

# Call for Papers

## Issue # 9

### Decolonizing design

**Decolonial. Pluriversal. Relational.**

**Issue Editors:** Andrea Navarrete Rigo and Alfredo Gutiérrez Borrero (UTADEO).

To decolonize means not only ending former colonial impositions but also envisioning and enacting more ethical ways to relate to Earth (Vazquez 2017). Decolonization is described as a shift in power dynamics between the colonial power and the colonized people, leading to the gaining of freedom and the recovery of lost systems (Trembath 2020). Decoloniality, on the other hand, refers to the process of deconstructing, delinking, undoing and unlearning what is related to the 'colonial matrix of power' and constructing, linking, doing and learning otherwise (Mignolo and Walsh 2018). Decoloniality is in constant movement and formation embraced through contextual and practice-based projects that promote the existence of spaces for possibilities, build connections and open up alternatives for knowledge production.

Design is both the product of and producer of modernist values; it drives the consumerist culture along with unsustainable behaviours (Tonkinwise 2016). Decolonizing design, then, highlights the need to problematize 'the affective and conceptual operations that form the basis of our relations with the world' (Tlostanova 2017, 52). Decolonizing design is a necessary response to global domination and the realization of urgent delinking from Western and dualistic thinking, reconnecting with and promoting relational values. It has gained momentum as it responds to the historical and ongoing impacts of modernist and colonial projects within design practices.

The Decolonizing Design call for papers encourages contributions that reposition design practice and research through decolonizing and decolonial lenses. We invite design researchers and practitioners to critically explore and examine ways in which design could be reframed under a whole set of values that support pluriversal, relational and radical thinking, and align with decolonial thinking, challenge dominant narratives and showcase the effort put towards the inclusion of and



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reconciliation with Indigenous, Black and People of Colour (IBPOC) communities as a critical part of their methodological stance (Tunstall and Agi 2023).

This call seeks to address historical biases and exclusions within design research, emphasizing the importance of incorporating diverse perspectives and challenging dominant narratives. We welcome submissions that delve into the ongoing impacts of modernist and colonial projects within design practices and propose radical design approaches to counteract them.

We invite papers on various aspects of decolonizing design that cover a wide range of topics, including, but not limited to, the following:

- Modernity and colonial debris in (*design*) research and praxis (Schultz et al. 2018; Tlostanova 2017; Vazquez 2017).
- The exclusion of marginalized voices in (*design*) research (Romme 2004).
- Pluriversal and relational ways of knowing (Escobar 2020).
- Decolonizing (*design*) research: ethical considerations and positionality (Smith 2012).
- Decolonial and cross-cultural perspectives in (*design*) pedagogy (Mignolo and Walsh 2018; Walsh 2017).

This call for papers for Cubic Journal number 9 seeks diverse contributions from a wide range of design sectors and from various disciplines.

Two forms of contribution are invited:

- [a] design research papers up to 7000 words presenting original and unpublished research with specific methods and results; and
- [b] design proposition papers up to 3000 words that present philosophical discussions and perspectives on issues related to decolonizing design.

Authors must follow the submission criteria for each contribution type described on the [cubicjournal.org](https://cubicjournal.org) website. All contributions will be double-blind peer-reviewed. No publication fees will be required. Published works will be open access.

Please note that Cubic follows the Chicago Manual of Style. For more information, see <https://www.chicagomanualofstyle.org/home.html>.

Authors must follow the submission criteria for each contribution type described on the [cubicjournal.org](https://cubicjournal.org) website. Final submissions must be made by 1 February 2025 at noon Hong Kong Time to [aandreaanr@gmail.com](mailto:aandreaanr@gmail.com) (Issue Editor) as well as [Daniel.Echeverri@mail.muni.cz](mailto:Daniel.Echeverri@mail.muni.cz) (production editor).

**Important dates:**

- Call for contributions: 1 November 2024
- Submission deadline: ~~1 February 2025~~ **February 28 2025**  
(reach out to editors if further extension needed)
- Peer review notification: 1 May 2025
- Final publication: 1 August 2025

**Issue Editors:** Dr. Andrea Navarrete Rigo & Prof. Alfredo Gutiérrez Borrero (UTADEO).

Dr. Andrea Navarrete Rigo

Andrea is a Mexican researcher and designer practitioner who is passionate about the transformative potential of design agency and autonomy as foundational principles for post development understanding and praxis. Her research is guided by the principles of the pluriverse, which she considers to be the major decolonial project, evident through her methodological framework that highly values a multitude of perspectives, world views and cultural narratives. Her academic interests extend to the examination of how an ethics of care can critically inform and sustain design research and practice. Andrea posits that such an ethical stance is vital for decolonizing design methodologies. In her quest for academic and non-academic collaborations, she seeks engaging and consequential learning experiences and the formation of alliances informed by decoloniality, with the aim of forging avenues towards futures that are ethically grounded and characterized by deep empathy.

Prof. Alfredo Gutierrez Borrero (UTADEO)

Alfredo is a Colombian academic with a PhD in design and creation from the design department of Jorge Tadeo Lozano University of Bogotá. His research examines cross-disciplinary disruptions to the collision between Western designs and archaeologies and the multiplicity of creative and materializing practices of other peoples, which he assumes to be tangled flows of desires and memories. These practices escape from the ontological, etymological and epistemological domains of design or do not want to, cannot and should not be included within it. He is interested in the perennial problem of the meeting between the other and the same. Gutiérrez Borrero explores Western design's role in the massification of stereotyped forms of identities, cultures and communities. His expertise spans decolonizing, indigenous, pluriversal and relational ways of design that focus not just on trying to amplify and care for underrepresented creational perspectives and practices but also on questioning the exclusions and suppressions that the uncritical dissemination of decolonial and pluriversal notions can bring into being.

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