Towards An Intersectional Praxis In Design

by

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Abstract

This research engages with how design and designers might engage with Intersectionality and why this practice is integral to the field. It offers critique, criticality, and proposed models to the field of design. Through the use of a feminist standpoint autoethenographic method as a strategy this research aims to meet the objective of identifying frustrations within studying in the Strategic Foresight and Innovation program, and working as a designer in order to address gaps in design pedagogy and practice, while speaking from an underrepresented experience within the design field. Research is presented through academic writing, flow of consciousness essays, zine making, communication design, and speculative design.

Keywords: Intersectionality, autoethnography, design anthropology, praxis, design thinking

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Introduction

"I want to spend a couple years learning tools and working within some thought experiments I'm highly interested in.

Because capitalism and the result designers can achieve within capitalism it is often hard to find time to run ideas that can be innovative or inspiring without the promise/requirement of profitability.

I want to expand my knowledge on strategy and design after seeing its effectiveness in business. I want to dedicate myself so that I can share, think, and explore with more in-depth tools.

I want to become a stronger asset towards change. A team member within collaboration. Someone people look to.

In the current social and political climate, I need to know I can effect change and create a different future. I need the tools to feel confident that change positively affects the most people. To deny that the current political climate has its effects on my motivation would be dishonest and lack any awareness of self or consideration of those around me".
(Personal note to self from December 29, 2017.)

This MRP is created in partial fulfillment of the requirements for the degree of the Master of Design in Strategic Foresight and Innovation (SFI). In coming to OCAD U's SFI program I was enticed by the idea of using design thinking and processes applied to systems to look at creating futures. My intention entering SFI was to apply design towards creating futures which are more equitable, if not liberatory.

"I'm passionate about creating a design practice that opens seats for diversely-identified multidisciplinary designers, and 'non-designers' at the proverbial table of influence. […]

My identity contains many intersections that are underrepresented within design and academic communities, especially in positions of influence and power. In spite of, and because of this, I've come to know the strength, knowledge, and inspiration gained from multiple perspectives; especially through representation and empowerment of intersectional and underrepresented identities".

(Taken from my letter of intent for application to the Strategic Foresight and Innovation program.)

This MRP is created in fulfillment of offering critique, criticality, and proposed models to the field of design.

When I call someone out it's because I see the capacity of those people to do better. They're worth the time and energy it takes to open and have a conversation, or deal with the confrontation.
(@JacquieShawMDES, 2019)

Research Question

How might we practice design with an intersectional feminist frame in order to explore designers' ability to act as agents of change and future making?

Areas of Interest

Defining Design

As a professional field design is quite young, yet the action of design can be said to be a human activity existing before even walking upright (Manzini, 2016). This broadness is why it is important for me to both define design and situate this research within that breadth. In the seminal design book Design for the Real World (2016),, design is described as "the conscious effort to impose a meaningful order" (Papanek, 1974. P. 17). This definition is effective as it highlights the intention required of design.

In this MRP design is defined as practices which engage with any of the orders of design as outlined by late design theorist M. P. Ranjan:
First order: Design of Material - Form - Structures
Second order: Design for Function: Feeling - Impact - Effect
Third Order: Design for Value : Meaning and Purpose (2013)

Defining Intersectionality

Intersectionality in this MRP refers to the framework used to understand the interconnectedness of social categories, and the impact of interconnected experiences of privilege and discrimination. (Crenshaw, 1989)

In my literature review I further overview current literature pertaining to intersectionality and design. In this regard, I use intersectionality as it is based from Kimberlé Crenshaw's (1989) original definition and add in the complementary model of the matrix of domination by Patricia Hill Collins (1991).

Methodology

"It matters what thoughts think thoughts. It matters what knowledges know knowledges. It matters what relations relate relations. It matters what worlds world worlds. It matters what stories tell stories." (Haraway, 2016)

Autoethnography

The autoethnographer not only tries to make personal experience mean-ingful and cultural experience engaging, but also, by producing accessible texts, she or he may be able to reach wider and more diverse mass audi-ences that traditional research usually disregards, a move that can make personal and social change possible for more people (Bochner, 1997; Ellis, 1995; Goodall, 2006; hooks, 1994)(Ellis, Adams, & Bochner, 2011)

This research is created intentionally from my personal experience and positionality. The work can be situated within the work of feminist standpoint theory (Harding, 1992). The use of a feminist standpoint autoethenographic method as a research strategy to meet the following objectives in my exploration:

- Identifying frustrations within studying in the Strategic Foresight and Innovation program, and working as a designer in order to address gaps in design pedagogy and practice,
- Speaking from an underrepresented experience within the design field.

Through autoethnography, this MRP is grounded in lived experience. Too long has design acted as if it is an objective and/or universal field, but this is a fallacy. The rise of participatory and human-centred design shows design-ers that our work must be situated in the individual experience.

Speculative Design

Speculative design is the process of creating work which intended not just to solve a problem with a design outcome, but rather to open spaces for

discussion and provocation (Dunne & Raby, 2013).

We believe that by speculating more, at all levels of society, and exploring alternative scenarios, reality will become more malleable and, although the future cannot be predicted, we can help set in place factors today that will increase the probability of more desirable futures happening tomorrow. And equally, factors that may lead to undesirable futures can be spotted early on and addressed or at least limited (p. 6).

Part of the literature review is structured as an act of speculative design in the form of the curriculum which I would propose for a fictional course entitled "Towards an intersectional praxis". This speculative course is amalgamated from readings which have stuck from my last decade of design practice and through research conducted for this MRP.

Structure and Form

Part of the research, process, and consideration of this project is the way in which the layout functions. Different sections function as different expres-sions; you'll find works of academic writing, flow of consciousness writing, zine making, communication design, and speculative design.

The expression of ideas within this research also manifest in the way the works themselves are presented, which reflects my practice as a communi-cation designer. This makes the research inseparable from the forms which it is presented. This follows print culture scholarship, as understanding part of the meaning of this research document is not only the content but is de-rived from it's materiality(or digital existence in the case of the PDF version) existence (Piepmeier, 2008).

Zines

Zines in this MRP act as separate sections of research, where ideas are explored not just through writing, but through the use of the form. Zine culture gained popularity in the 1980s and has since continued to exist as a means of building community. Zines also exist as a medium that has been tied to dissent, inspiration, sharing information, and activism (Guzzetti & Gamboa, 2004). Because of the social justice related content of this MRP, the heritage of zining was another consideration in using this form.

Along with established zine culture and scholarship, the use of zines in this

research comes from my personal relationship with zines. I can't remember my first introduction to zines, but I do remember being very young and experimenting with making zines as a child. In creating scholarship situated within my personal experience, expressing parts of this research through a familiar form allows for more nuanced storytelling.

There are three zines included in this document: Me., Practicing Intentional Intersectionality as Designers, and Unpacking Discomfort.

Me. acts as a document of positionality within the research. Intersectionality needs to be approached first through recognition of self and transparency. Me. introduces my path and reason for focusing on intersectionality within design.

Towards an Intentional Intersectional Practice in Design presents a six-step process based practice in approaching intentional intersectional practice in design. This proposed process is an appropriation of the design process as adapted from an amalgamation of IDEO's "Design thinking process" (IDEO U, n.d.), Stanford's D.School's Design thinking framework (D. School, 2018), the UK design council's strategic design model (UK Design Council, 2015), and the Nielsen Norman Group's design thinking process (Gibbons, 2016), as well as various practiced design processes from my own previous design practice.

Unpacking Discomfort addresses my discomfort in presenting my work in the unstructured flow of consciousness essay form. It is included in this document in two ways: unfolded for formatting and reproduction purposes and documented in photographs as it exists as a folded form. The form of Unpacking Discomfort acts a literal unfolding and unpacking of the barriers to presenting my work in a "non-academic" structured form.

The three zines are included in their flat lay format to fit on letter-size paper. Along with this being the requirements of the MRP by OCAD U Graduate Studies, this is also intended as a way to reproduce and disseminate the work within this research. Academic research often exists as inaccessible, be it through language or dissemination. By existing as reproducible zines (either through printing from a PDF copy, or photocopying an original), my hope is to, in some small way, present that work created within the academic institution can exist beyond normative practices the academic institution.

Essays

Essays in this MRP are streams of consciousness generated as an exercise in presenting unedited critique and questioning. The stream of consciousness writing is presented with my writing centred, then augmented with academic citations and footnotes presented as marginalia. In the print version of this MRP, each essay page is numbered "a/b" as the marginalia is printed on a separate acetate sheet, functioning to literally peel away the academic writing to leave my centred writing. The writing presented in this way is a strategy which pushes against expectations of what research and academic writing can look like and function as.

Limitations

Time

Not only is time an illusion (Candy, 2010), but it's the overarching limitation to this research. The restriction of time has lead to the scope of this project and the focus on autoethnographic primary research and secondary literature reviews. With this research being based and intended for community, the ideal would be to work further with community members to generate ideas, as well as present and test my proposed output. This is addressed further in my conclusion within further research and next steps.

English as an only language

One major limitation to this work is that all literature consulted was in English. As an English (only) speaker, my own capacity to seek out any discourse taking place in other languages is incredibly limited. This is a limitation not only to this research, but to creating truly inclusive work, as different languages come with plurality of concepts and understanding how the world works. Again, to quote Haraway, "It matters what stories tell stories", and many of those stories aren't within my purview.

Positionality

Stating my positionality as the researcher is an attempt at transparency, as well as recognizing the limitation of my own experience. I am writing this research from the Global North and Canadian perspective.

The zine Me. Provides further exploration and embedding of the positionality of this research

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(upside-down timeline / mind-map, top half)
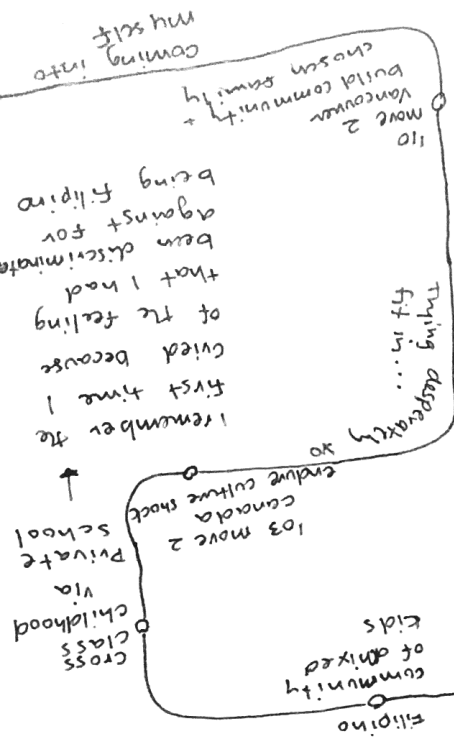
Telling the story of ME is always hard, because I'm constantly figuring it out...

after coming into myself

move 2 Vancouver + build community + chosen family
'10

being Filipino
that I had been discriminated against for
of the feeling
I remember the first time I cried because

xo endure culture shock
'03 move 2 canada culture shock
Thing fly in...
via childhood cross class of mixed kids
private school
community of mixed kids

Bermuda
Filipino
30ish '91
pre - ME

ME - pre

Family — Parents — grandparents — great grandparents — ancestors.

Communities — Filipino — Queer/LGBT+

post - me

ME:

magic + equitable futures
to keep believing in
this growth allows me

(bottom half, right-side up)

As a millenial / social media age / design joke I've asked friends to describe my ~ brand ~

social justice, Feminism, critical theory + practice

Queer culture, theory, Queerness

(JACQUIE)

Pop + internet culture

Design

I first called myself a designer in high school (though I did "graphic design" type work/play since I can remember)

I came to design because I was good at using photo shop — I went to design university to learn how to make logos and packaging

I didn't care about or for feminism

and then Tumblr. happened...

and I finally saw myself* in social justice.

* Queer, brown, mixed race, depressed, anxious, caring, meme loving, ♡2 learn (because I have to)

I believe in

magic

and

equitable futures

I found through social justice conversations + ideas that created a path to understand an reconsile my experience.

an experience + self that I'm constantly figuring out but the more I know
↓
the more I care
↓
the better I do
↓
the more joy I can make

MAKE THIS ZINE
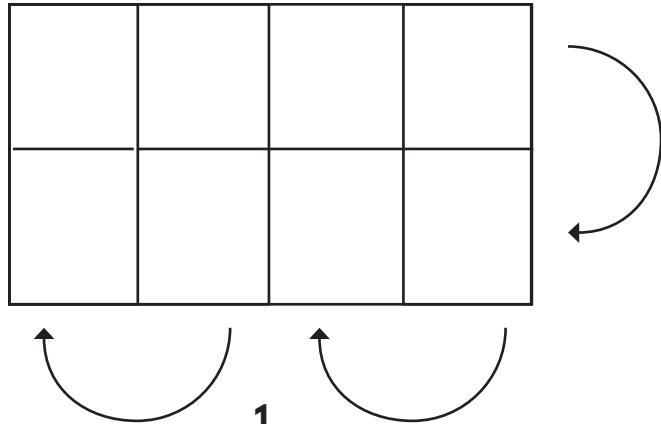
1
Fold into 8 sections
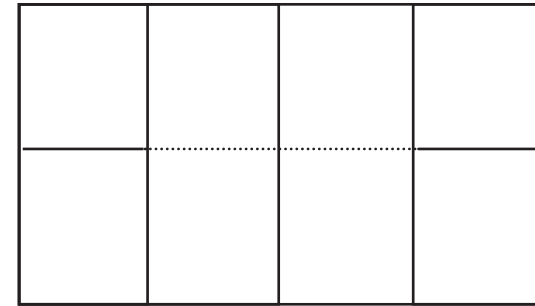
2
Cut along dotted line
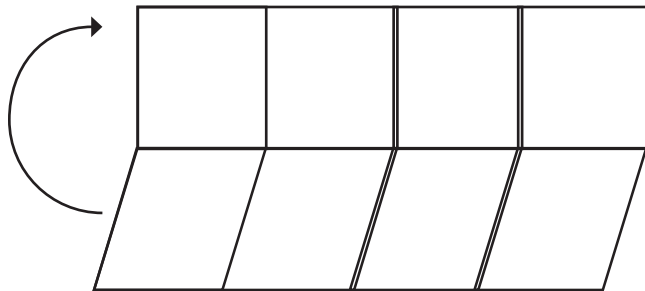
3
Fold in half
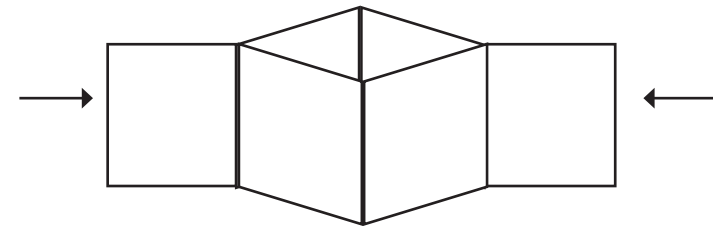
4
Push sides inwards to pop open center
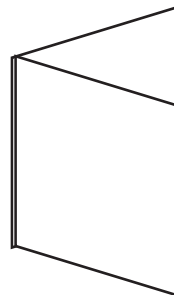
5
Fold into little book

My feminism will be intersectional or it will be bullshit — Flavia Dzodan

The literature of design and intersectionality, though growing, still exists as a niche topic within design considerations. This shows a gap in the literature with much potential for explication. As a person and designer, I create work from/with the intersections of privilege and oppression I experience, while engaging in my understanding through a critical lens. Therefore, this work is based in intersectionality. Much of my research around intersectionality in design comes from a space of recognizing the necessity to consider the specific as a valid point of entry to design-based problem-solving and inquiry which respects accessibility, diversity, representation, equity, and inclusion.

Part of the motivation for this MRP was Sasha Costanza-Chock's paper "Design Justice: Towards an Intersectional Feminist Framework for Design Theory and Practice" (2018). In this paper, Costanza-Chock notes that much of our lives and worlds are mediated through design, but also that this mediation is inequitable due in part to how few people actually participate in the design process. To address this inequity, Costanza-Chock outlines the principles practiced within the Design Justice Network; in the next section of this literature review concerning guidelines and ethics, I will highlight further the principles of the Design Justice Network. In the conclusion of this paper, Costanza-Chock encourages further questions and exploration of design practices as they relate to design justice and intersectionality; this suggestion includes the potential development of rubrics for evaluation of design projects, processes, and products as they follow design justice.

Intersectionality itself comes from Black Feminist scholarship, originating as an analytical tool. Kimberlé Crenshaw first used intersectionality in her 1989 paper "Demarginalizing the intersection of race and sex: A Black feminist critique of antidiscrimination doctrine". Crenshaw's goals in this paper, and in introducing intersectionality as a framework, were to critique the single-axis of legal analysis and centre the experiences of Black women:

In order to contrast the multidimensionality of Black women's experience

with the single-axis analysis that distorts these experiences. Not only will this juxtaposition reveal how Black women are theoretically erased, it will also illustrate how this framework imports its own theoretical limitations that undermine efforts to broaden feminist and antiracist analysis. (p. 139)

In the 1980s and early 90s, Black Feminist thought flourished in examining the experience of black women as affected by not just race and gender, but also by class and sexuality. Works preceding Crenshaw's definition of intersectionality, though still concerned with intersecting experiences of oppression, include Audre Lorde's Sister Outsider (1984), and Angela Davis' Women, Race, and Class (1983). Amongst the Black Feminist scholarship of this time, Patricia Hill Collins (1991) introduced the Matrix of Domination, a sociological paradigm which explains the interconnectedness of privilege and oppression, and the ways in which power/domination flow and intersect. Since the introduction of the matrix of domination to my own work, I have found it helpful as a visualization, especially in speaking with designers and visual thinkers about intersectionality. Though intersectional paradigms and the matrix of domination are similar and complementary frameworks, Hill Collins (2014) differentiates intersectional paradigms and the matrix of domination:

Intersectional paradigms remind us that oppression cannot be reduced to one fundamental type, and that oppressions work together in producing injustice. In contrast, the matrix of domination refers to how these intersecting oppressions are actually organized. Regardless of the particular intersections involved, structural, disciplinary, hegemonic, and interpersonal domains of power reappear across quite different forms of oppression. (p. 19)

The intersectionality framework has successfully been taken up in other fields, such as healthcare (Caiola, Docherty, Relf, & Barroso, 2014), social sciences (Windsong, 2018), education (Grant & Zwier, 2014), and social work (Murphy-Erby, Hunt, Zajicek, Norris, & Hamilton, 2009). Yet intersectionality and design lacks an established body of literature. The previously mentioned "Design Justice: Towards an Intersectional Feminist Framework for Design Theory and Practice", as well as "An Intersectional Approach to Designing in the Margins", both from 2018, come to design primarily from the tech field, and though applicable to design across all fields, the implications of design work exists beyond the tech realm. As design practices expand through the promotion of design thinking to solve complex problems (Kimbell, 2011), the scope of the discussion of intersectionality feels, to me, limited to tech. With this limitation, I feel that there can be a perceived implication that the

potential harms to marginalized communities committed by design/designers is primarily tech based, and that harms committed outside of tech are somehow less frequent or poignant.

A symposium was held in 2016 in Malmö, Sweden titled "Intersectional Perspectives on Design, Politics and Power" presented by the Decolonizing Design Group (Decolonizing Design, 2016). The goal of this symposium, as written in the opening remarks by Decolonizing Design founding members Ece Canli and Luiza Parado de O. Martins, was to "permeate the potentiality of intersectionality into design" (2016). This proposed permeation of intersectionality into design is seen as a way to highlight the fact that design is involved and complicit in the reproduction of oppressions experienced under global hegemonic powers.

Looking at the wider writings and practices within the field of design, there is a correlation between design's desire to create social change or social innovation, and designers (often who identify with at least one marginalized community) starting to write and publish works critical of design's practices and outcomes. The works discussed in this section relating to design and intersectionality critique the ignorance of design's good intentions, which leads to the perpetuation of the status quo. I cannot help but echo Canli and Martins' call for a radical epistemological shift in design, "one that will change not only the content, but the very terms of the conversation" (Martins & Canli, 2016, p. 4)

Guidelines & Ethics

Many design writers and scholars have engaged with the possibility of design ethics and best practices for design in regards to practices that include intersectionality as a factor.

The Society of Graphic Designers of Canada, the Association of Registered Graphic Designers and société des designers graphiques du Québec have recently come together to release a new shared code of conduct for their organizations:

CGD Certified graphic designers (CGDs) and Registered Graphic Designers (RGDs) are committed to the highest professional and ethical standards when working for clients, as employees, and in service to the general public. Together, the GDC and RGD have created a unified Code of Ethics for their

members to abide by in their professional practice.

In the interest of ensuring the Code of Ethics can be used by both GDC members and RGDs to promote their commitment to the highest professional and ethical standards to clients and employers, GDC and RGD have created a Code of Ethics that our members must follow. To support ease of use, the Code of Ethics have been divided into categories. The Rules are supported by a set of Best Practices. Rules are intended to be clear, objective and easy to follow; Best Practices are more nuanced guidelines for member behaviour. (Society of Graphic Designers of Canada, 2019)

Though professional associations do form to support designers and their work, their rules and best practices are oriented towards business ethics rather than social justice. These propositions lack the critique and reflexivity called for by designers' critiques of current design practice in regards to intersectionality.

Further to professional guidelines and codes of ethics, design could be moving toward licensing design practitioners. In his book Ruined by Design (2019), Mike Monteiro writes of the repercussions of the work produced by design/designers in tech:

> Those of us who grew up designing things online need to realize the repercussions of the work we do. We're no longer pushing pixels around a screen. We're building complex systems that touch people's lives, destroy their personal relationships, broadcast words of both support and hate, and undeniably mess with their mental health. When we do our jobs well, we improve people's lives. *When we don't people die* [emphasis added]. (p. 87)

Toward the conclusion of his book, Monteiro makes the case for licensing and regulation within design with the call that "when people start dying, we regulate industries and we license practitioners" (p. 193). Monteiro makes the case both for and against licensing. With his arguments against licensing, he concludes every proposed argument, labelling it as as either a real issue or a moot point. Through this, he shows the understanding of the burden which the licensing of design could put on designers who are poor or self-taught, as well as act as a way for the licensing system to become corrupt.

While current professional organizations such as the GDC, RGD and SDGQ and propositions to license design practitioners may take steps to mitigate

the harm done by design, these solutions still exist within our current inequitable paradigm.

Dr. Dori Tunstall's work in design anthropology focusing on respectful design practices and decolonizing design establishes viewing design as processes and artifacts which translate into human experiences (Tunstall, 2013). Tunstall situates design anthropology methodology principles as a means of regulation against neocolonialism and imperialism (2013). Tunstall's principles of design anthropology (2016) outline an approach to design and design anthropology that goes beyond social responsibility by engaging in principles based in cultural respect (2016). Tunstall defines respectful design as "the creation of preferred courses of action based on the mutual recognition of the intrinsic worth of all human, animal, mineral, fauna and flora creatures, and the treatment of them with dignity and regard." (2016, p. 279). The distinction made between the social and cultural is critical to the relation of Tunstall's principles to the critiques within the work of design and intersectionality discussed in the previous section, and calls for moving toward the decolonization of design.

Tunstall defines the difference between the social and the cultural: "The social is concerned with relations between people and institutions which carry colonality, establishing European/Euro-American institutions as the benchmark"(p 279) "Social responsibility does not directly challenge European, or Euro-American, dominant ways of being in the world, large corporations, NGOs, or foundations find it easy to sponsor social responsibility. This is easier to create a design industry around it" (p. 278). This definition assists in understanding how social responsibility cannot in turn break the cycle of design's reproduction of oppressions experienced under global hegemonic powers, legacies of colonialism, and contemporary colonality. It is not through social responsibility, but through culture that Tunstall offers a way to respect plurality in ways of being in the world, and through respectful practice "shift hegemonic value systems that are detrimental to the holistic well-being of vulnerable groups, dominant groups, and their extended environments" (p. 245).

In her essay "Cultural Respect, Not Social Responsibility: The Seven Principles of Design Anthropology" (2016), Tunstall "provide[s] practical guidance for how a citizen designer might become more culturally respectful" (p. 280). Summarized, the principles can be represented thematically: respect for transcultural value systems, forms of making, recognition and remuneration for contributed expertise, and the role of design in dismantling imperi-

alist based value systems and creating conditions which support compassion and harmony (p. 280).

Returning to the Design Justice Network's principles as outlined in Sasha Costanza-Cortez's paper "Design Justice: Towards an Intersectional Feminist Framework for Design Theory and Practice"...

> We use design to sustain, heal, and empower our communities, as well as to seek liberation from exploitative and oppressive systems.
>
> We center the voices of those who are directly impacted by the outcomes of the design process.
>
> We prioritize design's impact on the community over the intentions of the designer.
>
> We view change as emergent from an accountable, accessible, and collaborative process, rather than as a point at the end of a process.
>
> We see the role of the designer as a facilitator rather than an expert.
>
> We believe that everyone is an expert based on their own lived experience, and that we all have unique and brilliant contributions to bring to a design process.
>
> We share design knowledge and tools with our communities.
>
> We work towards sustainable, community-led and -controlled outcomes.
>
> We work towards non-exploitative solutions that reconnect us to the earth and to each other.
>
> Before seeking new design solutions, we look for what is already working at the community level. We honor and uplift traditional, indigenous, and local knowledge and practices. (2019)

Adding an element of accessibility and praxis, the Design Justice Network principles are a living document which began as a generative workshop in 2016. Design Justice Network also shares their work with the Creative Commons license CC-BY-ND 4.0, explicitly stating on the same page as the principles that sharing, copying, and redistributing the unadapted attributed principles is allowed even commercially. This contrasts with the cost required to adhere to the guidelines of professional associations, or possible costs related to licensing as mentioned at the beginning of this section.

Both social justice-oriented principles reflect similar values in regards to the necessity of respecting the communities with whom designers work. In re-

viewing this research, the reading of design guidelines and practices through an intersectional lens is less novel to me than viewing intersectionality as informed by design guidelines. Also notable is the lack of practices regarding "diversity and inclusion" in all sections. The principles as outlined in both the Design Justice Network and Tunstall's Principles of Design Anthropology align with space for plurality and specificity of lived experience.

Design will be intersectional, respectful, liberatory, and work to dismantle systemic inequalities and oppression or it will be bullshit — adapted from Flavia Dzodan

Intersectional practice in design

Description:
This introductory seminar, through readings and weekly class discussions, will introduce students to critical texts and theories which examine the role of designers through an intersectional lens. Students will complete assignments to engage in a reflective learning process. Topics covered include intersectional feminist theory, the role of designers, design ethics, design and decolonialism, design anthropology, and design for social innovation/social change.

Notes on content: Due to age and prevalent assumptions of cisgender normativity, some texts included in this course include cissexist/binarist language. These texts include Week 3 "What is a designer?", and Week 4 "Do-It-Yourself Murder: The Social and Moral Responsibilities of the Designer"

Learning Outcomes:

By the end of this course students will have the ability to interrogate their work as designers through an intersectional lens. Throughout this course students should begin to understand critically their positionality and practice as designers, as their work relates to communities and unintentional consequences.

Week 1: Course introduction
Powers of Ten, Charles & Ray Eames (1968)
New Forms of Transformative Education: Pedagogy for the Privileged (Curry-Stevens, 2007) P. 38 – 53

Week 2: Intersectionality
On Intersectionality. Keynote at WOW 2016. Kimberlé Crenshaw https://www.youtube.com/

watch?v=-DW4HLgYPlA
(Southbank Centre, 2016)

Collins, P. H. (1990). Black feminist thought in the matrix of domination. Black feminist thought: Knowledge, consciousness, and the politics of empowerment, 138, 221-238.

Week 3: What is a designer?
Convivial ToolBox Chapter 2 Thinking about Creativity, What is creativity? P. 37–41
"What is a designer?" What is a Designer: Things, Places, Messages Norman Potter

Week 4: Design Ethics
Ethics in Design: 10 Questions (Dilnot, 2016)
Do-It-Yourself Murder: The Social and Moral Responsibilities of the Designer, Victor Papanek Design for the Real World (1973)

Week 5: Design & intersectionality
An intersectional approach to designing in the margins (Erete, Israni, & Dillahunt, 2018)
Design Justice: Towards an Intersectional Feminist Framework for Design Theory and Practice (Costanza-Chock, 2018)

Week 6: Reading Week

Week 7: Decolonizing Design

Decolonization is not a Metaphor (Tuck & Yang, 2012)
What a Decolonisation of Design Involves: Two Programmes for Emancipation (Ansari, 2018)
Decolonizing Design Innovation: Design Anthropology, Critical Anthropology, and Indigenous Knowlege, Dori Tunstall, 2013

Week 8: Respectful Design
Cultural Respect, Not Social Responsibility: The

Seven Principles of Design Anthropology (Tunstall, 2016)
http://www.guidetoallyship.com/ (Lamont, n.d.)

Week 9: Praxis
Pedagogy of the oppressed chapter 4 p. 125–138

Week 10: Design for Liberation
Theory as liberatory practice bell hooks (1991)
Everyday Things for Whom? The Distribution of Affordances and
Disaffordances under the Matrix of Domination (Costanza-Chock, 2020 p. 36 – 46)

Week 11: Affecting Change
Pace Layering: How Complex Systems Learn and Keep Learning (Brand, 2017)

The Master's Tools Will Never Dismantle the Master's House (Lorde & Clarke, 2012)

Meyerson, D.E. (2004) The tempered radicals: How employees push their companies. Stanford Social Innovation Review, 14-23.

Week 12: Design as Future Making

Politics of Designing Visions of the Future (Mazé, 2019)

Week 13: Final Critique for Assignment: Personal Design Ethos Manifesto

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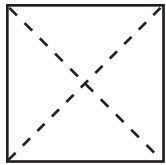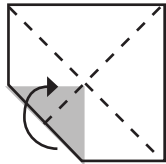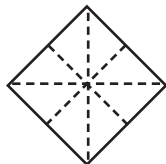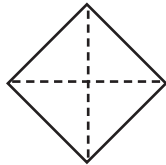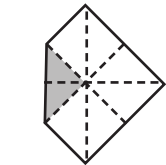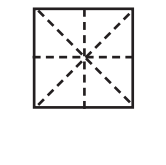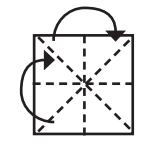
OF EXPERIENCE
AND THE VALIDITY
OF EXPERIENCE
THE EXPANSIVENESS
INTERSECTIONALITY
IS ANTITHETICAL TO
THE REDUCTIVENESS

I SEE NOW / UPON
THIS EXERCISE OF
UNPACKING
THAT WHAT I WAS
TRYING TO DO
IS VERY
SEDUCTIVE

IMPOSTER

IT'S NOT IMPOSTER
SYNDROME
IT'S THE
WHITE CIS
HETERO
PATRIARCHY.

IT'S NOT IMPOSTER
SYNDROME IF
YOU'VE BEEN
TREATED AS
AN IMPOSTER.

AND WHERE'S
THE PRAXIS
IN THAT ?!?

HOW CAN I BE
INNOVATIVE BY
PLAYING BY
THE RULES ?

TO MY DESIGN
ETHOS : THE COGNITIVE
dissonance of

THIS WAS ANTITHETICAL

FITTING THIS RESEARCH
IN A PERSCRIBED
BOX / FORMAT

EVERYONE IS A DESIGNER
EVERYONE DESIGNS
I SAY THIS THEN I
SET OFF TO WRITE
WORK IN BIG +
BUZZ WORDS

THE FUZZY FRONT END
INTO ONE LINE FEELS
REDUCTIVE TOO...
THAT ONE NEAT
LINE

WHAT ARE THE WAYS WE
ARE ABLE TO EXPRESS OUR
COMPLEXITY WHEN WE
DESIGN ASKS US TO
SIMPLIFY COMPLEXITY.

BY FORCING MY WORK TO
PERFORM AS / CONFORM
BY A CERTAIN ACADEMIC
NORMATIVITY / AS I WORK
WITHIN THE SAME LIMITATIONS

BY FORCING MY WORK TO
PERFORM AS / CONFORM TO
A CERTAIN ACADEMIC
FORM I DISCREDITED
MY OWN PRAXIS.

WHEN I WANT TO
WORK AGINST
UNIVERSALITY.

FALLING INTO MY HABITUAL
FORMS

I HAVE A BAD HABIT *
OF TRYING TO REDUCE
MY SELF + IDEAS INTO
DIGESTIBLE UNOBSTRUCTIVE
BITS... SUCH IS
THE LIFE OF
THE VISIBLE
OTHER

* READ : SOCIALLY CONDITIONED
BY ANTI QUEERNESS, FATNESS,
WHITE SUPREMACIST,
SOCIETY —

handwritten concept map — "Vulnerability"

Vulnerability

ITS VERY SAFE TO SHARE YOUR OPINION IF SOMEONE HAS BEFORE (FWP)

+ Theres no room for feelings in objective academia

There is no mess in design...

Good design is unobtrusive

this idea but then to unravel

FEELINGS
+ DIVISION IN MODERN POLITY

— oh a academic document...
to write to miss... It's impre- right... whilst

HAS FOLLOWED THE RULES
I wanted to hold the game at bay

2.

1. I ... DIDN'T KNOW WHAT I WAS DOIN
I DIDN'T THINK I DIDN'T KNOW WHAT I WAS DOIN

Vulnerable to Personal critique
what if it's just me?

V.Vulnerable to Delegitimisation
who will take me seriously?

3. What if my ideas as they exist in my head are bad

MY ESSAY FORM]
WITH
DISCOMFORT
MY
UNPACKING

8. I DONT WANT PEOPLE TO SEE my messy insides

PERHAPS THE FUZZY FRONT END IS A BIT TOO ON THE NOSE OF DESCRIBING THIS PATH

... after years of reading + wading through design (I)academia
I wanted to be seen "like" them (UNFOLD)

I want to ... seen as "legitimate"

IT FEELS HERETICAL TO present the chaos up front

Peer reviewed (by which I mean) white man reviewed

I shouldn't have to explain this...

My research topic, talking D.I.E.* normal without citation... it's just...

5. I Fear NO ONE WILL UN-DERSTAND

3. "That the first Design is an exploration to.. chaos/solution, but then 5. /... succinct true path run through."

4. What if I have too much I like to say

6. I'm afraid true ideas aren't my own

How can my research be legit without a citation?

UNCOMFORTABLE? WHY WAS THIS SO

What am I trying to achieve in this MRP? What question am I asking?

In writing the proposal I was thinking "towards an intersectional praxis" in which I was hoping to create a practice for designers to pick up.

But really what I wanted to ask/say was:

How do we tell "white people" they gotta stop, just stop designing?

I think that maybe takes out the looking at myself aspect of intersectionality (or what I understand intersectionality to be).

To be honest though, I don't trust white people to solve problems effectively, because so much of what has been created as a destructive force has expanded from whiteness, and white supremacy.

There are more than enough examples of design acting as an agent in white supremacy. Or rather white supremacy being so unquestioned within design that it is imbued into projects that are created for "the general public" by Design.

I don't trust that design's intentions are in helping people solve problems when design cannot take a mirror and look at itself for problems. But that feels like a big statement to make, because I know there are people out there doing the work to make design less white/oppressive/dominating.

In Porto at the Papanek Symposium Sasha Costanza-Chock was speaking about bodies and border imperialism, how being a trans femme their body is constantly under surveillance. This reflects the over surveillance of black people as well. Though she mentioned that her call for design is not to create a more inclusive millimetre scanning machine for border imperialism and security, but rather to create a world where mm scanners are not used, where borders don't exist anymore. There was another tweet I remember reading recently about trans rights, along the lines of not asking for trans equality, but rather asking for trans leadership.

And I think that's what I'm trying to say with intersectional design. That I am tired of hearing over and over again that design needs to be more inclusive and diverse, because that deeply erases all the marginalized folks who are working in the field. I'm looking for leadership from everyone to understand their place in the work we do. To understand the values that are imbued either implicitly or explicitly in all the work that is put out.

I don't know if this MRP has led me any closer to a solution, if anything it just makes me feel more frustrated with design, because there are many people calling for change, there are people who are inciting change and working towards it. But at the end of the day who is gaining from all this work.

"behind every woke white man is the labour of a person of colour"

I see design as a colonial force, especially within the language of SFI. The idea of "problem finding" as if people aren't out here asking for help. "problem framing" as if people don't know exactly what they're asking. I cannot reconcile this power dynamic between designer and designee/user/extractable knowledge and problem force. Design is so hellbent on solving "wicked problems" but yet who is doing the work of solving the problems within design? Who are the people doing the work to bring up the topics of diversity and inclusion if not those who have historically been diverse and excluded.

"Behind every woke man is an exhausted feminist you need to thank" is the original tweet attributed to writer rachel wilkerson miller @the_rewm from February 22 2016.

@the_rewm. (2016, February 22). Behind every woke man is an exhausted feminist you need to thank [Tweet]. Retrieved from https://twitter.com/the_rewm/status/701958298522820610?lang=en

Design is less concerned about making change, being concerned with making a dollar instead.

Regardless of the tools and frameworks we might have to "creatively think" and get others to "creatively problem solve" how useful are those tools if they are wielded by a profession that continues to prove that en masse white supremacy is okay, inaccessibility is okay.

What is the value of design if down the road that design is harmful to others (inc. the environment, non-humans, the planet, societal structures, vulnerable groups).

In the show the Good Place, humans are rated by the accounting department on a points system that gets them into the Good Place. The unintended consequences of the actions of people create a dilemma that (spoilers ahead) no one can get into the Good Place. What does the point system of design look like, that sure your design is "good" because it solved a problem, but for who has this problem be solved, what other problems might arise from it?

Perhaps this is a better use for foresight vs. corporate foresight initiatives to figure out where their strategic moves to make more things should go. Perhaps foresight might act as a worst case scenario doomsday generator.

There is something in this idea though that time scales for disaster are different for different groups of people (again to bring it back to intersectionality). That a product that might stop working for a white cis male (built of course for the white cis male aka. the false neutral) in 20 years might actually cause harm within 5 years to a community of colour, or even right out the gate for another community. The specificity of experience is hard to understand, as humans we can

empathize and sympathize with others but we cannot know their experience. This is a limit within design, and I'm unsure if Design knows it.

— It's funny, as I write this and I write "Design" I imagine a very specific amalgamation of successful white men in design, an amalgamation of every single keynote speaker, design thinker and writer that I was taught about in my undergrad degree, going into my MDes studies. And perhaps this is on me for not being more aware of Women of colour, people of colour, QTPOC, disabled people, trans people, all these other communities who are doing the work. But also, why should I have to put in the additional labour when already I am doing so much additional labour anyways. Where are the allies, where is the support, where are the people who hear my concerns and act upon them? I'm tired of feeling this way about Design.

It is my job as a designer to watch out for those who do not take part in the design process (another part on how designers might open up the space for more people to design), but who watches out for the other designers?

Why am I setting out to do this work? Because I'm tired of seeing designers of colour having to dedicate so much energy to work towards a more equitable field (especially in a field full of "good guys") and I want to see more work from designers. I want to do this work because I'm tired of seeing thoughtless garbage being put into the world for the same demographic of people.

But also, at the end of the day the MRP is a step towards my next move, and IDEO is now hiring positions called "gender specialists" and I need to prove that even without an MA in gender studies, I can be a person who can fulfill that role.

(Boehnert, 2014)

(Holland, 2018)

QTPoC: Queer Trans People of colour

(Costanza-Chock, 2018)
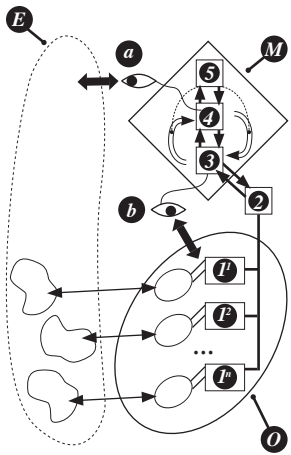
(Freire, 2000)

fig. 1   Viable Systems
Model adapted from
(Walker, 1998)

Created by theorist/cyberneticist
Stafford Beer, and based in
systems theory, the VSM (*fig. 4*)
looks holistically at five inter-
connected systems to examine
and describe how viable systems
work. The Model is organized
into three main elements the
environment which the system
exists (*E*), the management of
the system (*M*), and the opera-
tions of the system (*O*). System
1 (*I¹,I²,Iⁿ*) are the operational
functions of the overall system,
Where the management (*M*)
contains systems 3, 4, 5 (*3,4,5*)
which guide the overall function
of the operations. System
management is informed by
the external (*a*) and internal (*b*)
eyes, and enacted by system
2 (*2*). (metamorphum, n.d.,
Walker, 1998)

**What is the intersectional praxis
of design? Dori keeps saying how
intersectionality looks at the multiple
viewpoints/identities/pain points and
how those amplify each other.** Intersection-
al Design Praxis would understand how the lack of care
around understanding the intersectional experience
amplifies the difficulties which design creates. How the
systems which have been created amplify each other
and exist on different levels. I'm very interested in the
viable systems model and how it shows a viable system
as something which operates on many levels. How
does intersectionality apply to the VSM. Intersection-
ality shows how as different forces of oppression and
privilege act upon each other within different systems
and experiences.

Dori keeps posing to me how do we embody inter-
sectionality, that throughout this MRP process that
is something I have to bring with me. I think I find this
frustrating because how could I not?
How can I not embody intersectionality, my existence,
understanding and safety depend/revolve around a
gospel of intersectional understanding. Sometimes I
worry that I might be too evangelical about my beliefs.
But I spent so much of my life trying to assimilate into
single identity politics/existence and it only creates
conflict. How can we design for a world where people
no longer feel the need to assimilate into this box or
that box or this way of being. How do we understand
the breadth of experience. How do we belong to
multiple communities. What baggage do we bring with
us into these communities we belong to that we might
not otherwise. In a world that is designed in a way to
separate, keep separate; how do we cross these sepa-
rations? What is the beige baby of design? What is the
root of design? What is design from my perspective. If
there are things in this world that have brought clarity
and understanding to my thinking and world making it is inter-
sectionality and design, on top of that perhaps astrology.

The first theoretical paper I wrote about the design
gamut examining techne, poesis and episteme of a
creative practice (art/craft/design) came up with a
visual way to show the "value" I suppose. Or growth
of a practice through the inspiration and influences
of an artist. In order to grow that practice you either
had to 1. Fill the gaps in your own knowledge or 2.
Find a collaborator who also filled those gaps. In my
head intersectionality, understanding intersectional
identities, that is a collaborative practice. MUCH like
design should be/is. It is influenced by every moment
of your life. External factors saying who you are, you
either confirming or denying or assimilating into those
external views.

I showed Dori my mind map and she said that I need
to fight against my analytical mind breaking these
things up, but I think I described it wrong. Rather
than a mind map I see it as a root system, or a tree,
or maybe a systems map? What is behind the idea of
"intersectional design praxis" that holds it up, that
come together to build this idea I see. And then FROM
that what can we imagine going forward. This thinking
and practice comes from feeling my depth in somatic
healing. One of the somatic practices that has stuck
with me thus far is within centring practice when I
reach the point of feeling my depth. Those behind me,
the history there, both known and unknown that have
made me to this point. Me in the centre, and then in
front of me the people, my lineage. I think it is import-
ant to know the lineage of the words and ideas I am
looking to move forward with because I am interested
in how these things have braided to come together. I
think an image in my head one of many, is a rope, one
end frayed, this shows the many strands and fibres
that were brought together to make this one object.
In the middle a knot. A point of action, "the purpose" I
suppose. On the other the rope continues out, pulled
by a boat, or a person, tied to a tree, tied to another
rope. We cannot know. But we may know the fibres
and the knot. I suppose in this metaphor I am missing

"Somatics is the study of the
soma, a Greek word that means
"the living organism in its
wholeness." It is a methodology
for transformation that helps us
understand that change doesn't
come simply from thinking
differently. The process involves
shifting what we understand,
what we can feel, and what
we practice, reconnecting us
with the incredible data and
resilience of the body.[...] The
lineage of somatics that I am
in, generative somatics, puts
an emphasis on somatics in the
context of our social conditions,
and our efforts to create collec-
tive tustice. We are never just
individual bodies, individual
traumas,—our lives and the
ways we survive are intercon-
nected." (brown, 2017 p.203)

It is coincidental and convenient
that adrienne maree brown
covers somatics in *Emergent
Strategy*. I have been practicing
somatics since early 2018, and
it has greatly influenced my
thinking around what it means
to embody our work.

what is the post, what is the rope knotted around.

What is the contribution I have in proposing inter-sectional design praxis. Who is this for? I think it's for those who have not come upon the idea of intersec-tionality, or those who have not found a way to apply it to "real life". This is not to say that anyone's identity is not complex, but there are people out there who haven't heard this. I know, I presented and people were interested. I feel like it's back to basics for me/ for those of us who care about intersectionality, but over and over again I am told that what I do is inter-esting, that people haven't heard about it, that what I bring to the table is an understanding. I have TAUGHT people, loved ones, in the past about inequality, about how to see inequality, how it affects them everyday. I think it's important to the experience of being a human to understand ourselves. Once I had a therapist, and she both unpacked for me my identity/ies and that if astrology brought me peace and understanding that that was a powerful tool. How do we create a tool for understanding? How do we create a tool that un-packs?! Design has moved to this place where "human centred" means we create for you, we hear what you said and we made it, and you cannot change it. I think of how Apple went from being able to open it up and make the changes yourself to RAM or a new battery and then locked it up and called it better. Said it was better because it was locked up and we fixed it. I think we lack a lot of "let's unpack that" in design. Unless you're IN DESIGN theory. I want to dig and dig and dig. I want to help those who want to dig under-stand how to dig, what that means. I think I'm inter-ested in where we are right now in the world. It feels like a pivot point. Design, capitalism, systemic mar-ginalization, and oppression these things MUST BE at a breaking point. I'm SURE there are people out there curious about what they do. Design exists in such a strange space. It has to change we have to understand our impact as designers and I think we're starting to do that but perhaps it's a bit too late. I watched Chelsea

Handler's documentary about white privilege on Netflix that just came out and the idea of white privilege being a white people problem to deal with yet they do not see it.

(Stapleton, 2019)

When we walk into a room and it's all white people, it's all men, it's all straights, what is that feeling. Is it bad? I bring in the lived experience of the other. Is there balance in all of us feeling other? Or is it in no one feeling othered? What is more engaging? Is it our dif-ferences or our similarities? A balance of both? What is the opposite of intersectional? How do we design for humanity? How do we design for those who are indif-ferent? How do we design for those who deeply care and want to learn? Who is curious? What is design? What is design? What is design? Why am I doing this MRP on intersectionality and design? Because I haven't seen anything like it, and its two core tenants of my understanding of self, and there has to be someone like me out there looking for this. Why? Because I want to feel less alone in the design world? I want to feel like my experience can give me a leg up over people who the system says otherwise. Why? Because I need to make something of myself, I believe in the legacy of ideas, I believe in stretching my brain until it hurts and then people saying it was good. Why? I'm questioning my need for outside validation of this idea. Why? Who knows. I think that's something I'll figure out?

Praxis sounds smart, praxis sounds embodied, praxis comes from brown people, praxis has been adopted by whites. Design and art are a practice, intersection-al inclusion and intention are a practice. I am bad at practicing I always have been, I want to be good right away. How do we weave practice into our lives. Praxis vs. practice. Practice WITH Praxis. Self examination, outreach, curiosity, criticality, imagination. What is the imagination of design?

(Freire, 2000)

Is there imagination in human centred design? Design for me has always felt like putting pieces together,

and from those pieces something synergistic happens. Intersectionality is synergistic, it is the 1+1=3 of experience. The personal is political, the specific is universal. Accessibility is the lowest common denominator, the overall factor. Who does not benefit from more inclusion? WHO DOESN'T BENEFIT FROM MORE INCLUSION? I feel like my head is so far deep in intersectionality and design that I have a hard time figuring out what is the use because I am so in it. I also feel like I've been so out of the design world professionally that I don't know what's happening there either. Perhaps I need to go onto some blogs and give some reading. I think maybe I need to look at the main publications of design and see what's being talked about, who's talking about what. Are PoC the only ones working for their inclusion? Who is talking about this? Are the big design conferences talking about this? How do we make our intentions and biases as designers as common as tutorials on kerning or 3D effects? How has design shifted in the last 10/20/30 years so that these considerations are more prevalent?

What could an intersectional design praxis look like? I'm imagining inclusion and diversity of instruction growing. Justice and equality being a primary design feature. Criticality being built into what we do. How does design exist without capitalism (a system meant to oppress)? how does design exist without colonialism/imperialism? How does design help communicate justice/equality/change with the world? Design has sold so many computers, design has sold so much shit to the world, can design sell ideas? Can design sell values? I feel so tired by design, SFI was exhausting because I was being retaught so much without any way to unpack or question. Does the world even need design anymore? Is there a shift?

What is the radical shift, the unthinkable shift, the acceptable shift, the policy shift, the epistemological shift in design that needs to happen in order to stay relevant in a world that is massively shifting.

These shifts are refering to the overton window (Atkins, 2006, Luft, 1965)

Where people have more power (do people have more power?) what values as designers do we imbue into our work? Do we imbue anything into our work? Design/designers pretend to be a blank slate but it isn't? I think of Meryl Streep's performance as Miranda Precely in the Devil Wears Prada where she reads Anne Hathaway all the way down saying what feeds what to make it so that her idea of being non-fashion is actually a product of the fashion industry.

(Frankel, 2006)

Does semiotics play into this? Ontological? Intersectionality is ontological? At least to me? Do I have ontology right? Do I need to know more about ontology? Who designs the designers/who watches the watchmen/who polices the police? What power does design have in this world? Is that an imbalance? What is the point of design? Can design exist only to bring joy? Can design exist to not serve people? Does design exist to not serve? If design only serves, what is a design rockstar? Who does David Carson serve? Who does Sagmeister serve? Why can I not think of one large queer, womxn, poc designer off the top of my head? Does that even matter? Does representation within design matter? It must, representation must matter, but why? We cannot become what we cannot see? Is that why? Are there kids out there who want to design but don't think they can because of representation? Do I think my career is capped because of this? Am I too into my own identity politics to see past them? Racism is a real and measurable thing, homophobia/anti-queerness, misogyny, are there statistics on power and design? What values do designers bring to the top with them? What is Virgil Abloh up to?

(qtd. Knowles-Carter, 2019)

Where do I want my work to sit? I think I want my work to sit as a foundation, as something people can use moving forward in their design work. Is that too grand to talk about? What principles, what foundations do I base my design work on? Graphic design basics, gestalt? What facts of the world are true to design? I cannot break apart intersectional design praxis but

What is a Designer: Things, Places, Messages
Norman Potter, 2002

By supposing time as a linear past, present, future I have disallowed for plural ways of knowing. (Bisht, 2017)

"Assumptions about time, progress and futurity underlie popular rhetoric concerning 'change', 'progress', 'transformation' and 'transition', and design, along with many disciplines, is affected by the increasing hegemony of values framed as 'newness' and 'innovation' (e.g. Wakeford, 2014). Beyond mere rhetoric, design research and practice must further develop its approaches to futurity. "
(Mazé, 2019)

I want to because this phrase has come to me and I want to know all its parts, what makes it tick. Where does it sit? What is embodiment of a praxis, is that too much to ask from a career? A job? What is it to be a designer? Should I reread Norman Potter? Where has that idea moved from the 60s? So much design is written in the mid century, which means modernism-ish. What design movements have there been? What is the history of design? What have I been taught? What do I have to unlearn? We must decolonize our minds to know, but I think I have? Or I have worked on it.

Can decolonization exist in a past tense? I don't think so? It is active, it moves forward.

What principles from design are valuable to an intersectional practice? How do I enable marginalized voices? Is this enabling just self serving? Can I be self serving? I feel like a couple months ago I went into this thinking about how much I wanted to become some kind of consultant. I think I still want to do that? How do I fit foresight into this? What foresight methods might be useful for this kind of work? Is it imagining a world where design is better? Is design obsolete? Is it democratic? What does democratic design look like? Community driven design? Dialogic design (I know that's a hot word, I feel like it could help)? Who comes up with these ideas of what design can be/is? Who publishes them, who gets the credit, is credit needed? How do we disseminate the idea? What brings me joy in the process; curiosity? I went into SFI wanting to make design better, wanting the field to catch up to ME and My people. These conversations are happening, these conferences are happening, but who is privy to them? What was Kimberlé Crenshaw getting at with intersectionality and how does that relate to design? What does Patricia Hill Collin's matrix of domination have to do? What is design justice up to?

How do we mainstream these ideas? How do we keep them underground? In keeping ideas underground

does that allow them to grow? Is an underground idea a root system and a mainstreamed a tree? Both grow but in different ways. One brings in nutrients, it works out of sight, it grows, it can send shoots up where it needs to. A tree also brings in nutrients, it also fruits, it seeds. It provides. The whole thing breaths and grows. I keep going back to this metaphor of a tree. It feels over done, trees feel over done.

Intersectionality cannot exist on a binary. What does it exist on? Is it a tower? Is it a flower? Is it a matrix? Is it a pyramid? Like Maslows? With embodiment at the bottom? Must someone be actualized in understanding to move forward? Who does that disadvantage? I keep thinking about how oppression = dehumanizing, how do we design for humanizing, human(ized) centred design? Design centred humans? What is a design centred human? What has design done? What is design vs curation? Is there a difference? Why?

(Maslow, 1943, Zhang & Dong, 2009)

What are the myths of design that have brought us to this point? Is there a Causal Layered Analysis (CLA) for design? Is there a CLA for SFI? Is there a CLA for foresight? Is there a CLA for intersectionality? Can I use the tools of the colonizer/oppressor to bring about freedom. I want to. I want to appropriate things made for profit to bring them down. I have this idea about the VSM and how it shows how to build resilient systems so if we look at it we can understand where to break the system. I think this is in meadows as well as some kind of intervention point.

(Inayatullah, 1998, 2004)

I think what I have learned in SFI is very interesting. I think maybe I need to remove decolonize from my work because I am not using decolonial tools? Is that okay? Is it okay to create work from a non-decolonial lens (does this make the lens colonial?) what does it mean to burn down the house of the oppressor using the tools from the oppressor, is that radical, is that opportunistic? Or will they turn around and say "you couldn't do it without us anyways?" I don't know.

(Lorde & Clarke, 2012)

That's too us vs. them, but also I'm not about massive unity.

I'm about specificity, the unique experience, and sharing that. The pea under the mattress of difference, what keeps us up at night. How do we use our sensitivity? I cannot see the ways in which I am disadvantaged but I can see the ways I am privileged? Is that true? Everyday I practice: care? Awareness? Spatial awareness? I have been made to feel small so much of my life which is a lie I was told because I am a big, in many ways. Are my ideas big? How can I manage these? Do I need to manage my ideas the expectation? Can ideas been decolonial in english?

What is intersectional design's relationship to aesthetics? If I were to pour my heart out for my wishes of an intersectional design praxis what would that look like (for me)? It would be recognizing where thoughts and ideas come from, it would include transparency, it would welcome questions, it would appreciate difference, it would appreciate collage and inspiration. It would care about the offerings of people. It would start where anyone could start. It would meet people where they would need to be met. It would include mentorship, it would include boundaries, it would include check ins. Is there a problem in being utopic about intersectional design? I don't know. Utopia is unattainable? It would include self-determination, and community. It would be FOUNDATIONAL to design, it would be taught at the same level as the grid. It would have worksheets, workbooks, conferences, fireside chats, videos, frameworks. A book. Could you buy a book? Could I write a book? Could we write a book? Who am I to say? It would include both taking a step back and a step up. It looks like allyship, deep allyship, allyship where being an adversary is the exception not the norm.

If the world had intersectional design it would have inclusive design. It would mean less wasted resourc-

es and value to people who don't know what they're doing. Intersectional design wouldn't allow for the shitty TTC system. Intersectional design wouldn't lead to me spending 2 hours typing and my wrist hurting because objects are not made for people (but they are?). Intersectional design would show an accountability of humans no more "technology is going to steal the jobs", it would not underestimate anyone. How do we not underestimate people, how do we meet people where they ARE. Intersectional design is about zooming out and then in. It's 10x10 by the Eamse way.

(Eames & Eames, 1968)

What is my understanding in this place, what can I make? I honestly just want to make something that would prove that I'm good at telling people what's up. There's so many people who need to be told what's up. I feel like I'm good at collecting those ideas and synthesizing them to people. What is the synthesis of all of this? It's within me. It's criticality in design. It's questioning design. Design can't save the world, but people will. Design is of people, art is of people, craft is of people. All these things are of humanity. What are the systems around intersectional design that reinforce it? Are they naturalistic? Can it be taught? At the end of the day I need to show that this idea is worthy? What am I examining, what am I critiquing? Is this institutional critique? A critique of the institution within the institution? Is that just tempered radicalism? Should I be aiming to tear it down, or do we fill the institution with more? What is the design canon, and what does it leave out? Is the design canon important anymore?

Intersectional, design, praxis. Praxis, intersectional design, design, intersectional praxis. Design praxis intersectional. Tear it apart, look at the roots, it's all apart of the main idea but I'm just zooming in and out. What is it to zoom in and out. To look around, to centre, decentre and recenter the question, the idea of the work.

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Every time I am asked to situate myself in the work of intersectionality I well up. How could I not? How could my work ever not be situated amongst the push and pull of privilege and oppression? I talk about intersectionality needing to be an embodied experience, and that is possibly/most likely because intersectionality — to me — is an embodied experience. It is not merely embedded in my work, or my interest in allyship. I came to intersectionality through my own experience. Tip toeing into intersectionality in order to reconcile my racalization with/against my whiteness. Taking a step into deeper waters, what does it mean to be a mixed race multicultural woman*. What does it mean to be a mixed raced multicultural queer woman*. What does it mean to be a mixed-raced mentally ill woman*. What does it mean to be a racialized queer non-binary person. what does it mean to be an immigrant? What does it mean to immigrate from an english as a first language country? What does it mean to call myself an immigrant, looking brown, then say I'm from somewhere unexpected. Intersectionality, understanding I cannot compartmentalize these experiences, or ever understand them separated is a strategy against existential crisis.

How do I situate myself amongst the work of intersectionality. With intentionality. By example. By walking into the room carrying all my privileged experience to say "I'm here, this is my experience, it's real, and it's worth paying attention to". Just as I cannot separate any of my own experiences from an existence that is made easier to understand (for myself) through intersectionality, I cannot separate the work myself. The work I do addresses intersectionality through my own experience that I bring. It does feel self important to say that, to present my thoughts as my thoughts, but it's been requested and supported by others.

At the Papanek symposium at the end there was a

discussion happening in the auditorium. A white queer posed the question asking why we were sitting in the auditorium instead of out in the lobby in a circle. There had been a pedagogy and design workshop (I did not attend as I attended the workshop on border and bodies happening congruently), and in that workshop they had talked about position of the lecturer/speaker on stage vs those listening in audience. This lead to a movement of people to the stage. Encouraged by Sasha Costanza-Chock, I joined them on stage to sit, breaking the speaker/audience attention binary. Discussion continued, and I do love being on a stage (regardless of years of stage fright), being on stage I felt seen, I felt like I had a chance to speak. I looked out upon the people still sitting in the auditorium seats (a choice which was still able to be had out of recognizing the different physical needs and comfort of others). After the discussion moved forward Flavia brought up a frustration with this shift that had taken place. Pointing out that the people on the stage (representatives of the Decolonizing Design Group) are not those upholding power dynamics but are holding this space in spite/despite how is often allowed to be in these positions. That brown bodies, immigrant bodies, bodies from the global south are on stage for a reason. This was hilarious. Flavia's call outs are a force to be reckoned with, if you're the person who is being called out I can only imagine being made to feel so small (but perhaps in that smallness there is an ease in examining — this isn't fully fleshed out). Sasha moved back to the audience seat (later when Flavia said they should have stayed on stage because as a trans femme their body also takes space that is not granted, they said post-discussion that they did it for the laughs (and laughs it was!). I kept my brown butt on stage. It's interesting to do this act and to think/worry that I am taking up some kind of space from someone who needs to be there more. There is a reaction between taking up space that feels as if I am taking from others, but from the outside when I see shared experience take up space I am appreciative, and I know that that

space is taken by community. I point out that the shifting in space was instigated by a white queer, not particularly because I hold gripe with white queerness, but because it is important to note that as power dynamics and acceptability shift there are more people who are in space with power.

When I take up space, when I speak to intersectionality using the language of academia and design I speak doing so as a second language. My experience fits within an analysis of intersectionality and the more I learn about it, the tools and frameworks that exist the better I feel I can understand myself, and the not-myself. Though, I've had to understand the not-myself for a long time. I learned to function throughout an arts university, which is a different experience from the line of accountants that are on the side of my family with post secondary education, and post secondary as a whole from the side that comes from high school graduates. I've decided to not use this language as a way of proving myself but rather as a way to communicate with those who believe only in using those ways of speaking. Design only started caring about humanity when they realized that humanity could lead to better sales/engagement/KPI's. As I write that statement it feels false, it feels like I want to unpack it and add asterisks. I think of "human centred design" and how when I was first introduced to the idea of including research in design (outside of mood boards and typography and trends) I felt hopeful. But now I feel as if the idea of human centred design is just a facade of caring. Taking into account that the idea of human has shifted even in the last 400 years, and that humans are still not equal (let alone looking at the anthropocentric way the world is structured). Who is human in human centred design?

—-

There is something intersectional about designing for your community. Perhaps this is a side effect of globalization, neoliberalism, and the need for immense growth, but to design for your own community adds a level of accountability, trust, knowing the needs. Intersectionality in design isn't just diversity in design, but heavily emphasizing inclusion.

"second language" is used here to position myself as a first generation academic. While this makes academia unfamiliar I recognize the privilege afforded by being an English speaker.

(Shaw, 2019)

In July 2019 I presented a talk at the Design and Content Conference, a professional development conference for people working in design and content strategy. The conference, now in its fifth year, is held annually in Vancouver. My talk titled "Designing with Intentional Intersectionality" was submitted and presented with the intent of presenting practicing designers with an intro/overview of what intersectionality was and how as designers we needed to use it.

(Crenshaw, 1989)

Originating from critical race theory and feminism, the use of intersectional analysis is growing within design and research practices. Intersectional analysis/design for intersectionality was not merely a technique in design, but extends, existing as both a method and overall methodology. One which can be applied at every stage of the design process. The practice of intersectional analysis requires designers to approach the technique with a willingness to learn and self-examine their biases. As designers move to practices involving wicked problems, intersectional design presents a way in which designers might confront their own privilege and power; allowing for a wider breadth of empathy, nuance, and understanding needed to best address the complexity of practice in a changing world.

(Buchanan, 1992)

(Fisher, 2019)

I was slated to present my talk on the second day of the conference. The first day of the conference was opened with Steve Fisher, an organizer of the Design and Content Conference. His talk was essentially about how design acts to tell stories across difference, especially in the current time of the "post truth era". Other talks that followed spoke to how design creates change, and that as designers (and content strategists) we need to understand our outputs. Of course, with

any good design conference in 2019, there was much talk about diversity and inclusion, and there were tools presented as to create better work. I think with design knowledge there is always a want/need to create new tools. By the end of Day one I felt as if my talk as originally presented wasn't in conversation with the other talks but rather maybe something that lacked the provocation of intentional intersectionality that I remember.

A couple months before giving my talk at DCC I was interviewed by Geoffrey Daniel, a member of the DCC team and one of the MCs for the conference. This interview was to be used at some point as promo for the talk. The concept of intersectionality within design is something that people haven't encountered much; this is not to say that people within design have not encountered intersectionality in their lives, but rather they have not seen it factored into design in an explicit and intentional way. Geoffrey asked questions regarding what my practice was, but the primary question that stood out (and that I feel I still get asked) is "so why is it important for designers to think intersectionally?" I think I offered an answer that I've got at the ready each time, that as designers, what we create exists in this world and if it does the work right it affects our audience/users, and we need to make sure that what we create does not have adverse effects on the people we create for/with. Maybe in hindsight this answer is a bit more nuanced than my original. Geoffrey was very kind and said once we were finished recording that he held back a series of "amens" while I explained my thoughts/cause. Geoffrey's enthusiastic support still strikes my heart; there is joy in feeling like what I'm saying feels representative for other people, that I am articulating something they're not hearing in these professional design spaces, but also my heart

(The Republic of Quality, 2019)

feels a pulling again. A pull towards spreading the word of intersectionality, because I am fortunate to have the language to validate what people are feeling within the design community. That language being:we are underserved by design; even as practitioners we feel underserved, we feel we are doing a disservice to our communities, to the communities we want to stand allied with, and we need to do better.

In placing an intentional discussion around intersectionality in design, within a design context I am hoping to show that the problems design is hoping to solve (as design moves into the social sphere of problem solving) are and have long been discussed in other fields. I saw a tweet the other day that had me thinking about how working within disciplines is siloing our efforts to integrate solutions cross/trans disciplinarily.

Within SFI there is a lot of talk about transdisciplinary practice, but from what I've seen the work of other disciplines is about disciplines that exist within the design/production realm, or as a way to extract information from other disciplines to bolster our own practice and outcomes. I'd have to say as well that design tends to lean towards pulling expertise from the world of STEM, perhaps as a way to align itself as something "useful" vs. the aligning with art, or dare even craft*.

*in my undergrad I wrote a paper about techne, poesis, episteme, linking these ideas to craft, art, and design. Prompted by the false binary of art/design, adding in craft as an element of both these practices as well as practice between these practices. I feel the idea of craft gets looked down upon, especially within spaces where design is becoming this ideological somewhat metaphorical ambiguous blob of higher thinking**. Designers are the "thinkers" and those that

craft are the "do-ers", this embedded in the consulting/consultant education of SFI feels rife with hierarchy.
** design thinking, visual thinking, creative thinking, creative problem solving. These skill/ways of thinking/ knowing are held in higher esteem than merely thinking. Within design/SFI they all have frameworks and toolkits, because one cannot possibly creatively problem solve without a bunch of frameworks and canvases to tell us exactly how to creatively solve a problem.

To come back to the DCC talk, though. On the first day at DCC I was eating lunch with an old friend/colleague (there were a couple of those to be seen since the conference was being held in Vancouver* where I had just moved from a year previous). They introduced me to a colleague of theirs, who of course asked me about what I was speaking on. I explained to them that I'm working on intersectionality in design, making an assumption that a racialized woman would know what I was talking about; she asked me what that meant, that she'd never heard the word intersectionality. To be so immersed in social justice discourse, which is incredibly intense at times, is also to forget that not everyone is immersed in social justice discourse. In explaining to this person what intersectionality was and how it affects designers again made me feel as if my message had a cause. Beyond explaining what intersectionality in design was, it needed to explain what intersectionality was and how to turn something mistakenly seen as something very theoretical into something that was understandable.

* unceded territory of the Coast Salish peoples–– Sḵwx̱wú7mesh (Squamish), səl̓ílwətaʔɬ (Tsleil-Waututh), and xʷməθkʷəy̓əm (Musqueam)

That night I went back to my hotel room and started to

"Eliminate false distinctions between art, craft and design, in order to better recognize all culturally important forms of making as a way in which people make value systems tangible to themselves and others.

The distinctions between art, design and craft that define European design history do not exist in other cultures. The hierarchies ascribed to art-design-craft have significant impact on the cultural and economic wellbeing of communities whose work has been designated as craft, and thus ascribed a lower economic value." (Tunstall, 2016)

Note: the typeface Apercu used to typeset the body copy of this document does not include all the symbols necessary to type the traditional spellings of səl̓ílwətaʔɬ, Sḵwx̱wú7mesh and xʷməθkʷəy̓əm.

I point this out not to reprimand, but to highlight a space for innovation within type design.

In the paper "New Forms of Education: Pedagogy for the Priviledged" (2007), Ann Curry-Stevens outlines "the need for a specific pedagogy that focuses on both increasing awareness and stimulating action among the privileged" (p.38)

Curry-Stevens highlights transformative changes in privileged learners. These include: spiritual, ideological, psychological, emotional, behavioral, and cognitive changes. (2007)

Time

Now
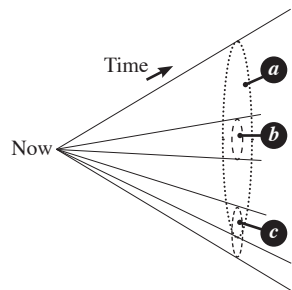
(a) Possible (b) Probable
(c) Preferable

fig. 2   Future cone adapted from Candy (2010)

Candy's future cone (fig. 2) is an adaptation of the future cone first presented by futurists Clement Bezold and Trevor Hancock (1994)

work on the rest of my talk. Originally I figured that the best approach was to take the design process and look at what parts might we ask the right questions in order to be more intersectional in our work. These questions mainly concerned looking at who wasn't at the table throughout the design process. Who were the designers, who was being designed for, who was being left out, what knowledge counts as knowledge. And though I feel these questions are important and there is definitely a list of questions one can ask to give their work a more intersectional analysis, I wanted instead to give less of a tool/handbook that people would walk away from and instead show that intersectionality can be truly transformative to our work.

But not only to our work. Adopting an intersectional lens has the ability to transform not only design projects, but design teams, and the design community. I framed it for DCC that in design and content creation we're in the business of creating solutions, objects, and experiences we take with us moving forward into the future. As practitioners in design and content we should also be looking at improving the work we make for our wider community. If, as a design community, we can start by holding ourselves accountable, we can practice what that accountability looks like and how it transforms.

In foresight Stuart Candy has presented in his work the futures cone that visualizes possible, probable, and preferable futures. I presented this showing that within our possible futures there are the probable futures and in relation to probable futures are preferable futures. By framing design as an act of future making, as designers, we have the ability to change the size/shape of probable futures, and have them match more closely to preferable futures. I am making, of

course, the assumption that we are working towards equitable, libratory futures as the preferable future. Imagining and then designing for a probable-preferable future feels like an act of hope. Especially in 2019, living in what feels like a dystopian era of post truth, emboldening of overt white supremacists and fascism globally, climate crisis. It is hard to imagine a probable and preferable future. It is important that that hope is spread amongst those excluded from the design conversations.

"Design mediates so much of our realities and has tremendous impact on our lives, yet very few of us participate in design processes."
— Sasha Costanza-Chock

(Costanza-Chock, 2018)

The exclusion (willful or not) of people impacting and participating in the design process feeds into what we can see as an end goal of creating probable-preferable futures. "You can't be what you can't see" is a call for visibility and representation. Part of what I'm calling for in intersectional design practices is diversity and inclusion and the SUPPORT of that diversity. Too long has universal design and the myth of a universal human driven design by including "everybody" to exclude so many. I want to see a design community that cares about not just design outcomes as far as product delivery, but dig into the idea of what it means to produce value, and who receives that value.

(Marian Wright Edelman qtd. in Knowles-Carter, 2019)

(Costanza-Chock, 2020, Vázquez, 2018)

What do I mean by value? Of course within the neo-liberal capitalist confines of the design practice value as monetary, or equal to monetary. But beyond that the basic understanding of who is valued not just as extraction or labour, but who is shown appreciation and humanity. Whose lives are we making easier when we design? Whose future are we building?

You cannot be what you cannot see.
And I cannot see a way to reconcile design as
it exists in a dying world.
But I do see the hopes of transformation.
A hunger for design to shift.

(brown, 2017)

I believe in the power of the individual to create change. I have to or I'd never leave my bed. Some days it is easier to believe this than others, but it helps to think about the ripples of individual action upon those around us. In *Emergent Strategy: Shaping Change, Changing Worlds* adrienne maree brown calls this fractals. How might I throw that one pebble into the water that will ripple out?

Instead of presenting a list of questions and tactics towards intersectionality I wanted to plant a seed. Something that can grow. Questions and tools are the fertilizer for this seed, but what is the seed itself. I took a step back and thought about what practice and process means.

Design and intentional intersectionality contain many parallels. That the process is always messy at the beginning. The better you get the more challenging the questions/tasks you take on become. The process depends deeply on collaboration. What you bring to the table has an effect on the work you create (regardless of the myth of the designer being "invisible" and "letting the work speak to itself). That with each practice you leave a legacy. The process is iterative.

I want to take a step back, and not give a tool that allows one to perform intersectionality (in which embedded is diversity and inclusion) but something that shows a path to embodying intersectionality, so that it becomes natural to question design in this way.

The practice of intersectional design includes the designer themself. Each step is something created though experience of existing in social justice focused spaces (mostly informal, such as queer and BIPoC centered spaces both IRL and online). It's a pathway to see how to do the work that is self-examination, learning, practice, action required of design to integrate intersectionality.

Using the framework of the design process that I was originally going to go through and ascribe questions I instead took them out and put in the steps to, essentially being a better person* and therefore a better designer.

*expanding on better. To be practiced in intersectional understanding, to have that understanding grounded in personal and shared experience, to understand this way of seeing the world exists not only in theory but in practice and lived experience. To be more thoughtful and intentional.

These steps I feel are a combination of what is requested of us in social justice spaces, and what is needed to move forward with work. This model is, I suppose, a model in creating advocacy within design. Be an advocate for intersectional understanding.

This model sits along with the Johari window of known-known, unknown-known, known-unknowns, unknown-unknowns. It sits with the overton window, understanding that change takes time but it can shift from radically unimaginable to normalization.

What I think building a practice intersectionality means:
Showing up

	Known to Self	Not Known to Self
Known to Others	*area of free activity*	*blind area*
Not Known to Others	*avoided or hidden area*	*area of unknown activity*
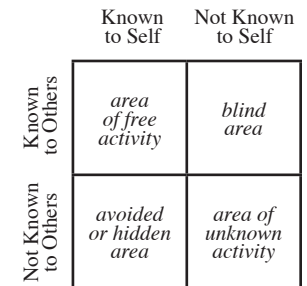
fig. 3   Johari window adapted from Luft (1961)

More Free   Unthinkable
             Radical
             Acceptable
             Sensible
             Popular
             Policy
             Popular
             Sensible
             Acceptable
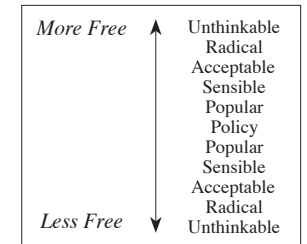   Radical
Less Free   Unthinkable

fig. 4   Overton window degrees of acceptance

The Overton window (*fig. 3*) is a political theory model used to demonstrate how ideas within society change overtime. (Mackinac Center for Public Policy, n.d.) Joshua Treviño is credited with the addition of the degrees of acceptance (Atkins, 2006)

Learning
Contextualizing
Questioning
Acting
Evaluating

(Curry-Stevens, 2007)

There is labour involved. It might rip you open. There has been evidence of those, especially those privileged experiencing adverse emotion when presented with intersectional understanding. These emotions include grief and guilt. Side effects of having your world view blown open I suppose.

Do I think design can be done without taking these steps... it's been proven that it absolutely can and has been. Should it? Absolutely not.

Design is an act of future making, just as having a child is, just as running for politics.

(Tunstall, 2017)

Design has no higher regulatory body, there is no licensing, no code of ethics. Nothing in the form of a top down approach to making sure no harm is done. But in believing in the changes an individual can make, the power of community and accountability, there are ways to practice more responsible and respectful design. People have committed themselves to codes of ethics, to questioning design, to proposing decolonizing design. But how do we take those first steps? How do we make understandable and tangible those steps to people who are not DEEP in the discourse. Adding values to design.

This model, the model I'm currently calling intentional intersectional practice (working title) is a model for thinking about and gaining awareness of one's personal approach to making design (and what informs it). The

systems which we are influenced. It's an attempt to show fish the water in which we're swimming. I want it to be easy, I want it to grow. It can't have all the answers right away because that wouldn't include other people, that wouldn't include feedback. I'm tired of tools telling us exactly how to do things. I want to see people guided, but aware of the path forward.

I'm hoping with this the ripples outwards look like rectifying oversights and injustices which design has carried out, especially in our current era of "move fast and break things" design disruptors. To better understand our responsibilities as a designer on a singular level.

(Costanza-Chock, 2020)

(Monteiro, 2019)

In SFI I feel design is used as a means to innovate in other fields. I'm interested in innovating within the design field itself. Quis custodiet ipsos custodes? Who watches the watchers? Who designs the designers? Can we, as designers, practice accountability, to our practice and to ourselves, in order to practice accountability outwards? Can we take steps in recognizing our own place in order to know how that place fits in with others, how that helps others, all others, especially those who need the most help/the most overlooked? Can designers stop looking for problems to solve that they're clearly not equipped to solve.

Designers are hungry for representation. They're hungry for this kind of information and there's so much of it, so how can we just orient ourselves in that way? Even if in small self practice and self awareness?

(Ahmed, 2006)

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6 EVALUATE

HOLD YOURSELF ACCOUNTABLE

It is NOT enough to say "well we tried" intersectionality is about accountability.

Your call out is critique

You're going to make mistakes — it's inevitable. The goal is to reduce harm caused by your mistakes.

5 APPLY

It could be creating inclusive space in your team and outputs.

vocalizing concerns

being visible representation

Asking marginalized folks what they need and how you can support

This looks different for everyone, in every situation. It can look like actively, vocally sharing your intersectional practice.

4 QUESTION

Ask other people.

Intersectionality is based in understanding that every experience is unique and valid. Asking fills blind spots, it adds robustness to your learning, contextualization, questioning; your overall practice.

What do you understand now? Do you understand what might be missing? Who says what is missing?

3 CONTEXTUALIZE

Who is your community? How are you connected? What is your power? Who do you ally with? Why? What makes you uncomfortable? (dig deep) whose ideas do you seek out? what ideas do you seek out? whose ideas do you legitimize?

You're going to now contextualize within your own experience. Place yourself in the work.

Designers train to engage with insights and details, instrumentalizing these skills to create.

You're training yourself to receive new insights to see new details, instrumentalizing these skills to create change.

Some tips that'll help!

Embrace discomfort

Practice with patience

Work together

Acknowledge

Be Accountable

Towards an Intentional Intersectional Practice

How do you invest in yourself? What is at stake? Do you hold stakes in the work you do? With the people you work with? With the people engage with and are affected/effected by your work?

Bring your experience with you. It holds what you can share. Your privilege exists to distribute. (Don't worry we'll learn about it)

1 SHOW- UP

How ready are you to make this, not about (just) you? You've got to commit, and sometimes it's going to suck.

But if you're not ready to approach this work, how can you be ready to design with/for/centering other people?

Practicing intentional intersectionality is a PROCESS. Learning/unlearning will be ongoing.

There are people willing to educate. Seek them out, and thank them (with actions).

2 LEARN/UNLEARN

At first your job is to listen. All it takes it to listen to these people.

It is no one's job to teach you if they don't want to. Especially if these people are marginalized. We've taught enough people, you're not the first, you won't be the last. Practice consent while learning. Do not be extractive with your process.

You've got to educate yourself.

Towards An Intersectional Praxis In Design

Throughout this MRP I have explored how design and designers might engage with Intersectionality and why this practice is integral to the field. This work is situated within the lived experience of myself the researcher, design practitioner, and a person who has to live in our increasingly designed world. I started this research asking:

How might we practice design with an intersectional feminist frame in order to explore designers' ability to act as agents of change and future making?

The research exists to bridge the gap I've identified within design practice and pedagogy. First, this research identifies the literature engaging with intersectionality and design. Secondly, the research engages with the experience of being a designer whose interconnected identities are underrepresented in design, while questioning how design might engage with practices involving intersectionality. Finally, the research presents a proposed model for designers to engage with an intentional practice of critical intersectionality, with a focus on those who are not engaged in practices and understandings of intersectionality and design.

Areas for Further Research and Next Steps

Because this work is a work of design anthropology (the examination of the way in which design effects humanity), as a methodology, this work cannot be considered complete without the action of following through with the findings, examining their function and effectiveness. This review would include: an intersectional analysis of cited sources and function of the designed object.

Due to the limitations of this MRP, especially the work being created with limited community feedback, the proposed model of intersectional practice would also benefit from further testing.

> When our lived experience of theorizing is fundamentally linked to processes of self-recovery, of collective liberation, no gap exists between theory and practice. Indeed, what such experience makes more evident is the bond between the two–that ultimately reciprocal process wherein one enables the other. (hooks, 1991)

Aside from further research on this topic I'm also interested in what this practice means individually. Starting the work from the self is an exercise in understanding the scope of change possible through individual action, I return to adrenne maree brown's idea of fractals from Emergent Strategy (2017). As a designer I've created objects into reality from imagination and concepts, so am I no longer limiting that process into reality only to objects of capital. Taking from Ezio Manzini's Design, When Everybody Designs this final section is not a conclusion (2016). In presenting the research and proposed model for an iterative and continuous practice/praxis of intersectionality in design it is antithetical to conclude this work in finality.

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