

Design as Common Good / Framing Design through Pluralism and Social Values

Swiss Design Network
Symposium 2021
Conference Proceedings

Edited by
Massimo Botta
Sabine Junginger

University of Applied Sciences and Arts
of Southern Switzerland

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Since 2003, the Swiss Design Network has been promoting
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Other Ways of Worlding: Interrogations of Design Education, Theory, and Practice

**Following the Otherwise –
Contributions of Intersectional Feminist
Design Pedagogies Towards Socially
Transformative Practices**

Maya Ober

Design for a Feminist Future

Alison Place

**Exploring Feminist Modes of Hacking
as a Commoning Design Practice**

Marie Dietze

**Fluid Worldviews: Designing within
the Common Good**

Ricardo Sosa, G. Mauricio Mejía,
Joni Adamson

Following the Otherwise – Contributions of Intersectional Feminist Design Pedagogies Towards Socially Transformative Practices

Keywords: Design Education,
Feminist Pedagogy, Intersectionality.

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[1] This paper discusses the preliminary findings of an interdisciplinary research project, situated between Anthropology of Education, Design, and Gender Studies, that engages in looking at the contemporary intersectional feminist design pedagogies and explores how they inform design practice towards the otherwise, basing on two case studies. Written in a hybrid form, merging academic writing, and creative non-fiction, this paper presents ethnographic data from the fieldwork. Employing ethnographic methods, in particular, participant observation allows the author to inquire how intersectionality can inform design pedagogy. What concepts, ideas, methods, and tools are employed and how they adapt and transform across the two programmes, depending on the cultural, political, spatial and social context on the macro level, and on the personal circumstances and background on the micro-level.

[1] This paper presents preliminary findings based on an MA Thesis in Design Research at the University of the Arts in Berne, Switzerland, that will be submitted in January 2021. The project will continue as a PhD dissertation.

1 Introduction

In order to understand the shaping of design practice amidst a growing discourse on the politics of design and its contribution to the common good, this paper proposes to explore contemporary intersectional feminist design pedagogies. It focuses on two sites, namely: (1) the Chair of Design and Gender Studies (later referred as DyEG) at the Faculty of Architecture, Design, and Urbanism (FADU), University of Buenos Aires (UBA), Argentina; (2) the Norm-creative MFA Programme in Visual Communication at Konstfack, Stockholm, Sweden. These pedagogical approaches postulate design otherwise, defining design as an inherently political and socially transformative practice contributing to a more just society (Ansari 2018; Abdulla 2018; Keshavarz 2017). Only recently has the lens of intersectionality been applied in the field of design education, despite serving for decades as an analytical tool and pedagogical influence in the Social Sciences (Crenshaw 1989; hooks 1994; Mitchell, Simmons, and Greyerbiehl 2014). Interestingly, these pedagogies have been emerging at a similar time at different locations globally, primarily in the second decade of the 2000s. Nevertheless, there has not yet been any study exploring this phenomenon, one which would reveal how design education has responded to calls for decolonization, depatriarchization, and deprecarization, as well as the rise of social movements such as BLM, the Women's March, #Niunamenos, #QueSeaLey, #metoo, and others.

In this paper, I discuss the preliminary findings of an interdisciplinary research project, situated between Anthropology of Education, Design, and Gender Studies, that engages in the tracing of the intersectional feminist design pedagogies and explores how they inform design practice towards the otherwise (Abdulla, 2018) based on the aforementioned two case studies. Employing ethnographic methods, in particular, participant observation allowed me to inquire how intersectionality can inform design pedagogy. What concepts, ideas, methods, and tools are employed and how they adapt and transform across the two programmes, depending on the cultural, political, spatial and social context on the macro level, and on the personal circumstances and background on the micro-level.

2 Bridging as a Theoretical and Methodological Framework

Understanding design education as a formative space shaping design practice, this paper wants to highlight voices from the margins. I understand these programs and courses as spaces of resistance not only within their institutions, but within the design field at large, taking upon themselves the “urgent task of configuring new ways of knowing and being” (Alexander 2005, p.7–8). These new ways of teaching, learning and designing invite us to rethink the existing categories of design and attempt to contribute to socially transformative practices.

Through a triangulation of participant observation, interviews, and visual and project analysis, in the following sections, I provide rich descriptions of project presentations of each course, based on

ethnographic data collected during preliminary fieldwork in 2019 and 2020[2], trying to address the following research questions:

- What characterizes feminist pedagogies within the design field?
- What theories, practices, and philosophies inform feminist pedagogies of design education?
- How do feminist intersectional perspectives inform design education and design pedagogy, including how, what, and why we teach?

Based on ethnographic data, I wrote in first person a narration of experiences of these courses, interwoven with the voices of students and teachers. Drawing on the scholarship of feminist Chicana writer Gloria Anzaldúa, the aim of this writing is to bridge “to other realities [...], shifting consciousness” of what design education could be and to explore how, why, and when the genealogies and social locations of teachers and students emerge in their design production (Anzaldúa 2001,1). I seek to examine to what extent - through changing ways of knowing that integrate reflection with design action - they attempt to devise subversive systems of knowledge and challenge the status quo of the design discipline (Anzaldúa 2000). Writing in a light prose, far away from academic language closer to creative nonfiction, is a deliberate methodological decision that attempts to create a “bridge” for other educators, students and researchers to approach these new ways of teaching.

3 The Last Shift at the FADU: the Final Presentations at the Chair of Design and Gender Studies (DyEG)

I arrived at the FADU (Faculty of Architecture, Design and Urbanism) still quite jetlagged. Following a short nap after the flight, I took a bus to the Ciudad Universitaria to participate in *La Entrega Final* - the final presentation at the Chair of Design and Gender Studies (DyEG). A ride costs 18 pesos or approximately 30 cents, reminiscent of Argentinian socialist policies. Taking a sharp curve through a metal gate, the bus line 117 entered the university city, entirely disconnected from the urban fabric of Buenos Aires. Located in the north-west of the city, the campus sits in isolation between a large highway and the Río de la Plata to its east. “La Ciudad Universitaria para mi es otro mundo,” says Gabriella Giugiotella, one of nine teachers at the DyEG. There is a supermarket, a bank, and even a free day-care for children of the students and employees. It feels like a city within a city. In the 1950s, the University of Buenos Aires decided to expand its venues and create a new campus to serve the needs of growing faculties of sciences, philosophy, economics, and architecture. They chose to implement the urban plan created for Buenos Aires by Swiss architect Le Corbusier back in the '30s. Over the course of the '60s and '70s, several buildings

[2] Due to the pandemic, I had to interrupt my preliminary fieldwork in Sweden. However, I concluded the fieldwork in Argentina, resulting in a broader data set of the first case. This explains the disparities in the scope of two descriptions.

were constructed, including the FADU's so-called Pavilion Three. The rectilinear building - celebrating glass and concrete and lacking any ornamentation or color - imposes its presence and seems to be an organism of its own.



Fig. 1: Graffiti "Feminism is revolution" at the entrance to the FADU, Buenos Aires, AR. November 2019. Photograph: Maya Ober.

Trying to approach the main entrance of the FADU, some large fluorescent graffiti caught my attention, reading "*Feminismo es revolución, En la FADU no nos callamos más*" ("Feminism is revolution, At the FADU we are not silent anymore"). Fluid strokes of white and black handwriting on the "abortion green" background - a color linked to the National Campaign for the Right of Legal, Safe, and Free Abortion - announced how the political activism of #niunamenos and #quesealey was present on campus. I climbed the stairs and next passed an "informal" market, with stalls selling everything from plants, hand-made jewellery, books, clothes to pañuelos verdes, the green scarves that serve as a National Campaign's primary symbol. I saw these triangular scarves all over the streets of Buenos Aires - tied to necks or wrists, hanging in backpacks and purses, always popping out and marking their presence in brash green.

I entered the main hall, trying to grasp the space. The intense November sun was piercing through the skylights, illuminating a large white panel with photographs of the Desaparecidos faculty members during the military dictatorship. "This faculty was strongly hit by the dictatorship, it was also a very different faculty than it is now," says Valeria Durán, a sociologist and lecturer at the DyEG, recounting how the sinister military dictatorship changed the FADU. During this period, there was a strong union between student movements and working class struggles: For instance, while the

Faculty of Architecture participated in the International Congress of Architecture, focusing on social housing, students and teachers governed courses together in a horizontal way. They understood academic thought as inherently political. After the Coup d'Etat in 1976, Hector Corbacho became the dean at the FADU, transforming the boiling, politically active faculty into a silenced one. Around 100 students and members of the faculty "disappeared," brutally assassinated by the regime. The teaching meanwhile shifted from socially oriented design towards a technocratic one. Subjects such as sociology or psychology vanished from the curriculum, which set its new focus on fulfilling the needs of a free market and supposedly "apolitical" aims. Until today, Durán continues, "it is a faculty where politics seems like it's out of this world." She describes the dissonance between the political militancy of the students and a lack of political engagement within the curricular content. "I feel that in the majority of the courses, politics is simply out of the classroom."



Fig. 2: Memorial with photographs of the *Desaparecidos* faculty members during the last military dictatorship. November 2019. Photograph: Maya Ober.

This lack is something felt acutely by students of the program. "I find it important," student Bernardo Charadia tells me, "now, in Argentina of 2019 with all the social movements, *niunamenos*, *que-sealey* and others, to include a gender perspective in my design. That's why I enrolled." Charadia is part of the graphic design department, where the classes are apolitical, he says. He enrolled in a DyEG course to acquire theoretical and conceptual tools, hoping to better understand what is happening now in the country.

The noise of the students strolling through the corridors starts to amplify. It is Friday, almost seven o'clock, and the last shift at the FADU begins around this hour. The University of Buenos Aires of-

fers classes in three periods: morning, afternoon, and evening. The crowd changes accordingly - in the morning, there are mostly young students from affluent backgrounds studying architecture, while later it becomes more diverse, culminating in the evening sessions from 7–11 p.m. Most people attending these classes both work and study, while some come from the working class backgrounds or from the provinces, Some are also parents. Decisions about course scheduling are inherently political ones, influencing who is excluded and who is included, or which bodies are present. Soon La Entrega Final begins. My head starts to spin, trying to follow the cohorts of students.

The course was initiated by Griselda Flesler and is co-run by an interdisciplinary team of nine, including professors, lecturers, and teaching assistants. The group is made up of graphic and industrial designers, architects, sociologists, communication specialists, and artists, with a total of seven women, one trans non-binary folk, and one cis-man. Since its foundation in 2017, 1'581 students have already attended the course. It is an elective for undergraduate students from all design departments: architecture, fashion, graphic, industrial, textile design, landscape architecture, and sound and image design. The class is offered every semester, and enrolls 200 students. To me, a class of this size seemed insane, as I was used to groups of 30 students at maximum. At the FADU, however, which has a student body of roughly 25'000 students annually, this size is completely normal. Natalia Laclau, one of the lecturers, describes how this size of class is characteristic of public universities, which are tuition-free at the undergraduate level - regardless of nationality - and have no restrictions for undergraduate student enrollment. The course is an elective for undergraduates, and when the online enrollment begins each semester, the class fills within minutes. The team frequently receives angry emails and phone calls from students, disappointed they couldn't get in. Ultimately, it is the university that regulates how many students can attend this class, as increasing the number of spots would entail a higher budget, and there are not sufficient funds for this. As it stands, the University of Buenos Aires also doesn't pay the teaching assistants, expecting that they would work "ad honorem" for free. Rather than wait for a structural policy change, the teaching team established a cooperative: each month, lecturers put part of their salary into a common pot to finance the work of three teaching assistants.

The workshop is immense, probably around two hundred square meters. The students arrive in batches and begin to hang their projects, quickly filling the room. Fifty interdisciplinary groups of five students mixed from all departments - from architecture and film to industrial, graphic, fashion, and textile design- were asked to develop projects, namely design responses to the text "Los cuerpos" ("The Bodies") by trans-feminist Spanish writer Paul B. Preciado, an extract from his newest book *Un apartamento en*

Urano (An Apartment on Uranus). Printed A3 sheets start to occupy the walls, taped to the blackboards and whiteboards. Mindful of the differing financial capacities of the students, the only required deliverable of the course is one A3 print.

Everything begins to liven up. The colors, patterns, and textures of the drawings, photographs, visualizations, and accompanying texts energize the space. The students circulate and examine the projects of their colleagues. Everyone is talking, and the Rioplatense Spanish - with its vivid, unique intonation - makes the typical "sho" and "zho" sounds resonate throughout the space. There are around 200 people in the room, strolling around and conversing. As I am still quite jetlagged, I can only hear the noise, amplified by the whirring sounds of planes departing from the nearby Jorge Newbery Airfield.

The chair of Design and Gender Studies runs this interdisciplinary elective course each semester. Sixteen meetings encompass seven theory classes and nine practical ones. In the first theoretical part, the students attend an hour-and-a-half long lecture by Flesler, Durán, and invited guests, and afterwards, they discuss the topic of the lecture in four groups of fifty people, together with the rest of the teaching team. The class begins at 7pm and ends officially at 11pm, although often students continue debates later into the night. The topics include: feminisms and the design and architecture canon; introduction to the history of the "Other"; false neutrality; design thinking and the critique of heterosexual normativity; postcolonial design and architecture; technology; and gender studies. The bibliography for each class includes between three to six obligatory papers or book chapters, as well as around five complementary ones. To assist the process of reading, the teaching team prepares a lecture guide that explains some concepts. The literature is translated into Spanish or written by Spanish-speaking authors. "In Argentina, speaking and reading English is still often related to the socio-economic conditions in which one grows up," Flesler explains, emphasizing the fact that they teach at a public university, and thus have a responsibility to make their pedagogy as widely inclusive and accessible as possible. The students also underline the importance of the bibliography and critical readings. Lucia Molina Carpi, an image and sound design student, recounts how - thanks to the class - she now regularly reads feminist and critical race theory in order to open new ways of thinking about film that she can apply in practice.

"Outside of the FADU, I interiorized feminism. Since my childhood, I have been participating with my mum in the Encuentros (National Womxn Meetings). I would go to the protests for free and legal abortion, for LGBTQ rights," Carpi describes. She also notes how she wants to connect her activism with her professional life with design work. Nowadays, audiovisual media are incredibly potent,

opening the door to popular culture and influencing the masses. Carpi wants to have a voice and tools - to learn how to communicate, how to develop ideas on a social level. "This course also provokes a certain discomfort," she reports. "Suddenly departing from the normative mode of thinking, that privileges cis, heterosexual, male, white, abled [people]. We open ourselves to questions and issues we had previously naturalized and internalized. Getting out of our comfort zone, we start speaking and designing from other positions. Not necessarily only from a woman perspective, rather from multiple ones."



Fig. 3: Celeste Moretti, a lecturer at the DyEG, FADU discusses *Hegemogramm* project. November 2019. Photograph: Maya Ober.

Following the theoretical classes, there is a written exam with open questions. The form of a traditional exam enables them to evaluate the acquired knowledge of Feminist Theory and Gender Studies in a relatively manageable way, even if it takes around three weeks to check the pile of 200 exams. These concepts are fundamental to the subsequent design work. Celeste Moretti, one of the teachers, emphasizes that "we don't require the students to know profoundly each text, but we do want them to be fluent in the concepts that cross with their disciplinary fields."

After the exam, the practical part begins, in which students work in interdisciplinary groups of 5 people in four commissions. The teaching team - made up of Celeste Moretti, Gabriela Gugliotella, Natalia Laclau, and Paloma Carignani, with assistants S. Ismael Menegolla, Florencia Scalise, and Facundo Revuelta - lead the commissions in couples or individually, rotating by semester. Each commission works with 10 groups of students; during each class, they have around 20 minutes to discuss each group's project. Every semester, the students get a different assignment - once it was a

list of national and university laws, another time articles from a newspaper, and now the text by Paul Preciado.

I look around the room and attempt to take in all fifty projects hanging on the walls. While the students do not have to produce prototypes, many do, and their installations fill up the room. A multi-use belt with inclusive patterns, with fluid uses depending on gender identity; a publication on menstrual myths; a board game on constructing identities; an artist book; a short documentary about sex life on the campus; a sex toy for the visually impaired; textile room dividers; and more. A text accompanies each visualization, explaining the theoretical framework behind the project. For the teaching team, this part is often more important than the visual result of the project. They are interested in seeing how the theories discussed in the course influence students' ways of thinking about design and disciplinary divisions.

When everything is hung, the students slowly leave the room. It is virtually impossible to discuss their projects with roughly 200 people in the same space. The acoustics are horrible. The group whittles down to around 16 people - the teaching team, some interested guests from the National University of Rosario, and me. I can still hear the noise of the students, who wait in the adjacent room. We begin the round. Each teacher presents the projects from their commission individually and talks through the theoretical frameworks, using the texts written by the students. It is already 8:30 pm and my jet lag is kicking in. I find it difficult to concentrate, especially given that the discussions revolve not around design choices - such as materials, colors, or technologies - but rather juggle between queer theory, Judith Butler's gender trouble, and Preciado's ideas of transitioning both gender-wise and politically, and their intersections with design. The intellectual depth overwhelms me, and my head spins even stronger.

"Some people are locked inside their body as if it were Alcatraz. Others only understand freedom as something the body can perform." This phrase by transfeminist writer Paul. B. Preciado was the starting point for the project done by Bernardo Charadía, Carolina Herrera, Carolina Lotti, and Florentina Gajate. Stencilled black type on a white background reads "Hegemogram." Below, multiple pictures of magnified parts of the body create a large collage. Sensual lips, upper thighs, hands, eyes, buttocks, breasts, nipples, hair, feet, phalluses - all perfectly carved and conforming to the western beauty ideal. The thin, young, white abled bodies, juxtaposed one next to another with thumbs up and hearts emojis stuck upon them, were taken directly from a Facebook or Instagram feed. Beneath this mesmerizing image, the same stencil type says "Tu Libertad es hegemónica" ("Your freedom is hegemonic").

"So they asked their friends on Instagram," explains Celeste Moretti, the lecturer, "what was their body part that generated the feeling of freedom, and requested them to send an image of it. The original idea was to create a recompilation of diverse bodies and design a mural with bodily diversity symbolizing freedom. But when they started receiving the photos, they realized that all the images of parts of the body belonged to skinny people with hegemonic features."

"Because it was the universe of their algorithm!" interrupts Flesler. "Let's say, all my friends are skinny, all my friends are young, all my friends are white, all my friends are happy in and with their body."

"So then they reconfigured it and called it 'hegemonic freedoms' as the part of the body that gives you the most freedom is the one that is most related to the hegemonic body. And they put together a video with photos and audios of the people who were telling them why that part of the body generated them freedom." continues Moretti.

"It is an example that there is also something in this course that makes you very attentive to the design process, as you are reconfiguring and thinking anew. Many things sometimes happen, and you realize it only at the moment of designing." summarizes Flesler.

4 So, What's so Scary About Me?

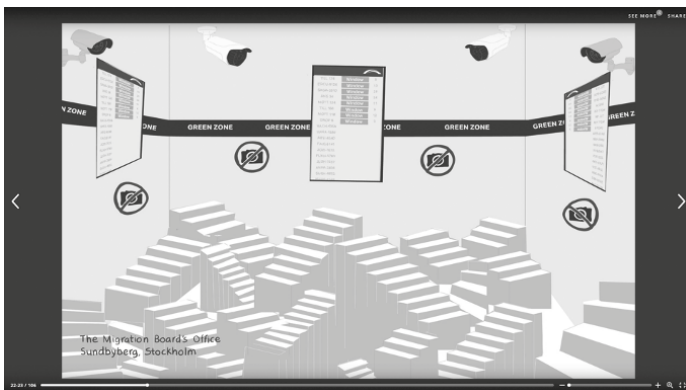


Fig. 4: A spread from "Refugees Welcome?" graphic novel by Hayfaa El-Chalabi.

"Well, if you refugees didn't bring your families and the families of your families, we would not have ended up with a refugee crisis of one million refugees. We would have had enough time slots for everyone..." reads the violet handwritten looking text on the spread. These are the words of a migration officer at the Migration Board's Office in Sundbyberg. Next to them, an exposed naked body – pure flesh and blood – is agonizing. The person is

amorphous and crosses in despair, hands above their head. That is one of Hayfaa Al-Chalabi's self-portraits, a second-year student at the Master Programme in Visual Communication at Konstfack in Stockholm. During two days, thirteen second-year students present the interim results of their final projects.

Since 2015 the Norm-creative MFA program in Visual Communication has been training students based on the concept of norm-criticality, coined by gender experts Rebecca Vinthagen and Lina Zavalia in 2014. Norm-creativity is a method that questions discriminatory standards and normative values, drawing on feminist and critical theory. The first part of this process uses "norm-criticality" to interrogate discriminatory practices embedded in design decisions and choices. After identifying an oppressive norm, designers seek to address this issue in their creative practice.

Norm criticality serves as an analytical lens for the program. By pointing to power structures, it makes visible and questions discriminatory norms in design practice. Therefore, in the first semester of the program, students participate in an intensive phase where they learn about the history and present of oppressive systems (e.g., white supremacy, racism, patriarchy, ableism, classism, heteronormativity, and others) and critically reflect upon their practices. This learning process is rather painful, Johanna Lewengard, co-head of the program, mentioned in my interview, as students begin to unpack questions of power and not only "start seeing patterns of systemic oppression," but also begin to realize and acknowledge their positions in them. (2019). Further on, the norm-creative approach is used for aiming to transform "norm-critical analysis into practice" (Crippa, Lewengard, and Ober 2019).

Hayfaa thinks that norm-creativity is a necessity. For her, design should be norm-creative because that is what design is. "It is a reflection about our society, and it is about communicating with people. And it's about representing people." she says. "By given for me, it should be norm creative, because it can not be racist. That's not a functioning design. It's dysfunctional. It's segregated design". She believes it is the time to acknowledge that our society is not rich white men, but more than that. "And it is only natural to do norm-creative design."

During two years, students develop their design practice either in the field of graphic design or illustration. Lewengard emphasizes the importance of going beyond mere intentions and focusing on the impact designs might have and their participation in the reproduction of oppressive systems. Therefore, she advocates for "focusing on methods that help us to identify gaps between intention and outcome," and explains that "using a broad set of tools for analysis (feminist tools included) creates a more holistic view on

visual communication and sharpens design decisions." (Crippa, Le-wengard, and Ober 2019).

Hayfaa is standing in the dark auditorium room, and the illustration spreads – from her book in progress "Refugees Welcome" – are glaring on with a dazzling light from the giant screen. I can feel how some people in the audience are becoming more and more uncomfortable as Hayfaa continues sharing her story. Later on, one male Swedish undergraduate student from will ask her if she is looking for revenge. For her MA project, she is working on a graphic novel using the power of storytelling, documenting her asylum process and experiences as an Iraqi refugee who came to Sweden at the age of 13.



Fig. 5: A spread from "Refugees Welcome?" graphic novel by Hayfaa El-Chalabi.

A green-greyish room is filled with surveillance cameras. On the wall, multiple `No photos or video allowed` signs are hanging. That's the migration office to which Hayfaa had to go numerous times, as she received her last deportation notice. This space repeats itself across multiple spreads.

"The place is so big. Your body is fully surveilled inside it. And you're not allowed to take pictures or to document in any way what's happening ."

She is twenty-three years old, relatively small demeanor, while she presents the interim-state of her project without any notes, standing, and moving confidently, and gesticulating at times. Her voice is strong and decisive. Her speech is filled with profound anger, similar to that of a Black feminist poet Audre Lorde during her presentation "The Uses of Anger: Women Responding to Racism" back in 1981.

"So what's so scary about me?" she asks. There is complete silence in the room. Not a comforting, reflective one, the silence of discomfort.

"You know, I realized that my power lies in documentation. I decided that illustration is a powerful tool to break the silence and alienation they are attempting to make. When we write history, we usually have two sides. But in a history that's written, there is a lot to be documented by only one side who is an effective governmental institution against you, a refugee. It's obvious that this history is oppressive that's written unfairly. It's a history that's told by the powerful, and the other part is deprived of telling it. And here comes the power of storytelling and illustration and visual communication, because here comes my tool of documenting against this oppressive, you know, one-sided history."

5 Influence of Feminist Activism on the Academic Space of Design Education – Final Conclusions

Although intersectional feminisms inform the pedagogies of each program, the situatedness and the local milieu are nevertheless fundamental to how they are applied in the classroom, and thus how they influence design production of the students. In the two essays above, I provided a glimpse into each programme, focusing on the micro, on the intimate, on the local. It would be premature to draw overarching conclusions at this stage of the research, as it demands broader data collection.

Nevertheless, the process of writing, helped me defining the scope for further exploration, namely, the influence of feminist activism on the academic space of design education. My interlocutor Bélen Triantafilou, image and sound design student at the DyEG describes it as follows "I am lesbian. I need to claim it and name it. I am telling my boss about it, and to the boss of my boss. But ten years ago, it was different; now I have more freedom; but not everybody from the LGBTQ+ community does, therefore I am involved in activism for the transgender community. It was important to me to apply these concepts that I know from the outside of the faculty, from the streets, from the activism, in my design work." she emphasizes. On her wrist, she is wearing a green, triangular scarf –pañuelo verde – the symbol of La Campana Nacional por el Derecho al Aborto, Legal, Seguro y Gratuito (National Campaign for the right to legal, safe and free abortion). "Here at the Chair of Design and Gender Studies (DyEG), the teachers quote Lohana Berkins" – an Argentine travesti activist, who campaigned for Gender Identity Law passed in 2012, that allows transgender people to legally use their self-perceived identity, as well as get free cover of all the medical treatments for transitioning. "During this class, I feel that they are talking about the same things as I am. The teachers are tuned to what is happening with you, and with the society at large. They are not giving the same class over and over again for two hundred times, as is the case in other courses."

Back in Stockholm, Hayfaa El-Chalabi speaks about the importance of political discourse in the MFA programme at Konstfack. "It is amazing, because of the freedom of discussion, because of the diversity of teachers, because of how they provide other teachers

from all countries and because they focus on the decolonization. I think there is still a lot of learning to be done, but I was very happy to see to have a class where they show us and Edward Said, for example, where they speak about the Palestinian Israeli issue. Because in Sweden, usually these discussions are not really existent in design schools. I was very happy to see lots of diversity, to see people who know what Orientalism is; who know what a Western gaze is known with the male gaze is.”

To further discuss the educational practices of the otherwise, it is fundamental, as emphasized by Bélen and Hayfaa, to attune design education to the reality on the streets, as well as to students’ particular genealogies and identities. In this way, the created spaces within design schools, provide both resistance to dominant ways of designing at the same time facilitate changing perspectives as passageways of transformation.

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