



As the design profession examines its emphasis on Eurocentric ideologies and wrestles with its history and practices, *Centered: People and Ideas Diversifying Design* advocates for highlighting the voices and contributions of people, places, methods, ideas, and beliefs that have been eclipsed or excluded by dominant design movements.

Curated by design educator Kaleena Sales, a noted advocate for diversity in the design community, the thirteen essays and interviews in this volume feature important and underrepresented design work and projects, both historical and present-day, from the stunning work of the Gee's Bend Quilters to the truck art of India to the imagery of the Cuban Revolution.

Filled with striking visuals from a range of global designers, *Centered* is a must-read for anyone interested in gaining a more inclusive understanding of design diversity and its past, current, and future impact on culture.



Kaleena Sales



Dina Benbrahim



Cheryl D. Holmes Miller



Elaine Lopez



Nuveen Barwari



YuJune Park

Caspar Lam



Adolphus Washington



Tré Seals



Ellen Lupton



Steve Child



Sadie Red Wing



Shantanu Suman



Zipeng Zhu



Saki Mafundikwa

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Settler Colonial Revolt, 2022, acrylic paint and collage, 16.5 x 23.5 in (42 x 60 cm). The Revolutionary War for independence, which witnessed thirteen colonies throw off the yoke of British colonization from the shores of North America by the American Continental Army, is a noble and romantic story. However, the quest for independence, led by General George Washington (center, above) wasn't a revolt to free all people from the instrument of imperial control but, rather, a settler colonial revolt of self-interest. Meanwhile, the enslaved, depicted bearing stars underneath General Washington, had their own ideas of freedom and independence and would later use Polaris (the North Star) as their guide to the free territories of northern American states.

Adolphus Washington **91**



Mensie Lee Pettway, *Roman Stripes variation with sashing*, 1995, 89 x 71 in (226 x 180 cm). © 2023 Mensie Lee Pettway / Artists Rights Society (ARS), New York

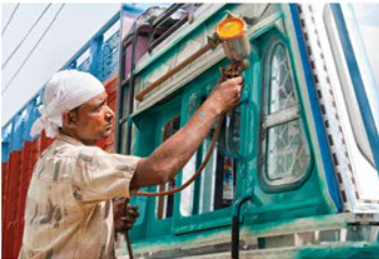
Stephen Child and Isabella D'Agnencia **19**

MARTIN

We Shall Overcome!
Deep in my HEART,
I do believe that We
Shall Overcome!

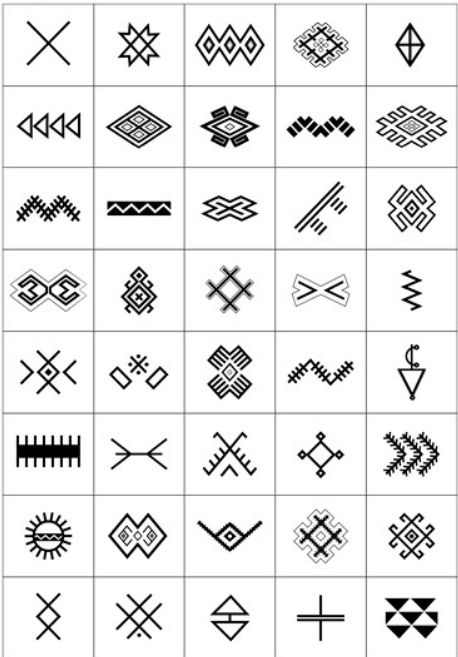
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Tré Seals **167**



top: Using spray paint, a truck painter applies base color to the truck's body in Sirhind, Punjab. bottom: Artist Raja Gharu painting a traditional village scene on the back panel of a truck in his workshop in Jodhpur, Rajasthan.

110 The Truck Art of India



Dina Benbrahim **133**



Made for the Kitchen, 2021, latex paint, denim, velvet, oil pastel, bleach, 46 x 43 in (117 x 109 cm).

scale; however, they do not take up as much space as the stretched "textile-based paintings" do. They are fluid yet concrete. Rugs are architectural, and so are these unstretched pieces. They create and transform the space that they occupy. They respond to the environment that they are in. The unstretched pieces are nomadic in the sense that they can be rolled up and folded like rugs. Despite the fact that many people associate the rectangle with Western painting and make an effort to challenge that idea by breaking the rectangle and using shaped canvases, I find that by incorporating the

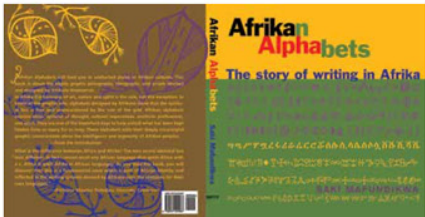
Nuveen Barwari **83**



鳴鳳在樹，
白駒食場。

top: Chinese topolects pronounce the same character differently. bottom: Simplified Chinese reduces the number of strokes in many traditional Chinese characters. Additionally, simplified Chinese is usually read horizontally from left to right, while traditional Chinese is historically read vertically from right to left.

Caspar Lam and YuJune Park **33**



top: Book cover design, *Afrikan Alphabets*, 2004. bottom: Type design for book title, *Afrikan Alphabets*, 2004.

138 Afrikan Soul

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GRAPHIC DESIGN USA

New Book Calls For Design Diversity

Edited by Educator and Activist Kaleena Sales

CENTERED: People and Ideas Diversifying Design, edited by design educator Kaleena Sales, has been published. Through essays, interviews and images, the book is intended as an inclusive, contemporary, and global look at design diversity, past and present. As the design industry reexamines its emphasis on Eurocentric ideologies and wrestles with its conventional practices, CENTERED advocates for highlighting and giving a voice to the people, places, methods, ideas, and beliefs that have been eclipsed or excluded by dominant design movements.

DESIGN GIFTS

Gifts for Creatives, Graphic Designers & Artists – Day 18

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“One of my favorite design books of 2023 is *[Centered: People and Ideas Diversifying Design](#)* edited by Professor Kaleena Sales.

It’s a beautiful and engrossing collection of essays and interviews that spans geographical regions and cultures from Alabama to India, and from Kurdistan to Zimbabwe, illuminating designers, techniques, ideas, and artifacts that have previously gotten little or no attention by the established western design community.”

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A new book from Kaleena Sales platforms the people and ideas diversifying design

“I embarked on this project because I want to see an industry that does a better job of acknowledging and learning from the beauty and intelligence found within global design practices,” says Centered’s curator and editor.

Words Olivia Hingley

24 October 2023

News Graphic Design Publication Book
Typography Society Diversity

“This is one important collection of writing. I’m blown away by its range and scope and insight and grace and—as a whole—by the impeccable nuanced flow of it all.”

—JESSICA HELFAND, *DESIGN OBSERVER*

“...this collection opens up the world of design and design history beyond Euro-American design. This is a much-needed text for anyone trying to broaden their understanding of design or for professors and students seeking diverse design practices.”

—LESLEY-ANN NOEL, CO-EDITOR OF *THE BLACK EXPERIENCE IN DESIGN* AND AUTHOR OF *DESIGN SOCIAL CHANGE*

“*Centered* pushes against the boundaries of the ways graphic design practice has been traditionally defined... As an educator, I’m so grateful for this book as a way to expand my own ways of thinking about and teaching design...”

—BRIAR LEVIT, PROFESSOR OF GRAPHIC DESIGN, PORTLAND STATE UNIVERSITY