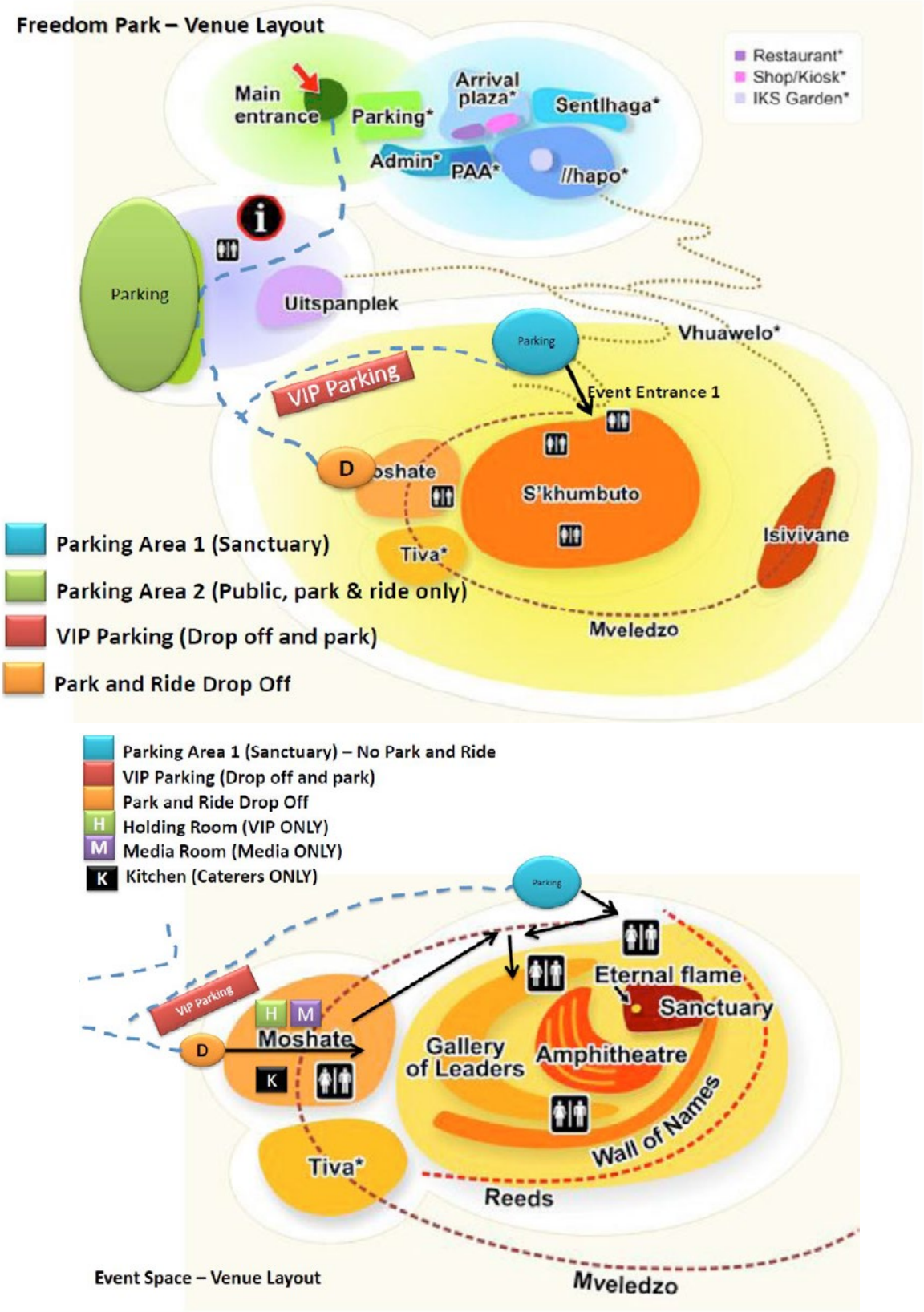
2nd years ET

Keamohetswe Modisadife
Koketso Boshomane
Thendo Lidovho
Busisiwe Nkosi

COSTUME DESIGN

3rd years ET
- Lesego Moitsemang
- Neo Sathekge
- Francinah Banda
- Matsimela Mogashane
- Zurika Briers
- Mpho Simelane
- Emily Ntuli
- Lebogang Phoku
- Nthabiseng Sibiya

Maps



We remind delegates that although we are hosting a conference at Freedom Park that this is first and foremost a National Heritage site of huge cultural and religious significance. Please afford the venue and the facilities the respect it deserves. We call on your patience if everything is not 100% aligned to the needs of delegates in ways you would be accustomed to at previous conferences.

Exhibition

GRAPHIC ADVOCACY
International Posters for the Digital Age 2001–2012

During lunch times delegates will have the opportunity to view a selection of 40 posters from this exhibition, the names of designers can be found on the thumbnail poster prints on the following pages of this programme.

CURATOR'S STATEMENT

"Now, instead of a mass audience consuming media from a single source, we have multiple sources, multiple channels and multiple audiences. Every participant is potentially a sender as well as a receiver of information, and the barrier to entry is no longer the fortune required to set up a TV station or a newspaper, but the price of a PC and an Internet connection. Much of contemporary political graphics in particular is designed with the internet in mind...with the steady growth of broadband connection, a full-color poster can be created as a digital file small enough either to send by email or to download from a website set up for the purpose, and printed by the recipient in as many copies as necessary or simply passed on digitally."

Colin Moore, Propaganda Prints: A History of Art in the Service of Social and Political Change, A+C Books, London, 2011

As a medium for social change, posters record our struggles for peace, social justice, environmental defense, and liberation from oppression. From the confrontational and political, to the promotional, persuasive and educational, the poster in all its forms has persisted as a vehicle for the public dissemination of ideas, information and opinion. Posters are dissent made visible—they communicate, advocate, instruct, celebrate, and warn, while jarring us to action with their bold messages and striking iconography. Posters also serve as a potent visual manifestation of a designer's commitment to society when non-commissioned posters are created as vehicles to raise money to support political and humanitarian causes.

Ready access to broadband and mobile communications and to digital production technologies has expanded the poster's role well beyond the limitations of the printed surface, and in its wake has created a modern tool for support and protest. These new technologies promote truly global conversations coupled with unprecedented opportunities for changing attitudes or showing defiance or solidarity. With its mix of both low-tech and high-tech, of old and new, the poster, in all its forms, is still a core component of 21st century advocacy.

Graphic Advocacy: International Posters for the Digital Age 2001–2012 showcases empathetic and visually compelling messages for our time.

Elizabeth Resnick
Professor Emerita, former Chair, Graphic Design
Massachusetts College of Art and Design
621 Huntington Avenue
Boston, Massachusetts 02115 USA

Photography

The conference is documented by the TUT Photography staff and students:

Students
Conrad Bitzer
Ivan Botha
Tshego Choene
Micaila Deale
Zander Erasmus
Abigail Kgowane
Maleene Hinrichsen
Lethabo Machele
Elsa Niemoller
Thato Setshoge
Jeanine Steenkamp

Staff
Hein Grove
Monique Steenkamp

DEFSA 2017 Social media

The social media campaign is managed by TUT Multimedia staff and students:

Students
Tumelo Sebeka
Lesego Morake
Gomolemo Moono
Wandile Masinga
Medupe Mokone
Oscar Mohlala
Johannes Moganedi
Lizelda Labuschagne
Lucy Mahlangu
Sophia Pambu
Tankiso Rantsoti
Ofentse Moerane
Bongani Madonsela
Khotso Mailula
Theo Madonsela
Simon Mtshweni
Thato Mashia
Izandri Nel
D'Angelo September
Amos Tshilande
Ntokozo Ndlala
Andile Joyisa

Staff
Brent Swart
Schalk van Staden
Shantha Steenkamp
Alieschke Ungerer

The catering for the 2017 DEFSA conference is managed by the Dénisburg Team.

TUT DENISBURG RESTAURANT
Dénisburg Restaurant operates as a restaurant and catering supplier to TUT directorates, faculties and departments as well as a training facility to the Hospitality Management students of TUT.
We pride ourselves on providing our clients with a quality product and service, and aim to meet your requests. Some logistical factors and demand, unfortunately, sometimes make it difficult to be of service to everyone.

Dénisburg Team:

Thys Schram:	Restaurant Manager
Salome Schäfer:	Admin/Finance
Troy Dichabe:	Supervisor
Thabo Modise:	Supervisor

To book or make a reservation at Dénisburg, please contact Salome on
telephone number 012 382 4161,
fax number 012 382 4162 or
email schafers@tut.ac.za.

Full service in Restaurant
(Seating capacity - 60 people, Cocktail standing - 80 people)
Breakfast, Lunch, Dinner - Seated 2/3 Course Plated Service
Buffets - for groups 20 and larger
Cocktail - for groups up to 80 people.
Catering Services: (Other services and Offices)

Menu

Session 1A

DESIGN EDUCATION RESEARCH

CHAIR: Prof Deirdre Pretorius

11:00 – 11:30 *DESIGN EDUCATION AS WOKE WORK*
Runette Kruger

Ashraf Jamal (2016:68) regards the work Us and them, the killer of the world by artist Simphiwe Ndzube (2015) as an important signifier of the sociopolitical turmoil in the national psyche which openly erupted in the Rhodes Must Fall campaign in March of that year. Jamal highlights the essential work of interrogating social realities such as inequality on a structural level (which he argues this artwork accomplishes). He also reminds us that the dynamic of 'us and them' does not passively play out in institutions such as universities, invested in sustaining neoliberal interests as they are, but is actively replicated in such institutions. The work of dismantling the 'us and them' dynamic that consequently endures in South African (and global) societies and higher education, thus entails critically assessing the complicity of such institutions in reproducing existing injustices. In her academic work, African-American theorist Christina Sharpe similarly highlights the importance of scholarship as intellectual activism that advances social justice. Such engagements can be seen as attempts to decolonise social institutions, including universities. ***Shortened.***

11:30 – 12:00 *THE BENEFITS OF INCORPORATING A DECOLONISED GAZE IN DESIGN EDUCATION*
Sue Giloi

Although calls to decolonize education can be seen as threats to replace existing curricula they can also be seen as an opportunity to scrutinize what is valued in design education and how this might be impacted by calls to decolonise. In this paper, which makes use of Legitimation Code Theory (LCT) (Maton 2010a, 2014) to identify the underlying knowledge-knower structure of graphic design assessment, the significance of a specialist gaze for disciplines such as design is outlined. The gaze (Maton 2014) provides knowers with access to the valued knowledge of the discipline and in disciplines such as graphic design is essential to being able to recognise good and bad design and to make the decisions required in the design process. As design education and the valued knowledge and knower are influenced by factors outside of academia such as technology, industry, practice and national education initiatives such as the internationalization of curricula, design education is particularly vulnerable and open to change. This openness and the challenges designing for complex problems in today's world, encourage the cultivation of multiple gazes that value different forms and sources of knowledge, knowing, doing and being. ***Shortened.***

12:00 – 12:30 *DOING RESEARCH TO DECOLONISE RESEARCH: TO START AT THE VERY BEGINNING*
Allan John Munro

The paper proceeds from the perspective that to decolonise education one needs to start from the position of decolonising research as practice. It proceeds to argue that to attempt to enter the halls of research to decolonise it, one needs, indeed, to decolonise the pursuits of research which are the pursuits of knowledge. The paper concludes by arguing that designers sit on the cusp or at the forefront of decolonised research endeavours, as they pursue human flourishing (instead of 'research') and the search for practical wisdom (or phronesis) instead of knowledge. To make this argument the paper follows this path. It sets out to note that the current research state of affairs has come about by universities attempting to make research legible (following Scott's definition and tracing his arguments around "seeing like a state" – the title of his book) and therefore measurable. This is compounded by the necessity (it seems) to make the very practice of "doing research" legible, measurable, quantifiable and generalisability. The paper suggests the innate contradictions in both positions. Following this the paper attempts, in shorthand, to trace how universities came to this state of affairs. It argues that the tree from which current practice grew was the colonisation of research practice itself that came about from Germanic empiricism – it is not without some irony that 'empiricism' and 'empire' come from the same root. ***Shortened.***

Haiti
Am I Collective
South Africa 2010

Because This Mouth Is Mine!
Frank Arbelo
Bolivia 2009

No More Land Mines
Viktor Manuel Barrera
Columbia 2011

Session 1B

FASHION, JEWELLERY & TEXTILE DESIGN

CHAIR: Ms Desiree Smal

11:00 – 11:30 *HISTORY OF AFRICAN INDIGENOUS COSTUMES AND TEXTILES: TOWARDS DECOLONIZING A FASHION DESIGN CURRICULUM*

Anne Mastamet Mason, Karla Muller & Nicolette Van Der Merwe

Worldwide, a close connection is demonstrated between the clothes worn by people and their cultural or political expression. The subject covering the history of costume taught in various fashion schools or institutions, focus primarily on Western ideologies with little to no African concepts addressed. This paper explores the availability of a rich history of African costume and textiles that have remained indigenous to many people in most parts of Africa. Some of the examples include the dressing styles of the Maasai of East Africa, Adire textile influences of the Yoruba from West Africa and the Himba and Ndebele from Southern Africa. Many Africans while in diaspora, try to retain their heritage and African identities through traditional dressing styles. They use this to express freedom from colonialism and a way of articulating individualism in a market flooded with a variety of Western fashions. Some of these groups have chosen to integrated some Western styles or items as part of their own traditional heritage (often more for practical purposes), but continue their own customary dressing styles despite this. Very little literature has addressed African costume and textiles as important theoretical components that should form part of the history of costume taught in higher education institutions that ultimately influence and inspire design concepts. ***Shortened.***

11:30 – 12:00 *ROLE WITH THE STUDENTS: A SOCIAL CONSTRUCTIVIST DECOLONIZED TEACHING STRATEGY FOR VISUAL LITERACY IN FASHION DESIGN PROGRAMS*

Lee De Wet

Visual literacy is a core competency required to express and reinforce cultural identity through clothing in the realm of fashion, and is therefore important within the context of decolonising fashion design education. Traditionally, curricula focused on the Euro-centric concept of fashion and accordingly, teaching methods and design products expected from students were mostly applicable within this context. Nevertheless, in South Arica, due to political and educational reform, the demographics of students in fashion design programs in Universities have changed radically over the past two decades to include diverse African and South African cultures. This changed situation increasingly challenged the relevance of conventional teacher-centered visual literacy teaching applied in the past. In this regard, the author of this paper supports the global argument that it is imperative for educators in their fields to transform teaching approaches fundamentally in order to be more inclusive and relevant to a diverse student body, as a critical aspect of decolonising of knowledge in tertiary education. ***Shortened.***

12:00 – 12:30 *TRAINING MATERIALS FOR SEWING PROJECTS*

Nicolene Coetzee

While training materials can be effective tools for addressing skills training needs, inherently colonised approaches undermine its anticipated benefit and use. Developers of skills training materials are customarily highly trained professionals, academics and practitioners who are often culturally and otherwise separated from the population for which their materials are intended. As a result, they may overestimate their end-users' ability to read and understand textual information effectively. In the instance of the conventional training materials developed for income generating projects (IGPs) within rural communities, the disparity between the reading abilities of low-literate project participants against the level of the informational materials exposes inherent difficulties that individuals face when trying to use such sources. Due to such specific and technical problems as the use of incomprehensible language, too many and subject specific words, and overall seemingly cognitive overload, the materials may be perceived to be user-unfriendly, rendering much needed training resources under or unutilised. In this paper, an attempted decolonised approach towards the design and development of two sewing training instructional pamphlets is reported. ***Shortened.***

Iran
François Caspar
France 2009

Bilateral Damage
Antonio Castro H
USA 2011

Occupy the Streets
Eric Drooker
USA2011

Session 1C

ARCHITECTURE & BUILT ENVIRONMENT

CHAIR: Dr Amira Osman

11:00 – 11:30 *DISCURSIVE REINFORCINGS OF A RACIALIZED NEEDY OTHER*

Jabu Absalom Makhubu &Tuliza Sindi

Briefs, in the architecture industry, are how we provoke thinking and initiate progress in the academic realm. Through the careful use of language, we design how a student should see and approach the world. In practice, briefs tell us what the client wants. The vision that the designer creates is founded on the terms that are outlined in the brief. Ultimately, briefs inspire the world we are likely to create. Despite the power that briefs hold, they are never interrogated as a design artefact, and what it produces rather, is what is scrutinized. Briefs are the gateway to human thought; they lead to a discovery of thought's frames of reference. There are tiers of influence that were constructed to affect it, and in our country South Africa in particular, it hinges around the construction of race, class, culture and identity, which in this context, have blurred lines between them. To paint a better picture, it explores these under the notion of power as a tiered entity, through the lens of the book 1984 by George Orwell. The paper explores those constructions and what it has made of what is asked in academic institutions due. It also unpacks the types of personalities that have been borne from those constructions and under what guise they frame architectural questions and enquiries. ***Shortened.***

11:30 – 12:00 *REINVENTING DESIGN TEACHING IN AN ERA OF EXPONENTIAL GROWTH*

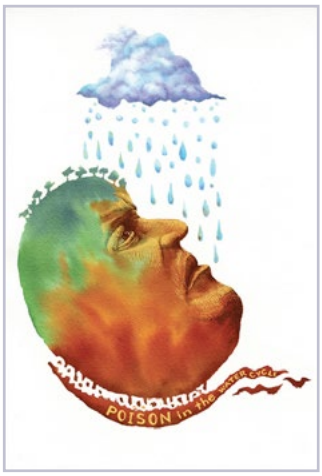
Ilse Prinsloo

Students across the globe are demanding a change in education. In South Africa, the call is for 'decolonisation' of higher education. Initially, the call was for free higher education, but students then demanded a significant overhaul of higher education; from the removal of symbols celebrating white supremacy, to a change in the selection criteria and policies to promote applicants on more indicators than academic aptitude alone. Student protests against the governance and structure of higher education have been familiar occurrences in other parts of the world as well. In 2015, students in the Netherlands protested for a "new university", that include democratisation of governance, financial transparency and better conditions for temporary staff. In Brazil, student protests against neoliberal educational reforms, lead to the occupation of more than 1000 schools and universities in 2016. In the past five years, similar protests resonated from Chile (2010-13) and Canada (2010-13). Given that education hasn't changed much in decades, we should not be surprised by the reaction from students. We live in an era where people are surrounded by millions of everything, where anything and everything are available, anywhere, all the time, with all possibilities and combinations and at affordable prices. ***Shortened.***

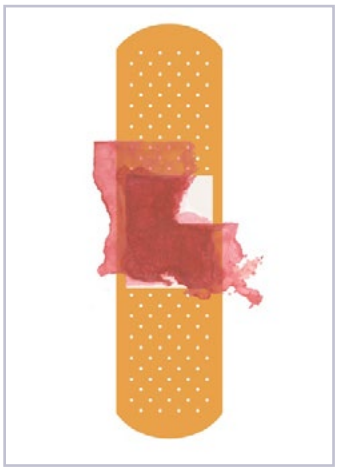
12:00 – 12:30 *DESIGNING DESIGN: NEW ROLES FOR HISTORY AND THEORY IN ARCHITECTURAL/ DESIGN EDUCATION IN A CONTEXT OF DECOLONIALITY*

Tariq Toffa

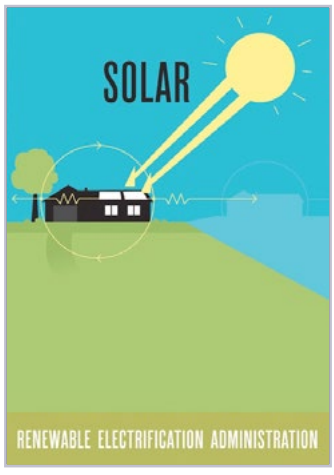
Within a context of decoloniality, perhaps all disciplines in the educational space now are being called upon to locate the sites within their knowledge areas which are able to engage the 'soft' epistemic dimension of decolonisation (visa vie its political and economic expressions). In the spatial disciplines, and in contradistinction to the 'traditional' heavy emphasis on 'design' and 'representation/imaging' in architectural education, the paper argues that it is precisely the discipline's often subservient theory base that is to a far greater extent the most appropriate and fertile ground for this new field of inquiry and engagement. As a core knowledge area (one of the three general clusters of knowledge in architectural education along with design and technology, and professional practice), the ripple effects of the transformation of history and theory of architecture is therefore potentially capable of larger transformations. After colonialism and apartheid, moreover, this may be another avenue toward transforming a discipline that too often appears exceedingly sluggish to transform. The paper traces the first steps and decisions taken within the new 'History and Theory of Architecture' stream in the Department of Architecture at the University of Johannesburg.



Contamination: Poison in the Water Cycle
David Blaiklock
Australia 2012



Bleeding Out-Hurricane Katrina Poster Project
Michelle Brook
USA 2005



Renewable Electrification Series – Solar
Eric Benson
USA 2008

Session 2A

DESIGN EDUCATION RESEARCH

CHAIR: Prof Allan Munro

14:00 – 14:30 *DON'T TOUCH ME ON MY DISCIPLINE! DECOLONISATION, DISCIPLINARITY AND THE PROBLEM OF CURRICULUM COHERENCE*

Brenden Gray

Since the mid 1990's, recurriculation in South Africa has been marked by ideological complexity (Chisholm & Leyendecker 2007; Christie 2006; Pendlebury & Enslin 2004; Jansen 1998, 2000; Cross, Mungadi & Rouhani 2002). Although there is general agreement that curriculum should contribute to the construction of a just, equitable and democratic post-apartheid society, the question of how to get there been ideologically messy. Broadly speaking, curriculum reform has been oriented around a liberal democratic notion of transformation. Within this framework, social justice is imagined in terms of equal opportunity and here, the notion of access key. Arguments have been made that curricular coherence (Muller 2009) is essential to various forms of access (Ndebele et al 2013). Well-designed curricula are said to facilitate epistemological access (Morrow 2009), promote deep learning and foster academic development (Boughey 2007). Coherent curriculum promotes learner-centeredness, increases social mobility and individual empowerment. ***Shortened.***

14:30 – 15:00 *STUDENT PERCEPTIONS ON CURRICULUM CHANGE: ART AND DESIGN THEORY WITHIN A NEW BACHELOR OF VISUAL ARTS DEGREE*

Inge Economou & Rachel Collett

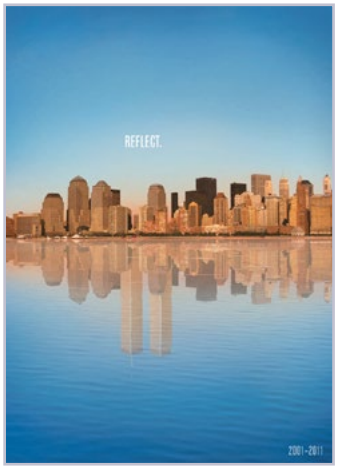
This paper seeks to describe the changes made to the Visual Studies course at the University in light of calls for the decolonisation of curricula, and to assess and understand the impact of these changes by reviewing student responses to the revised curriculum. Using the University as a case study, the paper seeks to highlight and reflect on student's experience of attempts at decolonisation, and in doing so, contribute to clarifying directions for future efforts within the development of a new interdisciplinary theory subject, Visual Studies. Following requests from the Department of Higher Education and Training (DHET) in 2009/2010, the Art and Design National Diploma and B.Tech programmes at the University was re-curriculated. The first year of the Bachelor of Visual Arts (BVA) degree ran in 2015. Fine art and applied design history and theory subjects are combined in the new degree to form Visual Studies, which spans Photography, Fine Arts, Graphic Design, Fashion and Textiles. In addition to the need to become interdisciplinary, the planning of the Visual Studies curriculum was influenced by socio-political and educational imperatives, including the University's Vision 2020 policy; RhodesMustFall #FeesMustFall at the University in 2015 and 2016, and the 2016 Decolonising Working Group forum. ***Shortened.***

15:00 – 15:30 *CONSCIENTIZATION OF DESIGN EDUCATION*

Herman Botes & Tsholofelo Mathome

We write this article in the context of the dichotomy between decolonisation discourse and communication design education that is formulated to fulfil the needs of a neoliberal communication design industry that are intrinsically regulated by western paradigms. The purpose of this paper is to identify what gaps and contestations appear in the current educational practices of two design educators at a South African University of Technology. The aim is to structure our approach within a typology developed from the concept of Conscientization as established by Paulo Freire. The typology will be drawn up within the sociocultural theory of learning due to the nature of design education. The typology developed will focus on both an ontological and retrospective actualisation framework. The objective of using such a typology is to serve as a mechanism for identifying gaps or contestations in the current design educational practices of the authors. A constructivist case study methodology will facilitate the outcomes of this research. Given describes the constructivist approach to case study research as a pragmatic contribution with a focus to weigh observations against a particular discourse. Given further describes that in this method the value of interpretations can be seen as inferior in value. Therefore, the constructivists involve a multitude of theories for analysis and interpretation of data (2008). ***Shortened.***

Piti, Piti
Carlo Paolo Espiritu
USA 2010



9/11 Reflect
Extra Credit Projects
USA 2011

Just Veiled Allowed
Mona Goudarzi
Iran2010

Session 2B

GRAPHIC DESIGN

CHAIR: Mr Piers Carey

14:00 – 14:30 *OBJECT BIOGRAPHIES AS A METHOD FOR COMMUNICATION DESIGN STUDENTS TO CONSTRUCT KNOWLEDGE IN THE DESIGN STUDIES CLASSROOM*

Deirdre Pretorius

In the accompanying book to the exhibition "Lifescapes; Six Object Biographies" which ran in the first quarter of 2017 at the Wits Art Museum (WAM), Brenner, Vorster and Wintjes (2016:11-12) affirm the value of other kinds of knowledge-making beyond the conventional or the linear, or what Ingold (2007:153) calls "thinking straight" (cited in Brenner et al 2016:12). They claim that the "entangled", "rhizomatic" nature of researching and writing object biographies differs from the manner in which knowledge is constructed by "thinking straight" and hence is relevant to the "current climate of decolonising thought and attitude". "Thinking straight" is connected to a "western sensibility" a position that "distinguishes a distanced and rational approach to knowledge-making from one that is immersed, physical and emotional" (Brenner et al 2016:12). Brenner et al (2016:12) argues that it is possible to place the object biographies in the book in a "different political paradigm of knowledge-making altogether". Object biographies trace the life of an object, as do biographies of people, through the stages of birth, life and death (Kopytoff 1986 in Joy 2009:540). ***Shortened.***

14:30 – 15:00 *SLOW DESIGN (INTO EYILWE NGOKWENDELEYO): THE POTENTIAL FOR A DECOLONIZED SPACE IN SOUTH AFRICA*

Margot Muir

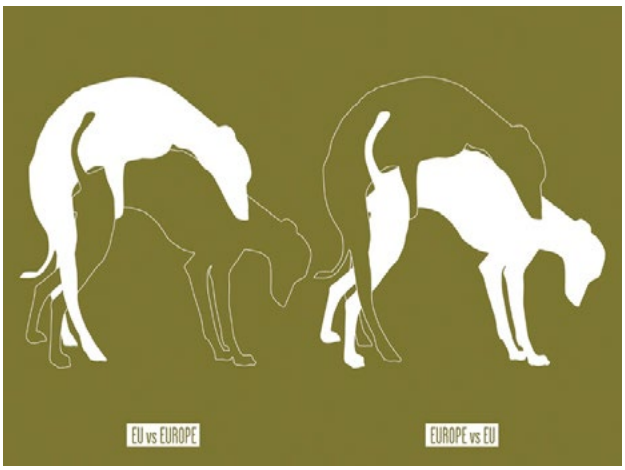
In the context of contemporary, ephemeral, fast-paced and often disingenuous qualities of commercial graphic design and advertising in South Africa, Slow Design provides a moral antithesis. Slow Design focuses on a sense of place and culture, and is radical in its reassessment of human–centred values derived from the intimacy and integrity of local communities and resources (Clarke, 2008:427; 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. ***Shortened.***

15:00 – 15:30 *THE STATE OF ART EDUCATION IN ZIMBABWE'S HIGH SCHOOLS - A CASE STUDY OF BULAWAYO METROPOLITAN PROVINCE*

Knowledge Mushohwe & Garikai Chikoore

Until its independence from colonial rule in 1980, Zimbabwe's education system was deliberately skewed to give the white minority a better, all round edification. Art as a subject was only offered in predominantly white schools, now commonly referred to as 'former Group A schools'. The new education system that became effective from independence 'decentralised' Art and gave every student a chance to learn the subject in all schools. Bulawayo Metropolitan educational province, consisting of secondary and high schools in Zimbabwe's second largest city operates under the said system. Statistics from Chinhoyi University of technology (CUT), the only University in the country that offers Art related degree programmes, show that, of the more that one hundred students that have so far enrolled for Art at the institution in 2017, only 10% had an Art background from secondary or high school, statistics mirrored by previous enrolments. The researcher queried why the majority of University Art students lacked an Art background when the institution's feeder, Secondary and High Schools, offered Art. ***Shortened.***

Oil Kills Peace
Mark Gowing
Australia 2006



EU vs Europe
Homework
Poland 2005

Mighty Mouse
Götz Gramlich
Germany 2009

Session 2C

ARCHITECTURE AND PHOTOGRAPHY

CHAIR: Dr Selma Schiller

14:00 – 14:30 *EXPLORING THE DECOLONISED CURRICULUM IN ARCHITECTURE*
Finzi Edward Saidi & Absalom Makhubu

In discussing transformation of the curriculum of architecture using the decolonised thinking processes, there is need to adopt a forward-looking approach for two reasons. Firstly education, in general, is meant to assist with solving society's current problems; and, secondly it aims to prepare students for the unknown problems of the future anticipated. One of the assumptions for decolonising the curriculum is that in existing programmes of architecture, the European types of knowledge has been privileged over indigenous types of knowledge and histories. This is what many call the European canon of knowledge. Therefore part of the goal for transformation is to identify new knowledge that must be included in the decolonised curriculum. The argument for this paper is that the decolonised knowledge needs to include not only indigenous knowledge but also current and projected future knowledge in human development that may not necessarily be evident in indigenous knowledge systems. ***Shortened.***

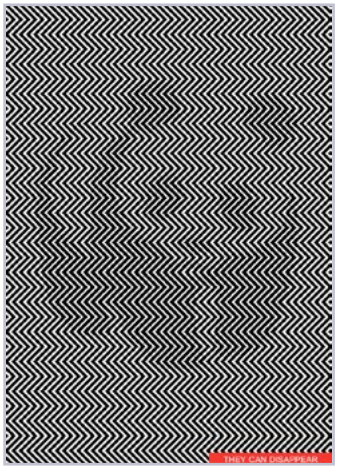
14:30 – 15:00 *THE DECOLONISATION OF ARCHITECTURAL EDUCATION: THEMES EMERGING FROM SPACE AND CONFLICT IN CITIES, THE AREVENA PRITZIKER AND THE DEATH OF ZAHA HADID*
Amira Osman

How can ethics in practice and education be interrogated in light of recent decolonisation debates? How can we train students to prepare them for working in areas of contestation and with vulnerable groups and fragile economic ecosystems? How can problematic entrenched professional attitudes be systematically exposed, analysed and dismantled in our educational systems? In South Africa we are critically aware of the power of the built environment to segregate and disadvantage communities. The #FeesMustFall movement brought to the fore the deep injustices in our society and forced us to engage with the concept of decolonisation. 2014 was a special year for architecture and design in South Africa - the largest and the most significant event was UIA2014 Durban, an unprecedented opportunity to send a powerful message in terms of architectural thinking and practice. The event focused on transformation, the role of designers/architects in cities, the poor, pedestrians and the celebration of the everyday. There was a strong collective voice at UIA 2014 Durban Congress that insisted the profession must speak up on how architecture and architects are complicit in spatial and built environment practices that disempower, humiliate, restrict opportunities, destroy livelihoods, damage eco-systems and disrupt economic networks – deepening conflict and reinforcing divisions. ***Shortened.***

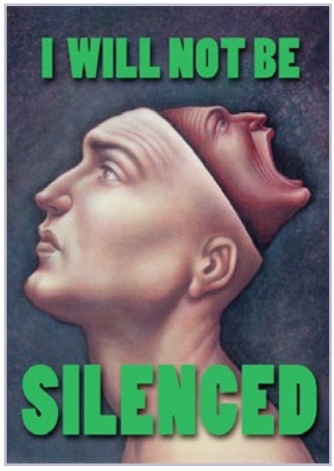
15:00 – 15:30 *USE OF DIGITAL IMAGING TECHNOLOGY TO DECOLONIZE EDUCATION IN A MUSEUM CONTEXT*
Mlungisi Shangase & Anneke de Klerk

Museum information and knowledge is persistently understood and communicated according to Eurocentric concepts and provides only a limited account of the experience of the museum environment as place. In this paper we examine how Digital Imaging Technology (DIT) can change the situation to an inclusive, less hegemonic approach. This paper is a case study that explores use of digital imaging technology at the Port Natal Maritime Museum (PNMM) to enhance the function and purpose of the museum, to meet the changing visitor experience demands, and to discover DIT as a technological mediation intervention to facilitate and improve education and informal learning. Three sources of information are triangulated towards the development of a framework for using DT and DIT in the presentation of museum content. Firstly, the changing purposes and demands of the museum are explored through official publications and interviews with management. Secondly, literature on Digital Technology (DT) and DIT dynamics and capabilities to disseminate information for betterment and improvement of museum education and learning are reviewed. Furthermore, Oral interviews have been conducted with "The Friends of PNMM" for sample exhibitions ideas. ***Shortened.***

Wake Up
Sarah Kaiser + Juhan Sonin
USA 2011



They Can Disappear
Ilja Klemencov
Lithuania 2009



I Will Not Be Silenced
Anita Kunz
Canada 2009

Session 3A

DESIGN EDUCATION STRATEGY AND MANAGEMENT

CHAIR: Ms Mary Duker

09:30 – 10:00 *IN YOUR HANDS & SELF-PORTRAIT: INTRODUCTORY SPATIAL DESIGN EXERCISES IN THE FIRST-YEAR STUDIO*

Zakkiya Khan & Nico Botes

This paper considers the discrepancies in the visual literacy of students prior to entering spatial design education at a public higher-educational institution. Because the school subjects Visual Arts and Engineering Graphics and Design provide feeder skills to visual literacy, students with exposure to these subjects tend to have higher visual literacy than students who are unlikely to have received exposure to these subjects. This is problematic because Visual Arts and Engineering Graphics and Design are not on offer in all public South African schools. As educators from a public higher-educational institution endeavouring to provide equitable learning opportunities, how do we, through spatial design education, relate to first-year students with an awareness of differences in student 'readiness' impacted by schooling opportunities? What role can spatial design exercises play in alleviating these discrepancies while engaging all students in the first-year studio? ***Shortened.***

10:00 – 10:30 *CONTESTING THE DECOLONISATION NARRATIVE: TOWARDS AN ENTREPRENEURSHIP BASED GRAPHIC DESIGN CURRICULA*

Tumelo Rasedile & Pfunzo Sidogi

The waves of decolonisation rhetoric flooding across South Africa's postsecondary education landscape are undeniable. Whilst acknowledging the historical precedents and present day anomalies that fuel these calls, the authors are sceptical of the relevance of decolonisation as an epistemological and philosophical catalyst for reforming and rethinking higher education curricula and practice. Decolonisation, as a term apropos to and derived from the moment of political decolonisation in many African countries during the mid-twentieth century, is both problematic and polarising. Thus, in this paper we contest the decolonisation narrative, especially within the framework of design curricula, instead arguing for the detraditionalisation, recontextualisation and ultimately 21st-centurisation of an African based graphic design university curriculum by, inter alia, enhancing it with appropriate entrepreneurship theories. The need for entrepreneurship infused graphic design education is necessitated by an increasingly challenging and complex contemporary climate where graphic design practitioners are expected to possess skills that extend beyond the realms of design. ***Shortened.***

10:30 – 11:00 *IT MATTERS WHAT DESIGN DESIGNS DESIGN EDUCATION*

Monica Di Ruvo & Johannes Cronje

In this position paper we propose Braidotti's nomadic theory as a lens through which to reimagine how we could design the design curriculum. Nomadic theory opposes dialectic thought and therefore does not consider doing and making in opposition, or for that matter the colonial and postcolonial discourses that have failed us so far. Instead, we put forward a theory that foregrounds process rather than concept and thus embodies a mobility of thought appropriate to the constant change synonymous with the digital age. A literature review is used to formulate an argument based on the ethical considerations of a nomadic position. Central to nomadic theory is the cartographic method. Mapping methods are also utilised in the inter, multi and trans-disciplinary design practices used to respond to the complex problems of the 3rd millennium. This synergy is discussed and a cartography is presented as a means to enable transformative potential and affirmative alternatives to our current practices. Recommendations are made based on openness, mobility and flexibility in hyper-connected globalised learning spaces. "It matters what matters we use to think other matters with; it matters what stories we tell to tell other stories with; it matters what knots knot knots, what thoughts think thoughts, what descriptions describe descriptions, what ties tie ties" (Harraway 2016).

Lives in Danger
Hiroyuki Matsuishi
Japan 2009

Happy Meal
Gustavo Morainslie
Mexico 2010

Peace Without Dignity
Moisés Romero
Mexico 2009

Session 3B

FASHION DESIGN

CHAIR: Prof Anne Mastamet Mason

09:30 – 10:00 *TRANSFORMING FASHION EDUCATION TO DESIGN WITH INTENT*

Desiree Smal

Two fundamental shifts are currently evident in design. Firstly, a growing call to integrate research and praxis is evident. Secondly, a call to move fashion design praxis to more relevant and value-adding environmental sustainable and user-centered design approaches is emerging. As such, fashion education should align itself to such shifts. Conventionally, fashion education at fourth year placed greater emphasis on design and the making of products to culminate in a collection. This teaching and learning approach presented a number of challenges. Firstly, the design of such collections predominately grounded itself in areas such as celebrity culture and fashion trends but with no value to fashion design praxis. Secondly, a disjuncture between research and praxis was evident even though they both focused on a common theme. This presented a gap for the authors to transform teaching and learning approaches at the fourth year to ensure that students are educated in a manner that contributes to more meaningful and value-adding fashion design praxis In this paper, the authors reflectively report in a three-fold manner. ***Shortened.***

10:00 – 10:30 *PREPARING FASHION STUDENTS FOR A SOCIALLY ENGAGED UNIVERSITY PROJECT THROUGH ZULU PROVERBS*

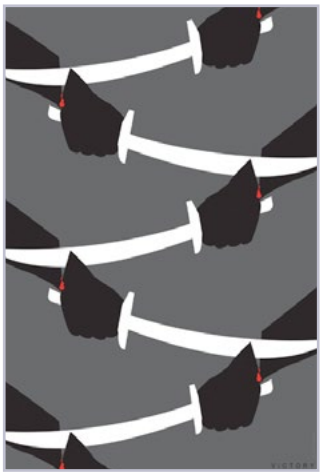
Khaya Mchunu

In this paper, I respond to the sub-question about the extent to which design educators can incorporate our context and knowledge of Africa into our design disciplines. I provide an example of a socially-engaged design project from a fashion department at a South African University of Technology (UoT) in which second-year fashion students participated. I argue that this project can be framed as an example of critical citizenship education as forwarded by Johnson and Morris (2010). I also grapple with how a diverse student body can be prepared for a design project that perceives the transformation of society as an end. In light of this, I propose Zulu proverbs as valuable resources that can be used to prepare students for such a project. Adopting a qualitative approach, students' analyses and interpretations of selected Zulu proverbs drawn from Mayr (1912) and Nyembezi (1990) indicated that youth leadership, social responsibility and empathy may be the necessary themes for a socially-engaged fashion project of this type. While a small number of the students indicated that this approach was forgettable and unhelpful in preparing them, the majority of students perceived the use of Zulu proverbs as effective in preparing them to be agents of social good, while also offering a new framework and paradigmatic approach to socially-engaged design projects of this nature. ***Shortened.***

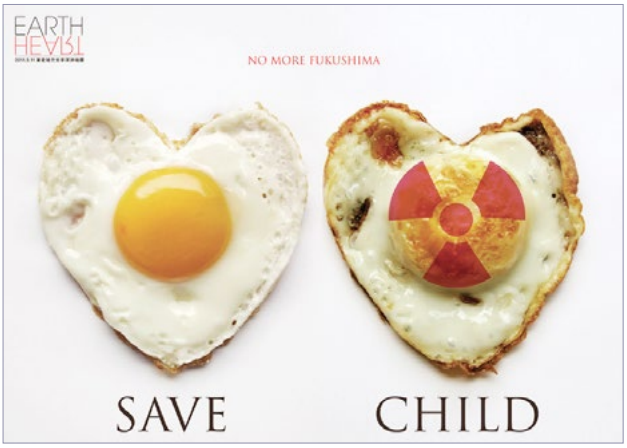
10:30 – 11:00 *RESEARCH SLEEPING DOGS IN FASHION DESIGN DEPARTMENTS OF SOUTH AFRICAN UNIVERSITIES: A DECOLONISATION OBSTACLE?*

Sipho Mbatha

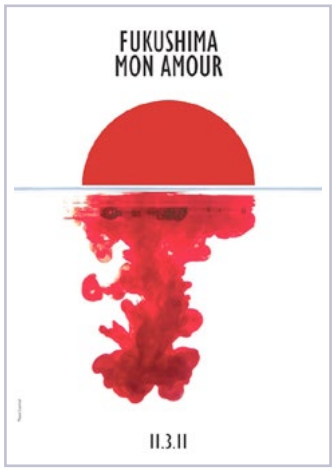
South African universities are exploring strategies to decolonise education in response to student's calls. The manuscripts investigating the percentage of research sleeping dogs in South African fashion design departments through a benchmark against national academic staff qualifications. Through 2015 data sets sourced from CHET (2017) and Mbatha & Mastamet-Mason (2016), a benchmark of the academic staff qualifications in South African fashion design departments against national academic staff qualifications was done. The manuscript found that 46% of national academic staff have doctorate qualifications while 7% of South African fashion design departments' academic staff have doctorate qualifications. The research sleeping dogs at national level is 54% and 93% in South African fashion design departments. Using the NDP vision 2030's functions for universities, the manuscript argues that the percentage of research sleeping dogs is an obstacle since the majority of the academic staff is unable to find new application for existing knowledge, unable to produce new knowledge and validate it through curricular. The manuscript concludes that South African fashion design departments with less research sleeping dogs will have a better chance to decolonise their curricular. ***Shortened.***



Victory
Haiping Li
China 2006



No More Fukushima (Save Child!)
Takayuki Kuribayashi
Japan 2011



Fukushima Mon Amour
Yossi Lemel
Israel 2011

Session 3C

INTERIOR DESIGN

CHAIR: Mr Clifford Moleko

09:30 – 10:00 *REIMAGINING DESIGN EDUCATION*

Laskarina Yiannakaris

This paper will explore my intervention into decolonizing design education as a response to bell hooks' call for a teaching philosophy that recognises empathy and respect as devices for freedom and sustainable world making. By reflecting on my experience as a recent Masters degree graduate, a newly appointed first-year design lecturer and as a design mentor on a youth training programme I will provide evidence that, in the right learning environment, such a pedagogical approach is possible. My Master's thesis asserted that Design for Sustainability (DfS) was a critical input for preparing students for more ethical practice once they graduate, as well as to inspire and empower them to lead the way as change agents in industry. While the onus was placed on design educators to prepare the next generation of design leaders with the requisite knowledge, skills and tools to make a meaningful impact not only on their profession, but also on the world at large, the findings highlighted the critical need for students to be able to confidently define their role as designers in the world. Students come from diverse backgrounds having experienced varying levels of exposure to, and awareness of the design world. Some students face socio-economic challenges that impact on their ability to meet the basic requirements of the course – attending lectures and submitting work. ***Shortened.***

10:00 – 10:30 *DEFINING AN AFRICAN PARADIGM IN INTERIOR DESIGN*

Inge Newport

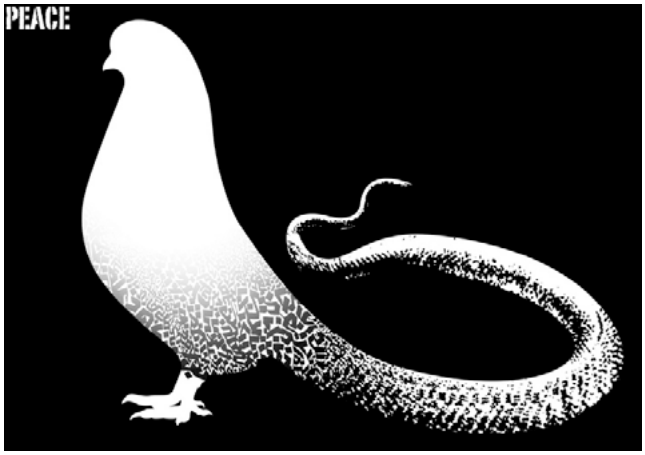
The Interior Design program of the Tshwane University of Technology (TUT) has embarked on a curriculum transformation process "to revise all its qualifications to ensure alignment with the HEQSF" (Mushaathoni, 2016:1) so that the qualification structure of Universities and Universities of Technology run parallel with each other. It is through this process that a line of enquiry is established on what a relevant curriculum in South Africa should reflect? Seepe (2004: 160-174) urges us to rethink University systems' curriculum, functioning and attitude, in the context of African traditions and engage in their redefinition. "In our curricula lies the very identity of our society. If we therefore want to change our society, address inequalities and develop ourselves into a just and healthy society, we need to change the very content of the vehicle through which we teach and develop our young people" (Nzimande, 2011). Matos (2000:18) explains the need for an African identity in higher education that contains not only African examples but an understanding of the basis on which they are created, emphasizing the need to "acknowledge African traditions and practices, and work towards eliciting and understanding their fundamentals". ***Shortened.***

10:30 – 11:00 *A HOLISTIC APPROACH TO THE DECOLONISATION OF A MODULE IN SUSTAINABLE INTERIOR DESIGN*

Giovanna Di Monte-Milner

This paper stems from the need to develop and deliver a new module in sustainable interior design at 2nd year level within a new Degree programme at the University of -Withheld- in 2017. Concurrent to this, it stems from a national call for the transformation and decolonisation of education programmes in South African tertiary institutions. This module thus needs to demonstrate a deeper connection with African roots, rather than make use of over-emphasised Eurocentric ideals. Like the global Ubuntu education approach, decolonisation requires an advancement of indigenous knowledge, expertise, teaching and learning. There is also a need for interior design education, worldwide, to align itself with changing notions of sustainability, which requires educators to embrace a new, emerging ecological paradigm. In this paradigm, regenerative thinking seeks to push sustainable design from merely sustaining the health of a system, towards more holistic, systems thinking, reconnecting us to place and the rituals of place (Reed 2007:677). With regard to decolonising this sustainable design module, reflection on the module design reveals several gaps. ***Shortened.***

Child Labour
Mehdi Saeedi
Iran 2011



Peace
Mehdi Saeedi
Iran 2011

Nuclear Power is Not Sustainable
Alice Drueding and Joe Scorsone
USA 2012

Session 4A

DESIGN EDUCATION RESEARCH

CHAIR: Inge Economou

11:00 – 11:30 *AXIS MUNDI: A PEDAGOGICAL EXPLORATION OF THE DECOLONISING POTENTIAL OF MYTHOLOGY*

Courtney de Villiers

The postmodern condition is such that economies, globalisation, technologies and societal norms have undergone drastic changes and rapid progressions. All of which has made an undeniable impact on the state and function of contemporary education. In a world now orientated towards a "knowledge-based economy", it becomes ever more pertinent to grapple with not only how knowledge is defined but also how knowledge is constructed and acquired. The #decolonise movement makes a call for a knowledge based economy that can be understood as vernacular in nature – knowledge structures that are relatable or relevant to specific regional or cultural origins. This poses an immense challenge to educators. How do educators equip learners with an educational foundation that incorporates vernacular wisdom in the form of site-specific social, psychological and cultural character as well as prepares students to successfully and meaningfully navigate an increasingly globalised (life) world? One of the significant challenges posed to education by #decolonise is that of establishing a balance which generates and maintains pedagogical value. This paper proposes a theoretical exploration which offers potential resolve in the form of Mythology. ***Shortened.***

11:30 – 12:00 *A DECOLONIAL ACADEMY - ADDRESSING THE OXYMORON: HOW A SERIES OF PERFORMATIVE ART-SCIENCE-PLACE CREATIVE ENCOUNTERS MIGHT SERVE AS A TOOLBOX OF IDEAS, AS WE SET OUT TO COLLECTIVELY RE-IMAGINE OUR DISCIPLINES*

Mary Duker , Marcus Neustetter & Richard Cowling

Disciplinary practitioners are challenged to respond urgently and positively to calls to decolonize the academy. There is an expectation that the learning experience as well as the curriculum content needs to be fundamentally reshaped in response to the socio-political-economic realities of this century. To add to the complexity, as daily newscasts confirm, outside the ivory towers there is a growing sense that all is not well with the world, and that there is a need for radical social change. So what toolbox of possibilities is there to draw on as we set out to collectively re-imagine the future, as we set out to envisage that oxymoron – the Decolonial Academy? As de Sousa Santos phrases it, how do we address 'the paradox of urgency and civilizational change' and at the same time make a hope-filled 'wager on another possible world'. Writing from an Autoethnographic perspective, we describe an ongoing cross-disciplinary project that has seen artists, scientists, students and academics, community activists and disciplinary practitioners engaging with one another in a series of place-focused off-campus encounters in which various configurations of the 'un-like-minded' set out to see the world through one another's eyes and address vexing problems. ***Shortened.***

12:00 – 12:30 *PAST + PRESENT = FUTURE?*

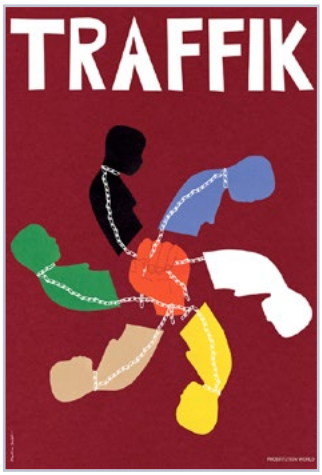
Piers Carey

This paper suggests two possible approaches to researching and conceptualizing aspects of a de-colonized design education for Graphic Design/Visual Communication Design (VCD). Concepts from Post-colonial theory, such as Ngugi wa Thiongo's decolonization of the mind, Afrocentrism, Homi Bhabha's hybridity, and appropriation, along with aspects of Social Identity theory are drawn on as means of investigating these approaches. The first approach suggests that knowledge of visual communication content from pre-colonial and colonial African societies (African Graphic Systems) can be employed as a means of contributing to a sense of both collective and individual identity, and either as African and/or as South African. Enabling such a sense of identity requires a greater inclusion of these indigenous visual traditions than may be common in South African VCD courses, and necessitates a re-definition of visual communication and the researching and construction of its history in this continent. In this regard, examples will be introduced of visual communication traditions from the over eighty indigenous alphabetic and graphic systems identified in literature. ***Shortened.***

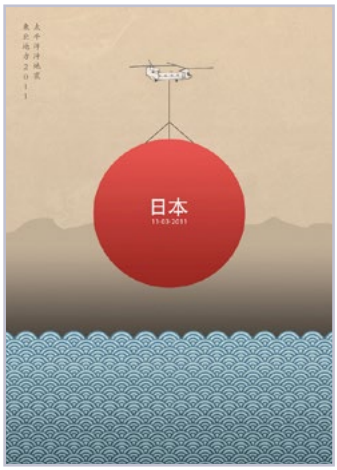
12:30 – 13:00 *A HUMANISTIC APPROACH TO DESIGNING AND ASSESSING INTERACTIVE-NARRATIVE BASED SOCIAL INTERVENTIONS*

Hadassah Myers

Decolonising digital media design education requires an investigation of possible techniques that can be taught to designers as a way of approaching interactive design with an emancipatory agenda. Traditionally, interactive-media studies have been taught from a positivist or psychological stance focusing predominantly on theories of human activity and cognition. In this paper I argue that the humanities offer an additional social and ethnographic lens with which to focus on the socio-historic, political and economic context of interactive media artefacts. At a fundamental level, interactive media offers a specific type of engagement, one that combines many effective aspects of communication such as computational technology, storytelling and theatre, with the mundane world of people's everyday lived experience, and therefore demands a unique method of interrogation. Broadly this paper merges the fields of psychology and social theory to build a robust scaffolding upon which interactive-narrative based interventions can be built upon. Interactive-narrative is a useful medium for addressing a more humanistic account of digital technology as it allows the audience an engagement with in ways that offer a high level of agency and activity. ***Shortened.***



Traffik
Marlena Buczek Smith
USA 2006



Tohoku Earthquake and Tsunami
Oliver Soden
UK 2011

Time to Come Home
Lanny Sommese
USA 2010

Session 4B

FASHION & JEWELLERY DESIGN

CHAIR: Prof Rudi De Lange

11:00 – 11:30 *ADDRESSING PEDAGOGY: EXPLORING THE POTENTIAL OF CRITICAL PEDAGOGY WITHIN DECOLONIZATION OF THE JEWELLERY DESIGN DISCIPLINE IN HIGHER EDUCATION*

Farieda Nazier

In response to the multiple uprisings of university students in South Africa between 2014 and 2016, Higher Education institutions have feverishly attempted to decolonize their curricula. However, it is essential to look beyond merely instituting curricular transformation, when existing pedagogic approaches perpetuates and reinforces the colonial and apartheid hegemonic order through 'banking' education. To this end, this paper discusses how critical pedagogy has the potential to counter this and how it can be applied to a decolonizing end. Critical pedagogy is a teaching approach based on Marxist critical theory which attempts to engage students in a process of conscientization. Conscientization was first introduced by Paulo Freire in his seminal work titled Pedagogy of the Oppressed. The concept of conscientization can be described as a process of developing critical consciousness – which means to acquire a level of criticality of the world in terms of ones understanding of the contradictions and tensions present within social and political structures. A key component of critical consciousness is acting against oppression. There are a number of teaching strategies that falls under the umbrella of critical pedagogy. ***Shortened.***

11:30 – 12:00 *DECOLONISING FASHION EDUCATION WITH ATHOL FUGARD'S BOESMAN AND LENA*

Jacky Lucking

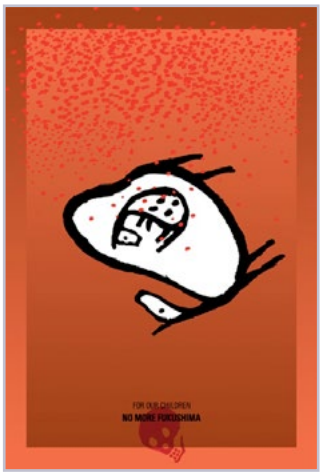
At undergraduate level, research design and methodology was never a formalised part of the fashion education curriculum. Furthermore, fashion-related modules tend to comprise content predominantly of a Western nature: for example, the 'history of fashion' is often presented from a European perspective. In comparison to the vast, multi-disciplinary discourse relating to Western fashion, literature on African fashion is limited, which poses challenges for teaching, learning and curriculum transformation. The call for decolonisation has established a need to narrow this gap. This paper responds to this call in a two-fold manner. Firstly, at third year level, research design and methodology was introduced as a formal semester module offering. Secondly, the authors integrated performance art into the first year theory of fashion and third year research methodology modules. The iconic South African play by Athol Fugard, Boesman and Lena (1969), was incorporated at first and third year undergraduate level because of its relevance to the South African political climate. This culminated in a collaborative fashion teaching and learning initiative with the institution's Arts & Culture Centre. Including performance art, in particular Boesman and Lena, within fashion education created an opportunity to contextualise fashion in a localised manner and align with the call to decolonise education. ***Shortened.***

12:00 - 12:30 *A NECESSARY JOURNEY: DECOLONISATION FROM THE STUDENT PERSPECTIVE*

Nontokozo Tshabalala

In this auto-ethnographic paper, I share my journey of being a student active in the decolonisation process and reflect on the experience of producing a documentary entitled BLAK Voices of FADA (2016). I reflect on how my exposure to topics such as colonialism, white privilege, slavery and black consciousness within the curriculum related to my experience of black female graphic designer in a context of privilege. The Fees Must Fall(FMF) movement late 2015 was critical to my development as a post-graduate student and designer. Joining the movement opened my eyes to the concept of decolonisation and allowed me to take an active role in decolonisation within the Faculty. As a result of my involvement, I began to question my own educational background and investigate white privilege. This led me to research my own educational background in my research essay in Honours and to produce the documentary BLAK Voices of FADA. The documentary brings to the surface the lived experiences of black design students within the Faculty of Art, Design and Architecture (FADA) at the University of Johannesburg. ***Shortened.***

12:30 – 13:00 OPEN SLOT



No More Fukushima For Our Children
Shino Suefusa
Japan 2011

Petroleum Peace in the Middle East!
Parisa Tashakori
Iran 2011

Untitled (Doll)
Dmitry Zakharov
Russia 2010

Session 4C

ARCHITECTURE & BUILT ENVIRONMENT

CHAIR: Prof Allan Munro

11:00 – 11:30 *DECOLONISING HISTORY OF ARCHITECTURE: A PERSONAL NARRATIVE*

Catherine Karusseit

It is the first week of classes for 2017, and I am presenting the orientation to history of architecture to a new group of second year students. I can hear the excitement in my voice as I present the content, adding juicy snippets here and there of what is to come. Then I get to that part, the one where I present my little prepared disclaimer of why there is to be no 'Africa' in this course. As I am speaking, my gaze falls onto a black female student, with long box braids, seated near the back the lecture room. At the mention of Africa, I recognise a spark of interest in her eyes; she is alert, listening expectantly. "Africa is coming, just wait, see!" I say, cheerfully, referring to the third year course. Inwardly I cringe. After my lecture, I leave the venue in a state of disquiet. I keep thinking about that moment; it bothers me. Already I know that I have failed that student. Have I actually interrogated the decolonisation of my curriculum? How dare I brush it off so swiftly when it seems to mean so much to that student? As a lecturer of history of architecture at the University of Pretoria, I am concerned that, despite calls for decolonisation of curricula, the history I teach is predominantly Euro-centric and embedded in the canon of Western architecture, produced by the white male 'gaze'. ***Shortened.***

11:30 – 12:00 *"COMMUNITY" AS THE BASIC ARCHITECTURAL UNIT: RETHINKING RESEARCH AND PRACTICE TOWARDS A DECOLONISED EDUCATION*

Amira Osman

As a contribution to the decolonisation debate, we need to develop theoretical frameworks that are better suited to diverse contexts, specifically Africa, and we need to elevate local knowledge systems and African thinking. This demands a different view of architectural theory from African scholars. It also demands a shift from documentation (which we tend to do when studying Africa) to interpretation and the development of new theories and new methodologies of research and practice. This paper, therefore, explores why societies build and what governs the building processes, acknowledging that societies build for reasons, including and, beyond the need for shelter. The layers of meaning that make up the building process include status, power, social convention, values and ideas on aesthetics. This inherent layering of meaning through building ensures that every built work is a deliberate act – consciously or unconsciously – which communicates meaning and gives shape and identity to those that build. Architectural history traditionally deals with individual buildings, yet historically building and spatial expressions are almost always collective forms of expression. Architectural history tends to focus on the 'monumental' rather than the architecture of the 'every day'. ***Shortened.***

12:00 – 12:30 *EXPERIMENTS IN DESIGN STUDIO TRANSFORMATION: A NEW APPROACH TO CONTENT, STRUCTURE AND SPACE*

Denver Hendricks

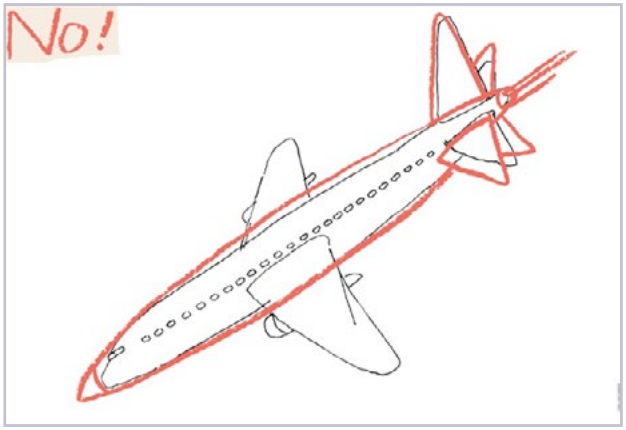
This paper considers decolonisation as a crucial contribution towards curriculum transformation in the areas of colonised content, structure and space. Given the evolution of demographics, black learners are the majority, as well as the obligation to retain the diploma course, which continues to both be a challenge and an opportunity for the DOA and incoming architectural technologists. The role of these factors in our department requires both bold and uncompromising steps towards an inclusive and new pedagogy. I am the new head at the DOA at UJ. In this paper, I reflect on our (as a department) experimentation for a new vision to transform what we teach, the way we teach, and how we teach. I will unpack distinctions of curriculum content development and management, take a critical view of how we relate learners to teaching staff and finally how space facilitates this. The methodology I propose for this paper is a series of literature reviews on design studio pedagogies and decolonisation, documenting our experimentations and feedback from students through interviews. The intention of this paper is to argue that decolonisation is not a quick fix and that the role of experimentation is significant. Buy-in from peers are important. ***Shortened.***

12:30 – 13:00 *RETHINKING THE TEACHING OF HISTORY OF ARCHITECTURE IN THE FIRST YEAR PROGRAMMES : A "GRANDMA'S" PERSPECTIVE*

Finzi Edward Saidi

History of Architecture as a subject is a fundamental theme in architecture programmes that are used to illustrate how the built environment has been shaped by humans. Knowledge content may include the following; social organisation ideologies; economy; design principles; materials and technologies for making infrastructure. By and large all credible programmes in architecture present history either as a stand-alone subject or combined with theory, across the duration programmes. The call to "de-colonise" the curriculum in education, as an offshoot of the "#FeesMustFall" Movement has presented an opportunity to experiment with new ways of teaching history in architecture programmes. This paper explores the first year architecture history and theory subject of first year programmes at the University of Johannesburg by. The study discusses personal writing in a creative manner for students of architecture. This approach shifts the learning of history from a typically chronological and aesthetic manner that focus only of the "grand" civilizations of the Western world, to history that is grounded with emotive meaning for the students. There two assumptions for using the personal approach to introduce the student to the academic manner of writing and architecture. First, in the early stages of their studies, it is generally accepted that first-year students struggle to write academically. Making the subject of writing a person that each student relates to, it introduces an emotive reason to write and assumes that they will write freely and in an engaging manner.***Shortened.***

Bleeding H
Giulia Spanghero
Italy 2010



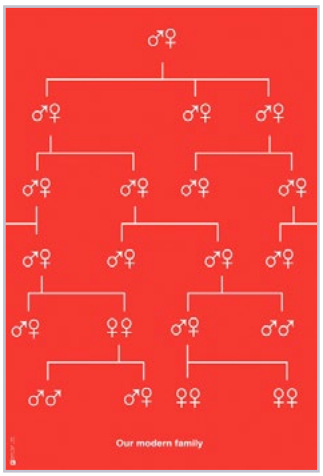
No!
Lanny Sommese
USA 2001

Occupy
Ben Stahl
France 2011

Notes

TSHWANE EMERGENCY NUMBERS
Emergency Call Centre - 012 368 2111
Fire / Ambulance - 012 310 6300
Metro Police - 012 358 7095

CONFERENCE EMERGENCY NUMBERS
Gwen Baloyi (012) 382 6145
Sandra de Beer (012) 382 6133
Herman Botes (012) 382 6162
(please be patient for phones to connect via cellular transfer)
email: botesh@tut.ac.za



Our Modern Family
Maziar Zand
Iran 2003

Global Warming
Leo Lin
Taiwan 2009

Oil & Water Do Not Mix
Anthony Burrill
UK 2010