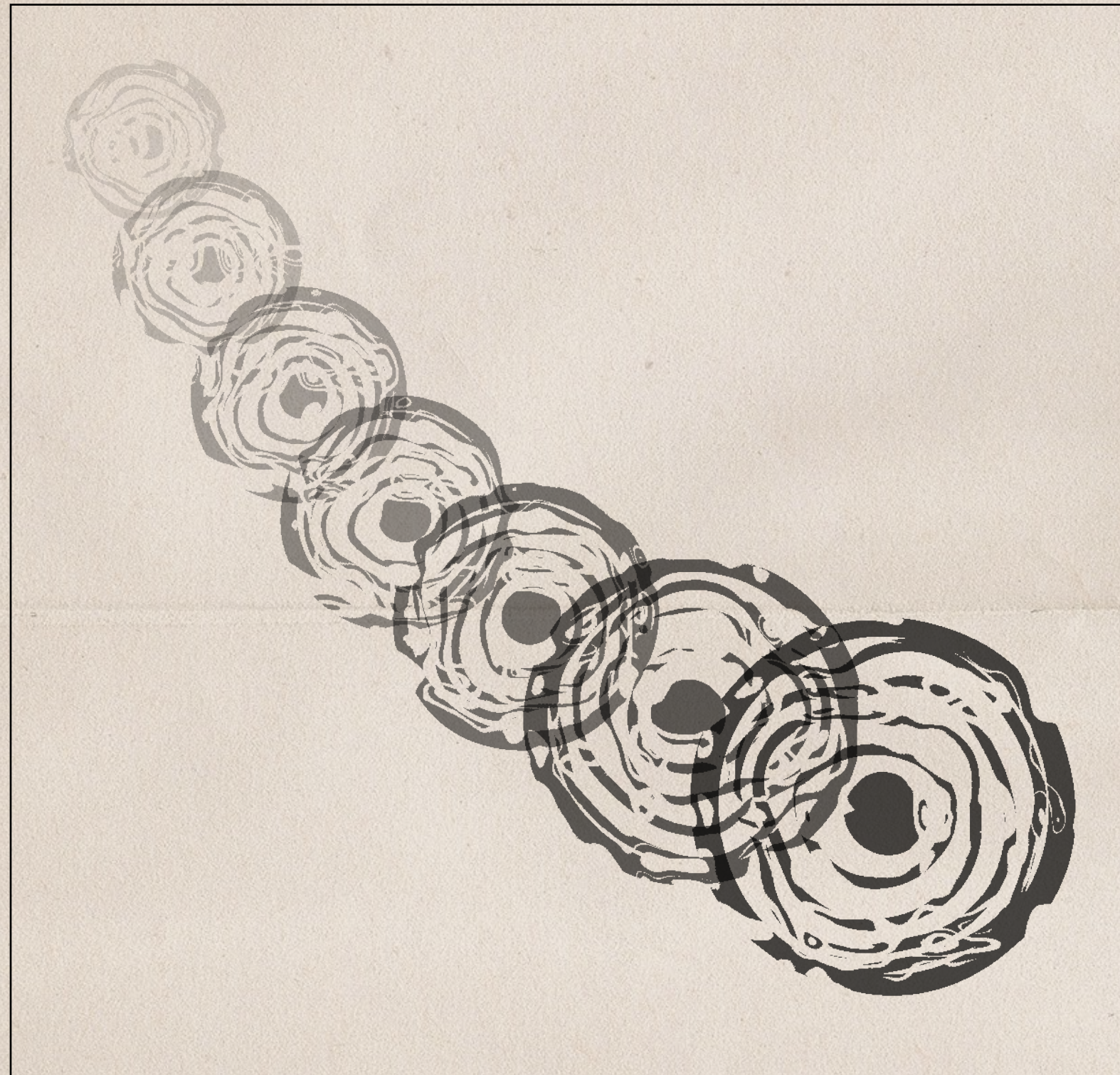


Positionality

Dilushi H. Prasanna



I am an uninvited guest living, working, and learning on the stolen and unceded land of the Kulin Nation belonging to the Wurundjeri People. I pay my respects to their Ancestors, who have lived here for millennia, as well as to their elders, past and present. I am thankful to the First Peoples who have copiously shared their great knowledge from whom I have had the privilege to learn.

**GENEROSITY.
ASSOCIATION.
A VILLAGE OF
PEOPLE.
RESPECT.
KAAWADA?
HAVE YOU EATEN?
CHALLENGING
MONOLITHIC
NARRATIVES.**



*Drawing on my father's iMac G3. 2003, Kuwait.
One of many stamps my father designed for the Kuwaiti government.
He designed most of them on the iMac at home.*



I was born and raised in the sovereign state of Kuwait, about a 6 hour direct flight from my deeply colonised mother land of Sri Lanka. Kuwait is a kingdom ruled by the Al-Sabah family, who built the foundations for the land to be a petrostate. To this day, my Sri Lankan parents continue to live as residents of Kuwait. I recognise the state of Kuwait gave me the privilege to have a better future.

My great grandfather, **Lucas Prasanna**, with his Thoran installation created for the Vesak Buddhist festival



2

My grandfather, **Anthony Prasanna**, featured on a Sinhalese newspaper. Cutting of his comic panel art with his degree at the back.



My father, **Dimuthu Prasanna**, stands in front of his artworks. During this time he entered into the Ad world as an airbrush artist. He continues to serve the industry for 30+ years.



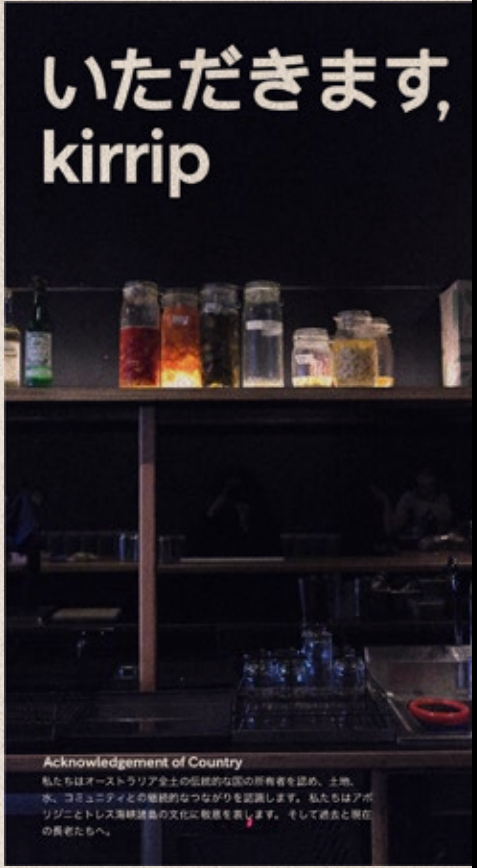
I was born into a traditional Sinhalese family. My father's side has a humble history of artists from a village near Colombo. Learning about my grandfather, an ambidextrous multimedia artist, has been particularly inspiring. He was the first person in his village to earn a degree, and it was in fine arts. He broke the norm. I've always been in touch with my creativity, and as a South Asian, I recognise the continuous support I've received to pursue my creativity is an honour and privilege. Even though I don't remember meeting my seeya when I was four, or ever meeting my loku seeya, I draw strength from the legacy of their work and honour my bloodline.

3

Mobilising Design as a Tool for Relief in
an Economic Crisis © Dilushi H. Prasanna



A layered invitation to eat, and honour
Wurundjeri land © Dilushi H. Prasanna



I value generosity; I was taught offering prosperity to a person is an act of kindness. It's something I connected with growing up around Arabs. I care about representing underserved communities and I value food as a way to tell stories and preserve cultures. These are values I connected with while living and witnessing the many injustices that happen in Sri Lanka, and my mother, who cooked food from all over the world.

Reframing a favorite classic through Sri Lankan contexts © Dilushi H. Prasanna



I care deeply about people. I yearn to work with and be of service for marginalised and underserved communities that are often underrepresented. My work is driven by inclusive design practices with methods in co-design to generate community-led solutions. I am a firm believer in that design can do more than look good; it can shift monolithic narratives, and create space for change.

2

Collage graphic of a Sinhala woman, Dilushi H. Prasanna



I have a ginormous passion for food and culture, and a recognisable deep belly laugh.

3