Dandelion. Method

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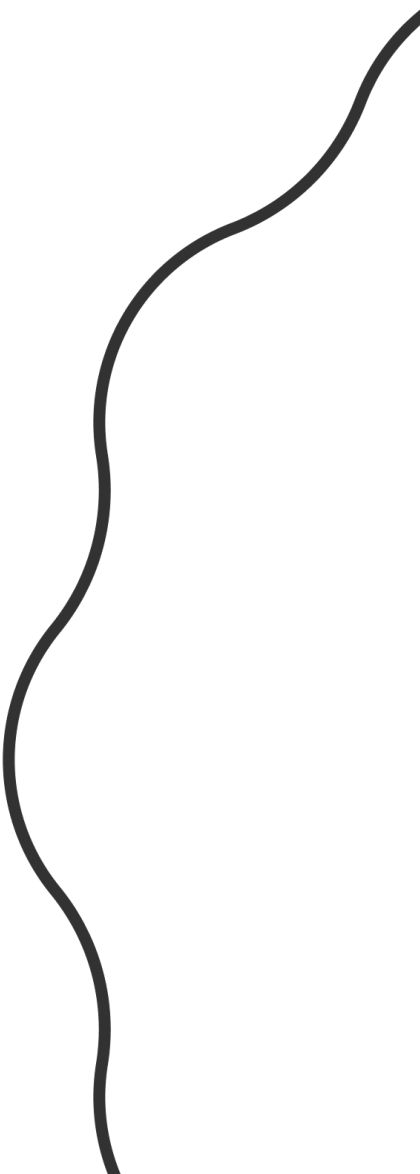

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Abstract

In nature, dandelions not only spread themselves but their community structure. Manifesting their essential qualities of detoxifying their grounds. Like a dandelion, our proposed method, is a collection of design methods that intuitively incorporates intersectional feminist values in the community. Giving us a chance to train our creativity in a mindful manner and day-to-day scope.

What does true feminist design mean? Does it exist? Can it?

Evidently the current design culture, stemming from western patriarchy construct, not only favors certain genders but dismisses the intersectionality of our complex identities as playing a role to the discrimination. Therefore, intersectional feminism is central in expanding our creativity beyond the constraints of this malestream. The dandelion approach intuitively sets ground of intersectional feminist values in design and eases tackling the current disconnect of feminism and design, one method at a time.

Acknowledgments

It is crucial to emphasize that our design project and research are the outcomes of standing on the shoulders of many giants. Therefore, we would like to show our gratitude to them right before unfolding our thesis.

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Secondly, we would like to give our thanks to all the experts and collaborators who inspired us and generously gave us fruitful and valuable feedback. From the feedback we received from experts with all the relevant backgrounds ('Research related to gender and design'; 'Historical studies of feminism'; 'Feminism and the arts'. 'Female labour and the digital economy in which it is situated'; 'Feminist studies in film'; 'Feminism and design theory'; 'Critical theory and queer theory study'; 'Design methodology and strategy', etc.) (more details will be shown in the Concept chapter) we have the opportunity to take shortcuts for fruitful development. Furthermore, theorizing is crucial to intersectional feminist research and we would not have had the opportunity to test it in a working environment without the help and trust of our potential business collaborators,

Lucid and Lucid co-founder Mona Neubauer, and we are truly grateful to Mona for her involvement and valuable feedback.

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Keywords

Intersectional feminist design method; Intersectionality in design; Design methodology; Dandelion method; Participatory design; Collaborative design.

Introduction

In a time of technological advancement and paintings of liberation, it's at times disappointing to walk in parallel with an adverse concept so deep-rooted within our cognition that keeps us confined in a cyclical hamartia. Derived from the reflections of the misogyny phenomena in contemporary context, we propose the concept of the 'Dandelion' design approach, as means to normalize intersectional feminist thinking within everyday design practices. (28. 02. 2021)

The Dandelion method is a proposed design approach that fuses intersectional feminist values into daily and tangible design habits. Along with core values like reflectivity, sensibility, systemic thinking, and diversity, the proposed design approach discloses a rich multifaceted nature, and likewise so does our holistic project process. Content and knowledge creation collected throughout the project is a result of creativity that stem from participatory design approaches like iterated ways of desk research, interviews, workshops, cultural probes and user testing. The dandelion method is grounded through theories and perspectives like: Kimberlé Crenshaw's 'Intersectional Feminism', Chizuko Ueno's 'Misogyny', Tim Ingold's 'Textilic Design', Adrienne Maree Brown's 'Emergent Strategy', and many others. Essentially, our journey begins where plenty others have long and fruitfully contributed, the process and outcomes of this project would not have been possible without the guidance and earlier works done by many intersectional feminists over the years. (11. 05. 2021)

Research Field

Background & Context

History of Feminism

Motivated to take a stand on feminist design, it was essential to figure our stand on Feminism or set context to our definition of feminism. Although defining our own scopes around the term is imperative, it's also just as crucial to note the existing definition and scopes covered through the umbrella term of 'Feminism'. Feminism in itself, has been a broad foundational concept, which in the past has changed and diverged into multitudes of perspectives in itself.

The history of feminism is often referred to in waves, which have evolved over time and context. The wave metaphor is the most common explaination for feminism's movements, though it's not without flaws. It can oversimplify a complicated history of values, ideas, and people that are often in conflict with each other. With this simplification, one might think feminism's history is a straightforward arc. The reality is much messier. There are many sub-movements building on (and fighting with) each other. That being said, the wave metaphor is a useful starting point. It doesn't tell the whole story, but it helps outline it.

The first wave feminism encompasses the context of the suffragettes of the nineteenth century and early twentieth century. This majorly voiced the "normative" white and cis women, who fought for the right to vote. Second wave feminism generally encapsulates the period from the 1960s to the 1990s, which runs concurrent with anti-war and civil rights movements and the dominant issues for fem-

inists in this time period revolved around sexuality and reproductive rights. Third wave feminism is generally seen as starting in the mid-1990s and is sometimes referred to as girlie-feminism or "grrrl" feminism. Its form of activism often confused followers of second wave feminism because many third wavers rejected the notion that lip-stick, high-heels, and cleavage, identified with male oppression. This was, however, in keeping with the third wave's celebration of ambiguity and refusal to think in terms of "us versus them." Most third-wavers refused to identify as "feminists" and rejected the word because they found it limiting and exclusionary. (Scharff, 2013) (bell, 2016)

This brings us to the rising fourth wave of feminism. Feminism is now back in the realm of public discourse. Issues that were central to the earliest phases of the women's movement are receiving national and international attention by mainstream press and politicians. Problems like sexual abuse, rape, violence against women, unequal pay, slut-shaming, the pressure to conform to an unrealistic body-type, and the fact that gains in female representation in politics and business are minimal. At the same time, reproductive rights that had been won by second wavers are now under attack. It is no longer considered "extreme" to talk about societal abuse of women, rape on college campus, unfair pay and work conditions, discrimination against LGBTQ friends and colleagues.
(Serano, 2012)

With the rise of fourth wave feminism, the concepts of privilege and intersectionality have gained widespread traction amongst younger feminists. They speak in terms of intersectionality whereby women's oppression can only fully be understood in a context of the marginalization of other groups and genders.

(Rampton, 2020)

Among the third wave's approach is the importance of inclusion, and the role the internet plays in gender-bending and leveling hierarchies. The fourth wave is most captivating as it holds place for every individual and essentially a fight in solidarity with respect to everyone's differences. The academic and theoretical apparatus is extensive and well-honed in the academy, ready to support a new broad-based activism in the home, in the workplace, in the sphere of social media, and in the streets. In its entirety, we find our motivation and values lie closely with intersectional feminism. (14. 03. 2021)

Misogyny phenomena

This brings us to our initial fascination that lies in the misogyny phenomena; especially it's very deep-rooted and subtly subliminal existance in contemporary contexts. At first sight, the term 'Misogyny' originated back from the mid 17th century, from the greek 'misos' meaning hatred, and 'gunē' meaning 'woman'. By modern english definitions, misogyny is the, "dislike of, contempt for, or ingrained prejudice against women." Its strong and hatred-centric core builds a foundation of a complex umbrella topic that accounts for many other concerning areas or systems, in which we live through; for instance its deep-rooted into other systemic outlooks like the patriarchy, hierarchical order, isolationism, sexism and disorder of inclusivity, etc. (Merriam-Webster)

Soft Misogyny & Misogynistic mindset

However, despite its multifaceted character and complexity, it is difficult to consider our current state of bias and gender stereotype, to have the same intent as it once had when accounted as 'Misogyny'. Perhaps it's subtle, invisible, unintentional, and or subliminal nature, brings its place as 'Soft Misogyny'. Nevertheless, the scope of such misogynistic mindset is vast. The scope encapsulates a variety of outlook like: (28. 02. 2021)

- The Binary and Linearity Scope

This is a mindset that draws lines of distinction between sexes, male belonging to men and female to non-men. However, which may also go beyond, towards the distinction men equals right and non-men meaning not right. The black-and-white outlook in this mindset, trains a cognition that limits our perspective of the flexible and complex reality of living intelligence; of nature, of metaphysics, of our ways of thinking. (Butler, 2009)

- Female Attributes

Beyond the scope of gender inequality, is a far more deep-rooted mindset that assigns female attributes, and its appropriation to objectification under a man's control. Chizuko Ueno also argues upon this topic in her book "Misogyny". Ueno emphasizes that our social construct depicts attributes of what makes a female to differ to that which

makes a man, and vice versa. Meaning, such attributes are not interchangeable and anything that argues against it is unacceptable and looked down upon. These attributes refers to: a woman's disability to be brave, to be strong, to execute leadership and decision making, nor are women careful. Subsequently bringing the connotation of women as incapable beings, unless abled under men's control. (Ueno, 2004).

In the text, "Misogyny" by Chizu-Ko Ueno, sociologist and Japan's best-known feminist, Ueno reflects on the true depths of feminism, with emphasis on the start of the need of such a mindset. Here, she focuses on the ideas of linearity and the power imbalance it depicts. Ueno argues that the acknowledgment and the birth of feminism only exists in a reality where there is an imbalance of power in our society, one that is also polarized by gender. In other words, if there were no such imbalance

- Gender and Performative Acts

Another mindset considers Judith Butler's theory of gender as a performative repetition of acts, associated within the scopes of the notion of male and female. However, this outlook currently runs under the circumstances that one behaves within the actions appropriate for men and women, in order to transmit and reproduce a social atmosphere that not only maintains but also legitimizes a seemingly 'natural' gender binary. Butler makes aware that this means for a social construct results in the normative of abiding gender with performative acts, and brings into the discussion of internalized sexism. Furthermore, the notion is catapulted by its own glorification in a male-dominated system and our deep longing of belonging; binding strict binary norms and harming the spectral queer realities. (Butler, 2009) For those identifying as women this brings us to instances of projecting the female symbol in response to the male-gaze; such as dressing like a woman and abiding to the female virtues of abstinence, restrain and altruism; whilst also carrying the burden of the double fetters when

approaching status of a successful woman. And for those identifying as men, this accounts for expectations of machismo on the fixed and aversive gender scope mindset. Whilst, for those non conforming to binary ideals, is to live in ignorance. As much as one chooses to conform to such ideals is to confine oneself to a performance which discloses the fictionality of genders, incidentally, completely mocking the robotic desires of those with such a misogynistic mindset, towards this kind of fictionality.
(Butler, 2004)

- Ambivalent Sexism

Last in our list of plausible soft-misogynist mindset is ambivalent sexism. As notioned by Susan Fiske and Peter Glick in 1996, it is the symbiosis of hostile and benevolent sexism. The ambivalent sexism theory proposes that sexism has two sub-components: "Hostile Sexism" and "Benevolent Sexism". Hostile sexism reflects on overtly negative evaluations and stereotypes about a gender, such like ideas that women are incompetent and inferior to men. Whilst, benevolent sexism represents evaluations of gender that may appear subjectively positive (to the person who is evaluating), but are actually damaging to people and notions of gender equality. This is like the sense of security played through the idea that women need to be protected by men. The two co-exist and keep up one of the most cyclical and harmful misogynistic mindset of them all, as their symbiosis comes off organic to the point of camouflage. (Fiske & Glick, 1996)

there would be no equality to be fought for and therefore women feminists would essentially hold the title of women, and non-binary or even ally men would merely fall respectively to the gender. As in this case, gender holds no factor to the power struggle nor injustice. It would simply remain as another adjective to describe where one feels most belonging. This would be the case in a utopia. (Veno, 2004)(14. 03. 2021)

Passive Sexism

Session with our mentors has given us a chance to reflect amongst the many more angles of the misogynistic mindset. To conclude, we find it is best fitting to place our own scope of focus through the lens of "Passive Sexism". Unlike the traditional crude approaches of sexism, this looks past the obvious issues like the gender pay gap and the derogatory catcalls. Instead, it entangles the type of contemporary sexism that exists subtly in the finelines of our daily practices; which may be invisible, unintentional, and or subliminal. Passive sexism, is a scope whose definition was deduced from the many sly incidences of passive approaches to sexist remarks in the contemporary context. This passivism is discussed in various examples as mentioned in the readings we came across like: "Subtle Sexism in Open Office Plan" a study by Alison Hirst and Christina Schwabenland; "Caught between Sexism and Postfeminism in School" by Shauna Pomerantz, Rebecca Raby and Andrea Stefanik; "Invisibility by Design: Women and Labor in Japan's Digital Economy" an article by Gabriella Lukács discussing 'feminized labor'; and also ancient philosophies of Hierarchical Differences that models upon female inferiority serving as a backbone to contemporary misogyny. Essentially, this brings us to our scope, which is to tackle and investigate this 'Passive Sexism' that subtly lingers within our design processes, thinking and methodologies. Refining its place in correlation to feminist approaches or ways of thinking. (Hirst & Schwabenland, 2017)

Feminism, feminist approach and textilic design

As said by Judith Butler to make it through a hegemony and misogynist system, is to become self-aware as a feminist and consolidating feminist characterisitics in our approaches. However, the term "Feminism" still entails an aggressive or negative connotation; which is far from its true intentions and definition. To highlight this misconception it's essential to restate its definition. Here, we take a stand on our outlook to intersectional feminism in design. (Butler, 2009)

In our scope, feminism and feminist approaches, call for means beyond binary issues, but rather through what Tim Ingold calls, "textilic" approach. In his article, "Designing Environmental Relations: From Opacity to Textility", Ingold theorizes on a fluid outlook he calls 'textilic'. In a section about our interaction with materiality in design, Ingold states that the mainstream practices of design, in western-centric industrialized societies, aspire towards a logic of form. This essentially reduces our ability to perceive the true depth of our material's involvement with the world around us. In response, he proposes the reimagination of form, so that it resists the conventional objectification of the material world. He suggests reconsidering a new outlook on: form through a textilic angle, the material world as comprising energetic lines, and design as a practice of enriching the weaves that bind people and their environments. In perceiving such an outlook in objects, Ingold refers to Vilém Flusser's philosophy, which argues,

"... Objects of use are therefore mediations between myself and other people, not just objects. They are not just objective but inter-subjective as well, not just problematic but dialogic as well. The question about creating things can also be formulated in this way: Can I give form to my projected designs in such a way that the communicative, the inter-subjective, the dialogic are more strongly emphasized than the objective, the substantial and the problematic?"

This very outlook on materiality could be proposed in a bigger lens as approaches to feminist designs. This concept of 'textilic' design thinking became one of the key inspirations to our proposed approach. Bringing the notion to frame design practice as: reflective towards its own disciplinary creations; participatory in its understanding of life; knowledgeable of the interrelationships between perception, culture, and materials; and active in creatively engaging with the continued enhancement of human life.
(Ingold & Mike, 2013)

In summary, we propose a design approach that queers the binaries and enhances a more communicative, inter-subjective and dialogic practice. Embracing the multifaceted and rippling consequences in our design approaches is essential in configuring a holistic respectful design. As Sarah Elsie Baker also points out, "Design should focus on deconstructing and resisting the binaries of sex and gender that manifest themselves in both design discourse and designed objects." Leading us to the context and aim of our

project, in which by reimagining the ideals of our design approach, it encourages a ripple into a paradigmatic shift towards tackling passive sexism and prevents the critical consequential design mishaps.

Research Hypothesis

Through our analysis of the current phenomenon of "passive sexism" and the deep-rooted soft misogyny that underpins the patriarchal system, we propose our overarching research hypothesis:

What if designers could change their deep-rooted passive sexism mindset by applying "Textilic design" methodology in their day to day life? (28. 02. 2021)

With our further developments and iterations which are based on collaborative design, we find our focus switches from only tackling the passive sexism issue in design environment into including general intersectionality issue which happens in design environment often and less visible. On this basis, we came up our iterated hypothesis:

How might we make accessible the open and continuable nature of the dandelion method approach as a means of equipping intersectional thinking in our everyday design practices?

By means of addressing intersectional thinking in everyday design practice, we would like to evidence the following three points:

Firstly, there is the need to practice intersectional thinking in the design industry. Like Costanza-chock Sasha wrote in her paper, "Design Justice: towards an intersectional feminist framework for design theory and practice ", most design process today reproduce inequalities structures, by

what black feminist scholars call the matrix of domination (white supremacy, heteropatriarchy, capitalism, and settler colonialism). From our project, we intend to highlight the importance of intersectionality by revealing case studies that have failed due to the lack of intersectional perspectives within the design process, "including (but not limited to): designers, intended users, values, affordances and disaffordances, scoping and framing, privileged design sites, governance, ownership, and control of designed objects, platforms, and systems, and narratives about how design processes work." (Costanza-Chock, 2018)

Second, encouraging designers to practice intersectional thinking in day-to-day, easy setting manner is an effective way to achieve genuine intersectionality design. We believe that habit building is an effective way to change the mindset. By implementing critical and systemic thinking, as well as proposing inclusive and collaborative practices into designers' everyday practice, we imagine this approach could function as support for designers to normalize the intersectional thinking in the design environment.

Lastly, Intersectionality would open doors for real valuable creativity in today's context. Meaning, by using intersectionality as an entry point to open a discussion of what would be the design and creativity we need today and how can we achieve that. With our project, we wish to offer a possible solution to reduce or eventually eliminate the problematic design or even the problematic design system. (11. 05. 2021)

Research Methodology

After 6 iterations, we re-defined the value system which we embedded in the concept of our project: Intersectionality and Creativity.

Intersectionality: In the 1970s, black feminist scholar-activists, a group that was also LGBTQ, exposed the interlocking systems (race, class, gender, sexuality, etc.) to broaden and clarify feminism's definition and scope. "..they do not only operate 'on their own,' butare often experienced together, by individuals who exist at their intersections."(Costanza-Chock, 2018)

The theory of those systems is also known as 'intersectionality', a term popularized by law professor Kimberlé Crenshaw. Intersectionality disclosed the reality that women of color "actually live at the intersections of overlapping systems of privilege and oppression." The core of it is coming to appreciate that all women do not share the same levels of discrimination just because they are women." Intersectionality encourages people to acknowledge "the complexity" in order to acknowledge the reality.(Coleman, 2019)
Creativity: As Franken said in his book "Human Motivation",

"Creativity is defined as the tendency to generate or recognize ideas, alternatives, or possibilities that may be useful in solving problems, communicating with others, and entertaining ourselves and others. "(Franken, 1998)

Creativity plays a significant role, no matter to designers

or to the whole design system. Hence, to develop or explore a solution for the industry, creativity should be emphasized inside of the concept construction as well.

Through redefining our value system, we want to investigate the possibility of using intersectionality as a lens to explore other manners of reaching valuable creativity for designers, instead of compulsively cooperating with a patriarchal system based on only favoring one gender and harming the others. (11. 05. 2021)

On this basis, we believe that to achieve a design system that is consistent with these values, we need a design methodology that is supported by an intersectionality theoretical system which reflects and improves the current design environment and design industry against the "passive sexism" phenomenon. Therefore, we have set our initial research plan with the goal of our project in mind.

- To conduct a preliminary study of intersectionality theory and practice, and to explore the fundamental purposes of intersectionality and its value system. We are well informed about the complexity of intersectionality theory and the large academic support system behind it, thus we believe that a collaborative and dialogical approach is our main research approach. Recognizing that there is a gap between the academic theory of intersectionality and the general public's understanding and practice of intersectionality, we also

want to use this approach to help the general public who have not yet studied intersectionality, or who find it difficult to do so, to understand intersectionality more comprehensively and, if possible, to dispel the widespread misuse and misunderstanding of feminism and intersectionality today.

- To consider the strengths and weaknesses of existing design methodologies that are widely used in the marketplace, and to determine which elements of these design methodologies are desirable for us. Which elements need to be further evaluated, iterated and then enhanced; and which elements are not yet covered by current design methodologies based on our value system. Likewise, knowing our own limitations, we took a similar path to design methodology as we did to intersectionality theory - a collaborative and dialogic research approach with experts and different user groups was our primary orientation. The difference, however, is that our campus environment allows us to conduct both theoretical research and case studies at the same time. Moreover, since our target users are designers, being in an academic design environment allows us to quickly prototype and test its feasibility.

- Our value system, which we advocate, should cover all aspects of the design methodology, enable designers to use them fluently at any stage of the design process, and moreover, to empower the final product with intersectionality. Our values should permeate ev-

ery stage of the design process and have the ability to challenge traditional and existing design concepts and methods.

In terms of our research plan, two levels of assessment need to be addressed in the selection of research methods. 1) The first level is whether the currently selected research methods meet the requirements for the ongoing phase of the research process. 2) The second level is whether the currently selected research methods can support us in evaluating and iterating our research results according to our value system.

Motivation

As women who have been living in different lands, we are aware that gender oppression against women is still prevalent regardless of which social systems we live in. Especially, in our current case, we are women, people of color, and foreigners who live in typical white-western society. The oppressive issues turn to be more complex and multi-layered.

As interaction designers, we are conscious of the fact that design is a subject that is generally underestimated by society. When we look at our daily lives, everything we interact with, from the glass of water in our hands to the environments and systems we live in, both are "designed" projects. We connect these "designed" items to link our day-to-day life.

As female interaction designers, through our design works, and through our observation of the design environment and industry, we realize that design products are the products of designers' opinions and mindsets. All raw materials do not contain political standpoints naturally, but in the process of using them to shape design products, designers endow the raw materials with their political standpoints. We are also sensitive to the fact that there are plenty of intentionally or unintentionally sexist design occasions and products in the design environment. Even though the issue of "sexism" is broadly discussed and criticized today,

unconscious sexism continues to appear in the design environment and design industry. We postulate that, because of the profound influence of the patriarchal system over the last 4,000 years(Collins, 1986), no matter how we aware of, define and criticize sexism, each of us is still influenced by the "passive sexism" mindset, that arises from the "soft-misogynistic" phenomenon. If we analogize designers to the creators of social environments, and if designers themselves can escape from the frame of "passive sexism" mindset, meanwhile designing and creating design products that are liberated from soft-misogynistic complexes, can we solve the intersectional issue from the root completely? This is where we started, and with our backgrounds, we believe that we are equipped with suitable lenses, as well as non-stoppable motivation.

Concept

Concept & Angle

In our search for a concept angle in this topic, a few questions were heavily in mind, like: When we aim to tackle the general public within the design industry, who does the 'general' public account for? How does this generic thinking oppose the feminist lens? What does true feminist design mean in today's context?

To breakfree from the current discriminatory design system, we need to reflect on and unpack the consequences of our design approach decisions along with its intrinsic intentions. Only from this point, could we effectively shift our perspective and motivate others in the community to support it too. This is a process that starts from understanding the roots of design approaches, and its consequences; which eventually leads to finding preventative ways that bend and break through the cyclical system, by considering the multi-faceted context that values gender, culture, class, and other perhaps more personal and individual matters.

Some of the biggest contributors to your cognition are often silent and work on subliminal levels. In a reflection of our current sociology landscape, Ann Oakley writes in her research paper, "Gender, methodology and people's ways

of knowing", about one of the most problematic instances in the current foundation that our social science stands on. In regards to the feminist view, Oakley notions that the current "rational" and "objective" sociology not only is a positivist outlook but is also one of male constructs. Meaning, it assumes male activity and leadership as the norm throughout society. This is evident in a few social constructs like our language, as well as how we approach certain projects or research.In many western languages for example, society refers to "man" as default or synonym of "human", "mankind" instead of "humankind", and also "man" as a means to refer to men and women. This subtly builds an assumption of who is most active and in control in our make-up of society. Eventually deducing our mainstream as a "malestream". (Oakley, 1998)

Moreover, a phenomenon referred to as 'Positive Sociology', steers our current default professional mannerisms to be administrative, to tackle and represent information with an objective view. (Oakley, 1998) This outlook correlates objective outlooks as superior and bias-free as it holds no additional value outside of what is factual. However, this is most problematic and ignorant when referred back to a context of our deep-rooted "malestream" context. Because in other words, when thinking generically or objectively in a malestream, whatever the topic may be, everything would be in support of the dominant entity, the gatekeeper, which is the male population. Therefore, generic knowledge or outcomes in this context would be supportive of and contain values of domination, hierarchy

and patriarchy.

On the contrary, the feminist approach therefore proposes evaluative processes with an interpretivist outlook that critically accounts the actual values in our approaches to social sciences. The feminist lens not only accounts value on one's factual, rational or logical knowledge, but also other more intuitive aspects like critical, emotional and eco-systemic knowledge. For one, the feminist view finds that since emotional responses are a cause of social action, it is therefore false to exclude emotions, and rather that it holds value in the pursuit of rationality. Oakley further explains the importance of particular methods that are spontaneous and unstructured to be more fruitful in opening opportunities for holistic understanding of sensitive issues. As a result of such practices, feminism has had an impact in widening the scopes of tackling research processes. Leading us to value such interpretive outlooks, and to be mindful about the multifaceted scopes of our decisions, when curating new intersectional feminist methods that deals with social action.

In understanding that our current context of mainstream still falls into a malestream structure, it is therefore important to be critical and mindful when translating feminist views into actionable design methods. As discussed in the previous chapter, feminism and/or feminist thinking is historically rich and could be defined in by its various multifaceted ideals. Moreover, evident through the existence of different waves of feminism, context makes a significant difference in shaping new ideologies or concepts.

Therefore, finding a concept angle, on a complex topic like intersectionality feminist, is not only a challenge but a sensitive one that requires deep understanding of its holistic standpoint.

This roots our values of keeping an open-mind and to consider inclusivity when defining the position and role of our concept and angle. In order to ground ourselves in such a complex topic, we had to go through a series of reflective, participative and iterative phases in our defining journey. It kept us critically questioning the context of our scope in terms of what grounds our motivation, inspiration and sources. (28. 02. 2021)

Especially with our aim to tackle occurrences of subtle passive sexism, we hypothesize that sensitivity should be practiced from the start of where we find our Knowledge. In other words, the way we educate ourselves and the information we inform ourselves with may shape our outlook, subsequently forming inevitable biases further into our Knowledge creations. Therefore, to ensure that our outlook steers clear of unwanted cases of contradictions, we started from re-adjusting our ways of research, in a way that is more mindful of the authors, their influences (such as their race, their class, and their experiences), and how they came to conclude the Knowledge that they preach. Nonetheless, practicing our own values and philosophies builds over time and often comes after moments of reflections between ourselves and with others. (Tobin, 2009) (15. 03. 2021)

First Round Iteration of the Concept

Our first approach in practicing our values, is to tackle literature research in a way that views ideals of feminist thinking distinctively; whether that searches outlooks from different time period, worldly cultural focus, and/or out of mere spontaneity in order to inquire the intrinsic nature of the topic of passive sexism.

The first outlook we touched upon is Tim Ingold's idea of 'textillic design' which made correlations to the french philosopher, Henri Bergson's 'Continental Philosophy'. Previously, we discussed Ingold's outlook reimagination of materiality versus the mainstream logic of form. This ideated a view that our designs, the materials we use to externalize our solutions, which although at times invisible, have a rippling consequence. And therefore it holds substantial worth in unpacking the intrinsic problem. (Ingold, 2013) (Bergson, 1907),

This outlook helps keep us grounded and reminds us of our responsibilities as designers to be mindful when designing. Whether that be through: our medium, our intentions, the functionality it proposes, or our processes; every design decision holds back a certain critical influence.

Extensive to Ingold's 'textilic' views, Bergson's continental philosophy supports processes of intuition and immediate experiences to be more significant than abstract rationalism and science for understanding reality. This places im-

portance and emphasis on how crucial reflective practices are in parallel to all the other matters in hand or rather in mind. It is a practice that is held in priority to physical realities, because it (or its consequences) "exists whether humans exist or not". To link that back to Ingold's textilic ideology, it is exactly that to normalize reflective practices or critical thinking in everything that seems at most "objective" or mere materiality. (Bergson, 1907)

From our newfound knowledge, we figured to investigate further about occurrences in which designers have failed to practice such crucial steps in our design thinking, that unfortunately led to insensitive and ethically disappointing design solutions.

We came across a few anthropological research studies that embodied this unfortunate malestream entrapment. As designers, the first one hits close to home, as it discusses the 'Open Office Plan' architecture design and its counter-effective implications due to the project's disregard of sexism or a gender-layer in its design. Researchers Prof. Alison Hirst of Anglia Ruskin University, and Prof. Christina Schwabenland of the University of Bedfordshire, came across this fascinating phenomena out of the blue. Not initially proposed as a gender-specific research, the study took a turn and documented the experiences of women in an open office designed by men. Over the course of 3 years, the study was set on the general goals to see the process of a local UK government moving its 1,100 employees from various traditional offices to one big open office.

In this case, the open-office was ideally designed with glass everywhere, identical desks for everyone, and collaborative group spaces. Designed with the promotional intention of breaking down hierarchies, encouraging interactive work dynamics and bringing balance to gender equality, the feedback voiced by the non-male employees says otherwise. Hirst and Schwabenland found that many women employees found the space to manifest hyper-awareness of being constantly watched and that their performance, as well as their appearance, were constantly and intrusively evaluated. This was concerning given the fact that the promotional intention promises otherwise. However, the concern turned critical as the anonymous male architect paints into picture the analogy of a nudist beach as being similar or even a sort of muse in his design ideologies. Although he did in fact anticipate the initial uncomfortness in the openness of the space, the unnamed architect argues,

"I think it's like a nudist beach. You know, first you're a little bit worried that everyone's looking at you, but then you think, hang on, everybody else is naked, no one's looking at each other [...] I think that's what'll happen, they'll get on with it."

This outlook is problematic because the architect has grounded his entire design based on his own personal presumptions. Whereas, much sociological research of nudist beaches has clearly stated that actually people do continue to watch each other, "men in particular, often in groups, look obsessively at women." The researchers concluded

that this kind of all glass, no privacy environment leads to a subtle kind of sexism, where women are constantly being watched. This further leads to intrusive judgement on appearances, that subsequently causes implications of anxiety for many, especially the non-male, employees. This setup also furthers the consciousness and reinforces the male-gaze; reinforcing unnecessarily dress-to-impress dynamics, in desperate fights for minimal respect and equality in power. Furthermore, without an architectural layout that indicated their place in the office hierarchy, employees began to rely on their clothing to signal to other people whether they were important or not; once again bringing the class-culture into the workspace. Beyond self consciousness of appearances, the uniformity of such shared spaces leaves no room for 'foreign' equipment. This deepened the space and its discriminatory nature as other marginalised groups including women in menopause struggled in their dilemma of hot-flashes and lack of privacy. (Hirst & Shwabenland, 2017)

Looking into the similar field, the Design Studio for Social Intervention in Massachusetts, USA reopens the discussion of the responsibility of designs in social interventions in their book, "Ideas Arrangements Effects." Authors, Lori Lovenstine, Kenneth Bailey, and Ayako Maruyama, propose an outlook that stresses the subdued power of physical shifts in arrangement in manifesting long-term social justice impact. In their approach, they propose various frameworks for looking into new ways to create mindful change, by breaking-down and evaluating "ideas" or social issues through pinpointing leverage or points of opportunities in

the approaches or arrangements. In their book, they define social arrangements as a tool, but as said by political scientist Virginia Eubanks, a tool in itself (and its materiality) is never neutral and that arrangements produce effects,

"Tools are valenced, oriented towards certain ways of interacting with the world. Part of thinking well about technology and society is uncovering hidden valences and explaining how past development shapes a tool's present and future uses."

Therefore not only do the arrangements of ideas and design produce effects but also the tools and its materiality deserve evaluation in our processes towards long-term and effective social change action. Because everything is interconnected and that ideas or beliefs are hidden in things and situations that seem objective, therefore it is crucial to be mindful of the context and its systemic ecologies produced between these objects, situations, and ourselves. These examples exemplify our inquiry on whether the design would have been different if there were tweaks within the process, such as: being mindful of who is part of the design team, practicing reflectiveness, inclusive participatory discussions and critical thinking in every design state, etc. (Lobenstine, Maruyam & Bailey, 2016)

In her book, "Invisibility by Design: Women and Labor in Japan's Digital Economy", Prof. Gabriella Lukács of Pittsburgh University discusses how 'feminized' labour came to be a cyclical system of our digital economy and cyberspace. A

system catapulted by women, promoted as liberating from boundaries, and has yet trails of sexism in that it capitalizes especially on the invisible labor of cyber women figures. In a chapter called, "The Labor of Cute", Lukács introduces and defines the idea of 'feminized affective labor' as "labor that produces or manipulates effects such as a feeling of ease, well-being, satisfaction, excitement, or passion". Playing on the idea of "digital housewives", Lukács views the housewife not only as a passive player in the system but as the model served as a template to centralize an effective labor regime. Lukács argues that the digital platform system lives on targeting women in terms that play on blurring social pressure and personal fulfillment or liberation, in order to engineer a robust economic income that still captivates non-males under the capitalistic malestream. In reality, women's unpaid labor remains central to a society in which labor agility generates high demand for feminised affective labor. A backwards practice that similarly resonates to how women's unwaged labor at home was instrumental in maintaining economic growth during the postwar period. (Lukács, 2020)

To accredit individuals is to respect and practice feminist thinking towards obstructing gender norms and support gender equality. As designers of digital platforms and cyber systems, is to also take accountability in our responsibilities to reflect in the various ways in which an individual's contribution to the system, especially women's, may implicate them into an instance of manipulation, bias or stereotype trap, and in the expense of dragging us back to innovations

In our discussion directly with Lukács, she reflected and placed full emphasis on the importance of finding the fine-line of transparency within invisible labor that manages to acquire creative workers' validity of their jobs, but also enough to bring into discourse the full extent and weight of their "cute" labor. (17. 03. 2021)

for the sake of sexist capitalism. This brings us to conceptualize and put into focus the principles of 'Ethics of Care'. This is a "feminist philosophical perspective that uses a relational and context-bound approach toward morality and decision making." It further refers to ideas that concern both the nature of morality and normative ethical theory; it is not meant to be absolute nor certain or accurate in its approaches. It is an outlook of humbleness and reciprocation of care, to sincerely ideate solutions to intrinsic issues. On another hand, this also brings into light that we are capable of always learning new information and that it is completely acceptable to change our own opinion as we expand our horizons. (Tobin, 2009)

Unlike the crude ancient 'Hierarchical Difference' philosophies that models upon female inferiority in regards to the 'biological' indifferences of our bodies in distinction to our sexes, the current and evolved gender discrimination comes more subtle in our contemporary context. Beyond the visual bigotry of ancient times, passive sexism continues to linger through the art of language in the media. The media, acclaimed as a source of entertainment, would only dare to exist without some fiction; and in turn, uses the powers of double entendres and subliminals ever so benevolently through its language to acquire power in shaping the mindset of their audience. (Mercer, 2018)
In the text, "GIRLS RUN THE WORLD? Caught between Sexism and Postfeminism in School" by Shauna Pomerantz, Rebecca Raby and Andrea Stefanik, the authors bring into discussion the articulation of Girl Power in today's media

and how it undermines the reality of the power struggle. The text focuses on how teenage girls view sexism in an era where gender injustice has been configured as a 'thing of the past'. The research explores the topic through a series of qualitative conversations with Canadian girls and their experiences of being caught in between the postfeminist belief and the realities of their lives in school, which include incidents of sexism in their classrooms, their social worlds, and their projected futures. (Pomerantz, Raby & Stefanik, 2013)

This analysis narrates the relation to two celebratory postfeminist narratives: "Girl Power", where girls are told they can do, be, and have anything they want; and "Successful Girls", where girls are told they are surpassing boys in schools and work-places. The article analyses girls' contradictory engagement with postfeminism, its instability as a narrative that can adequately explain gender injustice, but also how the girls took charge and used it as motivational means.

This uncovered a refreshing outlook in ways in which younger generations claim their voices in their stance for feminism; a slight contrary to the third wave of feminism, these youngsters react in opposition to how society "emancipates" yet another stereotype of women and girls. At a younger age, they are in a position of privilege to have the opportunity to act out of their expectations and shape an outlook that supports one's true choices, independence, respect and equality. We hope to translate this feedback

from the younger generations of women in our approaches, in hopes to value differences or "abnormal" responses in our outlook and methodical approaches, which is also an outlook that contextualizes methods beyond the malestream. Perhaps giving a 180 flip in our traditional views of design. (Pomerantz, Raby & Stefanik, 2013)

Aside from theory knowledge, we went to venture our scopes and looked at local based projects that support and have been working to bring intersectional feminism into discourse. We found our ideas most relating to communities like the 'Gender Salon', 'Futuress', and 'Ladies, Wine & Design'.

The Gender Salon is a local Zurich research project initiated by Larissa Holaschke as a platform that offers space for discussion and a practice of applied, enjoyable examination of gender in design. In exchange with experts, students, lecturers and other interested parties immerse themselves in everyday culture and examine how identities can be produced and designed. Everyday things, design objects and lifestyle products are discussed, speculated and common design practices are questioned. In a salon atmosphere, the participants observe social change and explore spaces of design and possibilities that are opened up by trending words such as "neutral culture" and "female shift". Their workshops and talks are proven to incite critical and creative thinking, which is something Larissa Holaschke also advises us to continue the momentum in parallel to our approaches.

Similarly, Ladies, Wine & Design, is another talk and workshop based community. They hold a bi-monthly meetup limited to a small group of creative ladies, where they immerse in a casual atmosphere, share wine and conversations on a wide variety of topics relating to creativity, business and life as women in our society. Although rather small, the community is affluent in building a niche community and brings a more active group in discussions or as opportunities to test new ideas and bounce inspiration from each other. We are especially amused by their casual approach and in doing so building a much more intimate safe-space for those that join in.

Futuress, on the other hand, takes a more digital approach in community building. It is an online magazine and community space for design politics. They understand design as an expansive social and political practice, examining the objects, systems, and structures that shape our lived realities. Aligned as a queer intersectional feminist platform, Futuress strives to be a home for the histories, people, and perspectives that have been, and still often remain, underrepresented, oppressed, and ignored. Their model values two-fold: To run online workshops on design research, and to publish original reporting and critical writing. This digital space approach seeks to foster transnational networks of solidarity by featuring nuanced, rigorous, and accessible stories centered around an expanded notion of design. Their commitment to the power of storytelling to convey untold histories and underrepresented perspectives to a broad audience is rather liberating and a solid mission is

to hold power accountable, give space to those who are seldomly represented, and make more just futures imaginable. Another aspect we find most exhilarating in this example, is also their open-source, safe-space, approach to a community that values sustainability and inclusiveness in all its diversity.

This brings us to our initial angle and conception of our values: intersectional, participatory, communicative, longevity, critical, inclusive, and queer. These values became core to our methodology design, but also as our core values in general in which we continue to remind ourselves throughout the course of this process. From our related works, we find that proposed alterations are best made through forms that are adaptable and approachable on a daily basis; whether be it through space arrangements or conversational talks. Therefore we specified our scope to daily, almost ritualistic, essential guiding kits for designers that want to design for a more feminist thinking. We also further conceptualize self reflective training as key within our methods, because we learn that feminist thinking, or any mindset, is almost never a universal learning journey, but rather unique for every individual. That said our initial concept covers a day-to-day designers reflective method kit that asks and confronts critical intersectional feminist thinking within the design processes context. This translates to our initial prototype of applying feminist thinking in design through reflective method cards approach.

Second Round Iteration of the Concept

Having tested our first iteration, and evaluated them in both collaborative environments and self-reflection within the team, we found a few blindspots in our approach that may have implemented a critical bias within our proposed design.

The first blindspot we uncovered was our inexperience with externalizing our methodologies, in particular its feasibility. To tackle this we had a closer look into existing projects, particularly about projects that produce tool kits of design methodologies. We came across examples like: IDEO Design Kit, The Gender Equity Toolkit, Extrapolation Factory Operator's Manual, Empathic Communication, and Ethics for Designers.

First, the IDEO Design Kit, envisions a very straightforward, open-sourced, scalable solution for managing design methodologies for the designer community. IDEO gathered 7 of their top selected design experts in a team and curated a practical approach that is a repeatable tool to arriving at innovative solutions. Their solution comes in a digital web-page platform, as well as a handy guidebook and method cards gamified interactivity approach. Their visual and linguistic language is very clean and easy to understand, which attracts designers as users from its familiarity. We find it critical how they manage to promote creativity when their presentation of their concept is externalized in a way that is expected and comfortable for

designers. We believe innovation and tackling intrinsic issues like equality does not come from a place of comfort. It comes from a place of complexity and urgency, a sensation that which we hypothesize would come from altering the expected. Including altering how we present our methods, how the methods are formulated, and the questions that spark critical depth. Therefore, although we agree on their open-source approach, we would like to engage more community work in order to present urgency in our methodologies that is built specifically to push design to tackle critical issues through the broader realm of intersectional feminist thinking. This brings us to our first approach of reimagining design processes away from its traditional 'linearity', and proposes methods that are applicable and reflective in whichever state of the design the user is at.

Other examples like The Gender Equity Toolkit and Empathic Communication, reopens the discussion of diversity and inclusivity in design methods as means to reach more innovative solutions. Similarly to the IDEO Design Kit, the two also present their solutions in forms and mediums that are approachable to the 'general public', through a card set and a guidebook respectively. Although in the sense of medium the two are rather accessible and approachable as it is familiar, it holds two potential improvements, which are: the factors of fluidity and sustainability. We believe it could be achieved better when paired with a digital feature. Moreover, although these examples are more specific in tackling social issues more closely to how we envision intersectional feminist design as it regards to gender, in-

equality and discrimination of diversity, it fails to propose intrinsic solutions. We hypothesize that intrinsic solutions are a consequence of designing beyond for simple profit or efficiency, innovative intersectional feminist design is most successfull when it considers all its multi-faceted complexity. Finding intrinsic problems comes from thorough engagement with the circumstances, it involves patients and appreciation of solutions that grow through time and relationships; it discounts itself from capitalist profiteering, but thrives on ethics of care. To start, we hypothesize that this can be overcome by making sources, knowledge and opportunities to contribute to an open-source approach. This embraces a culture that empowers anyone and everyone to contribute and design mindfully.

Ethics for Designers, as a last reference however, provides designers with such a tool digital format and also gives access to an open-source DIY printable of their methodology sets. In this particular example, methods are framed in certain formats, with set fill-out diagrams that confines a bias to the thinking of the methods.

As mentioned by many feminist experts and also those who we talked with like Jules Sturm and Maya Ober, feminism not a methodology rather a political stance, a mindset, a situated path critically chosen by allying designers. To this, we propose to leave gaps within proposed methodologies in our set. By minding the gaps, it leaves room and empowers designers through the opportunity of creating their own individual paths and making the methodology as

their own. This also breaks free from the notion of 'ownership' and 'finite' of knowledge, in its complexity, feminist theory proposes allowance for growth, understanding, infinite evolving and learning.

Having been reminded by our mentors on the reality of the 'malestream', it was evident through our male-centric results of sources, that we have fallen short of our own proposal. With this in our mind, it brought us to reflect on the Knowledge we've curated in our exploration and to re-examine the origins of the content, its authors, their environment, their cultural background, their gender, their class, their physical abilities, their sexuality. And how they have considered these aspects collectively in their self-reflection prior to the design as to not enforce their biases and falsely emancipate. According to our previous sources of Knowledge of Bergson's ideals and Ingold's outlook, as well as the related project gathered (although conducted and researched by non-male on the field), these were mostly through the lens of western women authors. Upon acKnowledging this very western-centric sources, we continued to venture our literature research of understanding intersectional feminist perspective towards a scope that accounts cultural, class and all-gender inclusivity as means to prevent blindspots and biases. This considers examples of different feminist methodologies papers that analyses and credits of grass-root feminist movements, and direct conversations with feminists as experienced field experts.

In response, we first looKed upon Lisa Schwartzman's theory and standpoint on, "Challenging Liberalism: Feminism as Political Critique." Schwartzman argues that although liberal ideals values on equality, autonomy and rights have been valuable to women in their struggles for liberation;

but, liberal ideals have also been used to undermine women's interest. For example, right-to-privacy arguments have been used to block state interference in cases of domestic violence, and free-speech arguments have been used to protect pornography and sexually harassing speech. Unfortunately, this leads to current the feminist methods that still acquire theories that render oppression invisible and often function to reinforce unjust social relations of power. Schwartzman further elaborated a feminist critique on liberalism, stating that the problems with liberalism are not merely at the level of method, or at the level of application, but at the level rooted in assumptions about how to do theory. "Each and every individual as an individual, rather than also calling attention to the social context and to the relations of power in which individuals live." Schwartzman found particular damaging effects in 2 methods in common liberalism: Individualism and the particular strategy of abstraction, selective omission or considering representatives for the sake of theorising. (Tobin, 2009)

On the other hand, Theresa W. Tobin further argues that Schwartzman's ideology may have been cut short and fell-back into its own trap of selective omission. Because in a richer context it still discounts the hierarchical power structure within the global representation of "women ", where power is still at the account of white or western women. Tobin further emphasises the importance to fully take charge and deepen the definition of feminist methodology that accounts focusing on a global context as instructive, because factors such as histories of colonisation and contemporary globalisation movements raise especially difficult challenges for theorising across difference. By including this in the discussion, it does not disregard Schwartzman's ideals and theory, but highlights how dif-

ferent regions, cultures require far more determination in its methodology approaches.

Through the case studies of the 1995 Beijing Declaration and Platform for Action, as well as the case study of colonization impact on the Maasai tribe and their female genital cutting practices, we see that the root cause is not fully rooted within the local culture, but one that was plagued by colonizers of the country. In the words of Theresa W. Tobin, there are 3 additional aspects to consider in our approaches to intersectional feminist thinking, which are:

(1) Transparency testing as a tool that helps see more clearly and accurately the complexity of practices, institutions, relations among social groups. Thus, allowing us to see better a variety of social forces at work in a particular context, and to see various ways in which many different kinds of social forces interact with one another.

2) Place critical attention to the subjectivity of the theorist. There is little critical attention paid to who "we" moral philosophers are and where we are situated in the very social and political structures that shape the contexts we theorise about. Contextualize the author and reflect on who is represented, misrepresented, or not represented in our practices of inquiry.

(3) Encourage strategies for treating the subject of knowledge as informants rather than as sources of information. Breakfree from the unjust notion to categorize human beings based on their capacities as knowers and as knowable. Also to treat information and knowledge as, "concrete rather than the generalized other." (Tobine, 2009) (14. 03. 2021)

With the previous examples conceptualizing our angle, we further approached feminist experts on our hypotheses. This included conversations with: Larissa Holaschke, Lena Seefried, Sophie Voegele, Bernadette Kolonko, Gabriella Lukacs, Jules Sturm, Rada Leu and Maya Ober. In similar taste, many related and agreed to different aspects of our proposed ideas, according to their expertise on their different fields. However a few feedbacks made us rethink or rather reiterate our concept angle. For one, after our chat with Sophie Voegel, she sees two approaches for our project that are either pedagogical or to embody methodologies as an art form.

Beyond our previous concept proposal, Prof. Jules Sturm, also paints a new outlook that also steers our perspective. Similarly to how the young girls who were interviewed for the text, "GIRLS RUN THE WORLD? Caught between Sexism and Postfeminism in School", Prof. Sturm suggests we rebel and counteract against the 'normative'. Since the current design processes are often oversimplified, we could overcomplicate as a notion for people to embrace a holistic and inclusive process that is more complex and "abnormal". This further background research and talks with experts has led us to our second iterative state. In this iteration we reconsidered our values of feminism as a matter of significant intersectionality. This extends to iterations of our communication style, and our vision of externalizing the designs in a manner that is done collaboratively and respectfully reflective of various angles of intersectionality.

Third Round Iteration of the Concept

This final round of iteration is kept short and sweet. Since our meeting with Nina Paim, we were introduced to Adrienne Maree Brown and her book, "Emergent Strategy". This literary piece became key in shaping our final proposed philosophy.From the words of Adrienne Maree Brown, in her book, "Emergent Strategy",

"Dandelions spread not only themselves but their community structure, manifesting their essential qualities (which include healing and detoxifying the human body) to proliferate and thrive in a new environment. The resilience of these life forms is that they evolve while maintaining core practices that ensure their survival."

Coincidentally, this quote reinforced our new take on the Dandelion Method. Initially proposed due to the shape the mesh method diagram envisioned, became more fruitful with a metaphor support as highlighted in Brown's text. The metaphor is a prime example of what we envision with our third and final concept iteration. In other words, what we observe in nature, is what we hope to achieve and contribute through our Dandelion methods approach. Like a dandelion, our proposed approach, is a collection of design methods that intuitively incorporates intersectional feminist values in the mundanes of the community. (Brown, 2017)

Deduced from quick-talks, talks with experts and open interview sessions, the scopes of this concept iteration respectfully stemmed from various reflections of designers' real life analogies. This covers case studies of biases in

design that resulted in deeper discrimnation complications. As most evidently minoritized by the current patriarchal social construct, the astounding prominence of the non-malestream population is neither translated or supported in our ways of living. It is also far undermined in terms of: having their needs catered to, fragility to stigmatization, and low opportunities of minimum respect. Such an outlook of the current construct not only favors certain genders but painfully dismisses its intersectionality that this topic considers.

In response, the Dandelion Method proposes a design approach that incorporates intersectional feminist values intuitively within the design environment. By fully engaging themselves in the Dandelion Method community, designers intuitively train their habits and perspectives towards one that respects the values of intersectional feminism. In parallel, this gives one the opportunity to also train their creativity, beyond the confinement of traditional design processes, on a day-to-day and uncharted scale. Essentially our contribution would further tackle topics and elaborate outcomes of systemic levels, through the minute daily activities and encapsulated in unexpected forms. Giving us a chance to train our creativity in a mindful manner and day-to-day scope. (14. 05. 2021)

Methods of the Field study

The British socialist Ann Oakley argues "methodology is itself gendered". (Oakley,1998) We are aware that due to the blind spots and limitations of the patriarchal system which we are surrounded, both the ideological and productive spheres that emerge from are inevitably dominated by the system as well (Mikkola, 2016). With this in mind, we realised that if we wanted to pursue the possibility of combining design methods with intersectional feminist theory, we would have to identify fundamental problems of the system before addressing them further. Therefore, we decided that both desk-based and field-based research should try to go beyond our current framework of subtle patriarchal influence and start to transform, improve or innovate if necessary at the root of the research process.

This is why the research methods we use in field research are already attempts of innovation and transformation based on the assumptions we have given about the possibility of implementing intersectional feminist thinking into design. We are optimistic that our own design project can be part of the case study and provide a valuable test and feedback to our hypothesis.

We must acknowledge that although we try to think out-

side the existing framework, these methods are still highly influenced by the design education system and the west-

Qualitative approach

In Oakley's opinion, qualitative methods (participant observation; unstructured/semistructured interview; (some) life history methods and focus groups.) are seen as "epistemologically distinct" from the quantitative methods which would easily lead to the ignorance of a certain group of people, in mainstream/(rendered male stream) research area, this led to ignorant female groups (Oakley,1998).

Mainstream/(rendered Male stream) quantitative research (surveys, experiments, statistical records, structured observations and content analysis...) has a very strong tendency to objectify the researched and is suspected by feminist researchers of being influenced by male subjectivity (Caplan 1988, Oakley 1998). Which indicates the notion of objectivity and knowledge are the outcome of "the social world only from the perspective of male or masculine values, interests, emotions and attitudes" (Landman,2006). Furthermore, because it is often so strongly purposive, it has frequently led to hierarchical issues being embedded in mainstream quantitative research to the extent that the resulting data lose its validity (Mies 1983:123, Oakley 1998). Additionally, as the consequence of its subtle hierarchical nature, it is presumably to result in the potential exploitation of the researched and the subconscious manipulation

regards to the 'controllability' of the research results from the researcher.

On this basis, qualitative research became the preferred research method of the feminist research community owing to its respect for and recognition of the authenticity of multiple perspectives, the role of values, and the subjectivity of both the researcher and the researched (Du Bois 1983, Oakley 1998). In the article, Oakley writes "Everything begins with everyday life; all concrete experience, and all abstract knowledge." This statement is essentially indicative of the feminist qualitative research position. It also chimes with the feminist position put forward by Harding in her exploration of feminist epistemology (Harding, 1988), which Ramazanoglu distils down to five key features (while acknowledging that no summary can adequately cover all versions) (Ramazanoglu, 2002):

1. explores relationships between knowledge and power;
2. deconstructs the 'knowing feminist';
3. is grounded in women's experience and recognises the role of emotions and gendered embodiment;
4. takes into account diversity of women's experiences and the interconnected power relationship between women;
5. acknowledges that knowledge is always partial.

In this light, Landman demonstrates in her article the basic tenets of feminist research guided by feminist methodology(Landman,2006):
1. asserts that consciousness-raising is a legitimate way of

seeing and is therefore a methodological tool;
2. espouses a reflexive concern with gender as all pervasive;
3. challenges objectivity; rejects the distinction from subjectivity,
and the exclusion of experience and emotion as unscientific;
4. has specific ethical concerns, particularly with women as 'research objects';
5. is acknowledged as a political activity.

For these reasons, qualitative research thus plays an important role in our research. We attempt to use feminist research standpoints and principles proposed by feminist sociologists as our guidelines to measure the conformity of our design research methods. In the current phase of qualitative research, we are focusing on 'interview' as a design research method. In the process of analysing and practising it, we are developing some ideas and possibilities for implementing intersectional feminist perspective into design methodology.

Interview

In the mainstream social science research field, 'maintaining scientific neutrality and rigour' is a vital criterion in the assessment of 'interview' as a research method. Hence, the 'interview', although ostensibly a dialogue between the interviewer and the interviewee, is in fact a instrument of

data collection. (Goode and Hatt, 1952, p.185, Oakley 1981)
Oakley argues that traditional social science research has a strong tendency to objectify the interviewee in the conduct of the interview (Oakley 1981) - It requires that the interviewer should be free from one's personal emotions, perspectives and identity, as being more focus on the interview outline and predetermined interview plan to collect the data that should be obtained from the interviewee. The interviewee is then transformed from a human subject into a data holder, and a competent interviewee is expected to provide the interviewer with valuable data in response to the interviewer's manipulation.

"Both interviewer and interviewee are thus depersonalised participants in the research process(Oakley 1981)".

Furthermore, the role of the interviewer putting oneself, either consciously or unconsciously, as a 'psychoanalyst' in the interview process also adds a degree of hierarchy to it. While the interviewer conducts the interview on the basis of placing oneself in the position of 'the professional'(Oakley 1981). Moreover, because 'interview' is deliberately free from the emotional element of human interaction in mainstream social science research definitions, it is considered to be the major factor in the neglect of the essential needs of the female groups, as well as the other rather invisible groups.
As a result, over the course of nearly a decade of interviewing women, Oakley has outlined the principles of a feminist interviewer's approach to interviewing women (or indeed

what a feminist interview should look like)(Oakley, 1981):

1. use of prescribed interviewing practice is morally indefensible;
2. general and irreconcilable contradictions at the heart of the textbook paradigm are exposed;
3. it becomes clear that, in most cases, the goal of finding out about people through interviewing is best achieved when the relationship of interviewer is prepared to invest his or her own personal identity in the relationship.

User Interview

User Interview is one of the most common and favoured design research methods today. With the popularity of design thinking and human-centred/user centred design, user interview has become a widespread user research method used by interaction designers in the ideation phase(1). User interview, as an extension of mainstream scientific research methods to mainstream design research methods, remains no different in its research form and its research purpose, being in fact a 'data collection' as the core in the guise of 'conversation'. Since the target group is usually the (potential) users of the designed product, the essence of the research turns to study and investigate the user's experience and psychology for the capitalist purpose. The tendency to 'objectify' the interviewees is undeniably influenced by both the patriarchal and capitalist systems.
In the mainstream user interview setup, there are usually

about two designers, one who asks questions and conducts the interview, and the other who takes notes so that the data can be analysed more comprehensively later. The designers are expected to prepare a script or an outline in advance of the interview in order to collect the data more efficiently(2). In the "design thinking" theory from the design company IDEO, the user interview also requires the designer to not only record the answers but also to observe the body language of the interviewee (user), and be mindful of the context of the conversation in its entirety(designkit.org). This approach is in line with Oakley's argument that the interviewer implicitly embeds hierarchy in the interview process by playing the role of the "psychoanalyst".

In the course of objectifying the user and implanting hierarchy in the design relationship (designer and user), it is hard not to wonder whether the current design system can really achieve user- centred design based on ethic of care, not to mention who the user really is in the current design industry which is heavily influenced by patriarchal and capitalist systems (male; white; wealthy; heterosexual; etc). This fabricates the starting point for our decision to develop our own research methods.

Ping-Pong

"Ping-pong" is one of the possibilities we have in mind for a design research approach guided by intersectional feminist theory. Inspired by the form of 'interview', ping-pong

is a 'peer-review' like dialogue between designers based on a flat hierarchy. It aims to inspire designers to look at their projects from different perspectives, and to reflect on current ideas through the exchange of creativity with fellow designers or people with similar professional experience who are outside of the project. It considers the dialogue to be egalitarian and spontaneous, with no specific requirements of the roles which are represented in the dialogue(eg: interviewer and interviewee).

We used the ping-pong method at the beginning of the research in order to initiate conversations about feminism with other designers, mostly in the form of Zoom (Online video meeting) due to the impact of the epidemic. The length of the conversations was consciously not defined by us, but was determined by the wishes of the designers we spoke to. Plus, we did not deliberately control the direction of the conversations, trying to minimise any possibility of objectifying our interlocutors. However, as this was our initial research method, we were inevitably influenced by our usual design approach. In the first one or two conversations using ping-pong as a research method, we prepared some questions in advance as a back-up, which conceivably led to the subtle influence of these questions in the conversations.

We used this method to conduct five dialogues on the theme of perceptions of feminism with ten designers from three disciplines (interaction design; architecture design; Graphic design). The duration was approximately 7 hours.

During two of these conversations, we also conducted small-scale workshops based on our former design prototype, which lasted around two hours in total. In the process, we found that the smaller conversations (with one or two designers) were more personal than the larger ones (with more than two designers), and allowed more time for deeper reflection and in-depth discussion of the topic. Smaller scale conversations are also more honest, especially due to the personal aspects of the topic we explore.

Open Interview

Open interview is another design methodological possibility that we propose based on the feminist 'interview' approach. In our usual design interview approaches, if a design project involves research and knowledge in the social sciences or other fields beyond design, it is often necessary to contact experts in the relevant field and conduct targeted interviews. In IDEO's design thinking methodology, interviews with experts are also part of the ideation phase (designkit.org).

We have observed the following issues through our practices of using expert interviews as an entry point for research methods:

- Interviews are usually conducted in the form of an 'interviewer' (designers involved in the associated design project) and an 'interviewee' (expert). The content of the interview is usually shared within the design team only. If

there are other external designers who are also doing relevant design research, they would often need to go through the same process again.

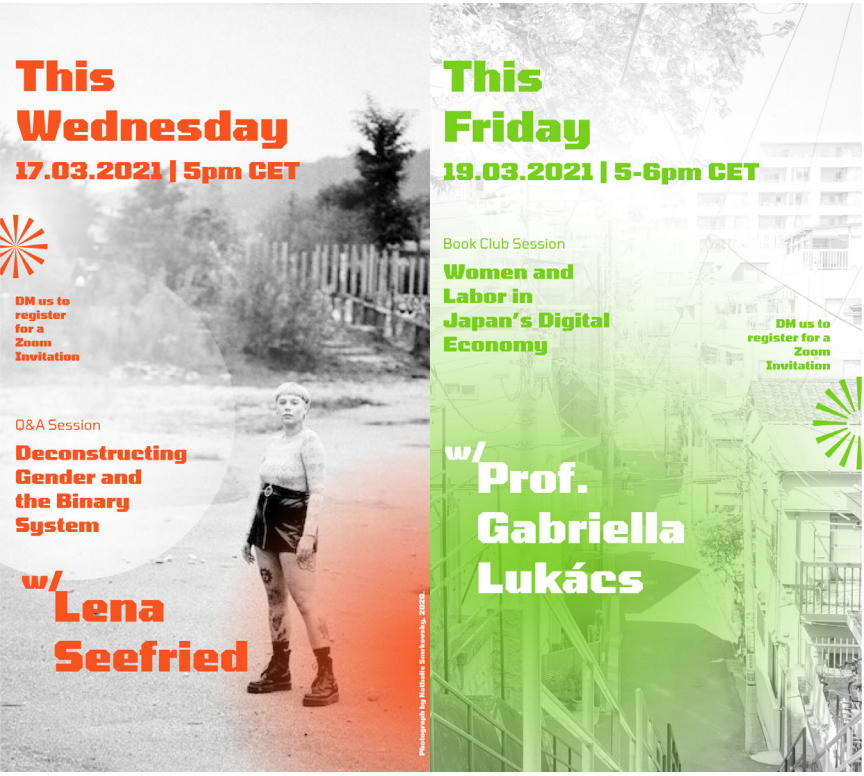
- Interviews with experts tend to be more formal than other types of interviews. The designer needs to structure the whole interview and prepare the questions to be asked beforehand to increase the efficiency of the interview, thus reducing the fluidity of the interview (which is less interactive and relaxed due to its formal and tense atmosphere as well as the tight structure of the interview).

- The research team exploited the experts to a certain extent. Given the crucial role that 'efficiency' plays in design methodology, getting more valuable data in less time has become a primary consideration for many designers in conducting interviews. This in part fuels the motivation to 'objectify' the interviewee.

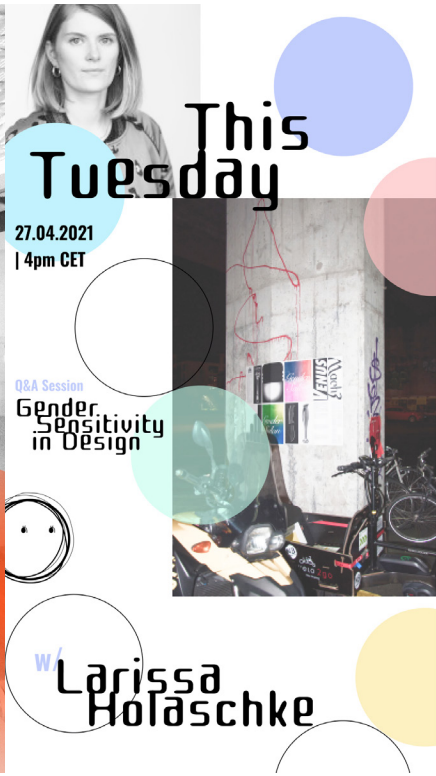
Expert interviews are essential, particularly in the case of feminist design, where designers can communicate with experts in the field in order to gain a more comprehensive and accurate understanding of the project at hand. Additionally, it is important for designers to have a change of perspective by talking to experts. The "Open interview" is a hypothesis based on the above conditions: we disclose the interviews with experts to the general public, currently through social media and campus networks, to invite people who are interested in the subject of the interview or the experts themselves to participate. Although we are

currently calling this an "Open Interview", we are aware of the need to break down the roles of "interviewer" and "interviewee". We describe the process of communication with experts and participants as a place of 'mutual learning' and perspective-shifting. On this basis, we encourage all participants to approach the topic from a rather personal perspective during the interviews, thereby creating a more egalitarian and relaxed atmosphere for the conversation. Naturally, considering the privacy and security of the interviews, all participants are currently required to register by providing personal information in order to be protected.

So far we have organised two open interviews with two experts (Lena Seefried and Gabriella Lukács) and a total of seven participants from outside of the project team, for an overall duration of two and half hours. Due to one of the experts' request for guiding questions, we also outlined some questions and the framework of the interview. In the post-analysis process, we considered that the pre-framed questions and structure were unnecessary, as they interfered to a certain extent with the fluid nature of the interviews, and there was a suspicion of " hierarchy " being implanted through it. In terms of choosing the topic of the interview, through research and communication with the expert herself, we selected topics of interest according to her aspiration in order to avoid, to a certain extent, the exploitation of the interviewee.(22. 03. 2021)


This
Wednesday
17.03.2021 | 5pm CET
DM us to
register
for a
Zoom
Invitation
Q&A Session
Deconstructing
Gender and
the Binary
System
w/ Lena
Seefried
Photograph by Natalia Sowkowska, 2020.
This
Friday
19.03.2021 | 5-6pm CET
Book Club Session
Women and
Labor in
Japan's Digital
Economy
DM us to
register for a
Zoom
Invitation
w/ Prof.
Gabriella
Lukács

This
Thursday
25.03.2021 | 1pm CET
DM us to
register for
a Zoom
Invitation
Open Mic & Field Tour
Doing Gender in
the "New Office"
— Subtle Sexism
in Open Office
w/
Alison Hirst
& Christina
Schwabenland
Photograph by Alison Hirst, 2018.


This
Tuesday
27.04.2021
| 4pm CET
Q&A Session
Gender
Sensitivity
in Design
w/
Larissa
Holaschke

Recently, we conducted another Open interview with Larissa Holaschke, which lasted about an hour. After three times of hosting Open interview, we noticed that the format didn't work out as we expected. After retrospecting its form and details, we concluded the following two possible results:
Lack of promotion. Most of the time, we promote each Open interview a few days in advance through our social media(Instagram). Having compared the success of the first open interview (promotion through both the campus network and Instagram; 5+ participants, active interaction; safe communication environment where participants could express themselves more openly as well as more personally) with others (promotion through only three Instagram accounts; participants were only experts with two of us), we realized that various channels and more sufficient time for promoting were necessary.
Lack of evaluation. Open interview played two roles in our research process, one as our design research method, the second as the innovation of a design method from us. During this process we found ourselves lost in the content of the open interview and the interaction with the experts, thus leaving the evaluation process behind.(13. 05. 2021)

Quick-chat Interviews

Quick-chat is an improvised approach that we came up with while working at our atelier. It requires designers to immerse themselves in the target user's environment to learn and design in an immersive and participatory fashion, whilst understanding the user's needs through some quick but direct questions and answers. To avoid exploitation of the user, participatory design should go hand in hand with the Quick-chat approach, which serves more as a quick test of the designer's assumptions than as a variation on the interview, along with an increased sense of user engagement with participatory and collaborative design.

As we are targeting the designer community, and our academic environment is conducive to our research, these circumstances give us a very convenient access to the users. Although we have to reduce the amount of time we spend working(physically appearance) in the user group's environment (the university) due to the pandemic, we still have the opportunity to practice participatory design thoroughly in this environment and test our research hypotheses. In total, we had two formal Quick-chat sessions with around 30 participants, which took about two hours overall. Due to the pandemic, during our practice, questions were actually asked face-to-face but also in the form of a direct message. Yet, our practices have shown that face-to-face practice is more effective than messaging and does not lead to the inevitable user exploitation associated with their time outside of the participatory design time.

Findings

Marysia Zalewski, one of the foremost feminist theorists of IR suggests that theory should become a verb, it should become theorizing. Theory should be used, and theorizing should be an everyday activity, a way of practice. (Prügl, 2020)

All of the feminist-based qualitative research methods used in our research process, as described in the Open interview evaluation above, play a role as both traditional design research methods and as various attempts of our design innovation. On consideration of this self-generated strategy for research methods in the course of our study, it was inevitable that our observations and the testing of research methods would be evaluated through these two aspects.

- As traditional design research methods, we evaluate these methods by answering two questions: "Does this format help us to get genuine opinions from userslexperts while considering the ethic of care holistically?"; "Does this format help us to improve our design developments to meet the essential and critical needs of our users? " While practicing these three approaches based on the feminist interview format, we received positive feedbacks regards to those questions. Notably, as the user group of our project was designers, the format of Ping-Pong overlapped with the format of Quick-chat. In addition, the format of the Open interview showed its shortcomings during the practice as we mentioned before. Two of the three open interviews turned out to be in the form of "Talk with experts", which we will introduce later. In our process, Quick-chat performed well regarding its requirements of

immersing in the user group thoroughly and the easy access from us to the user surrounded environment.

As design innovations, we evaluate the method prototypes by testing in our process, as well as inside of the workshops. Due to time constraints, we were unable to test Open interview and Quick-chat outside of our design process. To date, we have tested Ping-Pong in several workshops (normally, one session of the workshop takes around 2 hours), and have received positive feedback. It has proved to be as functional as we expected and truly enables designers to broaden their perspectives as well as improve their reflective thinking. (13. 05. 2021)

Participatory research/design

Weed(1989) argues that the male stream methodology ostensibly requires the researcher to distance themselves from the researched in order to uphold the neutrality and unbiased nature of the research approach, yet in the actual research process, the researcher shapes the authority of themselves through this distance which leads to suppress or even deny the "perspective of the researched ". The inclusiveness of traditional social science research in relation to gender and other related aspects (race, sexuality, etc.) has been questioned by feminist researchers due to its dominance by men and male values (Jackson & Vlaenderen, 1994). Feminist researchers have considered the need for social science to critically explore its audience and its purpose (Unger, 1988).

Postmodern feminist researchers have asserted that women as a group cannot be viewed in a unified manner, that each woman is different and that feminism is therefore diverse (Tong, 1989). Burman (1990) argues for the necessity of accounting for and theorising the experiences of individuals due to the complexity of them and the variety of their social environment (Jackson & Vlaenderen, 1994). Reinhard and Davidman (1992) as well indicate that "Diversity has become a new criterion for feminist research excellence."

Participatory research has thus become a favoured research method for feminists in the practice of research, as it offers a great gateway to the 'silent majority'. Ellis contends that participatory research poses a profound challenge to mainstream monopolistic research methods, both in its exploration of the relationship between researcher and participant and the objectivity and subjectivity of knowledge creation and utilization (Ellis, 1983; Jackson & Vlaenderen, 1994).
Participatory research/design also performs a major role in our research. At the current stage, it is practiced mainly in the form of talks with experts and workshops with target users. In our participatory design, our practice is guided by the following principles:

- Respect for diversity. This diversity includes the requirements of the participants' identities - not only in terms of gender, but also in terms of ethnicity, sexual orientation, age, cultural background and the design disciplines to

which they relate. We also try to incorporate as much diversity as possible in our approach to the reach of experts. However, because we are addressing feminist topics and owing to our limited social network in the foreign country, biologically defined male experts are very difficult to encounter.

Besides this, we are trying to practice diversity in the format of participatory design. To date, we have tested both workshops and talks with experts. In the coming research, case study and more diverse offshoots are as well the goals we would like to put into practice. (22. 03. 2021)

From our further research and practice, we became aware that the term "diversity" could be problematic as well. As "diversity" has been highly publicised and promoted in the commercial world in recent years, nowadays, through our initial observations of the design industry, its misuses either serve as a sales tactic sugar-coated by capitalist exploitation, or a formalistic means of commercial promotion. Besides, we are aware that in the current social ideology, the definition of 'diversity' and the criteria for it differ between people with different levels of familiarity with intersectional feminism. Therefore,
From our further research and practice, we became aware that the term "diversity" could be problematic as well. As "diversity" has been highly publicised and promoted in the commercial world in recent years, nowadays, through our initial observations of the design industry, its misuses either serve as a sales tactic sugar-coated by capitalist exploitation, or a formalistic means of commercial promotion. Besides, we are aware that in the current social ideology, the definition of 'diversity' and the criteria for it differ between people with different lev-

els of familiarity with intersectional feminism. Therefore, firstly, we would like to clarify that the term 'diversity' we are advocating does not cooperate with any capitalist exploitative context. We are here to address the 'complexity' of intersectionality theory, acknowledging the difference, diversity and multi-layered nature of one's background and experience in order to acknowledge the truth and the interdependence of our relationship with the environment, which leads to valuable design solutions, Secondly, we do not define the extent or criteria of 'diversity' here. Precisely because we respect the diversity and difference of individuals, we ask only one relevant question about 'diversity' here and in our design outcomes: "How would you encapsulate your perception of 'diversity' in your design? " (13. 05. 2021)

- Respect for reciprocity. We are very cautious about the potential of 'exploitation' of participants in participatory research-based design approaches. We advocate that reciprocity should be taken significantly into account by the researcher/designer, in any forms of participatory approaches. "What can we offer to participants" is a question that we often think about and practice in participatory design.(22. 03. 2021)

- Respect for interactivity. In our participatory design, non-hierarchy is one of the points we adhere to rather strictly. Plus, we place great emphasis on the unconscious or subtle implantation of hierarchy. Thus, in participatory design, we focus on the interaction between each other,

without putting us or the participants into stereotypical roles, but rather on the exchange of ideas and the practice of creativity from a personal point of view. Of course, this also requires a certain degree of openness on both sides. (22. 03. 2021)

As Brown believes, "Transformation doesn't happen in a linear way, at least not one we can always track. It happens in cycles, convergences, explosions."(Brown, 2017) As we look more closely at the theory of intersectionality, there are fundamental changes to the principles of "reciprocity" and "interactivity" that were formulated at the beginning. "Fluidity" is the word we are using now, to emphasize the nonlinear nature of interactivity. In line with what Brown argues emotional growth is nonlinear, therefore we need to give each other more space and time to feel and to be in our humanity, we propose a rather fluid and spontaneous format of our participatory approach. By giving the full freedom to the present and authentic interactivity, to respect the nature and characters of individuals. When addressing the nature of fluidity of our participatory design, we also stress the reciprocity of learning, "In a non-linear process, everything is part of the learning, every step."(Brown, 2017). We practice by ourselves, meantime, encourage designers and participants to interact, to exchange while learning from each other, therefore, escape from the frame of potential hierarchy and exploitation (13. 05. 2021).

Workshop

So far, we have conducted a total of six workshop sessions. On average, each workshop has taken around 2 - 3 hours, amounting to around 9 hours overall. The workshops have involved fourteen female participants and six male participants which are from the following design disciplines: interaction design, industrial design, game design, graphic design, scientific visual design and architecture.

The workshop consisted of printing out the current design prototype in the form of cards to help participants develop or reflect on the ideas for their design project in relation to the values that our design methodology upholds. Based on the latest version of the prototype, participants were asked to define their current emotional state by navigating through the emotional categories and thus assigned a series of design methods that matched their emotional states. Participants were then asked to use the suggested methods in their design project to help them progress. After using the suggested methods, participants were given four random evaluation cards. Based on the values indicated on the cards and the suggested reflective questions, the participants were asked to reflect on and evaluate the current design results. We as workshop moderators participate in the discussion and practice of the methodology together with participants when necessary. Meantime, participants give immediate feedback on the application of the design methodology.

Currently, we have been testing our prototypes in different design projects such as: redesign current office structure;interactive renting machine; robot scenarios and game design; interaction design under the theme of social impact; bio-interaction design; and possible future e-learning design. The format we have adopted in the workshops is that one person primarily conducts the workshop and another person documents valuable data. However, we are currently uncertain about this format and whether it is the best way to conduct the workshop based on our values. We place a lot of emphasis on fluidity and flexibility between us and the participants. According to our principles and the environment in which we work (our university's design department), our communication and practice with participants are fluent from the very beginning of the workshop, which allows us to start the workshop whenever and wherever the participants feel like it, thus eliminating the need for any advance preparation and process planning. We have also deliberately not given the workshops overmuch structure. Besides, each workshop has been very improvised in terms of structure. Of course, we are willing to test these parameters in different contexts in subsequent workshops, which are currently considered privileged to a certain degree. (22. 03. 2021)

To date, we have conducted two more workshops, participated with 4 male interaction designers, lasting approximately three hours. During these two workshops, we tested our version 4 prototype on the bio-design project and service design project. Remarkably, the latest workshop session was held via Zoom (an online video meeting platform) while using Figma (an Online prototyping/ collaborative designing platform) to test methods. Both workshops were conducted without pre-structuring and pre-preparation. We started with casual communication

Reflecting
Communication
Reflecting

Reflecting
Queering
Making
Longevity

about the general information of their design project and a brief introduction to our prototype. Then, we started testing as the participants wished, or as we suggested. Coincidentally, both workshops tested the 'Mirro Mirro' approach and, in the feedback we received, it proved to be a valuable design approach, enabling designers to revisit their initial design ideas by giving a comprehensive picture of their motivations, thus helping them to make more critical decisions (biological design) or more inclusive decisions (service design).

After developing the 5th version of the prototype based on the iteration of the 4th version, we decided to distribute our prototype to experts for testing due to time constraints (4 interaction designers, 1 industrial designer. (They are all teachers from the design departments of two different art universities). We have received 3 feedbacks so far and have iterated the 6th version based on them. In the meantime, one of our mentors suggested that we could conduct a 30 minute workshop to test the 6th prototype in her Interaction Design Process course. In relation to this, we tested two approaches to the 6th prototype in 4 groups on 4 different design projects.
(13. 05. 2021)

Communica
tion
Reflecting
Accesing

Talk with experts

Given the deep historical and cultural background behind the subject of feminism, collaboration with experts in the field was deemed necessary. So far, we have spoken to a total of nine feminist researchers for approximately ten hours in length. The areas covered by the experts include, but are not limited to: 'Research related to gender and design'; 'Historical studies of feminism'; 'Feminism and the arts'. 'Female labour and the digital economy in which it is situated'; 'Feminist studies in film'; 'Feminism and design theory'; 'Critical theory and queer theory study'; 'Design methodology and strategy', etc.

In most of our participatory design process with experts, we first send them an introduction of our project, as well as the links of our prototypes, social account of the project, and published documentation by email. During our talks, we do not demand or constrain the topic, nor do we prepare the relevant questions in advance. The conversations are generally improvised and there is no intention of imposing the framework of an 'interview' on the conversation. Through the talks, most of the time, we are requested to elaborate on our design project. Later, the experts would give immediate feedback and assistance. After noting the content of the talks, we would publish it on our documentation platform (Notion page) along with informing them that their help will be credited in our project at the end of the talk. During these conversations, some experts are willing to follow our design process with which we maintain

communication and update our design process according to their intentions.(22. 03. 2021)

Prototype

Our design prototype iteration is now in its seventh version, with the exception of the first and second versions, the remaining five versions being entirely the fruit of participatory design.

The first and second versions of the prototype were based on the results of our desk-research to formulate our research hypothesis. The first version of the prototype used a questionnaire to determine the appropriate set of ideation method cards for the user. In this version, our literature research and reflections on Intersectionality have only touched the surface, and the method proposal from us was based on hacking and twisting the existing design thinking methodology. The second version of the prototype was an iteration based on extensive literature research, compared to the first version. In this iteration we focused on extending the design method approach, creating around 20 design research methods, and attempting to combine Tim Ingold's textilic theory(Tim Ingold, textilic design) with feminist theory. During the conversations with our mentors about the prototype, they pointed out that our understanding of intersectionality was not profound enough, therefore this version is only a shallow design attempt as well. They suggested that we should focus more on feminist methodologies and the history of Intersection-

As of today, we have reached out to 11 experts. Regarding the two latest experts, one of them is a feminist researcher and founder of the Futuress, an online feminist journal platform, and community. The other is an interaction designer who teaches us service design and also manages the CAS Design Methods & CAS Design Technologies program in Zurich university of the Arts. Both of them will be illustrated in detail later on. (13. 05. 2021)

al feminist grassroots movements, trying to communicate with experts in the field to build a collaborative research approach.

In the third iteration, we followed the recommendations of our mentors to explore feminist methodologies more closely in our theoretical research and to look at the historical evidence of feminist grassroots movements. Practically, we have been engaged in participatory design, reaching out directly to users through workshops and testing our prototype by helping them develop their design projects. Additionally, we have used mainly the forming diversity platform from our university to reach out to experts in the field and seek possible dialogues with them. Notably, after each participatory design session, we modify and refine our prototypes in response to feedback from participants.

The fourth version of the prototype is an iteration based on a certain amount of participatory design and in-depth theoretical research. We have received feedback that more daily and direct tools could be more helpful and intuitive for designers instead of the card set format. Some experts believe through hacking the current design system, feminist could have a accessible connection to general designers. Hence, in this iteration, we have abandoned the "card" format to discover a more user-friendly and feminist-appropriate design. However, in discussing the prototype with our mentors, they noted that this version contained substantial textual content, which had the potential to lead to an unsatisfactory user experience. This comment

proved to be correct during the workshops and user testing that users need considerable time to read the practical introduction to each method, as well as to read the theory of intersectionality as well. We also received feedback from our business collaborator "Lucid" (a creative/design studio based in Zurich) about the complexity of the contained intersectionality theory, and they were concerned that the user group would be extremely narrowed as a result.
(22. 03. 2021)

For these reasons, we have developed the fifth prototype. In this prototype, we reduced the textual content and adjusted the framework of the intersectionality theory to a variety of daily and easy-setting activities that had intersectionality values embedded in them. Feedback from previous workshops and user testing showed that the surprise of the randomness from the prototype was well received by users, so we decided to maintain the format and enhance the playfulness to gain more attraction. Inspired by the form of the iconic japanese "Gashapon"(the capsule toy distributed by various vending machines), we aimed to use the sphere form as the container of the tool-kit, and use the same material as the Gashapon, i.e. plastic, to emphasise the metaphor it contains. The sixth prototype was developed after the first feedback we received from user testing of the fifth prototype. The feedback showed that the activities were not sufficiently specific to the design context, which led to a lack of validity for the designer, as well as the nature of intersectionality not being clearly expressed through the prototype. With this in mind, all previous prototypes were re-evaluated and several proven valuable design methods were added to the sixth prototype.

After we received two feedback from our mentors, they pointed out that: firstly, the plastic spherical form of the container misleads them to the sense of 'Christmas tree decoration'; secondly, the material of the container would cause possible waste which is against the intersectionality value. Thus we developed the 7th prototype, adapting the material of the container from plastic to cardboard and incorporating these methods more intuitively into its form. Moreover, by continuing to iterate on the first feedback we received from Lucid, we included in the new prototype additional case studies where the intersectional feminist perspective proved to be lacking in the design process. (13. 05. 2021)

Findings

Gatenby and Humphries(2000) believe, in feminist research, method which emphasize collaboration and dialogues as appropriate to the community are favoured. Consistent with Sommer(1987), who suggested that researchers are not separate, neutral academics theorising about others, but co-researchers or collaborators with people working towards social equality. In our participatory approach, therefore, we place equal emphasis on collaboration and dialogue based on non-hierarchy implementation. We believe that, not only the design outcome which emerges from our research process will be valueble of solving interactional issue which often appears "invisible" in design environment and process, but also our research method approaches could play a significant role of how to apply intersectional feminist perspective in design process in general to achieve the meaningful design result. (13. 05. 2021)

Project Development

Open Interviews

This explorative approach to interviews, the "Open Interviews" sessions was formed with the intention of practicing new ways of sharing knowledge that is usually unnecessarily saved for exclusive sessions. Here, we propose 5 settings or ways of conducting interviews that value openness and inclusive experiences, like: Q&A sessions, Book club discussions, Open-mic showcase, Hands-on workshops, and lastly Free-talk on spontaneous choice of topic. The variety in the settings was in itself a result of our own reflective and critical practices and hopefully a selection of environments that gives us a chance towards a more welcoming and explorative interview session. We also kept the format flexible to changes as we plan collaboratively with our guest speakers.

1_

Description of Formats

Book Club (ca. 1-1.5 hrs)

- tools & setting:
Zoom or any video conference platform (allows for questions and discussions), or could be (audio) streaming platform

- before
- (Interviewer & Speaker) ask the guest interviewee if there is any recommendation for readings
- (Interviewer) prepare readings(materials) relevant to the topics
- (Interviewer) send the materials to the potential audience and announce about certain preparations which are required for the open interview.
- (Audience) be informed of who the guest speaker is, and the main hypothesis of the session. Be prepared of the materials.

- during
- (Interviewer) brief introduction of the pre-prepared materials
- (Interviewer & Speaker) ask if the guest interviewee(s) have anything to say about the materials
- (Interviewer & Speaker& Audience) create a comfortable and safe environment to allow everyone sharing their opinions.
- (Interviewer & Speaker& Audience) open discussion

Open Mic (ca. 1-1.5 hrs)

- tools & setting:
Zoom or any video conference platform (allows for questions and discussions)

- session plan & participants roles:

- before
- (Speaker) prepare a piece of work to share a live demo or live performance during the session
- (Interviewer) ask speaker what they will show live during the session, then prepare research questions/hypothesis (main and specific)
- (Audience) be informed of who the guest speaker is, and the main hypothesis of the session. Prepare their own performance/demo that shares their interpretation of the main topic.

- during
- (Interviewer) brief introduction: of the topic of the session/stage of the day, speaker's prepared performative piece.
- (Interviewer & Speaker & Audience) create a comfortable and safe environment to allow everyone sharing their opinions.
- (Speaker & Audience & Interviewer) perform the piece/live demo etc.
- (Audience & Interviewer & Speaker) listen and watch performances.
- (Interviewer & Speaker & Audience) open discussion, reflection of the key similarities between performances and how it answers the main research question of the session.

Q&A (ca. 1-1.5 hrs)

- tools & setting:
Zoom or any video conference platform (allows for questions and discussions), or could be (audio) streaming platform

- session plan & participants roles:

- before
- (Interviewer) announce guest speaker, the topic of the session and main hypothesis/research question of the session
- (Speaker) prepare for the Q&A session
- (Audience) be informed.

- during
- (Interviewer) brief introduction of the guest speakers, topic of the session and the hypothesis question(background as well).
- (Interviewer & Speaker) ask if the guest interviewee(s) have anything to say about the topic and the question.
- (Interviewer & Speaker& Audience) create a comfortable and safe environment to allow everyone sharing their opinions, asking questions, and answering questions.

Workshop (ca. 1-1.15 hrs)

- tools & setting:
Zoom or any video conference platform (allows for questions and discussions)

- session plan & participants roles:

- before
- (Speaker & Interviewer) plan and discuss what kind of hands-on workshop will be done during the session
- (Interviewer) communicate all the requirements for the audienceto fully participate in the session (tools, materials, etc.)
- (Interviewer) prepare research questions/hypothesis (main and specific)
- (Audience) be informed of who the guest speaker is, and the main hypothesis of the session. prepare and fulfill the requirements of the session (tools, materials, etc.)

- during
- (Interviewer) brief introduction: of the topic of the session/stage of the day, the workshop itemerary/plan
- (Interviewer & Speaker & Audience) create a comfortable and safe environment to allow everyone learn new skills from the experience
- (Speaker & Audience & Interviewer) conduct, share expertise and engage in the workshop
- (Audience & Interviewer & Speaker) feel free to ask questions in parallel to exercises
- (Interviewer & Speaker & Audience) open discussion, reflection of the activities and the main research question of the session.

Freetalk (ca. 1-1.5 hrs)

- tools & setting:
Zoom or any video conference platform (allows for questions and discussions), or could be (audio) streaming platform

- session plan & participants roles:

- before
- (Interviewer) announce the topic and hypothesis question from the BA project research perspective and the guest(s) will attend in the open interview to discuss and explore. Send information which needed for the talk to the potential audience.
- (Guest) prepare for the freetalk session.
- (Audience) be informed and be prepared.

- during
- (Interviewer) brief introduction of the guest(s), topic of the session and the hypothesis question(background as well).
- (Interviewer & Guest & Audience) create a comfortable and safe environment to allow everyone experiencing; sharing their opinions; asking questions; and answering questions.

Lena Seefried

As our first open interview session, we had Lena Seefried to happily join and share her time and knowledge with us. In retrospect this was the most planned approach and anticipated session of open interview. The session took a couple of weeks to plan, with prior meetings only between us and Lena. We shared our session plan and schedule, in return, Lena also gave her input, and we collectively planned a 'scripted' morphed session of Q&A and Free Talk.

First on our planning was finding a topic for the session and making an outline in the form of a script with possible questions to keep the flow going. After a series of emails and a couple meetings with Lena, and based on expertise, we landed on the topic of Deconstructing Gender and Binary Systems or Thinking. We made various questions that hung on introductory, middle and concluding levels. Articulate iterations were made to the list content and the structure, mostly on our choice of wording, especially with inlcusion and intersectional feminist values in mind. With Lena on our side, she was able to explain to us the many terminologies that come with the topic. Since we are relatively new to the topic and the movement, this helped us broaden our understanding and motivated us to further our research and practice applying our learned knowledge. In theory, the session was planned in quite a detailed manner, and the structure seems to be bulletproof.

We then also promoted the event over a series of various posts on instagram and per design department wide email, that was published a few days prior to the session date. With the exposure of our social media, and Lena's reposts of the event, it accumulated a good amount of engagement. This resulted in plenty of people signing up for a spot in the online session. This showed us the reach we had over social media, a contact platform in which we continue to maintain over the course of this project. Since it is part of our method testing, the session started with a short disclaimer, asking permission to have the session recorded for research and sharing purposes. With everyone, 10 people, agreeing to the format, we continued with the recording.

To put into context, at this stage of our project, our biggest dilemma was on our choice of wording. Perhaps due to its academia origins, when it comes to the topic of feminism and intersectionality there seems to be a focus on terminologies as means to describe and voice its complexity. In respect for the existing culture, it was only crucial for our project to be mindful and consider every aspect down to the historical background, connotations and overall etymology of each popular keyword. The answer, unfortunately, is similar in nature, in that as Lena mentions, there are no particular definitions of each word, it depends on the context you use and the consensual situation of its use. Lena also brought attention to one's self, where one stands and what their motivations are with each word; it's a case of finding words that's most suitable for the circumstanc-

es. It's about individualizing the approaches, because the topic is only so broad of a spectrum, it may be unrealistic to have a generalized viewpoint. Nevertheless, Lena agrees in and emphasizes on the notion of understanding where the word came from, before any recontextualization.

Stringing on to the topic of self-positioning, Lena brought the discussion on the importance of declaring one's own identity as a means of support as an ally by hacking and critiquing on the status quo. Normalizing this habit of positioning not only declares it to the outside society, but also helps one reflect inwards of their ground, discriminations and privileges, etc. It is only from understanding and acknowledging one's own positioning can one mindfully approach allyship on feminism.

With engagement from the other participants through questions and sharing of references in the discussion, the conversation continued without the need of the script structure. It was through these spontaneous flows that led to more vulnerable sharing of personal analogies. However, these instances seemed to be more approachable for the extroverts of the participants, leaving most as passive audiences. Through this experience, we could essentially conclude the richness that comes with an open discussion, which is especially fruitful for bringing awareness and understanding to the topic. However, perhaps a smaller group would give a chance for a more intimate and individualistic experience and learning approach.

Prof. Gabriella Lukacs

Our next guest of the open interview is Prof. Gabriella Lukacs. Author of a book which we mentioned in a previous chapter, "Invisibility by Design", Prof. Gabriella is also the director of graduate studies of Anthropology at the University of Pittsburgh. Her work particularly looks at media anthropology in Japan and Hungary. This brings us back to her book, as we center the open interview in a Book Club and Q&A format. Similarly to the first open interview, we have published and shared the event on our social media, however there was less engagement to it. With only a few potential participants, we decided to set a less 'administrative' planning prior to the event. Therefore, we approached it as we would as participants of a book club, we read her book and came with our own questions.

When the session took place, we were the only participants in sight, however this did not put a stop. Since this was our very first time meeting with Prof. Gabriella Lukacs, it was not an issue as we had plenty of questions still at hand between the two of us internal team. This also made the session far more intimate and casual. The session started with Gabriella sharing her backgrounds, situating her position in the topic as a feminist, researcher, anthropologist, traveller and mother. We bounced off questions but most focused back on her individual experiences and findings on the topic of 'feminine labour' in japan and its systemic influences on the economy. Although it was not

particularly her story we came to discuss, as an anthropologist, Prof. Gabriella Lukacs has shared with us through her experiences collecting stories of the locals, the importance of simply paying attention, observing, and finding intrinsic leverage points through observations. She made clear in both her writing and through our conversation the difficulty to surpass traditions, when culture becomes prominent in governance and institutional levels. However, her stories also highlight the very grass-root movements that women take action in as means to hack the boundaries and empower themselves beyond their restricted expectations. This brings us to ideate and center our approaches on more hands-on, tangible, and actionable approaches like that of empowered women hacking the system in Japan's digital age.

As a small group of 3, this open interview talk reached a more relaxed and personal level very earlier on in comparison to the previous talk. Although since it was only so limited, the perspective exchange was also limited to the three of us. Perhaps the relaxed tone could be maintained but still a slightly bigger group of at least 4 or 5 would still manage a comfortable setting whilst enriching the exchanges with new angles of perception. In this case, it also brought us back to a usual interview setting, where the lively knowledge collection is done exclusively by the board members, us, to be shared only second-handedly through our notes and recording. Moving on wards, it was crucial to find this balance of openness as means to enrich the spread of feminist knowledge amongst one another.

Prof. Alison Hirst and Prof. Christina Schwabenland

As one of our last open interviews, this was one which took a lot of planning but unfortunately ended short due to circumstances. Previously mentioned in past chapters, Prof. Alison Hirst and Prof. Christina Schwabenland were head researchers on the study of "Doing Gender in the New Office", in which they unexpectedly uncovered a gender-level dispute on the proposal of open-floor office design and architecture. With their backgrounds far from design research, the two were very eager to share their observations and fascinated by the way people's behaviour is enforced by the physical environment, and how its impacts differ between genders. Through active exchanges via email, we collectively planned an open interview which would mix the format of a book club, open mic and Q&A.

For the open mic section, Prof. Alison Hirst was keen to give the group a virtual tour around the 'new office' site. As reference for the book club, we had planned to consider other readings like: Michelle Foucault's, "The Panopticon" in reference of its effects of both new opportunities and new forms of control; as well as sociologist, Erving Goffman's ideology of 'front stage' and 'backstage', as reference of the cognitive effects of extensive visibility. In retrospect the planning of this particular open interview was most extensive and advanced as it was iterated and shaped based on our personal experiences of the past two open interviews. Unfortunately, the event was cancelled due to Prof. Alison

Hirst's health conditions as well as overlapping schedules in future times. This was an unfortunate case, which we learn could happen and which we need to allow flexibility in our process. Perhaps, it can be revisited in the future, as we plan to continue to build the community through such events. A friendly closing was communicated between us for a good future connection. We are thankful for their support nonetheless and look to get in contact with them again for a raincheck.

Larissa Holaschke

Larissa Holaschke was one of the first speakers we got in contact with and was one to end our series of open interview sessions. Larissa is a teaching and research assistant in the master's design of the "Trends and Identity" department. She is also a research assistant at the Equal Opportunities & Diversity department at ZHdK.

We first met Larissa from ZHdK's 'Forming Diversity' webspace; here, her project and community, 'Gender Salon', was published and promoted. The Gender Salon is a research and communal event format that deals with topics around gender in design, including issues of identity, design and politics. Larissa has been the head and organizing the Gender Salon since 2017. As it inspired our goals of tackling political issues like intersectional feminism in design through community based projects, we were quick to contact Larissa and learn more about the community.

After a few email exchanges, and out of our excitement and curiosity, we were quick to settle a "Talk with Expert" meeting between the three of us ahead of the open interview session. During this first meeting, we had not only introduced our project and motivations, but had also asked Larissa plenty of questions about her views on intersectional feminism design, her journey, and her personal motivations to upkeep the Gender Salon over the years.

We eventually got to the point of organizing an open interview and had planned a Q&A/Open mic session around the topic of 'Gender Sensitivity in Design'. Like the last few open interviews, the event was promoted, but with minimal additional planning on the structure of the session as means for more open and relaxed discussions.

When the date came, it also unfortunately fell short as there were no external participants joining. With only us, the internal team, and Larissa present, and also having already asked our inquiries in previous meeting sessions and emails, it became an incident of an open interview session turned into a project update session. The session was relaxed, as Larissa gave motivating feedback on our progress of the project and wished us the best to maintain our goals high for important topics like intersectional feminism in design.

Conclusion

Although still very pleasant exchanges came from these open interviews, since the lack of participation from external people, as well as limited timing of organizing the broadcast, we decided it best to put a pause on this approach and refocus a track on "Talk with Experts" approach instead. This was an organic decision based on the reaction and feedback of the open interview; therefore, we also approached the talk with experts in a more casual manner.

Talk with Experts

As we mentioned before, to reach the community and to credit back what already existed and what have been done by researchers in the intersectional feminist field, we start the experiments of talking with experts.

Starting the reflections

Larissa Holaschke

Our first conversation was with Larissa Holaschke, a teaching assistant and research associate at the Master Design specialization "Trends & Identity", Department of Design at Zurich University of the Arts (ZHdK). She studied journalism and communication sciences, political science, and philosophy. Moreover, she completed her Master of Design in the specialization "Event" at the ZHdK. In 2017, she initiated the project" Gender Salon", a research and event format for an applied examination of gender in design.

We have touched majorly 2 points through our talk:

First, we talked about intersectionality by looking at our positions. As designers, if we do projects that touch on the topic of intersectional feminist, the primary and most crucial point is for us to think and reflect on our identity as de-

signers: Who are we? Knowing that we cannot be "neutral", we need to encourage openness by seeing and acknowledging our own biases, identifying ourselves and asking key questions by embracing diversity. Are we majority or minority? Under what circumstances does the role switch?

Second, Larissa also described how she initiated the Gender Salon project. After completing her master's project "Lipstick Tehran", which dealt with Iranian women's material protest culture, she built on this foundation and began to explore gendered product design by questioning how and why certain products are designed? As well as questioning the designer themselves: "What is the role played by the designer?" She started the project in the form of a research space or a workshop. By inviting guest speakers to talk about feminist topics, which she also elaborated on how to make the topic less alien and easier to talk about. For the purpose of opening up a conversation, she mentioned a specific workshop in the "Gender Salon" where participants sit in a circle surrounded by various media or tools for them to access and reflect on. The session encouraged inclusivity and ensured that everyone's voice was heard, and the discussion touched on reliability, and sensibility to think about gender-sensitive design.

Through the platform "Forming diversity" from ZHdK which Larrisa Holaschke is working for, we get access to Bernadette Kolonko and Rada Leu.

Bernadette Kolonko

Bernadette Kolonko is a film artist who works in the field of feminist perspective and currently also works as a research associate in ZHdK. She studied fine arts with a focus on photography at the Hochschule für Grafik und Buchkunst, Leipzig, and at the Zurich University of the Arts after her Abitur. Afterward, in 2010, she studied feature film directing and screenwriting, Bachelor and Master at the Film University Babelsberg "Konrad Wolf" and received the Deutschlandstipendium in 2016.

In our conversation with Bernadette, we briefly touched on the topic of "feminism and the male gaze". By talking about the construction of feminine themes and desires in the cinematic image, we discussed the ways in which the feminist gaze functions in the film industry of our generation. Through our discussion we raised the following questions:
How can normative views of gender and the body be altered?
How can previously invisible worlds of imagination and memory be visualized in images?
How can it be possible in the complex interplay of a feature film production that resistant and fluid image designs arise?

During the dialogue, Bernadette talked about her research project regarding "fluid" ways of image creating from female photographers("fluid" in here refers to how female photographers break the binary thinking by creating their

images), and briefly mentioned the difficulties of altering the male gaze: producing films requires a substantial amount of money, and products under the "male gaze" already work effectively in the marketplace and prominently profitable. On this basis, there are challenges in financing films under the "female gaze," thus leading to a dearth of related works. (In addition, films under the "male gaze" are more understandable to the general public under current ideologies.) Bernadette emphasized the importance of encouraging "feminist attitudes" in the image industry: although images become more complex and aesthetically diverse under the "feminist gaze" in which not every question can be answered effortlessly, we should still give the public more trust in their ability to educate themselves and their drive for self-learning.

In the conversation, Bernadette also touched on her research, arguing that the process to reach a truly "fluid" image is rather lengthy, as it requires a great deal of questioning and experimentation. In her research methodology, she first observed and examined the way women are presented in her own family through family archives; Secondly, she experimented with creating images through different angles of the camera and experimented with feminist creation by using the image language of "objectivity" and "subjectivity" with women as the topics; Last but not least, she mentioned that it is essential to raise people's awareness of feminism through images as well.

Rada Leu

Rada Leu, is an artist, musician, and theatre director. Her research interests include digital culture, cyborgs, eyebrows, the global shipping market and DIY subcultures. After graduating with a BA in European Studies from King's College London and Sciences PO, Paris, she is currently enrolled in the MA in Transdisciplinarity at the Zurich University of the Arts, and works as a research assistant in ZHdK as well.

Together with Rada, we discussed general "mythical" norms, which are also prone to emerge in the design world. Rada suggested that we question each step of the design production for our project to avoid the problem of "mythical" norms. Furthermore, it is not only our questioning that should be done, but we should also implement this mechanism of questioning and reflection in our projects through a collective and diverse participation in the design process. By questioning "other" (non-white; non-male; non-cis; non-heterosexual; non-healthy state; non-wealthy, etc.) to bring inclusivity. Additionally, she addressed the importance of the topic on daily reflection. She referred to the fact that intersectionality is an everyday factor for people who suffer from all kinds of discrimination and exclusion, while for others who are privileged, they can choose to leave this factor behind or ignore it altogether. At the end of the talk, we covered a bit about the role of decolonization, where Rada told us about an information she got from a podcast where an Indian mathematician uncovered

the truth that the mathematics now studied and practiced in India (as well as the most countries in the world) is a product of colonialism. It's a scientific discipline from the West, but not at all an indigenous approach to mathematical practice in ancient India. This leads us to reflect on the definition of "neutrality", whether it exists or is a term born only in Western contexts, and aggressively block the other cultural perspectives of perceiving things.

Producing with inspirations

Jules Sturm

Talk with Jules Sturm gave us fruitful moments of mind blowing, as well as inspirations of how to develop our ideas. Dr. Jules Sturm is research associate in the cluster Art Education in the field of "art/istic teaching." Jules is also an independent researcher and lecturer at Sandberg Institute and Gerrit Rietveld Academie, Amsterdam. He was assistant professor for literary theory and cultural analysis at the University of Amsterdam, and has left academia to pursue more self-organized research projects around the theme of embodied theories.

During the conversation with Jules, he pointed out the importance of translating feminist theory into a universal language in design environments, not as a token, but by examining it more closely and seeking possible connections between theory and design practice. He gave us a brief explanation of the historical origins of intersectionality and

its implications, as well as highlighting the complexities behind the factors that create inequality and how justice works. Moreover, this complexity prompts us to reflect on how, in our own project, we implant our biases and directly influence our thoughts and actions, with all the resulting consequences and decisions.

Furthermore, by talking about the historical implications of the word "Queer", Jules encouraged us to shed the definition of design as "better" or "more beautiful" solution for the hassles of reality. Think of design as something that embodies the difficult, and on that basis, shift the goal of design from "solution" to " breaker": to ask difficult questions and embrace our actual abnormalities in order to avoid normalization.
After a momentary deliberation on the theory of "textilic design" proposed by Tim Ingold, Jules inspired us to incorporate the textilic approach into our designs by engaging people through certain bodily/emotional interactions. At the end of the talk, he emphasized and redefined the facets of "vulnerability" and "disability". We are all different, our bodies, our emotions, our thoughts, exist in reality in various forms. These differences should be seen. Moreover, in contrast to the abnormalities, the symmetrical and normative defaults are not natural, but rather artificial in reality.

Seeking possibility of further collaboration

Maya Ober

Maya Ober, is a designer, researcher, educator, writer, and activist based in Basel, Switzerland. She holds a B.Des. in industrial design from Holon Institute of Technology and MA in Design Research from Berne University of the Arts. Maya is the founder of depatriarchise design. She works as a research associate at the Institute of Industrial Design and as a lecturer at the Institute of Aesthetic Practice and Theory at the Academy of Arts and Design in Basel. There, together with Laura Pregger she has developed an educational programme "Imagining Otherwise" looking at how intersectionality can inform design practice. Maya is also a co-head of "Educating Otherwise" – a continuing education programme for design educators at the FHNW Academy of Art and Design in Basel.

We commenced the conversation with Maya discussing the significance of feminism in design. She talked about how feminism is more of a political stance than a methodology, but that doesn't mean we can't practice and apply feminism as a lens or perspective on top of practicing and examining design. The question is how we act on it. From a design academic background, Maya believes that by practicing feminism in design, we need to hack the design/design education system. Since the design/design education system is built on a framework of following design rules, designers are required to constantly "solve problems". The

urgency of implementing feminism in design lies in the recognition that there are no easy or universal solutions. Maya argues that design methodology should not play the role of a commercial methodology or product, but of a way of thinking that encourages designers to break out of traditional systems by empowering them to follow their own paths in order to break through the limits of imagination and creativity. She believes that situationalization is an essential point in breaking the " universalism" of design thinking. (As a designer, what is your background? Who are you and where are you? What is the circumstance under your design? etc).

In the end, Maya briefly referred to her project "depatriarchise design"(a non-profit design research platform, tackling the issues of design's entanglement with systemic inequalities and was nominated to Swiss Design Awards in 2019), and illustrated her motivation, among others, that she felt an urgent necessity to create a platform where various pedagogical approaches from the feminist perspective could be shared and easily accessible, whereas until she created her own platform, there was no documentation on this. It is worth mentioning that after our conversation, Maya suggested that she could be our external mentor. However, because we could not get the budget to hire an external mentor, a formal collaboration could not happen. Yet, Maya was surprisingly supportive, and as a result, we are looking for other possible ways to further collaborate with her.

Theory into practice

Sophie Vögele

Sophie Vögele has a background in anthropology and Gender Studies (University of Basel, Heidelberg and Geneva) and was affiliated to the sociology department at York University Toronto for several years where she also taught. She is a member of the doctoral school in philosophy at the Akademie der bildenden Künste Wien. Since 2014, she has held a position as a senior researcher in Art Education at the Department of Cultural Analysis, ZHdK.

The opportunity to see our design in a different light was inspired by the conversation with Sophie Vögele in which she proposed to look at our project through a pedagogical lens. She referred to Kate Bornstein's old book "My Gender Workbook" to illustrate her contention that no one is a teacher, but everyone is a learner when it comes to relevant topics. Therefore, it is important to develop learning materials and provide diverse resources so that everyone has the appropriate learning context. She suggested that we think about our project in terms of art making, trying to reach a broader group of people, giving people more control, and creating an environment where the public can freely use our designs, thus giving educational and pedagogical value to our project.

Through our conversation, Sophie was so gracious to introduce us to several researchers whose research areas are similar to ours, and also directly referred us to Maya

Ober. In addition, she shared resources from the course she teaches on "Design Theory of Identity". Studying these resources gave us a closer and clearer understanding of theories of intersectionality and identity.

Anna - Brigette Schlittler

Anna - Brigette Schlittler studied art history, modern history and philosophy. Since 2003, she has been the lecturer of Theory Art and Design at ZHdK. Meanwhile, She is also a freelance curator with a focus on fashion design. From 2006 to 2012, she was a member of the board of directors from Genossenschaft tuchinform Winterthur. In 2019, she became a board member of NDG(Network Design History). From 2013 to 2018, she took the position of Head of SNF - research projects at the Bally Archive Schönenwerd.

In the conversation with Anna-Brigette, we briefly touched on three topics:

What is design? Anna-Brigette attributes the apparent exclusion in the design environment to narrow, unreflected notions of design-especially in terms of gender, class, and race. From her own experience, many colleagues and students are surprised to find fashion design as part of industrial design. The same happens in the field of "nail design," and when we talk about certain design disciplines that are heavily stigmatized by gender stereotypes and misogyny, there are always people who use this to dismiss such de-

sign disciplines and, on top of that, complain as well as wail about the decline of design industry.

The History of Design - A Look Back. By illustrating to us the story of an infamous history- how several influential men working in the arts used the dirty campaign against Alice Rawthorne, who was then the director of the Design Museum in London and in charge of an exhibition on the work of Constance Spry (a highly successful florist who pioneered the modern understanding of floral decoration). Anna-Brigette emphasizes the importance of looking back at history for designers to reinforce the inclusiveness of today's design environment as well as design outcomes, and just as importantly, to find those amazing designers who have been forgotten because of their identity and " abnormal" perspectives.

Feminist design theory and history. Anna-Brigette believes that reflection plays an instrumental role in feminist design: reflect on the existence of being a women, thinking and discussing one's own point of view and emphasizing that we don't need to look for common ground and in fact, there is no common ground at all, every design work is an individual work. Furthermore, Design for individuals is crucial. Anna-Brigette argues that "the average" does not exist. The reason for the general design solution is purely a product of capitalism. Same with Sophie, Anna-Brigette sent us a wealth of inspiration and sparkling literature resources, giving us the opportunity to broaden our horizons and a great deal of theoretical support.

Changes by paying attention

Nina Paim

By the end of our "Talk with Experts" sessions, we met with Nina Paim, a co-founder and initiator of Futuress. Having detoured from economics and philosophy major, the Brazilian graphic designer and curator, has a fruitful background indeed. In 2013, her collaboration with Corinne Gisel was nominated for the Swiss Design Award. The two initially questioned their positions and roles as designers, and if they truly aligned with their core values and ambitions in life. This led them to experiment and build the active Futuress community in 2018. What initially started as a minor project for a limited exhibition, has become an active community and an empowerment tool for the marginalized for equal access to information and open sharing of knowledge.

Since this session took place in parallel with a weekly meeting point of different semesters of BA interaction design; we took this as an opportunity to practice our values of opening the exclusive and invited the conversation to our fellow interaction designers from other years. From this, a first year student joined our conversation. The style of the session was kept spontaneous and casual, making the atmosphere open to any and all topics. Essentially bringing us to topics of Nina's journey, learning through experience, and the importance of paying attention.

Nina steered to the topic of how the journey of Futuress stemmed from a place of experimental, personal ambitions, and most importantly to act from what is already shown to you. She shared that her biggest lessons were all particularly rooted from the skill and practice of paying attention. Futuress came to be Futuress not because it was planned in advance, but because it was iterated and morphed into something that the people needed. This intrinsic problem finding came unexpectedly but organically as the project developed over iterations that questioned: budgeting, external input and motivations of users, personal skills, scale, and of course the context of the pandemic. By incrementally paying attention to all these factors over their iterations, it was clear to see that in retrospect, the best findings were not planned in advance, nothing was designed, it bloomed from something small and unpretentious, it came from a place of self reflection.

As we discussed Anne Maree Brown's, "Emergent Strategy" book, and Paul Frede's pedagogic teachings, Nina highlights her standpoint on paying attention and that designers are mere mediators. She concluded that in her method, Nina found it is best to drive change through the inner and the self. Realizing that modern design is hypocritically a discipline that doesn't pay attention, instead a discipline that imposes and projects the future, she also rebelled from such intrusive notions of the design culture. Since understanding, "Changing me, also changes the people around me", Nina now practices anthropology outlooks on self reflection and improvement, as means to empower self emancipation in others.

This builds the habit and shapes education as a form of autonomy. Essentially, that became one of the core values of the Futuress community and its sustainable nature.

The talk opened up the hard truth that existing structures of design that intrinsically yearns to produce solutions; which is the most problematic of our ways in design. This could be understood and resolved as we designers humble our positions and roles to mediating solutions rather than procuring impositions.

Moreover, with the open structure of this expert talk, we paid attention to how more enriching it was than previous ways of conducting these sessions. We observed a middle ground between prepared open interviews and spontaneous talk with experts; that is to spontaneously invite or open the conversation to the public without the weight of prior planning and preparations. This way it accumulated a more casual and open atmosphere, best for sharing knowledge that is beyond the restrictions of dogmatism.

Retrospective Full Circle

Florian Wille

Going back to one of the first lecturers to introduce us to design methodologies in ZHdK, is Florian Wille. With a background in industrial and interaction design, Florian now works as a lecturer and design strategist at the dreipol agency. He is also responsible for the Design Methods

at the Center for Continuing Education (CAS). It was only visceral, for us to have his input on our project on design methods.

Parallel to the time of our meeting with Florian, we had just finalized our 5th iterated prototype; to that, the meeting covered a feedback and collaborative ideation session. Since the meeting happened over an online meeting, as a start, we digitally introduced and shared our current state of the project and our essential goals and aims of it. After our attempt to recap the project, Florian mirrored it back to us in his own framing. He captured the Dandelion project as a collection of methods on how to avoid the biases and stereotypes, through practices like building empathy and understanding. With his more practical approaches, Florian was quick to ask, what is the motivation from designers to use the tools?

From explaining our creativity building approach and normalizing perspective changes through habit building, we ideated a solid approach to the narrative of the motivation for designers. Which brings us back to the narrative of: Hacking and bending interventions on the existing tools and methods, as means to make clear its blindspots and help designers empower oneself from beyond its boundaries. To show, with reasoning, how existing methods or tools are not inclusive, and how may designers breakfree from such practices. It is this eureka or eye-opening expe-

rience, or sensation, that is key to a designer's motivation to use the tool kit. Essentially, this brought us back to a notion which we proposed in our very first prototype; an evaluative yet playful process that allows designers to acknowledge their own blindspots due to the blindspots that exist within design approaches in its current state.

This expert talk has brought us full circle to our initial roots and initial proposed prototypes. Although, we concluded that the next challenge would be to bring this experience on a daily, frequent and/or sustainable manner.

Democratic Community Building

Julia Marti

Next, we had the opportunity to visit Julia Marti at her collective publishing house, Edition Moderne. We were introduced to Julia by Simone Zueger, the two of them are the head creatives of the Zurich branch of 'Ladies, Wine and Design'. Both of Julia's contributions, in 'Edition Moderne' publishing house and 'Ladies, Wine and Design' community, value and respect open-mindedness and inclusion. Through her works in Edition Moderne, she holds a highly political role as to make marginalized content and people visible. Moreover, in the 'Ladies, Wine and Design' community, they hold a bi-monthly casual meetup amongst a small group of creative women, where they discuss topics relating to creativity, business, and life.

Our visit to her publishing house and atelier, brought up moments of storytelling through Julia's experiences in her contributions and what she had learned from it all, or

essentially where she situated herself after experiencing everything. At first, she vulnerably shared with us how the success of the community of 'Ladies, Wine and Design' was mostly creditable by the fact that it is already a well established, international, community; in which they were lucky enough to integrate it within the Swiss, Zurich, design community. She appreciates the openness, and networking aspects of the community and emphasized how much you could learn from one another who has faced similar obstacles in their daily life as a professional creative woman. However, she commented on the reach and exclusiveness of their small gatherings and shared with us her fascination with the democratic work dynamics of the local 'Republik' magazine.

Julia excitedly introduced us to the ways of democratic content publishing and the overall business model. In 'Republik', they reclaim journalism as a profession and place their readers at the center. The digital magazine launched in 2018, is reader owned and ad free. To reinforce democratic approaches to the publishing world, they propose and practice open-source cooperation, where they value sharing of knowledge, software and business insights with others with journalism projects. Julia took this to her own practices in her circle of the local publishing community, where they meet almost weekly and share a newsletter of their discussions with one another. She proposed and we ideated a way in which to integrate this similar practice within our community-building plans. As a result, the idea of a community-sharing website or digital platform came to mind.

Conclusion

In a collective conclusion, it is evident that we have approached the development states of our project in a water-like manner. We acted in a free flow, open to new feedback, learnings and quick to pivot or try new forms of approaching the next steps. From our learnings throughout the open interview and talk with experts sessions, we collect insights on not only how to improve our approaches, but also through its similarities find a common ground, which we deduce and note as input on feminist values. In summary, everyone has an individual take on their feminist lens, however core values do interconnect and we aim to integrate it within our prototypes and in mind when forming new iterations. A few notable mentions are the learnings that:

- Inclusivity is most effectively integrated through a feeling of security and relaxed manners. It is an important aspect as we consider great value that everyone's voice be heard, as a means of inclusivity.

- Sensibility is another value of the feminist lens which is found to be minimally practiced, but is very enriching to bringing awareness when conversations took a more sensible turn. Sensibility also plays a part on reliability and credibility or essentially trustworthiness.

- Experimentation, critical questioning and paying attention are very important skills to maintain and practice on a regular basis as an intersectional feminist designer. It is only through these actions and, to a certain extent, a sense of individualism, would project outcomes embody authenticity and intrinsicality.

- Subsequently, the "Design Theory of Identity" brings us to the notion that breaks free of neutrality, the average or universality thinking. Individualism and personal understanding of one's own positioning is key to the relevance of their contributions. Mindful of this outlook is found crucial in this feminist culture.

- Approachable and daily activities best build habit and sustainability. We find it essential to come up with a proposal that can be maintainable and fully implemented into a daily habit of a designer. Until a feminist lens becomes the normative, it is crucial to make these proposed methods as frequently visited and referred to until the habit becomes organic.

- Finally, is that the best form of learning is through actively sharing. Sharing experiences, sharing resources, sharing connections. Therefore, it is key to provide ourselves with an environment or platform that supports such openness. This openness brings empowerment, which seems to be the most fulfilling essence that comes from the feminist movement. (15. 05. 2021)

Iteration No. 1

Iteration Period 15.01.2021 – 04.03.2021

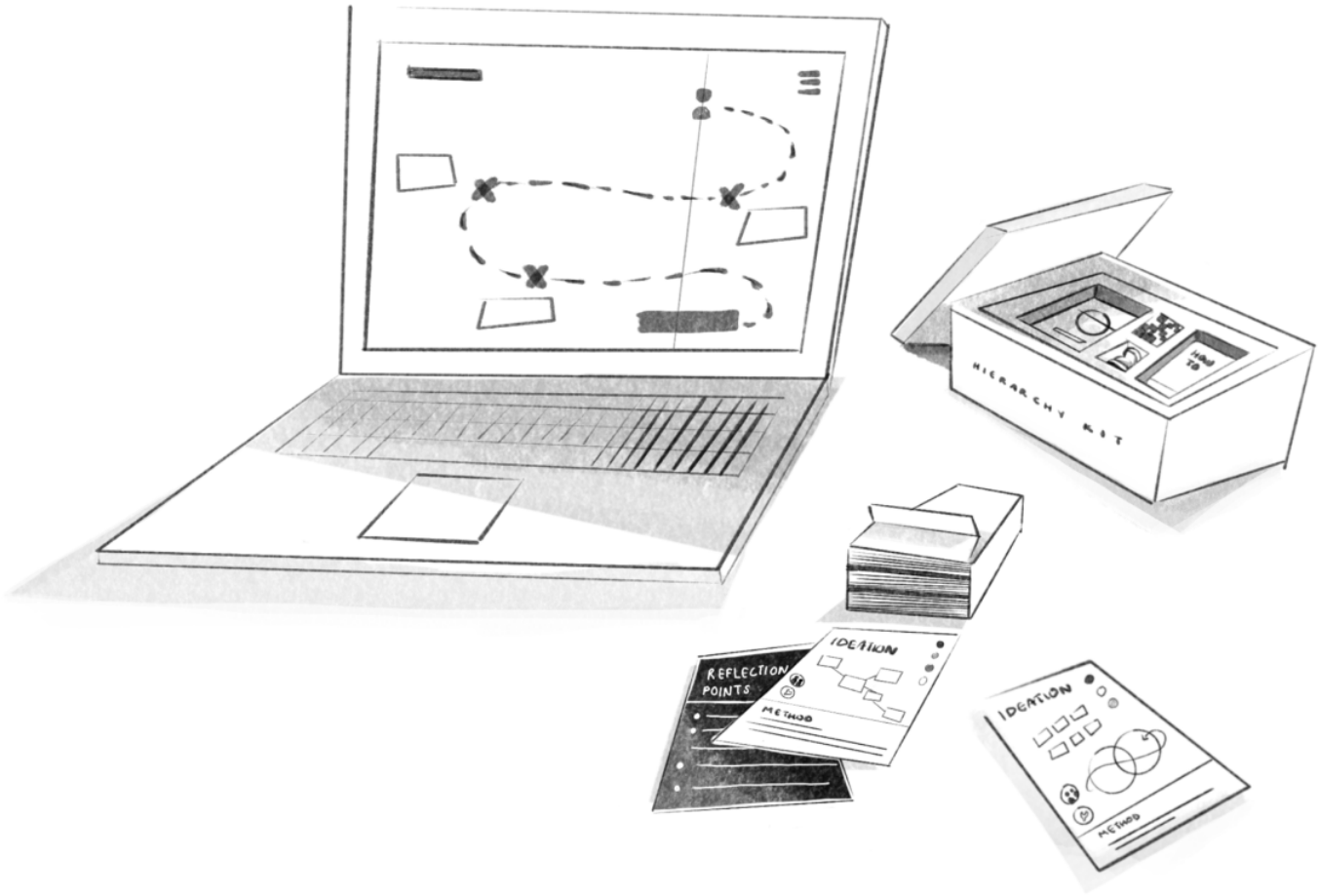
Participants

IAD Concept Seminar 2021 class

Description

Inspired by “Misogyny” written by Chizuko Ueno, with long-term observation in the design environment and industry, we assume that the subliminal phenomenon of misogyny is rooted inside of the design world. In January of this year, alongside the BA concept seminar, we came up with our first hypothesis: How does misogyny, as a cornerstone laid by patriarchy, visibly yet subliminally influence our way of thinking? We intended to use this question as a lens and put it above the design world, to examine the passive sexism and bias phenomenon inside of the design environment, as well as ask some crucial questions.

Iteration Period 15.01.2021 – 04.03.2021



Prototype Tool Kit Sketch

Our Goals

1_

Implement the design method to reflect on the mindset of misogyny/bias. As design methodologies serve as guidelines for designers, we wonder if the various design methodologies, currently on the market, incorporate guidelines that eliminate bias and encourage equality and diversity? If so, how come gender stereotypes and minority exclusion still exist in the design industry? If not, why not? Moreover, on the basis, how can we make the Invisibles visible? Those questions turn into the footstone of our third goal. We believe that If a designer's own bias is influenced by the deep-rooted misogyny that is prevalent in society, then not only does her design product have a strong bias, but her creativity suffers as well. To apply the reflections on every single designer, motivation is the key. How can we implement the design method in both playful and day-to-day aspects? Our initial idea is to build a "solution scope" which manifests through both analog and digital formats. For the digital approach: With the online questionnaire, we thought of connecting designers with those reflective questions in a playful manner. By guiding designers through and answering the questions, and to deprive the categories they belong to, we customized the method set for them to tackle certain biases carried by them. For the analog approach: Following the hypothesis presented above, first, we looked at the existing and popular design methods to examine whether they are addressing bias and exclusive issues in the design environment or not. Second, we looked at the possibility of implementing/hacking the existing methods with an anti-misogyny tendency. By doing that, we came up with the method ideation card sets for each mindset/category(see image below).

2_

Rise the awareness of misogyny as an outcome of the patriarchal system, and it's deep rooted nature in our daily life and design environment. To achieve this goal, with the guideline of Ueno's theory, we wrote done the subliminal phenomenons of misogyny in design environment from our observation, and categorized them into 5 mindsets (Patriarchal mindset; Hierarchical mindset; Alienation mindset; Feminine self aversion mindset; Male "same gender socializing" mindset). (see image below)

Iteration Period 15.01.2021 – 04.03.2021

Our Goals

3_

Seek the possible connections between the awareness-rising and the change-making. From the feedback given by our teacher (and later, our mentor) Joëlle Bitton, we came up with the idea of using the form of questions to build the connection. Based on the phenomena we had categorized as each mindset, we developed 5 questions for designers to reflect on in their daily environment (see image below). By reflecting on or answering these questions, we hope to give designers an opportunity to examine their own mindset and environment, thus becoming aware of their own biases.

Iteration Period 15.01.2021 – 04.03.2021

Iteration Period 15.01.2021 – 04.03.2021

In design area

Patriarchical mindset:
- *Men make better choice*
- *Men are more fun*
- *Men can be better leader*
- *Men have more rational mindset*
- *Men are better at technology area*
- *consciously/ unconsciously prefer to collaborate with male designers*
- *consciously/ unconsciously prefer to doing user test with male user*
- *male human- centered design*
- *Being valued for assertiveness in participation*

Hierarchical mindset:
- *A leader should have more control over other's ideas*
- *There needs to be order and leadership in successful projects*
- *Thinking that some type of work (job) is more valuable than another*
- *Earning higher income, means better valued person*
- *Belittling someone who is unaware about a topic (mansplaining)*
- *To preach loudly, rather than teach humbly*
- *A single leader's voice vetos the rest (decision-making)*
- *To leave someone behind, in order to finish the job (giving opportunities only to experts)*
- *Using empathic approaches for the sole sake of profiting*

Alienation mindset:
- *Designers know the better solution*
- *Prefer working alone or with people who are familiar*
- *Exclude the other idea which oneself don't agree with*
- *Exclude new designer/idea*
- *Exclude the others which is different than oneself*
- *Gender exclusion/Objectifying*
- *Age exclusion/Objectifying*
- *Race exclusion/Objectifying*
- *Sexual preference exclusion/Objectifying*

Feminine self aversion mindset:
- *As a female designers, feel unconfident of their own ideas compare with others ideas.*
- *Can't say no, and feeling the need to take-care of everything*
- *Easily compromising one's own ideas*
- *Feeling the need to fit into the role (disregarding femininity senses - emotional, empathic) once in prioritized position*
- *As female designers, don't feel confident/comfortable to give their opinions in front of others.*
- *As female designers, feel unconfident to cope with the issues which considers as male area, such as technology area.*
- *As female designers, feel the urge of team up with male designers.*
- *As female designers, feel the dificulty to trust other female teammates.*

Male "same gender socializing" mindset:
- *Feeling the need or find comfort in grouping with other male groups, although it's not their true will.*
- *Feeling forced to design like a male designer*
- *Feeling they have to wear certain mask to gain trust and acceptance by other male groups.*
- *Feeling there are certain frames/ standards of how they should behaviour and talk.*
- *Think the current norms between different genders are totally normal.*

Patriarchical mindset:
- Do you better believe in choices that are decided or supported by your male colleagues?
- Do you find your male colleagues to have a more enjoyable experience/process in a project?
- Do you think there is a difference between genders regarding to rationality and reliability?
- Do you consider assertivemness and vocality as a character of fine confidence?
- Are you often satisfied with the quality of male-dominant user testings?

Hierarchical mindset:
- Do you think a good design project requires the control of certain leadership?

- Do you think certain design projects are more valued than others?

- Do you preferred to work with more experienced designers rather than s person new to the field?

- In the context of decision making, do you think more experienced designers could make better choice?

- Do you think empathic approaches are nice design stategies towards profiting?

Alienation mindset:
- Do you think design methodologies are most ideal in problem-solving dillemas?
- Are you mostly confident in your ideas and often disregard others' ideas once your mind is set?
- After given feedback, do you find it difficult to let go of an idea you were once most confident about?
- Do you often find it hard to understand or listen to opposing ideas?
- Do you find yourself communicating to others outside your circle only when you need their help?

Feminine Self Aversion mindset:
- Do you think there are professional areas with certain gender qualities?
- Does it make you anxious to give responsibilities to your female colleagues?
- Do you often find yourself lacking in confidence to voice your opinions?
- Do you struggle to stand ground and fully support your ideas to the end?
- Do you often compromise your own ideas and opinions in order to satisfy or respect others opinions?

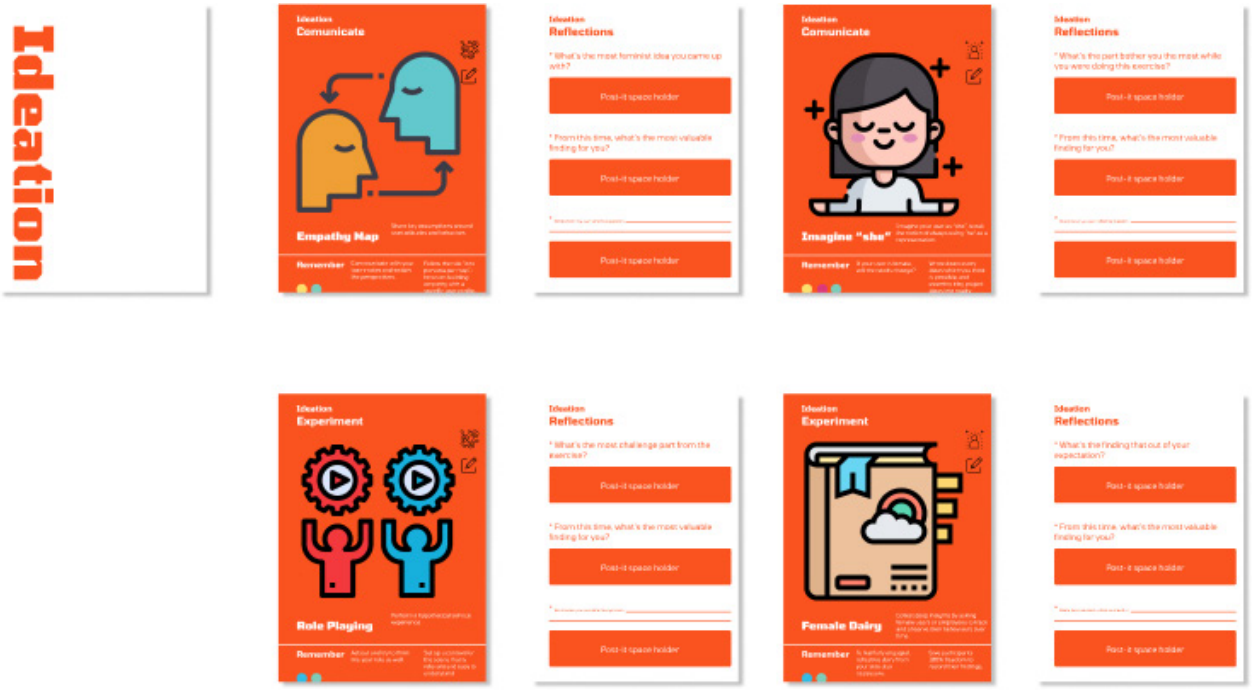
Masculine "same gender socializing" mindset:
- Do you feel the urge of fiting into certain group in order to feel comfortable of the design environment?
- Do you think female designers/ homosexual designers/ designers with different nationalities function as components of building diverse designers group?
- Do you value more gaining trust and acceptance from your group than be honest to yourself?
- Do you feel there are certain frames and standards of how you should behaviour or talk?
- Do you feel comfortable to stay inside of the gender norms?

5 misogynistic mindsets and the related questions.

Iteration Period 15.01.2021 - 04.03.2021

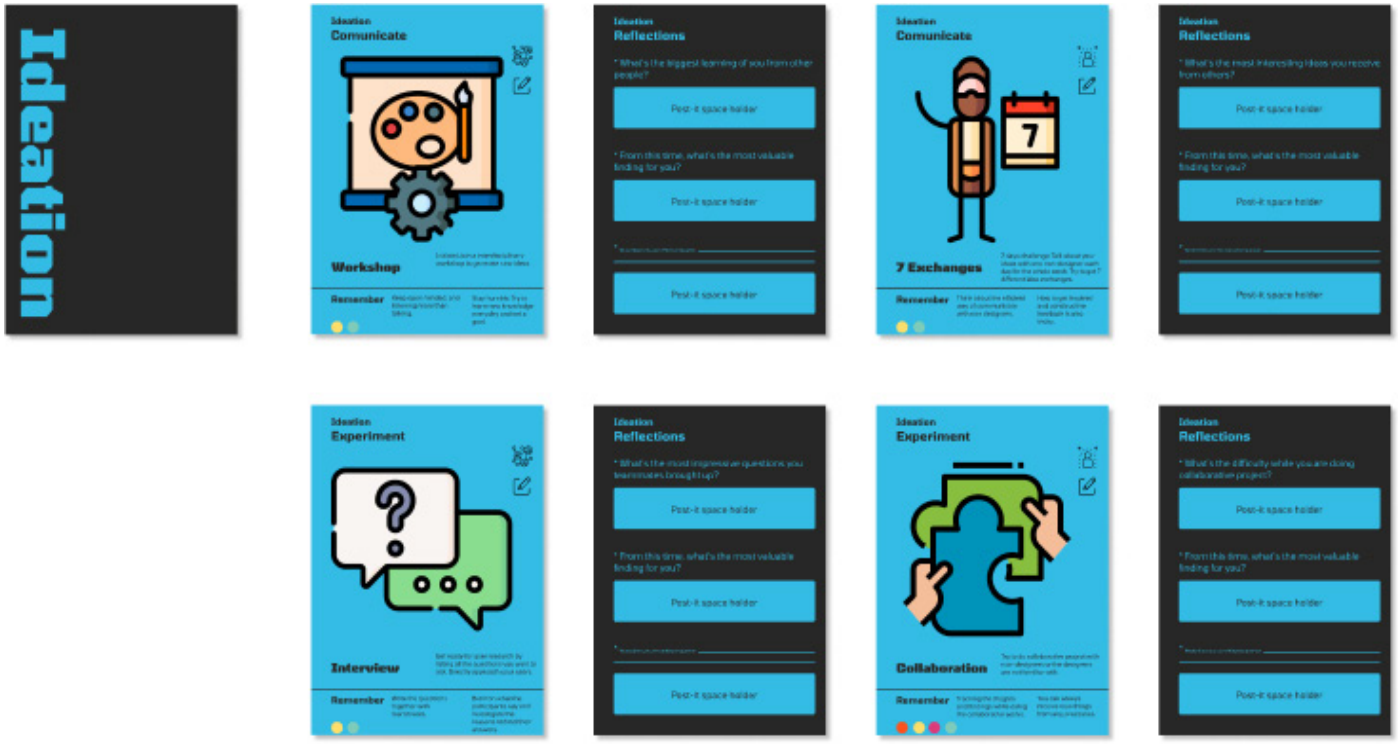
Prototype

According to the 5 mindsets, we developed 5 categories to help us specify the bias and blind spots from designers. To avoid stereotypes, we use different kinds of animals to represent: Gorilla for the patriarchal mindset; Lion for the hierarchical mindset; Bear for the alienation mindset; Ostrich for feminine self aversion mindset; and Sheep for male "same gender socializing" mindset. For each category, we produced 4 ideation method cards to tackle the targeted biases. Those methods are based on the examination of the existing design methods from our perspective. Moreover, we hacked them by using feminist perspective towards the direction of tackle specific biases. To make it clearer, in the example of ideation method sets for Gorilla type of designers, we developed 4 method cards (Empathy Map, Role Playing, Female Dairy, Imagine "she"). Inside of these 4 cards, besides "imagine "she" is the method originally from us, the other three are the hacking approach we further developed from the already existing and popular methods according to our goal, which is to tackle the patriarchal mindset bias from designers. Same goes to the rest 4 categories and the matched method sets.(see image below).

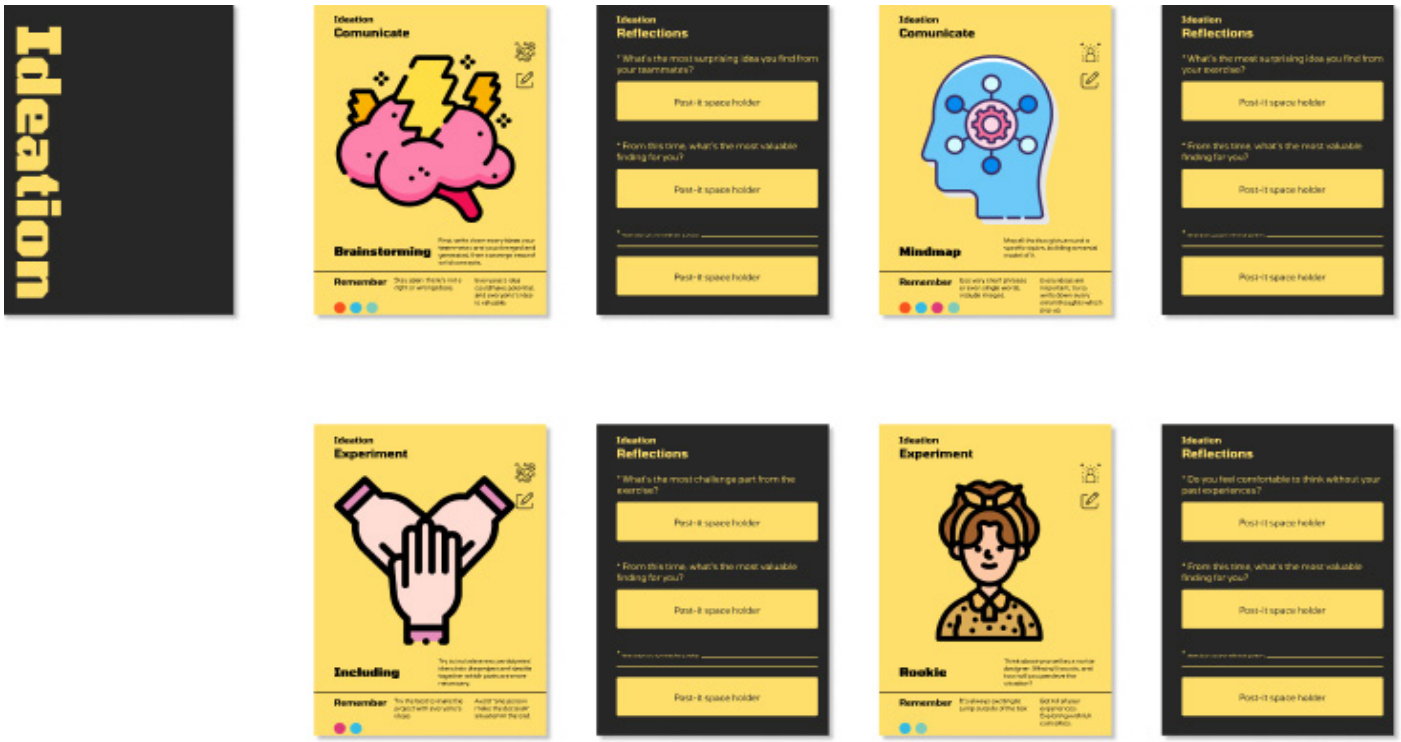


Ideation cards set to tackle the bias from the patriarchal mindset.

Iteration Period 15.01.2021 - 04.03.2021



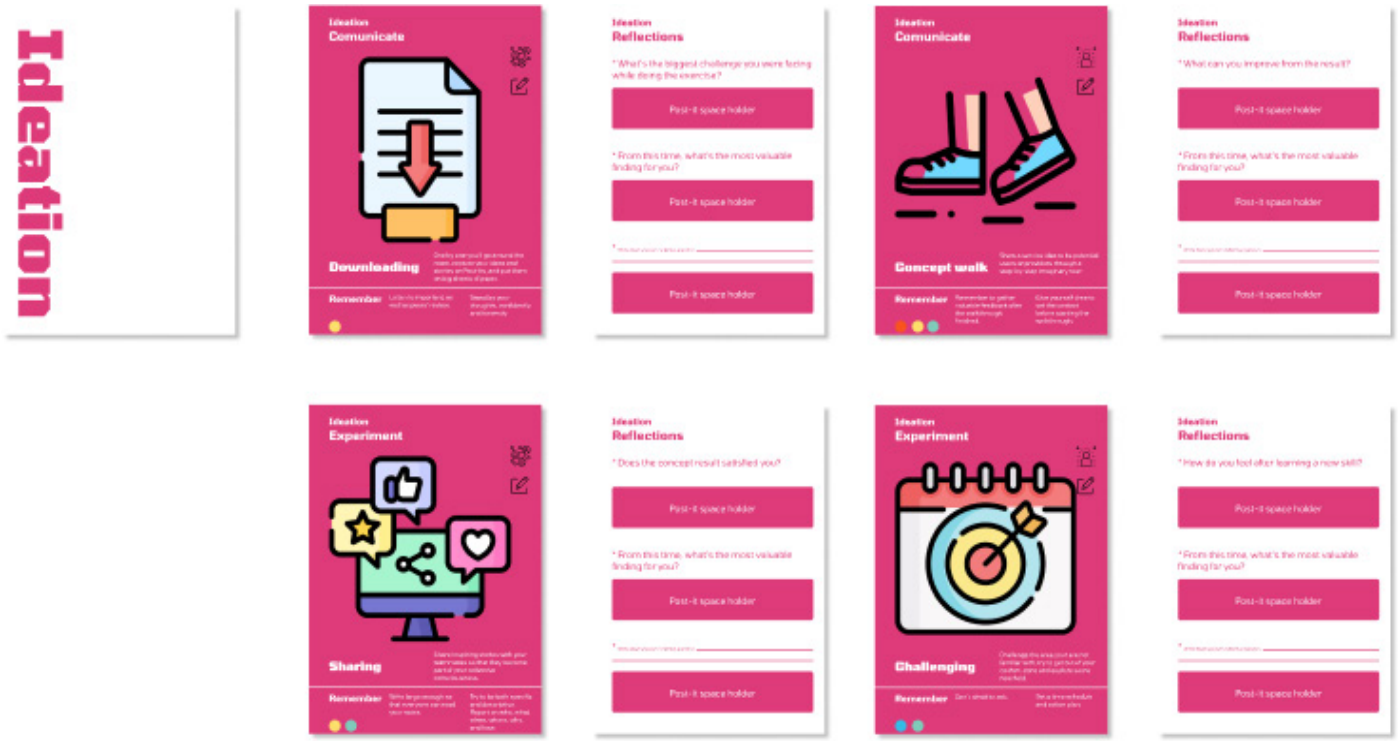
Ideation cards set to tackle the bias from the alienation mindset.



Ideation cards set to tackle the bias from the hierarchal mindset

Iteration Period 15.01.2021 - 04.03.2021

Ideation cards set to tackle the bias from the male “same gender socializing” mindset.



Ideation cards set to tackle the bias from the feminine self aversion mindset.

Iteration Period 15.01.2021 – 04.03.2021

Testing & Feedback

Due to the time aspect (2 weeks of the initial concept development), we didn't get the chance to test our prototype between different users. However, while we presented our prototype, we got around 3 mins to present our demo. Through that presentation, we received several feedback from our teachers, mentors, and our fellows:

1_

How do we make sure the questions help determine the level of bias?

2_

It would be important to check with methods of determining biases from questions guided.

3_

Too many terms inside of the questions therefore they are difficult to answer.

4_

Some questions are too oriented.

5_

More intersectional approaches are required.

6_

Answers beyond "yes" or "no" are needed, because some of the questions are not so easy to answer considering the various and complex backgrounds people have as well.

" How could we bring more reflective layers inside, therefore more profound and critical questions are asked? "

Iteration Period 15.01.2021 – 04.03.2021

Conclusion & Iteration

Our iteration was based on tackling the problem one by one from each feedback we receive.

We decided on keeping the current two sections of methods and questions. With the method iteration, we tried to bring the intersectional approach inside, by doing research on intersectional feminist theory, meantime on design methodology as well. Try to find the possibility of bridging these two gigantic "lands". With the question iteration, which we get the most feedback on, we were thinking of how we could bring more reflective layers inside, therefore more profound and critical questions are asked. To achieve this goal, we started gathering the feminist theory literature resources, attempting to find the answers in them. Meanwhile, the format of the questions was developed towards the direction of guiding certain level of reflection for designers after they practiced the methods, as well as helping the designer to get a closer look of feminist theory and understand it.

Iteration No. 2

Iteration Period 05. 03. 2021 – 14. 03. 2021

Participants

Aathmigan Jegatheeswaran
Andreas Fürer
Paula-marie Bugla
Danuka Ana Tomas
Tamara Trabucco
Paméla Schmidinger

Description

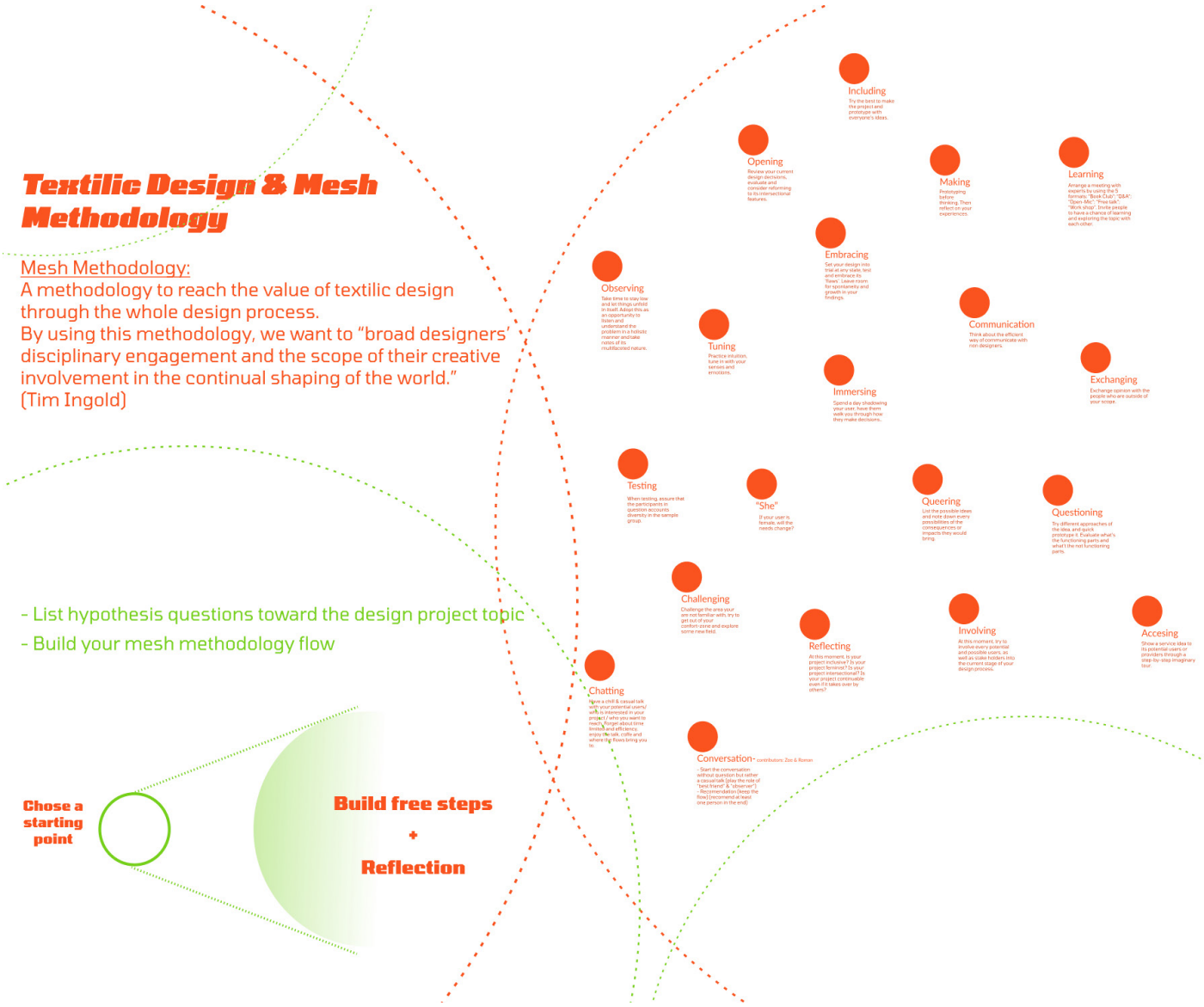
After reading the paper "Designing Environmental Relations: From Opacity to Textility" written by Mike Anusas and Tim Ingold. We get to know the concept of "Textilic Design", "..a design practice that is reflexive toward its own disciplinary creations; participatory in its understanding of life; knowledgeable of the interrelationships between perception, culture, and materials; and active in creatively engaging with the continued enhancement of human life." Based on this, we further iterated our research hypothesis to "What if designers could change their deep-rooted misogyny mindset by applying unique design methods in their day to day life?" This assumption and the concept of "Textilic design" led directly to the development of the 2nd prototype.

Iteration Period 05 . 03 . 2021 – 14. 03 . 2021

Textilic Design & Mesh Methodology

Mesh Methodology:
A methodology to reach the value of textilic design through the whole design process.
By using this methodology, we want to "broad designers' disciplinary engagement and the scope of their creative involvement in the continual shaping of the world."
(Tim Ingold)

- List hypothesis questions toward the design project topic
- Build your mesh methodology flow



The method pool of the 2nd prototype

Our Goals

The aim of the 2nd prototype is to make accessible the open and continuable nature of textilic design approach as a means of normalizing feminist design thinking in our everyday practices. To make this clearer, we will break it down into 4 points:

1_

Aiming to challenge inequality through the design process. The intersectional design approach aims to revise the dichotomy of sexuality and gender. Through applying the concept of "Textilic design", we aim to increase designers' awareness of the openness of nature through our design method approaches in order to help designers free themselves from systematic binary thinking.

2_

Experimenting with design methods that work with non-linear concepts of time, environment, etc. A transformative future is only possible by revisiting and (perhaps re-telling) stories about the past. An intersectional design methodology will acknowledge the value of alternative histories, the memory of ordinary experiences, failures, and what might have happened.

Our evaluation of building valuable design methodologies is therefore always based on field and desk research into what has been done; what works for now and what can be twisted towards our values.

3_

Combining participatory methods with techniques that encourage critical thinking. An intersectional feminist design approach will build on the strengths of participatory design, ensuring that technical/ design work is not imposed, but rather combines the expertise of designers and non-designers. It would merge collaborative approaches with critical pedagogy. Three features are emphasized inside of our methods proposal: "Communicative; Intersubjective; dialogic."

Our Goals

4_

Involving an ethics of care that goes far beyond empathy as a means to a market. Such an approach would recognise the designer's responsibility to care for the world and all its inhabitants (past, present, and future; human and non-human). Since we were guided by the "textilic" theory, we believed that designers should acknowledge themselves about the intertwined complexity of their environment (every element of the planet survives through interconnectedness and sometimes interdependence).

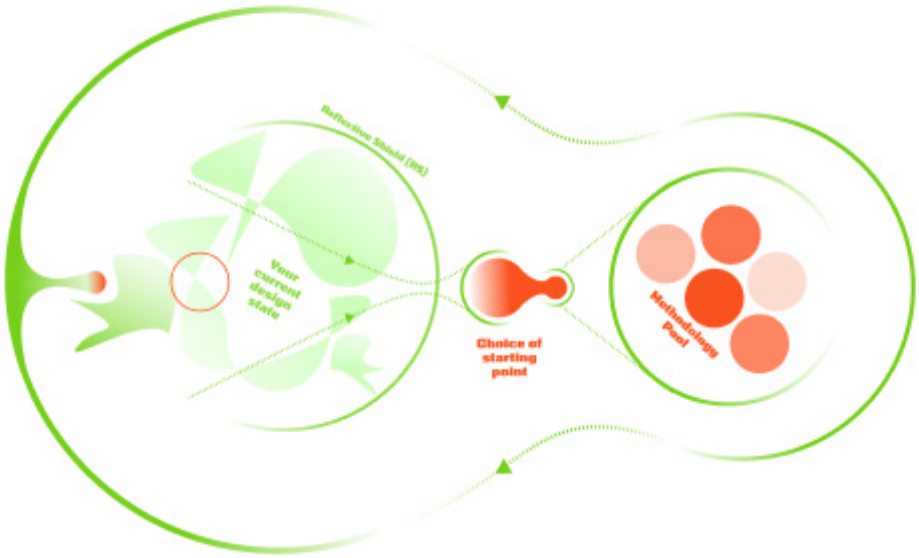
Iteration Period 05 . 03 . 2021 – 14. 03 . 2021

How-To: From start to ∞

1_ Place yourself in a mindset that imagines the design state as forever-evolving, mesh-like process.

2_ The only step is a starting point. From the methodology pool, pick a starter method that you find most suitable for your current design state. Consider the suggested action on your method card, and pair with few chosen value cards(min.4) as per the feedbacks you received from the previous exercise, in order to further iterate on the selected values.

3_ Extend your Mesh with your own path. You could generally try more methods from the methodology pool and repeat step 2 with your team or come up new methods and become a contributor to the comunity. Create your own path through the Mesh approach, and continue building your net-like journey.



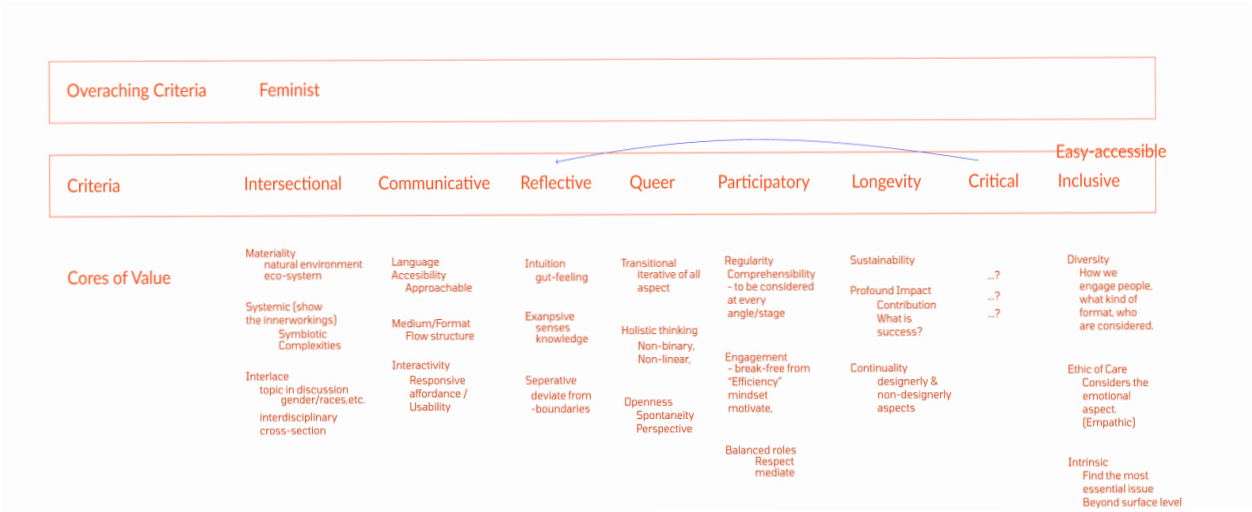
Introduction and the diagram of the 2nd prototype.

Iteration Period 05. 03. 2021 - 14. 03. 2021

Prototype

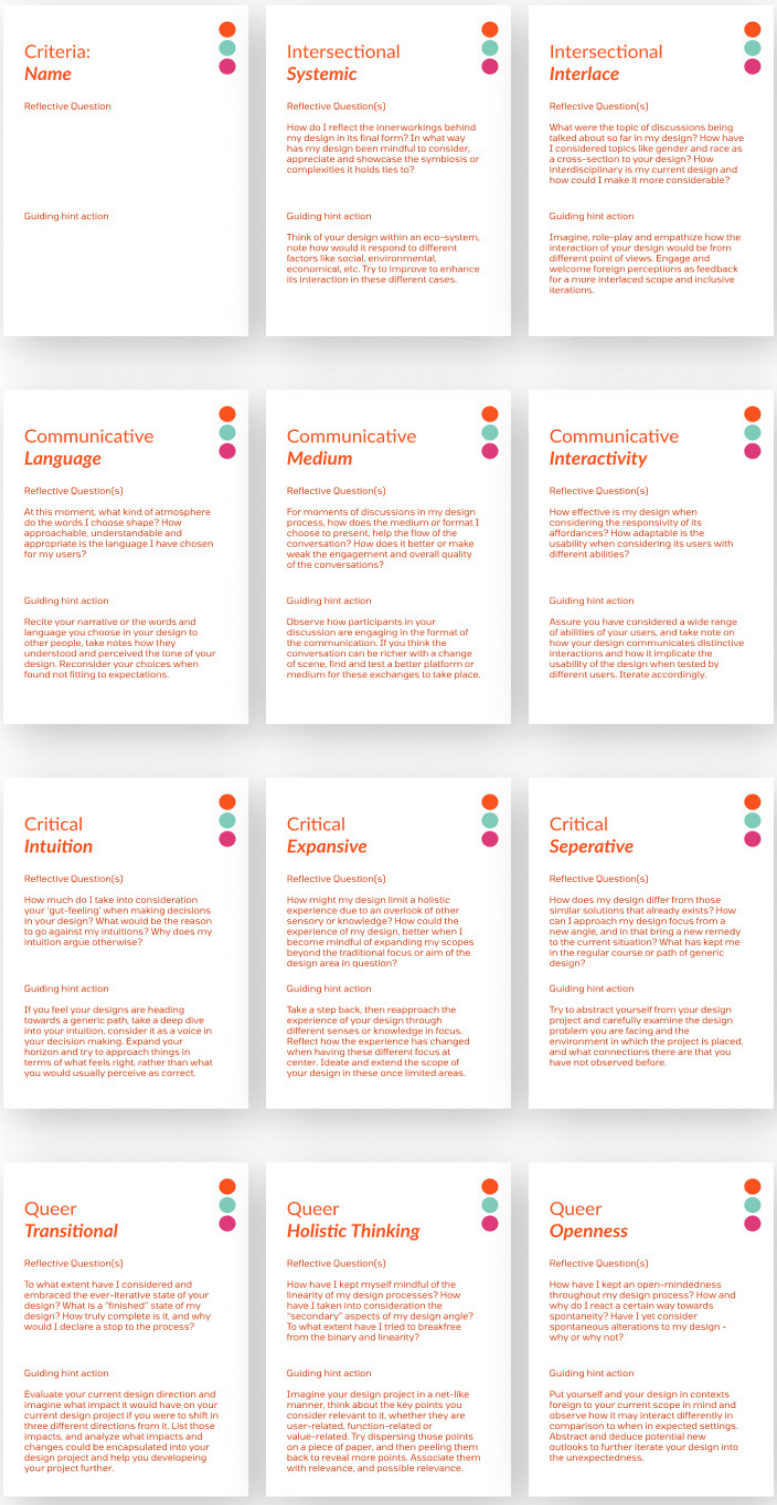
As we mentioned before, we decided to retain the structural form of the last prototype that received positive feedback, which contained a methods pool and evaluative questions. For the iteration of the methodology, we kept the original design methods that we derived from our research based on Intersectionality and 'Textilic design' and the existing design methods that we considered to have potential intersectional feminist values. Besides, we have added more possible intersectional design methods from our twisting and hacking after the broader field research. This resulted in a total of 20 methods used to test in the method pool.

For evaluation, we used the value system we had previously developed based on our intersectionality theory research, which is: Intersectionality; Communicative; Reflective/Critical; Queer; Participatory; Longevity; Inclusivity/Easy-access. In order to arrive at more specific evaluative criteria, we have further refined each value into 3 assessable dimensions, thus creating the basis for us to formulate the corresponding critical questions for each dimension. (see chart below)



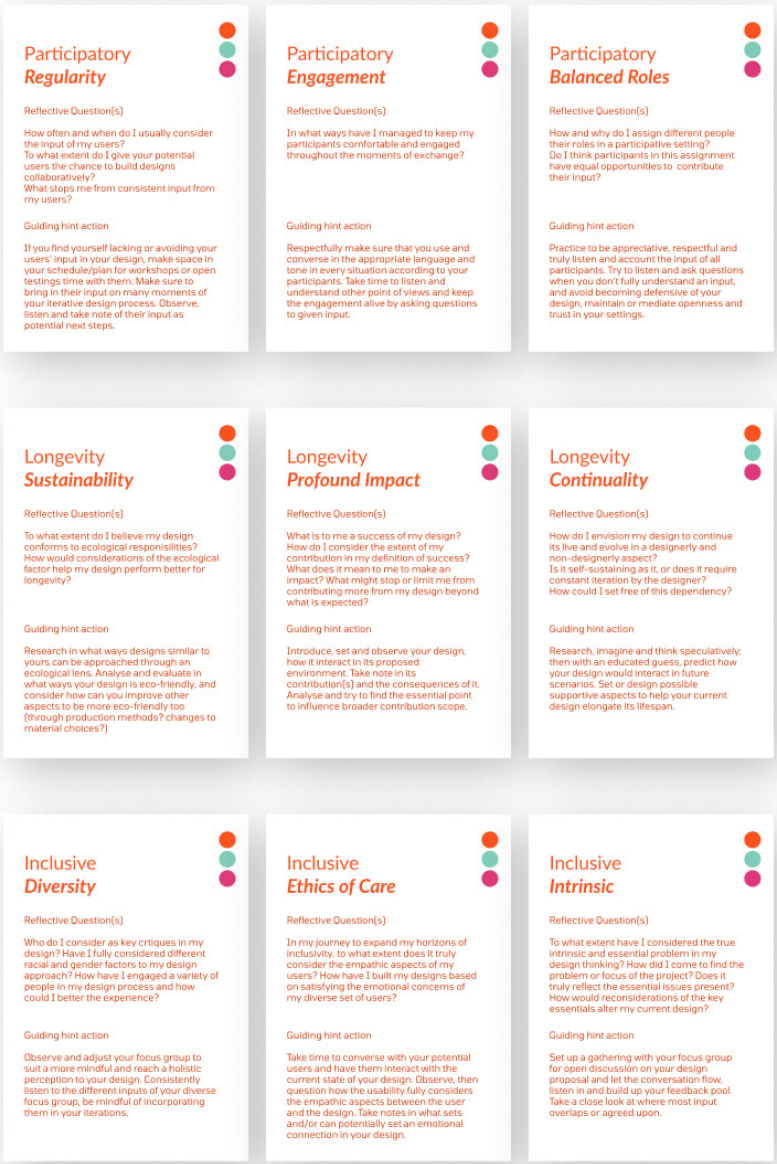
Evaluative criteria developed from the value system.

Iteration Period 05 . 03 . 2021 – 14. 03 . 2021



Evaluative question cards set

Iteration Period 05 . 03 . 2021 – 14. 03 . 2021



Evaluative question cards set

Iteration Period 05 . 03 . 2021 – 14. 03 . 2021

Testing & Feedback

The 2nd prototype was tested through 5 workshops, each lasted approximately 2 hours. It has involved 10 female designers and 5 male designers in 6 different design fields: interaction design, industrial design, graphic design, scientific visualization, game design, and architecture. Through the workshop, we tested 7 methods cards (Exchanging; Reflecting; Opening; "She"; Embracing; Queering; Making) and 6 evaluative question cards (Critical-intuition; Critical-expansive; Critical-separative; Communicative-language; Intersectional-systemic; Longevity-sustainability) according to the design requirements in different design projects (redesign current office structure; interactive renting machine; robot scenarios and game design; interaction design under the theme of social impact; bio-interaction design). The process of the first two workshops began with a round discussion about the topic of feminist design in general. Immediately after a brief introduction to our prototype, we began to encourage participants to apply our prototype to either our requested case study (redesigning a current office structure) or their ongoing project (interactive rental machine). After AB testing the workshop format, we noticed that testing our prototypes in the designers' own design projects could gain more motivation from the designers. As a result, this format was adopted for all three subsequent workshops. Feedback received on each step of the workshop and the content of the prototype synchronously. We have gathered the following key points:

1_

The tested methods worked well, especially the "Reflecting", "She", "Embracing", and "Queering" cards.

2_

The wording of the introduction and cards was complex and difficult to understand. Users needed to read them repeatedly to get a clear idea of what to do and what to think.

3_

The evaluative question cards have an excessive amount of textual content. It is difficult for users to read and catch the key elements at first glance.

Testing & Feedback

Iteration Period 05 . 03 . 2021 – 14. 03 . 2021

4_

The process of selecting the required method was too cumbersome. Users need to browse through all 20 methods before choosing the right one for their project. They also suggested that they would like the methodology system to have a set of methods relevant to them every time they don't know where to start with a project or revisit a project that is in trouble.

5_

Users prefer randomly assigned evaluative question cards to allow for surprises and fresh perspectives when viewing their projects.

> "Reflecting on the intersectionality, mood category is also our approach of addressing 'Individual' and 'situative' nature of design."

Conclusion & Iteration

Based on the feedback listed above, we further developed the prototype into a third version. In this version, we have simplified the wording and reduced the textual content in evaluative question cards. To refine the process of selecting the right approach for designers and different design projects, we invented the "Mood category". Reflecting on the intersectionality, mood category is also our approach of addressing the "individual" and "situative" nature of design (every design is a personal approach). Based on the feedback from our mentor, which she pointed out that all of the 20 methods didn't carry the participatory nature. They were simply the outcome of our ideation, but not inherently participatory results. Therefore, we reduced the amount of methods based on our user tests to establish a base that allowed for adequate testing and participation. Moreover, we have adapted the content, framework and name of the methods following research into the historical and political background of intersectionality.

Iteration No. 3

Iteration Period 15.03.2021 – 21.03.2021

Participants

Ramona Rüttimann
Daniela Spühler
Janina Tanner
Damaris Büchner
Manuel Wirth
Samuel Marti
Samuel Thalmann
Soma Wonglamdab
Nadine Schreiber

Description

Since the conclusion of the previous prototype, it clearly anticipates a further iteration that investigates an ideal form of categorizing of methods into sets that are operational and almost instructional. In this proposed prototype, a categorization approach has been critically thought of, in order to refrain from the normative of hierarchical structuring or gatekeeping of methods and approaches.

Our Goals

The main goal in mind through this iteration centered around user experience, usability and user flow, in order to accommodate users and help deviate from them feeling overwhelmed and confused as to find a starting point. In specifics, a few key focus would fall under:

1_

To find a particular form of organization or categorization that improves usability, by accommodating users according to their needs.

2_

To investigate, how and to what extent, are the categories chosen well-suited to accomodate the needs of the users.

3_

To pay attention and pin-point which method (cards) are more operational and therefore hold better potential in feasibility and desirability.

Iteration Period 15.03.2021 – 21.03.2021

Prototype

Iteration Period 15. 03. 2021 – 21. 03. 2021

Prior to formulating our final approach on the categorizing system, a survey and quick-talk interview were conducted within the scope of the interaction design department by the ZHdK. This inquired the people about different ways they would describe the states they experience throughout the design processes. We had hoped to find a way of categorization of methods without being dependent on the current linear ways of describing one's position on their design process. ie. A process of: Ideation, Production, Evaluation; and only in that particular order. To our relief, the collective input shows a particularly interesting correlation between these normative 'stages of design' with 'states of design', which looks at the individual's particular emotional experience or state as means to be accommodating at any 'stages of design'. So, it is possible to categorize with key words that are descriptive of certain feelings in order to accommodate and advise an approach or method, which at the same time is not dependent on any particular linear design state. In other words, the same method can therefore accommodate the designer at different 'stages', and is all round accommodating. Moreover, the quick-talk interviews and survey also highlighted key descriptive terms that overlapped to express the different states of being. By popular demand, these were then formulated into categories and assigned different possible methods for every category key term. The category terms included: Excited, Deadend, Free, Clueless, Lost, and On-Track. A selected few method cards were assigned and iterated to suit each of these categories of expressions. To stay were the methods of: Silent Sherlock, They, Back to the Future, Burst your Bubble, Meditate & Mediate, Ping-Pong, and Perfectly Imperfect. And by popular demand and positive reaction to the experience, value cards are still paired with every method card; however, this time it is particularly given the role of evaluation methods that comes after each active and operational method cards.

Iteration Period 15. 03 . 2021 – 21. 03. 2021

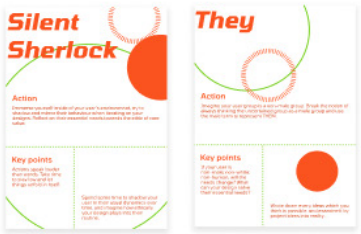
Evaluation: Value cards

Evaluative value card set

Iteration Period 15.03.2021 – 21.03.2021

Methodology pool: Method cards

Excited

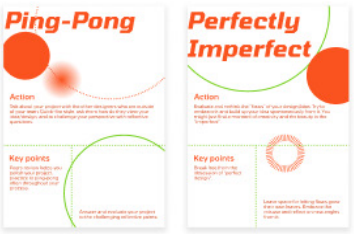


Deadend

Free

Clueless

Lost



On-Track

Methodology pool of method card set.

Testing & Feedback

Iteration Period 15. 03. 2021 – 21. 03. 2021

This prototype was tested over a couple of workshop settings that follows a 'Wizard of Oz' performance approach. As it was a 'Wizard of Oz' situation, where one of us acted as the generative computer and the other shadowed the process and notetaking, we handled the situation promptly and were able to accommodate the pair with recommendations of further steps and methods.

Here, we approached potential users of designer groups to test out our categorization approach. The team were a pair of interaction design students, working on their final bachelor project on accommodating new forms of education.

At the first interaction point, the group already faced a dilemma to choose between a limited scope of key terms to describe their current state. None of the selected expressions truly connected with their situation, and further questioning by the 'robot' or 'machine' was required for consultation and advice. Eventually the 'robot' accumulated their needs, state or mood and sent out a few options of method cards to accommodate it. The pair were then encouraged to rearrange or formulate their own flow through the suggested deck. The method cards were carefully read through and most comments were said for our benefit as advice; for example, they were very particular about certain wordings and the meaning it connotes. With only some instances of "our" guidance as the make-pretend machines, the pair were able to go through the methods of Ping-Pong, Meditate Mediate, Burst Your Bubble, and Silent Sherlock. Next, came the value cards which were picked at random.

This point of the workshop was given the feedback of being most useful and helpful as it brings into discussion their true motivation of the project, as well as reinforces moments of reflections and its importance in search for the often overlooked intrinsic dilemma. However a comment was made that the value cards felt hefty and overbearing. In their words, they highlight their liking of actionable design, to "do, do, do!" and to prototype as quickly as possible. However, in other words they also argue that to have the holistic feminist lens as evaluative tools at every stage would kill productivity, is inefficient, and goes against design-thinking as we know

Testing & Feedback

it. Overall, they comment on the method cards as being great reminders of critical thinking in design evaluation, however, may be unnecessary or asks too much to be at every corner of every approach as it restricts them from the ease of mindless creativity.

Iteration Period 15.03.2021 – 21.03.2021

> " A balancing approach that eases usability either through simplification of touchpoints or through enhancing the playfullness factor. "

Iteration Period 15.03.2021 – 21.03.2021

Conclusion & Iteration

Based on the verbal feedback discussed after the user testing workshop, as well as through paying attention to the users reaction to certain aspects, it made clear a few points.

1_

The instance at the beginning of the workshop, highlights the miss on the categorizing by mood factor. There is a need to find a balancing approach that eases usability either through simplification (of touchpoints) and/or through enhancing the playfulness factor. As it seems that unless developed with super effective filtering algorithm, the approach seemed unfeasible and over-designed for the sole sake of efficiency rather than on the more organic outlook of feminist approaches. The six remaining methods are either iterations from existing methods or a 'new' ideology from the result of combining a few methods into one.

" A balancing approach that eases usability either through simplification of touchpoints or through enhancing the playfullness factor. "

Iteration Period 15. 03 . 2021 – 21. 03. 2021

Conclusion & Iteration

2_

We would argue otherwise on the point of ideal design approaches to be in support of efficiency. We would however agree on the excessivity of having double-decks of method and value cards. To that, the decision was made for the next iteration to be free of double-decker situations, instead we would have the reflective or critical questions implemented into a singular card or method as a guiding question.

3_

Since intersectional feminist lens is centred in our proposal, it became most evaluated and searched for within the experience of the users that tested. That said, the most prominent evidence of the feminist voice is through the critical questions in place of the value cards. It would be an instinctive iteration to add focus on these value cards beyond coming in second step or as mere evaluative procedure. Feminist voices were suggested to come from critical questions, reference to literature or quotes (with context to support it), etc.

Iteration No. 4

Iteration Period 22. 03. 2021 – 09. 04. 2021

Participants

Roman Engler
Zoë Urand
Dr. Joëlle Bitton
Stella Speziali
Prof. Jürgen Späth

Description

As proposed and concluded on the last iteration, this iteration heavily focuses on reimagining the tools into a more tangible and approachable scope, both graphically and in its form. This iteration focuses to form our theory-heavy methods into tangible tools that came in steps and resulted from a back-and-forth process of uncovering our own personal biases of the ideals of design.

Our Goals

In our initial approach to the tangible tools, we made a one-to-one translation of the previously six listed methods. The tools ideated at this point were in support of the theory-heavy methods; and were to some extent embodied as mediums that helped one reach the different quality or values of the feminist lens. To test out our first iteration of the tangible tool set we combined ready-made packages to mimic the final kit; this prototype was kept in raw conditions in hopes to show the “hackable” affordance of the tool kit. Which means it could be approached freely in any way you find suitable. This form also hopes to get a sense and feel of personalized kit, in that users could feel motivated to add on their own iterations or even new methods into it.

Iteration Period 22. 03. 2021 – 09. 04. 2021

Prototype

Iteration Period 22. 03. 2021 – 09. 04. 2021

1_

A 'Mirror Mirror' reflective notebook or journal, as a means to accommodate the method of "Respect for Sensibility and Interactivity." As a tool, the notebook hopes to provide designers that practice the method with the tool to collect and refer back to the notes of their self-reflections. The proposed reflective-materiality of the notebook was acquired as a means to symbolize it as a token and habitualized the exercise in the day-to-day settings.

2_

A set of 'Ping Pong Stickers' to accommodate the method of "Respect for Interactivity." The stickers here are provided as a symbolic tool of self-expression. To signal to those around you that you are open to converse in casual discussions over their ideas. Not only does this hope to make more approachable the moments of open discussions, but also helps to grow the community through referral and visual means. In a grass-root-like manner, the sticker aims to reach more interested people over time and over-experiences.

3_

A set of 3-layered Post-Its packs to accommodate the 'Circle of Consequences' as methods of "Respect for Systemic Thinking." Previously approached as a reflective and expansive brainstorm diagram, this approach to a tool-based medium brings that exercise into materialization and subsequently a realization. With a question assigned to each colored post-its it aims to help organize the expansion of the interconnected and systemic mesh that is in question.

4_

A 'Consent Checkbook' to accommodate the method of "Respect for Reciprocacy." Here, the approach was to form a literal contract to tackle reciprocity in an administrative manner. The core idea behind this method was to refrain from surface leveled interactions, and slip into exploitative natures, with those that help in the design process. The contract in this case would cover the scope of such a relationship. ie. what is to be expected from all parties and to be agreed upon to avoid cases of misunderstanding and exploitation, as well as a reminder for accreditation. However this idea was quickly iterated

Prototype

into a 'Time Ticket'. This iteration further clarified and narrowed down the offering to a timely based agreement between the different parties. The concept however is kept intact, meaning the tool still acts as a reward system between the designer and the other parties; as means to practice the habit of giving back and appreciation of those that help in your design process. The small and handy form is designed to afford designers to carry it wherever an exchange may take place.

5_

A set of 'They / Them Stamps' has to accommodate the method with the value of "Respect for Diversity" This approach makes a highlight through your team and visualizes how evidently diverse or lack thereof. Grounding your own identity is evidently crucial in the feminist lens. As configured through our talks with experts, the outing culture is to be practiced by the "normative" majority, in order to ease those that are in a critically discriminated situation. Setting your ground also helps self-awareness as well for those around you to understand your choices, acknowledge one's own biases and privileges too. And subsequently, the reflection or lens that views the need of interconnectivity and collaboration amongst the diversity of the group.

6_

A 'Perfectly Imperfect Pouch' to accommodate the method with the value of "Respect for Individuality and 'Abnormality'" The pouch came to ideation through a shared understanding from our expert talks and remembrance of the ancient "Wabi Sabi" mindset that coincides with the feminist lens and their support of organic iterations where it finds suitable. However, where wabi sabi approaches all 'flaws' as an upside, the pouch hopes to bring closure whether that be to continue or to pivot the idea. What matters most here is the openness to talk about the 'uncomfortable' and understand the non-binary of reality in every dilemma. Though a compromise may not arise it is more than worth it to discuss the decision.

The proposed tools were also supported by graphic designs that followed the suggestions and input of external visual communication and scientific visualization design students. In an open discussion, we collaboratively re-evaluated the meaning and purpose of our methods

Prototype

and how inclusivity becomes core to every aspect of outcome, including the visual presentation. The consultation led us to a few angles, to reconsider the visually impaired, the connotation or tone or language the visuals set out, and how collectively they could form biases. To that we've made an ode to our 'Dandelion' philosophy and minimized colors as decorative purposes.

Iteration Period 22. 03. 2021 – 09. 04. 2021

Iteration Period 22. 03. 2021 – 09. 04. 2021

Method or activity and value cards set in relation to feminist theory reasoning.

Testing & Feedback

These methods and tools were tested through a couple of workshops, one being conducted in-person, and the other online due to the circumstances. In both workshops, we set our roles as shadows that simply pay attention, to listen and see how the flow goes through when the users are given the tools into their own hands.

1_

In the first case, we had a group of two male interaction designers working on their project on organic data accumulation. Since their ideas and current approach are rather open and free to the new or unexpected (especially when working with mother nature), the team welcomed the kit openly. They first skimmed through the kit and read through all the different options of methods available and thought out loud as they did so. Although they are amidst building up a physical prototype, they decided the "Mirror Mirror" approach to be most approachable in the setting of our shadowing and limited time. The two talked freely as encouraged by the method and shared their personal motivations with each other. They voiced loosely on their upbringing, environment, and how it all came to play in shaping their motivation to help or essentially 'fix' situations most dearest to them. The feedback we received from them was reassuring and buildable. At first, they were in general pleased by the reflectiveness of the activity and experience of the handy tool. Both aspects ease them to become more critical of their ground and motivations. They learnt not just about each other but also found themselves questioning their inner motives. Although they liked the reflection session, they felt as though it was a little disconnected to their current task in hand, which is to build a physical prototype. And though it was approachable and easy to conduct, they would still rather keep such a session for either at the beginning of their process as ideation methods, or at the ending as an evaluative procedure. Especially in regards to the time limitation of the project, they would prefer to stop the reflective session at this point, and build based from their initial critical and reflective brainstorming moments. These methods and tools were tested through a couple of workshops, one being conducted in-person, and the other online due to the circumstances.

Testing & Feedback

In both workshops, we set our roles as shadows that simply pay attention, to listen and see how the flow goes through when the users are given the tools into their own hands.

2_

A second real-life testing was conducted over an online meeting session, with a couple of male interaction students working on their service design project about a crisis aid platform. Here they chose to test the consequence circle method, where it asks one to broaden their scope of thought in 3 expansive layers; the impact on the personal, the direct environment, the broader society. At first glance, they had found the exercise to be approachable, but as they thought more critically, it became more challenging. This is especially the case because as they had described it, that their target audience would be the 'general public', meaning anybody and everybody. This realization came to mind, as they found it difficult to differentiate the impacts between the 3 different layers, as they expected it would impact 'everyone the same way'. However, as we mentioned earlier on, a feminist lens rejects a sort of representative or any form of universal thinking and solution finding. From this practical reaction, it deduces the evaluative strength that came from the method's activity, as it pinpoints a flawed aspect of specifying one's users when thinking about usability and intrinsic needs. Despite acknowledging the problem at hand, the team continued the activity best they could, whilst noting down the need to specify and revise their selected groups of users.

Based on their experience, the second team concluded with a few feedbacks. One feedback challenges the scopes of the tool and methods. They believe, like similar existing methods, that our proposed method is indeed reflective and helped them break down and reconfigure new aspects to the current state. However, they think it misses the ability to converge an existing project idea. Another feedback considered the playfulness approach of simplifying the cards further into a game-like feel or as mobile as a flip-book approach. Comfortable in the traditional understanding of design processes coming in phases, they suggest that this gamification or publica-

Testing & Feedback

tion approach would make clear which method to approach when. In general, they find the current methods and tools to be helpful and enhance reflective and critical thinking within design practices, but its accessibility could be enhanced through clarifying instruction or form that is almost game-like.

3_

The final feedback received came from a mentoring session with our internal mentors. Similar to a combination of our previous feedbacks, the mentors noted the easiness in understanding each method cards and its feminist contexts. Although rather straightforward, the content does fall short in the obvious or a cliche. Here, it was noted that if we were to refer to a quote as support to the method, it is crucial to give context to the literature, the author, and the culture it carries. Because as we ourselves mentioned before, raw resources or materials don't contain political standpoints, but rather the context of the author or designer's are who endow such biases to the materiality. Because by default or how our perception is programmed, we don't see things as they are, we see them as WE are. So it is crucial to give reference of the context of the author and how they have shaped their arguments. Lastly, they also believe the tools and form are too literal, and instead could be presented in a more playful approach, especially since the tools should be accessible at any given time or state of a project. The form and its other visual language (including graphics) should be reflective of this playfulness.

Iteration Period 22. 03. 2021 – 09. 04. 2021

> "Raw resources or materialz don't contain political standpoints, but rather the context of the author or designers are who endow such bases to the materiality."

Conclusion & Iteration

Essentially, this brings us to the next iterations on creating an approachable and accessible tool kit in both form and content. This means:

1_

Clarifying the content in terms of wording and specifying task to suit and incorporate the feminist lens, without the need of an abrupt quotation.

2_

Make the form of the toolkit to be approachable and tangible through a playful manner.

Iteration No. 5

Iteration Period 10. 04. 2021 – 03. 05. 2021

Participants

Andreas Bütler
Fabian Frey
Andreas Waldburger
David Wollschlegel

Description

In this next prototype, we made a drastic change to the way we presented the methods. From the feedback of our user testings and mentors, it was decided to try a game-like and playful approach to the methods, in order to make it more approachable for a greater scope of users. Adrienne Maree Brown's "Emergent Strategy" book, led us to a series of reflection sessions on our core values, and made us refer back to our previous 'mesh' system. We find that our new approach is far beyond just a mesh, but each method in itself is a rich seedling; like that of a dandelion seed, that can subtly, as a weed, spread and build systemic level cultures out of the unexpected.

Our Goals

We took this metaphor to review our narrative and visual language too. With this new outlook of the system, we iterated an idea that splits the tool into both digital and analog. The system also inspires the playful approach on both platforms, using the two inter collectively and adapting the intersectional feminist value of interdependency. In nature, dandelions not only spread themselves but their community structure. Manifesting their essential qualities of detoxifying their grounds. Like a dandelion, this iterated prototype, is a collection of design habits that intuitively incorporates intersectional feminist values in the community. Giving us a chance to train our creativity in a mindful manner and day-to-day scope. In summary, there are a few key goals we aim to reach through this prototype, which are:

1_

To make content more approachable, actionable and tangible. To do so by 'seamlessly' incorporating. intersectional feminist values within methods, without the need to explicit reference.

2_

To embody the values rather than explanations over text. A subsequent effect of this application would be the training of a habit, as means to practice intersectional feminist lens as a normative.

3_

To apply playful aspects to the methods as means to add motivation and integrate it within a day-to-day basis.

Prototype

As Ann Oakley wrote in her book "Gender, methodology and people's ways of knowing", "Everything begins with everyday life; all concrete experience, and all abstract knowledge." We developed our analog approach to help people tackle, train and practice creativity on a day-to-day basis as curated from an intersectional feminist perspective.

1_

Moreover, for the analog tool kit, we ideate that each method represented as a surprise seedling, and made its correlation to the Japanese Gashapon. Usually associated with toys, it is playful, full of surprises, and is known for its captivating experience; these vending machine surprises would be the new medium to spread our methods. With an eccentric form, we also supported its playfulness with graphic design and language that embody the whole Gashapon experience. In parallel, method content is paraphrased and "simplified" through specification of more organic activities. Finally, a visual language is curated based on existing Gashapon styling. The aims of the analog tools are: 1) By practicing our analog tools, we hope designers would start to recognize and respect the existing relationships/connections between them and their surroundings, while continuing to accumulate more diverse relationships/connections by acknowledging the interdependence that happens around them. 2) Also, through practicing our toolsets, we want to encourage designers to think in a systematic manner and recognize its importance. 3) Moreover, through the easy setting and daily content from the toolset, we want to encourage designers to initiate their own small method "seed" and grow them through our system.

2_

In support of the analog kit, the digital platform aims to support the system as an empowerment tool and community platform to voice intersectional feminist lens through methods. The aims of the platform are: 1) To build community through a simple, approachable, ecommerce-esque website. Although it is not for monetary purposes, it plays with familiarity, as means to ease sharing and exchanging online creative-methods on a digital platform. 2) To empower through accessibility. Users would have their own method "shop" or channel where they can share their approaches to intersectional feminist lens supported design methods.

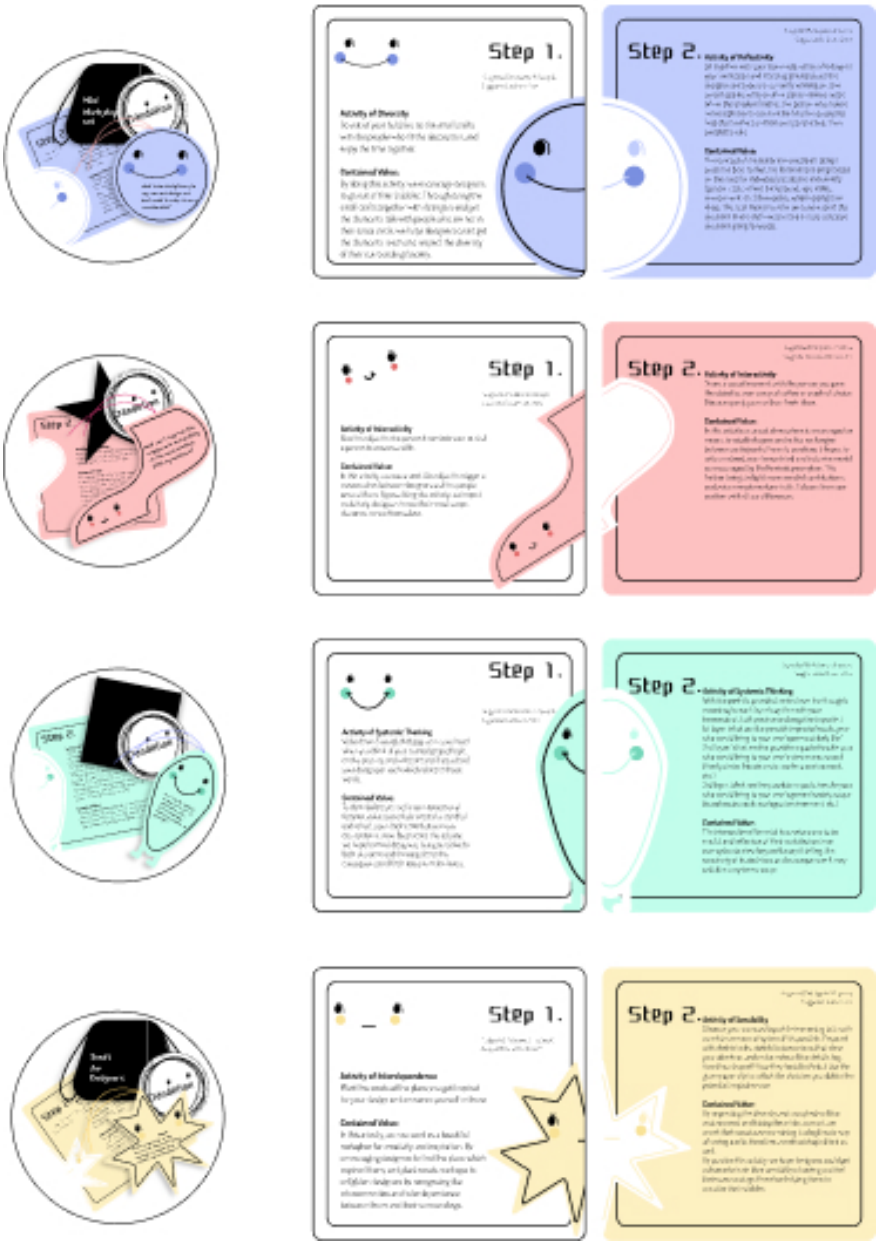
Prototype

Feminist approaches are personal and custom. 3) It is built in respect for reciprocacy in its open-source foundations. The frameworks and services to produce or hack existing tools are made available for further iterations too. 4) To encourage active collaborative building format. Commentary and discussion sessions are to be supported through the platform. 5) Lastly, to practice democratic, grass-root approach to designing digital platforms, as a means of sustainability and interactivity.

3_

Actualizing these proposed prototypes was another dilemma. Ideally the prototype would be feasible in terms of scale and usability. The ideal scenario would be to have the method kits packaged within the Gashapons that fill multiple vending machines, which are spread over different locations. And in support of them, would be the community-sharing platform website that continues the interaction on the digital scope. However, due to budgeting and our quick testing approach, compromises were made. For example, for the analog tool kit, a limited number of prototypes were able to be produced. Also, they were not packaged within vending machines as initially proposed. Also, the digital platform only reached levels of a clickable prototype; it could only acquire a singular user experience of the platform, but does not test the reach of the community building aspect.

Iteration Period 10. 04. 2021 – 03. 05. 2021



Activity and value cards seedling set (Analog and Digital Symbiosis)

Iteration Period 10. 04. 2021 – 03. 05. 2021

A collection of the activity and value cards seedling sets.

Iteration Period 10. 04. 2021 – 03. 05. 2021

A set of the activity and value cards seedlings

Gashapon with activity seedling sets

Testing & Feedback

Iteration Period 10. 04. 2021 – 03. 05. 2021

The prototype of these method tool kits were given out to a few selected persons. This included a couple of our mentors, as well as some external working designers around Switzerland, including Mona Neubauer, Maya Ober and Florian Wille. We built and packaged the analog tool kit set in a cultural probe manner, and got them delivered to their workplaces as though they would find them around their daily surroundings. We then asked the potential users who participated in this testing, to give us a series of written feedback as they would journal their experiences in exercising the methods at their own time. Thanks to our mentor, Pro. Joelle Bitton, we were given the opportunity to present our methods with her 'Design Methods and Process' course class. This also gave us another chance to try a user testing over a workshop setting with the first semester interaction design students. The session happened over an online zoom meeting. Here, we prepared and presented a short introductory presentation about us and our project, and paired the session with a workshop/user testing session, where the class were split into groups and tested out a selection of our method sets virtually. We then recollected after a short excursion to breakout rooms and discussed their experiences and feedback on the method sets.
In a collective, some constructive feedbacks (from all user testing moments) overlapped in agreement to one another, to which we could summarize into:

1_

Choice of visual language should be revised to be more representative of the content and the interests of the potential users. When asked about our choices for the visual language, including graphic design, it was evident that the majority of the choice was made by our internal group. With the very limited input from the participative exchanges of that it should be playful, we've fallen short to assume our own version of 'playful'. As expected, different people perceive playfulness differently, especially with differences in age and preferences, etc. Since it is a subjective matter, it does require room for us to further investigate what 'playful' means to our target users of active designers, with an age range of 18–50 year olds. To find the essence of 'Playful' and communicate that experience, requires multiple

Testing & Feedback

translations between perspectives and is a choice that is beyond our own hands.

2_

Be mindful of simplification as means of inclusion and accessibility; find balance between embodiment and expression of the intersectional feminist values. The new, more organic exercises seem to have lost its touch on both design, as well as the feminist lens. Therefore, it was suggested to bring back the feminist lens to be more explicit but supported with more context. Moreover, to make it more design specific is asked of, as it helps make it more tangible for current projects on a deeper level than such simplified versions.

3_

Re-evaluate choices made with core values. 1) Be critical of the top-down feel of the website. Although ideated with the well-intention of reciprocity and eliminating gatekeeping by openness in sharing; It may also be counterproductive in that the time and works of marginalized individuals are being published without fee. It rings alarms of exploitation, and it needs to be reconsidered and redesigned. Also the ecommerce-esque style only reinforces commodification and commercialization; which are far beyond the values of intersectional feminism. 2) Materiality and form seems more excessive than functional. The Gashapons being spherical, leaves plenty of extra room within it unfilled. Furthermore, it is made out of plastic casing; the excessive form, paired with its non ecological materiality, is arguably an ideal solution. This is a value that should surpass the need to exist due to its symbolism to 'playfulness'.

Iteration Period 10. 04. 2021 – 03. 05. 2021

> "Be mindful of simplification as means of inclusion and accessibility. Find balance between embodiment and expression of the intersectional feminist values."

Conclusion & Iteration

Eventually, the feedback is reviewed and processed into an iterative process for next prototypes. And an honorable mention goes to Mona Neubauer, who has guided us most through her thorough evaluation and testing of the methods with the team at Lucid Design Studio; which had greatly inspired the new forms of the next prototype. This brings us to the 6th and final prototype, in which reconsiders the visual aspects and content management once more. Based on the feedback and its references to other previous versions, it seems that the next prototype would come full circle and is essentially built as a collective of refined elements from different iterations.

Iteration No. 6

Iteration Period 03. 05. 2021 – 25. 05. 2021

Participants

Dr. Joëlle Bitton
Stella Speziali
Florian Wille
Maya Ober
Mona Neubauer

Description

It all starts where it begins. This next and final prototype, is one which features a recollection and remastered versions of previously proposed approaches and particularly tackles reformatting the narrative and content of the methods. With a few things, like playfulness, still intact from the previous prototype, most of its features are derived from even earlier prototypes. This includes: the specification of our target users, as well as finding balance between embodiment and expression of the intersectional feminist lens.

Iteration Period 03. 05. 2021 – 25. 05. 2021

Our Goals

As our final prototype comes to a form, it is crucial to be at most mindful and critical in the entirety and combination of content format as well as the visual language that supports it. With a wholesome view at the center of this iteration, our goals were set to:

1_

Revise the curation of the selected exercises. Refocus them to suit and support designers' processes. In support of our new learning, both through literature and paying attention to the instances found during user testing, it was made evident that universal solutions weaken ideas. Also as advised by our mentors, to recenter and specify our target users back to active designers, helps specify and formulate the methods and on a more tangible and operational level.

2_

Revisit form and visual language, as means to add value to coherence. This means: restructuring the items included within the method sets, and allowing clarity on how to proceed; also, to revise what 'playfulness' truly means for the intended potential user group; and reconsider a more efficient and ecological construction of the form.

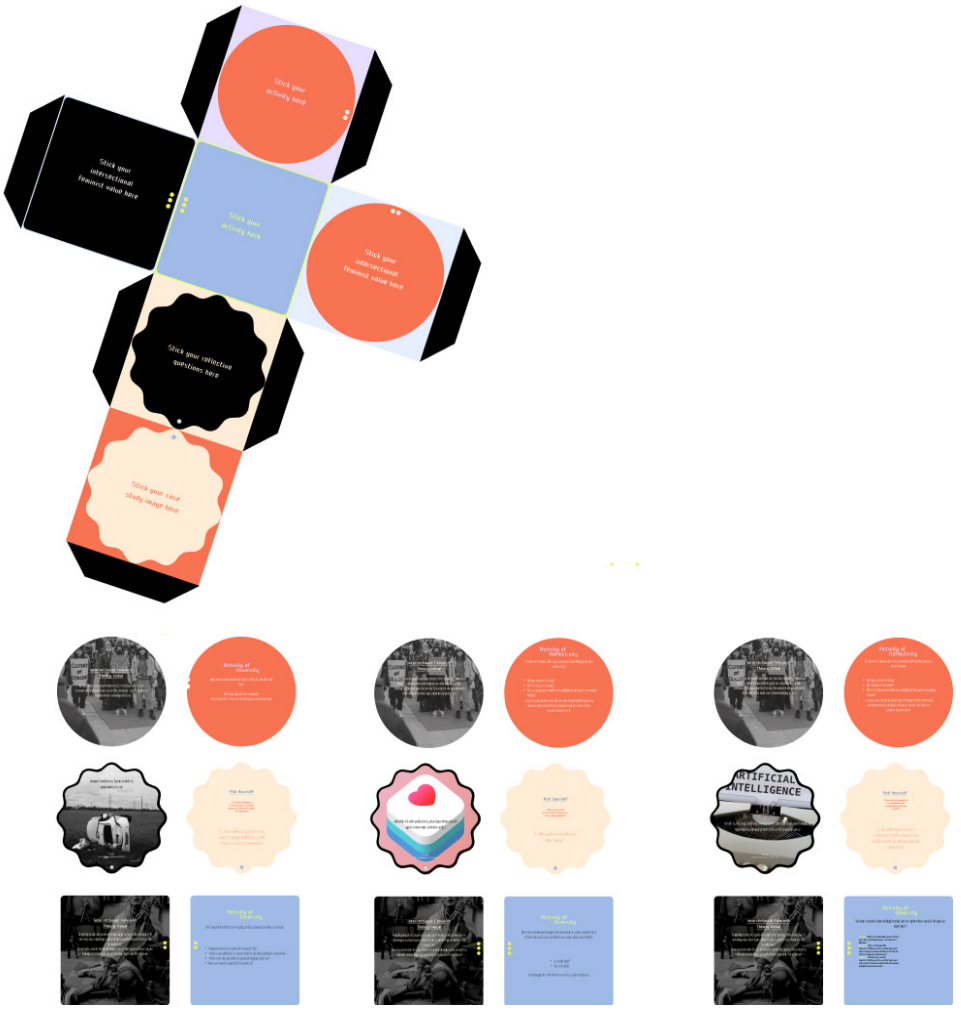
3_

Emphasize on and bring context to the intersectional feminist lens more explicitly. Be mindful of simplification, as the previous prototype's organic approach the exercises and methods were found to fall short and feels disconnected with the intersectional feminist lens. With everything super subtle, it was perceived to weaken the motivation of its usability. From our feedback, it was clear that designers want clarity in their actions and reasoning to the methods they practice. Some even advocated for the motivation that comes from the form of confrontations; it captures a sense of urgency and empathizes with the feeling of responsibility.

Iteration Period 03. 05. 2021 – 25. 05. 2021

Prototype

Very similarly presented as the previous prototype, this prototype essentially takes a step in refining the existing to make the entire experience more understandable, approachable and most importantly effective for the context of designers in a design process. We developed the analog approach to tackle designers' daily life in order to train and practice their creativity under an intersectional feminist perspective. Now enclosed in a more efficient and functional cubic capsule, the analog tools come in 4 different method sets; each containing one activity which practices one of the intersectional feminist value in a playful manner, a reflective critical question, and the materials to support proposed activities whenever applicable.



Cube method set with activity, value tokens, and tools.

Iteration Period
03. 05. 2021 – 25. 05. 2021

A set of feminist value activity seed and materials.

Test round of an 'Activity of Reflectivity'.

Testing & Feedback

Iteration Period 03. 05. 2021 – 25. 05. 2021

Prior to a final testing round, we conducted some quick-talk interviews around the atelier and the campus, as well as gathered inspiration and input from desk-research, on how 'playfulness' is perceived for our target users of active designers. From this experience we collectively curated a more suitable representation of 'playfulness' and/or 'game-like' that is not seemingly nostalgic to child-like characteristics. This configured a new set of visual language both graphically, physical form, and content format.

Once ready with the final prototype, a mass testing round was prepared for and approached. This led us to produce a few dozen prototypical method sets that only included one method per set. Eventually, these sets were given out, once again like cultural probes, to designers of different ages, gender, and ethnicities around the scopes of our department. As a form of evaluation, we prepared a Google Forms sheet for participants of the testing to answer a few questions regarding their experience of the different specific method sets. In response, we received supportive feedback that approves of the methods both in its physical form and content variation. In a collective manner, we note down a few overarching feedback from the user testing:

1_

Balance on reflectivity and relaxed or 'playful' operational methods, brought out the unexpected. On a user experience note, activities proposed in the method sets were found tangible, operational and to a great extent relaxing. Although the form was at times noted to represent and add playful elements, it was mostly commented that the articulation of the content was most engaging. It was found that activities proposed were at times foreign to the traditional design approaches, and seemingly almost leisurely; but it was through these "relaxed" and "incidental" moments did it break the routine, bend the expected and brought a new creative outlook to the existing. This was particularly satisfactory because it helped designers think of their projects in a more wholesome way; whether that was enhanced through systemic thinking, self reflectivity or even through contact with more diverse groups with fruitful viewpoints.

Testing & Feedback

2_

Clarity on the context of the intersectional feminist lens, brought urgency and helped bring awareness to the topic and their own positioning to the context. The decision to add a case study with every method set helped empathize with the bigger picture of the flawed design system and its problematic consequences. This also brought a great sense of responsibility and urgency to the matter. This also helps build the connection and habit to further think of consequential impacts of a designer's choice of action, and gives motivation to do so more often.

Iteration Period 03. 05. 2021 – 25. 05. 2021

Iteration Period 03. 05. 2021 – 25. 05. 2021

> "Clarity on the context of the intersectional feminist lens, brought urgency and helped bring awareness to the topic within the context of their own positioning."

Conclusion & Iteration

To put a temporary ending to the process, it is safe to conclude a satisfactory conclusion that supported our hypothesis. From the overall experience, we have seen different people and designers facing and experiencing the topic in various angles. It took plenty of trials and errors to find a suitable and balanced proposal that not only brings awareness and urgency on the topic of intersectional feminist design, but most importantly, that it brought a sense of connection to one's own positioning. It was through the combination of the bigger picture and relatability to the topic that made the proposal tangible and liked by the users.

Conclusion

Contributions

Through our latest iteration and prototyping, with the inspiration of the book "Emergent Strategy" written by Adrienne Maree Brown(2017), we specified and grounded the foreseeable contribution from our method:

- By practicing our method, we hope designers would start to recognize and respect the existing relationships/connections between them and their surroundings, while accumulating more diverse relationships/connections by acknowledging the interdependence that happens around them.

- Through practicing our method proposal, we want to encourage designers to think in a systematic manner and recognize the importance of it, especially in the design environment.

- Moreover, through the easy setting and rather daily content from the method-kit, we want to encourage designers to initiate their own small creative method "seed" and grow them through our system (as our project name is "dandelion", therefore we are keen to practice such beautiful metaphor). (11. 05. 2021)

Tackling intersectional feminism is a challenge. It holds many real stories, and indeed, it deals with many hardships, anger, frustrations, and power, but it is also a topic of hope. It's not only a topic but a reality that has been fought for over decades, something very intrinsic yet put on the sideline to not make it an inconvenience for those in privilege. And like the learning we shared with Nina Paim, is that emancipation starts with the self; this was both a project to be shared and made tangible for others, but first one that had to be set within our own personal growth. It's complexity required our attention to educate ourselves, and its urgency motivated us to make operational actions.

With our personal positioning as foreigner designers in Switzerland, we find ourselves in between the power struggle, as well as a place of privilege. As design students, we hold access to the bigger design community here (within the institution, the swiss design industry, and our prominently privileged local social groups, etc.), and we find ourselves in a position that can emphasize urgency and handle a fraction of the responsibility into our own hands. However, with our expertise of designs stemming from a western-centric outlook, we find our blindspot of being within a bubble; therefore we also reflect in our abilities of mediating as designers. By referencing previous works done by a multitude of intersectional feminists, we hope to amplify their works through this project as means to communicate and educate ourselves and the people we reach. Moreover, as foreigners with voices that are often disregarded in the community, we see it as a position with

experience; and experienced voices are oftentimes more heard of. However, in this detail, we are also often critical as to the reach that would come through our contributions. By acknowledging the mix in our positioning, we have made it our overarching goal to work on encouraging tangible actions within our design habits, in order to train those in place of privilege.

Next, comes the challenge of realizing these core values and goals; with a particular attention on how we might differentiate our approaches in comparison to other pre- or existing projects. Although there are overlaps in our approaches and its proposals like: its community-centric approach, participatory design, as well as some factors of playfulness in narrating the topic; our personal differentiation would be to bring the intersectionality approach of critical reflection, self and individuality approach, as well as tangibility and operationality of our proposed methods in the design context.

To get an understanding of the reach our contributions have, we collected a series of qualitative feedbacks from our various potential users. This evaluation regards our past design decisions but places extensive attention to our last proposed methods and approach of the Dandelion. Here, various questions were asked, as well as noting down from active seeing and paying attention were practiced as we evaluated three aspects of the final outcome: 1) Form and Functionality, 2) Visual Language and Accessibility, and lastly 3) General Usability. For further context, the medium

or way of approach and scope of the participants, that contributed to the feedback and assessment of the proposed design, is also noted.

As our first contact, we had tested and shared our methods with the design students of ZHdK, most particularly with the first and second year students of the interaction design department. This feedback round was approached in a casual, conversational manner, and mostly topics about first impressions were discussed here. As far as first impressions go, this covered feedback on the look and feel of the physical form, as well as the accessibility of the graphic design. With our methods in our hands, we went around the atelier and asked different design groups about their impressions. From what we gathered, it was noted that:

- Form and Functionality — The cube form was a favorable change due to its ability to balance ecological mindfulness and playfulness. Not only is it more practical in its materiality, meaning that it has less 'wasted space' and that the form supports not only a visual aesthetic but also functionality. This means that the new form is not only more mindful of its ecological impacts through its form and materiality, but the form itself also still keeps or even enhances the playful factor. Its cuboid shape connotes the affordance of a dice, making the form relatable to that game-like playfulness. This dice-like feel is also supportive of the "random" starting point of the method set, and the general idea that the methods can be done at any

(design) state or time. Moreover, the sizing of the form is quite handy and mobile for many users (of various sexes and ages), deducing the quality that it is indeed an ideal and accessible form.

- Visual Language and Accessibility — Colors and graphics suit well together, but visibility may be of concern. Due to the sizing of the cube, paired with the richness of the text content, many gave the feedback that although they are able to read the text, it might be of concern for others with (visual) impairments. The lettering may be in this sense too small and difficult to focus on. On the other hand, the visual language does promote a sense of playfulness without it being too nostalgic of child-like qualities, which was once prominent through adding features like eyes that personify the look. The font family also helped in shaping this playful feel, and has remained as it is since the previous versions. Aside from the user test feedback, a gray-scale check was made for evaluating the contrast of the color scheme in respect for visibility for people with color blindness. The results of this test were inspected and approved for visibility.

- General Usability — In a more general scope, the likely interaction and frequency of usability was commented on. Here it was noted that the form had emphasized the game-like and playful nature; which also brings to question the motivation to interact, share and spread the methods. Although playful, it is found

difficult to motivate users to further contribute their own iterations of the methods. However, it does the extent of motivating users to share and spread awareness of the method by sharing the physical boxes of the sets if available around them.

Moreover, we believe that our contribution to the topic reaches beyond the means of our end product, but also majorly through our learnings, both our highs and lows, and its contribution to the greater discourse of intersectional feminist thinking in the design environment. Although some of our own personal goals may have fallen short, it has been tackled and reflected upon over different iterations; and along the way we have learned a few things we hope others could skip as we have not. Some crucial key learnings we found from dealing with intersectional feminist thinking in design were:

- To start with one's self and teach by example. A lesson on self positioning as encouraged by the feminist lens. This was a key learning made at the beginning of our project, which we had adapted based on our theory learnings. This was then turned into our decision to test our proposed methods within our research process, and in that experience a full-circle working model. A dynamic that self-defines and self-evaluates. By these experimental approaches, our systemic thinking and reflective values, led us to extensive levels of iterations and built ambitious goals, whilst at the same time, our grounding methods, helped humble our

plans based on our positioning.

- Tackling a broader audience may lead to the project falling short on its contribution. This was a lesson we understood, overlooked, relearned and now evaluated upon. The intersectional feminist lens encourages reflective methods in combination with tangible actions, leading us to value individuality (grounding) in approaches. It particularly eases quality interactions, as the more locally based projects organically eases interaction between its direct contributors to the project, including the diversely interdisciplinary reach of local experts and immediate users. Which essentially, sets a scope that better frames one to deal with topics/issues on an intrinsic level.

- Critically paying attention is just as, or even more fruitful than, asking and conversing in discussions. It is shared knowledge amongst designers in their research approach, to not steer people towards a particular answer. Whether that be through the questions one proposes or the environment one sets. Which is why paying attention to the organically existing systems and dynamics are underrated yet very crucial, similar to intersectional feminism in design. This learning came to us through literature like Adrienne Maree Brown's "Emergent Strategy", and Nina Paim's personal analogy.

By sharing our key learnings, we hope to once again con-

tribute back to others in similar settings or plan to tackle similar issues in their own projects. In summary, our project is more than its products; and by design, it hopefully reaches the contribution of expanding discourse of intersectional feminism in the design environment.

Future Steps

The discourse on the future plans for our research is divided into two sections:

On the one hand, seeking further research value while developing the possibility of building community. As we mentioned in the concept chapter, our intention for this project was not limited to a 6 months' research.We believe that our research contains the potential to cause systemic change and to inspire designers and the industry as a whole towards a truly inclusive and intersectional design environment, where we have faith that a successful research finding will ultimately benefit everyone in the system. As such, seeking opportunities to further develop our project is listed as our next step. To date, we have applied for the iphiGenia 2021 Gender Design Award, as well as the Junior research in design program at ZHdK, to pursue the possibility of further developing our project. More exploration of potential research collaborators will happen after we graduate.

We have named our project the "Dandelion method", as Brown articulates the intersectional values embedded in the dandelion in her book "Emerging Strategies": 'Resilience; Resistance; Regeneration; Dispersal'. In order to integrate these values into our project, we are considering means of community building through possible digital

platforms. We are currently considering building the "Intersectionality in design" community by creating a simple, approachable online platform for sharing and exchanging creative methods. We believe through our approaches of using intersectionality as a perspective to initiate effective design methodology, we could empower and motivate individual designers to create and share their personal approaches of applying intersectionality into design methodology and design system. Additionally, we aspire to design our platform in a democratic, grassroots manner that realises the value of open source based on respect for reciprocity and as a means of sustainability and interactivity.

On the other hand, testing the hypothesis in the design industry while refining the analog design methodology approach. To achieve the goal of developing a valuable design methodology, testing in the commercial environment is perceived by us to be as important as researching in the academic environment. Thus, finding potential business collaborators has also become one of our next steps. Presently, we are looking at the possibility of continuing our collaboration with our commercial collaborator "Lucid". Dedicated to finding an effective solution to practice our approach into their working environment or design projects to test our hypothesis on whether applying intersectionality in design can solve systemic problems in the design industry. Furthermore, we are seeking for more possible design commercial places for testing as well.

To accomplish the goal of testing our design method pro-

posal in a commercial environment, our plan is to refine our analog design methods into a more tangible and actionable design solution for the commercial environment. An accessible design method station that can be constructed and dismantled in every working environment is one of our proposed implementation options. Through the daily practice of the intersectional design methodology, we aim to change the design mindsets of commercial designers, thereby increasing the intersectional value dimension of the design process and the design outcome. Moreover, we are planning to iterate on the content of the design methodology with a view to achieving a more relevant and efficient solution in the business context, without compromising on the weight of Intersectional value. Of course, all of these assumptions will need to be tested.

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