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INCITE! Women of Color Against Violence, *The Revolution Will Not Be Funded: Beyond the Non-Profit Industrial Complex* (Duke University Press, 2017). The authors of this anthology have compiled essays that critically rethink the long-term consequences of the non-profit industrial complex, which works within systems of capitalism.

Sara Ahmed, *On Being Included: Racism and Diversity in Institutional Life* (Duke University Press, 2012). Perhaps it's worth noting that although she wrote about this in 2012, I (Bz) first heard her speak in 2018 in the very same auditorium—112 Bauer Wurster in UC Berkeley's College of Environmental Design. In my role as a Graduate Student Researcher, funded through the Arcus Endowment, I helped to organize the lecture (making the event poster, room reservations, and the post-lecture dinner reservation), myself turning on and off the taps of the institutional plumbing—something I never thought of in quite the same way again.

christin hu: DAP emerged with a very clear set of demands for the architecture- and planning-related fields in solidarity with a number of existing Black grassroots organizing efforts, including the Movement For Black Lives, and I think this is one of its strengths.

It is the collectively-written Design Justice Demands (that do not have to cater to the interests of philanthropic foundations or the state—i.e., those with the most wealth and power) which allow us to engage a wide variety of movements whose focus is on retaking and redistributing that wealth and power as a part of marginalized communities ourselves.

christin hu: As much as I might want to manifest full autonomy, I don't think DAP is "entirely separate" yet. By virtue of being workers in the architecture, landscape architecture, planning, or other built environment fields involving higher education, there is already a tie to white supremacist institutional structures (e.g., licensure and degrees), regardless of non-profit status.

Bryan C. Lee, Jr.: We landed on a strategy that is both inside and outside the institution. I still believe that an organization that subverts the institutional altogether is, or was, a valid direction. I still wonder how maintaining our respective alliances with institutions, but eliminating

our dependence on repressive, flighty, and fearful administrations, would perhaps expand and accelerate our growth as an organization.

Bryan C. Lee, Jr.: While DMU was conceived of as a critical part of the DAP collective mission to open the doors to disinherited communities often negated from accessing architectural education, the scope of organizing within institutions required an academic and institutional perspective that shifted that focus a bit and necessitated an organization that grew organically to develop new ideas and new ways to engage in academia.

Bz: This is in many ways at the core of conversations we are having between DMU and our sibling/cousin organization, the Design As Protest Collective (DAP). DMU directly responds to DAP's ninth Design Justice Demand to "Create Anti-Racist Models of Design Education, Training & Licensure" and both our work and our membership regularly cross-pollinate. One of the ways to hold oneself and others accountable is to build coalitions broadly where each group has different strengths and uses different tactics. Whereas DMU has recently attained 501c3 status, in part to increase our capacity to partner with and infiltrate institutions, Design As Protest remains entirely separate, in part to retain full autonomy outside of institutions.²⁵

Perhaps it's useful to name that the strength here is the continuous proliferation of a wide range of tactics, which is what we mean collectively in declaring that we work "inside and outside" of institutions. Theorist Sara Ahmed refers to diversity workers as "institutional plumbers,"²⁶ who work to identify what moves through institutions, where, how, and why, and seek to change these patterns and flows where necessary. We embody this in our own work, and we recognize the student organizers who have done this work as well in bringing us into this space.

Taylor Holloway: I think it would be amazing for DMU and DAP to spend more time figuring out how to turn the other Design Justice Demands into active and national networks of organizers, like DMU. I think it will require working outside of our comfort zones, but I think it will ground us more deeply in practice, directly working with community, and working with other disciplines and professions. It is also an opportunity to provide additional pathways for even more designers and

practitioners, who may not be closely linked to academia, to the world of design justice, anti-racist, BIPOC-led organizing and advocacy.

Visibility, Invisibility, Hyper-visibility

Explore your own sense of visibility, invisibility, hyper-visibility and consider your role as an ally. After reading the descriptions of hyper-visibility that we have shared in the footnote journey, think about your own experience.

REFLECTION:
Which of your identity positions are associated with feelings of hyper-visibility in your experience?

Are there values and ideas that you discuss in classes that are associated with these identities?
Do these discussions make you feel hyper-visible?

- Is there a moment in your life when you felt hyper-visible or invisible?
- What were the circumstances?
- What triggered the feeling?
- Was it spatial?
- A comment?
- A topic of conversation?

Are there moments when your hyper-visibility leads to feelings of vulnerability or confrontation?
What response would you like to see from allies that have less visibility in these moments?

What response would you consider as an ally for others experiencing hyper-visibility?

REFERENCES:
Paseo Protocol: <https://www.clee.org/resources/paseo-or-circles-of-identity/>.

How do you think others' assumptions about your visible identity impact how they relate to you?

How might this exercise allow you to see your classmates differently?
How might it help you develop an understanding of how consent works in the classroom?

Use this space to record your experience. This can take the form of a narrative, a poem, a collage, or some combination of these.

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If we were conceptualizing this section today, we would imagine that the concept of *sumud* or steadfastness would be a more appropriate framing. While many have been thinking, living, and organizing with the concept of *sumud* for decades (and probably centuries), we are just learning about it now, through the inspiring *sumud* of Palestinians and those working in solidarity with them.

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HOPE

References

SOURCE CONTENT/ORIGIN LECTURE:

<https://ced.berkeley.edu/news/architecture-equity-steering-committee-hosts-dark-matter-university-in-event-series-on-social-justice-in-design>

GRANT AWARDED:

<https://mascontext.com/news/the-graham-foundation-supports-dark-matter-universitys-book>

<http://www.grahamfoundation.org/grantees/6525-challenging-patterns-of-supremacy-provocations-from-collective-pedagogy-practice-and-organizing>

FINAL PRODUCT:

<https://mascontext.com/shop/challenging-patterns-of-supremacy>

ANNOUNCEMENTS:

https://www.instagram.com/p/DO_7245kubE/?utm_source=ig_web_copy_link&igsh=MzRIODBiNWFIZA==

<https://mascontext.com/news/mas-context-launches-its-new-book-challenging-patterns-of-supremacy>

PRESENTED AT:

NOMA Conference 2025:

<https://conference.noma.net/noma2025/session/3140934/dmuxnoma-challenging-patterns-of-supremacy-resisting-institutionalized-power-in-design-education>