



PPDESDI

Programa de Pós-Graduação em Design

Universidade do Estado do Rio de Janeiro
Centro de Tecnologia e Ciência
Programa de Pós-Graduação em Design

Instruções

- 1- A prova tem duração de 2 (duas) horas, das 14 às 16h;
- 2- O uso de dicionário será permitido desde que impresso;
- 3- O uso de qualquer aparelho eletrônico não será permitido;
- 4- A prova não poderá ser identificada de nenhum modo. Provas com identificação serão eliminadas do processo seletivo;
- 5- A prova deverá ser feita a caneta;
- 6- A prova deverá ser entregue nas folhas de respostas

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Processo seletivo 2024/2025 | Prova de idiomas: inglês

Systemic racism. Author: Kaleena Sales

Recently, I overheard an assessment of a presentation that described the minority presenter as “not ready for prime time.” That comment pierced through the usual noise of critique and affected me in a way that felt personal. I had no affiliation with the presenter but did share a similar identity and background. The person passing judgement felt that the presenter lacked refinement and did a poor job conveying important details. This assessment was partially fair—the presentation in question was far from flawless. So, why did the words not ready for prime time bother me so much? Because I suspected that the presenter’s identity made them a target for harsher criticism. Other presenters made similar mistakes, but the feedback they received was squarely about the work, free from assumptions about their personal intelligence or potential.

This type of racially biased behaviour is a microaggression that Blacks and other minorities face every day across America. Systemic discrimination affects how teachers treat students, how judges and juries determine innocence or guilt, how banks determine loans, how cops assess danger, and more. Systemic racism also affects our understanding of art, design, and culture. To understand systemic issues means no longer viewing racist behaviours as isolated events and instead acknowledging the connections and historical underpinnings that contribute to the problem.

My five-year-old son has an interactive map of the world that gives information about continents and countries. Most of the information concerns things like population density, land mass, and other technical matters. The exception is Europe. When this continent is selected, the recorded voice on the map exclaims, “Europe was the main location of several historical periods that made a huge impact on the world, like the Renaissance and the Industrial Revolution.” The narrative that Europe is the hub of intellectual success appears so frequently that we often don’t challenge the parallel narrative suggesting that other parts of the world lack cultural impact. Furthermore, it assumes a standard measure of success determined by colonial dominance around the world. This dominance erases other contributions over and over. An African proverb states, “Until the lion tells his side of the story, the tale of the hunt will always glorify the hunter.”

As a design educator of mainly Black students, I think about the implications of historical narratives on my students’ assessment of their worth and place in this industry. Much of what has informed graphic design education comes from the

Western world, with a heavy emphasis on movements like the Bauhaus, Constructivism, and the International Typographic Style. This narrowed lens ignores design contributions from many parts of the world and perpetuates a narrative that good design must be derived from these origins. At what point are design educators responsible for challenging this narrative? We should do more to highlight design contributions from underrepresented cultural and social groups. The goal is not to deny Western contributions but to broaden the scope of what we discuss in the classroom. The habitual exclusion of Black and non-Western design practices is a part of a larger system of discrimination that positions White people as the standard, pushing others to the fringes. That's why many people are unaware of the contributions of minority designers— even those with long, prominent careers.

I first learned about African Adinkra symbols from Ms. Nina Lovelace, my art history professor at Tennessee State University, the HBCU (Historically Black College and University) where I attended undergrad and where I currently teach. Ms. Lovelace, a small-framed, soft-spoken Black woman, was a talented artist and incredibly intelligent person. Her art history course focused almost exclusively on African art. She reminded us that she was mostly self-taught about African history and often apologised for any mispronounced names or places. She taught us about the beautifully designed West African Adinkra symbols and about their complex significance to the Akan people of Ghana. While I don't remember the details of each symbol, those lectures taught me the more important lesson that Africans are intelligent, spiritual people whose art holds meaning and purpose. The othering of non-European art creates barriers for those who don't conform to the structures of the dominant culture.

If there was ever an antithesis to modern design movements such as the International Typographic Style, with its clean lines and desire for logic over emotion, it might be the boldly energetic artwork from the 1960s Chicago-based art collective AfriCOBRA (African Commune of Bad Relevant Artists). Founded by five artists seeking to establish a visual language based on positive Black culture, AfriCOBRA created a framework governing style and subject matter. The group's existence was an insurgency against the racist, exclusionary art world. Singular narratives carry the lie that we all share the same values or gauge success through the same lens. This feeds the belief that artists from certain backgrounds shouldn't be taken seriously if they resist cultural norms.

Challenging racism is easy when it overtly hits you in the face. Systemic racism is harder to fight because it hides in our day-to-day experiences, camouflaged by age-old practices and routine behaviours. That's the problem with systems. They are so pervasive and deeply embedded in society that we must aggressively shake ourselves free from their hold.



ADINKRA SYMBOLS Designed by the Akan people from Côte d'Ivoire and Ghana during the early 1800s. Many Adinkra symbols use radial or reflective symmetry and express deeply symbolic proverbs related to life, death, wisdom, and human behaviour.

Texto extraído do livro **Extra bold: a feminist inclusive anti-racist nonbinary field guide for graphic designers**. Autoras: Ellen Lupton, Farah Kafei, Jennifer Tobias, Josh A. Halstead, Kaleena Sales, Leslie Xia, Valentina Vergara. New York: Princeton Architectural Press, 2021.

1. Como o texto define racismo sistêmico e seu impacto na sociedade?

- a () Racismo sistêmico é visto pela autora como um conjunto de atos isolados de preconceito racial que ocorrem de forma frequente, mas que afetam apenas indivíduos específicos da sociedade;
- b () Racismo sistêmico refere-se a preconceitos raciais enraizados nas instituições e práticas sociais que afetam diversos aspectos da vida cotidiana, permeando estruturas tais como da educação e da justiça;
- c () Racismo sistêmico é um termo utilizado para descrever comportamentos racistas visíveis e facilmente identificáveis, que podem ser combatidos com ações diretas anti racistas.

2. Segundo a autora, como a origem europeia de correntes da história do design gráfico, tais como a Bauhaus e o Construtivismo, influencia a educação em design?

- a () A ênfase em correntes como Bauhaus e no Construtivismo nas escolas de design contribui para uma visão global e diversificada da história do design, incluindo contribuições de culturas não euro-centradas;
- b () Essas correntes do design europeu são ensinadas como pontos isolados na história, aos quais somam-se outras fontes oriundas de continentes diversos, destacando a importância de tradições não ocidentais;
- c () A origem europeia das correntes citadas estabelece um padrão que é visto como o ideal na educação em design, muitas vezes ignorando as contribuições de outras culturas, cuja relevância é apagada.

3. Qual é o significado dos símbolos Adinkra, introduzidos brevemente pelo texto?

a () Os símbolos Adinkra, originários da região africana ocidental, têm significados complexos que expressam conceitos sobre a sociedade e o comportamento humanos;

b () Os símbolos Adinkra refletem a cultura visual dos Akan de Gana, não passando de simples elementos decorativos, sendo utilizados como formas de representação gráfica;

c () Os símbolos Adinkra são exemplos de artes primitivas africanas, que não se comparam à complexidade dos designs ocidentais modernos.

4. Com base na perspectiva da autora, comente, em um breve parágrafo composto por até 10 linhas, como o racismo sistêmico afeta também o campo do ensino do design.
