TACTICS NEEDED

Revisiting Designer as Feminist Workshop May 6–7, 2017
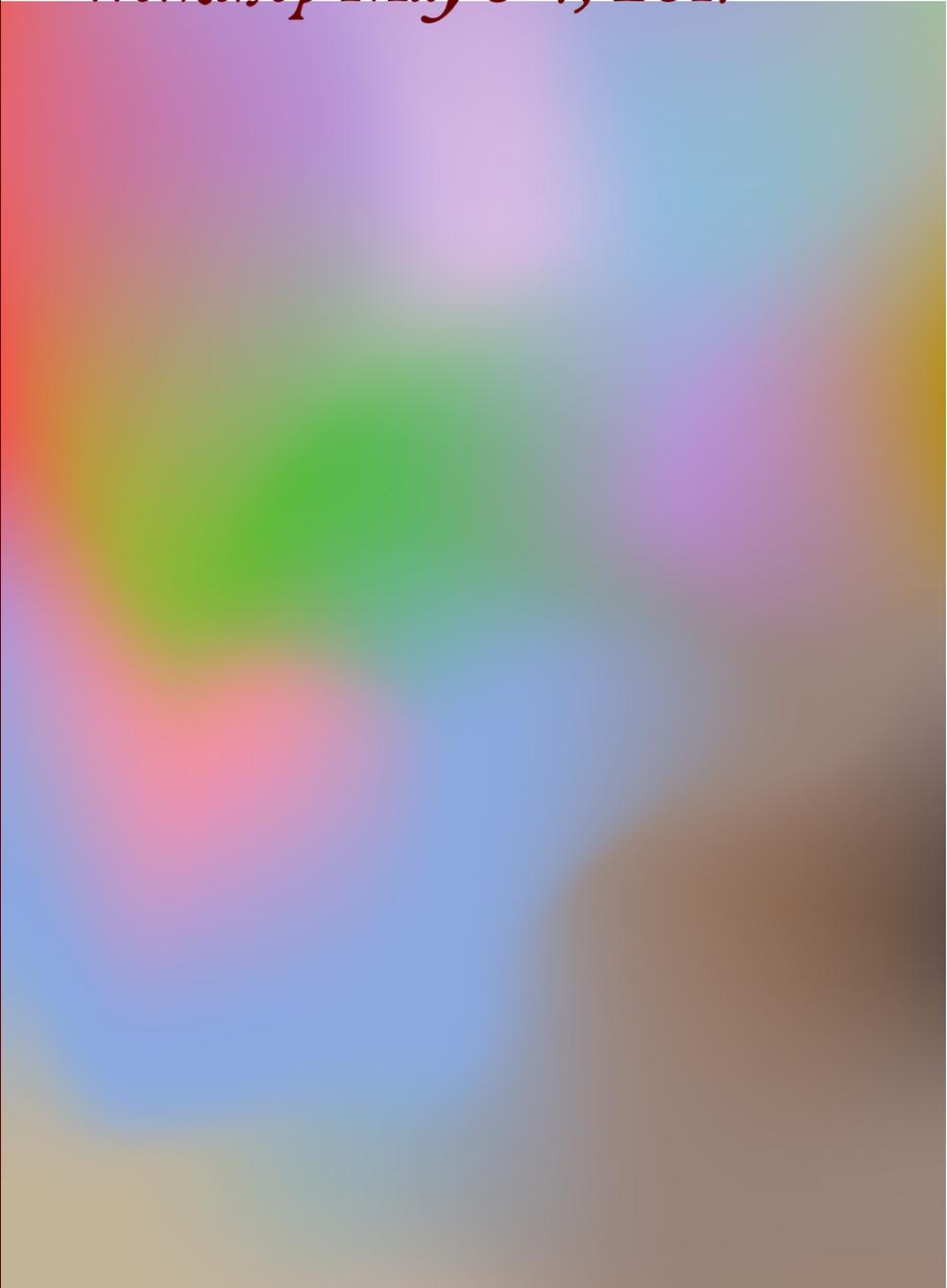
CONTENTS

Intro

On organising

Exercises

Appendix

Intro
WHAT IS THIS DOCUMENT?

This document was compiled in order to share some outcomes and learnings of the Designer as Feminist workshop organised in 2017. In it we aim to summarise and share ideas that arose during the workshop and its organizing, ideas that seemed particularly frequent, helpful or insightful. We would like this file to be a useful look back, but also a tool for others who are looking to learn about or organise similar events. In making this PDF we were inspired by Precarious Workers' Brigade's **Training for Exploitation?** pamphlet as an example of accessible, educative document from designers to designers.

Designer as Feminist Workshop

Designer as Feminist was a two-day workshop planned for altogether 20 students and recently graduated practitioners in the fields of design and architecture. The workshop took place in the facilities of HIAP (Helsinki International Artist Programme) in Suomenlinna, Helsinki on May 6–7th 2017.

Aims of the Designer as Feminist workshop were to understand how design and feminism overlap, conflict and could work together, as well as to explore some tools and strategies for feminist design. This was done in order to increase the participants' abilities to practice design in a feminist way.

The workshop aimed to serve as a critical alternative to how we, the organizers, had experienced the current state of design and architecture professions and education. At the time of the workshop we all studied or had recently studied in the same design school, which is why the workshop was primarily targeted to other design and architecture students and recent graduates.

―――――

Precarious Workers' Brigade: Training for Exploitation?
http://joaap.org/press/pwb/PWB_TrainingForExploitation_smaller.pdf

ON ORGANISING

MISSION

We believe that a strive for egalitarian design goes in parallel with the strive for an egalitarian society. Sustainability of design practice is not self-evident, but requires identification of systemic inequalities and reflection on how design supports them. We are hopeful that intersectional feminism will offer powerful tools to critically assess the societal significance of design and architecture. Therefore, we wish to contribute in the discourse on design for social justice by taking an intersectional feminist stance and exploring its potential.

Dismissing the politicality of design and undermining the responsibility of the designer have a huge impact on design as discipline, the environment and the society at large. This makes us concerned. In addition, from the individual designer's point of view, the practices and structures within the field of design are often unjust, unsustainable and exclusive. There is no rule of equal pay for equal work for a freelancer, and operating as a professional requires both mental and physical resilience.

The relation of design, unequally distributed power and consequent oppression are overlooked in Finnish design and architecture education. Concepts like racism, sexism, classism, colonialism and ableism are ignored in the curriculum. Thus both the disciplines and the practices of individual designers are rendered apolitical by default. We think that it is necessary to consider these aspects in order to constitute a sustainable design practice.

We want to encourage our peer designers and architects to observe the potential of intersectional feminism in their personal design practice. This means, for example, practicing self-reflection, discerning privilege, questioning authorship and being critical of norms. In addition, the multiple uneven social, environmental and economic influences of design projects must be acknowledged.

Striving for creating inclusive, culture sensitive design is a critical and dynamic position. It is a process which calls for constantly analysing past and present narratives, speculating about futures, and learning capabilities to deal with the inevitable controversies. We believe this is best done together.

NOTES ON ORGANISING

Aliisa Organising this workshop was my first experience on consciously feminist design work. Thus one of the most rewarding parts of the process was to realise that we were actually already testing our ideas of a feminist practice on the go. This offered me many valuable, experiential insights: Working collectively constantly required letting go of a learnt urge for authorship, and division of work based on individual capacity became a fundament of feminist organization. Aiming for feminist working methods also made it clear that working on a voluntary basis, i.e. doing unpaid work, even for a good cause, is not unproblematic in regard to self-care and relative value of work. I realized that basing design work on feminist values means unlearning many things I've learned about design practices so far: it is an act against efficiency-driven, secretive, authoritarian, individualistic and competitive patterns. And unlearning these requires extra consciousness in organising work.

Eevi Learning to be a feminist designer is a constant balance between the metawork of feminist organisation of one's own work, and the analysis of the feminist or unequal outcomes of one's design work. My insight through participating in Designer as Feminist is that both matter in equal measure, and both merit equal effort. Personally, confronting my white privilege is one of the scariest and best parts of stepping outside the sphere of private, mostly academic thinking and doing, and if the workshop offered a chance for this to at least some participants, I'm truly happy.

Marja Already before we started planning the workshop, we had been exploring feminist discourse in design and architecture. We had noticed it being definitely something utterly important but not yet present in the local Finnish professional context. For me, planning and executing the workshop was about giving space for and embodying the important discourse, themes, new ideas and values. It felt like we, together with the participants, built and acted in a kind of parallel reality of novel possibilities. In the end, all this was not only something unreal but also became true and real through what were doing. In this parallel space, for example self-reflection, open attitudes, hard work, friendship, discussions, dreams, freedom and responsibility, appreciation and values played important roles. Together we could outline a shared conception of a desired future and get closer to it. The experience left me really positive of taking matters into one's own hands and just doing it. I really recommend everyone else pondering with similar questions to try it too!

MATERIAL RESOURCES

Budget: workshop planning

Type	€	Fund
100 € salary/person	500,00	Kari Mattila Foundation

Budget: workshop execution

Catering	300,00	TTER foundation
Catering	145,50	Kari Mattila Foundation
HIAP facilities	100,00	Kari Mattila Foundation
Snacks, coffee, materials	101,19	Kari Mattila Foundation
Website	27,00	Kari Mattila Foundation

Facilities: workshop planning

working group members	space, electricity, sanitation, internet, waste management, maintenance, cooking, food, laptops, papers, pens
Aalto University	space, electricity, sanitation, internet, waste management, maintenance, ink, paper
Aalto Learning Centre	books
Helsinki city library	books
various websites	readings
	images
Facebook	communications platform
Google	co-working platform
	cloud services
	search engine
Tumblr	server space

ACCESSIBILITY

Physical accessibility was a priority when choosing a space for the workshop, but factors like price, location and amenities also played a role. Each potential space demanded different compromises, and our top option on the island of Suomenlinna was not wheel chair accessible. We prioritized wheelchair access by making an additional reservation for an accessible space from our university. We asked about participants' accessibility needs in the registration form, and after confirming that the more accessible space was not required, we let participants know the location.

A central aspect to ensure accessibility was the workshop to be **free of charge** for all the participants. The food (ordered from a local catering company on site) and rent for the space were covered with grants we had received for organizing the workshop. Only plant-based food was served and participants' allergies and special diets were taken into account so that everyone would get an equally proper meal.

We chose English as the **language** of the workshop to include non-Finnish-speakers. Even so, English could also become a barrier for some participants, so we emphasized that being perfectly fluent was not a requirement for attendance. The pre-readings were made accessible to everyone as a PDF and we avoided choosing only academic writings, but tried to embrace a diversity of text types to not make the pre-readings too heavy for those who are not used to reading academic text.

During the workshop each participant was reminded to be conscious of their **mental and physical boundaries** and needs. While planning the exercises, we tried to think of **different ways of learning** that people embody, and how we could encourage diverse ways through different configurations of work: individual, group work in small or big groups, pair discussions, roundtable, listening, discussing, sharing thoughts, not sharing anything, sitting on a chair, sitting on the floor, moving, taking breaks, etc.

FEEDBACK ON THE WORKSHOP

We ended the workshop with a round of reflecting on personal highlights and general feelings. Direct feedback from of the participants was telling: many said that the most meaningful part of the workshop was that it happened. Many had earlier felt isolated by their anxiety about the field of design, and were relieved to find a group of peers to discuss with. Another issue that got mentioned many times was the gratitude for the sense of safety and acceptance in the workshop space. Many recognized an ability to create such atmosphere despite handling controversial topics such as racism and privilege.

Two weeks after the workshop, we sent a feedback form to all of the participants in order to enable them to express their feelings and ideas to us anonymously. We got nine replies, which were mainly very positive and encouraging; Many hoped to continue the discussion in one way or another. We also got some critical comments, which were helpful in understanding what we could have done differently. Some found it dissatisfying to individually reflect on past projects and would have rather wanted to share experiences. We had been very careful not to push people to share everything, but in this case it might have been the right thing to do. The inclusivity exercise, analysed later in this publication, also raised some justified negative critique. In addition, one participant found the amount of content and the long hours exhausting, which highlights the need to design and execute a worksop in a way that would allow varied levels of activity in participation, according to participant's personal needs.

In the feedback form we also asked which topics remained untouched, and got a long list of things that could guide the way for further action. Pros and cons of the application of intersectional feminism to design practice could be discussed in more detail, and contemporary views on women in design would be interesting to examine. There also seemed to be a demand for more role models or inspiring examples of feminist design projects. Many people would have liked to see more tangible examples of feminist design.

EXERCISES

The following exercise descriptions are roughly divided in two: **exercise summaries** and **step-by-step instructions** on white pages, and **outcomes** on dark pages.

In this exercise section you will find what we, the working group, consider useful and worth sharing regarding organising the workshop. This includes descriptions of what was done, our reflections on it, and some informative resources we used for designing the workshop. All exercises were either developed, experienced, and/or found by us, and are referenced accordingly if adopted from a source. We share them to function as inspiration or support to others who are making similar endeavours.

The outcomes presented were produced by/with the participants in the workshop in HIAP, Suomenlinna, Helsinki on May 6–7th 2017. These outputs are interpreted by us organisers from the original raw data on post-its, collectively written A4s, photographs, audio recordings, etc. This is only the visible part of the outcomes. What is as important, but invisible, are the experiences and thought-processes the exercises provoked.

Exercise 1
VALUES AND SOCIETY
Mapping current contexts

This session was a warm up for the workshop's themes. The session consisted of a personal writing task about values, thinking about which ones clash with one's work and how, and group discussions that aimed to thematically map the varied problematic consequences of design work in current contexts. This was done in order to reach some common ground and to share starting points for the rest of the workshop.

INSTRUCTIONS

Part A

Duration

12 min

Set-up

Individual

exercise

Equipment

Paper and pens

Action

1) Write down your personal values. (4 min)
2) Write another list: values that guide your work as a designer. (4 min)
3) Think and make notes: How do your personal values relate to or overlap with your values as a designer/architect? Are your personal and professional values in conflict? What kind of experiences of this conflict do you have? (4 min)

Based on an exercise conducted in Feminist writer school arranged by a Finnish feminist magazine Tulva in April 2017.

INSTRUCTIONS

Part B

Duration

25 min

Set-up

Individually and in groups of 5

Equipment

Paper and pens

Post-its

Big papers (A1 etc.)

Action

4) Write down individually: Who are you working for? Who gains / will gain from your work? (5 min)
5) Write on post-it's: What are the problematic consequences of your work as a designer? (5 min)
6) In groups of 5, gather the post-its, discuss and group them according to scopes and themes. (15 min)
7) Sharing outcomes: display posters with post-its grouped and titled.

Exercise 1
OUTCOMES

Environmental issues
- Reinforcing capitalist practices harmful to the environment/people
- Over-production & over-consumption
- Pollution

Exclusivity
- Being too creative so spaces are no longer usable
- The problem of excluding some by including others
- Elitism/luxury (of ethical goods)
- Active exclusion

Meaninglessness
- Misuse or misinterpretation of my work can harm others/missing the point
- Creating/promoting meaningless things, taking up space from things that matter
- Distractions instead of solutions
- The framing of our work in future cultural context

Capitalism /
- Producing for the system, labour rights, ethics, resistance
- Other designers loose out
- Fight, racing and competition
- Profiteering: Commissioner's/third party's financial benefit from the designer's work after employment.
- Keeping up the capitalist system/ working in it or for it

- Affecting the whole system by working pro-bono/internships or getting more pay than someone else

Refusal/resistance
- Changing nothing through refusing to act in the field
- Subordinating to somebody else's goals/ values

Hierarchy and social structures
- Production of knowledge for educated peers – maintaining socio-economic divisions

Privilege
- Personal ideas of empowerment
- Self-centered methods/habits of working
- Promoting individualism
- Disguising meanings of behaviours/ actions
- Embedding unconscious prejudices into work

Normativity
- Maintaining/upholding norms

Exercise 2
SOCIAL DREAMING
Speculating alternative contexts

In this session we practised getting into contact with what we as individuals are passionate about in society, mapped overlapping passions in groups of five, formulated those passions into specific issues and phenomena, and visioned a preferable future for one issue of shared concern. 'Social' in this task referred to societal, as the agency of designers was discussed in a broad societal context, and collective, as we were dreaming together and searching for a common goal to strive for.

The aims of this exercise were to
— embrace idealism as a motor for action
— dream freely of a different society without yet knowing how to get there
— support participants' agency to actually make a change through reflecting on, and articulating what to change
— practise working in a group

The outcomes of this exercise were five future scenarios of 'a day in a life in 2050' composed in a format of collectively written one-page stories. The stories featured a diary entry of a designer whose work is self-organised, stable, fun and socially meaningful, a letter from a child to their grandparent asking how life in a world based on binary gender tied to biological sex was like, a description of a youth organization involving underground civic movements and collective work, as well as a description of a housing co-operative based on barter economy.

INSTRUCTIONS
Equipment
Papers of different sizes, pens & markers

Duration
2 h

Set-up
Groups of 4–5 people

Action
Get seated in groups around a large sheet of paper, with the rest of the equipment at hand.
1) Write down, individually, your stream of thought: "What do I feel passionate about?" (5 min)
2) Underline three key words/concepts from your text (5 min)
3) Share and explain your topics to others in your group briefly, ~1min/person. (10 min)
4) Map the concepts together onto a big, shared sheet of paper, and discuss: "What do we we have in common?" (10 min)
5) Identify one common issue/topic with the help of the map. (10 min)
6) Discuss desirables: How would the circumstances concerning your issue be in a perfect world? Make notes. (10 min/question)
7) Discuss problems: What is wrong at the moment regarding this topic/issue? Make notes.
8) Discuss: What would need to change for the problem and the desirable to meet? What is lacking? Think of a practical change.
9) Write a text collectively: Life in 2050? Compose a short story about a day in a society, where your solution to the issues you discussed is implemented. (20 min)
10) Share: Groups take turns in reading their short stories aloud to the other the groups.

This exercise was based on Reshaping the possible Finland workshop by Anna Jussilainen and Riikka Theresa Innanen, which was part of Finland–a developing country of social relations program in Baltic Circle International Theatre Festival in 2016.

Exercise 3
EXAMPLES OF FEMINIST DESIGN
Reflecting on intentions and outcomes

This section of the workshop included a slideshow showcasing and discussing good and also some problematic examples of feminist design and work done from 'a feminist point of view'. The aim was to inspire and highlight different approaches, but also question which intentions and outcomes get labeled as 'feminist'. It was surprisingly difficult to find satisfying examples. The slideshow with speaker notes can be seen **here**.

Exercises 4–7
TACTICS:
—Norm criticality
—Inclusivity
—Collectivity
—Experimentality

This two-hour session was organized as a four-exercise "circuit training" round. In new groups of five, the participants moved from station to station all taking part in four exercises, which each lasted about 25 minutes. The exercises were shorter and less intense but more varied. The aim was to highlight the variety of possible tactics and scales when targeting different aspects of design work. The exercises also made us move around and use our bodies.

Exercise 4
NORM CRITICALITY

This exercise was meant to uncover and challenge normative thinking. The pre-reading *Design as Symbolic Violence* prefaced this task. Norm criticism looks at how norms affect our values and everyday lives. The main source of inspiration and information for us on this topic was the **Norm-Criticism Toolkit** by ILGYO. This exercise was done individually to encourage self-criticality and honesty, so there are no shared outcomes.

INSTRUCTIONS
Norm critical contemplation of one's own project

Equipment
Pens & papers

Duration
25 min

Set-up
Individually and in groups of 5

Action
1) Discuss in group: Are you familiar with the concept of "norm"? How would you define a norm? Examples? (5 min)
2) Choose a project of yours. It can be individual/collective project you have taken part, either self-initiated, commercial, school project etc. It can be an object, a garment, an interface, a service, an artwork, a building etc.
3) Reflect on your own project in the light of norms/normativity. Which norms did you enforce, how did norms affect you as a designer, which norms did you challenge, which norms did you identify? Make notes. (20 min)

This exercise could be done as group discussion as well.

———

Norm-Criticism Toolkit by ILGYO (The International Lesbian, Gay, Bisexual, Transgender, Queer and Intersex Youth & Student Organisation)
http://www.iglyo.com/wp-content/uploads/2016/02/Norm-Criticism-Toolkit.pdf

Exercise 5
INCLUSIVITY

This exercise was meant to raise awareness of one's personal prejudices and to challenge presumptions we make when designing for other people. The aim was to redirect design practices towards inclusivity. Universal design, that fits all, ends up ignoring the diversity of human bodies. Exclusivity in the design field hinders many people from designing. Inclusivity in design could start from attentiveness to multiplicity of physical and cognitive abilities, and reach to amplify a diversity of voices within the field of design.

We do not share instructions for this exercise because it proved to be problematic. In it, we tried to understand inclusivity in the context of design through creating diverse user identities from randomly picked image-word couplings. As a result we ended up treating users as oversimplified personas, which reinforced a difference between designers and the targets of design. Thus this exercise that was planned to deconstruct hierarchical classifications and stereotypes often underpinning design practices, turned out to perform them instead.

In retrospect, concepts of target and dominant group identities (Brian Arao & Kristi Clemens: **From Safe Spaces to Brave Spaces**) helped us understand the problematic nature of this exercise more deeply. Note that, in design, target group simply refers to the chosen group of people who are designed for. Target and dominant group identity, on the other hand, are conceptual tools for identifying power relations tied to social and cultural identities present in the society, and within the classroom.
The set up of this exercise highlighted the existence of, and power relations between, target and dominant group identities. Defining whether one relates to target or dominant group identity is context dependent. Since our identities are multilayered, it is also possible to relate to both at once.

———

Brian Arao & Kristi Clemens: From Safe Spaces to Brave Spaces
http://culturalcollectivekc.org/files/BraveSpaceAraoClemens.pdf

Exercise 6
COLLECTIVITY

This exercise was a brainstorming session searching for concrete actions that could help arranging work in a more collective and less competitive or unequal manner. We believe that sharing knowledge and building transparent structures is an important aspect of non-oppressive work (and life), and practising them in one's own work hopefully brings better working environments for some, but also might help acting collectively and more inclusively in other situations. The outcome of this exercise, a list of all the proposed actions for collective organising, is shown on the next spread. We grouped the actions a bit according to scope and theme.

Online platform **Precarity Pilot** and Jo Freeman's text **The Tyranny of Structurelessness** were important sources of inspiration for this topic and exercise.

INSTRUCTIONS

Equipment

Markers

Huge paper (1 x 2 m) on the floor

Keywords on post-its: relationships, conflicts, responsibilities, commons, communication, resources, hierarchy, wellbeing, everyday, sharing

Duration

25 min / group,
2 h altogether

Set-up

Moderator and 4 groups of 5

Action

A large paper is laid out, keywords written on post-its are available to provoke thinking and discussion. First group takes their place around the paper.

1) Facilitator: <u>Imagine</u> *that you are, together as a group, putting up a design office. The imagined name of the office is TOGETHER. Before your office starts running, you feel that it is important to* <u>discuss</u> *how to work together and what are the actual ways of working collectively you want to adopt and apply in your everyday work. (Keywords on post-its are here to provoke thinking and discussion.)* <u>Reflect</u> *your experiences of what it is like to work together and also what are the concerns and difficulties that can be faced. Start to* <u>make a list</u> *of concrete actions and tips of how to work together – it will be a list of ways that will make it easier in the future*.

2) Moderator takes the role of the "secretary" and is the one who writes the list on the big paper, to make it easier for the group to just concentrate in the discussion. Note: This makes the moderator in a way also moderator of the list, which can affect the end result. (25 min / group)

3) The next group(s) are asked to do the same but are able to read and reflect the list that the previous group(s) have conducted and continue for example with what they think is missing from the list. The moderator can for example bring up some issues that could be discussed more or tell what the other groups have found problematic.

In the end of the exercise there will be one long list of concrete actions and tips for working together, compiled by all groups of five.

Exercise 6 OUTCOMES

Simple and important

The most important things to share
- common experience
- trust, honesty
- personal values

The very basics
- asking help
- being on time as demonstrating respect
- bringing humor into workplace
- taking breaks
- it is ok to be weak or vulnerable
- disagreeing openly
- transparency
- colleagues also as friends
- getting out of the office

How to arrange work

Power, roles and hierarchies at work
- not totally specified professional roles
- being critical of organically emerging power roles
- flat hierarchy
- rotating coordinator role
- criticality towards democratic decision making
- everyone knows what others are doing

Getting paid
- equal pay
- working extra = getting paid extra

Feedback is important
- making feedback part of the work
- "yes, and..." instead of "no, but..."
- weekly feedback dinners
- feedback in all stages of project

Flexible working
- efficient communication channels
- skype
- flexible working hours but some common fixed hours too

I, we or a broader we

Common and personal
- no one owns the work, it is collectively owned
- we instead of you / I
- building work process together
- clear roles, visible responsibilities
- mutual project sharing platform (publication, website)
- possibly letting go of authorship
- also possibility for own projects
- chances for shared mental breaks
- also personal interests present and visible

Sharing with someone outside the office
- flexible workspaces that can be shared also with visitors
- sharing resources / links / research
- different / changing "we"s
- local community engagement – a broader "we"
- open source
- creating spaces and events to share good agenda

Nice but sometimes difficult

Making things nice
- shared playlist
- shared meals with collaborators
- bring parents to work
- cooking and eating together
- monday brunch + friday beer, everyone present
- cleaning together
- random new shared experiences
- a common hobby in which everyone is bad at
- collective diary
- fika 4ever (having coffee)
- meetings that are not about work
- post-it confession wall
- common free time without alcohol → breaking the social norm

Critical social sustainability
- not spending all the time together
- phone booths
- a silent room for silent work
- "three things that irritate me" -sharing
- weekly meetings / group therapy
- caring for yourself and others
- respecting others' limits (how much work)
- pre- post mortem / worst case scenario
- making rules for communication (for example online work)
- limits for working – forced chilling
- sharing experiences of past conflicts

Exercise 7 EXPERIMENTALITY

INSTRUCTIONS
A guided bodily exercise for designers

Equipment
A moderately large space with chairs in a circle, and a few extra chairs placed randomly around the space.

Duration
25 min

Set-up
Moderator and a group of 5

This task was executed in a form of a guided mindfulness exercise. It explored the relationship between a designer and their material and social context through observing bodily actions.

In the exercise participants were asked to close their eyes, and to do what they do, when practicing design work. While moving, they were instructed to guide their perception to different parts of their body, to the space they were in, and to their relation to other bodies in the space. After the actual exercise there was time for a brief reflection. It picked up from earlier discussions about practicing design, now adding a corporeal dimension to the question why we do things the way we do.

Motivation for this exercise sprung from a need to add a bodily perspective to the workshop, where most of the exercises were based on contemplation, writing, and discussing. The goal was to raise awareness on the relations between a designing body and its material surroundings. Often design practices are seen allowed by designer's intellect, not by their whole bodies nor the encompassing material arrangements. This denial of materiality is a feminist issue, as it might detach us from the environments that sustain us, and feed ignorance towards others around us.

This session demonstrated experimentation as a feminist design tactic. By exploring questions of design through bodily action we wanted to emphasize the corporeality and subjectivity of designing, as well as enable unforeseeable experiences and insights to emerge.

Action

Everyone, moderator included, sits on a chair in the circle. Moderator speaks and guides through the exercise.

Note for moderator: After asking questions provide enough time for contemplation. After giving instructions observe the situation and provide enough time for changes to happen. Change your position in the space whenever it feels relevant or necessary, e.g. during the participants adjusting their thoughts/actions according to given instructions. Movement in the space makes the situation easier for you and the participants.

1) Moderator speaks [speech in italics]:
   We are about to do an imaginary exercise to observe the relationship between ourselves and our surroundings. Remember that I am not here to observe you. You are not doing this for me, but for yourself. You are not performing. I am your guide in this exercise and I will help you so that you know what to do.
2) *Action. Close your eyes.*
   What do you actually do the most in your design work? Intuitively choose the most repeated action in your everyday practice. Don't think too much but choose the first activity that pops into your mind. The simpler it is the better. If it entails
   a technological tool, what is it you actually do on the laptop?
   Start to act it. Consider even the smallest movements that the activity makes you enact, especially if doing an activity normally done on a technological tool.
   Where and how does it feel in your body? (Moderator moves out of the circle in order to prevent participants from feeling like they're observed.)
3) *Material arrangements.*
   Which material entities are included in this action? Think of one essential tool that you need for doing your design action. It is an extension of your body, your link to the material reality.
   Continue acting, this time concentrating on the senses your tool engages. You probably cannot sense the things you normally do, but you've repeated this action so many times that the sensations have been saved in your body. Think about them. Which parts of your body do you actually use? How big part of your body is it?
   Do you feel materially connected or disconnected?
4) *Open your eyes and take a while to look around you. What is here? If it is easier for your you to concentrate with your eyes closed, close them again.*
5) *Social context.*

Which kind of social entities are included in your action? Think of the social constellation in which you usually carry out your design action. What and who are there? Guide your thoughts from there to this moment. How does it differ?

Continue acting but this time pay attention to your current social surroundings. Consider how you feel when carrying out your action in this workshop, among this group of people. Try over-acting your action or toning it down. See how it makes a difference socially.

How do you relate to people around you in your design action? Do you feel socially connected or disconnected?

6) *Narrative.*

Why do you do, what you do when you design? What makes you act this way?

Now, change the reasoning for your design action and observe how it affects what you actually do: Imagine this situation is a person you have a crush on - you urge to learn about them. Through your action, try to find means to connect better with your current whereabouts.

In order to do this, change one thing in your action. It may be something super small and you can concentrate either on material or social aspect!

7) *You may experiment with making all of these changes or stick to one of them. If you need to open your eyes in order to make a change, do this and close them again. After each change bring yourself back into thinking how your relation to your*

surroundings changed.

Consider e.g.:
Your breath.
Your posture in relation to other material entities. Your location in relation to and distance from other material entities – dare to move if you feel like it! You can move closer or further away. Also consider how the changes that someone else makes, change the way you feel. (Moderator moves to show example.) Your interaction with other material entities. Try to take contact to someone or isolate yourself completely.
Mindset in relation to your action – does it lead you or the other way round?"

8) *When you feel like it, stop and stay still for a while.*

9) *The exercise has ended.*

Exercise 8
PRACTISING IDEALS?
Discussing tactics for practising feminism in design

In this discussion we gathered the whole group to reflect on the themes of the circuit training session (exercises 4–7), and to formulate them into personal strategies or tactics for a more feminist design practice. Facilitating a conversation between 25 people was tricky and at times awkward, but many excellent points and insightful criticism was brought up. In addition to creating personal guidelines/methods/checklists for ourselves, we shared some during the discussion.

On the next page you find an unsorted list of suggested actions and strategies that came up in the discussion.

INSTRUCTIONS
Equipment
Papers of different sizes and colours, pens & markers

Duration
1 h 35 min

Set-up
All participants and organisers

Action
Everyone gather sitting around a large table, or a set of tables big enough to accomodate both participants and organisers around it. A colourful selection of papers, pens and pencils is laid on the table.

"This is the last session before wrapping things up. During this session we aim to discuss and reflect together what we just experienced, share knowledge, and look at practices and tactics.

How would you advise yourself in your next design project? You have pens and paper to simultaneously write down your own rules/manifesto for yourself: what to keep in mind in developing your own feminist design practice. Imagine drafting something you could frame and on the wall of your work space!"

Exercise 8 OUTCOMES

1) Draft your personal code of conduct — something that you can refer to every time you're starting a project.

2) When starting a project with a client, negotiate on ways to incorporate your values.

3) Always consider: with whom do you make collaborations? For whom do you work?

4) State novel, bold tactics as obvious.

5) Change your rhetorics based on the parties involved.

6) Know when to refuse to take on a project. Learn to say NO.

7) Check the correspondence of the intentions and outcomes of your actions.

8) Pay attention to the positions of stakeholders — are majorities and minorities taken into consideration evenly?

9) Don't imagine or assume, but experience and ask. Do field work.

10) Distribute power, responsibility and compensation for work amongst all partners in cooperation.

11) Do with. Don't use others as resources.

12) Acknowledge and utilize your personal experiences and knowledge. In your work concentrate on what is embodied in you.

13) If you are 'the other' design as/for 'the other'.

14) Make way for people from diverse backgrounds to become designers.

15) Be an equal opportunity employer or demand equal opportunity policies from your employer, even if you don't need it yourself.

16) Look after and elevate each other. Support studios that are doing inclusive design and equal opportunity hiring.

17) When working collectively, firstly
    - discuss your values
    - share your backgrounds
    - map your knowledge.

18) Talk about how to organise your group before you start the actual group work.

19) Experiment with methodologies: E.g. appropriate ways of working from other disciplines; form a collective like bands do; make an announcement and gather a group of random people together.

WORKSHOP INVITATION

What does it mean to be a feminist designer/architect? What can intersectional feminist perspectives and methods bring to design and architecture? What constitutes a feminist design practice and project? We are calling for students and practitioners from the fields of design and architecture to take part in investigating the intersection of design and feminism in an independent two-day workshop. Together we will explore ways to apply intersectional feminism into one's own design practice and assess the need for feminism in design and architecture. The workshop consists of peer learning through readings, reflection, discussion, speculation and action. We want to exercise constructive criticality through analysing design practices, projects and narratives, and visualise sustainable alternatives. Our aim in the workshop is to phrase critical questions in order to generate insightful discussion on the overlap of design and feminism. Ultimately, we strive to collectively come up with tools and ideas for feminist design and architecture practice, and to contribute to the wider discourse on their professional and societal significance.

KEYWORDS AND THEMES
intersectional feminism, design practice, inclusivity, critical positions, privilege and oppression

DATE AND TIME Saturday–Sunday May 6–7, ca. 10-18 on both days.

PLACE HIAP Gallery Augusta, Suomenlinna, Helsinki.

LANGUAGE: Our common language will be English. (Remember: we do not expect anyone to be perfectly fluent.)

WHO ARE INVITED: Students and recently graduated practitioners in the field of design and architecture.

COST: The workshop is free of charge for all participants. We will also serve a light vegan lunch, snacks and coffee on both days.

SIGN UP We are currently fully booked with some people on the waiting list. If you missed the enrollment but would like to be informed about activities like this in the future, fill out the form here. We'll take down your contacts and keep you posted!

PRE-READINGS: Read these texts before the workshop. This is very important, as we would like to start off with some common understanding, so respect others' time and come prepared. There are five texts and in addition we would like you to familiarize yourself with the concept of intersectionality (there are also text recommendations for this). Mull them over and jot down any questions or thoughts!

CONTACT: If you have any questions, please contact us at: designerasfeminist@gmail.com

LIST OF PRE-READINGS

Buckley, C. (1986) "Made in Patriarchy: Toward a Feminist Analysis of Women and Design." in Margolin, V. ed. (1989) Design Discourse: history, theory, criticism. The University of Chicago Press, Chicago. pp. 251–261.

Boehnert, J., Elzenbaumer, B., Onafuwa, D. (2016) "Design as Symbolic Violence: Addressing the 'isms'."
Available at: **https://static1.squarespace.com/static/55ca3eafe4b05bb65abd54ff/t/58515abfd2b857bc8c362767/1481726660069/535-Boehnert-Symbolic-Violence-DRS2016-Conv.pdf** [accessed March 5th 2017]

Brave New Alps (2015) "Precarity Pilot – Making Space for Socially- and Politically-Engaged Design Practice".
Modes of Criticism 1 – Critical, Uncritical, Post-critical [online] February 2015. Available at: **http://modesofcriticism.org/precarity-pilot/** [accessed March 26th 2017]

Prado de O. Martins, L., (2014) "Privilege and oppression: Towards a Feminist Speculative Design."
Available at: **http://www.drs2014.org/media/654480/0350-file1.pdf** [Accessed March 26th 2017]

Lee, U. (2017) "10 Ways Designers Can Support Social Justice"
[Blog] Design Justice. Available at: **http://designjusticenetwork.org/blog/2017/2/6/10-ways-designers-can-support-social-justice** [accessed March 5th 2017]

WORKSHOP SCHEDULE

Day 1 7 h 30 min

1 h 25 min	Intro: the workshop, participants, safer space policy
10 min	Break
1 h	Exercise 1: Values and society
1 h	Lunch
2 h	Exercise 2: Social dreaming
25 min	Coffee break
1 h 15 min	Session 3: Feminism in design
15 min	Quick wrap up of the day

Day 2 5 h 45 min

15 min	Morning coffee
1 h 50 min	Exercises 4–7: Tactics
1 h	Lunch
1 h 35 min	Exercise 8: Practising ideals?
15 min	Coffee break
50 min	Final reflection

WHAT'S HAPPENING NEXT?

In hindsight it is evident that the workshop was a scratch of a surface, under which there are any amount of tracks to follow and examine in further detail. In autumn 2017 we applied for, and were fortunate to be granted, funding for continuing our explorations by creating a two year plan for the continuation of this project. We are looking to find ways of mediating the knowledge we discover in order to encourage and complement other engaged designers in their explorations.

This spring 2019, we begin the process of designing foundations for an adaptable platform that would allow learning more about the intersection of design and feminisms, and advance more designers' possibilities to make feminist efforts in the fields of design and architecture. In the future, we aim to make more particular thematic framings and try out a variety of methods in order to better understand making feminist efforts – in theory and practice. As we currently have no funding, we pay special attention to the intensity of our collective work. We strive for an emotionally sustainable way of working, embracing a transparency of resources, methods, objectives and obstacles.

40