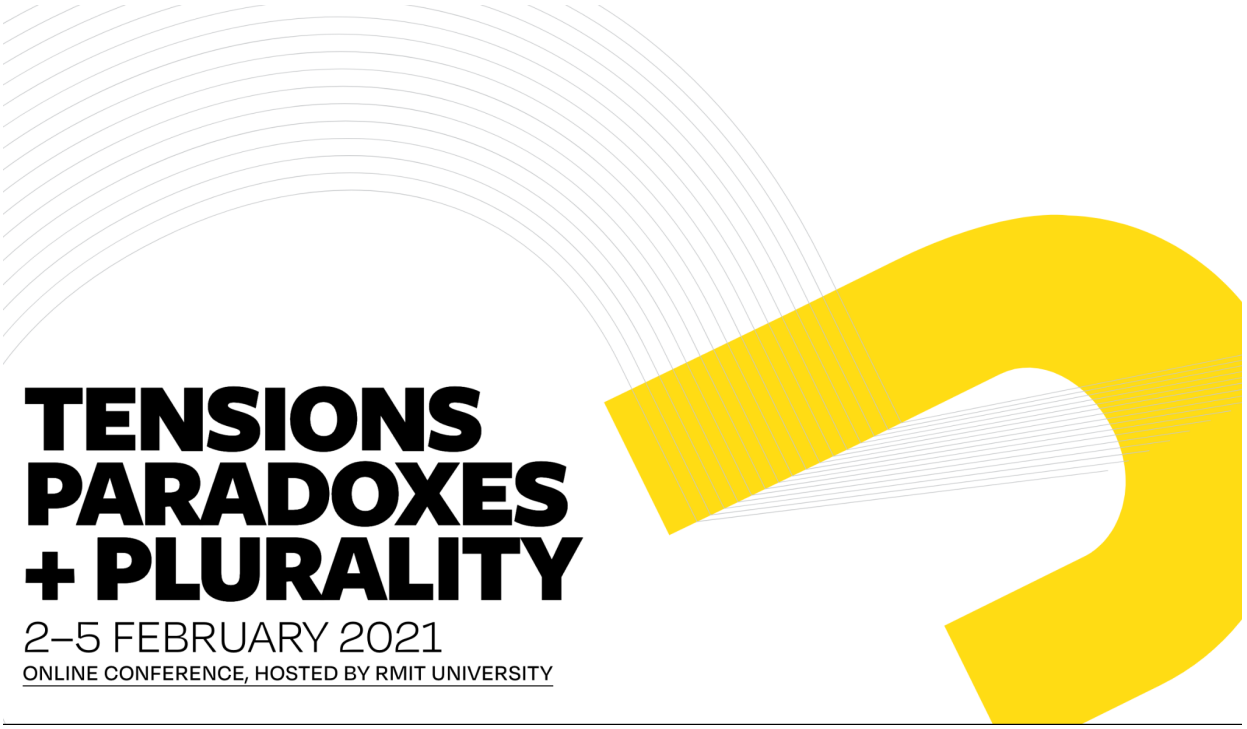
Bespoke tools for co-designing diverse and inclusive feminist futures

Workshop Documentation from

Service Design 2020 TENSIONS PARADOXES + PLURALITY

https://servdes2020.org/ Hosted online by RMIT



Designed and Facilitated by Alli Edwards and Hannah Korsmeyer

Introduction

This workshop write-up documents several design considerations and participant feedback from the feminist design workshop conducted February 4th 2021 as part of the online conference TENSIONS PARADOXES + PLURALITY hosted by RMIT. Participants were invited to comment on this document, and you will find their comments incorporated in purple as in this example.

Samuel Yu (1) , Emma Blomkamp (2), and Kimberly Crofts (3) were particularly involved in the discussion and adding their perspective and insights to the workshop documentation.

Link to online abstract

ABSTRACT: "This workshop invites you to an in-depth discussion about the complexity of working with bespoke co-design materials. Together, we will examine different iterations of a set of tools that were developed for co-design workshops to interrogate (and envision anew) the relationship between gender and cities. Through examining these specific tools, we will discuss the wider complexity and opportunities within this work.

This workshop builds on the conference theme of "plurality" through close examination of bespoke tools that challenge participants to enact 'feminist' forms of problem-solving. The aim of these tools is to validate diverse experiences and amplify voices that often go under-represented in city planning processes. However, this workshop also engages with the "paradox" theme, with an awareness that using bespoke materials is not a simple solution for truly inclusive co-design practices.

Together, we'll consider the implications of using these materials when exploring social issues like identity, diversity and co-imagining inclusive urban futures. At the end, you'll leave with a more nuanced understanding of the tools you use in your own practice."

In this workshop documentation:

1) Summary of workshop activities
2) Discussion and some observations about materials from our practices.
3) Sharing back of the role cards created
4) Articulation of design intent, constraints, decisions, and observations.

Summary of workshop activities

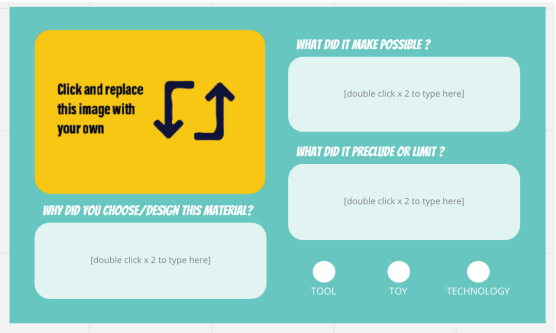
This workshop consisted of three scaffolded, interactive activities, prefaced by brief content delivery.

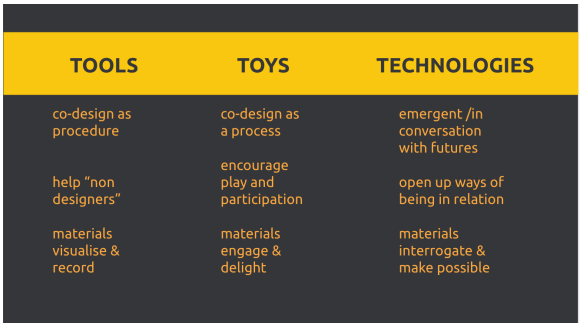
These three activities are discussed chronologically after this brief summary.

1) An Introduction/ warm-up activity using three different digital sets of people adapted from in person workshops to create an idealised urban space. There were three sets of materials. Purposefully ambiguous ones, Intentionally diverse ones, and ones in different poses with nature elements.

https://youtu.be/76YkaGmRfaQ

2) Using examples of how different paper people sets had been designed and deployed in different contexts, Alli presented a framework for considering the design of Co-Design materials. Hannah then asked everyone to share materials that they had previously designed or selected for use in a workshop and consider what they were intended to do, what they might have limited or precluded, and how they might have acted as tools, toys, or technologies.





3) Alli presented a case study comparing the outcomes of a workshop using two different sets of materials, and proposed considering materials as active co-facilitators in order to challenge and open up the previously introduced framework. The final activity concluded with individual then group creation and discussion of the roles might materials play. This activity used emojis to help inspire metaphors, and the cards asked everyone to again articulate what we as designers are hoping materials might do, as well as what they might unintentionally preclude.

ACTIVITY ONE Playing with paper people

After selecting the set of materials that was most appealing, break out groups had 10 minutes to model an ideal public space.

GROUP ONE

WHAT WAS SHARED:
Drawn to materials because the ambiguity would make things interesting
Up for a challenge
Not too much of a coordinated effort,
Individuals added things, and, importantly, no one said no to anything.
“Felt a bit inhibited by the plainness of the objects, once I found the texters, it was a little easier...Much more liberating!”

FACILITATOR OBSERVATIONS:
At first glance: can’t tell can’t tell from looking what the people are like, but the green trees and city elements stand out. Rainbow was added and the flag from set two was brought over. Dogs and trees were added, and several captions were used “LGBTQIA+ Safe space” and “Water Play for Kids”
While, there were no provided materials that explicitly signalled or provoked ideas about diversity, the final model reflects intentional choices to include an Indigenous Australian flag, LGBTQIA+ safe space signage, the “voice” of a wheelchair user, water play areas for kids, and more-than-human elements such as dogs and trees and public transport and recycling bins. This makes us wonder about the influence of seeing other groups’ work. **(1)** I think this also comes down to the people who made it (I was in this group), and their mindsets/attitudes towards an ambiguous task. Inclusion/diversity and more-than-human are things I think about alot, and I suspect the same for the others in the team, esp once the first instance of it came up, we all added more accessibility and dogs etc.

GROUP TWO

WHAT WAS SHARED
Several people shared they were drawn in by the colours
Time constraints meant “we should just get going”
It started as a free form chaotic process slowly started voicing more and sharing ideas
Installing the app expanded the materials that were available.

FACILITATOR OBSERVATIONS:
At first glance, colourful, and full of green nature, and fruit-bearing trees. Lots of different skin colours but few distinguishing features.
Most facial expressions used are happy, but not unanimously. The “perfect” scene also has a variety of other emotional facial expressions included.
The only person depicted in uniform (a police officer) is represented by the darkest skin tone that was provided in the materials.
Many natural elements added, like fruit trees and flowers
Most people have faces but only a few have hair. In person there is usually more hair used, so I wonder if this was a grouping/layering issue? There is one caption about space for a family picnic. Several Hijabs were used. Busy and lots going on, but looks fun. Humourous element, an angry old lady with a skateboard.
Diversity note: Included the flags by dragging them up- as well as including additional signage that wasn’t provided by the facilitators, like the male/female symbols used for public toilets. This signage is a point of contention for safe and inclusive public spaces, particularly for transgender, non-binary and gender non-conforming people. While there is a rainbow flag, it was hard to tell if there were meant to be couples/ indication of sexuality. **(2)**Lots of ambiguously/non gendered couples. This open endedness could invite discussion. Or risk defaulting to male as the effort to add hair and features is too great.

GROUP THREE

WHAT WAS SHARED:

Group three discussed how they were drawn to the natural elements.

“I have been so frustrated to move workshops online- felt it was missing the feeling of the objects”.

“I don’t usually do this type of workshop with designers, today the creativity and the hacking was there immediately, it was really nice.”

Liked drawing as another way of interacting with the materials instead of being limited to what is already there.

FACILITATOR OBSERVATIONS:

Group three- at first glance, animals and nature feature, with people at a smaller scale. The people used in the model were designed to reflect a wide age range, and a variety of gender expressions and hair textures/styles, though in an ambiguous and suggestive way. The Trees and spaced out people create a more wild feel. The people are interacting and paired together in ways that suggest more interaction than one or two, more, but no captions or further explanations. Rectangles for benches. Took flag from set two as well. Unlike the other two models, there are spaces that seem to be purpose-built for non-domesticated animals to inhabit: the pond for the swan, and the “living wall” for native bird nesting (a bit different to the birds in the trees, which the 2nd model also included). This model is a night-scape with stars, compared to the first model which included a sun in the sky.

Some of the people materials were positioned in a walking stance, and this is the only model that clearly shows a walking pathway through the space.

This is the only model that doesn’t include any speech bubbles from the people in the scene.

WHAT WE NOTICED ABOUT ACTIVITY ONE:

Each group:

• added their own elements.
• added trees, though groups one and two had to create their own.
• all 3 models have water features: 2 fountains, 1 pond.
• used a green pen to create nature elements that were in conversation to the background image.
• started individually and started talking more about what they were doing as the activity progressed.
•Though not provided in advance, every model included seating options, even though only the third group was provided with people in a seated position upfront. The third model shows people sitting together as well as alone.

Similar to the case study shared in which participants modeled with the blank figures, group one's model looks less aesthetically refined or "done." **(1)** I'm not sure what it reflects, but comparing Group 1's to the others, it looks a lot messier and less structured in layout. This perhaps reflected the 'don't say no' policy, where our design approach was basically everyone add whatever they thought and there wasn't too much design discussion prior to putting 'pen on paper' (so to speak).

Group two's model looks fun and diverse but might be avoiding having to actually "do" the work of diversity. **(2)** Group 2 also included quite a few dogs - though we debated the extent to which non-human species would be welcome in this 'ideal' space.

Group three's had a cohesive aesthetic and some meaningful interpretations of space. **(3)** I was in Group 3, the one with the path. The path was added because of my experience with the area in question. In research I have heard from people who use wheelchairs that the slope is quite steep. This green line is a suggestion for some intervention to create a more user-friendly grade from top to bottom.

All three begin to tell a story but, in the context of a real-world co-design project, would need more careful [co]-analysis to draw conclusions and actionable next steps or conclusions. While materials might have supported or encouraged certain discussions, the experience and desires of the participants in this short activity seems to have been very influential. The stories told by all three are very different, so the job of documentation and what ideas or decisions were greatly influenced by choice of materials.

ACTIVITY TWO

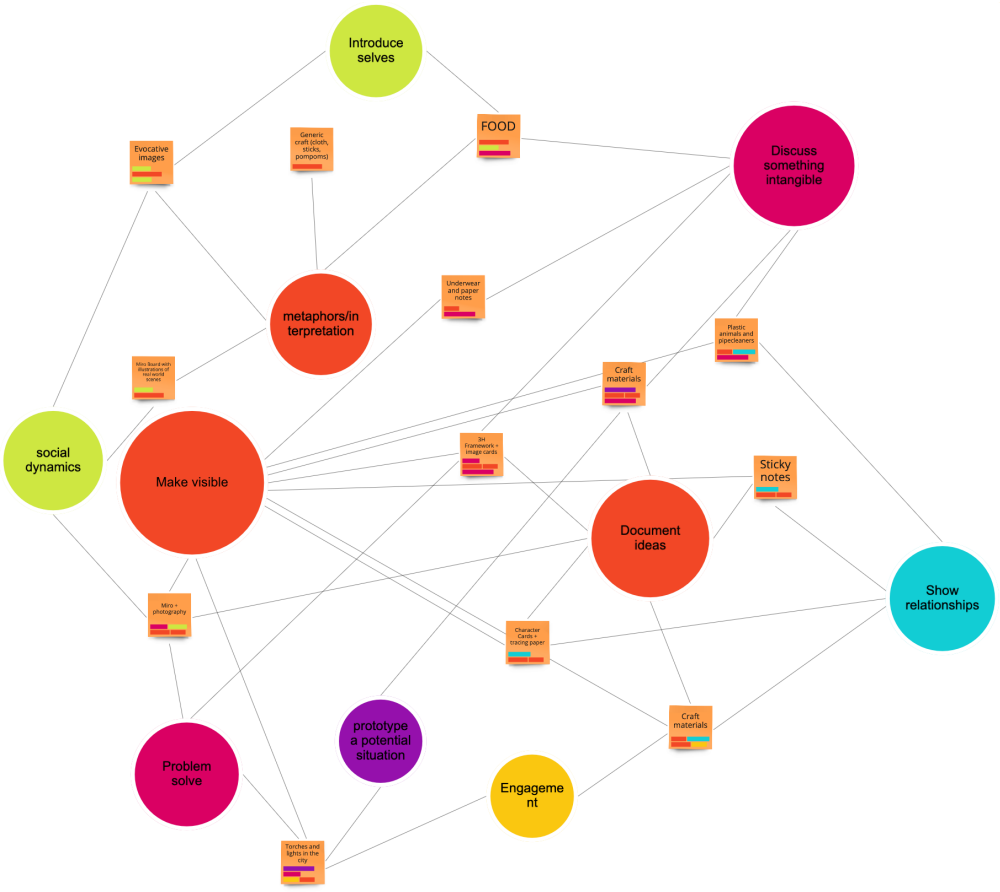
- Sharing examples of materials in small groups

Types of Materials included: A dark city street and lights, food, generic craft supplies, pipe cleaners, lego, plastic animals, underwear and paper notecards, character cards, visual metaphor cards, post-its with string on paper, post-its with images in a framework, post-it's with images of a problem scenario on Miro, Post Its with a visual metaphor on miro.

Things that stand out about the design of/selection of materials.

Many people discussed the workshop context by sharing what they were trying to accomplish, and mentioned using materials to provide participants with something tangible to discuss or visualise abstract things like relationships, connections, power, taboos. Some people discussed engagement, and providing a way in for non-experts. Fewer people discussed the social dynamics such as collaboration, getting to know each other.

When asked why this material was chosen/designed, people spoke to: their personal preferences, problem framing and project needs, and to engaging participants. One person discussed having a hunch after consulting with the group and getting to know them.



Questions that arise from how designers discussed using materials:

Many people talked about using the materials to help discuss intangible things/make ideas visible. ***What assumptions about visual problem solving do we make because we are designers?***

(1) I think designers are naturally visual people (naturally, but also through training). We are taught that visual/tangible methods are more engaging, and we have likely experienced that too. I think everyone has their own preferences for how they work best, but there is something about the act of making/crafting that elicits more than merely writing. There are of course pros/cons to each format. I have come across many participants in workshops who choose to write because that's how they like to express themselves or are most comfortable doing on the spot, but also I suspect because they came from backgrounds that didn't promote visual/material methods of expression - i.e. STEM. Visual/material thinking is a new format for many, and there's a bit of a learning curve/leap of faith to be taken to engage in what can be seen as 'wishy washy'.

Few people discussed the materials as responding to the needs of the participants. Many of the materials were discussed in terms of relation to the overall problem they were being employed to solve, rather than the relational contexts they were taking place within. ***What advantages do ongoing relationships have in terms of how we deploy materials + hold workshop space?***

(1) Relationship building creates trust and comfortability amongst participants. I think it creates an environment that's more conducive to more honest, authentic input, as opposed to perhaps more rushed participation when you are thrown in a room with a group of strangers. But on the other the other hand, the use of unfamiliar materials could also trigger new ways of thinking that are more outside the box, in comparison to something people are more comfortable with.

We discussed how more than problem solving, these engagements can enable different ways of working. The learning and increased sense of agency and capacity to act can come from working on the problem, but could also be better considered. ***What becomes possible when we shift from designing workshops for problems to designing for participants?***

(1) There needs to be some balance between the two. A problem seems to be something that less flexible - the problem space is the problem space. Whereas participants, as people, are those who can adapt/change to the problem space. But perhaps designing for the participant is a way that can enable them to see the problem space in a new light. Changes the both would likely lead to a new emergent outcome.

ACTIVITY THREE Reimagining roles

After discussing the active role materials play, and introducing the framework of tools, toys and technologies, everyone was invited to explore how they might consider the role of materials in a more participant centred way. These cards illuminate both possibilities and limits to our use of materials in co-design workshops.

The following images document the participant-generated cards from this workshop. These cards are being collected towards an open-source deck, which is in development.

WIND OF CHANGE

Made by: Vanessa Rodriguez

WHAT MIGHT THIS MAKE POSSIBLE?

elicits fresh ideas and brings new perspectives.

WHAT MIGHT THIS PRECLUDE OR LIMIT?

Might be influenced by own positionality.

TOOL ✗ TOY TECHNOLOGY

OBSERVER

Made by: YOUR NAME HERE

WHAT MIGHT THIS MAKE POSSIBLE?

Objective perspectives

WHAT MIGHT THIS PRECLUDE OR LIMIT?

By sitting outside of a situation and observing, it might be possible to see things in a new light

TOOL TOY TECHNOLOGY

THE MINORITY ZOOMER

Made by: Izabel Farina

WHAT MIGHT THIS MAKE POSSIBLE?

To give room to the minority voice to express and show the dominant discourse visible

WHAT MIGHT THIS PRECLUDE OR LIMIT?

(double click to type here)

TOOL TOY TECHNOLOGY

EPHEMERAL

Made by: Ricardo S.

WHAT MIGHT THIS MAKE POSSIBLE?

Part material, part brief, part facilitation. It may be important to let people 'destroy' their creations in settings where this is needed. They may feel more comfortable if it's not kept

WHAT MIGHT THIS PRECLUDE OR LIMIT?

Need to think how to document

TOOL TOY TECHNOLOGY

BULLETS OF INSIGHT

Made by: YOUR NAME HERE

WHAT MIGHT THIS MAKE POSSIBLE?

keys to insights, something that had been hidden for a while,

WHAT MIGHT THIS PRECLUDE OR LIMIT?

exploring anything further

TOOL TOY TECHNOLOGY

NATURAL MATERIALS

Made by: Ricardo S

WHAT MIGHT THIS MAKE POSSIBLE?

Lower carbon footprint and waste of plastic materials. Use local materials, nature

WHAT MIGHT THIS PRECLUDE OR LIMIT?

Harder to collect and prepare, keep

TOOL TOY TECHNOLOGY

[THE LOCK PICKER]

Made by: Tania Ivanka

WHAT MIGHT THIS MAKE POSSIBLE?

The lock picker knows how to persuade the gatekeeper, but has a set of keys to get around the blockage.
(This would look better as a skeleton)

WHAT MIGHT THIS PRECLUDE OR LIMIT?

The lock picker might also have unrecognised biases.

✓ TOOL TOY TECHNOLOGY

URGENT PATIENCE

Made by: Hannah K. inspired by Tristan Schultz

WHAT MIGHT THIS MAKE POSSIBLE?

deepened connection, collective and respectful negotiation

WHAT MIGHT THIS PRECLUDE OR LIMIT?

KPIs

TOOL TOY ✗ TECHNOLOGY

STARGAZER

Made by: Joyce Yee

WHAT MIGHT THIS MAKE POSSIBLE?

Reflecting and surfacing the past in order to make sense of the present.

WHAT MIGHT THIS PRECLUDE OR LIMIT?

Limits open creative exploration of possibilities without the framing of the past.

TOOL TOY TECHNOLOGY

WEAVER

Made by: Joyce Yee

WHAT MIGHT THIS MAKE POSSIBLE?

visualising connections and entanglements of ideas, relationships, etc

WHAT MIGHT THIS PRECLUDE OR LIMIT?

detailed understanding of the individual nodes

TOOL TOY TECHNOLOGY

TRUTH BOMB

Made by: Vanessa Rodriguez

WHAT MIGHT THIS MAKE POSSIBLE?

Triggers reflection and makes visible underlying tensions. Aesthetic disruption.

WHAT MIGHT THIS PRECLUDE OR LIMIT?

Could affect interactions and sharing and disrupt the safe space.

✗ TOOL TOY ✗ TECHNOLOGY

FORTUNE TELLER

Made by: Vanessa Rodriguez

WHAT MIGHT THIS MAKE POSSIBLE?

helping people design their (vision of) futures while reflecting on biases and assumptions in conversation.

WHAT MIGHT THIS PRECLUDE OR LIMIT?

Precludes the multiplicity of realities.

TOOL ✗ TOY ✗ TECHNOLOGY

[SEDUCTION INTO SCARY AREAS]

Made by: YOUR NAME HERE

WHAT MIGHT THIS MAKE POSSIBLE?

Safe spaces with opportunities for different types of play

WHAT MIGHT THIS PRECLUDE OR LIMIT?

Quick generative workshop sessions

STARS TO NAVIGATE BY

Made by: Emma B

WHAT MIGHT THIS MAKE POSSIBLE?

Ever present reminders of the shared values, principles or objectives guiding the work

WHAT MIGHT THIS PRECLUDE OR LIMIT?

Disruptive ideas, alternative agendas

PASSIVE SPECTATOR

Made by: Emma B

WHAT MIGHT THIS MAKE POSSIBLE?

Entertainment and inspiration for people who lack the energy or resources to come up with their own ideas

WHAT MIGHT THIS PRECLUDE OR LIMIT?

creative generation

CONNECTOR

Made by: YOUR NAME HERE

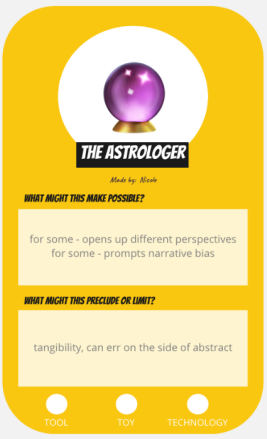
WHAT MIGHT THIS MAKE POSSIBLE?

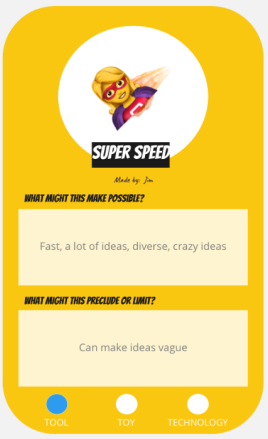
Making connections between people who are otherwise disconnected
e.g. different values, views, or life stage

WHAT MIGHT THIS PRECLUDE OR LIMIT?

Could enable shared exchange around a common interest. Could limit people if they are hesitant to connect

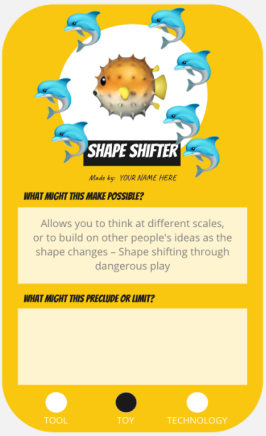
THE NOURISHER
Made by: Nicole
WHAT MIGHT THIS MAKE POSSIBLE?
materials to nourish, harvest, put sun and soil and water on ideas that need space to grow
WHAT MIGHT THIS PRECLUDE OR LIMIT?
New or challenged perspectives
TOOL
TOY
TECHNOLOGY

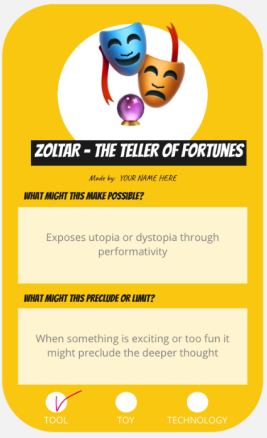

THE ASTROLOGER
Made by: Nicole
WHAT MIGHT THIS MAKE POSSIBLE?
for some - opens up different perspectives for some - prompts narrative bias
WHAT MIGHT THIS PRECLUDE OR LIMIT?
tangibility, can err on the side of abstract
TOOL
TOY
TECHNOLOGY

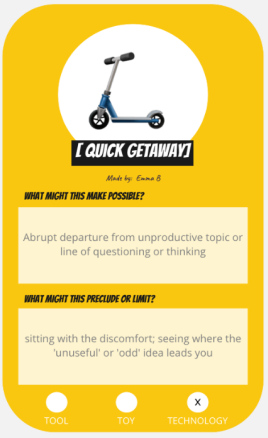

SUPER SPEED
Made by: Jim
WHAT MIGHT THIS MAKE POSSIBLE?
Fast, a lot of ideas, diverse, crazy ideas
WHAT MIGHT THIS PRECLUDE OR LIMIT?
Can make ideas vague
TOOL
TOY
TECHNOLOGY

[LONG-TIMER]
Made by: Tiffany Knobbeck
WHAT MIGHT THIS MAKE POSSIBLE?
tools encouraging long-termism in design problem-solving, Indigenous ways of knowing, and considerations beyond Human-Centred Design
WHAT MIGHT THIS PRECLUDE OR LIMIT?
human needs, traditional organizational measures of success, short-termism
TOOL
TOY
TECHNOLOGY

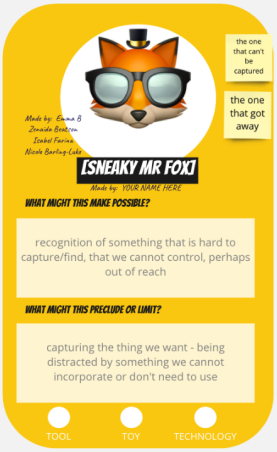
DEVIL'S ADVOCATE
Made by: YOUR NAME HERE
WHAT MIGHT THIS MAKE POSSIBLE?
Open up to new opportunities, prevents group think
WHAT MIGHT THIS PRECLUDE OR LIMIT?
Can be a blocker in a workshop, but can also be positive as if people are too shy they might not otherwise express it
TOOL
TOY
TECHNOLOGY

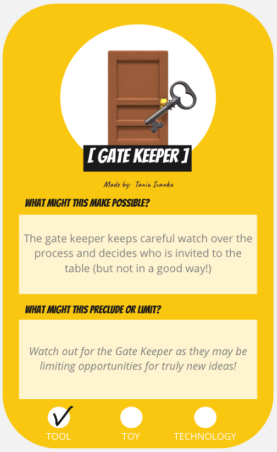

SHAPE SHIFTER
Made by: YOUR NAME HERE
WHAT MIGHT THIS MAKE POSSIBLE?
Allows you to think at different scales, or to build on other people's ideas as the shape changes – Shape shifting through dangerous play
WHAT MIGHT THIS PRECLUDE OR LIMIT?
TOOL
TOY
TECHNOLOGY

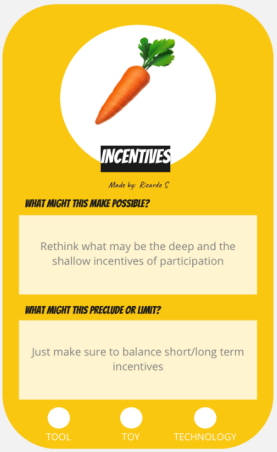

ZOLTAR - THE TELLER OF FORTUNES
Made by: YOUR NAME HERE
WHAT MIGHT THIS MAKE POSSIBLE?
Exposes utopia or dystopia through performativity
WHAT MIGHT THIS PRECLUDE OR LIMIT?
When something is exciting or too fun it might preclude the deeper thought
TOOL
TOY
TECHNOLOGY


[QUICK GETAWAY]
Made by: Emma B
WHAT MIGHT THIS MAKE POSSIBLE?
Abrupt departure from unproductive topic or line of questioning or thinking
WHAT MIGHT THIS PRECLUDE OR LIMIT?
sitting with the discomfort; seeing where the 'unuseful' or 'odd' idea leads you
TOOL
TOY
TECHNOLOGY
X

THE ASSUMPTIONS DESTROYER
Made by: Isabel Farina
WHAT MIGHT THIS MAKE POSSIBLE?
Set up common assumption through reflexivity and changes them
WHAT MIGHT THIS PRECLUDE OR LIMIT?
(double click to type here)
TOOL
TOY
TECHNOLOGY


the one that can't be captured
the one that got away
[SNEAKY MR FOX]
Made by: YOUR NAME HERE
WHAT MIGHT THIS MAKE POSSIBLE?
recognition of something that is hard to capture/find, that we cannot control, perhaps out of reach
WHAT MIGHT THIS PRECLUDE OR LIMIT?
capturing the thing we want - being distracted by something we cannot incorporate or don't need to use
TOOL
TOY
TECHNOLOGY


[GATE KEEPER]
Made by: Tania Ivanka
WHAT MIGHT THIS MAKE POSSIBLE?
The gate keeper keeps careful watch over the process and decides who is invited to the table (but not in a good way!)
WHAT MIGHT THIS PRECLUDE OR LIMIT?
Watch out for the Gate Keeper as they may be limiting opportunities for truly new ideas!
TOOL
TOY
TECHNOLOGY


INCENTIVES
Made by: Ricardo S
WHAT MIGHT THIS MAKE POSSIBLE?
Rethink what may be the deep and the shallow incentives of participation
WHAT MIGHT THIS PRECLUDE OR LIMIT?
Just make sure to balance short/long term incentives
TOOL
TOY
TECHNOLOGY

PROVOCATEUR
Made by: Alli E
WHAT MIGHT THIS MAKE POSSIBLE?
Excitingly suggests what is appropriate to talk about within the workshop. Makes inclusion and discussion necessary, challenges "neutral" user
WHAT MIGHT THIS PRECLUDE OR LIMIT?
It's hard to see what people really think or would have come up with on their own? Too leading?
TOOL
TOY
TECHNOLOGY

CO-FACILITATOR
Made by: Alli E
WHAT MIGHT THIS MAKE POSSIBLE?
It helps with group dynamics, everyone is able to contribute, and ideas are editable. It also visually record what is being discussed, and can be referred back to to help presenting.
WHAT MIGHT THIS PRECLUDE OR LIMIT?
When materials are really well refined, participants can't edit or hack them. Makes it hard to see what emerges if too scafolded.
TOOL
TOY
TECHNOLOGY

ARTICULATION OF DESIGN INTENT

OVERARCHING DESIGN CONSIDERATIONS.

Intent: Interrogate + re-imagine what materials are making possible, especially in regards to designing in socially just and responsible/ feminist ways. Collectively generate ideas for alternative and speculative "roles" of workshop materials.
Constraint: Online only
Decision: Interactive online activities where people can actually model with materials, not just hear about our practice. Digital versions of physical materials. Use Miro to work together in real-time and to document and to share their practice with us as well.
Facilitator observations: No one quit or left the workshop early :)
Several mentions and tweets about the workshop being highly engaging
appreciation of working with others in the group
a few people sharing they were thinking about materials in a different way
some feedback that the link back to the feminist objective could have been articulated more, debriefing and discussion are needed to explain what happened and share thinking behind the workshop.
(1) I think the use of emoji was a really interesting medium; they are so ubiquitous, but not something I would have ever thought about using as metaphors. Also the additional tools available in Miro were used as they were not suggested, but also not restricted. The participant familiarity with the platform enabled us to find more ways to engage in the activity that were originally specified.

PACING

Intent: Go through all three scaffolded activities at an appropriate pace. (Shared experience using/playing with the materials, -> relating the ideas discussed back to own practices -> creating and re-imagining together). Avoid rushing through at the cost of meaningful conversations.
Constraint: Lower energy levels because it's 8 pm for many people and because it's the end of the conference. Only two hours, can't go over time.
Decision: Group vote on spending more time on the more playful or the sharing of work form practice.
Observation: 100% response for more time for play. In the end activity, all groups found emoji's they liked and that sparked an idea and worked from there. As a facilitator it didn't feel too rushed, we had time to wait for people to finish filling in cards, and we had time for discussion and to hear back from several people each time. Having done the activity at the beginning was useful because we could refer to it and people understood in a deeper way than if we had just presented it.

INTRODUCTIONS

Desire: Time to introduce each other, acknowledge the land(s) we are on, and establish a sense of who is here together:
Constraint: not enough time, a one-off event
Concern: in other sessions some introductions were too long (30 minutes) and the possibilities and use of deep relationship-building for a one-off event is significantly constrained already, compared to long-term collaborative projects.

Decisions: •Introduce ourselves as the facilitators very quickly
•share a map to find traditional custodians of lands across the world (https://native-land.ca/, that can be a useful resource. •Be transparent about our decision to cut introductions short, but have more time to meaningfully work together and discuss in small groups. •Use the opening activity where people are working on the same activity but don't have to cooperate, to break the ice, invite participation from all, and start conversations in a low stakes way. •Keep consistent break-out groups throughout the workshop to increase familiarity.
Observations: A hunch: Possibly rougher start in break out groups.
Reasons shared include "It was a bit hard", "we were aware of the time and thought we should just get into it"
Also observed: Groups having seemingly generous and productive discussions with very active engagement on the Miro board possibly because of shared interest in materials/design, and perhaps because of their familiarity working in an online space with others by this point in the conference/ this year.

Re-imagining materials

Intent: To create a space for curiosity about what materials might make possible or preclude, and share concrete, applied examples from practice. To do this, we wanted:

a) balance of presenting our research and using a selection of bespoke materials from our practice,

b) smaller, un-facilitated breakout group discussions, and

c) a final generative, concrete co-design activity that brought the session together in a meaningful yet low pressure and playful way.

Constraint: Group of strangers, end of day/ conference, might be too demanding for people to apply a theoretical framework they just learned to create something new in two hours.
Decision: Playful activity, no right or wrong, multiple entry points (ie, use notes from conversation, previous sharing of own materials, or emoji inspiration).
Observation: Many cards produced, laughter and conversations in group chats, creation of cards that do in fact articulate and inspire alternative roles of materials that were less about surfacing or visualising data and more attentive to social dynamics and participants experiences.

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