

Will You Notice? Will You Change?

**The impact of communication design on human
perception and social awareness of Islamophobia**

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*This exegesis and its surrounding practice is dedicated
to the martyrs of the Christchurch Mosque shootings.
May your smiles live in our hearts forever.*

Abstract

Discrimination towards Muslims is an ever-growing socio-political problem. This practice-based research highlights this global issue, with the aim to increase awareness of Islamophobia through communication design.

Recent global patterns of political hate speech, mass media brainwashing and harmful stereotypes are used to incite irrational fear and general insensitivity towards Islamophobia. Design activism is employed in this study to address these behaviours and attitudes, to create change by catalysing a sense of empathy with victims and heightening responsibility and accountability within viewers.

The research covers the importance and relevance of design activism when set against manifestations of Islamophobia that are present in social, political and historical contexts. This project attempts to inform and educate viewers about Islamophobia, to create positive and lasting change. A combination of self-authored and compiled resources are produced across printed and digital mediums to address the issue, engendering solidarity and social empathy.

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I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in the acknowledgements), nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning.

Aakifa Chida
20th June 2022

First and foremost I would like to thank God, for guiding me on this path, providing strength and patience during difficulties and blessing me with all that I have to be grateful for.

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Finally, thank you to my community, the Muslim ummah. Today we struggle and fight to prove our worth. But I continue to pray for the day we no longer have to do so, the day we will finally know peace.

All that is good comes from God. All errors are my own.

CHAPTER ONE

Introduction

1.1 Overview

1.2 Positioning the Researcher

1.3 Research Question and Aims

1.1

Overview

¹ Muhammad Safeer Awan, "Global Terror and the Rise of Xenophobia/Islamophobia: An Analysis of American Cultural Production Since September 11," *Islamic Studies* 49, no. 4 (2010): 521–37.

Acts of activism, advocacy, and awareness of socio-political issues tend to morph based on cultural changes as society evolves. Twenty-first century activism is often characterised by visual and graphic language. Therefore, design for social good is a growing subdiscipline in which many communication designers situate their practice, in an effort to create positive change in the world. The chosen socio-political phenomenon that is targeted in this project is Islamophobia. The globalised hatred and prejudice towards Islam is an issue that continues to grow, impacting the lives of over 1.8 billion Muslims.¹ This research adds to an existing body of work exploring how design may be used to raise awareness of these sentiments.

This exegesis covers five key aspects of the research journey. The first outlines design activism as the overarching methodology and Islamophobia as the paradigm in which this research is situated. The second is a contextual review that discusses existing design practice in the space of activism, particularly design that challenges Islamophobia. The documentation of conducted research is covered in the third section, which is divided into two parts dedicated to understanding both design activism and Islamophobia. The literature review, visual inspiration, process documentation and autoethnographic records are discussed in the following section as methods of research. The fifth section reviews the design process of the deliverables along with considerations of audience, format and desired outcomes. The exegesis concludes with a discussion chapter that contains a reflection on the project, challenges faced and further opportunities of how design may be used to highlight and counter Islamophobia.

1.2

Positioning the Researcher

Communication design has always fascinated me as the opportunity to seek the perfect balance between information and the manner in which it is presented. In the space of activism, I believe that designers have the responsibility and capability to contribute significantly towards making the world a better place.

I think that there is no message to be communicated which is more important than the rights, well-being and treatment of human beings. Growing up in Aotearoa, New Zealand, I belong to what society determined a minority group, therefore I am no stranger to discrimination. Facing prejudice from a young age exposed me to the realities of social intolerance and isolation that come with being a Muslim. I became progressively more aware of these realities as I grew and was saddened that I knew nothing other than my community being associated with barbaric and dangerous behaviour. Desensitisation to Islamophobia is often experienced by Muslims, as it becomes a coping mechanism to normalise the hatred that our community endures.

My positions in this project are many. Researcher, author and designer; but, above all, it is my personal experience as a Muslim woman that has encouraged me to embark on this research journey. I acknowledge that the issues I will address cannot disappear overnight; however, I believe it is important that they are brought to light for those who are unaware and more so for those who choose to ignore them.

1.3

Research Question and Aims

As a result of the issues raised, this research asks the question,

How can communication design impact, encourage and influence social awareness around Islamophobia through printed and digital resources?

This research will investigate the relevance, importance and potential impacts of design activism and Islamophobia through social, political and historical contexts – aiming to change attitudes and encourage positive social change.

CHAPTER TWO

Methodology

2.1 Design Activism

2.2 Research Paradigm

2.3 Ethical Considerations

2.1

Design Activism

2 Cassandra Reese, "The Societal Influence of Graphic Design," 2016, https://www.academia.edu/10168414/The_Societal_Influence_of_Graphic_Design.

This research explores, defines and provides means and outcomes in which communication design acts as a catalyst for activism. The first step towards activism and social change is education. Therefore, the key aim of this project is to educate viewers with the hope of sparking self-reflection and empathy.

Through the following research methods, a critical and a creative voice is established in this project. The analysis of subject specific literature considers existing frameworks from authors, theorists and designers. Compiling an archive of visual inspiration sets the aesthetic tone for the creative outcome. Recording progress of the design journey allows for critical reflection and autoethnographic research incorporates personal insights and experiences into the design.

Design professor Cassandra Reese states,

While it is impossible to ever know the total impact one makes in the world, it is possible to set a personal intention to be, do and create good. Through visual communication, designers both contribute to, and reflect upon, the social and cultural identities of society. It is beneficial for designers to explore the societal influence they possess and to ask themselves what message their current work is communicating to the world.²

The methodology of design activism is implemented in this project, aiming to impact the viewer in an emotive and informative manner through effective communication design. In Aotearoa, New Zealand, there are several resources that address varying social issues. The designed outcomes of this practice will contribute to these existing voices in the space of activism by presenting publicly available printed and digital resources which address Islamophobia specifically. Beyond the surface level of aesthetic sensibilities, the design of this project encourages viewers to reflect on their personal awareness and social responsibility.

2.2

Research Paradigm

³ Jawad Syed and Faiza Ali, "A Pyramid of Hate Perspective on Religious Bias, Discrimination and Violence," *Journal of Business Ethics* 172, no. 1 (August 2021): 43–58, <https://doi.org/10.1007/s10551-020-04505-5>.

This research takes the position of informing viewers about the ongoing global discrimination against Islam and Muslims. The design is aimed towards a wider population however is mainly concerned with those who may be acutely aware of the existence of Islamophobia, but choose to ignore its presence.

Islamophobia is presented in this project by exploring the different levels at which it infiltrates society. The design practice is structured around the pyramid of hate model, which is used to disseminate complex social issues, such as antisemitism, racism and slavery.³ In the design outputs, everyday phrases, occurrences and sentiments targeting Muslims are exposed typographically and presented at a prominent scale to emphasise their seriousness. This pyramid provides a visual and theoretical approach to such issues, allowing the reader to recognise the rate at which, if left unhindered, hatred can grow.

2.3

Ethical Considerations

An ethics application was not required to undertake this project, as I did not use primary sources aside from myself at any point. This research was carried out by collecting information through existing literature and data, which are publicly available. My personal experiences also contributed to the designed outcomes through autoethnographic records. During the design process, I tried to be mindful of the reactions of the audience, maintaining ethical considerations while doing so. Outsourced information, testimonies or opinions that are present in this exegesis and the practice-based outcomes have been referenced and credited appropriately.

CHAPTER THREE

Contextual Review

3.1 Design for Social Change

3.2 Design that Addresses Islamophobia

3.1

Design for Social Change

4 Fiona MacCarthy, "Future Worlds," *The Guardian*, September 10, 2005, sec. Art and design, <http://www.theguardian.com/artanddesign/2005/sep/10/architecture>.

5 Thomas Markussen, "The Disruptive Aesthetics of Design Activism: Enacting Design Between Art and Politics," *Design Issues* 29, no. 1 (2013): 38–50.

6 "De Nichols: The Art of Protest - The Source - Washington University in St. Louis," *The Source - Washington University in St. Louis*, October 12, 2020, <https://source.wustl.edu/2020/10/de-nichols-the-art-of-protest/>.

7 Tim Hykes, "Social Justice with De Nichols," Unconference Podcast, August 22, 2020, <https://podcast.designplusdiversity.com/unconference/social-justice-with-de-nichols/>.

8 Clemenger BBDO, "Voice of Racism," Voice of Racism, accessed May 20, 2022, <https://voiceof-racism.co.nz/>.

'To create, one must first question everything.'⁴ Critical thinking and reflective processes are essential for effective design that changes behaviour for the better. Not only can design encourage people to think, but can also encourage one to think about their thinking, to change their attitudes and improve society as a whole. Multidisciplinary design combines techniques and learning from various areas of knowledge to create effective outcomes. Creative freedom and the ability to visually communicate can, and in my opinion should, be used to positively influence onlookers. The function of design activism is to elevate design beyond a commercial paradigm into the space of catalysing change.⁵

Design activist De Nichols has created over 82 projects since 2014 which address racism and police brutality in America.⁶ As stated by Tim Hykes, Nichols asserts that, 'Social impact design comes back to doing things that are going to progress who we are and how we live collectively. We need to look at the social outcome that allows us to be better after the design process than we were before it'.⁷ The principle of positive social impact is fundamental to design activism and compels creative practitioners to address ongoing issues that occur in their own community or on a societal level.

While activism is often associated with loud, public and confrontational behaviour, this does not always need to be the case. Activism can also include one's personal choices, thoughts and opinions. Making a change within oneself is often the first step to making a change in the world. Design can be used as a catalyst for this change by visually providing a platform for issues in an engaging manner.

The project *Voice of Racism* designed by Clemenger BBDO for the Human Rights Commission of New Zealand encapsulates how strong elements of design can draw attention to words that often go unnoticed.⁸ Highlighting the racist undertones of casual comments in a confronting and bold manner helps viewers to empathise with those who experience such behaviour every day. The project is delivered through an interactive website (see fig. 1, 2, 3), which crucially provides explanations as to why these comments are, in fact, racist. Complex social issues, such as racism, often have several layers to uncover. The design practice in *Voice of Racism* aims to do exactly that through the effective combination of interaction, motion, sound and typographic and layout design.

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the author due to copyright issues.*

Figure 1. Webpage screenshot. *Voice of Racism*, Clemenger BBDO (2021).

*This content has been removed by
the author due to copyright issues.*

Figure 2. Webpage screenshot. *Voice of Racism*, Clemenger BBDO (2021).

*This content has been removed by
the author due to copyright issues.*

Figure 3. Webpage screenshot. *Voice of Racism*, Clemenger BBDO (2021).

3.2

Design that Addresses Islamophobia

9 Ingrid Ramberg and Centre Européen de la Jeunesse, eds., *Islamophobia and Its Consequences on Young People: European Youth Centre Budapest, 1-6 June 2004: Seminar Report* (Strasbourg: Council of Europe Publ., 2004).

10 Jennifer Liu, "Teaching Tolerance, But You Don't Look Like A Muslim," Portfolio, Jenn Liv Illustration, 2017, <https://www.jennliv.com/4269095-gallery>.

11 Stephanie Gibson, Matariki Williams, and Puawai Cairns, "We Are One," in *Protest Tautohetohe: Objects of Resistance, Persistence and Defiance* (Wellington: Te Papa Press, 2019), 313.

12 Gibson et al., 313.

3.2.1 Social Contexts

Islamophobic behaviour often results in Muslims feeling isolated from society, as targets of discrimination and prejudice.⁹ Illustrator and designer Jennifer Liu addresses the acceptance of Muslims in society in her work *Teaching Tolerance, But You Don't Look Like A Muslim*, featuring four faceless characters flipping parts of a mural to uncover the duality between the reality and perception of people who visibly appear to be Muslim (see fig. 4).¹⁰ Stereotypical mindsets have resulted in the reputation of Muslims being tainted to the extent that people are often shocked to discover its inaccuracies. Liu's design practice draws attention to these ideologies and pushes the notion that harmful stereotypes inferred against any minority community should no longer be socially acceptable.

Another example of design activism that draws attention to societal Islamophobia is the array of installations, collections and murals of Aotearoa New Zealand's response to the Christchurch mosque attacks, in which 51 Muslims were killed.¹¹ Collected by Te Papa Tongarewa (Museum of New Zealand), these public displays called on society to express their solidarity and support for Kiwi Muslims at various locations throughout the country (see fig. 5, 6). As said by Gibson, Williams and Cairns, 'Such public images and messaging are often seen in the wake of mass violence. They are touching and provide comfort, but are temporary. The work of addressing and challenging racism, Islamophobia and white supremacy continues'.¹² The combination of different affirmations, languages and illustrations demonstrated the powerful message that the community of Aotearoa New Zealand condemns the actions of the Christchurch shooter, and the Islamophobic ideology that inspired him.

3.2.2 Political Contexts

There are many instances where graphic design has been used as a political tool, as a form of protest, call to action or celebration.¹³ Strong visual language is generally used in two political settings: either as a form of resistance or patriotism.¹⁴ Political design activism often aims to hold people in powerful and influential positions accountable for perpetuating hateful ideologies amongst society.

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the author due to copyright issues.*

Figure 4. Illustration. *Teaching Tolerance*, Jennifer Liu (2017).

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the author due to copyright issues.*

Figure 5. Photograph. Victoria University of Wellington Christchurch mural, Te Papa Museum (2019).

*This content has been removed by
the author due to copyright issues.*

Figure 6. Photograph. Victoria University of Wellington Christchurch mural, Te Papa Museum (2019).

15 People Against Suffering Oppression and Poverty, “#IAMMuslim, An Initiative To Address Islamophobia,” *Campaigns of the World*, June 27, 2016, <https://campaignsoftheworld.com/print/passop-iammuslim-an-initiative-to-address-islamophobia/>.

16 Vahid Niayesh, “Trump’s ‘Travel Ban’ Really Was a Muslim Ban. You Can See It in the Data,” *Washington Post*, 2019, <https://www.washingtonpost.com/politics/2019/09/26/trumps-muslim-ban-really-was-muslim-ban-thats-what-data-suggest/>.

17 Shepard Fairey, *We The People*, 2017, Poster series, <https://amplifier.org/campaigns/we-the-people/>.

18 Jenni Avins, “The Story behind Shepard Fairey’s Powerful Posters for Donald Trump’s Inauguration,” 2017, <https://qz.com/887358/the-story-behind-shepard-faireys-powerful-posters-for-donald-trumps-inauguration/>.

19 Lütfi Sunar, “The Long History of Islam as a Collective ‘Other’ of the West and the Rise of Islamophobia in the U.S. after Trump,” *Insight Turkey* 19, no. 3 (July 1, 2017): 35–51, <https://doi.org/10.25253/99.2017193.03>.

20 Victoria Tanya Blair, *See a Difference?*, 2018, Poster, <https://www.behance.net/gallery/62105243/Awareness-Poster-Islamophobia>.

The #IAMMuslim project is a poster series by the People Against Suffering, Oppression and Poverty group in South Africa, which depicts women with their country’s flags draped around them in a manner which is symbolic of the Islamic head covering, the hijab (see fig. 7, 8).¹⁵ The message behind this series is that Muslims can remain patriotic, despite the isolation they are subjected to. This campaign evidences that strategic yet simple graphic elements can be used to communicate a strong message. This design challenges and raises awareness about discrimination in response to the United States of America’s President Donald Trump’s ‘travel ban’ in 2016.¹⁶ The emotive and evocative style of design triggers a connection between the viewer and the subject, which is crucial when trying to bring difficult issues to light.

Shepard Fairey’s *We the People* poster campaign was held by thousands that gathered throughout America to protest Trump’s inauguration as president.¹⁷ The posters featured in an empowering manner those who were openly insulted and did not fit into Trump’s utopian portrayal of American society (see fig. 9). Including depictions of African, Latina and Muslim women, the message of the campaign was to challenge Trump’s constant efforts to defame these communities.¹⁸ This series became the primary imagery for the movement against the appointment of Trump demonstrating the power of visual language in conveying strong political statements.

3.2.3 Historical Contexts

Historically, the marginalisation of Muslims has been prevalent in society. Author Lufti Sunar states, ‘since Islamophobia is fed by a long history of ethnocentrism, xenophobia, and racism, it is difficult to overcome it’.¹⁹ Islamophobia cannot be eradicated without addressing historical contexts that fuelled the irrational fear.

Illustrator Victoria Blair challenges Islamophobic rhetoric, rather than ignoring it, through her poster (see fig. 10) which features a nun and a Muslim woman parallel to one another, paired with large type that reads ‘See a difference?’²⁰ This design confronts current and historical tension between Islam and Christianity, sparking the conversation about duality in social perception. Regardless of obvious similarities, one form of head covering is perceived as a symbol of piety, while the other is associated with danger and terrorism – the only differing factor being socio-political influences and the narratives pushed on society.

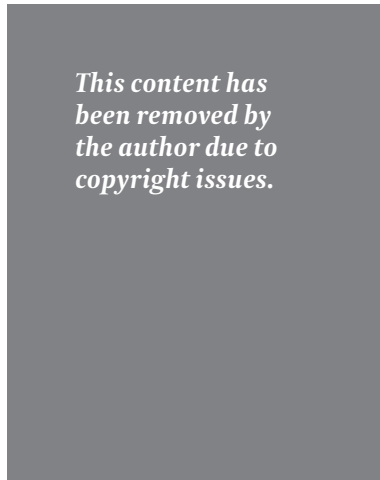


Figure 7. Poster. #IAmMuslim series, PASOP group (2016).

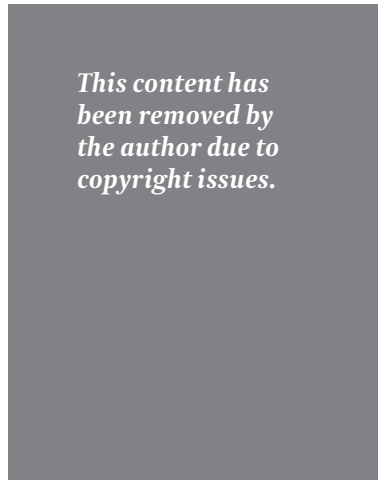


Figure 8. Poster. #IAmMuslim series, PASOP group (2016).

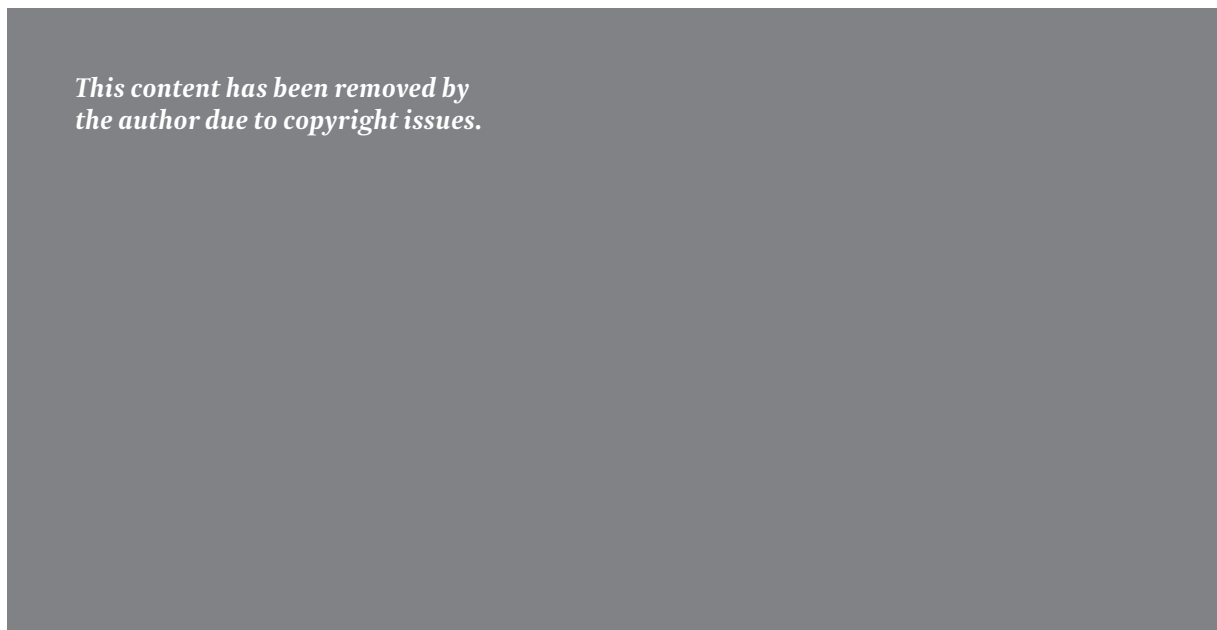


Figure 9. Photograph, poster series. *We The People* at the Women's March New York City, Shepard Fairey (2016).

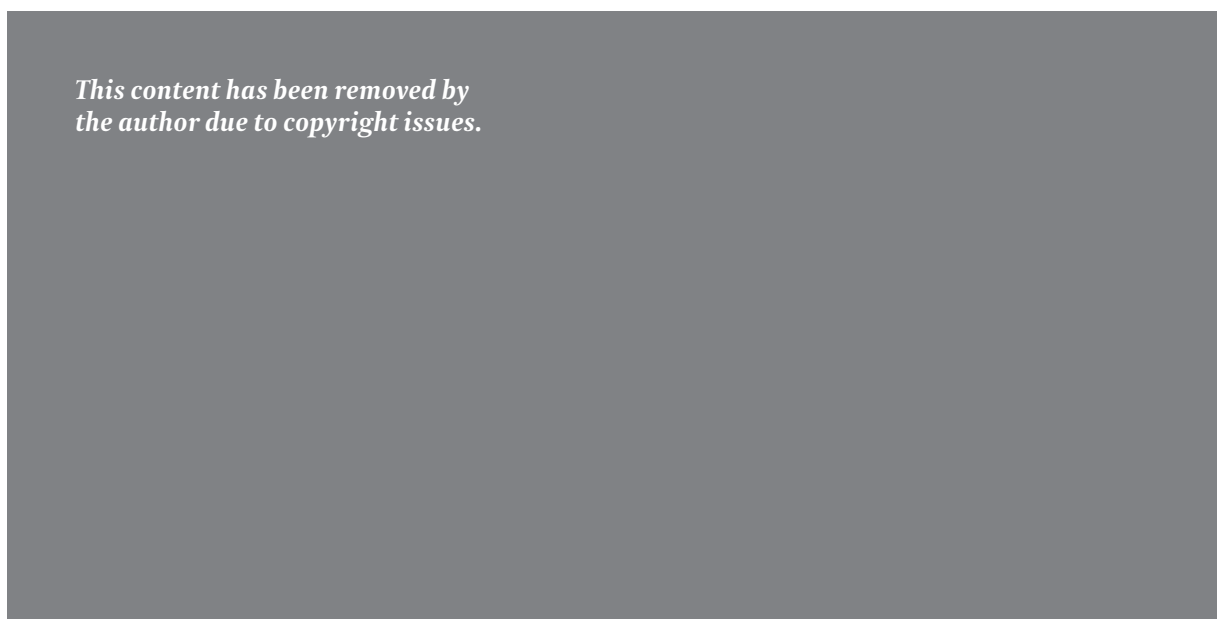


Figure 10. Photograph, poster series. *We The People* at the Women's March New York City, Shepard Fairey (2016).

CHAPTER FOUR

Documentation of Research

4.1 Understanding Design Activism

4.2 Understanding Islamophobia

4.1

Understanding Design Activism

21 "Activism Definition & Meaning," Merriam-Webster, accessed February 3, 2022, <https://www.merriam-webster.com/dictionary/activism>.

22 Kofi Boone, Nina Chase, and Susannah Drake, "What Does It Mean to Engage in Activism through Design? To Engage in Design through Activism?," The McHarg Center, August 8, 2018, <https://mcharg.upenn.edu/conversations/what-does-it-mean-engage-activism-through-design-engage-design-through-activism>.

23 Daniel Mallo, Armelle Tardiveau, and Rorie Parsons, "Design Activism: Catalysing Communities of Practice," *Architectural Research Quarterly* 24, no. 2 (June 2020): 100–116, <https://doi.org/10.1017/S1359135520000184>.

24 Alastair Fuad-Luke, *Design Activism: Beautiful Strangeness for a Sustainable World*, 1st ed. (Routledge, 2009).

25 D.J. Huppertz, *Design: Critical and Primary Sources, Volume 1: Design Reform, Modernism, and Modernization* (London: Bloomsbury Academic, 2016), <https://www-bloomsburydesignlibrary-com.ezproxy.aut.ac.nz/encyclopedia?docid=b-9781474282857>.

26 Sarah Fox et al., "Accounting for Design Activism: On the Positionality and Politics of Designerly Intervention," *Design Issues* 36, no. 1 (January 2020): 5–18, https://doi.org/10.1162/desi_a_00571.

4.1.1 Definition and Origin

Activism is defined as the policy or action of using campaigns to bring about political or social change.²¹ Visual manifestations of activism include forms of art and design intended to disrupt or bring attention to existing systems with the aim of creating change.²² Design activism can be found in various formats, ranging from political campaigns, poster art and uploads to social media. Many social, political and cultural movements are defined by graphic symbols which bring people together under umbrellas of shared sentiment and purpose.²³ The impact that design activism can have is monumental. As stated by Alastair Fuad-Luke, 'Design activism, in addition to achieving social change, can change the activists themselves'.²⁴ This subdiscipline provides visual tools, representing cohesion and the drive towards change, for those who wish to communicate their position in an effective manner.

The Design Reform Movement is considered by many to be the origin of design for social activism. Largely initiated by William Morris and Josiah Wedgwood, this movement emerged during the early nineteenth century. The industrial revolution between 1760 and 1840 introduced new manufacturing and production processes, enabling mass-produced artwork and creating an appetite for advertising material – to which the term 'graphic design' was officially assigned. In *Design Reform, Modernism and Modernization*, author Daniel Huppertz reflects on Nikolaus Pevsner's overview of the movement, focusing on key design principles of that era. 'Pevsner's evolutionary approach is still recognizable when tracing the foundations of some aspects of contemporary practice, most importantly perhaps, designers' moral imperative to improve the material and social aspects of people's lives'.²⁵ The concept of improving life is the main driving principle behind design for social good. The practice which reflects these principles is not only effective at communication and delivery but also focuses on achieving a beneficial outcome.

A study conducted by design researchers Sarah Fox, Tad Hirsch, Catherine Lim and Daniela Rosner highlights three key 'dimensions of positionality' in design activism. These include *collective responsibility*, *temporal alignments* and *flexible positioning*.²⁶ *Collective responsibility* refers to relationships between designers and the wider community, highlighting liabilities that are present when addressing social issues.

27 Fox et al., 7.

28 Fox et al., 17.

29 Mustafa Günay, "Design in Visual Communication," *Art and Design Review* 9, no. 2 (2021): 109–22, <https://doi.org/10.4236/adr.2021.92010>.

30 Josiah Kahane, "How Your Brain Understands Visual Language," *Fast Company*, June 16, 2015, <https://www.fastcompany.com/3047340/how-your-brain-understands-visual-language>.

31 Dori Tunstall, "Design's Role in Activism Can Go Deeper Than Posters and T-Shirts," *Eye on Design*, March 28, 2018, <https://eyeondesign.aiga.org/designs-role-in-activism-can-go-deeper-than-posters-and-t-shirts/>.

Accountability is an important factor in activism, as the communication of inaccurate or stilted information can have counterproductive repercussions. *Temporal alignments* refers to how design activism requires an element of flexibility and the ability to adapt the design's form and content according to changing time scales.²⁷ This requires significant investment on the designer's part to make their work relevant, appropriate and adaptable. *Flexible positioning* also requires design to shift according to public and systemic changes. Whether this occurs due to legal, institutional, corporate or social systems – the designer's responsibility is to accommodate these changes.²⁸

4.1.2 Communication as the Purpose

Communication design is often mistaken or used as a substitution for graphic design; however, the two disciplines are independent from each other. Graphic design practice creates visual assets to be used in an overall designed deliverable, linking it closely with visual art.²⁹ The discipline itself is focused on aesthetic sensibilities which best fit the purpose and context of their use. Communication design, also known as visual communication, is a recent addition to the academic and professional world. Its purpose is to strategically convey a broader message through graphic and written elements. Communication is at the centre of this discipline, with particular focus on how a wider audience will perceive and understand the design. Written language plays a significant part in this area, often seen through the use of typography as a subdiscipline. For this project, communication design is the central practice, as information and awareness about Islamophobia is disseminated to create a significant impact.

Visual language can create a strong emotional response in a fraction of the time that written language can. Visual communication also offers a chance for greater comprehensibility compared to aural or written information, specifically in exchanging information.³⁰ However, when written language is presented in a manner that is visually pleasing and easily disseminated, the jackpot of informative communication design is hit.

Specifically in the realm of activism, passion and purpose play a significant role, as they elevate design beyond ornamentation.³¹ Both graphic and communication design are often perceived as the final few cogs in a commercial machine – intended to market, sell and create identities for brands or products. Although there is an element of truth to this perception, the ability of the designer is dependent on intention and purpose. In terms of activism, where the focus is to improve or call

32 Markussen, "The Disruptive Aesthetics of Design Activism," 38–50.

33 Mike Monteiro, "A Designer's Code of Ethics," *Medium*, July 7, 2017, <https://deardesignstudent.com/a-designers-code-of-ethics-f4a88aca9e95>.

34 Ted Gioia, "Michael Bierut: 'The Differences Between Mass Culture and Elite Culture Are Getting Less Meaningful,'" September 2017, <https://www.itsnicethat.com/articles/michael-bierut-graphic-design-democracy-change-interview-290917>.

attention to current issues, it can be argued that the creator and deliverables come much closer to fulfilling the key principles, values and purpose of design.³²

4.1.3 Responsibility

Design does not exist in a vacuum.³³ It is heavily influenced by the time, place, environment and purpose for which it is created. The work is not intended for spaces specific to those who understand creative practices. It is found more often on the streets and in social media posts than in galleries or museums – catering to wider audiences of a non-selective general public.

According to designer and educator Michael Bierut, 'it is the responsibility of designers to address the needs of human beings and to improve their lives in whatever way we can. The process benefits from contact with the real world and real people'.³⁴ Responsibility can be interpreted in several ways. However, there is no doubt that every action and creation impacts those who witness it. In terms of 'contact with the real world and real people', understanding the cultural and socio-political sensibilities of one's audience is crucial to communicating effectively and creating positive differences. The duty of the designer is to realise how design can strongly affect the thoughts, actions and mindsets of others – and keep this concept paramount when researching, creating, refining and delivering their design.

4.2 Understanding Islamophobia

35 Zafar Iqbal, *Islamophobia: History, Context and Deconstruction* (New Delhi: SAGE Publications, 2019), 43.

4.2.1 Definition and Origin

From a psychological and linguistic perspective, the suffix '-phobia' refers to an unexplainable and irrational fear. Such a term indicates that the emotion is completely out of the person's control. Many authors have pushed back on using the word 'Islamophobia' to define the hatred of Islam and Muslims, as this ideology is taught, cultivated and deliberately acted upon.³⁵ To avoid confusion, this exegesis and the associated practice will continue to use this term. However, I acknowledge that the sentiment is an intentional and conscious aversion rather than a phobia.

Mass media, politics and the effects of colonisation often associate Islamophobia with Western society, giving the illusion that such

36 Justice For All, "Islamophobia in Three Asian Contexts: India, Myanmar and China. Justice for All Analysis for OHCHR," United Nations - Office of the High Commissioner of Human Rights, March 8, 2021. <https://www.ohchr.org/Documents/Issues/Religion/Islamophobia-AntiMuslim/Civil%20Society%20or%20Individuals/JusticeForAll.pdf>.

37 Justice for All, 8.

38 Stefan L. Brandt, "Fear of an Islamic Planet? Intermedial Exchange and the Rhetoric of Islamophobia," *European Journal of American Studies* 15, no.3 (2020) 1–20. <https://doi.org/10.4000/ejas.16159>.

39 Brandt, 26.

40 Handan Kazanci, "Islamophobia in Europe 'Has Worsened' in 2020: Report," 2021, <https://www.aa.com.tr/en/world/islamophobia-in-europe-has-worsened-in-2020-report/2460785>.

41 Iqbal, Islamophobia, 21.

42 Iqbal, 28.

43 Iqbal, 33.

ideologies are not prominent in the rest of the world. However, Islamophobia exists globally. In fact, its most extreme manifestations today are found in Asia, a continent where Muslim communities have thrived for centuries.³⁶ Therefore, this research focuses on Islamophobia as a worldwide issue rather than targeting a specific location, to emphasise that no place is exempt from this hateful ideology.

4.2.2 Historical Beginnings

From its inception in AD 610, Islam was opposed by existing communities. This section will highlight key historical instances from which specific Islamophobic sentiments have continued to exist until the twenty-first century.

In its early days, the biggest issue with Islam from the perspective of political and religious leaders was the rapid pace at which it was growing.³⁷ As it continues to be the fastest-growing religion in the world, this fear is one that has continued for generations.³⁸ The most effective manner of curbing such behaviour was through misrepresentation and manipulation of the masses, a thread which has also continued till today. False narratives morphed and changed based on sociocultural contexts of the era, ranging from accusations of witchcraft, intolerance and even paganism (despite being an openly monotheistic religion).³⁹

By the fifteenth century, Islamophobia was openly accepted and carried out by law in parts of Europe, much like it is today.⁴⁰ Portugal persecuted Muslims and Jews alike through unjust death penalties, the mandating of religious symbols as badges and prohibitions of religious festivities. The same continued in sixteenth-century Spain, which implemented systemic expulsion of Muslims, who were forced to either convert to Christianity or leave the country altogether.⁴¹ In the nineteenth century, hostility towards Islam in Europe was eagerly joined by American scholars and politicians. Interestingly, Western literature often used the mass migration of Muslims from African and Middle Eastern countries as a weapon of division.⁴² However, they conveniently overlooked that it was colonisation at the West's hands that compelled these communities to migrate.

In the early twentieth century, there was a notable rise in negativity against Islam on the Indian subcontinent where the British had used their infamous divide and conquer strategy amongst Hindu and Muslim Indians.⁴³ The two communities had co-existed prior to this point; however, by the end of colonisation, tension had risen to the point of

44 Akhilesh Pillalamarri, "The Origins of Hindu-Muslim Conflict in South Asia," 2019, <https://thediplomat.com/2019/03/the-origins-of-hindu-muslim-conflict-in-south-asia/>.

45 Iqbal, Islamophobia, 35.

46 Britney Mejia, "Muslim Youth in America: A Generation Shadowed by the Aftermath of 9/11," *Los Angeles Times*, September 3, 2021, <https://www.latimes.com/california/story/2021-09-03/muslim-youth-in-america-a-generation-shadowed-by-the-aftermath-of-9-11>.

47 Gabriele Marranci, "Multiculturalism, Islam and the Clash of Civilisations Theory: Rethinking Islamophobia," *Culture and Religion* 5, no. 1 (March 2004): p. 115, <https://doi.org/10.1080/0143830042000200373>.

48 "Multicultural Transruption," February 20, 2022, https://en.everybodywiki.com/Multicultural_transruption.

49 Willa Michener, "The Individual Psychology of Group Hate," *Journal of Hate Studies* 10 (2012): 16–42.

partition – resulting in the creation of Pakistan in 1947. This created long-lasting tension between the two major religious groups of the subcontinent, which are present in politics and society today, having worsened with time.⁴⁴

By the twenty-first century, scholars throughout the world agreed that Islam and the West (the West being a cultural identity rather than a geographic location) were opposing forces in terms of ideological, political and cultural views.⁴⁵ In 2001, the terrorism narrative was widely accelerated on a global scale. Since the September 11 attacks on the Twin Towers in New York City, Muslims have had to suffer being associated with danger and harm.⁴⁶ The media, news, literature and politics of this century have been hyper-fixated on terrorist organisations with a connection to Islam more than any other group. This stereotype has led to a great influx of hate crimes, acts of discrimination and general hatred towards Muslims.

4.2.3 The Need for an Enemy

The enemy of my enemy is my friend. This age-old quote that can be applied to understand the union of unlikely counterparts through the shared sentiment of Islamophobia. Due to the dominance that has been asserted through colonisation, the easiest way to become a global enemy is to become an enemy of Western civilisation. During the era of colonisation, failed attempts at forcing Muslims to assimilate left colonial powers with no choice but to change strategies and turn to the spreading of misinformation rather than threats or brute force.

Today in the West, Islam is seen as the most transruptive, the culture/civilisation that resists (although through it different and variegated national and cultural expressions) Western values, challenges the Western concept of democracy, refuses to acknowledge the European exclusive Judaeo-Christian heritage. In other words, Islam becomes the culture/civilisation that 'nevertheless refuses to be repressed'.⁴⁷

Gabriele Marranci argues that the refusal to assimilate is what turned Islam into a global enemy. In the eyes of authority, an enemy must be established to maintain power.

Transruption refers to cultural and social differences which manifest despite ongoing efforts of the dominant group to 'civilise' minority cultures.⁴⁸ Once an enemy is established, propagating aversion is no difficult task.⁴⁹ Through the control of information, media and literature,

50 Dario Fernandez-Morera, *The Myth of the Andalusian Paradise: Muslims, Christians, and Jews under Islamic Rule in Medieval Spain* (Wilmington: Intercollegiate Studies Institute, 2016).

51 Iqbal, Islamophobia, 10.

52 Kendra Cherry, "How Othering Contributes to Discrimination and Prejudice," Verywell Mind, <https://www.verywellmind.com/what-is-othering-5084425>.

desensitisation is created towards the mistreatment of those who are already hated. After all, there must be a reason we *all* hate them.

4.2.4 Misrepresentation as a Political Weapon

Losing control or authority is one of the biggest fears in the eyes of those who are greedy for power. So much so, that they will go to any lengths to try and terminate this possibility, regardless of whether it is at the expense of others. Throughout history, means of communication and forms of expression have been (and continue to be) used to taint the representation of Islam. It is evident that similar narratives have been portrayed through generations, changing ever so slightly to be most believable in the contexts in which they are circulated. As social media has grown in the twenty-first century as a liberated and ungoverned forum, subsequent generations have had the ability to disseminate similar ideologies with little to no discretion or need for power.

At a time when war and invasion were at their peak, Muslim armies were depicted as the most brutal, who destroyed lands, people and places of worship, creating maximum damage beyond what was necessary, wherever possible.⁵⁰ Even outside the context of war, peaceful acts were labelled as deception as long as they were committed by Muslims.⁵¹ However, at a time when the world was fatigued by war and constant battle, Muslims were then portrayed as the most serious threats to world peace, with their primary purpose being to disrupt everything that those involved in the World Wars fought valiantly to protect. Purposeful misrepresentation of Islam is not a by-product of ignorance or lack of understanding. It is calculated and spread with the intention of using Islam to instil fear and prejudice based on whatever society's most prominent concern is at the time.

4.2.5 The Theory of Othering

Discrimination of any form is often rooted in the concept of 'othering'. The theoretical definition of othering is the occurrence of groups of people being isolated since they do not fit into social norms of the majority.⁵² This concept can apply to people based on their skin colour, religion, racial background and so on. The target being most minority groups, othering has been experienced by a vast number of people for many years. The consequences of othering can be manifested in people's behaviour, treatment and perceptions of others – often resulting in prejudice, hatred and harmful misconceptions.

Gayatri C. Spivak, a postcolonial Indian literary theorist, was the first

53 Sune Qvortrup Jensen et al., "Preliminary Notes on Othering and Agency: Marginalized Young Ethnic Minority Men Negotiating Identity in the Terrain of Otherness" (working paper, Castor Seminar Løgstør 13–14 of May 2009, Aalborg Universitet, 2009): 7.

54 John A. Powell and Stephen Menendian, "The Problem of Othering: Towards Inclusiveness and Belonging," *Othering & Belonging: Expanding the Circle of Human Concern*, no. 1 (2016): 14–39.

55 Jawad Syed and Faiza Ali, "A Pyramid of Hate Perspective on Religious Bias, Discrimination and Violence," *Journal of Business Ethics* 172, no. 1 (August 2021): 43–58, <https://doi.org/10.1007/s10551-020-04505-5>.

56 Syed and Ali, "A Pyramid of Hate Perspective," 43.

to introduce the concept of othering in a systematic way in 1985 when reflecting on the power of British colonialism in India.⁵³ Since then, many theorists have continued to study othering and its effects on society. Othering is a subtle yet powerful catalyst for discrimination. The question of why the notion exists cannot be answered in a definitive way. However, John Powell and Stephen Menendian argue that humans are psychologically inclined to designate each other into categories subconsciously.⁵⁴ Although othering is a pre-existing concept which cannot be eradicated overnight, the treatment of those who are being outcast is the primary focus of this project, specifically in relation to Muslims. Consciousness of othering and similar sociocultural constructs that are divisive can lead to a higher level of awareness regarding how one acts and the company they choose to keep – resulting, hopefully, in positive behavioural change.

4.2.6 The Pyramid of Islamophobic Behaviour

The pyramid of hate is a model used to understand complex sociocultural issues which are composed of several layers. The overarching theory is that when hateful ideologies are left unhindered, this creates an environment that enables them to grow in danger and intensity. When seemingly 'harmless' and casual forms of prejudice towards a group of people are ignored, the sentiments are normalised in society. By applying this theory to Islamophobia (see fig. 11), I am able to expose behaviour that exists explicitly and implicitly, with the intention of communicating that it is dangerous either way.

The pyramid itself is composed of multiple 'levels of hate', including *biased attitudes, biased actions, discrimination, violence and genocide*. As the levels ascend, they are considered more dangerous. Syed Jawad and Faiza Ali have adapted the pyramid of hate perspective to address issues of religious bias, discrimination and violence.⁵⁵ Their article breaks hatred down past the point of outward and extreme hate crimes, focusing more on the seeds of hatred that were sown to begin with. The theoretical framework in this text can be applied to any type of discrimination towards minority groups. Hate crimes can only be properly comprehended once we are able to understand the background, root cause and processes that generated the mindset behind them.⁵⁶

Discrimination

Logical consequence of biased attitudes and actions.
Actively holding prejudice towards people and eventually acting accordingly: hostile looks, insults, hateful comments → economic, political, justice imbalances
Denied a job for being Muslim, France's Hijab laws, political leaders + their hateful comments

Acts of Bias

Based on biased attitudes, indicates how prejudicial feelings may degenerate into harmful + hurtful actions
Bullying, hateful comments, insensitive/offensive jokes
Very prominent in NZ but played off as a joke/sarcasm, "Go back to where you came from", "You look like a towel-head or a letterbox", "Isn't that oppression?"

Genocide

Violence, target killing or large-scale attacks on people + places/symbols of importance to them. In full form, reflected in deliberately annihilating an entire community.

+ the effort to remove possibilities of a future generation

China, Myanmar, Palestine right now

Forced sterilisation, stripping identity, and killing
Mass rape and killing
Forced marriages

Killing people (+ children) in the name of self-defense

+ Kashmir

Rape - women + minors
Violence, isolation from rest of the world, killing

Violence

Biases + discrimination → unchecked and expected.
Schools, communities, public transport, aton, Threats, assault and acts of terrorism

Christchurch mosque shooting, Shukri Aadi, Family in Canada this year, hate crimes after Trump election, 9/11, Paris attacks

Pyramid of Islamophobia

Biased Attitudes

(the seeds of hatred - base of pyramid)

Everyday life - schools, workplaces, families: Offensive/Non-inclusive language, choosing not to associate with or be seen with Muslims.
Stereotypes, microaggressions, telling children to "stay away"
If left unchallenged → sustained feelings of dislike and hostility
Back-handed comments, saviour complex, condescending tones and actions, "Aren't you hot in that?" "Wow your English is so good"

Figure 11. Research map, Adapting pyramid of hate model to Islamophobia (September 2021).

57 Caroline Mala Corbin, "Terrorists Are Always Muslim but Never White: At the Intersection of Critical Race Theory and Propaganda," *Fordham Law Review* 86 (n.d.): 461.

58 Al Jazeera, "Genocide Watch Warns of Genocide Of Muslims in India," Genocide Watch, February 12, 2022, <https://www.genocide-watch.com/single-post/genocide-watch-expert-warns-of-genocide-of-muslims-in-india>.

59 António Guterres [@antonioguterres], "The Holocaust didn't start with gas chambers," Tweet, December 9, 2019, <https://twitter.com/antonioguterres/status/1203944368014381057>.

The bottom layer of the pyramid, *biased attitudes*, refers to microaggressions, insensitivity, exclusion and stereotypes that are often masked as sarcasm or jokes. It also includes listening and being unaffected by negative portrayals or remarks about Muslims. This is the most common form of Islamophobia. However, due to its commonality, its presence can often be ignored. Although it is the lowest level of the pyramid, and therefore perceived as relatively the 'least' dangerous, these attitudes are the first step in a long and vicious pattern.

The second level, *biased actions*, discusses outward bullying, insults and verbal abuse of Muslims. Negative misinformation about Islam is now not only accepted but also acted upon.

The next level, *discrimination*, moves a step further from personal to systemic prejudice. This includes the refusal to hire Muslims, raised suspicion during security screenings and laws that prevent Muslim garments from being worn in public.

The fourth level of the pyramid, *violence*, refers to acts of unhinged brutality towards Muslims and Islamic symbols, often resulting in abuse, serious injury or death. Islamophobic violence is generally categorised under the term 'hate crimes', as current political authorities and those in charge of mass media tend to reserve the label of terrorism for violence committed by Muslims, rather than those committed against them.⁵⁷

The final level at the top of the pyramid is genocide. This level refers to whole communities of Muslims being wiped out through ethnic cleansing, forced conversions or mass murder.

Islamophobic genocide in the twenty-first century is spreading at an alarming rate, while those who commit these crimes are left unscathed with complete impunity. Examples of which can be found when looking at the current genocidal oppression of Uighur Muslims in China and Rohingya Muslims in Myanmar. As more places around the world have been openly called out on the global genocide watch for their treatment towards Muslims, this list continues to grow.⁵⁸ Many wonder how 'we let it get so bad', but as Antonio Guterres (Secretary-General of the United Nations) said, 'The Holocaust didn't start with gas chambers'.⁵⁹ The authors of this text explain the central concept which I attempt to convey in my design – that no level of Islamophobia is excusable and should be called out rather than ignored. Though it may be easier to gain empathy through the discussion of extreme crimes, I aim to also bring the same attention to everyday prejudice which is often ignored.

CHAPTER FIVE

Methods of Research

5.1 Literature Review

5.2 Visual Inspiration

5.3 Process Documentation

5.4 Autoethnographic Records

5.1

Literature Review

60 Joseph Defazio et al., "Academic Literacy: The Importance and Impact of Writing Across the Curriculum – A Case Study," *Journal of the Scholarship of Teaching and Learning* 10, no. 2 (n.d.): 14.

61 See Appendix A

62 Trevor Cairney, "The Power of Story: How Literature Can Teach, Enrich and Transform" 8 (January 1, 2011): 37–47.

An analysis of literature on relevant topics has been conducted as a research method for this project. The purpose of this method is to develop my understanding as a researcher beyond experiential knowledge.⁶⁰ This method also allowed me to accumulate a great quantity of the information that was communicated in my design.

The literature reviewed included books, articles, news reports, stories and statistical data about topics surrounding design activism and Islamophobia. The reviewed literature included the works of Zafar Iqbal, Aaron Ponce and Brian Smith. Through writing annotations about key points and personal responses to the readings, I was able to prioritise resources based on importance and relevance to the project.⁶¹ Accumulating a bank of knowledge elevated my practice-based work, as I was able to use many of the sources as supplementary information alongside the self-authored writing in the publication design.

Professor Trevor Cairney states,

The words of other people, whether spoken or written, allow us to reflect on the consequences and possibilities of our own experiences. Literature can act both as a mortar to build rich personal and textual histories, and as a bridge between our lives and the lives of others.⁶²

This reflects the advantages of literature as a learning method. This method allowed me to acquire further knowledge about the origins, purposes and merits of design used for activism and social good. I was also able to form connections between experiences of Islamophobic behaviour and the wider contexts of its origin and implications.

5.2

Visual Inspiration

63 Bruce B. Frey, ed., "Mood Board," *The SAGE Encyclopedia of Educational Research, Measurement and Evaluation* 1–4 (2018), <https://doi.org/10.4135/9781506326139>.

64 Andrew Shea, *Designing For Social Change: Strategies for Community-Based Graphic Design* (Hudson, New York: Princeton Architectural Press, 2012).

65 Rejane Dal Bello, *Citizen First, Designer Second* (Counter-Print, 2021).

66 Deana McDonagh and Howard Denton, "Exploring the Degree to Which Individual Students Share a Common Perception of Specific Mood Boards," *Design Studies* 26, no. 1 (January 1, 2005): 35–53, <https://doi.org/10.1016/j.destud.2004.05.008>.

67 Andres Lucero, Dima Aliakseyeu, and Jean-Bernard Martens, "Augmenting Mood Boards: Flexible and Intuitive Interaction in the Context of the Design Studio," (conference paper, Second Annual IEEE International Workshop on Horizontal Interactive Human-Computer Systems, 2007), 147–54, <https://doi.org/10.1109/TABLETOP.2007.17>.

Collecting visual inspiration through a continuously growing mood board was also a key method of my creative research process. These visual collections tend to capture emotions that are inexplicable through words.⁶³ Visual language is a central element of my practice; an ongoing search for and collection of inspiration allowed me to successfully clarify my direction.

An archive of existing design work and visual elements was compiled and added to throughout the research for this project in both digital and physical forms (see fig. 12, 13, 14). This method included looking into published books, videos and articles about designers whose work aims for social good, including Andrew Shea in *Designing For Social Change*⁶⁴ and Rejane Dal Bello in *Citizen First, Designer Second*.⁶⁵

The likes of Behance, Designspiration and other online resources also provided an extensive range of existing work that inspired my design direction. These web-based spaces represented designers from around the world at different stages of their careers, often presenting design activism relevant to current events. The inclusion of keywords, quotes and statements from design activists played a significant part in keeping the direction clear when gathering inspiration.

This provided an understanding of existing design practices and resolved the aesthetics of the project.⁶⁶ Images can be grouped without set rules – whether by medium, colour or emotion.⁶⁷ Therefore, this sense of freedom allowed me to expand my thoughts and form connections that may not have occurred previously.



Figure 12. Photograph. Physical mood board.



Figure 13. Digital mood board (annotated).

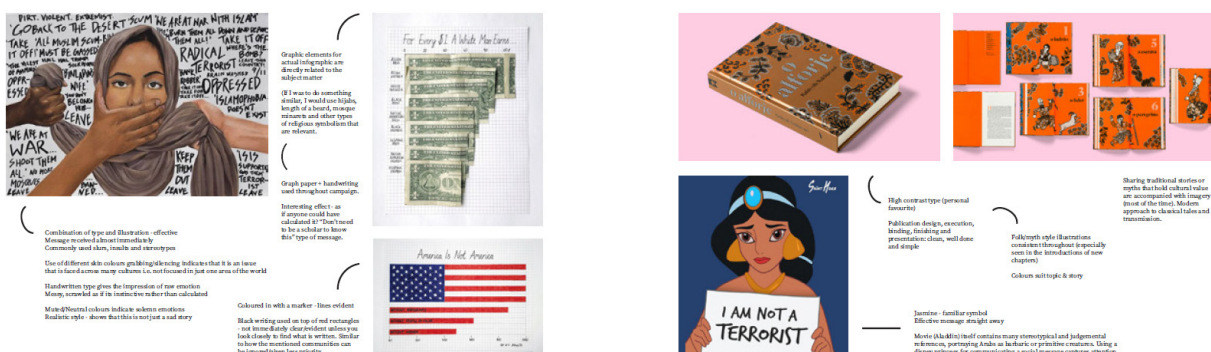


Figure 14. Digital mood board (annotated).

5.3

Process Documentation

68 Duncan Hamilton, "Process Book," Daisuke Endo Design, 2018, <https://daisukeendo.com/process-book>.

69 Karl Aspelund, *The Design Process*, 3rd ed. (London: Bloomsbury Publishing, 2015).

Process documentation in the form of a digital workbook was at the centre of my research journey. This included iterations of design (see fig. 15), annotations (see fig. 16), notes (see fig. 17) brainstorming, pieces of feedback, sources of inspiration, case studies and changes throughout the project. Maintaining a process book on a weekly basis helped with design decisions and responding to discoveries that were made.

The research elements were collated and organised in chronological order, allowing me to revisit and retrace steps when combating any creative blocks.

This method adds a sense of depth to the project by transforming it from a surface-level artefact into the product of a long and adventurous journey. Design educator and professor Duncan Hamilton states, 'A process book should tell a coherent story through descriptions and pictures from research to finished design'.⁶⁸ The evolution of a design idea is a key part of the creative process.⁶⁹ One of the central elements of this process document was evolving research maps (see fig. 18, 19), summarising readings, discoveries and feedback showing research unique to that week's progression. Maps, as a sub-method, proved to be one of the most effective synopsis techniques in my research journey.

Tracking my iterative design process clarified my decisions and contributed positively to the research and outcomes of this project.

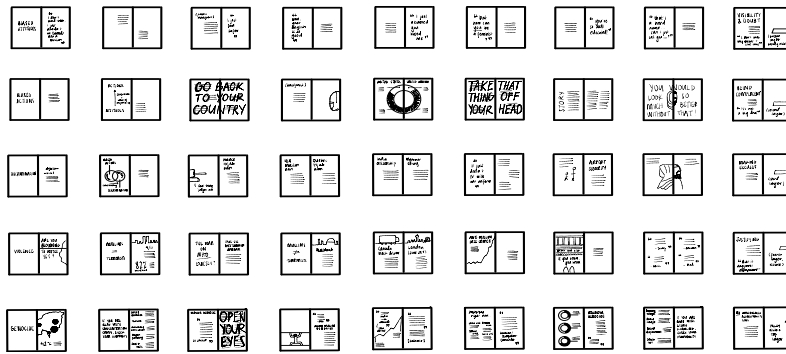


Figure 15. Process book. Original flat plan for publication design. (January 2022)

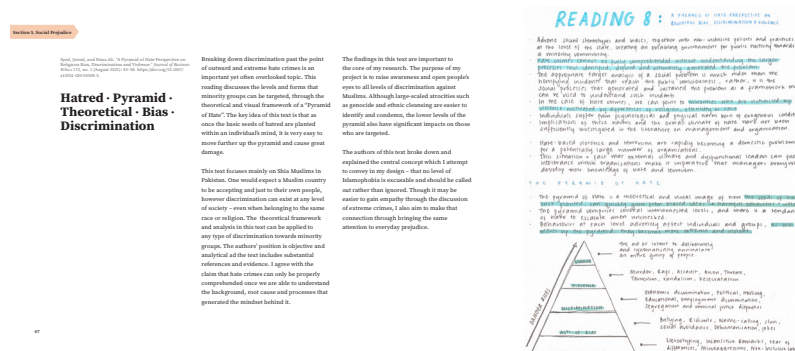


Figure 16. Process book. Literature annotation and notes. (February 2022)

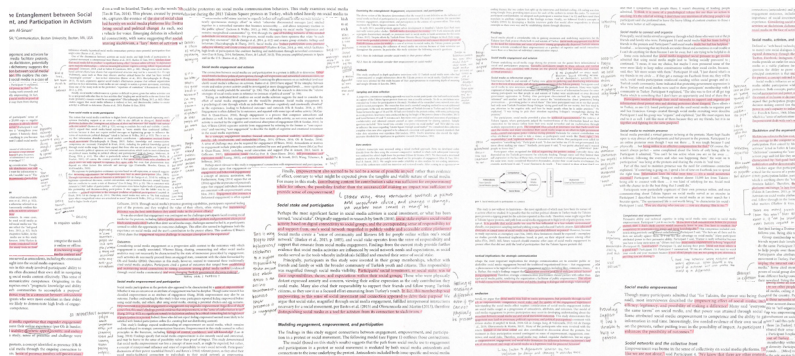


Figure 17. Process book. Research notes (March 2022)

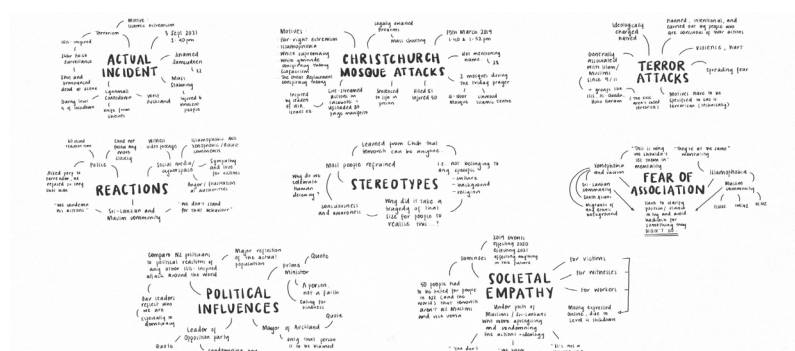


Figure 18. Process book. Research map (September 2021)

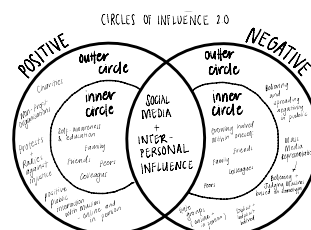
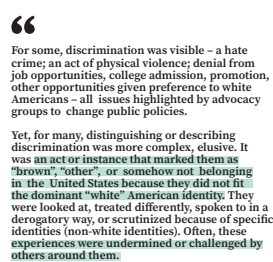


Figure 19. Process book. Quote & Research map from literature. (October 2021)

5.4

Autoethnographic Records

70 Natalia Triantafylli and Spyros Bofylatos, “‘Poke It with a Stick’, Using Autoethnography in Research through Design” (EKSIG 2019 : Knowing Together – experiential knowledge and collaboration, Tallinn Estonia, 2019).

Autoethnography relies on recording the thinking and personal experiences of the researcher. As stated by design researchers Natalia Triantafylli and Spyros Bofylatos, ‘Autoethnography embraces subjectivity and emotionality into the research while recognising that the personal experiences of the researcher have a great influence on the research process’.⁷⁰ Due to my personal connection of to the subject matter, I was able to use this method to provide insight into Islamophobia by documenting everyday occurrences and experiences as a Muslim woman.

Some of the design output captures casual phrases of dismissal, superiority, sarcasm, mockery or aggression that are often directed at Muslims. These phrases were pulled directly from conversations that I had and words that were spoken to me (see fig. 20). The tone and attitude of the conversation are conveyed typographically in my design. This method provided a level of authenticity to the work, as the words were not a product of generalisation; rather, they were the result of genuine experiences that many Muslims encounter daily.

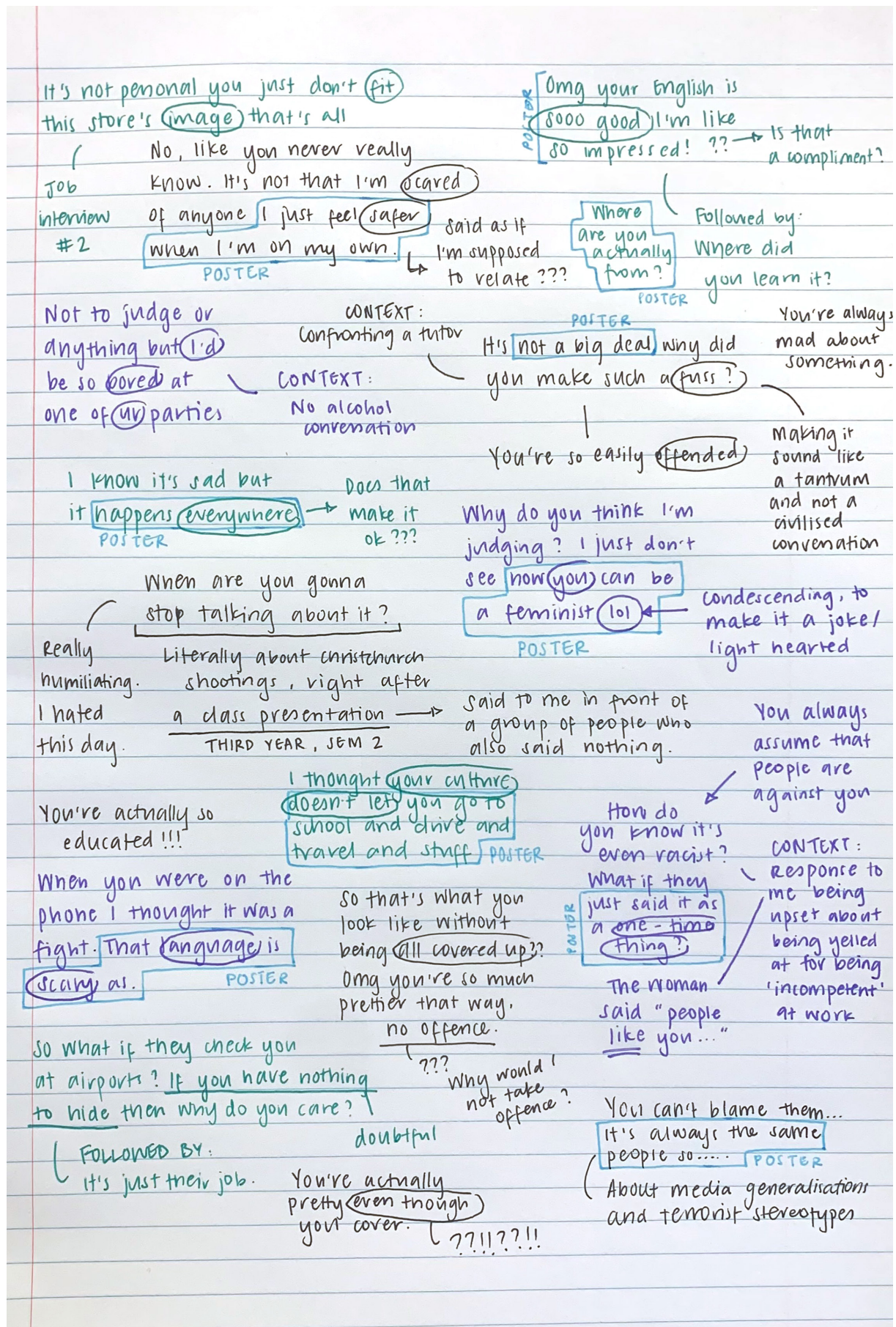


Figure 20. Photograph. Personal record of conversations, statements and comments (February 2021).

CHAPTER SIX

Design of Research

6.1 Design opportunity

6.2 Audiences

6.3 Deliverables

6.4 Communication design elements

6.5 Desired outcomes

6.1

Design Opportunity

71 See Appendix B

There are some existing bodies of work that focus on Islamophobia; however, these are few, scattered, difficult to find and even more difficult to decipher. As most of the work is purely literary and academic, my work aims to make the existing concepts more visible and available to a wider audience. Discovering the pyramid of hate and applying the model to Islamophobia provided the key to the organisation and presentation of the design. A consistent design system was applied throughout every deliverable.⁷¹ The research conducted on design activism also made it clear that, in order to achieve the most effective outcome, the design behind a campaign or movement must be delivered in various mediums. This encourages more engagement, accessibility and the opportunity to achieve positive social impact on a larger scale.

6.2

Audiences

This research is intended for a wider audience, specifically those who have been brainwashed by mass media into developing Islamophobic mindsets and attitudes.

A target demographic for a campaign of this nature could hinder its outreach as Islamophobia is unfortunately present in all ages, genders, locations etc. However, the target psychographic (concerning values, ideologies and attitudes) consists of those who may be aware of explicit Islamophobic behaviour but either do not recognise its implicit forms or choose to ignore it altogether as it does not affect them first-hand. As this group covers a wide variety of people, preferred methods of message consumption are difficult to pinpoint.

This is why the campaign covers as many bases as possible in terms of producing physical and digital deliverables. The publication may appeal more to certain groups such as academics, haptic and tactile learners and a slightly older demographic. On the other hand the accessibility and relatively fast gratification of the website may appeal more to younger audiences, social media activists or students who are searching for quick and easy information.

6.3 Deliverables

6.3.1 Publication

The central design element of this project is a 50+ page publication titled 'Will you notice?' In it, the pyramid of hate is used to understand Islamophobia, and each stage is unpacked with examples, experiences and explanations. The content is self-authored aside from stories and quotes, which are credited accordingly. The content was written as a product of the research methods of autoethnography and secondary literature. From planning to production, this book took a total of seven months with continuous editing based on feedback, new inspiration and ongoing events.

The design process began with planning and defining. This included ideation, flat plans, mood boards and research maps, which went through several stages of development and refinement. Mood boards and flat plans were particularly crucial planning methods, as they defined the overarching aesthetic and structure of the publication.

Following this was the conception stage. The initial concept was a 120+ page publication that included an array of design conventions, such as illustrations, infographics and type, which lacked clarity and conciseness. However, one of the most important steps of the design process was the development stage. After five months of iterations in an attempt to resolve the content content and design, the publication was far more effective in clearly communicating the message. The development stage also included attention to the design's format, in which paper and printing trials were taken into consideration as mock-ups were created. These mock-ups continually transformed based on feedback and design changes. Finally, the production stage will involve printing, hand-stitching and embellishing several copies of the final designed publication.

6.3.2 Posters

As a secondary yet grander-scale element of the project, a series of A0 posters were designed. The aim of these posters was to highlight sentiments, comments and phrases – microaggressions – which are commonly said to Muslims. These phrases capture the insensitivity and casual Islamophobia that are incorporated in everyday conversations. Created in conjunction with the publication, the posters can also be displayed as independently designed deliverables. Large-format posters

72 Clemenger BBDO, "Voice of Racism"

proposed for the public domain are intended to catch a non-selective public off guard, as posters in these spaces are not controlled by a digital algorithm.

The posters are typographic with white text on a dark background. The typography intends to communicate the tone and emotion behind the phrases, whereas the large size and stark colour contrast communicate the weight and intensity which these words can hold. The content of these posters is a product of autoethnographic records, as they are all taken verbatim from conversations that I have had or phrases said to me as a Muslim. Many of the expressions can be a point of relevance to all people of colour who have been subjected to racial and ethnic discrimination; therefore, I have purposely left them slightly ambiguous. In a real-world context, I propose these posters be displayed in publicly accessible spaces, such as bus stops and the sides of buildings with the intention to catch and hold the viewer's attention, making them question whether they have witnessed or spoken these words without realising their gravity to the recipients.

6.3.3 Digital deliverables

In order to provide in-depth information and education about Islamophobia, I recognised that an online resource was necessary to consider in the design of this project. Rather than simply apply a social media presence – which could easily be lost in the array of pro- and anti-Islamophobic social media content – I designed the project to have a website. The website contains all the material displayed in the printed work along with additional information and links to existing initiatives.

This decision was formed through the research that was conducted about the relevance of online and social media presence in contemporary activism. The website will exist as an ongoing public-facing platform that I intend to regularly update and progress beyond the scope of this master's project. In addition to the website, and using Voices of Racism⁷² as a model, I will take the typographic treatment of the posters and apply them in the form of digital projections. These will feature selected stories and experiences of victims of Islamophobic behaviour.

Although changes in ideological and opinionated views are difficult to capture or measure, this campaign provides access to publicly available resources such as petitions and online information packs. The analytics of the website will also provide a manner in which to measure the effectiveness of this awareness campaign.

6.4

Communication Design Elements

6.4.1 Type

The main element of this communication design practice is typographic. The work constitutes an effective combination of a serif and sans serif font. The serif font, IvyPresto is used for display type and headings. Inspired by the works of sixteenth-century engraver, Hendrik van den Keere, this typeface has qualities of seriousness, objectivity, and importance. After tests and experiments with various serif fonts, I decided that IvyPresto was best fitted for this project's primary typeface based on its extensive font family, contrasting strokes and the emotions that it communicates, reflective of factual information found in newspapers and articles. Paired with this is Adelle Sans, used for body copy, captions and references. Both work in tandem to communicate the hierarchy of information, tone, emotion and message of the design.

Characteristics of these typefaces and their treatment communicate beyond what the words are saying in a manner that is easy to understand and difficult to ignore. The treatment of the type through the use of various weights, placements and character styles has been chosen to communicate the weight and seriousness of the content.

6.4.2 Colour

All design deliverables in this project have an entirely monochromatic palette. After a process of experimenting with various palettes, it was clear that white paired with black was the most effective. As the two colours (or absence thereof) exist as opposites, strong contrasts and dualities are communicated in the design. Contrasts are vital to the content of the work, as part of the purpose is to highlight and draw attention to the double meaning behind many of the featured phrases – shown through the colour usage, type treatment and paper engineering of the publication. The choice of true black and stark white also furthers the message behind the design by eliminating distraction and allowing the focal point of the project to be the message that is conveyed. The use of black rectangular shapes acting as redactions are used to highlight certain areas and bodies of text throughout the publication. This is also represented through the black flaps with bold white text, which reveal hidden meanings and intentions behind the Islamophobic phrases that are presented.

73 See Appendix C

6.4.3 Format and medium

Print and digital mediums are used with the intention to reach as wide an audience as possible. The format of each deliverable serves a purpose in visually communicating the message. The publication provides a methodical and sequential approach to Islamophobia, allowing someone to embark on a linear journey that explains through examples every step of the pyramid. Printed posters draw attention to the subject matter, catching viewers off guard, provoking questions around the content, perspective and purpose. The projection provides movement to the type, holding the attention of viewers as they engage in following the narrative. The website is created to provide further information to anyone who has chosen to learn more, be that through desktop computer or mobile device.

6.4.4 Size

The size of each deliverable has been carefully considered and inspired by existing practices of communication design. Starting with A5 and working upwards, various mock-ups of the publication were created to assess and decide which size was the most effective. An A5 format did not allow for enough space for the content to flow and an A4 format is generally associated with formal documents which serve a different purpose. Therefore, a custom size in between was decided upon for the publication, which allowed for portability and ease of duplication.

Alternatively, the objective of the posters is to communicate the message and engage viewers from a great distance. Therefore, experiments began at A2 and eventually resulted in an A0 format. The projected type as part of the exhibit creates an atmosphere unique to the practice. The overpowering size of the large-scale projection was decided on to provide value and weight to stories that are often suppressed and silenced.

6.4.5 Production

The production process of the designed outputs included several techniques, materials, iterations and tests.⁷³ The publication is printed on paper of various stocks, sizes and colours. Copies are hand-stitched by Coptic binding with an exposed spine. This is intentional as the content within works to also 'expose' a social issue which is often dismissed, and also to show that the work contains several layers and components of information. The production methods cause the reader to pause and explore the flaps and inserts of the sewn-in panels. The titles on the front and back covers are debossed into the card through the use of a custom

laser-engraved stamp, which follows the typographic system of the publication design. Screen printing is used for white text against black paper stock to add a unique element to each publication and eliminate toner challenges with creasing and folding. The posters are borderless A0 printed on 150gsm satin DuraPrint paper, ensuring their longevity and robustness against weather changes, light and handling. The website is created through an existing platform but is fully customised for authenticity and consistency with the design system. The projection of moving type is created and animated in Adobe AfterEffects and also maintains the consistencies of type treatment and colour.

6.5 Desired Outcomes

The messages of any creative project are dependent on the writer understanding that every viewer is an individual and holds their personal interpretation and understanding. The design decisions behind this project were made with the intention of achieving the following desired outcomes: first, for the viewer to recognise and grasp the gravity of implicit and explicit Islamophobia; second, to understand and empathise with those who have experienced it. Last, the most vital intention is for the viewer to realise that positive change is not difficult to achieve and can begin with a reflection on and modification of one's own actions.

One of the intended achievements for this campaign includes measuring the spread of the collateral via social networks with the goal of 200 uploads including posts, stories and videos. The half-way milestone to this goal was reached within the first two weeks of the launch and exhibition opening. Another goal for this campaign is to reproduce the publication and distribute copies at institutes, organisations and homes. Interest in funding and spreading this publication was widely expressed during exhibition events which ensures public investment and interest in heightening the accessibility and visibility of this message.

CHAPTER SEVEN

Discussion

7.1 Reflection

7.2 Challenges

7.3 Further opportunities

7.4 Conclusion

7.1 Reflection

Through conducting research about design activism, Islamophobia and a contextual review of existing practices, an opportunity arose to create positive change through communication design. The design of this research included the learning of several new techniques, processes and technologies which were essential to the final outcomes of the practice.

Through highlighting social awareness as the key purpose behind this project, every design decision aimed to create the most effective method of visual communication which fulfilled that purpose. By creating deliverables across a range of mediums, formats and contexts, the message may reach a wider audience, consequently resulting in a higher chance for positive change. By using typography as the key design element, the project conveys messages with impact through a balanced and consistent combination of visual and written language.

This research allowed me to develop as a creative, through refining skills and strengthening my passion for contributing to social change through communication design.

7.2 Challenges

There were a few challenges that I encountered during my journey as a designer and researcher for this project. The first was time, a limitation that compelled me to slightly restrict my efforts for the sake of practicality and fulfilling academic criterias. Time restrictions also posed a challenge for balancing the research, written and visual efforts behind this work. This was particularly a challenge during the three-and-a-half-month COVID-19 lockdown between August and December of 2021 and the various complications that came with it.

Another challenge was taking into consideration the magnitude of the subject matter that is addressed. Although this project may be a step in the right direction, I cannot solve a problem of this size on my own. At times, this created slight feelings of helplessness and dejection. However, my intention was to contribute to existing voices who are attempting to create a positive social impact in this area. The personal connection to Islamophobia that I have through lived experience was a blessing in terms of passion but a curse in the way that it impacted my emotional

well-being. As many of the topics covered in this research were intense and heavy, I attempted to combat this challenge by detaching myself from time to time, trying not to be too personally affected.

7.3

Further Opportunities

In terms of further opportunities, I envision following through with the efforts of designing work that promotes social awareness, justice and responsibility. Opportunities to expand this project further might lie in large-scale production of the publication, securing public billboards, social media collateral and collaboration with other design activists and organisations. As the realm of activism continues to grow and change according to the sociocultural norms of society, it is possible that elements of this work may become symbols of recognition and resistance to Islamophobia.

7.4

Conclusion

Through design activism, this project encourages and contributes to public awareness and sensitivity around Islamophobia. The pyramid of hate model provided a structure on which to base the design, bringing attention to levels of hatred that are often ignored. The practice that accompanies this exegesis covers a variety of print and digital variables, including a publication, a series of posters and a functioning website. Communication design is the core discipline of this practice-led research, with due consideration for visual and typographic elements that are most suitable and effective in conveying the overarching message and creating positive social change.

CHAPTER EIGHT

Design Gallery

8.1 Final Outcomes



Figure 21. Photograph. Copies of *Will You Notice?* Publications – hand-stitched & debossed.



Figure 22. Photograph. Copies of *Will You Notice? Publications* – seven signatures in each book bound by coptic stitching.



Figure 23. Photograph. Copies of *Will You Notice? Publications* – seven signatures in each book bound by coptic stitching.



Figure 24. Photograph. *Will You Notice?* Publication – end pages

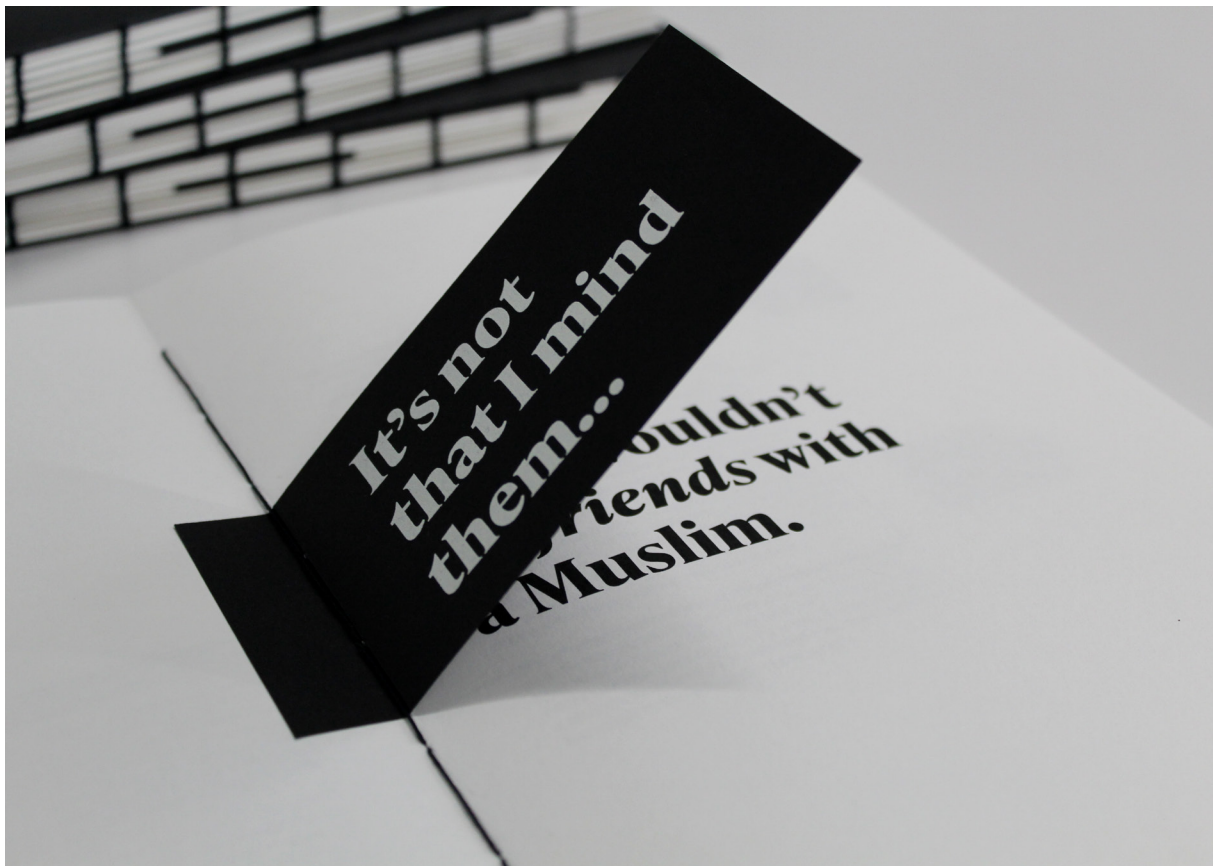


Figure 25. Photograph. *Will You Notice?* Publication – Biased Attitudes chapter opener – screen printed flaps revealing insensitive remarks



Figure 26. Photograph. *Will You Notice?* Publication – Discrimination chapter opener – screen printed flaps revealing insensitive remarks

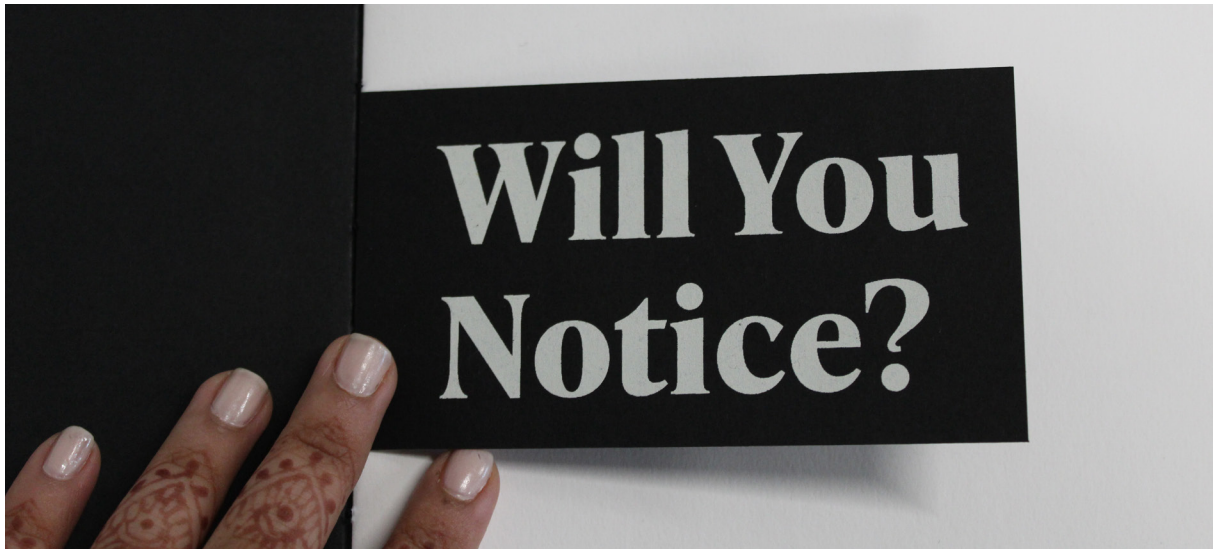


Figure 27. Photograph. *Will You Notice?* Publication – Screen printed flap, title page.



Figure 28. Photograph. *Will You Notice?* Publication – Biased Attitudes chapter spread

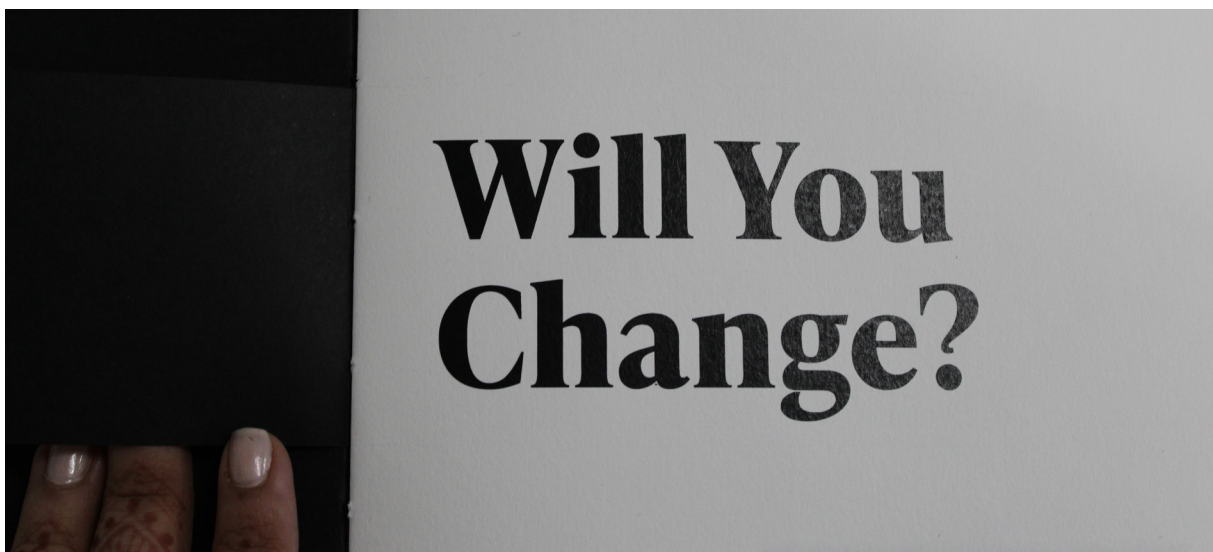


Figure 29. Photograph. *Will You Notice?* Publication – Title page.



Figure 30. Photograph. *Will You Notice?* Publication

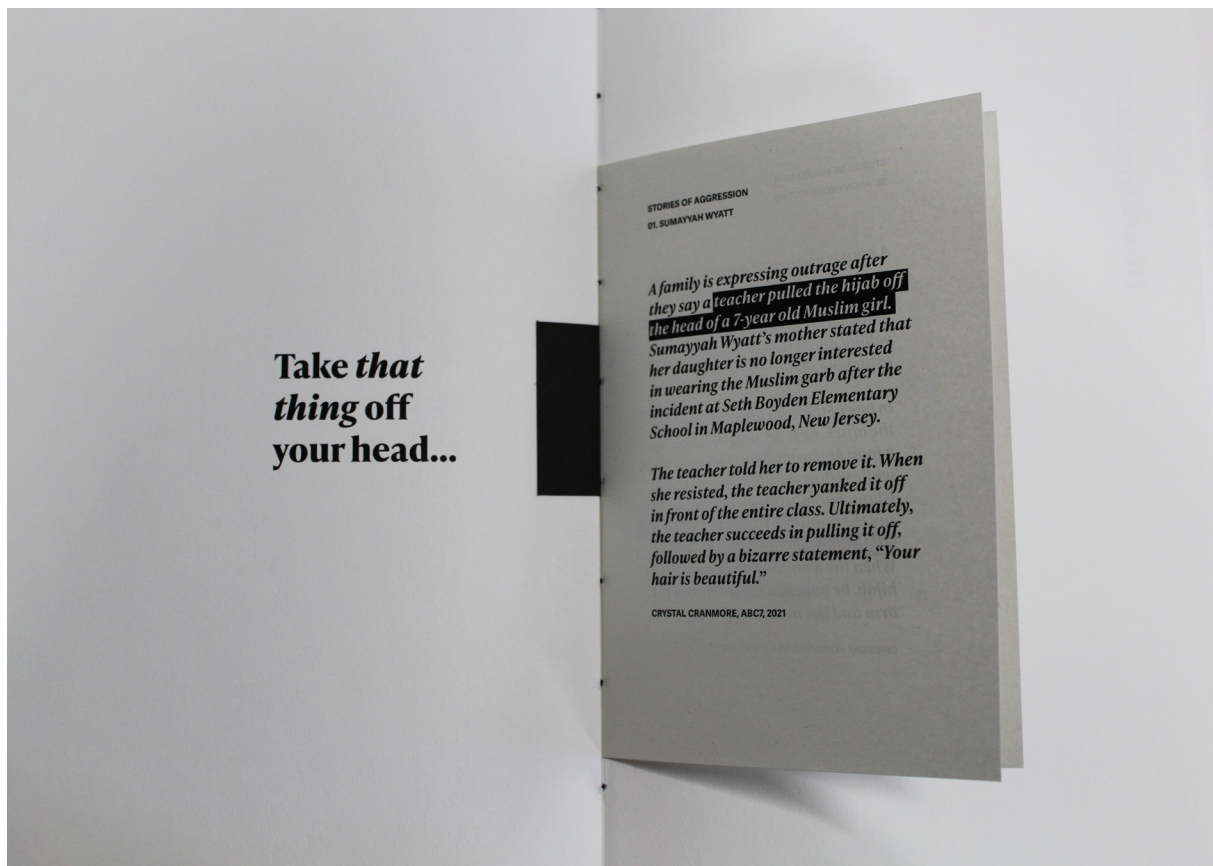


Figure 31. Photograph. Will You Notice? Publication – Biased Actions chapter insert



Figure 32. Photograph. Will You Notice? Publication – Biased Actions chapter insert

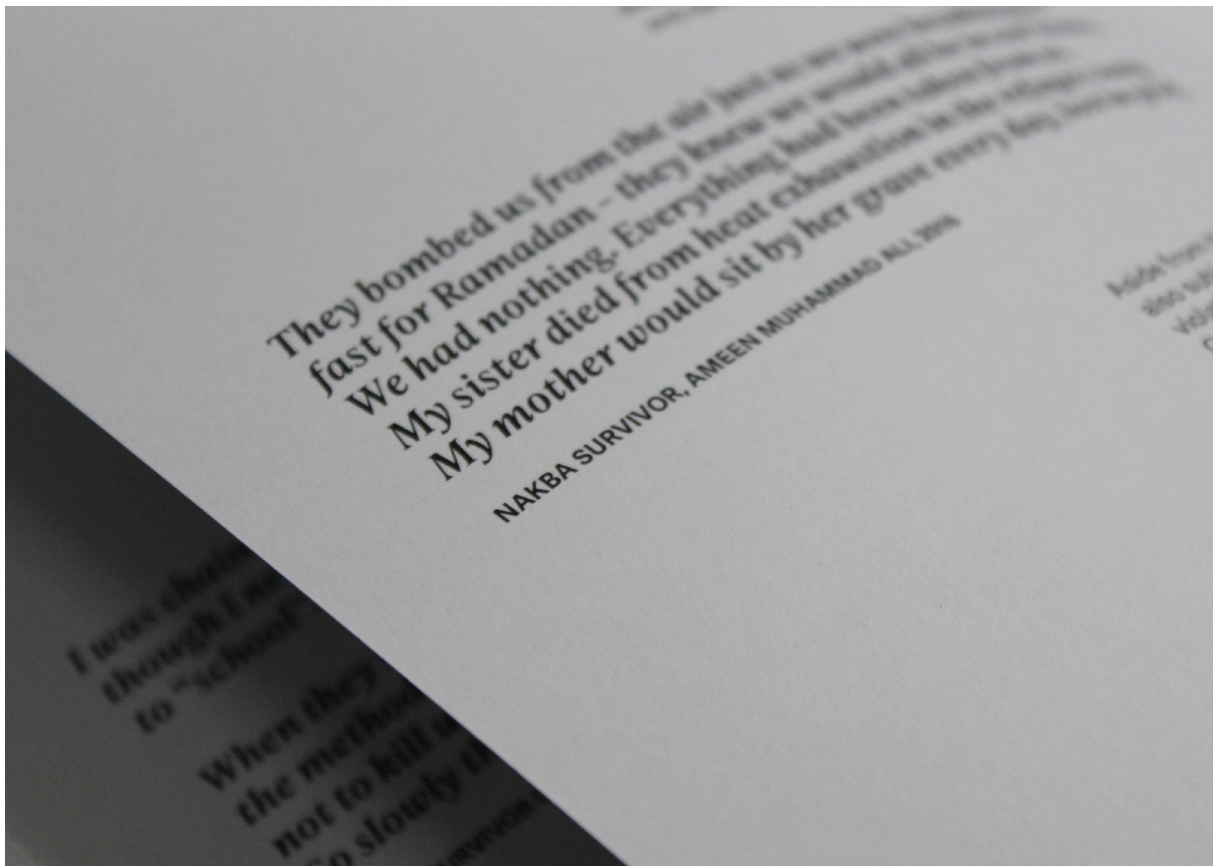
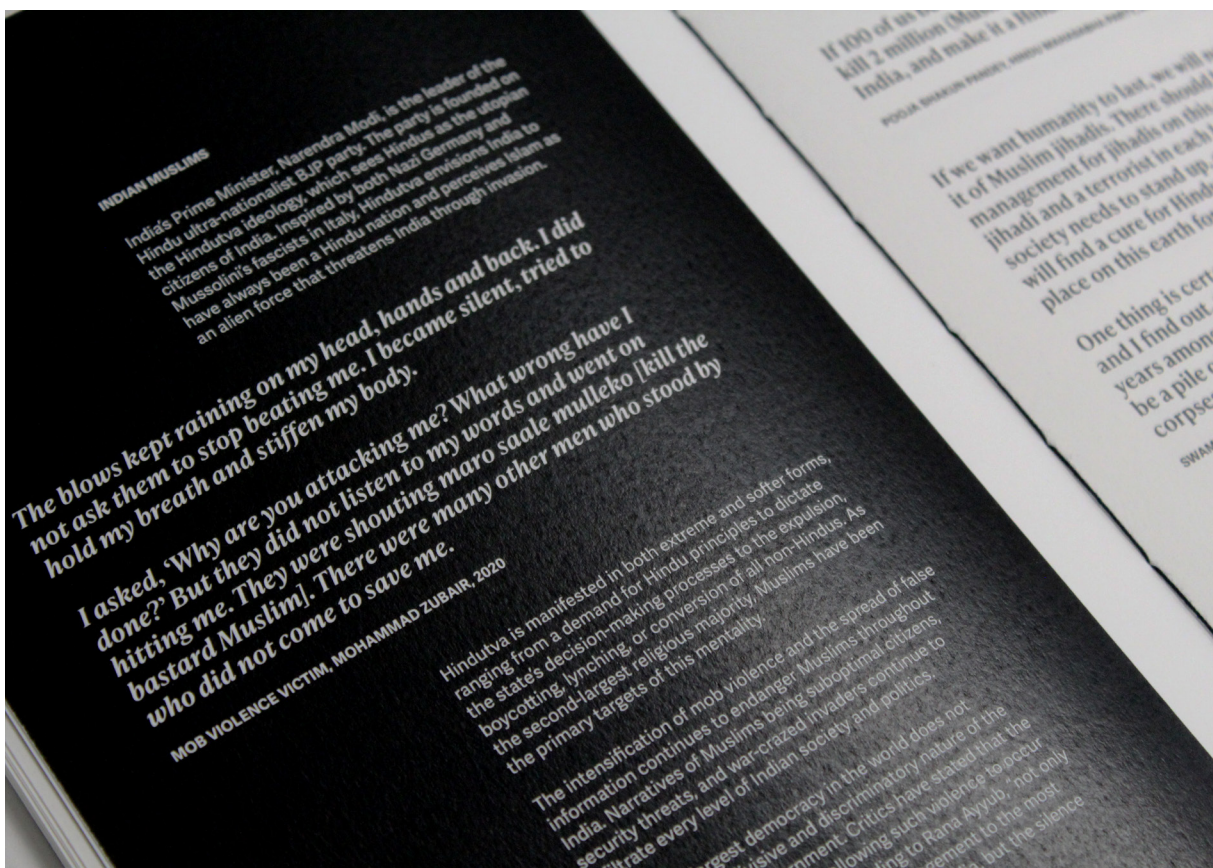
Figure 33. Photograph. *Will You Notice? Will You Change?* Publication – Genocide chapter spreadFigure 34. Photograph. *Will You Notice? Will You Change?* Publication – Genocide chapter spread



Figure 35. Photograph. *Will You Notice?* Publication – Genocide chapter spread



Figure 36. Photograph. *Will You Notice?* Publications.



Figure 37. Photograph. Final exhibit.



Figure 38. Photograph. Final exhibit – publication table.



Figure 39. Photograph. Will You Notice? Poster series.



Figure 40. Photograph. Will You Notice? Poster series.



Figure 41. Photograph. *Will You Notice?* Website landing page.

CHAPTER NINE

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Appendices

Appendix A – Literature Annotations

Appendix B – Design System

Appendix C – Photographs of Production

Appendix A Literature Annotations

Selected list of texts studied

Islamophobia: History, Context and Deconstruction

by Zafar Iqbal, 2019

Discrimination and Implicit Bias in a Racially Unequal Society

by R. Richard Banks, Jennifer L. Eberhardt and Lee Ross, 2006

Outsiders at Home: The Politics of American Islamophobia

by Aaron Ponce, 2021

The Political Economy of Hate Industry

by Abubakar Bukar, 2020

Othering, Identity Formation and Agency

by Sune Qvotrup Jensen, 2011

Ducks, Decorators, and the Dialogical

by Eden Potter, 2010

Sounding 'Brown': Everyday Aural Discrimination and Othering

by Christabel Devadoss, 2020

Islamophobia in Three Asian Contexts: India, Myanmar and China

by Justice For All Org., 2021

Islamophobia: History, Context and Deconstruction by Zafar Iqbal, 2019

This reading discusses the various contributing factors, implications, and historical roots of Islamophobia. Iqbal highlights the seriousness of anti-Muslim prejudice by defining how long it has been prevalent for in society, and how overlooked it is. A key point of interest in this reading is the study of the word “Islamophobia itself”. The author analyses the term from a psychological, linguistic, contextual and historical perspective; concluding that Islamophobia is a term with many flaws which does not encapsulate the reality of anti-Muslim discrimination and rhetoric. This was of interest to me as the concept is central to my research. Although Islamophobia is a widely recognised term, perhaps substituting phobia for discrimination/prejudice is more appropriate when it comes to conscious and deliberate hostility.

Iqbal’s book is written from a logical, fact-based perspective which objectively assesses Islamophobia as a historical and ongoing phenomenon. By highlighting historical contexts, it provides weight and seriousness to the topic. The author particularly uses historical references to emphasise generational consequences and the inescapable influence of political powers. I found it an interesting text because it held information and perspectives which I have never come across before. This book was easy to read and follow as it was clearly written while maintaining a formal tone.

This book is of great relevance to my research topic. The extensive detail and diverse variety of references indicate its reliability. The aim of my project is to highlight the seriousness of Islamophobia, which is why learning the history and context behind the phenomenon itself is a crucial step towards breaking myths and disproving ignorant stereotypes. I enjoyed reading and analysing this text as it solidified my purpose and further emphasised the importance of the topic I have chosen.

History/ Context/ Society/ Prejudice/ Islamophobia

Iqbal, Zafar. *Islamophobia: History, Context and Deconstruction*. New Delhi : Sage Publications, 2019. <https://sk.sagepub.com/books/islamophobia/i640.xml>

***Discrimination and Implicit Bias in a Racially Unequal Society* by R. Richard Banks, Jennifer L. Eberhardt and Lee Ross, 2006**

Racial discrimination exists on all societal levels around the world. This article discusses its presence in the American criminal justice system, as well as in the form of unconscious bias. The main focus group for this study is the African American community and how they are systematically mistreated. The authors emphasise that if society itself is constructed in a manner that disadvantages minorities, then tokenistic antidiscrimination laws and rules are not enough to liberate those who are suffering. This article relates to my research interest into different societal issues that can be addressed through graphic design.

The authors of this text are Stanford University faculty members from law and psychology. Stanford is one of the world's leading research universities and this article was published in the California Law Review. The credibility of the information within this text is clear as it is based on referenced findings, statistics, and legal cases. The article itself was highly impactful as it highlighted the seriousness of institutionalised and systemic racism by discussing how common it is. Although the writing style is extremely formal and sometimes difficult to follow, the information was beneficial.

My research is based around providing a stimulating manner of receiving information. Approaching racism from a constitutional and systemic manner was interesting, as this topic is generally approached through a behavioural lens. This outlook allowed me to gauge a perspective that I had not previously considered in depth. The reflections and conclusions that have been formed by the authors were more interesting to me than the findings themselves. Overall, this text was interesting and beneficial. It fuelled my interests and provided information which I can refer to, as I undertake my project.

**Discrimination/
Inequality/
Justice System/
Society/ Racism**

Banks, R. Richard, Jennifer L. Eberhardt, and Lee Ross. "Discrimination and Implicit Bias in a Racially Unequal Society." *California Law Review* 94, no. 4 (2006): 1169–90. <https://doi.org/10.2307/20439061>.

***Outsiders at Home: The Politics of American Islamophobia* by Aaron Ponce, 2021**

This article analyses a book written by Nazita Lajevardi. The author of this article calls the book an “excellent and wide-ranging contribution to our knowledge”. The article opens by stating that as hate crimes against Muslim American continue to spike, it is an understatement to say that the climate has become hostile and biased. The key contexts of this reading are sociopolitical, with the focus being primarily on social behaviour and the way it influences political views. The author’s key argument is that there is not enough discussion about the discrimination of Muslim Americans in the academic, political and legal world.

The position taken by the author is that the author of the book is correct to call American Islamophobia a growing concern which threatens the social and political welfare of Muslims. I found this text interesting because it compelled me to read the book which is discussed. The manner in which it is written highlights the key points and arguments of the book in a clear and concise manner. I agree with the position of the author – literature about Islamophobia is important in contemporary society. It opens conversations which are necessary to recognise discrimination that is faced by Muslims and the consequent implications.

Through some of the experiments that were conducted by Lajevardi, many new findings arose which can be used in my research. For example, the experiment on American state legislators of both parties where emails were sent requesting internships and legislative visits for fictitious Muslims. This experiment showed that although Republicans were far less likely to respond to Muslims in comparison to Christians, their Democratic counterparts were not significantly different. This, and other experiments that were undertaken, shows that the prejudice towards Muslims is ingrained in every level of American society.

America/ Islamophobia/ Religious/ Society/ Isolation

Ponce, Aaron. “Outsiders at Home: The Politics of American Islamophobia.” *Ethnic and Racial Studies* 44, no. 8 (June 21, 2021): 1458–60. <https://doi.org/10.1080/01419870.2020.1847309>.

The Political Economy of Hate Industry: Islamophobia in the Western Public Sphere by Abubakar Bukar, 2020

Bukar's article discusses the extent to which Islamophobia plagues the minds, actions and overall environment of Western society. While Islamophobia has existed throughout history, the continuous rise of discrimination of Muslims can be mostly attributed to the political and economic climate of the world. The mass media is a huge driving force behind the growing hatred towards Islam, as it portrays Muslims as barbaric, primitive, oppressive and backward thinking people. The author's key contexts are historical and political as they are both intertwined with each other in reference to major reasons that Islamophobia is so widespread.

There is no doubt that the world's politicians have major influence on the mindset and behaviour of society. Especially in democratic societies, where the leaders are often a reflection of the people as they are voted in by the majority. Anti-Muslim prejudice has existed for centuries, however the attacks of 9/11 and 7/7 drove up the negative portrayal of Muslims exponentially. Concepts of terrorism, radicalisation and oppression became immediately associated with 1.8 billion people around the world, based on the actions of a small fraction. The position that the author takes in this book is objective and the information is reliable as it is well-referenced from a variety of sources. This text was interesting, and I agree with the viewpoint of the author that political and media influences have a massive part to play in the rise of Islamophobia.

This article begins by immediately mentioning the persecution of Muslims in Myanmar and China – two of the worst cases of Islamophobia in the world right now. This is the type of approach that I wish for my design and research to take. Definitions are important, but can be introduced at a later point – after the viewer/reader's attention has been grabbed and their empathy triggered.

**Islamophobia/
Mass media/
Politics/ Hatred/
Western Society**

Bukar, Abubakar, A. "The Political Economy of Hate Industry: Islamophobia in the Western Public Sphere." *Islamophobia Studies Journal* 5, no. 2 (2020): 152–74.

Othering, Identity Formation and Agency by Sune Qvotrup Jensen, 2011

The theory of othering is one which has been commonly discussed and studied in the contexts of academia, politics, history and social behaviour. The contexts that the author features in this particular article are historical (specifically postcolonial theory – as that is the theoretical framework generally associated with othering) and social. The key argument in this text is that othering can be a useful concept when trying to understand power structures and imbalances in societies as well as identity formation.

This text is based on the struggles of ethnic minorities in Danish society but the information and observations within can be applied to several societies, especially in the West. The author formed conclusions about reactions and resistance to othering through observation of young men who belong to ethnic minorities. There are also several examples of instances in popular culture and mainstream media where othering is capitalised on or normalised.

An interesting aspect of this text is that Jensen states openly that he himself belongs to the ethnic majority, which provides a perspective from the outside which I cannot personally relate to. I would argue that Jensen's ethnic background plays a part in relation to his position in this text being objective rather than biased. As he has stated that he himself is not subjected to othering or any of the stereotyping and prejudice that often arises as a consequence, this text maintains informative integrity rather than being influenced by emotion.

Othering is a concept which I have been familiar with for my whole life, due to my gender, ethnic and religious background. I agree with the key points made in this text, as feeling like an outsider has major effects on identity formation and security.

Othering/ Minority/ Stereotype/ Theory/ Identity

Jensen, Sune Qvotrup. "Othering, Identity Formation and Agency." *Qualitative Studies* 2, no. 2 (October 3, 2011): 63–78. <https://doi.org/10.7146/qs.v2i2.5510>.

Ducks, Decorators, and the Dialogical: An Examination of Approaches to Information Design by Eden Potter, 2010

Potter's thesis discusses the power of visual language as a tool to communicate information. Design styles are often based on ongoing art movements during the era they are popular – two of which are discussed in this study. Potter's comparison of modernism and formalism provides a basis for this study's key argument that clarity and integrity are two of the most effective aspects of visualising information. This text is related to my research interest, which focuses on the relationship between graphic design and raising awareness around social issues. Personally, I believe that information design is central to this practice as hard-hitting facts are the backbone of sparking empathy.

The legitimacy of this text is highlighted through the credible and indepth research that has clearly taken place. Clear writing and a wide range of well-indicated references lead me to believe its reliability. Potter's Masters thesis was sourced from the research archives of Auckland University of Technology. The position that Potter takes reinforces the importance of social, political and ideological contexts within information design as a discipline. The author believes that to obtain excellence, the people involved should be placed at the centre of the process. This particular point sparked my interest the most, as community-centred design is a central part of my practice.

I intend to use the points presented to improve the way I convey information. Specifically, the importance of clarity and integrity in information design. If the information presented lacks either of these qualities it will likely fall on deaf ears. Far too often, designers tend to place themselves at the centre by assuming what is best for the audience, which is often counterproductive and disrespectful. I aim to be conscious of this throughout my project.

Information/ System/ Visual/ Movement/ Communication

Eden Potter. "Ducks, Decorators, and the Dialogical: An Examination of Approaches to Information Design." (Masters Thesis, Auckland University of Technology, 2010).

***Sounding 'Brown': Everyday Aural Discrimination and Othering* by Christabel Devadoss, 2020**

Languages, accents and dialects are key characteristics of identity and therefore can be used as a weapon against targeted individuals or community. This reading focuses on othering and discrimination of South Asians in the US, as they are constantly perceived as foreign, different and often a 'threat' to utopian American society. The author's key contexts are social and political. There is particular emphasis on how the two are interrelated in that they influence each other, as most forms of discrimination root from social stereotypes and the ongoing political climate.

In this article, Devadoss discussed various instances which show a direct correlation between discrimination and language/accent while also providing commentary about the influence of nationalistic political behaviour. The author interviewed a range of South Asian participants from different parts of the country, which showed that othering based on how one speaks is a commonly experienced phenomenon. Devadoss takes the position that although 9/11 and the election of President Trump are often associated with a significant increase in hate crimes towards "brown" people, it is representative of the core of the society. As the US is a country built on foundations of genocide, xenophobia, slavery and racism, this is unsurprising.

When I think of discrimination against strangers, my mind immediately goes to visual representations of identity. As I mostly experience prejudice based on my attire, I tend to subconsciously forget microaggressions regarding language or accent. This article was interesting because it pushed me to realise that constant questioning of why my English is so good, or comments about how I don't "sound" Indian, are in fact a clear indication of othering. This reading opened new avenues to explore for my project, highlighting double standards which is constantly upheld in society, mass media and politics.

**Language/
Othering/ Accent/
Stereotyping/
South-Asian**

Devadoss, Christabel. "Sounding 'Brown': Everyday Aural Discrimination and Othering." *Political Geography* 79 (May 2020): 102151. <https://doi.org/10.1016/j.polgeo.2020.102151>.

Islamophobia in Three Asian Contexts: India, Myanmar and China by Justice For All Org., 2021

This reading exposes Asia as a modern-day hub of Islamophobia. Islamophobia, like Anti-Semitism, is a global issue. However, there is a clear differentiation between Anti-Muslim prejudice which exists in Europe or the United States compared to India, China and Myanmar. In the former, it is seen mostly in public stereotypes and laws against Muslim practices (for example, France's Hijab and Niqab ban). Whereas in the latter, it is driven by the beliefs of ruling parties and supremacist groups who lean further towards fascism rather than democracy.

This reading includes references to historical and economic elements; however the core contexts are political and social. This text is published by the OHCHR (United Nations Office of the High Commissioner of Human Rights) which proves its reliability. It was published just earlier this year which also proves its relevance, as the issues discussed are ongoing and have only magnified since. The core motives are a crucial aspect of Islamophobia that need to be addressed – as they are the root problem without which genocidal levels of hatred would not exist.

As an Indian, this text spoke to me on a personal level. My parents migrated in the late 1980s as soon as they had spotted the beginnings of national Islamophobia. At the time, nobody could understand why they had done it and went to many lengths to convince them that they were being paranoid and that the future for Muslims would remain peaceful. Over the past decade, India has proven to be so much worse than anyone could have imagined. Although it is our homeland and I am proud of my heritage, the actions since the BJP's recent leadership is nothing short of devastating. Unfortunately, Asian countries are able to get away with much more openly horrific crimes than its counterparts who share the same Islamophobic sentiments in America or Europe.

**Islamophobia/
Genocide/
Political / Asia/
Nationalism**

Justice For All Org.
"Islamophobia in Three Asian Contexts: India, Myanmar and China. Justice for All Analysis for OHCHR."
United Nations - Office of the High Commissioner of Human Rights, March 8, 2021. <https://www.ohchr.org/Documents/Issues/Religion/Islamophobia-AntiMuslim/Civil%20Society%20or%20Individuals/JusticeForAll.pdf>

Appendix B

Design System

Publication Design System

1. Typography

IvyPresto Text Bold

Covers 73pt size | 79pt leading

End pages 80pt size | 90pt leading

Section headings 25pt size | 30pt leading

IvyPresto Text Bold and *Bold Italic*

Statements – section headings 40pt size | 46pt leading

Statements – stand-alone 25pt size | 30pt leading

Statements – next to paragraphs 16pt size | 19pt leading

IvyPresto Text SemiBold

Quotes 12pt size | 14pt leading

IvyPresto Text SemiBold Italic

Stories 12pt size | 14pt leading

Adelle Sans Regular

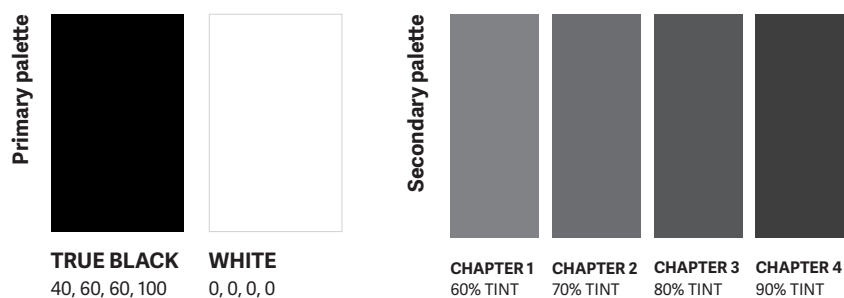
Body copy 8.5pt size | 10.5pt leading

ADELLE SANS BOLD UPPERCASE

Mini paragraph headings 7pt size | 11pt leading

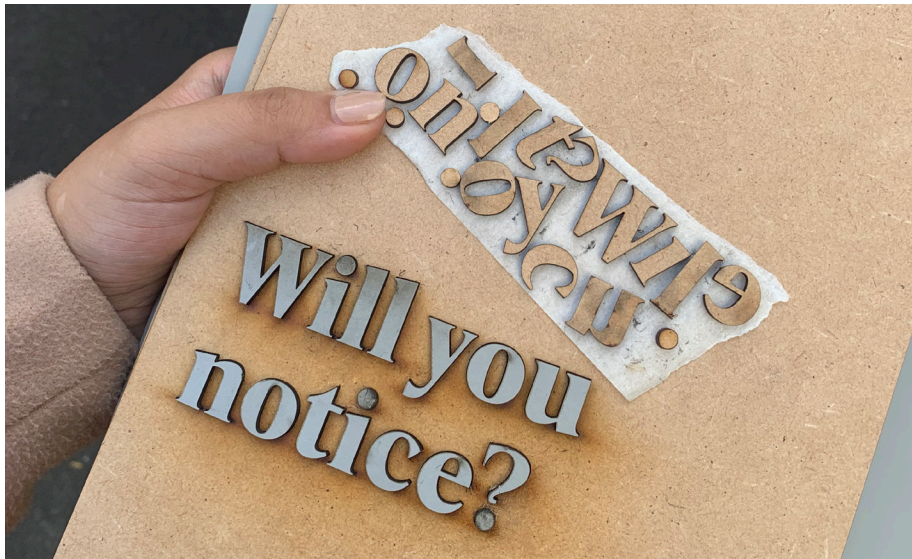
References 7pt size | 9pt leading

2. Colour

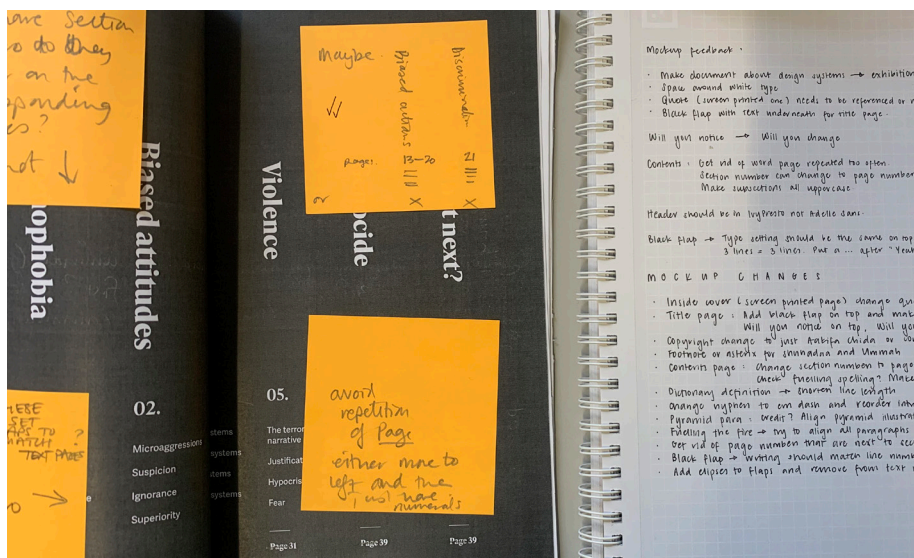


Appendix C

Photographs of Production



Laser cutting and engraving MDF & lino for embossing trial on publication covers.



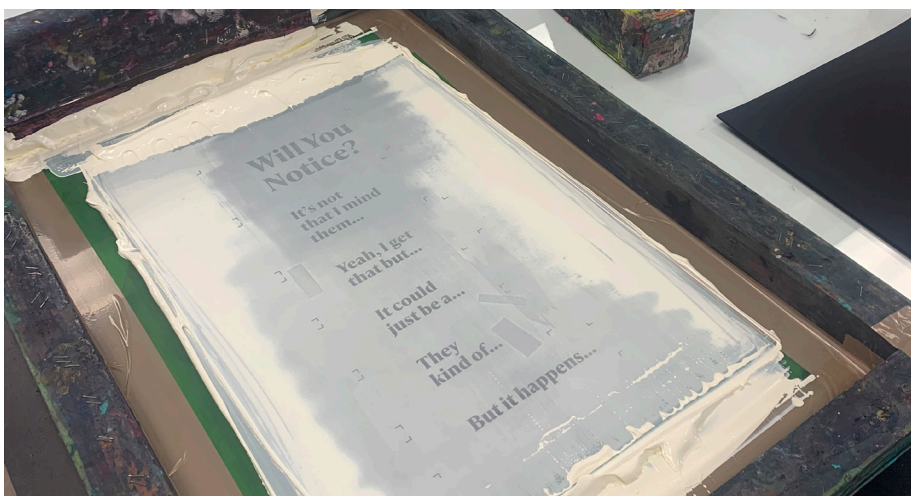
Feedback, suggestions and changes to publication.



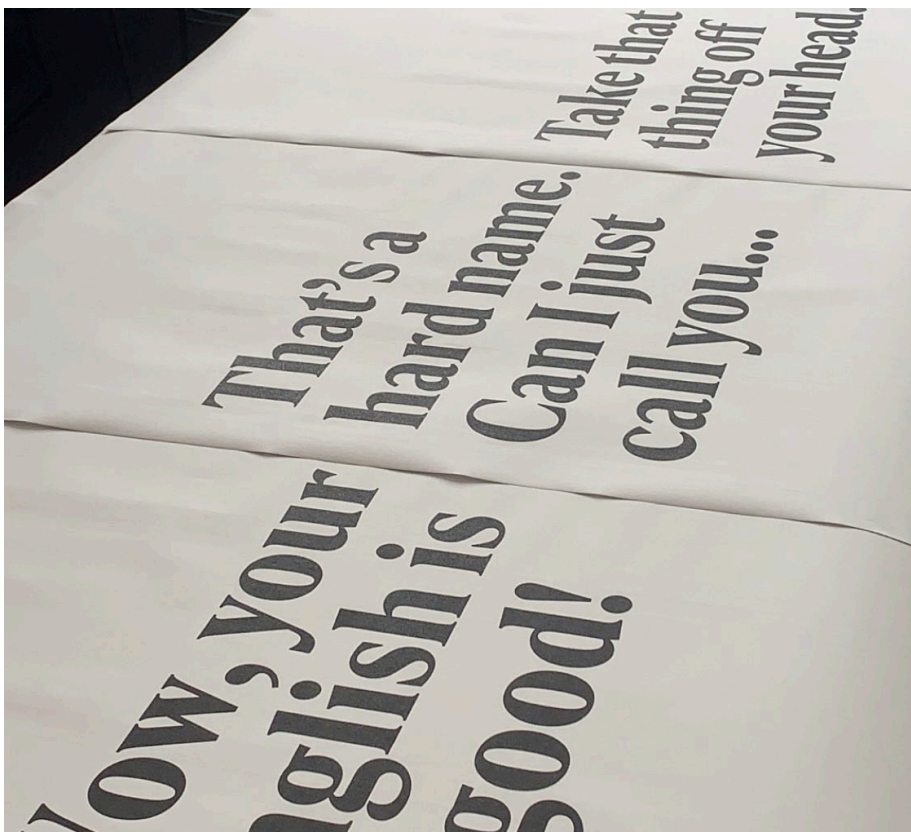
Unbound signatures, inserts and flaps from second mockup.



Post-binding preparation for glue finish on exposed spine.



Screen printing with custom-mixed warm white ink onto black 140gsm paper for publication flaps.



Initial poster test print on A1 80gsm stock.

