

# Design History from a Global South Perspective

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In light of current demands for a decolonization of design history, it seems reasonable to break down the approach of "decolonization" in more detail in order to be able to clarify how and in what way it can be expressed. One approach could be to describe concrete views that have emerged in relation to these demands.

Design history from a global South perspective refers to the study and interpretation of design and its cultural, social, and economic contexts in countries located in the global South. The global South refers to the developing countries of the world, often located in Africa, Latin America, and parts of Asia and the Middle East.

One of the main characteristics of design from the global South is its diversity and cultural richness. Many countries in the global South have a long history of traditional crafts and design practices that have been passed down through generations. These traditions often reflect the unique cultural, social, and environmental contexts of the region and can be seen in a wide range of design forms, including architecture, textiles, visual communication, film, ceramics, furniture, and jewelry.

However, the global South has also been shaped by colonialism and globalization, which have had a significant impact on its design history. During the colonial period, many countries in the global South were subjected to the cultural, economic, and political domination of foreign powers, which often resulted in the suppression of indigenous design traditions. In the post-colonial period, globalization has brought about rapid economic and cultural change, leading to the emergence of new forms of design that are influenced by both local and global trends.

Despite these challenges, designers from the global South have made significant contributions to the field of design. In recent years, there has been a growing recognition of the value of traditional design practices and their role in preserving cultural heritage. Many designers from the global South are now working to revitalize and adapt these traditions for contemporary audiences, while also incorporating new technologies and materials.

In addition, the global South has also produced a number of innovative designers who have made significant contributions to the global design scene. These designers have drawn on their unique cultural backgrounds and experiences to create new and original design solutions that have had a lasting impact.

In conclusion, design history from a global South perspective is a diverse and complex field that reflects the cultural, social, and economic contexts of the region. It encompasses a wide range of traditional and contemporary design practices, and has produced a number of innovative and influential designers. How and where can and should decolonization best occur now in relation to design history? First and foremost, it should take place in discourse. This discourse must not shy away from conflict, but could work best if – with the goal always in mind – it is conducted in a unifying, not separatist manner.

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