



# CHILD CULTURE DESIGN

Design For All

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## **Guest Editor**



### **Amelia Dray**

***Amelia Dray is a designer exploring childhood, play, and democracy. Her interdisciplinary practice works across fields such as leadership development, organisational change, systems design, and child culture design. Since graduating MA Child Culture Design in 2022, her work aims to explore local forms of experimental democracy alongside, with and for children.***

***Amelia is an advocate for children's play, how children lead, and how they offer new perspectives and wisdom. These concepts infuse her work across multiple contexts; she has worked on large organisational change programmes internationally, led design work with schools, charities and local + central government, and, as well as freelance consultancy work, is currently lecturing on the MA Embedded Design programme at HDK-Valand, University of Gothenburg.***

## **Guest Editorial**

**Amelia Dray**

**Welcome to this month's issue of Design for All, an Institute of India publication. I am grateful for the opportunity to share the work of my peers from the 2020-2022 cohort of MA Child Culture Design. The articles and projects in this issue show the diverse possibilities of a child culture design practice. Each aims to inspire a different design perspective that values the wisdoms of children, youth and play.**

**Child Culture Design began as a masters at HDK-Valand, University of Gothenburg. Students work toward developing participatory practices and critical narratives of designing for and with children. Due to its niche curriculum amongst design masters courses, CCD has a wide international draw. Each year, as new students bring new ideas, experiences and skills, the narratives, concepts and collective practice grows.**

**The masters course creates the opportunity for students to explore design through a child-centred lens and, theoretically and practically, build an understanding of children's cultures, imaginations and the power of play. The course creates a cohort of advocates for children as democratic and equal citizens. A child culture design practice is built through a combination of exploring child-centred design, materiality and participation as ways of nurturing young people's agency. Simultaneously, the CCD projects aim to encourage adults to learn how to listen differently and take children's culture and play seriously. The students develop work that materially supports children as the active,**

**experimental makers of culture they are, whilst critiquing the existing systems and norms affecting children's worlds.**

**Each article in this issue shows a different way of nurturing children's culture, whether that is through their agency of everyday life, their empathy with nature, their cultural and celebratory belonging in their neighbourhood, their ownership of shared heritage, or how they collectively build a shared safe space for their developing identities. Children's culture is diverse and intersectional, and it is enriched with play, imagination and joy.**

**I hope these articles bring you a similar sense of joy, and bring hope for a near future where children are respected as equal democratic citizens, and as people that are already contributing to the rich fabric of our societies.**



### ***Lina Dahlström***

***Lina Dahlström is a designer with 12 years experience in working with product development for children and youth. She graduated with an MFA in Child Culture Design from HDK-Valand in 2022. It wasn't until becoming a parent herself she started reflecting upon children and their role in society. It opened up for reflection of how participation is essential for the development of children's capacities and how our surroundings are actively hindering its design. Since then she has been working collaboratively with children to promote their active participation through norm-critical thinking.***

# **The Speculative Grocery Store Project**

***Growing norm-critical perspectives together with children through speculative co-design***

**Lina Dahlström**

## ***Abstract***

***Children between 0-15 years make up a third of the world's population today globally, despite this fact society is largely adapted to an adults' physical but also cognitive capacities. This adult norm limits children in their everyday lives, what places and ob-jects they have access to but also what activities they can take part in. This also affects how they are perceived in society – as not yet full-worthy citizens.***

***However children are not little adults and the general consensus is that products and environments should be designed to match their capabilities and keep them safe. I argue in this thesis that by thinking in this way we limit the spaces children can have access to as well as restricting their agency in what activities they can take part in. Children move in a variety of environments where the reality is that most of these spa-ces and their objects are not designed with them in mind- even a little.***

***The project uses a speculative approach to explore how children, through the process of co-designing, can become aware of and question the adult norm in society. The finished design aims to encourage the continuation of that same norm-critical thinking in those who interact with it. Here using the grocery store as a context for material manifestation.***

***The children taking part in this project were recognized as co-designers whose opinions and ideas were as important as the adult designer's. They were encouraged to use their imagination to think of an alternate future without limitations. The participants described their ideas by drawing, model making and playing to test their ideas and inspire each other which generated a discussion of imagined futures. The result- an interactive grocery store called "Barnens affär" was exhibited at the 2022 Gothenburg Science Festival in Nordstan in may. And the public was invited to experience and help to continue shaping this possible imaginary future.***

### ***Keywords***

***Child culture design, speculative co-design, norms, childism***



## ***Introduction***

If you ask a two-year-old to wash their hands on a standard height sink, you will soon learn how difficult this seemingly simple task can become. Whilst observing a child's daily life, one starts to notice that most things that surround us seem to be designed for an adult's body and mind. It becomes clear that society is built upon an adult norm and these norms affect how children are being perceived, as not yet full-worthy citizens, limiting the ways they have agency to influence their everyday life.



***Children navigating a world designed for adults***

## ***Adults as the norm***

Every third year *Statistics Sweden* (Statistiska Centralbyrån, SCB) publish a report on Sweden's population. Children between 0-15 years are now almost a third of the world's population and around a fifth of Sweden's population during 2020 (SCB, 2020). So why is society largely adapted to adults' physical but also cognitive capacities? Jenette Sundhall argues in her article *A Political Space for Children? The Age Order and Children's Right to Participation* that the age order of an existing adulthood "is so fundamental to being seen as a full human that we view it as natural that children

are considered not yet fully human” (Sundhall, 2017) which may be an underlying reason why society is not shaped for them.

John Wall puts forward an alternative of social arrangements in his book *Ethics in the light of childhood*, where he argues that children are “the most marginalised group in all of history” (Wall, 2010). He introduces us to a new term, childism, that much like humanism, feminism and environmentalism is used to transform moral thinking, relations, and societies in fundamental ways. He imagines a future where society not only sees children as equals but also cherishes what differentiates them (Wall, 2010).

But children are not little adults, they differ in capabilities, cognitive skills like judgement and decision making, emotionally, and physically. *Ergonomics for Children* is a book that provides guidance for designers working on products for children, stating that products and environments should be designed to match their capabilities and keep them safe (Lueder, Berg Rice, 2008). No one would argue about that, however, by thinking in this way, we limit the spaces children can have access to as well as restricting their agency in what activities they can take part in. The reality is that children move in a variety of environments where most of these spaces and their objects are not designed with them in mind, not even a little.

*The United Nations Convention on the Rights of the Child*, (Barnkonventionen, UNCRC), works as a legally-binding international agreement stating the rights of the child regardless of race, religion or ability. The convention consists of 54 articles stating the rights in civil, political, economic, social and cultural aspects for every child. Article 12 in the convention speaks about children’s right to participate in society, the respect of children’s

views and the right to give their opinions freely on issues that affect them. Adults should listen and take them seriously. On January 1st 2020, the convention became incorporated into Swedish law. This means that children's roles in society were clarified as a legal entity, giving children a greater focus in situations that apply to them.

However in most societies, adults continue to assume they know best. They presume to have the wisdom, the experience and the knowledge to act in children's best interests. Gerison Lansdown (2005) writes in the article *The Evolving Capacities of the Child* about how the Convention on the Rights of the Child demands that we promote, respect and protect children's own capacity to take responsibility for those decisions and actions they are competent to take for themselves. Opportunities for active participation are essential for the development of children's capacities. Promoting children's participation is about fulfilling children's right to be active citizens in our societies. This also means helping them to firstly become aware of the injustices in order to be able to question them.

### ***Using Design as an Agent of Change***

*In Speculative Everything*, Anthony Dunne and Fiona Raby (2013) introduce a method where design is used as a tool to create not only objects but ideas. Speculating about a possible future, thinking through design rather than through words and using the language and structure of design to engage people. This is a way to generate a dialogue and a discussion about the kind of future people would like, or not like. So, I question, how can this be done in collaboration with children?

One example of speculative design made with a participatory process with children is *Speculative Co-design of Robots* where we are introduced to an approach of speculative co-design through which both children and adults can design alternate futures together in a facilitated workshop setting. An imaginative process that explores limitless possible futures with opportunities for different groups of participants to build on one another's ideas in an intergenerational fashion. The participants describe, draw and create physical models to test their ideas. The models stimulate a discussion of what the future could be like including ethics, infrastructure and other dynamics of this world (van den Bergh, Robert & Zilberman, 2016).

Another example is British designer Onkar Kular who has long used design as a tool to engage with and question contemporary social and cultural issues. His work shows the benefits of using spatial experiences to convey a message. The designs are often a combination of objects, environments and storytelling mediated through exhibition and performance (Kular et al. 2013). His central interest lies in creating scenarios for speculation and engagement using design in creating experiences. In *Risk Centre* he explores the subject of risk in an exhibition setting, intended to physically engage the visitor in the many ways risk is recognised, assessed, conveyed, and regulated.

In this project, I use a speculative approach to explore how children, through the process of co-designing, can become aware of and question the adult norm in society. Their input will result in a material manifestation in the shape of a spatial, interactive experience through which the public is invited to consider, reflect and help to continue to shape a possible imaginary future.

**I will below present some of the methods used within a facilitated workshop setting with the aim of growing norm-critical perspectives together with children through speculative co-design that will generate material to inform the design outcome.**

### ***Design for Co-design interactions***

**Workshops were planned using norm-critical methods from NOVA: *Tools and methods for norm-creative innovation* (Alves, 2016). NOVA contains concrete tools and hands-on methods for anyone who wishes to achieve norm-creative solutions - that is, solutions that are inclusive, accessible and sustainable. As an example "The Lever Bar" is one activity that suggests creating equality among different groups requires positive special treatment - a reverse of the privileges.**

**Inspired by NOVA, my sessions were conceptualised around the question - *what would the grocery store look like if children made the decisions?* Using a place from the everyday, in this case the grocery store, helped frame my research question at a relatable and child appropriate level. It was also a way to communicate the general idea of children as the experts and to offer the opportunity for ownership of the project from the start.**

**I collaborated with children from six to nine years in two sets of workshops. Firstly during three workshops (Part 1), and later on during an additional three (Part 2) workshops. Each session was organised around questioning the different obstacles and barriers that children experience in a grocery store. These had been identified in previous observations and categorised. Different activities were planned in order to give children an opportunity to express their ideas through different types of media.**

**Physical barriers: how can children reach, pull, lift, carry and place?**

**Cognitive barriers: how can children understand?**

**Social barriers: what are children allowed, or not allowed, to do?**

### ***Becoming Aware of Norms through Play***

**In my research, I have argued for the need of children to become aware of norms in order to question them. As an introduction, a playful activity was prepared in the shape of a fictional shop with the aim of becoming aware of norms. The children were asked to 'do their shopping' and to help them they had a toolkit of helping devices. The shopping list was impossible to read without a coloured lens and the groceries were way beyond their reach in height and could only be taken down with different tools such as a hook, robotic hand and a catcher. Finally, to figure out what and how much to pay they had to use a specially designed measurement stick to decode the strangely shaped "money" (Fig. 1). This activity was kept playful and light but even so children quickly started questioning the design of the fictional store and it became easy to continue the conversation and relate it back to experiences within real stores.**



*Children shopping at different heights and (fig 1) the money they used*

### ***Picture References as a Discussion Tool***

As a discussion tool, a big piece of A1 paper was used with pictures representing physical, cognitive or social obstacles attached to it (Fig. 2). Children were asked if they could recall similar situations that were not represented on the paper, if they could think about any possible solutions to these obstacles and what those could look like if it was a store for children.

The pictures explained situations that sometimes can be hard to express with words and children would point and share their own experiences. This exercise also helped to communicate the goal of the model making workshop that would take place after.



**Fig 2: Pictures representing physical, cognitive or social obstacles attached to it**

### **Model Making**

The main part of the workshop was about letting children use drawing and model making to visualise their ideas. A variety of materials such as cardboard, styrofoam, sticks, pencils, glue and tape were provided. The children were quick to make use of the material in different ways. (Fig. 3) The “doing” also created a space for dialogue between children in the group that gave as much insight as the models themselves. Audio recording was used during all sessions.

One important aspect was the power relation between adult and child and different solutions on how to balance that. Child H made a store with shelves that were locked and only children had access to it and therefore could choose what to buy. Child L made a special room for adults to wait and rest while kids do the shopping. Child S made certificates for adults that should be signed by their child in order to have access to the store. Another theme was how the children thought of inclusive solutions not just for them but for all visitors of the store.



***E: "You can choose language in the store so everyone can understand... the store can talk."***



***Fig 3: Model making workshop, exploring the materials***

### ***Sign Making***

One session was based around what is and isn't allowed in a store and what rules should be applied to the children's store. I had beforehand prepared material for making signs where they could express their ideas (Fig. 4).

***Me: Can you scream in the store?***

***L: If you are a baby, if you have a reason for it.***

***Me: But why do you think parents usually say that you are not allowed to?***

***S: I can not read minds but ... but I think it's because they want to show that the children are good and that they are good parents. So that there will be no chaos in the store so they won't be ashamed of their children.***



**Fig 4: Model making workshop, exploring the materials**

## **Conclusion**

The result shows children's ability to become aware and critically reflect upon and imagine new solutions in a workshop setting. The children taking part in this project were recognized as co-designers whose opinions and ideas were as important as the adult designer's and project initiator's. They were encouraged to use their imagination to think of an alternative future without limitations. The participants described their ideas by drawing, model making and playing to test their ideas and inspire each other which generated a discussion of imagined futures.

The findings gave insights for further developing a spatial experience, an exhibition, where people all ages were invited. The result, an interactive grocery store called "Barnens affär" (Fig 5-7), was exhibited at the 2022 Gothenburg Science Festival in May. Visitors were invited to consider, and help to continue to form, this possible imaginary future through dialogue, drawing and playing. It also became clear that the participating team of children developed a strong sense of ownership and pride over the result and continued to shape the space as their own.



**Fig 5: Barnens affär exhibited at the 2022 Gothenburg Science Festival**

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## ***Julianna Litkei***

***Julianna Litkei is an illustrator and maker of things – a designer with a big heart for children’s culture, storytelling and sustainability. Through her work, she seeks to highlight unseen details, convey meaningful stories and celebrate the wonderful complexity of the world around us. She aims to use her visual language to express and trigger kindness, compassion, joy and playfulness. She has a background in Graphic Design and she graduated with an MFA in Child Culture Design from HDK- Valand in 2022.***

## **Something's Growing On...**

### ***A Wordless Book for Children to Celebrate Unseen Microcosms & the Nature of Nature***

**Julianna Litkei**

***'Something's Growing On...' will be published by Les Editions La Joie de lire in 2023***

#### ***Abstract***

The 'Something's Growing On...' project explores how a picture book for children can celebrate and highlight the complex beauty of nature and its unseen microcosms. It is a design-initiated attempt to evoke awareness and appreciation for the other-than-human worlds — and through this — to address the anthropocentric view of our times.

The book 'Something's Growing On...' is an illustrated, wordless story that introduces an 'unusual event' that takes place in a bustling-buzzing residency of many. As this 'unusual event' happens to be a sprouting potato, the characters — a motley team of different bugs, beetles, insects, small mammals and worms — follow and celebrate the growth of this familiar crop through the pages of the book.

The story aims to be a humble and truthful, yet inviting and accessible representation of the portrayed creatures' perspectives and the nature of nature. It intends to provide its readers with space for in-depth observation, perceptive exploration, and personal interpretation — and, through this, hopes to be a source of motivation for a self-initiated understanding and a sense of

**stewardship and care for the world's outstanding entanglement. The picture book seeks to represent constancy and change, joy and sorrow, care and cruelty, growth and decay.**

**This article aims to provide an insight into the background, intentions and details of the project.**

*"We need to allow children to develop their biophilia, their love for the Earth, before we ask them to save it."*

— R. White

***Keywords***

***child culture design, picture books, illustration, nature***



## **Introduction**



***Something's Growing On... Book Cover***

The 'Something's growing on...' project explores how a picture book for children can celebrate and highlight the complex beauty of nature and its unseen microcosms. It is a design-initiated attempt to evoke awareness and appreciation for the other-than-human worlds — and through this — to address the anthropocentric view of our times.

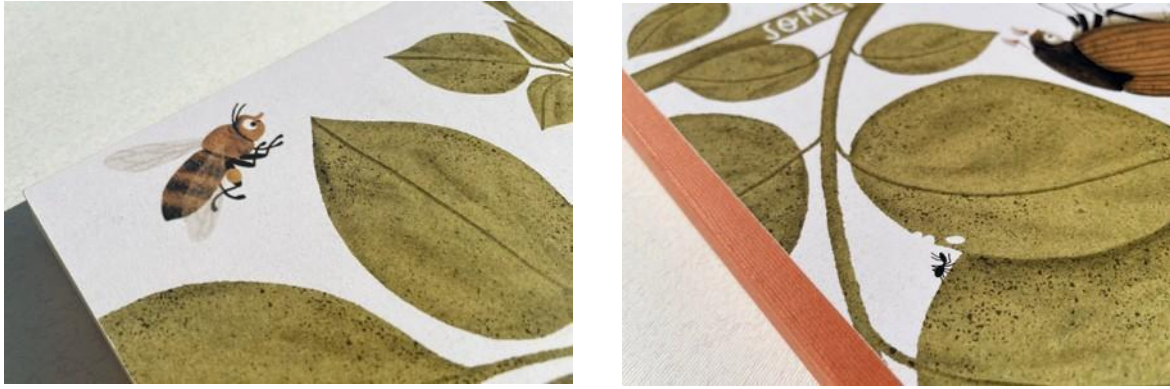
Today, the need for holistic change has become undeniable. Human-centred attitudes and activities — the unbalanced nature-human relationship — threaten not only the harmonious planetary co-existence but also our future survival. Thus, expanding our perception and connection with nature, recognising our kinship, and cultivating enhanced care and responsibility for the needs and well-being of all living and non-living beings is an urgent global mission.

**Childhood is a crucial formative period in one's life, when, among many others, the attitudes and relations towards nature are founded. Therefore, it is essential to provide young people with spaces where they can nourish their attention, care and sensitivity to the other-than-human world.**

**This project is the result of an investigation to explore if a picture book can trigger such values in children in a way that avoids the imposition of predetermined convictions and leaves room for readers' interpretation and meaning-making.**



***Something's Growing On... Book Title Detail***



***Something's Growing On... Book Cover Details***

**One of the key moments of this investigation was to explore how visual communication can be a means to “translate” and yet truthfully represent the nature of nature in a children’s book. The aim was to develop a mode of mediation that is inviting, accessible and provides imaginative triggers for a young reader and that, at the same time, humbly embodies the complexity of the reality presented.**



***Close up of one of the characters on the cover of Something's Growing On...***



***Close up of one of the characters on the cover of Something's Growing On...***

**The project's outcome — an illustrated wordless book about a bustling-buzzing community — intends to supply its readers with a space for in-depth observation, perceptive exploration, and personal interpretation — and, through this, hopes to be a source of motivation for a self-initiated understanding and a sense of stewardship and care for the world's outstanding entanglement.**



***Front and Back cover***

**Extract from the back cover:**

**"The Pile is home to many smaller and bigger residents. Life goes on underground, on the surface and in the air. Everyone lives their busy lives, and they always know what to do. But one sleepy morning, something 'unusual' happens... What is this 'unusual' event, and what happens to the Pile-residents afterwards? Flip through the pages of the book and find out..."**



***A full page spread of Something's Growing On...***

## ***Self-led Meaning-making through Exploring the Story without Words***

The story consists of multiple simultaneous actions of the *Pile-residents* and their vibrant environment. Most of the happenings of the book — the tiny movements, and processes; joy and sorrow —, are framed by the evolving potato plant in the middle. Besides this, “potato-independent” events also take place multiple times.

As there is no written text in the story, — so the happenings are not narrated, — the readers are invited to explore, interpret and by using their imagination, create their own self-cultivated stories, and meanings based on the merely visually portrayed scenarios.



***Details of happenings in Something's Growing On...***

### ***Potato as a 'Connector'***

The story is framed by the development and changes of the potato: the plant is the "excuse" that drives the events. Nevertheless, the book primarily focuses on the life events of the tiny creatures that surround the plant. The potato, of course, still

has an important role to play: it is a familiar 'being' from the kitchen whose aim is to act as a link between readers and the other-than-human world through its well-known nature.

Furthermore, the presentation of the potato as an element that is celebrated and treasured by the characters and the insight into the beautiful and invisible-to-humans growing process of the plant is intended to support readers in appreciating the potato as a food in their daily lives.



*The potato in Something's Growing On...*

### ***The 'Demanding Details'***

Although the pictorial translations are not even close to the true complexity and simultaneity of such a scene in real life, it is still a demanding challenge to notice and follow all the nuanced moments of the story. The demanding nature of the images is intended to encourage the reader to practice careful observation and patient attention to detail. The attentiveness of the book aims

to evoke such attitudes in real life.

Additionally, the simultaneity and details of the images intend to motivate the readers to read the book multiple times, to look at it again, to discover new details and to re-interpret meanings.



*Subtle detail changes in Something's Growing On...*

## ***Semi-realism of Story***

### ***Blend of Reality & Imagination***

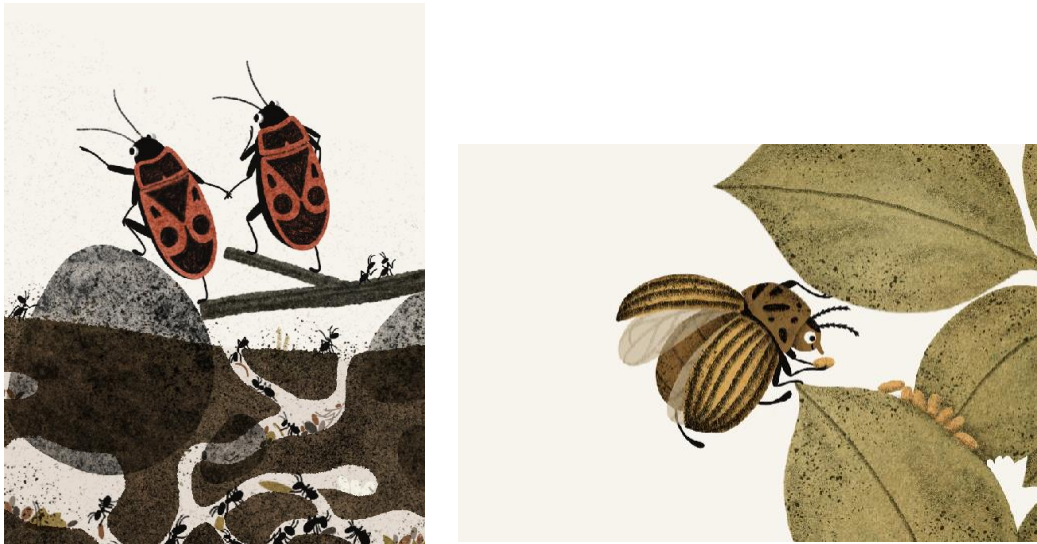
The book's content — the processes and actions, the characters, their habits, gestures, and colours — is based on and inspired by nature's reality. Yet, the illustrations are a "blend of reality and imagination" — mixtures of real characteristics and imaginary features and expressions.

This pictorial mediation or semi-realism aims to create a visual context that can trigger attachment, appreciation and wonder, fade away distrust, and be inviting and accessible to children



while striving to embody and authentically represent the reality portrayed.

For example, it's true that you can see Firebugs "clinging" to each other (that's how they mate), but I've *translated* this habit into a handhold (fig 1).



(Fig 1) Firebugs

The 'babies' of the Potato Bug — real-life eggs

### ***Unseen Micro-actions: The 'Highlighters' of Complexity***

The bigger characters, such as the Cockchafer, the Firebugs, the Dungbeetle, the Potato Beetle, and the Vole, take a larger space in the story, however, the small micro-actors of the book, like the Ants, Earthworms, Woodlice, are also essential "components" of the picture as a whole. The presentation of such small and barely visible moments is meant to support the idea of representing the complexity and vividness of nature's processes. Besides this, the micro actors also intend to invite the readers to look deep into the details.



***Micro-actions and barely visible moments***



### ***Are They Feeding on Each Other?! The 'Cruelty' of the Book***

**There are several moments in the story when some creatures or plants are disappointed or "harmed" (chewed, eaten, etc.) by each other or by other *actors* such as the wind, the storm or natural destruction itself (wilting).**

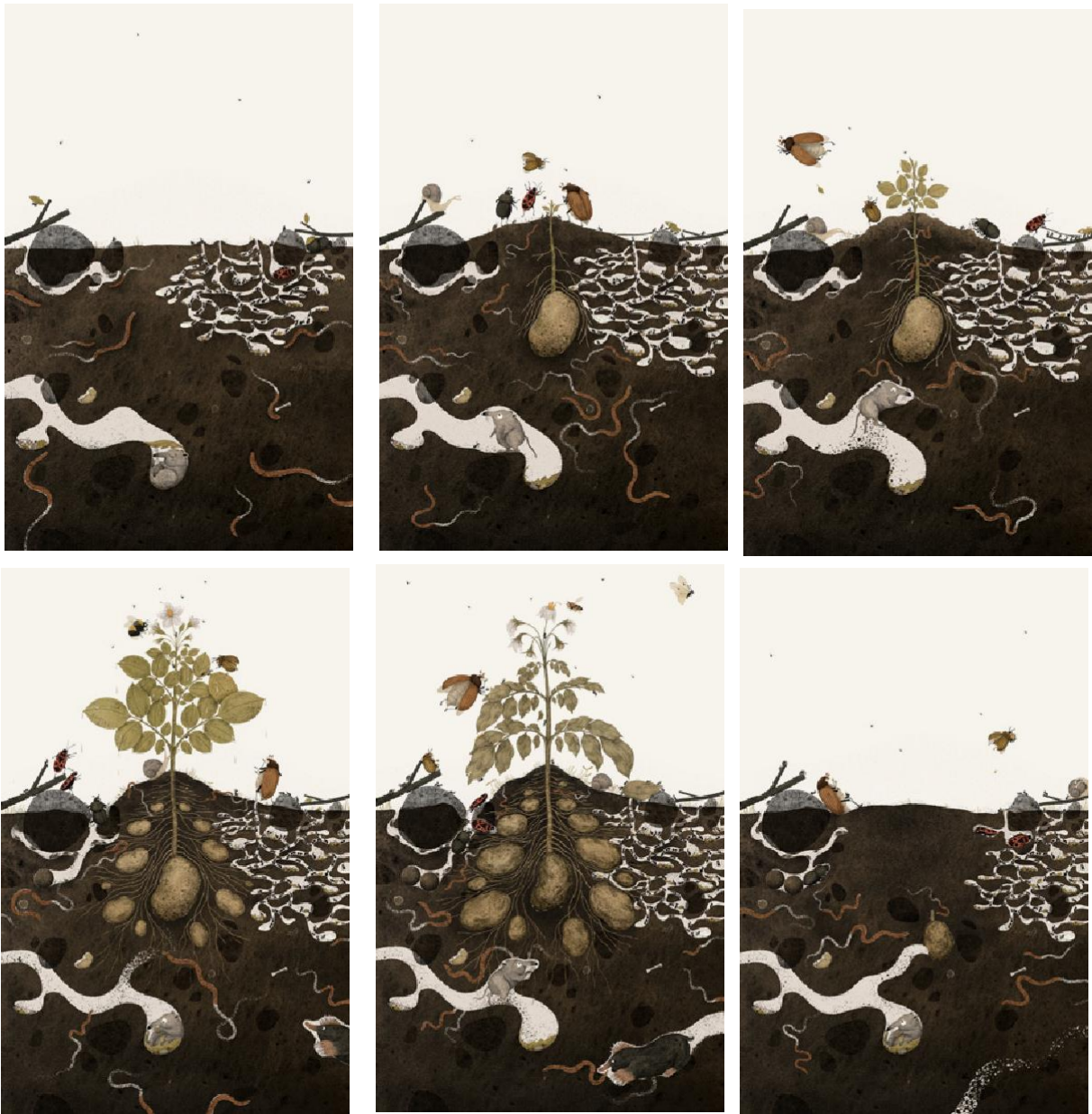
**Although these points can be painful to see, the plot is deliberately enriched with these moments of "cruelty". These acts are portrayed as part of the "normal course of things" to which the characters react but quickly move on. This is an essential means of depicting the reality of nature.**



*Details depicting the "cruel moments"; the reality of nature*

### ***The Endless Circle of Life: The End...or is it?***

**The story begins and ends with almost the same scene: after the potatoes are taken from the ground, everything starts all over again, and the creatures are portrayed as having adapted to the "tragic" endgame (the loss of the celebrated potato). However, one potato is seemingly "accidentally" left in the ground and on the very last page, it starts to sprout... These moments — and the book as a whole — aim to represent the Circle of Life and the eternal balance of growth and decay.**



# Bustling-Encyclopedia

At the end of the book, there is a brief introduction to each character in the story, explaining some of the creatures' main attributes and habits. The appendix is designed to give readers an insight into the true nature of the creatures presented and to provide important information that can help them embrace the content of the book.



Page spread of The Bustling Encyclopedia

## ***Natural Pigments***

The colourful textures of the illustrations are painted with pigments made only from natural materials such as charcoal, coffee, black tea, spinach, beetroot, grass, onion peel & turmeric. The illustrations are a mix of these analogue bases and digital methods.



***Development of natural colour pigments used in Something's Growing On...***

## **Conclusion**

**The 'Something's growing on...' project was created with the aim of providing children with a free space to explore, observe, connect to, empathise with and celebrate the nature of nature. It is a design-initiated attempt to subtly address the anthropocentric mindset of our times through the culture of children. The book intends to expand this human-centric perception through the celebration of the complexity and wonder of the other-than-human world. Naturally, the illustrations – being made by a human – can never be compared to the inimitable reality of the pictured reality. As a human-created book, it will always stay a mediation of nature's irreplaceable beauty, however, the story hopes to be an opportunity to get a glimpse into a microcosm that otherwise is unseeable.**

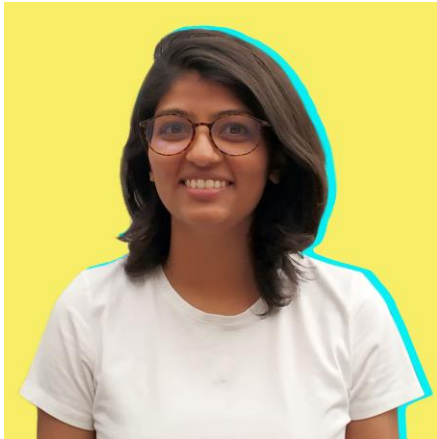
**Creating an engaging picture book in today's overflowing visual culture and being able to draw and sustain the attention of children is certainly a challenging call. At the same time, offering *peaceful islands* for young people is a very important task for today's parents, educators and designers – for which, in this project, a picture book is shown to be a good means.**

**"It is not our job to teach the rising generation convictions. Instead, we must support them in using their own judgement, their own understanding. To learn to see the world through their own eyes." (Steiner, as cited in Carlgren and Klingborg, 2006)**

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## ***Prachi Patil***

***Prachi Patil is a designer focusing on children and their play culture. She graduated with an MFA in Child Culture Design from HDK-Valand in 2022. Before moving to Sweden, she worked as a Product Designer at the early childhood learning company Magic Crate in India. She now runs Studio PP, creating joyful, meaningful and artful experiences for people of all ages and abilities. Her practice addresses the root of social inequalities and explores the role of cultural projects in bridging the social gaps with children.***

# **Vår Festival**

## ***Design for Co-Design***

**Prachi Patil**

### ***Abstract***

**Vår festival (the noun vår is Swedish for 'spring' and, when used as a pronoun, vår means 'our') focuses on community building from a participatory design perspective within a multi-ethnic small town in Sweden where 7 to 9-year-old children are deprived of participating in their local community and influencing its culture. During this project, I used my position as a Child Culture Designer to investigate the realities of child participation and aimed to expand children's agency and belonging in their neighbourhood.**

**Vår festival explored the possibilities of curating a public festival with children. The goal was to democratically imagine, together with children, the shape and the form of this social event that would invite the local community to participate, triggering the self-driven exploration of new festivities and community culture.**

**The project took place over eleven weeks (February 2022 - May 2022) at a creative recycling center, ReMida, in Skillingaryd. 'Festival Committee' (i.e. design team of three adult and six child designers) planned, designed and built various experiences of the festival through collaborative workshops. The Vår festival was then celebrated with the local community of Skillingaryd on 10th May 2022.**

**Using the Vår festival project as a case study, this essay sheds light on the design tools and methods that emerged in this journey of trial and error that could be important when involving children in a participatory project.**

***Keywords***

**co-design, community building, social innovation; participatory design**

## ***Introduction***

**Immigration occurs for various reasons. Whether the decision to move from one country to another is motivated voluntarily or forced because of social or political oppression and unrest, exposure to new people, cultures, and customs is inevitable. Migration from one's homeland to a foreign country can be described as an exciting journey of new challenges or as something that causes despair. As an intricate psychological experience, the immigration process impacts an individual's sense of self and his/her perceived identity (Nekby, Rodin, Ozcan,2009; Paat, 2013). It is even more critical for children because one has little control over the 'culture' existing inside or outside the door as a child.**

**According to a report published by 'Statistics Sweden', In 2021, just over 90 000 persons immigrated to Sweden (SCB, 2022). The consequences of immigration become more visible when (some) people's feelings of belonging are increasingly disconnected from the locality and the local community. They tend to experience localities and local communities not as 'locals' but as 'strangers', and of course, this implies that the places in which people do not feel that they belong as 'locals' are also likely to be shared with others who they consider to be 'strangers'. As Sophie Watson (2006) has pointed out, the more such discourses of fear, risk, and danger get to circulate, the more they produce the circumstances they speak. So, for example, as broadcast news and social media sources emphasize the 'us v/s them' narrative, rather than creating awareness, we move more towards segregation in society.**

**Skillingaryd is a small town in the south of Sweden with about 13,500 inhabitants. It is part of Vaggeryd municipality that has**

welcomed many immigrant families into the community. And although the group has lived in the city for a long time and, in many cases, has jobs and driving licenses, there is a feeling that they are not part of society. The social bonds they have formed over the years are often limited to people from the same cultural backgrounds, leading to prejudices hindering a healthy multicultural community.

According to Fincher and Iveson (2008), expanding our identities through engaging with diverse identities is essential to encourage a positive perspective on diversity. They introduced a conviviality concept that describes stranger encounters with specific intent or purpose. These encounters may be short, but they depend upon the settings where strangers can explore identities through shared activities. A planned public festival could create opportunities for encounters to work towards diversity in cities; the festival holds power as a disruptive event where everyday hierarchies and norms are momentarily suspended or even inverted. The idea for the festival project was born with this discourse.

Conventionally, the idea of a public festival for a child is linked to religious festivities (e.g. Christmas, Eid, Diwali etc.) and often decided by other adult authorities (e.g. town carnivals, harvest festival) but never by the children themselves. Therefore the notion that the festival offers a glimpse of an unconventional world also felt like an excellent opportunity for inviting children as equal contributors to help set a new standard for children's participation and make a visible impact on the community culture they are part of. I hoped that It would eventually increase children's self-esteem and bring more willingness to exercise their right to be heard as they grow older, making them active citizens.

## ***Design for Co-Design***

**Vår festival aimed to be a participatory design project focusing on social innovation emerging from bottom-up design processes. I used Research for Design and Research through the Design approach, which involved developing and testing tools and generating knowledge from design experiments. In the project's first phase, I gathered insights through reading literature, analyzing existing similar practices and projects, and conducting discussions and workshops using participatory design research methods and tools to get familiar with children and the context. In the second phase, we (the children & adults' creative team) dreamed and co-designed the festivities through collaborative workshops. The third phase was about building the props for the event.**

**Every participatory project needs methods that are custom designed for that project depending upon the context, target group, location, duration, stakeholders, expected outcome and timeline. The following are a few insights gathered during the project that helped create a space for children to participate as equal contributors.**

## ***Making a Brief Together***

**When it's time to start the actual meetings with the children, it is important to share information about the broader picture of the project and then define the project brief together with the participants.**





***Name badge and festival maker's kit***

### ***Festival Maker's Kit***

The bag was inspired by a carpenter's tool pouch belt and is symbolic of the let's get to work' emotion. I wanted to play with the idea of the bag being the committee's uniform that shows a sign of authority but simultaneously has a functional purpose. It became a common link between all the young and old members and brought us to a level playing ground.



***Festival committee members with name badges, kits and festival stickers***



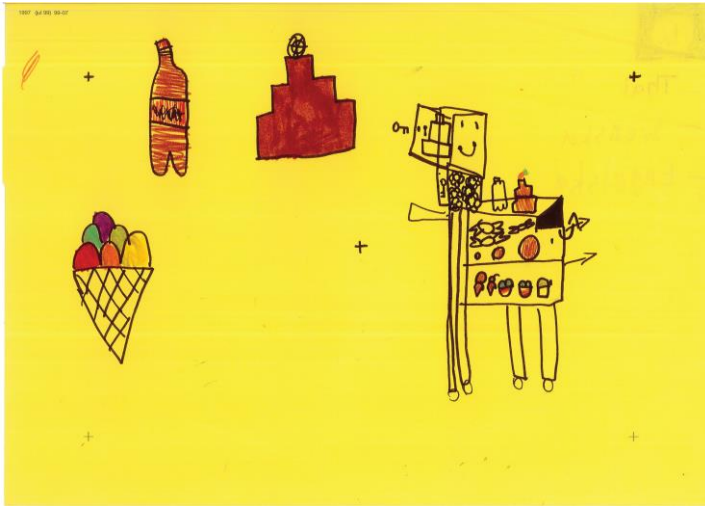
**Festival committee members took an oath and received the kit in the second meeting. The kit acted as an invitation to spark excitement. It helped children identify themselves as part of the festival committee members and brought a sense of belonging to the committee. It even became a part of the festival designing ritual.**

### ***Germination time***

**Designing with children through participatory methods is a slow process. Building trust is essential to create a safe space for expressing views and opinions, which needs constant encouragement and longer duration. During the actual process, negotiating a diversity of meanings to make shared decisions became a complex process and demanded significantly more time than I had. Hence, the festival committee's design process involved a combination of children's independent findings, adults' independent decisions and adult-children's co-decisions.**

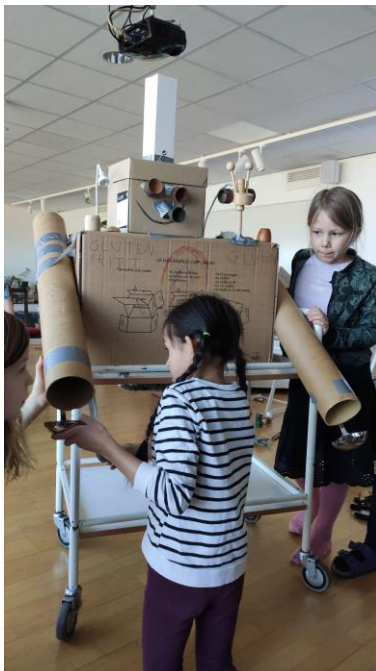
### ***Balancing the openness***

**Children have a sense of ownership over the process when the tasks balance ambiguity and clarity. The plan for collaborative workshops in the festival project was deliberately kept open for flexibility. It built on the output of the previous meeting because I wanted the children to feel like they directed the workshop content.**



### ***Design sketches***

**The discussion about playful ways to serve 'Fika' (coffee snacks) triggered drawings about 'cookie machine' and the drawings produced in this meeting were used to inspire the next meeting- Prototyping a cookie machine, where we provided an extensive collection of loose parts available at ReMida with a metal food cart.**



### ***Cookie machine***

Loose parts ranged from wooden furniture parts, egg cups, graters, wheels, cardboard boxes, tubes, spatulas, candle holders, and buttons. This encouraged children to imagine stories & scenarios, and in the process of hacking the food cart, children brought their drawing cookie machine to life.

I realized that the children were most engaged with the task when they felt like experts, and play was their most intuitive way to express themselves. Having a range of 'loose parts' at Remida opened up, Therefore, I tried to provide a variety of objects to allow for different kinds of games and give the children an opportunity to shape the experiences of the festival.

### ***Child-led documentation***

The Reggio Emilia approach to documentation informed the decision to stress the importance and need for documentation during the project. It considers documentation central to primary education, especially when documentation is child-led and organized. Documentation is used as a means of collaboration and sharing between children, teachers and art teachers (Schroeder Yu, 2008).



***Festival reporter tool***

The "Vår festival reporter" tool was my attempt to try this approach. The Microphone uses a wooden leg of a table and a go pro camera. The camera does not have a display, which adds to its ambiguity making it more comfortable for the reporter and the responder. The reporter tool helped capture children's perspectives on the experience of the festival. It was yet another way of enhancing children's participation.

### ***Conclusion***

I intended to expand my knowledge of designing a bottom-up community culture with children. Starting point hypothesis based on the literature was that co-designing with children at a public festival would lead to building Community and consequently fostering children's agency and belonging in the place. It was evident that during almost 13 weeks, our feeling of WE has grown within us. We who have worked for the festival designed it for our community (limited to our friends and families). Through children's conversation, I felt this feeling of 'we 'is not yet very inclusive of all the others in the context. "festival Committee " feels more solidarity. However, this again has a danger of perpetuating the same dividing attitude we are working against. Hence, involving varied community actors in the process would help make We more inclusive.

The process added a lot to learn about involving children as equal partners. My initial aim to democratically imagine a public festival needed to have been revised in the project's planning. I soon realized that the language barrier helped in so many different ways. Firstly it was humbling as it brought me ' an adult designer' on a level playing ground; second, children felt more competent and confident around me, willing to work with my shortcomings. Third, they were patient with my communication struggles,

**reminding me to be patient with their attention spans and interests. Many such instances led to a shared understanding of our skills/gaps and were valuable for co-design. It made me realize that co-designing with children is a complex process, but the most important is making children's input visible in action and keep iterating on it.**

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## **Betty Wallingford**

***A designer, maker and storyteller, Betty Wallingford graduated with an MFA in Child Culture Design from HDK-Valand in 2022. Before coming to Sweden, she worked as a museum researcher and exhibit designer in the United States, including the New York Hall of Science and the Museum of Food and Drink. In addition to museum work, she recently served as a prop and costume designer for the Gothenburg English Studio Theatre. As a designer, she is interested in working collaboratively with all ages to create immersive and imaginative experiences. Previously, she earned her Bachelor's degree in Anthropology from Wellesley College.***

# **The Secret Post-Box**

## ***Imagination and Fantasy in Design Methods***

### ***Abstract***

**Children make up a large demographic of those who visit heritage museums and historic sites – brought there on school field trips or accompanying caregivers. Heritage practice, in turn, often uses children as motivation for their work, striving to “save” these sites for future generations. Despite this relationship, children’s opportunities to contribute their authentic perspectives is limited.**

**This project, called *Byrån för Glömda Saker* (or the Bureau of Forgotten Things) explores how imagination and fantasy could help activate cultural heritage environments for sites of children’s agency. Running over seven months at the heritage site, *Lilla Änggården*, in Gothenburg, I was interested in how explorative design methods could help change children’s role within heritage practice beyond that of a passive receiver of information, and into a role in which they can authentically discover and explore these sites in ways that are meaningful to them. Using one workshop as a case study, this paper outlines some of the methods that emerged from this work – context-specific practices and design characteristics that help create a space for children’s imaginative agency and storytelling. I argue that these methods may help to increase children’s agency, interest and sense of belonging in heritage spaces, and in turn, open up heritage sites to new perspectives and more democratic methods of participation.**

### ***Keywords***

**Imagination, cultural heritage, storytelling, agency**



## ***Introduction***

The Byrå för Glömda Saker began in a playground. It began when I brought a plate of cookies and a loosely formed idea to a group of neighborhood children, and asked them, “would you like to help me find the lost stories of history?” Or perhaps the Byrå began a month later when I handed each child a badge with a shovel etched on the front, and walked together into the forest by Lilla Änggården – the heritage site that has been the context for our explorations. In short, this project explored how children engage with heritage, and how they feel free (or not free) to contribute their own imaginations to those narratives. It is also a project about design – how alternative design methods might create space within heritage narratives for children’s imaginative agency.



Using the Byrå’s “post box” as a case study, this short paper explores the design methods that emerged through this work, including practices and conditions that support children’s imagination, and how imagination and fantasy are design methods in their own right.

## ***Project Overview***

The project, Byrå för Glömda Saker, or *The Bureau of Forgotten Things*, took place over seven months (December 2021 - May 2022) at the site Lilla Änggården, a satellite of the Gothenburg City Museum. Lilla Änggården is a historic house with a

surrounding park and forest. The house remains relatively closed off, and the public is only allowed in during guided tours. The goal of this project, in part, was to explore how to activate the house's surrounding outdoor space, inviting new perspectives and new ways of engaging with the house's history. If we conceptualize heritage and history as a form of storytelling, I saw a critical need to create a space within heritage practice for children to practice their own storytelling and imagination around heritage narratives. By working with a group of children on-site, I attempted to explore the following questions: *How could children's imaginations activate cultural heritage environments as sites for children's narrative agency? And in turn, how could heritage become material for children's imaginations?*

Throughout the project, I took an explorative and iterative approach to develop methods for working with children – each phase of the project was a result of the continuous layering and reflection from the one before. This approach helped me to investigate design practices that could create a space for children's imaginative agency, and methods that might allow me, as an adult, to authentically inhabit this space of imagining alongside them.

### ***Background***

Why consider imagination within cultural heritage? The heritage industry frequently uses children as motivation and justification for their work. The phrase, "we need to save this place for our children" is heard often in context with conservation projects – yet what power do children actually have within heritage practice? The nature of reconstructing the places and narratives of the past is often seen as too delicate – too serious – for children to take part in. The Swedish National Heritage Board describes

**cultural heritage management as “preserving and managing sites of historical, architectural or archaeological significance and to empower cultural heritage as a force in the evolution of a democratic, sustainable society” (Riksantikvarieämbetet, n.d.). While this definition maintains that heritage is, of course, about the past, it also calls attention to heritage as a matter of society’s present and future. In this sense, heritage is rooted in our ability to imagine.**

**Yet what does it mean to imagine? The word “imagination” has a wide range of understandings and usages across disciplines. In context with children, Brian Sutton-Smith writes “the history of the imagination in childhood is a history of ever greater suppression and rationalization of the irrational” (1997, p. 151). To avoid falling into the position of an adult rationalizing children’s storytelling, I reflected on my own role and capacity to imagine – understanding imagination as something *everyone* does, not just children. In this paper, I often connect the words imagination and storytelling. I do not claim that these words are interchangeable, and there are many functions of imagination that do not relate directly to narratives and storytelling. However, for this project concerning heritage narratives, I was most interested in imagination’s storytelling capacity – its inherent role in how we form and understand the narratives around us.**

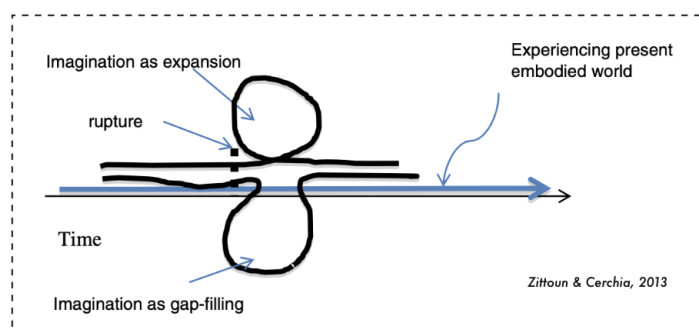
**I reviewed texts on imagination from across disciplines, including philosophy, natural sciences, and social justice. While not a complete summary by any means, the following two understandings were central in developing design methods that could create a space for children’s imaginations.**

## ***Imagination is Social***

**Imagination is often considered as a deeply personal act – something that people do in quiet moments of reflection. However, the imagination is something that groups do together, to both question and uphold the status quo (Harrington, 2021). Our privilege and positionality influence what and how we imagine. We learn what is possible from others, for ourselves and for our communities. This understanding of imagination led me to design workshops and experiences for a *group* of children, rather than working individually. It also was critical in helping me reflect on my own role in the social group – as someone who has power to bring forward certain perspectives and, in turn, conceal others.**

## ***Imagination is Material***

**In their 2020 work on the “Material Imagination,” Koukouti and Malafouris write, “our human ways of imagining cannot be separated from their relevant socio-material and cultural environment. Human persons imagine inside their world.” (pp. 38) In other words, imagination happens in our minds, yet it also happens within the frames of our culture.**



**The above diagram from Zittoun and Cerchia (2013) can also help in conceptualizing how the imagination relates to our everyday, embodied experiences. They explain that imagination, in an epistemological sense, is triggered when there is a rupture or gap**

in our everyday experience. The entanglement of imagined experience and embodied experience is complex, messy, and impossible to separate from one another. In other words, imaginary life is not separate from “real life.” This framing helped me to understand design’s potential to draw attention to ruptures in the narrative and material environment.

## **CASE STUDY: THE SECRET POSTBOX**

In the following sections, I will describe the Byrå’s first mission, burying our secret post-box, and subsequently, what happened to the box afterwards. From this case study, I will draw out several practices that helped to create a space for children’s imaginations to grow. In addition, I hoped to use this infrastructure to embed this work on site.

### ***Description***

My goal for the first mission was to do a collective act that would unite the group around a shared piece of infrastructure. Our mission was to take an old box, which I had purchased at a second-hand store, and bury it somewhere in the forest by Lilla Änggården. This box, in result, would become the official postbox and hiding place of the Byrå för Glömda Saker (the title of which I had burned into the box’s lid). Inside the box, I left a letter and badge which welcomed them as a new “agent” of the Byrå.



Five children joined the mission, and when we gathered together one of the new agents read the letter aloud to the group. We

walked together into the forest, using one of their sleds as a way to transport the box. The children chose a place for the box under a hemlock tree, near a large boulder the Grén family named "Gabriels Fästning."

The children collectively dug a hole, while simultaneously discussing how the box should be used and who would be allowed to use it (only those who had a badge, it was decided). They wanted to start filling the box with forgotten things, and one child ran to get a mitten that she had seen on the ground. After checking that the box was completely hidden, we left and ended the mission with a team snack.

The story of the post-box does not end there, however. When I went back the next month to check, it was still snugly hidden in the earth (with new forgotten things added as well). About a month later, I accidentally broke the top of the box. Soon after, I went back to try and repair the box, but it was clear that someone had already attempted to do so – in fact, it looked as though the box had been dug up, turned around, and re-buried. I decided not to interfere. However, during the month after the box continued to disintegrate and there was a strange and animal smell emanating from it's interior. One day, I went to the forest intending to take the box away, but to my surprise, the box had been placed up in the tree. Later on, the parents of one of the children asked me if I was responsible,

December



February



March



May



saying that her son “thought it was quite mysterious,” and that he had thought of many stories that could explain what had happened. However, it still remains a mystery to me to this day. After another month or so, the box moved down from the tree where it stands today, smelling like dirt and leaning casually against the hemlock tree under which it was once buried. By not interfering, many stories and opportunities for imagination emerged. The box was an active communication platform throughout the year, and was where I left letters to the children before each subsequent mission. That being said, the unexpected ways the box was used – how it changed, what we *don't* know, ended up being just as valuable as its intended use.

### ***Methods***

The following are several practices, taken from the post-box example, that helped create a space for children’s imaginations to grow throughout the project. These methods are not directive – they will not dictate what to do – they are rather ingredients and characteristics of a way of working.

### ***Creating Gaps***

Intentionally creating barriers and leaving gaps invites the imagination. If we cannot see the entirety of something – or touch or hear the entirety of something – our imaginations are inherently called to fill what is missing. These gaps can be physical – the box as a barrier between outside and inside, what we can and cannot see. They can also be more conceptual – gaps in time or knowledge. Using objects that can act as gap-makers during a design process can support children’s imaginations without prescribing *what* they should be imagining.

## ***Togetherness***

Understanding the imagination as a social act, methods that invite a group of people to work together can create a context for the imagination. When children were at work burying the post-box, they were simultaneously discussing future plans for the post-box. The ideas and stories told by some children sparked new ideas and stories from others.

## ***Embedded in Place***

Rather than the term context-specific, I use the term embedness because it implies an inseparable entanglement between action and place. Burying the box in the ground allowed the group to make a long-lasting impact to the site, becoming a part of the site's ongoing story. By doing this act early on in the project, it was my hope that children gained a feeling of ownership of the site. There are many contributing factors that influence a child's feeling of ownership and belonging, and it is not my wish to oversimplify this complex relationship. That being said, I believe that embedded actions, like burying something, can contribute to a child's imaginative agency – that a site's material landscape, its stories and infrastructure, could be material available to the imagination.

## ***Time***

Designing for and with imagination requires trust and time. Stories need time and space to layer from one another. It was my initial intention that the "forgotten things" that we put in the box would spark children's storytelling and imaginations, yet I found that the richest moments of storytelling surrounded what *happened* to the objects. What happened to the box when it appeared up in the tree? Who added the pair of dirty sunglasses in



February? These changes, acts of random chance and mystery, were only possible through time.

### ***Feeling over Efficiency***

I view this last characteristic as perhaps the most important, yet also the most difficult to put into words. If we consider the functionality of the post-box as a communication platform between child and adult participants, then it is an entirely inefficient object. However, if we consider the *feeling* the post-box helped communicate, then it served a different purpose. Methods that may not “make sense” from a functional or rational perspective still may contribute to a productive context. In fact, I would argue that letting go of rationality is necessary in methods for children’s freedom of imagination. As warned by Sutton-Smith, children’s imaginations are always subjected to adult rationalization, and in attempt to move away from this dynamic it is critical for adults to become less rational, less focused on efficient outcomes and recognize themselves as an entangled element of the story itself. Instead of asking – will this method answer my questions? I suggest asking, instead, will this method create the right feeling among participants? This requires reflection on the social and material components of an experience, specific to the group and site you are working with.

### **Conclusion**

Designing methods that create a space for children’s imaginations means recognizing that the methods, are in themselves, an act of imagination and storytelling. The characteristics and practices listed above are by no means a complete list – my work with the Byrå brought forward many questions, some answered and many ongoing areas of reflection and thinking. However, I hope that these practices may contribute new ideas to what it means to

**work with a focus on imagination. I hope, in addition, that it may help you reflect on the capacity of your own imaginations.**

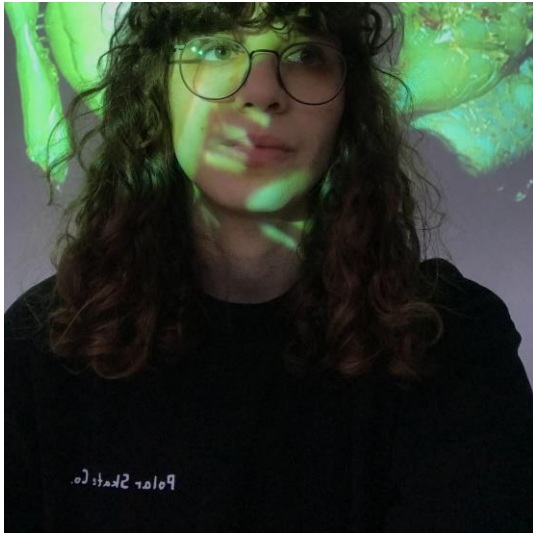
**In conclusion, it's critical to acknowledge that children's imaginations are *already* active forces within cultural heritage environments – they visit museums with school, they have picnics in historic parks with their families, they play in the ruins of old fortresses. Creating a context where children have agency and space to weave together that existing experience with cultural heritage material and narratives can open heritage environments up to new ways of engaging with that history. My intention in this project was for the Byrå can serve as that context. The Byrå, and the imagination with this space, does not “reimagine” or “re-write” any aspect of history, we simply construct new pathways to see to what's already there.**

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## **Lovis Wind**

***Lovis Wind is an emerging designer who lives in Sweden. They have an MFA in Child Culture Design (HDK - Valand, University of Gothenburg) and a bachelor in audiovisual arts (Ionian University). In their work, story telling, illustrations and textile design come together to document everyday life or to revisit adolescence.***

# **Hreyfing**

**Lovis Wind**

## ***Abstract***

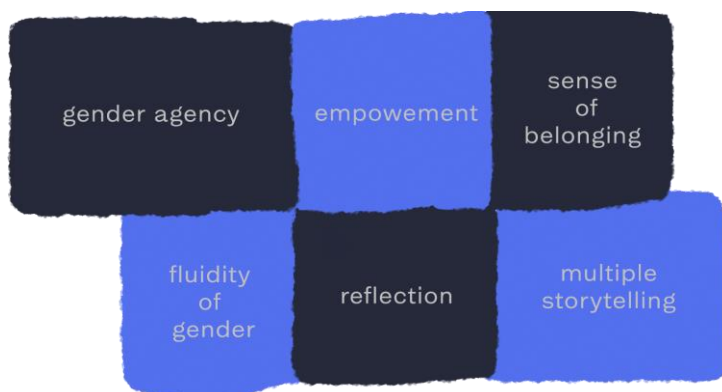
**The project, Hreyfing, is a temporary reflection space, which invites youngsters to reflect on and project their own musings on gender identity. This article outlines the project's development and reflections. The project uses spatial and illustration design to create the affordances and possibilities for youngsters to share and collect stories and disrupt the status quo. Multiple storytelling and spatial design created a space for stories to be gathered and read. The idea of collective reflection was developed through the designer's reading practice and the designer's continued reflection on how they relate to the world as a queer person. Hreyfing is an exploration into opportunities to disrupt how gender identity is communicated to children and to extend its definition in directions that can introduce other possibilities, but also to celebrate individualities.**

## ***Keywords***

**Gender identity, spatial design, exhibition design, illustration, textile, safe space**

## ***Introduction***

**This project has been an exploration of gender identity's formation, opening up space for youngsters to question society's gender norms, to explore and play with their identity. The western binary system is a social and cultural construction assuming identity develops, thus there is an end goal to the already limited options it communicates to children. This past decade, more and more children and adolescents have a voice and a choice to fabricate their own narratives. In this project, inviting for reflection was used as a method to think about "other ways of being" (Nelson, 2021) beyond the gender binary. A main part of the process has been mapping and interpreting conversations and spaces. Through these mappings on how queer children and youth would describe gender identity and their view on safe spaces, stories have been collected. By sharing and reading experiences of others, otherness could be better understood, or explored. Children and adults have participated at the interviews for this project, opening up space to a broad audience to reflect collectively on gender identities narratives. A few of the topics which were communicated through their invite were: fluidity, transgression and safe spaces.**



***Fig. 1: overview of the topics in the project***

### ***Topics within the Project***

The exploration and realisation of this project was connected to my own journey of figuring out who am I, what can I be for the world and what does it mean to have a chosen family (sense of belonging, see *Paris is Burning* (Livingstone, 1990))? Since this project started, I have been questioning gender norms; the linear narrative, the western gender binary understanding. Society has expectations from adolescents to develop their identity. I have been trying to figure out how reflection can be a shared journey and involve youngsters who are either already exploring or not, in order to empower the first, take away the pressure and to provide options to the latter. My topics (Fig. 1) intersect. The gender binary is a project of control and experiencing gender in a different way than how we were instructed upon, unlocks another possibility of being and of having agency over our bodies. The choices we are making, or will be making, do not need to be permanent, because our identities evolve and are in constant conversation with the world around us.

### ***Fluidity***

Legacy Russell shares the view that "gender is a scaled economy: it is a mode of regulation, management, and control" (Russell, 2020). Getting away from the position of identity that people put on us is a form of refusal. This is what Russell names "glitch" and questions identity's fixedness. By creating new frameworks within the gender pole, constant play and experimentation will activate the component of "becoming". Becoming as a means of making room for fluid



***Pic. 1: interpretation of fluid identity narratives***

**gender narratives and their broad range, where forming oneself's identity is an ongoing constant process. Torrey Peters, the author of "Detransition, Baby", in an interview mentioned how "It's not about having a target (gender expectations) and hit it perfectly, but rather about going back and forth" (Pic. 1).**

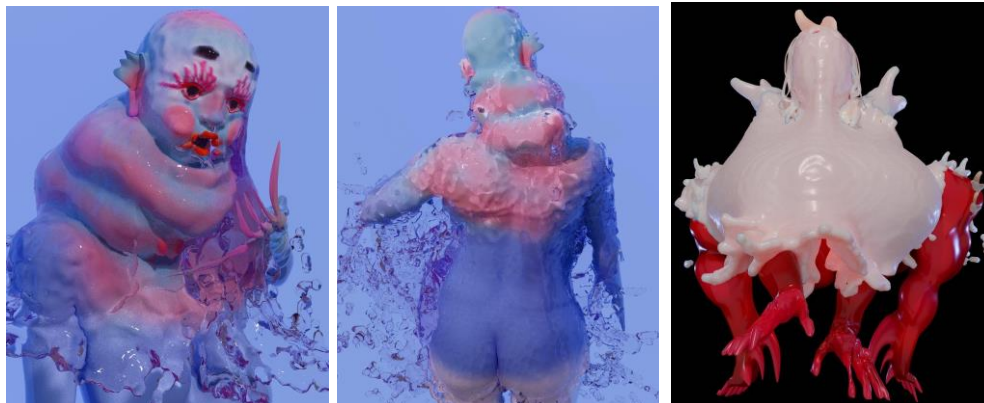
### ***Imagination, Body, Performativity***

**To make room for other narratives, we can start from questioning gender and prioritising other qualities that could define our identity. Activist and writer adrienne maree brown, who believes in transformative justice, writes: "Our radical imagination is a tool for decolonisation, for reclaiming our right to shape our lived reality" (brown, 2019). What would it mean for us to be creators and define our identities? The body is an entity which performs gender with its materiality. According to Woodyer Tara (2008), a lecturer in Human Geography, we ought to "appreciate the role of embodiment in the processes through which children participate in social life", because what shapes our embodiment is the social relations and interactions. Body as play can be looked upon as a way of "exploring the breadth of cosmic corporeality" (Russell, 2020). "If we truly wish to understand and extend the agency of**



children we need to appreciate the myriad ways in which agency may be, and is exercised” (Woodyer, 2008).

Bora is a multidisciplinary artist who works with the body and intimacy, collecting, and transmitting stories within a digital realm. In an interview at Swarm Mag, on the question "What role does physicality play in your work? How is it related to your signature figuration motive of bodies blending into each other?", they replied, "I believe digital reality has the power to build new narratives about physicality and its representations" (Kosinová, 2021) (Pic. 2, 3, 4). Imagination can pave the way to a queer utopia, which according to Muñoz (2019) is not yet here.



*Pic. 2, 3, 4 (BORA, 2021)*

## ***Gender Non-Conformity and Femininity***

**Gender non-conforming identities are non-normative, in politics and everyday life, intersectional and transgressive, fluid, fabricated by radical imagination. Gender non-conformity disrupts the expectation to engage in the fulfilment of the gender we were assigned at birth (Alabanza, 2022).**

**Yet, in our society, the visibly gender non-conforming non-binary folks regularly dismissed are the ones who appear to be feminine. Julia Serano (2016) argues that only when femininity is empowered we will achieve gender equity. Or how Édouard Louis touches upon an interview for his book "Who Killed My Father" when asked about masculinity for young boys: "Masculinity is an option among other options.." and suggests that "the ideal would be to build identity as a system of choices" (Hudson, 2019). With my illustrations, I am trying to represent and depict queerness either with clothing, or other visual cues (Pic. 5). One of the interviews I have had was focused on fashion and wearables and their role to expressing queerness and transform.**



***Pic. 5: interpretation of queer visual cues (Wind, 2022)***

## ***Safe Space and Collectiveness***

To describe a safe place open to otherness was one of the questions in the conversations / interviews for this project. The most common answer of what it takes for the creation of a safe place was the folks being there, or not being there, the DIY aspect, the space being a meeting point allowing for conversations and conflict to happen. Travis Alabanza (2022) writes: "The kind of joy I recognise now as that which comes from the perfect symphony of being yourself, of others celebrating that, and of being in a place of safety."

Another influence has been Maggie Nelson (2021), where her latest book "On Freedom: Four Songs of Care and Constraint" questions "What might an aesthetics of care look like, today, as a deep structure that might drive artistic practice, formally and materially? How do ideas of care -as a form, too, of love- transform the aesthetics of protest?" and Billy-Ray Belcourt (2022) argues that "To care in a more feminist sense is to think outside of a singular life, and to do this is to participate in a process of self-making that exceeds the individual. With care, one grows a collective skin (Pic. 6): the fact of being touched by what we touch".

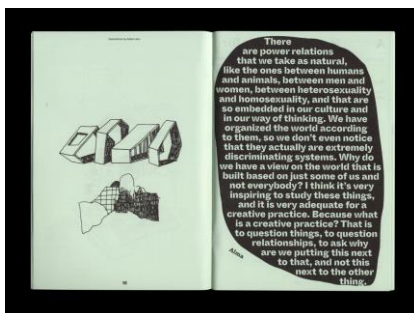


***Pic. 6: visualisation of togetherness***

I hope that the design of this space can be interpreted as a design that someone has cared for, with elements to relate to, to feel that there is something there for queer youth, that this space was designed for queer youngsters.

### ***Queer Spaces***

Olivier Vallerand (2013) is an architect, historian and assistant professor who focuses on gender, sexuality, and the built environment. From the very beginning of the article "Home is a place we all share, Building queer collective utopias" he creates a link to the queer theorist José Esteban Muñoz's queer futurity ideas, where they do not talk about the 'here and now', but the 'then and there'. One more of the distinctions that he touches upon is the binary 'public/private' occupational realms.



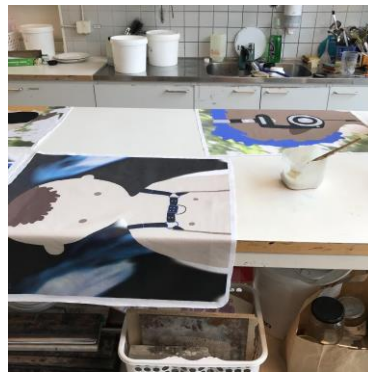
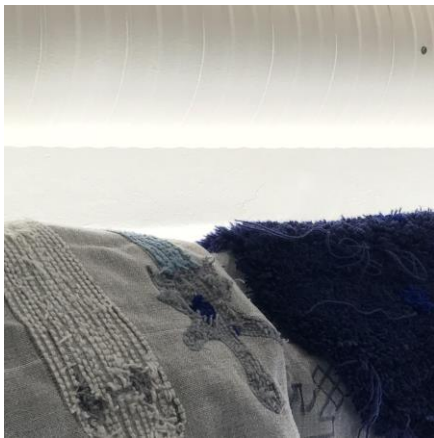
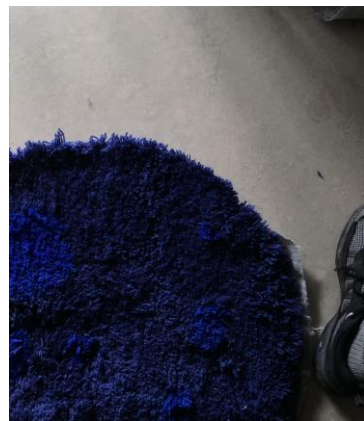
***Pic. 7: Safe Space Collective, Zine 6***

Included in the article is a group exhibition, which suggests that "queer utopia is understood and used as a collective sphere where they (public/private) interact in full relationality." On his conclusion, Vallerand refers to Jose Esteban Muñoz to suggest the renewal of our understanding of architecture's queer potentiality, in order to "allow everyone regardless of their self-identifications, to experience fully, and safely, spaces, both collectively and individually" (Vallerand, 2013).

**Safe Space Collective is a critical dialogue which takes the form of an exhibition / residency, an 8-episode podcast series, and a 6-issue series of zines. Safe Space poses a question that is “Why do we have a view on the world which is build on just some of us and not everyone is included?”. They interpret ‘queer’ as a way of deconstructing, proposing different standards, reinterpreting norms, and developing new subjectivities (Pic. 7).**

### ***Illustrations, Textile Tactility, Spatial Design***

**The style of my illustrations can be characterised as cute and dark while youthful characters are navigating adolescence and/or early adulthood. The locations are abstract and invite the viewer to place them in their own space and time. A comic layout was used to share two of the stories exactly as they were told. I wish for the characters to be seen as queer, non-binary or trans. When portrayed naked, one can not tell about their gender, which aims to challenge how identity is defined by our birth genitals (Pic. 8). Through the different phases of this project, different textile methods were explored to engage with the tactile experience. Textile design evolves slowly and allows for pauses, reflection and testing, which can relate with the process of gender formation. Being familiar with textiles it was another reason to work with them to translate stories/illustrations to spatial objects. Moreover the textile tactility adds to the warmth of the space, making it more cozy for someone to pause, spend more time there and think.**



**Pic. 8: naked figure, Pic. 9, 10: illustration of Andrea, work in progress  
Pic. 11, 12, 13, 14: tufting, Pic. 15: gluing the edges of the digital textile prints**

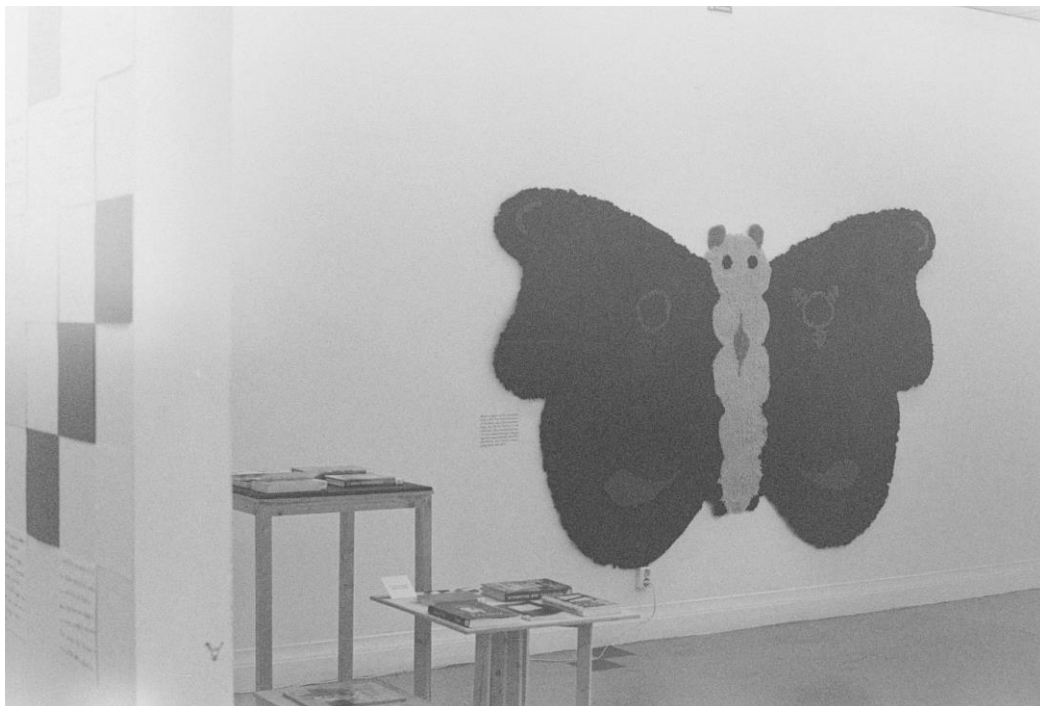
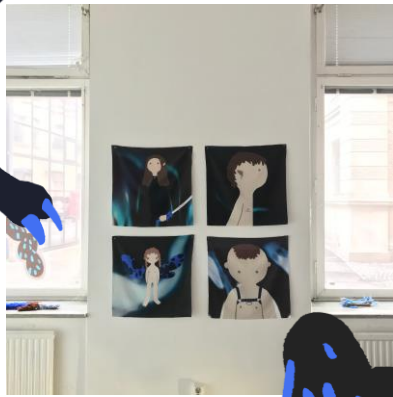
## ***Outcome***

The outcome can be presented as space for collective reflection. "A queer gathering" was meant to be an exhibition that is different to everyone, an enabler for sharing queer experiences or being introduced to them. What the different elements aimed to communicate was collectiveness and trans liberation.

## ***Conclusion***

This project has been an investigation of what is a queer safe space for youngsters, what are the different components that make this space safe, welcome and inclusive. I consider collecting and sharing stories of others my main contribution and the bridge between private and public. To provide questions and references that enable collective reflection for youngsters to have gender agency and explore new ways to look at themselves. This project was a personal exploration too, where moving to a new country meant figuring out how much space I can take, where do I feel safe to be queerer, and how do I connect with others. All of the above were the starting points for designing for a queer safe space.







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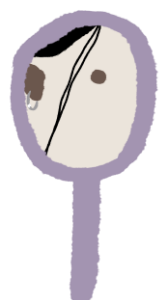
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**Safe Space Collective. *Episode 6: A Queer Practice of***



**Architecture.**

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## **Letter from the Chairman's Desk By Sunil Bhatia PhD**

**'Child is the father of man.....'** this famous immortal poem is still in our memory and the beauty of this poem is that what a child looks like will no more but has the potential to turn into a father figure. One day he will share space for social, family and cultural, moral responsibility and should be trained enough for bearing that responsibility with honesty and values on his shoulder. If a child shows some light as the father for the society that will be a great achievement for nature as well society. He will be the future and simultaneously guide his generation. He is the torch bearer of so many responsibilities that society expects him to progress from his existing level.

Another personality of the world describes 'child is a miniature devil'. It means he has all the potential for the destruction of society. I remember a famous short story where a great painter painted a child's face and it was declared a masterpiece of innocence and depiction of god-like innocence. The artist same thought of drawing a picture through his painting of the ugly face representing the devil. After struggling for years he ultimately found a face that is close to his devil's imagination. He draws the painting and again he admired drawing a painting close to the devil. Later on, he came to know that he is the same child who

was close to god's face in innocence, and as a young man, his face is depicted close to the devil.

Child issue is very delicate and needs proper attention for civilized growth and the slightest mistake may prove devastating for society. This special issue is focussing on Child's cultural Design for providing a manmade built-up environment through design that should help in growing the child which should prove beneficial not only for the child but in reality it will be the building a better society. It is the moral obligation of the present generation for setting an example that future generations should follow. It is one kind of relay race where passing generations hand over the baton with little improvement to the future with great caution and the handling process should be highly meticulous. It is one kind of pattern that has existed before our birth and is known as culture and we take it for granted as ours. Child culture design is a unique concept that not only an individual is formalized as a better human being but collective efforts change the culture.

This change has a unit of time and it may be a decade or century or millennium but our effort should be in the direction of progress for making society caring, sensitive, and manage with cooperation.

I am highly impressed with Amelia Dray's Area of interest and invited as Guest Editor for our special issue. She not only accepted but made her all effort to produce one of the best issues for Design for All. I am honored by her contribution to opening altogether a new avenue and thought process for our esteemed readers. Lambert Academic publication for celebration of 150th special issue by publishing a book by compiling editorials "Design For All, Drivers of Design" was translated into eight different languages from ENGLISH to French, German, Italian,

**Russian, Dutch, and Portuguese. Kindly click the following link for the book. "Morebooks", one of the largest online bookstores. Here's the link to it:**

**<https://www.morebooks.de/store/gb/book/design-for-all/isbn/978-613-9-83306-1>**

***Enjoy reading, be happy, and work for the betterment of society.***

***With Regards***

***Dr. Sunil Bhatia***

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## Forthcoming Issues

### March 2023 Vol-18 No-3



#### Meghan Preiss

***Meghan is currently a Manager of CX Design Integration at Delta Airlines where she creates design strategies to prioritize the customer experience and infuse design thinking into the corporate culture. She is an instinctive translator traversing between complex details and big picture ideas. Meghan's passion to provide new paths for future generations to impact the world around them is becoming more of a reality with each new role she takes on. It was this passion that led her to become the youngest board member of the World Design Organization (WDO) in their 60-year history. Previously the United States female***

**representative in WDO's inaugural Young Designers Circle, Meghan has worked with global communities to elevate design education and gender equality design initiatives. In the United Kingdom, she taught 12- to 18-year-olds how to merge design, engineering, user research, and business, while also mentoring them through different phases of life. Meghan's devotion to giving back has led her to volunteer and/or guest lecture within her favorite communities: Industrial Designers Society of America, SHiFT Design, Auburn University, Columbus College of Art and Design, Lehman College, Western Michigan University, and more. After graduating Savannah College of Art and Design with degrees in Service Design and Industrial Design, she gained experience in both consulting and corporate design roles. She spent a few years working as a Lead Design Research and Strategist at a design consultancy in Los Angeles where she had the opportunity to work through a variety of challenges with companies like LEGO, Boston Scientific, Hamilton Medical, BMW, Honda, and more. Working on large strategy problems from the outside, Meghan soon became interested in how she could potentially make a larger impact by working in-house, moving her career to work for Ford Motor Company and IBM.**

**April 2023 Vol-18 No-4**



**Prof Dr Rachna Khare**

**Dr. Rachna Khare is full Professor and Head of Department of Design at School of Planning and Architecture Bhopal, a**

**Government of India Institution of National Importance. She served the institute in several administrative positions like Dean (Research) and Head of the Departments (Architecture, Landscape and Conservation). Starting her career in the early nineties, Rachna is a dedicated teacher and keen researcher for last twenty two years. Rachna's research interests in the field of 'Universal Design' and 'Designing for Special Needs' have earned her grants and awards nationally and internationally. She is recognized as 'Inspired Teacher' by Hon'ble President of India and stayed Scholar-in-Residence at Rashtrapati Bhavan in 2016. She is also two times winner of Fulbright Fellowship (2022 and 2007) and availed those at George Washington University, Washington DC and Georgia Institute of Technology, Atlanta. Rachna has done several sponsored research projects with All India Council of Technical Education, University Grants Commission and Design Innovation Center Project of Ministry of Education in India. She has lectured worldwide on Inclusive Design and has more than 50 papers in various National and International journals and conferences to her credit. She has authored 3 books, 12 book chapters and edited more than 15 refereed journals. Rachna is well known as an activist and is a founder member of 3 NGOs working for the upliftment of vulnerable populations in India. Other than her regular teaching and research at her institute, Rachna founded and chairing a Centre for Human Centric Research (CHCR) that aims to build a body of knowledge that responds to the design needs of diverse human population otherwise marginalized in the past design practices.**



## May2023 Vol-18 No-5



**Ercan Tural, completed the Bachelor of Social Sciences in the University of Tubingen- Germany in 1996.**

**An accomplished Executive Manager, with expertise in leading the social change to close the gap between where people with disabilities are and where they should have been. Proven ability to innovate social responsibility projects with local and multinational companies in Turkey. Solid experience in creating strategies and processes that enhance the integrity of socially disadvantage population into the community. Strong management and leadership skills, with ability to motivate volunteers and promote volunteerism and develop smart solutions on disability.**

**Excellent communicator, with emphasis on building strong relationships with local and multinational non-governmental organizations. Deep understanding of how to lead organizational changes.**

**He is an expert on accessibility solutions.**

**World ambassador of Design for All Foundation.**

**Founder of: AYDER–Alternative Life Association, Dreams Academy, Alternative Camp, Social Inclusion Band, Dreams Kitchen, D-Film, Best Buddies Turkey and SortyApp.**

**Among his social accomplishments include being Olympic Torch Bearer in 2004 Athens & 2012 London.**

**Throughout his career he has received various awards such as:**

**2002 - NTV / Nameless Hero of the Year**

**2004 - Olympic Torch Carrier**

**2011 - CnnTurk / " Fark Yaratanlar "**

**2012 - Olympic Torch Carrier**

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## November 2023 Vol-18 No-11



***Dr. Soumyajit Bhar is currently an Assistant professor of environmental studies at Krea University, India, where he offers and coordinates a course on Design Thinking. Soumyajit straddles action and academic research with more than 14 years of experience (both volunteering and full-time) working with various environmental and sustainability issues. He holds a Ph.D. in Sustainability Studies (with a specialization in ecological economics) from Ashoka Trust for Research in Ecology and the Environment (ATREE) as part of a unique interdisciplinary Ph.D. program. His dissertation attempts to understand socio-psychological drivers and local and regional scale environmental impacts of conspicuous/luxury consumption basket in India. Soumyajit is furthering postdoctoral research at the intersection of rising consumerism, sustainability concerns, and inequality levels in the context of the Global South. He is also keen to explore how design education can broaden students' perspectives and help them delineate pathways to a better world. He has published in international journals and popular media. He is also interested in larger questions of philosophy and ethics, particularly pertaining to environmental issues.***

# New Books



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Sunil Bhatia

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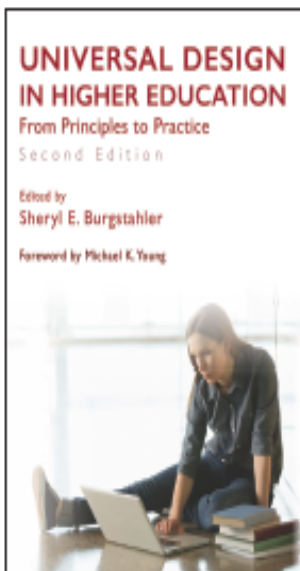
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**SHERYL E. BURGSTAHLER** is an affiliate professor in the College of Education at the University of Washington in Seattle, and founder and director of the university's Disabilities, Opportunities, Internetworking, and Technology (DO-IT) and Access Technology Centers.

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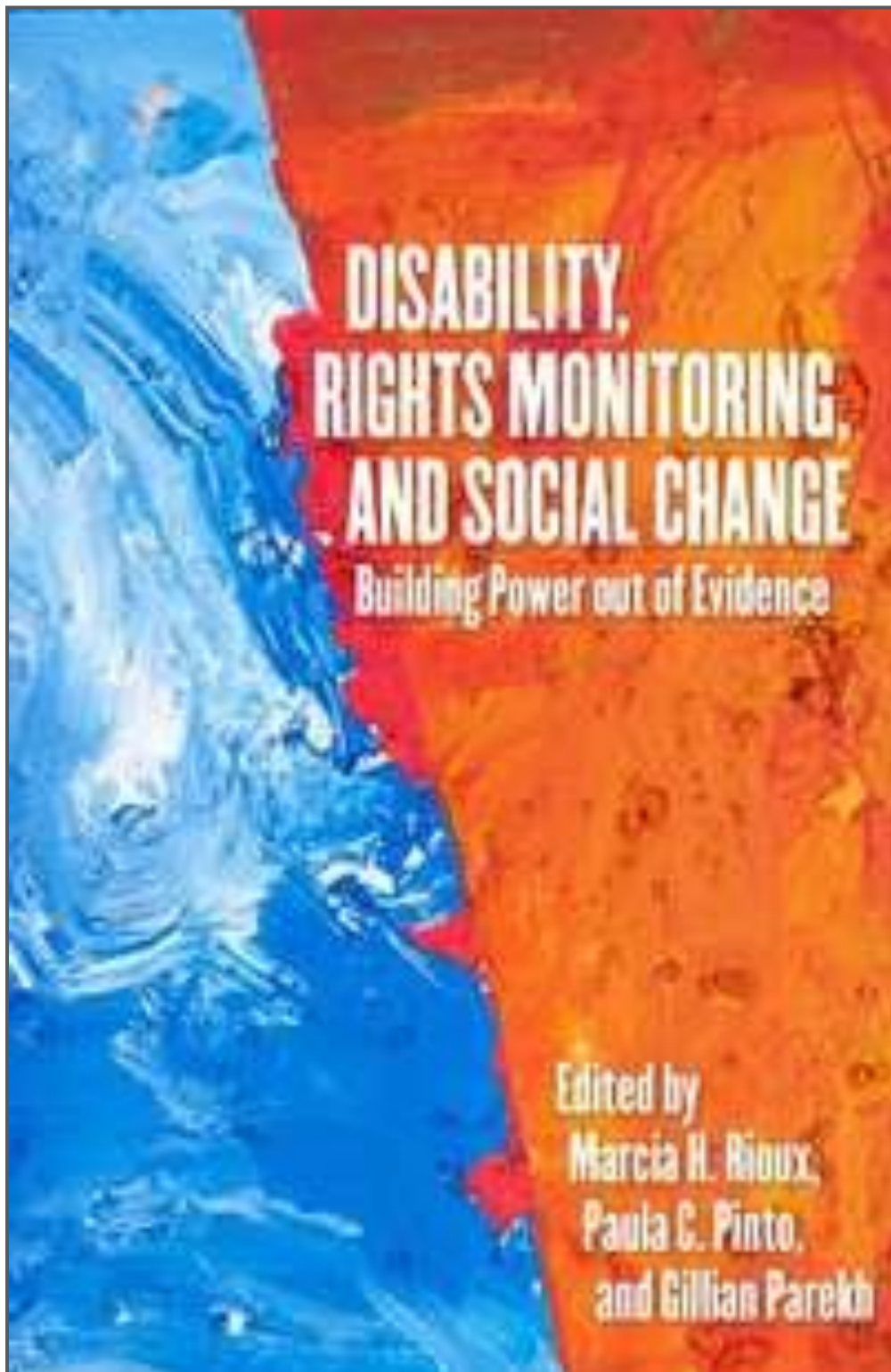
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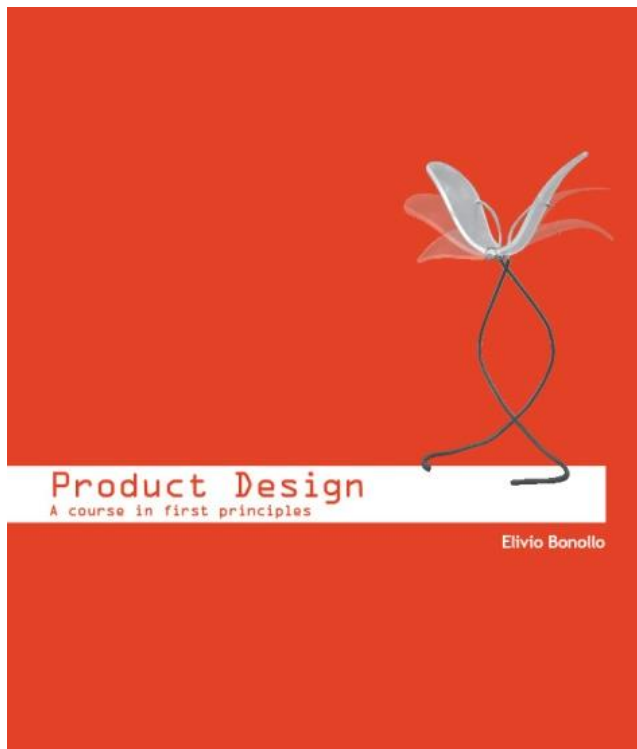
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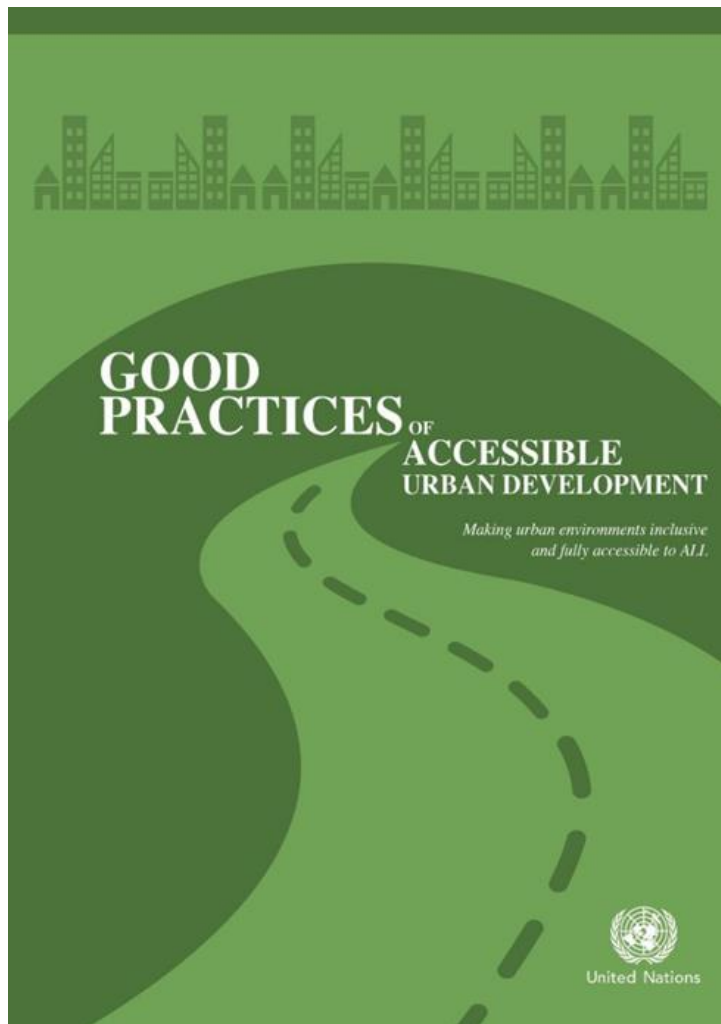
DEBRA RUH

INCLUSION



BRANDING

Revealing Secrets to  
Maximize ROI



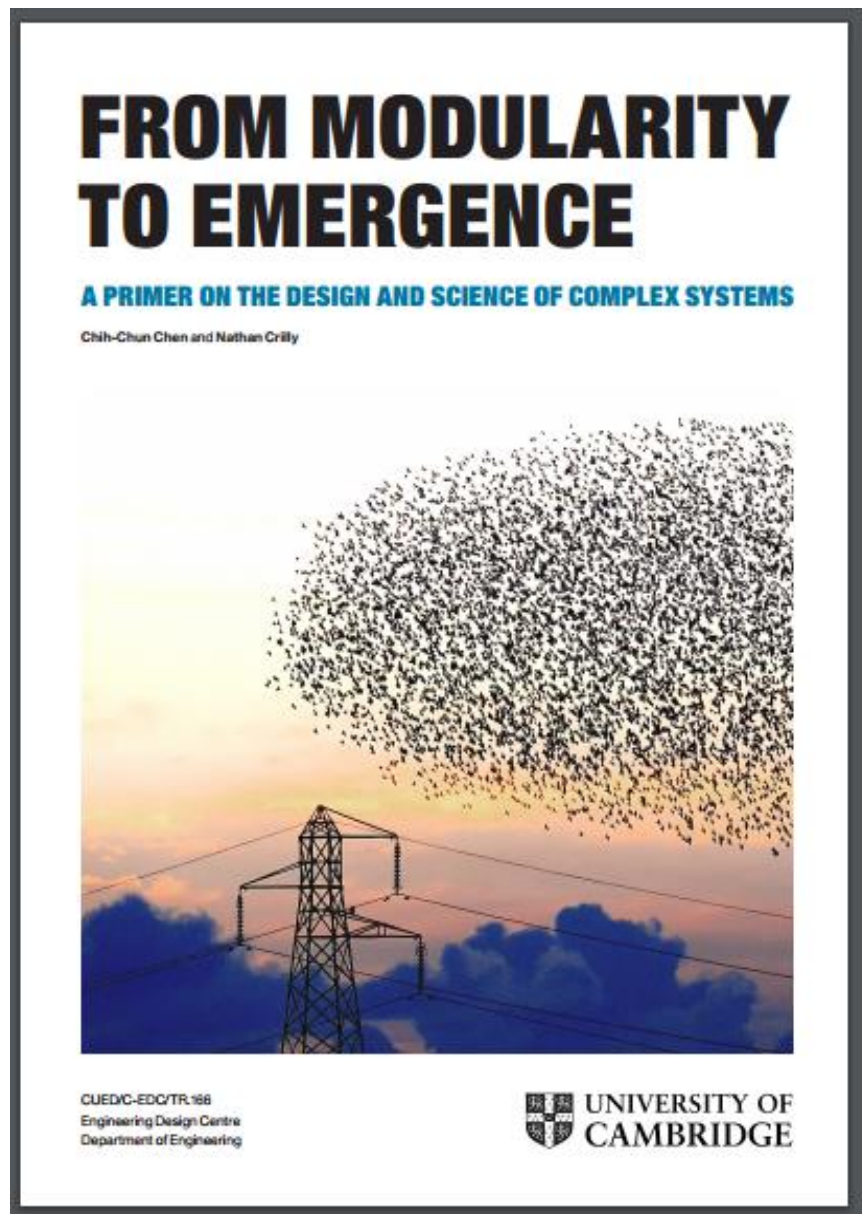
**In light of the forthcoming United Nations Conference on Housing and Sustainable Urban Development (HABITAT III) and the imminent launch of the New Urban Agenda, DESA in collaboration with the Essl Foundation (Zero Project) and others have prepared a new publication entitled: “Good practices of accessible urban development”.**

**The publication provides case studies of innovative practices and policies in housing and built environments, as well as transportation, public spaces and public services, including information and communication technology (ICT) based services.**

**The publication concludes with strategies and innovations for promoting accessible urban development.**

**The advance unedited text is available**

**at:**[http://www.un.org/disabilities/documents/desa/good\\_practices\\_urban\\_dev.pdf](http://www.un.org/disabilities/documents/desa/good_practices_urban_dev.pdf)



**Dr Chih-Chun Chen and Dr Nathan Crilly of the Cambridge University Engineering Design Centre Design Practice Group have released a free, downloadable book, *\_A Primer on the Design and Science of Complex Systems\_*.**

**This project is funded by the UK Engineering and Physical Sciences Research Council (EP/K008196/1).**

**The book is available at URL: <http://complexityprimer.eng.cam.ac.uk>**

# Changing Paradigms: Designing for a Sustainable Future

Editors:  
Peter Stebbing  
Urula Tischner

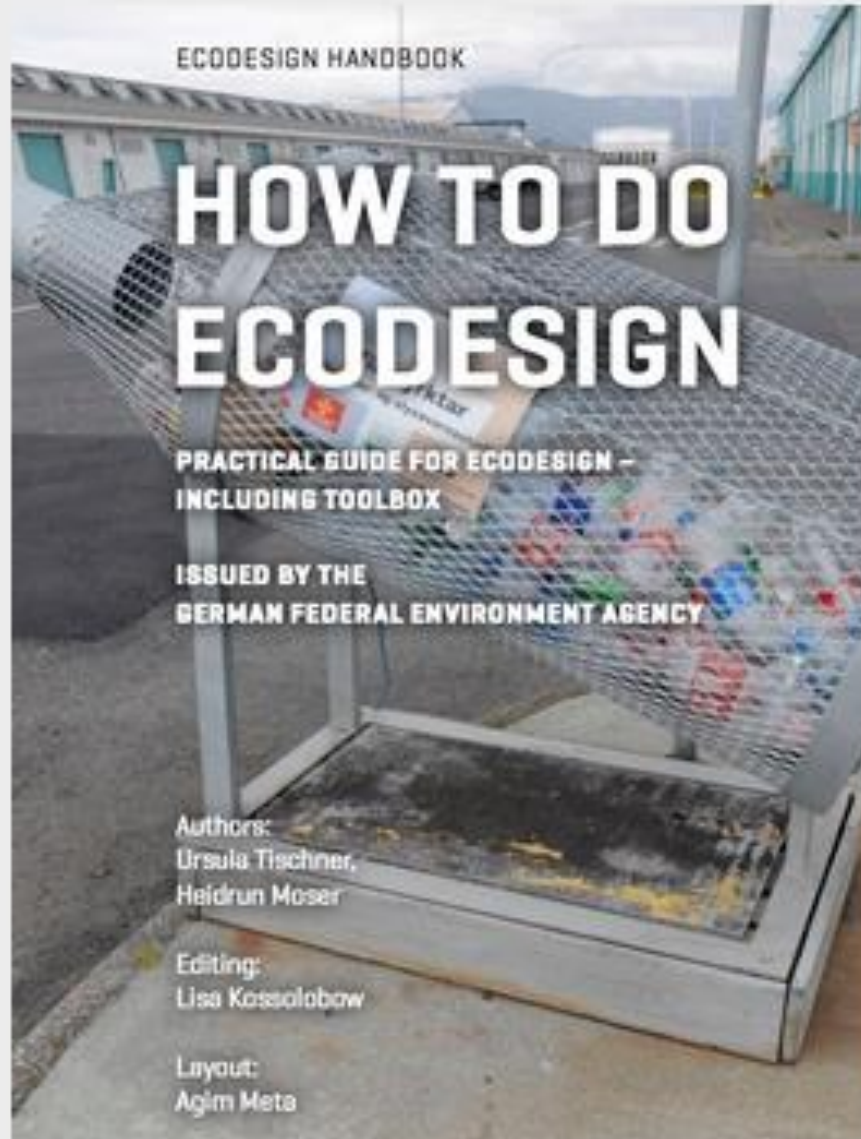
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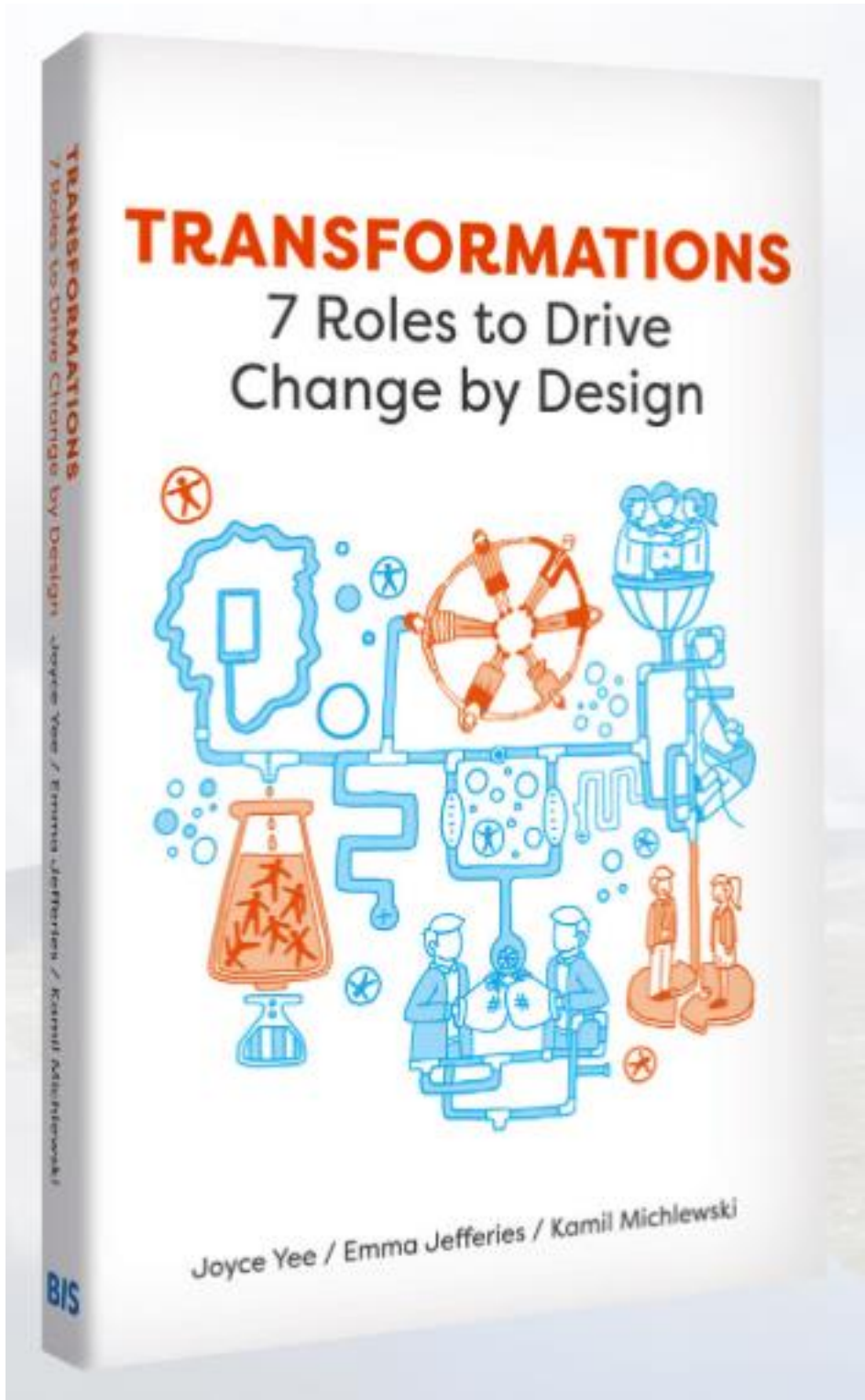
# Changing Paradigms: Designing for a Sustainable Future

# **New iBook / ebook: HOW TO DO ECODESIGN**



Practical Guide for Ecodesign – Including a  
Toolbox

Author: Ursula Tischner



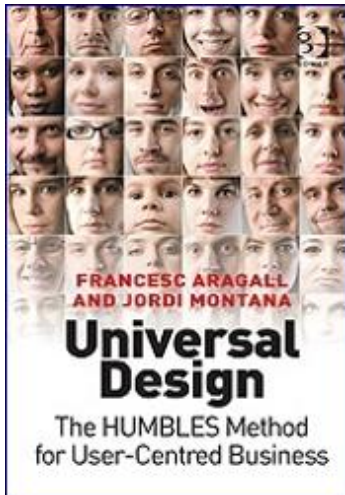
Amar Arnason and Sigurjón Baldur Hafsteinsson

# DEATH AND GOVERNMENTALITY

Neo-liberalism, grief and the nation form



## Universal Design: The HUMBLES Method for User-Centred Business



“Universal Design: The HUMBLES Method for User-Centred Business”, written by Francesc Aragall and Jordi Montana and published by Gower, provides an innovative method to support businesses wishing to increase the number of satisfied users and clients and enhance their reputation by adapting their products and services to the diversity of their actual and potential customers, taking into account their needs, wishes and expectations. The HUMBLES method (© Aragall) consists of a progressive, seven-phase approach for implementing

Design for All within a business. By incorporating the user’s point of view, it enables companies to evaluate their business strategies in order to improve provide an improved, more customer-oriented experience, and thereby gain a competitive advantage in the marketplace. As well as a comprehensive guide to the method, the book provides case studies of multinational business which have successfully incorporated Design for All into their working practices.

According to Sandro Rossell, President of FC Barcelona, who in company with other leading business professionals endorsed the publication, it is “required reading for those who wish to understand how universal design is the only way to connect a brand to the widest possible public, increasing client loyalty and enhancing company prestige”. To purchase the book, visit either the Design for All Foundation website

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# Narratives of Courage

Lives of rural spinal cord  
injury survivors in India

Published by



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**Dr. Ketna L. Mehta**

**NOW AVAILABLE**

# Case Studies in Applied Behavior Analysis for Individuals with Disabilities (Second Edition)


Keith Storey, Ph.D., BCBA-D  
Linda Haymes, Ph.D., BCBA-D

This book responds to a critical need for highly qualified personnel who will become exemplary professionals because of their advanced knowledge, skills, and experiences in working with students and adults that have varying disabilities, including Autism Spectrum Disorders (ASD). Since Board Certification for behavior analysts was introduced, there has been an expansion of training programs in Applied Behavior Analysis to meet the demands from school districts, health insurers, and families. In spite of these developments, a case studies book has not been available that uses the Behavior Analyst Certification Board Task List, Fifth Edition (BACB) guidelines for educating individuals receiving their BCBA, or for those in the field such as teachers, and service providers. The goal of this book is to fill that need. In this newly revised second edition, eighteen case studies are provided—case studies with complete analysis, case studies with partial analysis, and case studies without analysis. The format, readability, and detailed description of instructional methodology makes this text a valued resource for instructors and behavior analysts responsible for improving the skills of people with disabilities.



**Charles C Thomas, Publishing**  
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release of this second edition.

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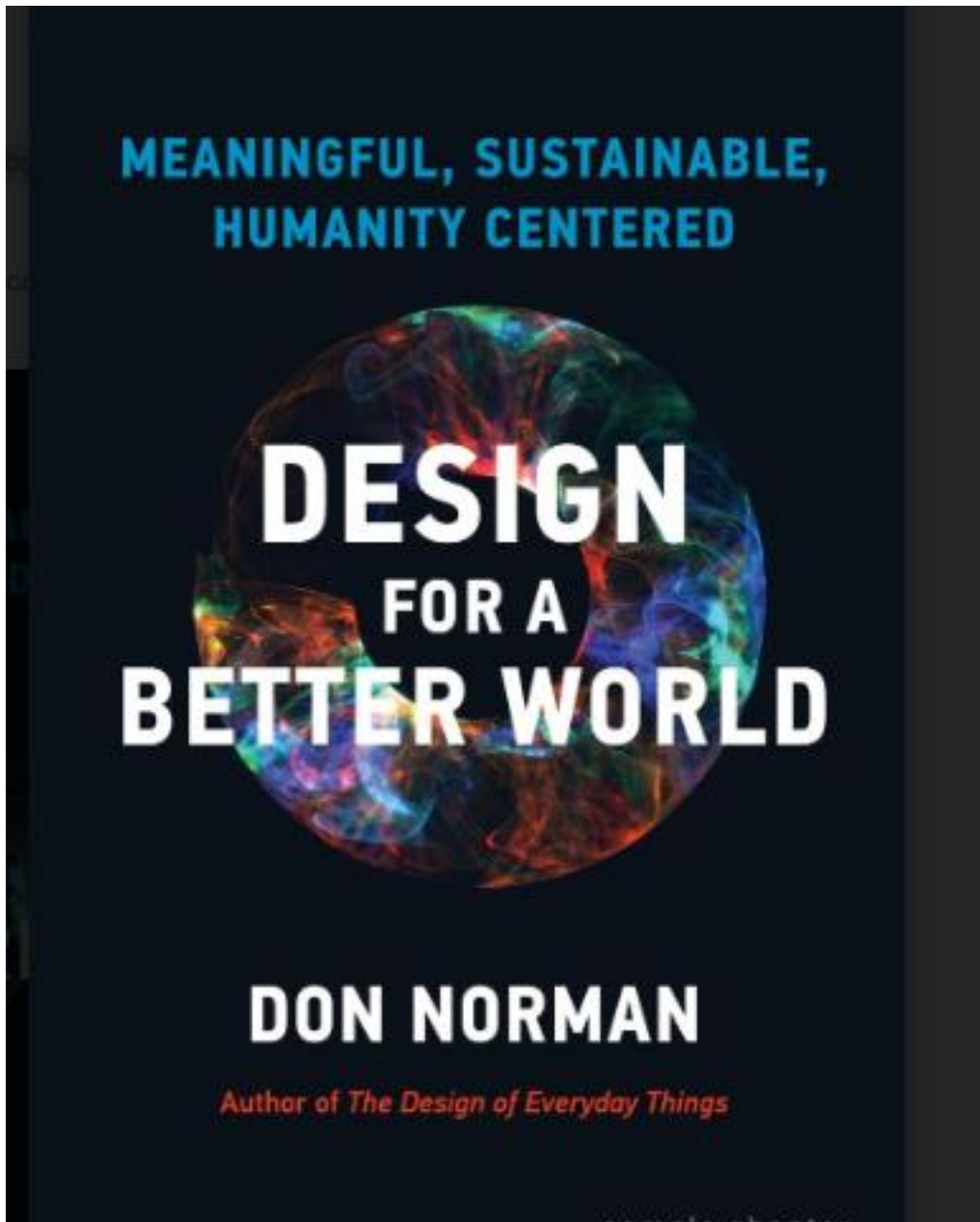


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<p><b>Preface</b></p> <p>Overview of Applied Behavior Analysis for Individuals with Disabilities</p> <p>Components of Applied Behavior Analysis</p> <p>Seven Basic Principles of Applied Behavior Analysis</p> <p>Applied Behavior Analysis and People with Disabilities</p> <p>Self-Determination, Self-Advocacy, and Person-Centered Planning</p> <p>Quality of Life</p> <p>Executive Skills</p> <p>Communication Skills</p> <p>Methodologies and Historical Applications in Applied Behavior Analysis</p> <p>Relevance/Overview of Case Studies</p> <p>Fifth Edition Task List</p> <p>Matrix of Case Studies by Age and Disability</p> <p>Technology in Text</p> <p>References</p>	<p>Case Study Eleven: Wyatt</p> <p>Case Study Twelve: Catherine</p> <hr/> <p><b>SECTION THREE — Case Studies Without Analysis</b></p> <p>Case Study Thirteen: Fata</p> <p>Case Study Fourteen: Eason</p> <p>Case Study Fifteen: Layan</p> <p>Case Study Sixteen: Anaplan</p> <p>Case Study Seventeen: Ian</p> <p>Case Study Eighteen: John</p> <p>Appendix: Resources Regarding Applied Behavior Analysis and People with Disabilities</p> <p>Index</p> <p>Subject Index</p>
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# News

**1.**

## **Banning straws might be good for the planet – but bad for people with disability or swallowing problems. What is ‘eco-ableism’?**

**This month, Victoria became the latest Australian state to ban single-use plastics, including straws. While this is a win for the environment and marine life, it will come at a price for social inclusion.**

**Disposable straws enable many people to safely enjoy drinks without prior planning or assistance. Sustainable alternatives to plastic are available, but these options are often unsafe or unusable for consumers with complex medical needs.**

**And while the new ban makes exceptions for people with medical requirements to purchase plastic straws, these items will no longer be accessible at supermarkets, bars, or restaurants without staff assistance. The ban also lacks measures to guarantee continued availability of plastic straws at these venues for people who need them.**

**Input from the disability community could help Australia wage an effective war against single-use plastics and combat discrimination in the process.**

### **An inclusive approach to sustainability**

**The war on straws, and its outsized impact on people with disability, exemplifies a broader phenomenon known as “eco-ablism”.**

**Eco-ablism arises when environmental policy, design, or campaigns discriminate against people with disability. It's also seen when products like straws, disposable wipes, and pre-cut vegetables are publicly vilified, despite being critical to the health and independence of many consumers.**

**People with disability are not opposed to sustainability. In fact, a 2021 UK survey revealed 93% of respondents with disability were committed to minimising their environmental impacts in the home. But 17% weren't able to make sustainable consumer choices due to poor accessibility.**

**The disability community is resourceful and tenacious in the face of adversity. This makes it a powerful ally and design leader in environmental causes. Inclusive environmentalism harnesses this strength, driving sustainable innovation through collaboration and co-design.**

**Programs such as Sustainability Through an Inclusive Lens (Canada) prove an inclusive approach can deliver powerful wins for the planet and its diverse occupants in tandem. And research consistently shows that inclusive design is good for business too.**

**Ultimately, for sustainable practice change that protects fundamental human rights, inclusive environmentalism is Australia's best shot.**

**(Courtesy: The conversation )**



## Programme and Events



International Call:

### D'source DIC-BHU SDGs Design Challenge

<https://dsourcechallenge.org/>

The Sustainable Development Goals (SDGs), also known as the Global Goals, were adopted by the United Nations in 2015 as a universal call to action to end poverty, protect the planet, and ensure that by 2030 all people enjoy peace and prosperity.

Against this broad, reflective context we need you to brainstorm and look for opportunities where design can now make a difference.

We, therefore, welcome you to this international D'source DIC-BHU Sustainability Development Goals (SDGs) Design Challenge in seeking creative, innovative, out-of-the-box, resourceful, appropriate solutions. We request you to use your creative energies and come out with solution(s) that might become a contribution of immense benefit in a real world situation that is today crying for problem-solving.

The chosen entries will be generously felicitated with accolades. Our intention is to make these solutions available on an open design platform for the maximum benefit of people.

This International call is open to students, fresh graduates, and young designers from around the world. You may work as individuals or work as collaborative groups.

You are also encouraged to seek guidance from faculty members and professionals, because we recognise that it takes collective endeavor to come out with something meaningful.

For the international D'source DIC-BHU Sustainability Development Goals (SDGs) Design Challenge, ten design problem areas have been identified. You may choose to work on one or more than one area.

Additionally, you have a choice of identifying your own design problem area outside of the listed areas to work with.

Accordingly, we request the following groups to work as stakeholders with your community of young students, fresh graduates, and young designers, by extending your help in whatever way possible:

To **faculty members/teachers**, we request that you take the initiative to inform, motivate and guide your students to work on finding solutions by addressing the problem areas listed.

To all **working professionals**, we request that you volunteer some of your time to mentor students or young designers who may be working with you as interns or colleagues.

We also urge faculty members and professionals to go ahead and register so that we can keep you in the loop and acknowledge your help. Further, this will help us build connections and form networks for future references.

[Link to Registration:](#)

#### Submission and Dates:

The first cut-off date for submission: 30th April, 2023

The first announcement of results: 31st May, 2023

#### Contact Details:

D'source Corona Design Challenge

Contact email for any queries: [DsourceChallenge@gmail.com](mailto:DsourceChallenge@gmail.com)

Best regards,

D'source Challenge Team



**European Design Awards 2023**

**[www.europeandesign.org](http://www.europeandesign.org)**

**[info@europeandesign.org](mailto:info@europeandesign.org)**



**THIS YEAR'S TOPIC:  
ARCHITECTURE DESIGNED FOR AGING**



The First Berkeley Prize 1998-99

**ARCHITECTURE IS A SOCIAL ART**

The BERKELEY PRIZE supports the study and teaching of the social art of architecture. The online, two-stage Essay Competition (in English) is open to undergraduate architecture majors in accredited schools of architecture throughout the world. The Travel Fellowship Competition is open to the Essay Competition semifinalists.

**PURSE**

Essay Competition: 35,000 USD; 8,000 USD first prize; Multiple prizes  
Travel Fellowship Competition: Stipend and airfare; Multiple prizes

**2023 JURORS**

**The Berkeley Prize Committee**

In honor of the 25th Anniversary, this year the members of the Berkeley Prize Committee will select the semifinalists, the finalists and the overall winners.

**SCHEDULE**

Competition opens: **September 15, 2022**; Stage One entries due: **November 1, 2022**.  
For more information go to [www.berkeleyprize.org](http://www.berkeleyprize.org)

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EXPLORE ONLINE: WWW.BERKELEYPRIZE.ORG

Please forward this message to undergraduate student message boards, newsletters, any and all electronic platforms, and to those who might be interested. [Download PDF for full size image to post.](#)

## DEAWARDS CALLS FOR 2023 ENTRIES

Competition 'Design Educates Awards' (DEAwards) goes a step further as it combines architecture and design with an educational impact. The aim is to push aesthetics to reach and obtain a lasting, informative influence on society. Visual arts have always been perceived and used as means of expression socially and politically, but the competition seeks to change this through original concepts and ideas revolving buildings or products that can be implemented for their function and effectiveness. Renowned Architects like Toyo Ito and Anna Heringer make part of the jury panel that is set to select the outstanding projects based on implementation, aesthetics, feasibility, and quality of the informative layer.

To join the Awards and register click the [link here](#) before it's too late! **Deadline for submissions is February 2, 2023.**





# Job Openings



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