2013.05.09 // SUMMARY OF LUIL-COPENHAGEN — *Entering his apartment I was aware that it was my first time as a researcher in someone else's home. I didn't want to make him feel uncomfortable or like I was noticing (judging?) things/his life-style, so I tried to focus mainly on him.* [*I wonder if this is because I didn't know his expectations about our observations?*] *After just a minute or two his girlfriend came home. He* ~~invited us out~~ *offered us a drink and suggested we go sit outside. Before leaving apartment one of the other researchers asked him about the lack of a fan over his stove. He explained that the choice was deliberate, but it was clear that the two other researchers were intrigued by the decision. Sitting outside at a picnic table we talked*

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more with him. One of the other researchers asked many questions and took notes. I had my paper out and ~~felt ready to~~ *prepared to draw, but I only jotted a few words instead* [*it feels perhaps that I didn't know what to start drawing. I didn't feel like I had a clear entry point to start drawing — maybe I was waiting for more of a story? Either way I felt like I fell down on the job of illustrating the interviews. Perhaps I need to practice more, or simply start drawing regardless of what people are describing?*]

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2013.04.28 // Things that are on my mind: reversal theory, communities, mindfulness, dialogue, argumentation, rhetoric, critical-thinking, competencies, processes, values, ethics. Why? Because they relate to how design methods play out. Methods in it of themselves may be useful, but reflecting on the process of using methods seems to be what I'm after. If we see design methods as a potential means for communities to address complex problems, then we need to ask ourselves how can people—including designers—learn and understand them? First, it is important to recognize that design methods are not the specific domain of people trained in design. They are

2013.01.20 // What am I aiming for: criticality? shared language? learning to look at things from multiple perspectives? Understanding that design can help people see something from multiple perspectives and your assumptions may not be true. Step before innovation where you need to open your mind. Methods to help people reflect on preconceived notions of a topic or experience. Motivation. Why would someone want to use design thinking? As a starting point for understanding how to teach people design, I can begin with lead users because there is not as far of a leap for them to engage in designerly practices. People are often focused on the outcome of design work. After all, isn't that the core of professional design practice? The delivery of some thing. But when you talk about designmethods as a way to engage social problems, you need to think about the process. The goal of broadening participation in design methods shouldn't be focused on the who, what, where, but instead on the how, and the why.

2013.11.11 // PHD SUPERVISORY UPDATE— After rereading the text I sent yesterday, I felt quite dissatisfied with the outcome. So I have continued developing my focus. Primarily, I was dissatisfied with the last part of the research question: How do a (co)-designer's sociomaterial practices of "positioning" during the initial moments of a project affect the way co-design-ing unfolds? It doesn't say much to me. Eventually [after a few hours of feeling in-despondent] I realized that I hadn't in-cluded an important part of my interest for the last two years: ethics. With that in mind, I've spent the last day skimming over some writings on ethics, and I have some thoughts that could be important for our meeting tomorrow. In each of my cases (Family Bike Life, The People's Supermarket, Veryday Internal Methods Project), I have entered with a desire to

collaborate — straight off the bat. As such, our early steps were almost always invita-tions or requests for people to participate. Additionally, for each project, my point of departure for each projected was vague and exploratory. My interest in collaborat-ing wasn't rooted in the context. During each case, it's possible to see myself as an outsider rushing headlong into unfamiliar contexts waving the banner of collabora-tion. Looking at this through the lens of pragmatism, I was missing a crucial step in moral inquiry: building experiences with the particular context I sought to engage. Human conduct and judgment are guided by previous experience. Entering a new sit-uation, we draw on our 'repertoire' of ex-periences — i.e. 'habits' or 'character,' a la Dewey — to inform how we handle uncer-tainty. However, as we enter a new context we also need to learn how to navigate it

2015.01.02 // Designing, as the norma-tive activity of intentionally shaping the world, is inherently linked to mor-als. Bringing Dewey's moral inquiry into design offers a way to foster mor-al reflection and the development of products, services, and organizations that address such tensions as those that exists between social, environ-ment, and economic imperatives. Not about only promoting moral inquiry, but cultivating the practice of moral inquiry within organizations, how to go about intervening in organizations that ways that foster practices of moral in-quiry that will be sustained over time. Prompting moments of moral cour-age? Improv theater techniques? Vu-lnerability? How to "evoke percept-ual shifts" (Fesmirep. 66) in designing?

UNIVERSITY OF GOTHENBURG

2014.05.14 // POW! right in the gut. Never in my career have I experienced such an immediate and visceral sense of failure. What had we been doing? I thought we were openly collaborating.

"Context (a name I prefer to environment, because
it sounds less like a separate thing from ourselves)
is the hardest thing to perceive, because it includes
us, our ways of thinking. The fish can't see the water.
'It' is the source of change, of unexpectedness, the
real generator of newness, design, of evolution. Aims,
purposes, requirements, functions: these are words for
how we see what is needed. But when we name them,
we tend to exclude the main part, the least predictable:
ourselves, our minds, and how they change once we
experience something. It is ourselves, not our words,
that are the real purpose of designing."

—JOHN CHRIS JONES, *Softecnica* (Thackara, 1989, p. 224)

(RE)FORMING ACCOUNTS OF ETHICS IN DESIGN: ANECDOTE AS A WAY TO EXPRESS THE EXPERIENCE OF DESIGNING TOGETHER

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ABSTRACT

Designers and design researchers routinely engage other people in shaping preferred futures. Despite a growing recognition of designing as a social practice, however, the ethics of engagement often only appear 'between the lines' of the accounts design researchers provide about their experiences designing together. In a practice that often dances between exploration and exploitation, design researchers who overlook the ethics permeating their work can easily perpetuate systems that do more harm than good. To tackle perils that often appear subtly and ambiguously in designing together, the design research community needs to enhance ethical learning.

On the ground, ethics does not present itself as dilemmas of principle, but as part of experience. Common forms of accounting for experience, however, often leave out the qualities, feelings, and emotions that play an essential role in guiding the conduct of design researchers. Through this research project, I highlight potential for the artistic—as a form communication that brings forward the qualitative dimension of experience through expression—to open up new avenues for reflecting on the ethics of designing together.

The investigation addresses the ethics of everyday conduct—ethics in practice—and how to account for experiences of it. Based on three practice-based design research projects, I use creative writing to develop a series of anecdotes that express the interconnections among experience, engagement, and ethics in designing together. Building on the work of pragmatist philosopher John Dewey, I develop an approach to accounting that emphasizes qualitative experience in practice and in communication.

The outcomes of the investigation contribute to design research by showing that, if designers want to communicate experience, they need to express it. Three parts of the thesis support this overall contribution. First, I show that the design research community has neglected the expression of experience. Second, I make a pragmatist theoretical framework accessible to design researchers, who can use it as support for maintaining the unity of experience in their own expressive accounts. Third, I make a methodological contribution by providing concrete examples of how to express experience through the development of anecdotes based on particular moments. Ultimately, this research investigation shows that matching the unruly ethics of designing together requires communicating experience through expressive forms that can broaden the ethical sensitivities of design researchers.

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CHAPTER 1
INTRODUCTION

How do design researchers learn to deal with the inherently ethical aspects of their work? Faced with unclear, shifting, and often-competing perspectives about who gets to participate in designing—what they should focus on, and how they should go about it—what resources exist to aid design researchers in developing ethical sensitivity and imagination as they engage others in shaping the artificial world? If concerned about her or his conduct when designing together, a design researcher could begin looking for ethical guidance on the websites of international organizations such as the International Association of Societies of Design Research (IASDR), the Design Research Society (DRS), or the Design Society (DS). After coming up empty-handed—or, if persistent, tracking down a few 'pay-to-access' research articles—the researcher might turn to more general research organizations. Conducting an investigation in Sweden, this particular researcher visits the Swedish Research Council's CODEX website that provides "rules and guidelines for research" from various professional organizations, both in the country and beyond...

- service
- social justice
- dignity and worth of the person
- importance of human relationships
- integrity
- competence

[01] Core values for social work put forward by the National Association of Social Workers, a professional association based in the United States.

The CODEX, however, offers no links to codes of conduct for 'design' or 'design research.' Doggedly committed to the effort, she starts looking to related fields. No, nothing on Art or Artistic research—but the website does list articles on Engineering, Information and Communication Technologies, and Social Work. Perusing through the code of ethics from the *National Association of Social Workers*, the researcher begins to find information that resembles her challenges: "Social workers seek to enhance the capacity of people to address their own needs. Social workers also seek to promote the responsiveness of organizations, communities, and other social institutions to individuals' needs and social problems" (NASW Delegate Assembly, 2008). As the design researcher reads on, she nods in agreement at each one of the core values put forward for social workers [IMAGE 01].

Before even reaching the actual ethical standards for social work, however, the researcher stops short. Less than halfway down the page she reads that, "Ethical decision making is a process. There are many instances in social work where simple answers are not available to resolve complex ethical issues" (ibid). There, on the screen in front of her, the researcher sees that ethical standards only go so far. Researchers have to work through the ethical issues that arise in the context of each particular project. Of course, she already *knows* this. This design researcher learned about the indeterminate, 'wicked' problems of design years ago. She already understands that no black and white answers exist in designing. But then, why does she still feel so unsure about how to work with others in her design research?

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The myth of the 'lone genius' in design appears to be a thing of the past. Over the past several years, an explosion of methods for collaboratively exploring possible—and preferable—futures suggests that designers increasingly embrace design as a social practice (Brandt et al., 2008; Buchenau and Suri, 2000; Hanington and Martin, 2012; Mattelmäki, 2008; Sanders and Stappers, 2012). Inspired by the notion that collaborative approaches can enhance people's lives through fostering democracy (Binder et al., 2015), driving innovation (Buur and Matthews, 2008), and tuning products and services to hopes, dreams, and desires (Sanders and Stappers, 2012), more design researchers than ever actively seek to engage others in design.

Whether addressed through the lens of political activism or human-centered design, ethics often runs as an undercurrent, just beneath the surface of discussions of collaboration. By engaging others, it seems, designers can *expand deliberation* over possible ways to support human flourishing through artificial and technological change. Collaboration appears as a way to deal with the judgment calls and conflicting values that contribute to design's inherent "wickedness" (Rittel and Webber, 1973) and make it "full of ethics" (Steen, 2015). Yet, if the social practice of design is full of ethics, it is also full of perils.

Designers and design researchers who engage others in the name of democracy or human-centeredness can easily slip into complicit support of the agency, power, and interests of a privileged few (von Busch and Palmås, 2016). Swept up by the rush of economic growth, designers often engage others while floating along on a social system rife with crises, such as inequality and corruption, that has left the majority of people with paltry gains in their standard of life (ibid)—and imperiled the health of the planet as a whole. Despite sensing the ethics in their work, designers may unwittingly reinforce systems that constrain the potential for people to flourish. The possible futures that people design together often head toward the same horizon.

In the context of design as a social and ethical practice, the story opening this thesis highlights the predicament we find ourselves in as design researchers: we may recognize the ethics of constructing the artificial world, but we fail to communicate insights regarding how to address the social, economic, and political forces of design through our everyday conduct. Indeed, precious few resources meaningfully communicate how designers and design researchers deal with the perils of a practice that sits uneasily between exploration and

exploitation—between providing a service and strengthening hege-mony—especially when it comes to the on-the-ground experience of designing together. Without exercising our ethical sensibilities, designers run the risk of perpetuating damage, rather than fostering positive change.

Strangely enough, even though many design researchers today emphasize the importance of experience in traversing the (ethical) swamps of practice (Binder et al., 2011; Buchanan, 1992; Cross, 2004; Schön, 1983), something gets lost in translation between experiencing and communicating experience. The qualities, feelings, and emotions that designers rely on to guide their conduct often remain absent from accounts of determining preferred courses of action. At the same time, as the prominent design methodologist John Chris Jones suggests, our own experiences offer limited support in terms of ethical learning—"the fish can't see the water." Like the researcher in Sweden looking for eth-ical guidance, design researchers who do not have access to the quali-tative experiences of other practitioners in the field may wind up with a conceptual grasp of how experience plays a pivotal role in addressing ethical issues, yet still remain ill-equipped to handle the ethics permeat-ing our work. Following Jones, therefore, the question of ethics in design becomes a matter of exploring personal experience, which—when looked at in relation to design as a social practice—has an intimate rela-tionship with how we communicate experience to others.

+++

This thesis responds to the lack of resources for learning about ethics in design research by investigating how design researchers communicate their experiences. Specifically, it focuses on the potential for expres-sive forms of accounting to enhance the way design researchers com-municate the qualitative dimension of their experiences of engagement when designing together. The inquiry involved a practice-based investi-gation into approaches for designing together, during which particular uncertainties arose as I tried to account for my experiences engaging others. Drawing on empirical research conducted through three design research projects in very different settings—an online social media research campaign focused on family bicycling; a small cooperative supermarket reformulating its mission and values; and a prestigious design consultancy developing method resources—I explore anec-dote as a form of accounting that expresses the experience of designing together. Throughout this process, I integrate aspects of both art—e.g.,

exploring qualitative experience through making—and science—e.g., refining theory through reflection on empirical material. I find support for my approach in the writings of classical pragmatist philosopher John Dewey, whose work on art and experience informs my use of anecdotes as a way to express the qualitative dimension of experience.

The outcome of the investigation includes a contribution to design research by showing that, if designers want to communicate experience, they need to express it. In addition, through both presenting and discussing a series of expressive anecdotes as part of my research accounts, I show the intimate relationship between communicating experience and learning about ethical decisions. Three parts of my thesis in specific support this overall contribution. First, I show that the design research community has neglected the expression of experience, a particularly troubling oversight in regards to learning the ethics of engaging others. While a great number of design researchers acknowledge the importance of 'personal experience' in their research—often describing it as 'tacit knowledge,' 'skillful practice,' or 'knowing-in-action'—they tend to leave behind the qualitative dimension of life when accounting for their experiences to the design research community. Second, I make a pragmatist theoretical framework accessible to design researchers, who can use it as support to develop their own expressive forms of accounting. In particular, the framework builds on the work of John Dewey to highlight how, in experience, the personal, the social, and the environmental aspects of life exist in unity. Finally, I make a methodological contribution by providing concrete examples of how to express experience through the development of anecdotes based on particular experiences. To put this contribution into context and highlight its relevance in contemporary practices of design research, I begin by articulating what I mean by the terms 'accounts' and 'ethics' throughout this thesis.

1.1 // Accounting for ethics in (design) research

The practice of design research, like all research, includes both conducting investigations and accounting for that conduct to other researchers, as well as society at large. Research has the potential to impact people in for better and worse, and thus, accounting for research plays a crucial role in researchers staying accountable for their work. Indeed, high expectations surround the conduct of research, especially when it comes to research practices that involve people, in which ethics plays a fundamental role. Thus, in the report

Good Research Practice, written by The Swedish Research Council's expert group on ethics, the authors state:

> "[Researchers] have a particular *responsibility*
> towards the people and animals that participate
> in research, but also towards everyone who, even
> indirectly, can be affected by and benefit from the
> research results. The researcher is expected to do
> his or her best to conduct research of high quality,
> be free from outside *influence* and *manipulation*, and
> should also not act based on personal motives or
> those of interested parties. A successful future for
> researchers and research depends on a well-founded
> *trust* from society" (2011, p. 12, emphasis added).

While most design researchers would probably agree with the recommendations to conduct research responsibly, and with concern for how such affects the lives of others, looking at examples from the practice of design research raises questions about what notions like 'responsibility,' 'influence,' and 'trust' mean in their work, and how to account for those meanings. Consider, for instance, this excerpt from a paper by participatory design researchers, Ann Light and Yoko Akama, about holding a workshop with a local community to investigate bushfire readiness:

> "It was quickly apparent that despite their
> preparation, the designers had underestimated
> the degree of emotion involved. Vulnerability and
> frustration impacted heavily on the dynamics,
> revealing the extreme feelings aroused by the
> different positions of people in the room and
> their history of encounters. One participant, who
> looked and behaved in an agitated way on arrival,
> complained aggressively at the start of the workshop
> that nothing was being done about fire warnings"
> (Light and Akama, 2012, p. 66)

Even before starting their workshop, the researchers encountered distrust from one of the people affected by their work. What does 'responsibility' look like in such a situation? Do the researchers have a responsibility to understand or quell the participant's agitation? The authors go on to write that:

"His anger took its course and the designers listened to his opinions. They made no comment on whether his demand was appropriate or whether this was the right forum to discuss it. Instead, they stressed again the purpose of the workshop and the importance of building relationships between residents to improve readiness. In this way, they signalled a willingness to listen and make space for different perspectives, an interest in helping residents take matters into their own hands, and also some ability to manage the workshop process. Other participants voiced their opinion strongly that depending on the fire authorities was a false hope. Some explained further the limits to sound-based fire warnings in reaching all households. Many tried to calm the brusque participant, but he swiftly left" (ibid, p. 67).

Here, Light and Akama describe how the design researchers handled the situation: they listened to the man's misgivings, tried to calm him, explain their intentions, and let him leave when he decided not to participate. By showing patience and openness to the man's complaints, the designers appear to conduct themselves responsibly in the midst of a heated situation. Ultimately, the authors go on to suggest that the situation served a crucial role in the development of their inquiry:

"This incident became critical in crystallising the purpose of the workshop for participants as they took on board the need for a more proactive community-based preparation. With his departure, there was an eagerness to get moving with the workshop" (ibid).

All in all, the design researchers in this situation seem to have handled themselves and their investigation in a fair and responsible manner. Yet, while the authors describe the conduct of the researchers, the account provides a limited *sense* of what guided their conduct. The account mainly relies on symbolic language to communicate an *experience* of a situation that involves feelings and qualities that defy symbolic description. As readers, we might have a conceptual idea of an 'aggressive' and 'agitated' individual, but we do not have access to the experiences that the researchers drew upon in deliberating over how

to respond to the man's outburst. What did it feel like for them to stay calm while facing an explosive situation? Were their hearts pounding as they neared the end of their ropes? Or were they cool and collected, knowing that the man just needed to let off some steam? Did they have a clear sense of what to say? What environmental factors did they encounter? Did the other participants only offer words to calm the man? Or did the body language and positioning of the group in space convey a sense of support and security that gave the design researchers confidence in their position?

Naturally, any form of accounting communicates only part of the story. The descriptive account provided by Light and Akama, puts into focus the arrangement of the workshop, the actions of the man, and the response of the design researchers, but it leaves out the *feeling* of the moment. When faced with uncertainties that arise in practice, design researchers draw on their qualitative experiences while deliberating over possible courses of action for their conduct. Particularly, when it comes to the ethics wrapped up in design research practices of engaging 'others'—whether referred to as users, participants, stakeholders, constituents, teammates, or otherwise—the design research community offers few accounts that open up the experience of ethics when designing together.

As a contrast to the account from Light and Akama, consider the following anecdote about a relatively innocuous moment during one of the design research projects from my investigation. During the anecdote, I am riding in a car and talking with the project leader, a much more experienced researcher with a background in design anthropology.

It's been almost nine months and I'm still lost.

"You seemed disengaged today...What's going on?"
Terry glances over at me as he asks the question,
then looks quickly back to the road. He eases the car
into a roundabout.

*He's right, I'm not thrilled. I knew it'd come down to me
doing the illustrations—it always does. I am the graphic
designer after all. But it's not what I want to be doing. It's
not part of my research.*

I weigh my reply, not sure if unloading my feelings could hurt the project, or, my image in the team.

"I don't know. I guess I'm just...not sure what I'm contributing." A string running from the back of my throat to my stomach goes taut. I want to open up, but how?

> *Since the Pilot Lab, at least, I've had mixed feelings about the project. That was months ago now. Maybe it's me, or maybe it's the nature of this kind of work, but the process seems chaotic. The only people I've told about my reservations are my partner and my parents.*

Cars whiz by beneath the low gray sky. Terry doesn't pry; he gives me time to think. I glimpse my reflection in the window. Words form in the back of my head, but they shift shape on their journey to my tongue.

"I don't know. I'm not sure what I bring to the table," the sentence tumbles out of my mouth.

"It's like...I'm not doing the research I want to. I just do visuals. And then, like before the rehearsal workshop, Sandra came in and went all 'art director mode' about the ride-along guide I was designing—like I didn't know what I was doing."

The message, so clear inside my head, now hangs distorted and anxious in the air between the driver's seat and mine.

"What *are you interested in?*" Terry asks...

This account expresses tension. It finishes without a resolution, feelings of uncertainty and anxiety reaching their peak. How will I, a nascent design researcher, respond? In some way, the response will have an influence on the project, but who can say how much? Each person who reads the anecdote will have a slightly different idea of what to do next based on their own experiences and how they have perceived the situation expressed in the anecdote. The form of the anecdote brings forward feelings and qualities for the reader to respond to that often do not appear in accounts of ethics in design research.

The writing shifts perspectives, going back and forth between my internal reflections and the description of the scene to reinforce a sense of reflection and self-doubt. Repeating the phrase "I don't know" highlights moments when I defer judgment or come up short on what to say. Frequent use of words such as "like" expresses how someone's manner of speech tells something about their background: in this case, a mid-twenties novice design researcher from the U.S., unsure of his role, adopts a way of talking associated with youthful indecisiveness. These represent just a few of the ways the form of the anecdote strives to conjure experiences of uncertainty and ambiguity for the reader.

Compared to many accounts of design research, the anecdote leaves out details about the context of the project: the social and political climate, the history of my relationship with the project leader, and for that matter, the project leader's entire perspective. However, what the anecdote lacks in detail, it makes up for in expression. Even in the space of a few lines, the anecdote communicates some of the complex feelings wrapped up in a design researcher's conduct. As such, the anecdote does not focus on an ethical dilemma, but on ethics as it plays out in everyday experience. Additionally, the anecdote does not explain ethics through abstract concepts. Rather, it attempts to convey the concrete feelings that arose in that particular situation: voicing my doubts appears like a 'bad' path to take; I want to respect the good of teamwork by bringing something to the table, but I have a duty to conduct an independent research project for my PhD based on my interests. In the action of the moment, I do not step back to reflect on ethical principles. Rather, I feel my way through the engagement—an experience that will go on to shape my future conduct in the project and in my career as a design researcher. While further on I provide details that shed some light on the ethics of the moment and project from this anecdote, here it serves primarily as a way to introduce the focus of my investigation: forming accounts of engaging others that express the experience of designing together.

1.2 // More than description: accounts and learning about ethics

Over the past several decades, design researchers have maintained a marginal, but ongoing, conversation about the ethics of designing (Ehn and Badham, 2002a; Findeli, 1994; Papanek, 2005; Steen, 2015; Tonkinwise, 2004). However, despite a few prominent design scholars who consistently recognize that ethics permeates designing, few accounts of design research express the nitty-gritty experience of working in situations where good and bad, and better and worse, emerge in experience subtly, ambiguously, or incongruously.

When designing together, design researchers encounter ethics through the qualitative dimension of their experience, yet most discussions of ethics in design revolve around concepts and ideals. Just as in the caveat from the Social Work code of ethics, conceptual distinctions offer limited insight into how to handle the complexity of ethics as it plays out in practice

Rather than developing a code of ethics for design research, design researchers may benefit by accounting for ethics in a way that maintains the experience preceding conceptual ideals, principles, and standards. Yet, accounting for experience poses a challenge for design researchers due to both the difficulty of expressing the emotional, qualitative dimension of life, as well as traditions in academy and industry that tend to promote descriptive reports of events. Even in areas of design research that embrace the importance of personal, tacit, experience in skillful practice (Ehn, 1993), when it comes to accounting for ethics, design researchers tend to 'step back from' their personal experience and adopt a descriptive form of communication.

Out of the various areas of design research, ethics appears most prominently in accounts of participatory design. As shown in the excerpt from Light and Akama, some design researchers do account for ethical situations that arise while designing with others—even if not under the heading of ethics. Especially in areas such as healthcare (Wagner, 1992) homelessness (Le Dantec and Edwards, 2008), and marginalization in developing countries (Hussain et al., 2012), participatory design researchers have emphasized the importance of being sensitive to the impact of engaging others in their work. Even when explicitly discussing ethics, however, researchers in participatory design tend to communicate about engaging others by writing descriptive accounts, in

which they point out ethical issues that arise in their work without delving into their personal experience and conduct.

By accounting for ethics mainly through description, design researchers miss an important source for learning about ethics: the qualitative experiences that guide people's on-the-ground conduct when engaging others. Indeed, as I show through my research, communicating experiences of designing together can play a crucial role in expanding design researchers' sensitivity and perceptiveness to the ethical dimensions of their work. With increased sensitivity to ethics in experience, design researchers may grow in wisdom and judgment when engaging others in ways that will affect their lives in the immdiate and distant future. In response, my research investigates ways to elevate the qualitative dimension when accounting for ethics through expressive forms of communication. Such an approach calls for special attention to the subjective qualities, feelings, and emotions of designing together.

1.3 // Who is this research for?

Through this thesis, I aim to contribute to the design research community. In particular, I see this investigation as a contribution to design researchers interested in approaches to designing together, such as participatory design, co-design, and design for social innovation. As such, I envision the audience as primarily design researchers and educators striving to understand and develop ethics in their own practices and in the practices of future researchers.

Additionally, by showing the importance of first-hand experience in accounting for the experiences of designing together, I contribute to the tradition of design research as reflective practice, where researchers inquire through on-the-spot experiments in 'conversation with the situations' they encounter in practice (Schön, 1987, 1983). My investigation offers an example of how expressive forms of accounting can enhance reflective practice by attending to the qualitative dimension of experience, which guides the judgment and conduct of design researchers. As such, my research has relevance for reflective practitioners outside of design research as well. Developing a pragmatist perspective that emphasizes the expression of qualities, feelings, and emotions in accounts of research has implications for any form of inquiry—artistic, designerly, scientific, ethical, etc.—because they all have the same point of departure: everyday experience. Due to my

professional and research interests, however, I direct my contribution primarily toward the design research community.

At the same time, the 'design research community' continually expands and enters new domains. Today, a number of disciplines in management and even public service have started drawing on design practices in their work. For people encountering design practice from outside the profession, this thesis could enrich existing learning resources that currently rely on descriptive methods and conceptual principles to communicate how to design. By offering a glimpse into on-the-ground designing as filled with ethics, my investigation brings forward how personal experience inevitably plays a role in the practice of design research, a fact which often does not make it into many presentations of designing together.

1.4 // Research questions

As I outline in the following section on methodology, my practice-based design research project as a whole has revolved more around exploring themes—or hazy, uncertain, feelings—than answering hard and fast questions. However, as the culmination of the exploratory activities I have undertaken in my research project, this thesis aims to raise and partially answer the following primary question and three sub-questions:

How can design researchers communicate ethical experiences of designing together?

- How have design researchers historically accounted for the ethics of engaging others in designing together?

- What role do accounts of personal experience play in design researchers' learning about ethics?

- How can experiences of ethically ambiguous encounters from several moments of designing together be expressed in a form that supports practice-based design researchers working with participatory approaches in reflecting on their conduct through their own experiences?

Importantly, these questions have not been an explicit part of my research project from the beginning, and they came rather late in the game. The questions emerged, based on a variety of experiences that I had while exploring design methods as ways to support 'collaborative design' over time, and working across physical and virtual forms of engagement. Understanding the answer to these research questions, therefore, depends in part on understanding the journey that led to it, which I will expand upon further when I present my approach in Chapter Two.

1.5 // Positioning

To investigate anecdote as a form of accounting for ethics in designing together, I connect: design research, designing together, engagement, accounting for design, ethics, and aesthetic experience—each of which has a massive history of research in its own right. In an effort to narrow down the space I explore on this journey, I begin by sketching the corner of the universe around these galaxies. More specifically, in the following paragraphs I present: why I focus on these topics, how I approach them, and what they entail for my investigation.

Design research – a practice-based investigation of possibilities

In this thesis, I account for a practice-based design research project into the activities of designing together and the forms design researcher use to account for them. While I describe my approach in greater detail later on, here I provide a few points about labeling my investigation as *design research*. Overall, I align my investigation with a tradition of research that emphasizes practice-based exploration of the artificial world as a fundamental part of inquiry (Archer, 1995; Fallman, 2008; Findeli et al., 2008; Koskinen et al., 2011). While many formulations of design research exist, I follow the notion of design research as 'reflective practice.' Informed by the work of Donald Schön—and one of his strong influences: pragmatist philosopher John Dewey—I have based this design research project on an epistemology of practice in which, "research is an activity of practitioners. It is triggered by features of the practice situation, undertaken on the spot, and immediately linked to action" (Schön, 1983, p. 308). As such, my research investigation departs from the very personal experience of the everyday situations encountered in the "swampy lowland where situations are confusing 'messes' incapable of technical solution" (Schön, 1983, p. 42). Indeed, as

I will discuss in the overview of my approach to the investigation, concrete experience plays a central role in my research.

Throughout my design research project, I trudge through two types of swamp: the practices of designing together and the practices of accounting for the experience of designing together—a distinction I expand upon shortly. At the same time, my particular perspective on design research as reflective practice recognizes, and attempts to grapple with, the projective and normative aspects of designing. Indeed, I align myself with Alain Findeli when he states that, "design researchers, being also trained as designers—a fundamental prerequisite—are endowed with the design intellectual culture: they not only look at what is going on in the world (descriptive stance), they look for what is going wrong in the world (diagnostic stance) in order, hopefully, to improve the situation" (Findeli, 2011, p. 128). Following Findeli, I take a designerly stance that orients my research toward the construction of preferred futures—in my case, futures of accounting for ethics in design research. Embracing a designerly stance, I also do not propose visions of the future through control and objectivity, but rather through my own value-laden experiences.

Additionally, by exploring the topic of accounting through the creation of anecdotes, I strive to foster reflection and dialogue about the possible forms that accounts of design research could take. The anecdotes themselves serve as examples of how design researchers *could* communicate their experiences. As such, I position my investigation alongside the approach that Thomas Binder and Johan Redström put forward as "exemplary design research driven by programs, experiments and interventions" (Binder and Redström, 2006, p. 3). According to Binder and Redström, exemplary design research involves "critical dissemination through examples of what could be done and how, i.e. examples that both express the possibilities of the design program as well as more general suggestions about a (change to) design practice" (ibid). In my research, I have developed a series of anecdotes to show how design researchers could account for their experiences designing together. In other words, I *propose* the anecdotes as a possible form of accounting. Due to the fact that my inquiry shifted between the projects themselves and the accounts of the projects, however, I do not find my investigation in complete alignment with Binder and Redström's articulation of design research, which involves setting the program as a stable, albeit provisional, guide for practice. However, Binder and Redström present design research as a process of deliberately developing examples of alternative futures—a perspective that helps to differentiate

my investigation from other research projects conducted through an "observer perspective" on design (ibid, p. 2). I find this approach particularly appropriate considering my perspective on design as a social practice, which I describe as a process of 'designing together.'

Designing together – an unfolding design game

Since the 1980s, participatory approaches to design have grown increasingly popular in research and practice. Primarily working in traditions such as *participatory design* (Ehn, 1988; Gregory, 2003) and *co-design* (Mattelmäki and Sleeswijk Visser, 2011; Sanders and Stappers, 2008), design researchers investigating participatory approaches recognize the social, political, and ethical aspects of designing. Pelle Ehn, for instance, presents design as "participative, entangled, meaning-making design-games" that include human and non-human actors involved in controversial 'things' (Ehn, 2008, p. 95). In this thesis, I align my research with the perspective of design as a social practice, but I take a step back and position myself *alongside* traditions of participatory design and co-design rather than in in them. To keep an open playing field where I can reflect on the ways people adopt various roles, make contributions, and shape the process of design in ways that do not fit neatly into notions of 'participation' or 'collaboration' I refer to the social practices of design in my investigation broadly as 'designing together.'

Positioning my research as 'designing together' means that I do not address issues of participation and collaboration often raised in design research. For instance, in their introduction to the *Routledge International Handbook of Participatory Design*, Toni Robertson and Jesper Simonsen, begin by describing how Participatory Design aims toward "genuine participation," which they refer to as "the fundamental transcendence of the users' role *from* being merely informants *to* being legitimate and acknowledged participants in the design process" (Simonsen and Robertson, 2013, p. 5). Throughout my research, I do not describe this type of participation. Potential 'users' certainly participated in the projects I present, but often partially or ambiguously. In addition, my investigation does not have the same emphasis on "emancipatory practice" (Ehn, 1988) found in participatory design, which seeks to support marginalized actors having a say in design activities. In my research, it remains unclear what emancipation would mean when intervening in a professional design consultancy, or who was marginalized in an *exploratory* research project about the future of family cycling.
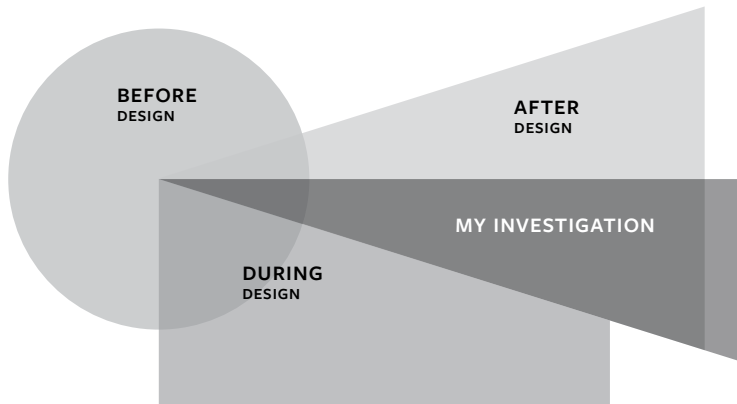
[02] The focus of my investigation: from before and during design to the accounts of designing that come after the fact. Inspired, in part, by a diagram that Per-Anders Hillgren presented at my 50% Seminar.

Finally, in regards to designing together as an activity that often plays out through projects, the bulk of my empirical material comes from moments of "design before design," (Pedersen, 2015). From this perspective, I highlight "activities where the design project itself is designed, and which are typically not described in accounts of codesign projects" (ibid, p. 2). At the same time, my research also focuses on ways to account for designing together after the fact. My investigation, therefore, targets not only one phase of the design process, but follows designing together across various moments along a design project, from the planning before a project begins that blurs into the 'during' of a project in action, to the accounts that live on after a project ends [IMAGE 02]. Due to the prominent place that designing together has in this thesis, I position my focus in the area in more detail during section 1.6 (page 24).

Engagement – a matter of ethics

Within the general practices of designing together, my research hones in on the ways design researchers approach *engagement*. Throughout this thesis, I use the words 'engage,' 'engaging,' and 'engagement' to refer to activities where design researchers intentionally strive to involve other people in a design research effort. In terms of ethics,

engagement represents a core area of concern for design researchers working with participatory and collaborative approaches, but for me it goes much deeper into the personal aspect of experience. For instance, in their review of ethics and participatory design, researchers Toni Robertson and Ina Wagner, foreground the ethics of engagement by posing a series of four questions:

- Who do we engage with in a Participatory Design project?
- How do we engage with participants?
- How do we represent participants and their work?
- What can we offer participants?
  (Robertson and Wagner, 2013, p. 71)

Through these questions, Robertson and Wagner discuss a number of ethical issues that arise when design researchers engage others, such as the potential for politics and power to shape who has the "right to participate" (ibid, p. 72) or how design researchers may still "harvest findings" from failed projects that leave other participants with nothing to show for their time and effort (ibid, p. 77). In my investigation, however, I refer to engagement from a slightly more personal angle than methodological or ideological. My research adds another series of questions regarding the ethics of engagement to Robertson and Wagner's list:

- What guides how we engage people?
- How do we account for the aspects of our experience that guide how engage people?
- How do different forms of accounting impact reflection on the ethics of engagement?

As such, I do not only focus on engagement in terms of the ethical issues that arise when taking a participatory approach, but also on the experiential factors that enter into and guide the *conduct* of design researchers in practice. In line with my interest in ethics as it relates to the experiences and the practices of designing together, my research steers reflection more toward the factors guiding engagement than questions about who has the right to participate. In other words, I look at the ethics at play in the experiences of design researchers, which shape the way they determine who to engage—regardless of whether or not those people have a theoretical 'right' to participate.

While I focus on the points throughout a project when design researchers deliberately seek to engage others, I do not mean to suggest

01. [Would you] Design a package to look larger on the shelf?

02. Do an ad for a slow-moving, boring film to make it seem like a lighthearted comedy?

03. Design a crest for a new vineyard to suggest that it's been in business for a long time?

04. Design a jacket for a book whose sexual content you find personally repellent?

05. Design an advertising campaign for a company with a history of known discrimination in minority hiring?

06. Design a package for a cereal aimed at children, which has low nutritional value and high sugar content?

07. Design a line of T-shirts for a manufacturer who employs child labor?

08. Design a promotion for a diet product that you know doesn't work?

09. Design an ad for a political candidate whose policies you believe would be harmful to the general public?

10. Design a brochure piece for an SUV that turned over more frequently than average in emergency conditions and caused the death of 150 people?

11. Design an ad for a product whose continued use might cause the user's death?

[03] *The Road to Hell,* a series of questions developed by the prominent graphic designer Milton Glaser used to prompt reflection on ethics in the design professions (Glaser, 2004).

that participatory design as an approach depends entirely upon design researchers initiating engagement. I recognize that individual design researchers have a certain amount of agency, but I also acknowledge that engagement plays out in a tangle of social systems and actors that influence any designer's position, role, and ability to initiate change (Björgvinsson et al., 2012; Bucciarelli, 1996; Clark, 2008; Halse, 2008; Pedersen, 2007). At the same time, however, I focus on how agency and engagement happens in the conduct of everyday, qualitative, human experiences, which closely relates to my position on ethics.

Ethics – a focus on experience and conduct

During my investigation, the position I take on experience leads me to draw an important connection between engagement and ethics: human conduct. Generally, ethics refers to the aspect of life that involves how people *conduct* themselves in relation to each other. In design — and philosophy — people tend to introduce ethics and ethical inquiry by posing questions or thought experiments of ethical dilemmas [IMAGE 03].

While my investigation certainly relates to ethical situations that arise when designers engage others, I do not put clear-cut ethical dilemmas in the spotlight. Instead, I focus on the subtleties of the qualitative dimension of experience. I investigate activities that may have only a tinge of ethics to them: a feeling of good when putting skills into practice, even if for just a few minutes; or a sense of duty that follows shortly after feeling embarrassed when a colleague questions the direction of a project. Throughout the thesis, I consider where such minute, yet influential, feelings go when design researchers account for designing together.

When it comes to ethics, therefore, I investigate the topic at a similar level to that of Marc Steen, who writes in his doctoral dissertation *The fragility of human-centered design* from a view at which, "I cannot choose for or against ethics, or choose to act ethically or unethically: I always, already find myself in relations to others and therefore I find myself always, already within ethical relations, within ethics" (Steen, 2008, p. 166). In a similar way, my research, considers how design researchers account for the ethics *inherent* in designing together. Ethics permeates the daily conduct of design researchers—I investigate what anecdote might offer in terms of communicating the experiences that guide conduct.

By approaching ethics through experience, I choose not to tackle professional codes or standards of ethics for design on a conceptual level. Systems of rules undoubtedly play a role in how designers conduct their work, providing general 'rules of thumb' that can help orient conduct. However, my focus on conduct means that I am less concerned about the language of rules than I am with everyday activity. In other words, I investigate ethics at the level of experience, where rules emerge and play out in concrete situations. Additionally, while my focus on everyday life bears resemblance to the area of philosophy known as "applied ethics," I do not approach ethics as a matter of figuring out "true or reasonable moral principles to apply to the case under scrutiny" (Tännsjö, 2008, p. 4). Instead, my inquiry looks at ethics *in action*—or the ways people conduct themselves at the drop of a hat, when they do not have time to determine 'true or reasonable principles,' let alone how to apply them.

Departing from the level of action, my investigation contributes to design research practice at the level where Aristotle locates the virtue of *phronesis*. Participatory design researchers, Ehn and Badham, describe phronesis as an orientation "towards the analysis of values and interests *in practice*, based on a practical value rationality, which

is pragmatic and context-dependent. Phronesis is *experience-based* ethics, oriented towards action" (Ehn and Badham, 2002, p. 6, emphasis added). As such, phronesis appears closely related to Donald Schön's notion of reflection-in-action (Schön, 1983). Rather than focusing on phronesis itself, however, I investigate the *relation* of qualitative experience—a crucial part of phronesis—and the *accounting* of that experience amongst design researchers. Ultimately, I argue that anecdotes serve as a qualitatively-rich way to highlight, communicate, and reflect on the ethical practice of engaging others, thereby opening up new avenues for design researchers to perceive the ethics in their work.

Forms of accounting – a relation of account and experience

In my research, I primarily investigate how design researchers account for designing after the fact. Thus, while I join numerous scholars and practitioners who account for design practice (Bucciarelli, 1996; Dreyfuss, 1955; Ehn, 1988; Jones, 1970; Schön, 1983), I am concerned with the *forms* that accounts of design can take. This does not mean that I look at accounts on their own; I also keep a constant eye on how the accounts relate to the concrete practices of the projects themselves. I focus on the *relationship* between accounts and experiences of ethics in designing together. That said, I adopt a general orientation toward the area of design research consisting of reports, case studies, journal entries, rationales, research articles, demonstrations, reenactments, stories from the field, etc. that attempt to account for how engaging others in design research happens.

This thesis does not provide in-depth reviews or analyses of the various ways designers have accounted for their work over the years. I depart, rather, with a more designerly aim: to explore how anecdote, as a form of accounting for design, might support communication of the experience of designing. Thus, I work in a similar space to John Law in his book *After Method*, where he explores how social science "tries to describe things that are complex, diffuse and messy" (Law, 2004, p. 2). With account as the target of my inquiry, I explore ways to communicate the ethics involved in even subtle and mundane moments of designing together. Or, building on my language of practice-based design research, I *design* accounts of experiences.

Finally, while my inquiry addresses ways to account for particular 'on-the-ground' activities, I do not investigate such activities by describing them symbolically. I focus instead on *expressing* the experience of activities. Therefore, I neither strive to account by exhaustive

detail of what people did and said, nor do I attempt to offer pin-point accuracy. Rather, I explore how the form of anecdotes might evoke a sense of the experiences that guide people in designing together—particularly in regards to the ways design researchers engage others. In doing so, I investigate how the artistic form of the anecdote represents an important source of learning about ethics because it elevates the often-neglected, yet vitally important, qualitative dimension in accounts of design research.

Art and Anecdote – a way to account for the qualities of experience

If experience provides the thread that connects each of the concepts I have described in this section, then art makes the connections apparent. Since I will delve into the notion of 'experience' in detail later on, here I specify how I use the terms art and artistic. In line with my emphasis on concrete experience, I draw heavily on the work of John Dewey's pragmatist philosophy of art and aesthetics.

From Dewey's perspective, adopting an artistic—or, for me, a designerly—approach to research means inquiring into the *qualitative* dimension of experience in a specific way. For Dewey, the qualitative dimension serves a vital—yet often philosophically neglected—role in all of human life, from scientific inquiry to artistic production to everyday conduct. The qualitative, according to Dewey, involves the integral relation of human and environment. As he writes in *Art as Experience*, "any experience the most ordinary, has an indefinite total setting. Things, objects, are only focal points of a here and now in a whole that stretches out indefinitely" (Dewey, 1980, p. 193). However, while we, as humans, constantly pick up on the qualities of experiences to guide us through the activities of life, we do not always attend to them.

Art, according to Dewey, does not only draw on the qualitative dimension of experience, it operates through it. In art, the qualitative 'background' of experience "is defined and made definitely conscious in particular objects and specified properties and qualities" (Dewey, 1980, p. 193). Artists work with the qualities of their experiences and the qualities of the media they use, forming the material in a way that can eventually lead to experience that stands out with a unique quality all its own—what Dewey refers to as aesthetic experience.

Although my research does not focus on aesthetic experiences alone, I investigate 'anecdote' as a form of accounting that has artistic character. Going hand-in-hand with my focus on ethics in everyday

conduct, I use the anecdotes to explore the qualities and feelings that arise when engaging others. Thus, my accounts do not aim to *state* the feelings that guide conduct when designing together, but to express them in their qualitative richness.

By taking an artistic approach, I strive to avoid privileging intellectual or practical dimensions of experience in accounts of designing together. In the anecdotes I do not only describe people's conduct in the cases. I also do not stop at analyzing conduct through the intellectual language of ethics. In other words, rather than identifying issues as 'good' or 'bad,' I seek to express specific qualities I felt as good or bad in my experience. To quote Dewey again, differentiating an artistic stance boils down to the focal point of the research: "Those who are called artists have for their subject-matter the qualities of things of direct experience; 'intellectual' inquirers deal with these qualities at one remove, through the medium of symbols that stand for qualities but are not significant in their immediate presence" (Dewey, 1980, p. 75). As such, I do not aim to point to qualities, but instead *communicate* them through direct experience.

My position on art, therefore, goes deeper than a conceptual clarification. The artistic aspect of my investigation relies on a worldview different from well-established traditions in qualitative research. such as positivism or constructivism (Denzin and Lincoln, 2005). While each of these worldviews departs from different metaphysical assumptions about ontology—i.e 'what the world is'—and epistemology—i.e., 'what constitutes the world'—they both tend to inquire by parsing out and interpreting phenomena as external to the researcher. Alternatively, my designerly worldview—based on Dewey's pragmatist perspective—addresses experience as a whole.

As Dewey writes, "In every experience, there is the pervading underlying qualitative whole that corresponds to and manifests the whole organization of activities which constitute the mysterious human frame" (Dewey, 1980, p. 196). From this perspective, my research does not investigate ethics by breaking apart the experience of designing together. Rather than isolating or interpreting the 'social' or the 'environmental' factors that shape conduct, I explore how to communicate them artistically: as an integral whole in qualitative experience.

Finally, when it comes to my position on art, I do not position my investigation as a wholly artistic endeavor. I do not leave the 'art'—the anecdotes—to speak for itself. After writing the anecdotes, I also step back to intellectually reflect on their significance. Thus, while I highlight how my research has 'artistic' elements, it also involves 'scientific'

elements, particularly, discussing the anecdotes at an intellectual level. With this preliminary positioning of my general investigation in place, I turn now to undertake a more particular positioning of my research in relation to investigations of designing together.

1.6 // Locating my focus on designing together

Although a large portion of this thesis targets issues related to accounting, the impetus for the research comes from the difficulties that emerged when trying to convey the ethics wrapped up in my experiences from three projects of designing together. Some of the complications I faced when trying to account for the projects had to do with the very different perspectives through which design researchers discuss practices of designing together. Since my research tackles ethics in relation to designing together, I now take a moment to further clarify my position by relating to a few different 'scales' at which design researchers have investigated the area. In other words, I specify what my focus on 'accounting for ethics in designing together' entails.

Over the following paragraphs I consider various research investigations about designing together based on the scale of the work—ranging from the short-term interactions that take place during workshops and events, to more extended collaborative relationships built with people (i.e., participants, stakeholders, constituents, etc.) over time. Importantly, by targeting my investigation toward designing together, I attend primarily to the practices of designing, while the products of design remain mostly on the periphery or in the background. In part, this has to do with how the cases of my investigation unfolded, which often did not lead to clearly designed 'deliverables.'

While at this point I do not consider the ethical perspectives at the various scales, I invite the reader to notice the implicit stances on ethics present in this area of design research. For instance, many approaches foster constructive encounters among diverse groups of stakeholders to explore various—often conflicting—perspectives on desirable futures (Brandt et al., 2008; Buur and Matthews, 2008; Ehn, 1993). Due the fact that the topic of ethics does not always appear in the foreground when researchers discuss designing together, throughout this thesis I highlight ethics not only as it appears in dilemmas that shout 'beware!' but also as it happens in even the uncontroversial engagements that design researchers discuss.

Designing together in Events

Much research on designing together investigates ways for people to create together with various tools and materials. Investigations at this scale look at how things like collage-making, cognitive mapping, and velcro-modeling "give access and expression to the emotional side of experience and acknowledge the subjective perspective. They reveal the unique personal histories people have that contribute to the content and quality of their experiences" (Sanders, 2000, p. 10). Here, researchers tend to have a strong focus on creating moments or events to bring forward people's experiences, through activities such as prototyping (Buchenau and Suri, 2000). Additionally, in workshop settings, design researchers may strive to activate the diverse competencies of participants so "everyone can make design moves and be part of exploring and negotiating views in order to create common images of possible futures and the prospective design work" (Brandt, 2006, p. 64).

Designing together in Projects

At the same time, researchers have also stepped back from discrete events to explore ways of working with entangled "design-games" (Ehn, 2008). Here, in addition to exploring the interactions people have with various tools and each other, researchers look at how engaging others spans an entire project (Steen, 2013). Many of the investigations at this scale emerged out of participatory design, a practice that makes extensive use of methods such as low-fidelity mock-ups and prototypes to facilitate stakeholders working through their varying perspectives (Ehn, 2008). Importantly, the 'Projects' scale draws attention to engaging others from event to event, often with aims to address organizational practices, such as workplace democracy (Gregory, 2003).

An example of engaging others at a project scale, appears in the work of Jacob Buur and Susanne Bødker (2000) who set up a semi-permanent room to act as a "design collaboratorium" during their design projects. In describing the preferred competences for running a collaboratorium, the authors highlight the importance of orchestrating events among diverse groups of participants, organizing collaborative events throughout the design process, and fostering a network of participants (ibid). This scale also includes work in the area of "Participatory Innovation" and the recognition of performance as a critical aspect of collaborative processes in designing (Buur and Larsen, 2010). As such, at the Projects level, the domain of concerns for design

researchers often expands to look at how to engage others through relations and environments over time.

Designing together over the Long-Haul

Design researchers have also taken a long-term approach to designing together. Today, one of the key themes investigated at this scale involves how people appropriate and adapt artifacts in their everyday activities (Björgvinsson et al., 2012), thereby extending how and when people participate in designing. For instance, in collaborating on ICT development as part of a seniors co-housing development, Botero and Hyysalo (Botero and Hyysalo, 2013) suggest that "design engagements should begin not in the studio or in concept design workshops but in the practices, infrastructures and development trajectories of people who come together to become the 'clients', 'users' and 'designers.' The set-ups that surround all those who engage in a project largely govern what is sensible to design and how to do it" (p. 40).

At this scale, researchers often focus on how designing relates to ongoing practices that play out over time as people shape artifacts while interacting with them in everyday life (Kimbell, 2012; Wakkary, 2005). For instance, Lucy Kimbell (2012) draws on the example of how a pharmacy assistant reconfigures a blood sample kit to make it more efficient in her particular practice. Such a practice perspective suggests, "the activity of designing is never complete" (ibid, p. 141). Based on the recognition that designing never has a final end point, a number of designers have begun to step back from the project-based approach to designing together, to explore practices of "infrastructuring" (Björgvinsson et al., 2012) or "meta-design" (Fischer, 2003). In an infrastructuring approach, design researchers engage others to establish systems of support for ongoing design work that extends before and after a formal design project. As such, design research at the level of the Long-Haul raises broader questions about networks, communities, and cultures.

My focus on designing together

When design approaches play out in practice, they do not fit neatly within the scales that I have presented here. Rather, investigations of designing together often cut across, work between, and surpass these scales. However, the three scales provide a useful orientation to possible points of entry into an investigation of designing together. My cases

primarily revolve around designing together at the scale of Projects. Yet, through the use of anecdotes, I zoom in on the 'micro-moments' that take place during the Events of the project, which I connect to the ongoing practices that make up the Long-Haul. Thus, while I discuss the ethics that played out during three projects I participated in, I do not only look at the ethics of the event *itself*, or the project *itself*. Rather, I focus on ethics through my experiences as a design researcher engaging others in the projects, drawing attention to how these three levels of designing together relate to each other. In many ways, this thesis tries to look 'out at' these three levels from down on-the-ground, in the swamp of practice.

Entering this foggy space—where people from many different backgrounds contribute to the design process—requires a clarification of words such as 'design researcher.' Throughout this thesis, I refer to people trained in a design discipline specifically as design researchers, design academics, or design practitioners. I do this in part so that readers can orient themselves in relation to my work. Indeed, people trained as designers may share similar experiences to those that I discuss throughout this document. Additionally, because I am concerned with the ethics at play when design researchers *engage others*, I approach designing together mainly from the position of people with a background in design, working in design research. Now that I have sketched out my research position in relation to design research, designing together, engagement, ethics, forms of accounting, and art, I turn now to present an overview of this thesis before going on to a more thorough introduction of my research investigation.

1.7 // How the story unfolds

Chapter One: Introduction—In this section I have provided a short overview of the research questions guiding this thesis and the general orientation I take toward designing together. I also specify my take on some key terminology that I use throughout the thesis, including: design research, designing together, engagement, ethics, accounting, and art.

Chapter Two: An (exploratory) approach—I present how my research investigation evolved based on my experiences in design practice. In addition, I provide an introduction to the philosophical perspective of classical pragmatism and describe how it informed my approach to inquiry. In particular I weave a thread through John Dewey's notions of inquiry, ethics, and artistic communication. Finally I describe the

details of my approach in terms of a space exploration that played at three tiers: Program, Action, and Account.

Chapter Three: Ethics and designs—To guide the discussion of design and ethics that I undertake throughout the thesis, I lay out some ways people approach ethics in design. In doing so, I present how designers cannot escape ethics in their work, and discuss some of the ways scholars of design have described how design practice involves ethics. I also take a brief look at a few prominent traditions of philosophical ethics—primarily consequentialist theory, deontological theory, and virtue theory—which also play a role in design. Through this discussion I highlight the potential for enriching perspectives on ethics in design by attending to experiences of engaging others.

Chapter Four: Ethical engagements in designing together—Since my investigation revolves around ethics and accounts of designing together, I review some of the ways design researchers approach and account for engaging others across four areas of design: participatory design, human-centered design, conceptual design, and design for social innovation. I conclude the section with a short detour to highlight some arguments on the 'perils' of participation and what that means for my investigation.

Chapter Five: Re-Programming: Dewey's pragmatist ethics—Finding that design researchers often overlook on-the-ground experience when accounting for ethics, I explore how the perspective on ethics developed by pragmatist philosopher John Dewey, might serve as a way to tune accounts toward the role of experience in ethical conduct. Dewey's argument for ethics as plural, experiential, habitual, qualitative, and imaginative guides my approach to accounting for ethics of engaging others through the form of expressive anecdotes.

Chapter Six: Action: Three cases of designing together—With the landscapes of design, ethics, and engagement as a backdrop, I turn to present my empirical investigation, which played out over the course of three practice-based design research projects. For each case I provide an overview of the setting and the approach we took. In addition to the description of the cases, I present a series of anecdotes, through which I express the qualitative factors at play in my experience designing together. I conclude each case with a short critical reflection on the anecdotes in relation to the overall process of the project.

Chapter Seven: Account: The forming of anecdotes—during this section I delve into the anecdotes as an expressive form of accounting. I draw on Dewey's work *Art as Experience* to explore the 'artistic' character of the anecdotes. I discuss what the anecdotes *do* in terms of subject-matter, medium, and form—specifically, how they communicate through the aesthetic dimension of experience.

Chapter Eight: Down-To-Earth: Communicating ethics in design research— In this section I step back to reflect on the relation between my experiences engaging others and the anecdotes. In doing so, I develop a (working) framework for accounting for the personal, social, and environmental aspects of experience in a unified way through expression. I then present how the anecdotes show potential for (re)forming accounts of ethics in design, which I discuss in relation to descriptive principles and practices of design research, as well as reflective practice.

Chapter Nine: Conclusion: Learning about conduct through expression— To finish I provide a short summary of the thesis, wrapping up with some additional reflections on what expressive forms of accounting could mean in terms of ethics at the individual and community levels of design research.

CHAPTER 2
AN (EXPLORATORY) APPROACH

In this section, I provide an overview of my research approach. Rather than beginning with a presentation and justification of my methodological choices—which I will do further on—I begin with three influential factors that provided a point of departure for my research: the setting of my research project, my initial research interest, and my professional background. From this point, I move to introduce classical pragmatism as the theoretical and methodological underpinning for my research. Finally, I go on to detail the specifics of my research approach, which I present in the form of three tiers: Program, Action, and Account. Embracing my designerly background, I present how my approach combines elements of artistic and scientific inquiry. After having the pieces of my approach in place, I will go on to position my research investigation into accounting for the ethics of engaging others in relation to both areas of design as well as philosophical traditions in ethics.

2.1 // The research setting, with room to explore

Undoubtedly, the setting of my investigation had an impact on my approach to research. To begin with, my entry into doctoral research occurred in tandem with my participation in a Marie Skłodowska-Curie Actions Initial Training Network (ITN) known as DESMA (DESign + MAnagement). A funding framework supported by the European Commission, the ITN exists to provide training for Early Stage Researchers (ESRs) while connecting universities, research institutions, and businesses. As such, the DESMA network offered three years of full-time funding for 12 research positions, hosted by various institutions throughout Europe.

During the summer of 2012, I was awarded the ESR position at Veryday, a design and innovation consultancy based in Stockholm, Sweden. Shortly after starting at Veryday in the fall of 2012, I enrolled as a doctoral candidate at the University of Gothenburg. Having just completed a master's degree in the United States, where I was born and raised, acceptance into DESMA initiated a series of firsts for me: living abroad, traveling overseas, starting a research project, and joining a consultancy. While I could easily fill another dissertation on the experience of DESMA as a training network, here I focus on how my participation in the ITN shaped my research setting and therefore, my approach. In particular, two aspects of my setting were influential in my approach: the DESMA position at Veryday, and my enrollment at HDK, the School of Design and Crafts at the University of Gothenburg.

From the outset of my time at Veryday, I have had the freedom to shape both the topic and approach of my investigation. Although Veryday offered a preliminary framing of the research topic, my advisor within the company has encouraged me to explore my own interests, whether that involved working on company projects or not. From a practical standpoint, my advisor recognized the potential challenges that come along with conducting a design research investigation about design practice within a consultancy, such as the unpredictable flow of projects and clients, as well as issues of intellectual property and public dissemination.

In addition, I had a desire to actively participate in designing—rather than conducting an ethnographic investigation of design at Veryday. As such, my advisor and I decided to wait and see what kind of opportunities would emerge that would mesh with my research interests. At the same time, DESMA provided a substantial budget to support my research investigation, which made it easy to travel and conduct

research beyond the walls of the office. Thus, when an opportunity arose for me to work on a project 'outside' of Veryday—the supermarket project that I present as one of my cases—my advisor supported the plan for me to go explore. She suggested that any insights I gained in my research would serve as a valuable contribution to the office. Veryday as a company had an open mind when it came to my research.

On the academic side of my research setting, my position as a doctoral candidate in a design and crafts school also provided room to explore. Shown clearly in the contrast between the requirements of my PhD program and those of my DESMA colleagues in engineering or management based programs, I had a relatively large amount of freedom in developing my research approach. The research milieu I have participated in at HDK includes a wide array of disciplines, ranging from performing arts to design management. Supported by supervisors who encouraged methodological exploration and the incorporation of my professional practice in my research, I had an open door to shape my approach in a way that fit my interests—which initially revolved around methods for communities to collectively address 'wicked problems' through design.

2.2 // Building on my design background

From the beginning of my investigation I sought to build on the skills I developed as a designer. Although I received most of my training in studio-based 'graphic design' programs, from the earliest days of my design education, I have consistently had professors emphasize the development of skills in field research, systems thinking, and user experience design—in addition to the traditional courses in typography, two-dimensional composition, and branding.

At the same time, however, my professional experience primarily consists of working as an in-house graphic designer for a public art museum for two years. During my time at the art museum, I exercised the skills more traditionally associated with graphic design while designing various brochures, signage, exhibition guides, advertisements, and some environmental graphics. All told, my expertise puts me somewhere in the perpetual sandstorm between graphic design and interaction design.

Entering the world of design research at the start of my PhD, I encountered the notion of 'research through design,' and I immediately felt an affinity to the idea. It felt natural to draw on my design training to explore and experiment by making things. Additionally, holding

a research position embedded in a professional design consultancy, a designerly approach seemed like a way to make my research immediately relevant to the day-to-day work of the office.

From this starting point, I have at various times aligned my approach with "action research" (Herr and Anderson, 2005), "constructive design research" (Koskinen et al., 2011), and "programmatic design research" (Binder and Redström, 2006). While my investigation reflects many characteristics of all three of these approaches, I have never committed solely to any one of them because my research has continually evolved as I have groped my way through the uncertain feelings driving me forward. At the same time, I have found that each of the three approaches, in their own way, represents a more general 'learning by doing' orientation to research. In other words, they represent a 'start with what's in front of you' approach—a pragmatic approach.

2.3 // Pragmatist foundations for an approach to design research

As a guide both for my research process and in identifying what I might contribute through my work, I have found support in the philosophical perspective of classical American pragmatism. While philosophy serves many roles in my research, pragmatism provides a particularly helpful hand in grounding my approach in *concrete experience*. Rather than beginning research by parsing through competing strands of philosophy and theory, pragmatist philosophy suggests starting with attention to the situations humans experience in everyday life. In the following paragraphs, I provide an overview of how I have drawn upon pragmatism to ground my research investigation, particularly by tying together John Dewey's pragmatist perspective on inquiry, experience, artistic communication, and ethics. Before diving too far into pragmatism, however, a short history of this philosophical perspective helps explain where Dewey's views came from and why they are relevant to my design research project.

The starting points of pragmatism

Rather than a cohesive philosophical movement, classical pragmatism emerged primarily through the work of a few very different individuals—Charles Saunders Peirce (1839–1914), William James (1842–1910), John Dewey (1859–1952), George Herbert Mead (1863–1931), and Jane Addams (1860–1935)—who shared similar perspectives on the nature of the world and how humans live, learn, and know about it. For many

scholars, tracing the strands of thinking that make up classical pragmatism leads back the Metaphysical Club, a philosophical discussion group that formed in Cambridge, Massachusetts during the early 1870s, shortly after the end of the American Civil War. Introducing his book, *The Metaphysical Club*, Louis Menand writes that a shared attitude toward "ideas" tied together three of the key figures in pragmatism Peirce, James, and Dewey:

> "They all believed that ideas are not 'out there' waiting to be discovered, but are tools—like forks and knives and microchips—that people devise to cope with the world in which they find themselves. They believed that ideas are produced not by individuals, but by groups of individuals—that individuals are social. They believed that ideas do not develop according to some inner logic of their own, but are entirely dependent, like germs, on their human carriers and the environment" (Menand, 2002, p. xi).

By stating that Peirce, James, and Dewey saw ideas as tools produced by social groups and dependent upon the relationship between humans and their environments, Menand draws attention to the importance early pragmatists placed on nature and human life in their work. The pragmatists found inspiration in the insights generated through the empirical research of their time. For instance, contemporary pragmatist-feminist philosopher Charlene Haddock Seigfried refers to Charles Darwin's publication of *The Origin of Species* in 1859 as a "watershed event" for the pragmatists, which "demonstrated the continuity of human beings with nature" (Seigfried, 1996, p. 177). Thus, whether approaching questions of logic, science, psychology, politics, education, ethics, or sociology, the pragmatists grounded their reflections in the recognition that humans as organisms have an intimate connection with their environment. When it came to philosophical questions, the pragmatists turned their attention to learning from the concrete details of human experience. Perhaps more than anything, the pragmatist perspective stresses the role of method in philosophical reflection, which begins and ends with the everyday activities of our lives as humans.

Through their commitment to experience, the pragmatist philosophers brought together aspects of human life that people often consider separate, such as: mind and body, theory and practice, reason and

passion, objective and subjective—to name a few. Rather than getting caught up in debates over abstract theories of knowledge, the pragmatists suggested focusing on the process of learning through experience. As Dewey writes in his essay, *The Postulate of Immediate Empiricism*, "If you wish to find out what subjective, objective, physical, mental, cosmic, psychic, cause, substance, purpose, activity, evil, being, quality—any philosophic term, in short— means, go to experience and see what the thing is experienced *as*" (Dewey, 1905, p. 399). Although Dewey's suggestion to attend to experience appears straightforward enough, it carries important implications for the outcomes and process of research—or to use his term, inquiry.

Regarding research outcomes, the pragmatists argued that inquiry does not lead to perfect certainty about the world. Throughout life, humans constantly encounter new and unexpected experiences, which means that no inquiry ever plays out in exactly the same way. As such, philosophical pragmatism emphasizes that inquiry never results in absolute 'true' knowledge about the world. Instead, the pragmatists embraced a stance that Peirce referred to as 'fallibilism,' which Hickman summarizes as "the view that knowing is a project that is open to continual review and revision" (Hickman, 2001, p. 49). According to Dewey, inquiry does not lead to the accumulation of undeniable facts about the world. For him, "inquiry is a *continuing* process in every field with which it is engaged. The 'settlement' of a particular situation by a particular inquiry is no guarantee that *that* settled conclusion will always remain settled. The attainment of settled beliefs is a progressive matter; there is no belief so settled as not to be exposed to further inquiry" (Dewey, 1938, p. 8). Thus, the recognition that human life unfolds into an uncertain future led Dewey to prefer the outcomes of inquiry as "warranted assertions" (Dewey, 1938, p. 4), rather than knowledge, or beliefs.

When it comes to research, the pragmatist perspective grounds inquiry in the concrete experiences of human beings. The classical pragmatists recognized that—as creatures with physical bodies—humans learn about each other and the environment through the ongoing flow of their lives. Describing the implications of classical pragmatism for philosophy, contemporary pragmatist scholar, Steven Fesmire, writes that the perspective, "replaces beliefs-as-intellectual-abstractions with beliefs-as-tendencies-to-act, pure reason with practical inquiry, and objectivist rationality with imaginative situational intelligence" (Fesmire, 2003, p. 28). While Peirce, James, Dewey, Mead, and Addams all contributed to the development of the pragmatist perspective in their own ways, I have found Dewey's work particularly helpful

in framing my approach to due to his insights on learning, ethics and art. Therefore, I now provide a brief introduction to Dewey's notions of inquiry, experience, aesthetics, and ethics, all of which I expand upon in more detail during my more targeted discussion of ethics as conduct further on.

Dewey's pragmatic inquiry

In recent years, a number of scholars have found Dewey's notion of inquiry a fruitful guide for design research (Ebenreuter, 2013; Steen, 2013; Stompff, 2012; Wetter-Edman, 2014). However, Dewey's perspective on inquiry has a long history with design research, in large part thanks to the work of Donald Schön (1930–1997), a professor of urban planning at the Massachusetts Institute of Technology from 1968–1997. Schön—who completed his PhD on Dewey's theory of inquiry in 1955 (Waks, 2001)—has had a significant impact on design research after describing the process of "reflective practice," which he based in large part on observations of architecture studio critiques (Schön, 1987, 1983). While Schön offers many of his own insights through his research, referring back to Dewey's work highlights the depth at which a pragmatist perspective treats inquiry as a fundamental part of human experience.

Throughout his career, Dewey dedicated a great deal of attention to inquiry. As a pragmatist, Dewey emphasized how human inquiry plays out through an embodied relationship with the environment. That said, although Dewey presents a detailed definition of inquiry in his 1938 book *Logic: The Theory of Inquiry*, I have found that as opposed to his theoretical expositions of inquiry, Dewey's examples of it provide a useful starting point for understanding his perspective. Therefore, I quote at length a passage from *Human Nature and Conduct*, where Dewey paints a rather full picture of inquiry through the metaphor of an interrupted journey:

> "We compare life to a traveler faring forth. We may consider him first at a moment where his activity is confident, straightforward, organized. He marches on giving no direct attention to his path, nor thinking of his destination. Abruptly he is pulled up, arrested. Something is going wrong in his activity. From the standpoint of an onlooker, he has met an obstacle which must be overcome before his behavior can be unified into a successful ongoing.

From his own standpoint, there is shock, confusion, perturbation, uncertainty. For the moment he doesn't know what hit him, as we say, nor where he is going. But a new impulse is stirred which becomes the starting point of an investigation, a looking into things, a trying to see them, to find out what is going on. Habits which were interfered with begin to get a new direction as they cluster about the impulse to look and see. The blocked habits of locomotion give him a sense of where he was going, of what he had set out to do, and of the ground already traversed. As he looks, he sees definite things which are not just things at large but which are related to his course of action. The momentum of the activity entered upon persists as a sense of direction, of aim; it is an anticipatory project. In short, he recollects, observes and plans" (Dewey, 1922, p. 181).

Within this passage, Dewey touches upon many important characteristics to his theory of inquiry. Most prominently, the story highlights how inquiry begins with an obstacle or uncertainty, which he refers to more specifically as an 'indeterminate situation.' The uncertainty sparks the traveler to explore possible ways forward both physically and imaginatively—in other words a reflective phase. The process of figuring out how to resolve the indeterminate situation depends upon a variety of interwoven factors, including the individual, the activities, and the environment, which lend a distinctive quality to the traveler's experience.

An important phase of Dewey's inquiry missing from the journey metaphor involves the resolution, or consummation of the situation. For Dewey, when the traveler successfully figures out what to do, or settles the uncertainty, he reestablishes equilibrium with the world in a way that provides meaning or value to his life. As Dewey writes, "The consummatory phase of experience—which is intervening as well as final—always presents something new. Admiration always includes an element of wonder" (Dewey, 1980, p. 139). Taken altogether, the story of the disrupted traveler and his notion consummation serve as a useful background for grasping Dewey's more compact definition of inquiry as: "the controlled or directed transformation of an indeterminate situation into one that is so determinate in its constituent distinctions and

relations as to convert the elements of the original situation into a unified whole" (Dewey, 1938, p. 104).

In relation to my approach to research, Dewey's theory of inquiry brings into focus the importance of the indeterminate situation. As I will describe in the overview of my research approach, I have encountered uncertain or indeterminate situations on many levels over the course of my research. Altogether, however, my inquiry revolves around the uncertainty of how to account for engagement in designing together. Of additional importance to my approach, Dewey's emphasis on the interplay of the traveler's habits and the environment—or the 'constituent distinctions and relations' of the situation—highlights the role experience plays in the process of inquiry. Indeed, explaining the indeterminate situations of my inquiry requires positioning my experiences within my particular history as an individual.

Experience in inquiry

For many pragmatist scholars, experience resides at the core of Dewey's formulation of inquiry (Alexander, 2013; Fesmire, 2003; Pappas, 2008). The classical pragmatist view that ideas emerge out of natural human activity suggests that all inquiry depends on how people experience the world. Thus, concrete—or empirical—experience provides the point of departure for pragmatist inquiry. In the words of philosopher and Dewey scholar Gregory Pappas, "To take experience as the starting point is simply to begin where we are, not with a theory, but with what is pre-theoretically given in the midst of our lives. To be empirical in Dewey's sense is to be a contextualist, but the ultimate context is the stream of unique and qualitative situations that make up our lives" (Pappas, 2008, p. 11). Since I elaborate on Dewey's writing on experience in further detail in my overview of pragmatist ethics, I will only provide a brief introduction here in order to further clarify my research approach.

As shown in Dewey's definition above, inquiry revolves around an indeterminate situation. The situation, in turn, has an integral relationship with human experience. Throughout his work, Dewey presents his notion of the situation in many ways—often in conjunction with 'experience' and with the process 'interaction/transaction' of humans and the environment—which can make it difficult to pin down his meaning. However, in *Experience and Education*, published in 1938,

Dewey explains how situation, experience, and transaction tie together in the activities of everyday life:

> "The conceptions of situation and of interaction are inseparable from each other. An experience is always what it is because of a transaction taking place between an individual and what, at the time, constitutes his environment, whether the latter consists of persons with whom he is talking about some topic or event, the subject talked about being also a part of the situation; or the toys with which he is playing; the book he is reading (in which his environing conditions at the time may be England or ancient Greece or an imaginary region); or the materials of an experiment he is performing. The environment, in other words, is whatever conditions interact with personal needs, desire, purposes, and capacities to create the experience which is had" (Dewey, 1997, p. 43)

In this description, Dewey adds much needed detail to the factors that shape experience and guide inquiry. From Dewey's perspective, the experience of a situation includes not only the things a person has in focus, but also the qualities of 'environing conditions' in the background. At the same time, experience has a personal side that involves both conscious awareness and unconscious habits. Looking back at Dewey's story about the interrupted journey, the traveler's inquiry depends both on the road he travels as well as the habits that he has learned over years of traveling. Taking all of this into consideration, what does Dewey's notion of experience mean for my approach? Primarily, Dewey's positioning of experience as the starting point for inquiry shines the spotlight on artistic communication in research.

Inquiry and artistic communication

For Dewey, grounding inquiry in everyday life means scientists, ethicists, and artists all depart from the same place—experience—and follow a common pattern of inquiry that supports meaningful activity. Two quotes in particular, capture how Dewey saw the relationship between science and art. In his 1929 book *Experience and Nature*, Dewey writes that, "science, as a work of art, like any other work of art, confers

upon things traits and potentialities which did not *previously* belong to them" (Dewey, 1929, p. 381). As such, science is, in its own way, an art—with a unique set of tools and vocabularies for creating novel meanings for things. Thus, in *Art as Experience* Dewey describes how, "Science uses the medium that is adapted to the purpose of control and prediction, of increase of power; it is an art. Under particular conditions, its matter may also be esthetic" (Dewey, 1980, p. 320). Although Dewey goes deep into his discussion on inquiry, knowing, science, and art, for the purposes of articulating my approach to research, I raise the connection among these activities in order to support the way I account for experiences of engaging others.

Even though for Dewey art and science share the common denominator of lived experience, as social practices, the two often work in different ways. For Dewey, art opens up a door to experience that scientific description leaves closed. Writing in his 1934 book *Art as Experience*, Dewey argues that while science can describe the factors that affect experience, artworks express experience itself:

> "Near and far, close and distant, are qualities of pregnant, often tragic, import—that is, as they are experienced, not just stated by measurement in science. They signify loosening and tightening, expanding and contracting, separating and compacting, soaring and drooping, rising and falling; the dispersive, scattering, and the hovering and brooding, unsubstantial lightness and massive blow. Such actions and reaction are the very stuff out of which the objects and events we experience are made. They can be described in science because they are there reduced to relations that differ only mathematically, as science is concerned about the remote and identical or repeated things that are *conditions* of actual experience and not with experience in its own right. But in experience they are infinitely diversified and cannot be described, while in works of art they are *expressed*. For art is a selection of what is significant, with rejection by the very same impulse of what is irrelevant, and thereby the significant is compressed and intensified" (Dewey, 1980, p. 207).

According to Dewey, the arts—such as poetry, prose, drama, music, painting, sculpture, architecture, but also including products of industrial design—serve a vital role in communicating the qualities of experience that descriptive accounts leave out. When it comes to my research into how design researchers account for engaging others, providing an overview of the people, materials, and processes involved only goes so far in conveying the experience of designing together. Following Dewey's perspective, artistic expression provides a *sense* of the qualitative dimension of experience that shapes how people actually go about designing together—a critical factor in addressing ethics through the experiences and conduct of design researchers.

Artistic expression and communicating ethics

Finally, the justification for drawing on Dewey's perspective in my approach to research, comes down to the link he provides between inquiry, experience, artistic communication, and ethics. The pragmatic focus on experience as the starting point for all inquiry—whether in science, art, or ethics—highlights how the qualitative dimension of human activity influences what people find desirable and undesirable, good and bad, right and wrong, and better and worse, in the various situations of their lives. From the pragmatist standpoint, Pappas suggests, "The aesthetic dimension of moral life refers to its qualitative aspect and to the inherently meaningful forms of engagement exercised within it. Moral reconstruction is undertaken in an aesthetic manner. Dewey contrasts the aesthetic with the mechanical, the fragmentary, the non-integrated, and all other non-meaningful forms of engagement" (Pappas, 2008, p. 166). Working with the qualities of human experience, artistic expression offers a way of accounting that can connect with people on a qualitative level, where they might begin constructing new meanings about ethical life and their conduct engaging others aesthetically. Dewey describes the importance of art for communication in another lengthy, but insightful passage from *Art as Experience*:

> "Every art communicates because it expresses.
> It enables us to share vividly and deeply in
> meanings to which we had been dumb, or for
> which we had but the ear that permits what is
> said to pass through in transit to overt action.
> For communication is not announcing things,
> even if they are said with the emphasis of great

sonority. Communication is the process of creating participation, of making common what had been isolated and singular; and part of the miracle it achieves is that, in being communicated, the conveyance of meaning gives body and definiteness to the experience of the one who utters as well as to that of those who listen" (Dewey, 1980, p. 244).

Dewey reinforces the notion that art serves as a way to communicate the qualities that play a crucial role in the aesthetic experiences that 'open our eyes' to the experiences of others. Artistic communication, therefore, carries the potential of expanding our sensitivity and imagination as humans that engage with each other. Importantly, this brief introduction to Dewey's perspective glosses over the importance he places on emotion in the processes of inquiry, experience, and artistic communication. Although I explore emotion more deeply in my presentation of Dewey's ethics further on, two final quotes in particular tie together artistic communication and ethics and thus provide the last piece to the foundation of my research approach.

In the second edition of a textbook, *Ethics* that he co-authored with James Hayden Tufts, Dewey explains how emotions connect people, "Emotional reactions form the chief materials of our knowledge of ourselves and of others. Just as ideas of physical objects are constituted out of sensory material, so those of persons are framed out of emotional and affectional materials. The latter are as direct, as immediate as the former, and more interesting, with a greater hold on attention" (Dewey and Tufts, 1932, p. 297). For Dewey and Tufts, emotions open a gateway for understanding other people. In other words, emotions contribute to the process of establishing empathy, and empathy guides conduct.

With emotions as a critical factor in establishing empathy, the following passage from *Art as Experience* appears even more pertinent when it comes to communicating experience, "poet and novelist have an immense advantage over even an expert psychologist in dealing with an emotion. For the former, build up a concrete situation and permit it to evoke emotional response. Instead of a description of an emotion in intellectual and symbolic terms, the artist 'does the deed that breeds' the emotion" (Dewey, 1980, p. 67). Dewey, therefore, makes a case for the importance of artistic expression in connecting people to each other through the expression of their emotion-filled experiences.

As I will show further on, since ethics inherently has to do with social life, incorporating artistic expression into accounts of designing

together can offer a glimpse into the rich number of factors guiding how people desire, care for, and deliberate over possible courses of action. By raising issues related to ethics, art, and aesthetics, I recognize that I enter a territory with a long and complex philosophical history. During this thesis I do not grapple with the important writings of many scholars who have also dealt with these issues. Instead, I delve into the work of one scholar in particular, to investigate the potential for his perspective to enrich the ways designers account for experience. In my research approach, therefore, I explore how to use anecdotes—an artistic form of accounting—as a means to express my experiences of designing together in a way that evokes an emotional response in readers. To evoke emotions in the reader, I do not just describe the ethics of designing together in my accounts, but rather, I invite the reader to connect with, explore, and reflect upon ethics through experience.

2.4 // My three-tiered approach: Program, Action, and Account

With the background of pragmatism in place, I now turn to provide an overview of my inquiry as a process grounded in experience. Throughout my approach I have neither sought to identify absolute facts, nor have I accepted everything as relative. Indeed, following Fesmire's recognition that, "Rejecting both foundationalism and subjectivism, the classical pragmatists transferred the burdens of reflective life to situated, emotionally engaged intelligence" (Fesmire, 2003, p. 52), I look to the concrete situations of my work as a starting point for inquiry. Based on my pragmatist stance, I have embraced something of a 'learning-by-doing' approach that involves both moments of intense engagement in the action of designing, as well as moments of reflecting on the process of designing after the fact. As such, my research has played out across three intersecting and evolving 'tiers' that I refer to as: Program, Action, and Account. While these three 'tiers' resemble typical aspects of a research approach—such as research topic and method—I have, of course, put my own spin on them. To help explain my perspective, I offer a short metaphor of my approach before providing the details of each tier.

Research as space exploration

In putting together an explanation of my approach, I have found value in looking at the three areas through a metaphor of space exploration. If, for instance, I am going to launch a rocket into the unknown, I have to decide on a direction to point it. I see the *Program* as the process of figuring out where to shoot the rocket—or, in my case, multiple rockets. Generally, the Program for my investigation points towards the ethics of working together in design. Inspired by the ideal that "those affected by a design should have a say in the design process" (Ehn, 2008, p. 94), I began with a focus on developing approaches for 'opening' design processes and 'engaging' participants over time and across physical and virtual space. As my investigation progressed, however, I have fine-tuned the direction of my Program to focus on: *the ways design researchers account for the ethics of engaging others.*

After launching my spacecraft, I begin hurdling through space, only to encounter the inevitable obstacles that pop up along the way: uncharted planets, asteroid fields, maybe even an alien spaceship. *Action* represents the process of steering and evading, smooth talking disgruntled extraterrestrials, reporting back to earth, etc. Throughout my research investigation, the Action played out in three different types of design projects, but all of which emphasized openness and engagement. During these projects—which I introduce in Chapter Six on my cases—I worked in teams, ranging in size from two to four, that attempted to reach out and engage other people in our design practice. Within each project, the team employed many of the approaches commonly found in co-design, such as applied ethnography, generative tools, and prototyping (Steen, 2013), which we developed in relation to the particular contexts of our work. Additionally, much of the action involved setting and working with online platforms for participation, such as Google Docs, Facebook pages and blogs.

Finally, as I journey onward in my universal expedition, I want to capture what I'm learning: both to help me further down the interstellar road and for potential future journeys that I—or others—might take from earth. Therefore, on the *Account* level, I need to figure out not only what I should keep track of, but also how I keep track of it and share it with others. As I participated in each of the three projects, I explored a number of ways to account for my work. In one project, I had a strong focus on photo documentation and recording short videos, while in another I attempted to map out my activities by pinning up illustrations and photos on a large piece of foam board. When the

projects finished, however, I began to explore storytelling and anecdote as ways to account for and reflect on my experience of working together with others.

Each of the three levels of my approach—Program, Action, and Account—impacts the others during the exploration. For instance, if I am in the middle of a standoff with a fleet of ETs, I probably won't take account of the situation by scribbling notes or snapping photographs. Similarly, shooting my rocket from the South Pole makes it pretty difficult to do a U-turn and steer my action 'north'—at least with the *Early Stage Researcher* spaceship that I have as a ride. As such, inquiry plays out on each of the levels individually, but insights and lessons from one level shape what happens on another and influence the exploration as a whole.

Taken altogether, the three levels make up an exploration—an inquiry, or, investigation—into the unknown. Of course, the space exploration metaphor has limits. As I have presented it here, the exploration follows something of a linear sequence going from earth (Program) to traveling (Action), and recording (Account), but it could also start in the middle of traveling—e.g., waking up out of hypersleep to discover that the ship's autopilot took you to the wrong galaxy. In practice, my research certainly did not progress neatly from one tier to the next. Without carrying the metaphor too far, hopefully the idea of research as space exploration provides a helpful starting point for framing my investigation. Now that I have provided a general orientation to my research approach, I will describe in more detail how these three tiers evolved in relation to my inquiry, and informed the research questions I presented above.

2.5 // The Program: ethics, engagement, and designing together

Although the term 'program' often refers to the interests, themes, methods, theories, and worldviews wrapped up in a collective research endeavor, I have found the concept useful as a way to ground my individual design research project. Introducing their specific notion of design program, Lars Hallnäs and Johan Redström describe it as a "description of design intention on a rather general level, where we state some position regarding our basic approach and ways of looking at the designed thing" (2006, p. 150). Over the course of research, the design program acts as "a frame and foundation for carrying out series of design experiments and interventions" (Binder and Redström, 2006, p. 3). From the early stages of my investigation, I made many attempts to describe my

design intention, whether in the form of research questions, diagrams, or thematic statements [IMAGE 04].

Initially, my design research Program unfolded through projects aimed at 'opening' design processes and 'engaging' participants over time and across physical and virtual space, which I undertook based on an implicit assumption that they represent 'more ethical' approaches to designing. Eventually, however, a new situation—to use Dewey's terminology—started to emerge that shifted my focus. I began to feel that the way I—and other design researchers—accounted for ethics did not do justice to the ambiguity and uncertainty I experienced on the ground designing together. From this uncertain situation, I started steering my Program toward the way researchers account for engaging others in their work, which brought me to the questions I have outlined above.

As the new situation guided my research in a different direction, I continually revised and updated my Program to a point at which it did not serve as a relatively stable 'foundation' for experimentation in the sense that Binder, Hallnäs, and Redström describe. Still, I use the word 'program' as a way to highlight my ongoing concerns with openness, engagement, and ethics in the practices of designing together. As I have alluded to, the development of my Program depended in large part on my experience of doing research. In the following section, I turn to the Action tier where I actively investigated the questions and themes of my Program through the on-the-ground activities of designing together.

2.6 // The Action: three practice-based design research projects

The Action of my research happened over the course of three projects that took place between 2013 and 2015. In Chapter Six, I present the particularities of each case in detail, therefore, here I offer a general overview of each project [2.3] and summarize my position as a researcher as well as the type of activities I engaged in. In order, the three design projects in which I conducted my empirical research were: Family Bike Life (June–August, 2013), The People's Supermarket (March–July, 2014), and the Internal Methods Project (January–June, 2015, and beyond). Each of the projects played out in very different circumstances and through different approaches. However, the projects do share many common characteristics, which I describe below.

When it comes to my position as a researcher: I played an active part in the projects. As such, my approach bears some resemblance to action research, in which "Practitioners carry out action
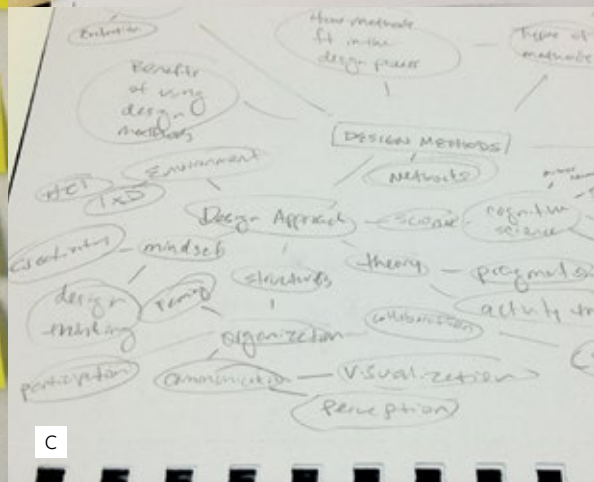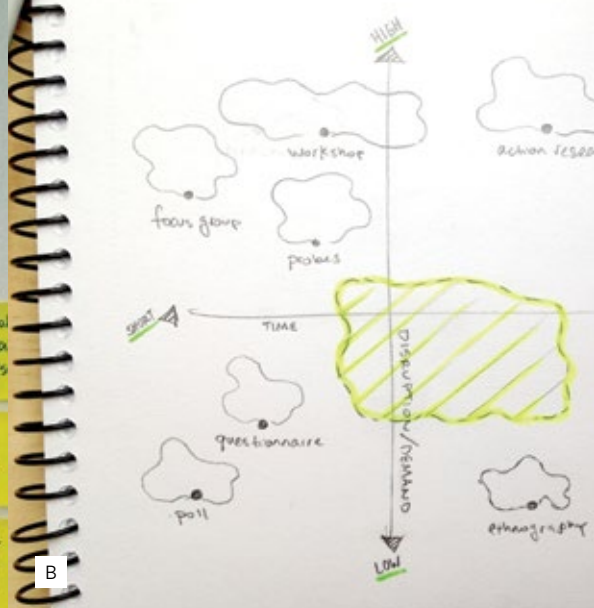
A

B

C

D
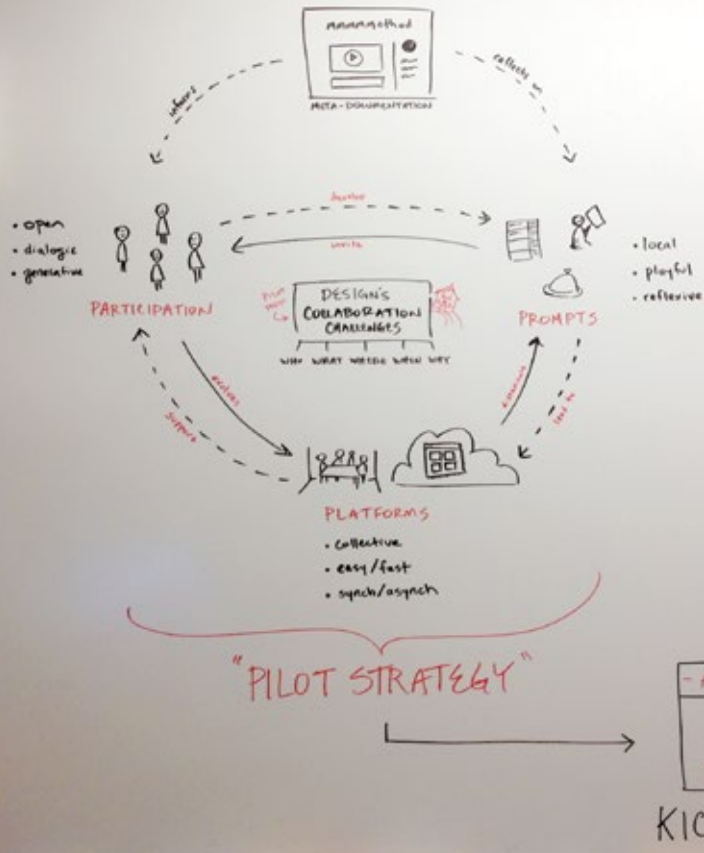
[04] The ongoing development of my research Program
A. Early brainstorm and clustering of my research interests (2012).
B. Diagram trying to position my approach to 'engagement' (2014).
C. Mapping out my view of the landscape of design methods and theory (2012).
D. A solo sprint I set up to try and focus my research direction (2013).
E. A mid-term framing of my research project as a question and strategy (2015).

research, *in situ*, to resolve conflicts and to improve their understanding of events, situations, and problems and so to increase the effectiveness of their practice" (McKernan, 1988, p. 173). In other words, I account for research from a "participant perspective" that creates room for "an integrated approach to experience, ethos and instrumentality" (Binder and Redström, 2006, p. 3). As I show in the case studies, however, distinctions often broke down in terms of who participated, at what site, and what problems were addressed. To do justice to the fragmented and shifting roles and relationships of the Action of my research, I do not offer a generalized perspective of myself as 'a participant' or 'a design researcher'—rather I stress my own partial and localized experience participating.

Although I actively participated in the projects, I also tried to observe the activities of designing and engagement, which has some similarity to the method of 'participant observation' from cultural anthropology. In participant observation, the researcher "takes part in the daily activities, rituals, interactions, and events of the people being studied as one of the means of learning the explicit and tacit aspects of their culture" (DeWalt and DeWalt, 2000, p. 260). Yet, ultimately, my research approach has involved more than learning about an existing culture—I have actively endeavored to explore new practices of engaging others and accounting for those engagements. As such, my investigation has a 'designerly' aspect where I adopt the role of a researcher who "imagines and builds new things and describes and explains these constructions" (Koskinen et al., 2011, p. 6).

Similar to my positioning as a researcher in the projects, during my investigation I have drawn on an eclectic mixture of research methods and tools. For instance, in two projects, our teams developed co-creation activities along the lines of generative design research (Sanders and Stappers, 2012) and design games (Brandt et al., 2008), while, in another, we drew inspiration from the approach of 'netnography' (Belz and Baumbach, 2010). Overall, however, the Action part of my research approach played out primarily through the activities such as: scheduling meetings, sending emails, making Skype calls, preparing workshop materials, whiteboarding, taking notes, recording videos, having group discussions, giving PowerPoint presentations, designing blogs, posting to social media, writing in Google Docs, interviewing, observing, sketching, and writing reflections. While oftentimes, such activities fly under the radar of descriptions of design research approaches, they have had an influential role in the course of my inquiry—a point which I take up in the third tier of my approach: Account.

Overview of Family Bike Life

SECTOR A mix of public and private. The project itself received funding partially from the Swedish government's agency for innovation systems (VINNOVA), but also included in-kind support from both Veryday and IKEA. The aim was to support private innovation, which in turn is meant to benefit Sweden at large.

MY ROLE The project was initiated by a research institute investigating technology and design. I was the project leader for the team, and I have a background in design and I am currently a doctoral student in design management. The other team members were master's students in engineering with a focus on product development.

TOPIC/CONTEXT Challenges facing families who bicycle with children

AIM To explore ways of finding/engaging users in the online crowd in a way that leads to the identification of 'lead users' or at least interesting—or 'valuable' —people to invite to a co-creation workshop

SCALE Core Team: 3 people; Others: around 12 people on the LUIL team; a large number of unknown online participants (aka the crowd)—at times our posts to Facebook 'reached' almost 500 people, while our page had about 70 'Likes'

FORMAT 2.5-month research project, meeting 2-4 times a week. We developed a 'pop-up online research campaign,' using social media platforms to post a variety of prompts to engage the online crowd in sharing, discussing, and exploring possibilities for the future of family cycling.

TOOLS Planning sessions with whiteboards, email, iPhones, video reports, website/blog, social media platforms

Overview of The People's Supermarket

SECTOR A mix of public and private. The project itself was funded by the European Union (via DESMA), however we are working with a private social enterprise

MY ROLE I worked as the project lead, working with two other designers, in collaboration with a colleague trained in business and the management team at TPS

TOPIC/CONTEXT A small supermarket, under the legal form of a social enterprise, trying to engage the members of the organization in clarifying its values and mission

AIM Explore the current challenges facing the organization and determine where it should go in the future

SCALE Core team: 4 people (two design researchers developing a lot of the content, one design research contributing feedback, and one management researcher providing feedback/working as the liaison); Others: 2 people from the Supermarket management team (one primary contact, the acting director of the supermarket); about 15-20 members participating in the member's meetings

FORMAT/APPROACH Approximately 6-months of trying to set up a research project (i.e. design before designing). Our core team met about 1-3 times a month for a few hours, primarily over Skype. We followed an open and exploratory approach focused on building collaborative partnerships with stakeholders based on the particular context of the supermarket. We iteratively shaped our proposed involvement based on a few in-person meetings and email correspondences.

TOOLS Email, Google Docs, Mural.ly, iPhones, Skype, PowerPoint presentations, index cards, colorful markers

Overview of Internal Methods Project

SECTOR An internal project within a private sector company

MY ROLE I led the initiation of the project, but worked closely with one other person throughout

TOPIC/CONTEXT Design methods, design practices, knowledge-sharing resources in a mid-sized Swedish design and innovation consultancy

AIM Investigate the existing design practices within the company and explore resources to support the ways the people in the company hope to practice design in the future

SCALE Core team: 2-3 people; Others: We engaged most of the people in the office (40-50) through a variety of events workshops, presentations, surveys, etc.

FORMAT We initially discussed a strict format for the project: 3-4 team members, each committing 3 hours a week, for 12 weeks. Due to some uncertainty about resources/approval prior to the start of the project, we had something of a "soft start" and didn't stick to the predetermined format. Eventually, two of us wound up meeting approximately once a week for about 2-3 hours for the first 12 weeks, and continued to meet intermittently for over six months. We planned four workshops, conducted two interviews, and two observation sessions around the office. We also had two presentations in front of the whole office, one that included a brief survey activity.

TOOLS sticky notes & foam boards, iPhones, email, Google Docs, web forms, enterprise social media platform

2.7 // The Accounts: expressing experience through anecdotes

The third tier of my research approach involves not only how I present the outcomes of my inquiry, but also how I account for my experience. Throughout each project, I collected a variety of data in the form of notes, drawings, photos, videos, and audio recordings as a way to capture what goes on when people design together. At various times over the course of my investigation, I have stood back to take into account the material we generated during our work, analyze our activities and attempt to make sense of what I experienced. Along the way, my approach to accounting for designing together has evolved, eventually leading me to account for my experience through the anecdotes that I present for each case [IMAGE 05]. In relation to my overall approach to research, a few aspects of the Account tier require clarification. Specifically, my research accounts adopt a personal vantage point and serve as expressions of my experience designing with others.

   In accounting for the methods of design research—particularly in the realm of HCI—Yoko Akama and Ann Light argue for increased candor about the social, personal, and unplanned aspects of designing. Describing how designing together happens, the authors write that, "Micro-moments of interaction should be considered as critical, and personal and professional integrity as a virtue" (Akama and Light, 2012). In many ways, my accounts take up this call by pointing out how experiencing simple, seemingly mundane moments of a project can shape the way ethics unfolds.

   The 'pointing out' comes from my personal perspective and experience—in other words, I openly acknowledge my situated "view from somewhere" (Haraway, 1988, p. 590). In doing so, I aim to embrace my personal responsibility over a small contribution to the "collective knowledge of the specific locations of our respective visions" (Suchman, 2002, p. 96). While researchers have, for instance, presented

[05] A glimpse into the evolution of my Account:
A. Visually mapping the activities of The People's Supermarket (TPS).
B. Story of my 'ethical' check led to positive feedback and sparked my interest in anecdotes.
C. Exploring moments in the TPS project through different lenses on engagement
D. Mapping the three projects and identifying moments to turn into anecdotes.

POW. — right in the stomach. Never in my career have I experienced such an immediate and visceral sense of failure. What had we been doing? I thought we were trying to collaborate, not "mine" other people's ideas. Rather than imposing solutions, we were trying to build them together. After all, this was about participatory design, where we help people who are affected by a design have a say in its development (Ehn, 2008) — wasn't it? Didn't we strive to make the design process an open collaboration? Indeed, hadn't we talked about the importance of transparency right from the beginning? Wasn't *I* the one advocating for working *with* people as a way to develop designs that actually improve their lives?

micro-moments of designing as "vignettes" (Schön, 1983) I chose 'anec-dote' as a way to emphasize how I account from a *personal* perspective. My accounts appear similar to Mike Michael's description of 'anecdote' as a research method (Michael, 2012), however, while Michael suggests that most anecdotes contain an element of humor, my anecdotes do not necessarily strike a humorous tone. Anecdotes, therefore, serve as "a means of interrogating the research process itself" (Michael, 2012, p. 33), because they raise questions about how design researchers account for their personal experience in the practice of research. By using anec-dotes, I draw attention to the artistic characteristics of my accounts because I want to discuss how to expresses experience through an artistic form. Thus, even if my accounts lack an element of humor, I find that 'anecdote' appropriately captures the personal perspective that I strive for in my accounts.

Returning to Dewey's emphasis on artistic communication as a way to express the qualitative dimension of experience, I have used cre-ative writing as a way to convey my engagement at various moments in each project. Recognizing that "words serve their poetic purpose in the degree in which they summon and evoke into active operation the vital responses that are present whenever we experience qualities" (Dewey, 1980, p. 215), I have written my anecdotes as a way to open the door for others to experience and explore the qualitative factors that shaped the ethics of engaging others in my research. Additionally, drawing on my design background, I have gently explored elements of two-dimension-al composition and images to supplement the text that operates in the blurry territory between poetry and prose.

Finally, the creation of the anecdotes has played a vital part in my inquiry into ethics. During the process of forming the anecdotes, I have explored and learned about the ethics of engaging others from multiple angles. Each anecdote hones in on the qualities, feelings, and emotions of a particular experience of engagement. By striving to form words in a way that expresses the qualitative dimension of engaging others, I gain a greater personal understanding of the ethics of design-ing together, which I then reflect upon at a theoretical level. As a core part of my research contribution, in Chapter Seven I return this topic to discuss in-depth the ways that I work with subject-matter, medium, and form to develop an artistic approach to accounting.

To sum up the Account tier, my approach to accounting for my projects involves writing short, creative anecdotes about the qual-ities of 'micro-moments' that influenced how the three design proj-ects of my investigation played out. By doing so, I strive to enrich the

discussion within the design community about how designers communicate their engagements in the practices of designing together. In the section that follows, I present how philosophers and design scholars have provided strong arguments for connecting design, technology, and ethics—predominantly at a conceptual level. Afterward, I go on to provide an overview of four prominent areas of design research that deal with the ethic-laden practices of engagement, but rely on forms of accounting that largely leave out qualitative experience. Finally, before presenting my cases I explore how discussions of both ethics and engagement in design could benefit from Dewey's pragmatist emphasis on qualitative experience.

CHAPTER 3
ETHICS AND DESIGNS

For many decades, design practitioners, educators, and scholars have maintained a consistent—although relatively marginal—discussion on the ethics of designing. In 1971, the prominent industrial design educator, Victor Papanek, threw the spotlight on ethics in design by claiming, "There are professions more harmful than industrial design, but only a very few of them."(Papanek, 2005, p. xxi). In graphic design, the "First Things First" manifesto, published in 1964 by Ken Garland and signed by 22 designers, invited professionals in advertising design to shift priorities away from consumer sales toward promoting "our trade, our education, our culture, and our greater awareness of the world" (Garland and others, 1964). Since the publication of the original manifesto, designers have revisited it twice: at the turn of the 21st century (Poynor, 1999); and in the heat of Silicon Valley's push towards design-driven apps and gadgets (Peters, 2014). Clearly, the proclamations from prominent members of the design community for reform highlight an appreciation for ethical issues in design work. Yet, on what basis shall the design professions begin making such reforms?

Design research that actively explores new forms of designing—and accounting for design activities—offers an important avenue for investigating this question. Parallel to the ethical discourse happening in professional design, scholars in arenas such as engineering, information systems design, and science and technology studies have explored the ethics of design from a variety of philosophical perspectives.

　　　　In the following paragraphs, I set a course for my space exploration through the scholarly discussion of ethics in relation to the design and development of new technology. When it comes to design-related discourse, the conversation spans diverse fields of thought and includes many different world-views. Therefore, I will not attempt to make a systematic review of ethics in relation to the philosophy of technology. Embracing my focus on the practices of designing together, I review ethics in design by introducing the intertwined world of ethics, humans, technology, and design. While this thesis as a whole revolves around ethics in the practices of design research, this chapter emphasizes ethics and technology—often in the form of physical artifacts—because design has historically focused on the construction of technological products. At the same time, I argue that the ethics of designing together involves dilemmas related to the social practice of determining preferred courses for the artificial world, whether in terms of technologies, materials, interactions, services, organizations, languages, or otherwise. To keep the discussion relatively grounded, however, I take a close look at the perspective of one philosopher in particular, Peter-Paul Verbeek, who has specifically addressed the role of design practices when it comes to the ethics and technology. Before departing on the journey through Verbeek's work, I give a brief introduction to ethics as a topic in philosophy, which inevitably provides a backdrop for discussions of ethics and design.

3.1 // Ethics: a short introduction

Ethics, as a core concern of philosophy, has a profound heritage of reflection, criticism, and debate that extends well beyond the points presented here. This dissertation aims primarily to contribute to design research, and, therefore, I neither dive into the history of ethics, nor do I enter into debate with the numerous ethical perspectives that exist. However, ethical philosophy has played a significant role in shaping

how design researchers account for engaging others, so a brief over-view of ethics highlights some of the key issues people seek to address in the topic.

Although cultures around the globe have grappled with issues of human conduct for millennia (Singer, 1993), Western philosophical discourse has significantly shaped contemporary perspectives on eth-ics—for good and bad. For instance, the tendency in Western philoso-phy towards elevating the use of 'reason,' which has supported not only positive developments in areas such as governance, healthcare, etc., but also the degradation of the natural environment. Indeed, one of the limitations of my research is a reliance on perspectives from Euro-American men. Looking to the development of the word 'ethic' by the Greeks, James Tiles suggests that "ethics as a systematic study began by considering the good and bad habits *of* response that people acquire *in* response to what pleases and pains them" (Tiles, 2000, p. 3). Study of good and bad habits over time has led many philosophers to posi-tion ethics as an area of inquiry with a particular set of concerns about how humans should conduct themselves. For instance, philosopher Russ Shafer-Landau defines ethics as "the branch of knowledge con-cerned with what our guiding ideals should be, what sort of life is worth living, and *how we should treat one another*" (Shafer-Landau, 2011, p. 1, emphasis added). While some scholars have attempted to move beyond the view of ethics as a branch of philosophy, most discussion on the topic separates it as a particular area of concern that has to do with human conduct.

When discussing ethics, some authors make a distinction between ethics and morals. For Ray Billington, "ethics means the theory of right and wrong conduct; morals, its practice" (Billington, 1993, p. 19). However, theorizing and practicing ethics do not neces-sarily constitute separate activities. Pragmatist philosopher Gregory Pappas describes the subject matter of ethics as "moral practice, that is, conduct in a situation where one has to decide what one ought to do" (Pappas, 2008, p. 44). For Pappas—and myself—ethics and morals go hand-in-hand. Thus, while in this section I present many tradition-al distinctions made by philosophers concerned with ethics, I ask the reader to keep in mind that I focus my inquiry on the experiential level of design research practice where conceptual separations do not exist. That said, for the sake of consistency, I use the word 'ethics' to cover what some philosophers would consider 'morals.'

3.2 // A few ethical traditions

A common breakdown of the field of ethics includes three areas, or levels, of investigation: applied ethics, normative ethics, and metaethics. When it comes to accounting for ethics in design research—which often involves reflections on how design researchers conduct themselves—the prominent traditions of normative ethical theory appear especially pertinent. At the level of normative ethics, philosophers investigate, "the underlying principles that guide the applied ethicist" (Fisher, 2014, p. 2). Thus, normative ethics involves reflection on questions such as, "in working out what is right and wrong, should only the consequences matter? What sort of people should we become?" (ibid). Torbjörn Tännsjö describes normative ethics as the attempt to determine the "true or reasonable" moral principle to choose when addressing moral problems (Tännsjö, 2008, p. 4).

    Over the years, philosophers have spent a great deal of time trying to "show that one or another type of ethical consideration is basic, with other types to be explained in terms of it" (Williams, 2006, p. 16). The area of normative ethics includes several streams of thinking—many of which branch off into numerous rivulets of their own—however, within debates on normative ethics, three types of theories in particular stand out: consequentialist theories, deontological theories, and virtue theories. In my investigation, each of the three streams of normative theory draws on a different source of guidance for conduct, which in turn suggests particular things to attend to when accounting for the ethics in an activity such as designing together. Aspects of these three theories continue to play a prominent role in guiding contemporary accounts of conduct in design research and, therefore, I will expand upon each of them briefly here. Importantly, these three theoretical traditions do not make up the entire spectrum of ethical philosophy. I conclude this section by pointing out some additional perspectives that have implications for the ways design researchers account for ethics.

    Out of the three 'big' theoretical traditions, consequentialist theories characterize ethics as a matter of good and bad. Coming largely out of the works of Jeremy Bentham and John Stuart Mill during the 18th and 19th centuries, classical utilitarianism suggests that people act in a way to maximize beneficial outcomes. For instance, Tännsjö states the utilitarian criterion of rightness of particular actions as: "an action is right if and only if in the situation there was no alternative to it which would have resulted in a greater sum total of welfare in the world"

(Tännsjö, 2008, p. 18). Adopting a consequentialist perspective in design then directs accounts squarely toward *outcomes* in design work, whether in terms of the impact of designed products or the decisions people make about how to approach design research. Consequentialism suggests, therefore, that with 'good' outcomes defined, designer researchers can work backward and adjust their conduct accordingly.

In contrast to the outcome-driven consequentialist theories, deontological theories—also known as 'duty' or 'rights' theories—ground moral conduct in following certain rules or obligations. Most prominently associated with Enlightenment philosopher Immanuel Kant, deontological ethics holds that "some types of actions are prohibited, or obligatory, irrespective of their consequences" (Tännsjö, 2008, p. 56). According to Kant, as rational beings, we have a duty to respect the free will of others, which sheds some light on his first formulation of the categorical imperative as: "I ought never to conduct myself except so that I could also will that my maxim become a universal law" (Kant, 2002, p. 18). When it comes to designing, Kant's perspective suggests that designers have a duty to not impede the free will of others, and to not use them as means to an end through their work. Design researchers accounting for ethics from a deontological stance, then, might discuss how to treat others when designing together, or what 'rights' people have when it comes to the shaping of new artifacts that will affect their lives.

While deontological theories stress the importance of rules as a guide for conduct, virtue theories suggest approaching conduct as a matter of developing personal characteristics. In essence, "virtue ethics tells us that what is right is to be a certain kind of person, a person of virtue: courageous, modest, honest, evenhanded, industrious, wise" (Zwolinski and Schmidtz, 2013, p. 221). Philosopher Julia Annas presents a link between virtue and action: "A virtue is a lasting feature of a person, a tendency for the person to be a certain way. It is not merely a lasting feature, however, one that just sits there undisturbed. It is active: to have it is to be disposed to act in certain ways. And it develops through selective response to circumstances" (Annas, 2011, p. 8). Similar to the other normative theories, the foundations for virtue theories provide an important point of reference because they direct accounts of ethics in design research in a particular direction. The tradition of virtue ethics guides accounts of design research to reflect on

the character of the design researcher, and the virtues that the design research community seeks to cultivate in its practitioners.

Although in this thesis I discuss ethics primarily in relation to these 'big three' traditions of normative ethics, a number of other ethical perspectives exist that have much to offer design researchers as they account for engaging others. Participatory design researchers, Toni Robertson and Ina Wagner, for instance, highlight how feminist philosophers offer a radical alternative to the traditions written predominantly from a male perspective (Robertson and Wagner, 2013). Also discussing collaborative design processes, Marc Steen draws on Levinas and Derrida to discuss how designers move between *self* and *other* as well as *openness* and *closure* when working with people in the design process, ultimately calling for increased attention to reflexivity among design researchers (Steen, 2008). Coming from architecture, Philippe d'Anjou presents the existentialist philosophy of Sartre as a call to recognize that designers are free to make personal ethical choices, outside of ethical doctrines such as duty and virtue. In many ways, these philosophical perspectives direct attention to ethics as situated, relational, and experiential, which echoes many of the sentiments I pick up on in my presentation of John Dewey's ethics. By focusing this overview on consequentialist, deontological, and virtue ethics, I do not aim to downplay the significance of other perspectives on ethics. Rather, I highlight some of the ways the long-standing traditions of normative ethics shape the way design researchers account for their work, and discuss them in relation to John Dewey's pragmatist formulation of ethics.

This brief overview has sketched three influential perspectives on how to guide and account for human conduct. Consequentialist theories—or theories of good—tend to evaluate possible directions for conduct based on outcome. To do good, consequentialism suggests identifying the course of action that brings about the most beneficial results for the community. Deontological theories—or theories of duty—focus on aligning conduct to duties derived from universal rules of morality. Finally, theories of virtue suggest that, over time, societies elevate certain characteristics or dispositions for conduct that lead people to live a prosperous life. Although design researchers do not always openly refer to ethics, they often implicitly rely on, or react against, these ethical perspectives when accounting for the ways they engage others.

3.3 // The inescapability of ethics in design

Discussions on ethics in relation to design have taken place most prominently within the philosophy of the technology field, which often blurs together with areas of scholarship such as science and technology studies or technoscience. A famous example of the relationship between humans and technology comes from Langdon Winner, a political scientist concerned with technology and society. Winner tells the story of how an urban planner, Robert Moses—who led major infrastructure developments around New York City in the early and middle part of the twentieth century—purposefully developed bridges over the parkways that were too low for buses to pass under (Winner, 1980). By constructing bridges too low for buses, Moses supposedly made it difficult for poor people, primarily minorities, to access the parks and beaches used by the wealthy white residents of Long Island. Whether true or not, Winner's account of the work of Robert Moses calls attention to the political and ethical involvement of artifacts in society—and thus the design practices involved in developing them.

Along the lines of Winner's argument for recognizing the politics of artifacts, a number of authors have explored questions regarding the relationship between humans and technology from perspectives such as actor-network theory (Latour, 1993), critical theory (Feenberg, 2002), feminism (Haraway, 1990), phenomenology (Ihde, 2012), and pragmatism (Hickman, 2001). Out of these investigations of humans, technology, and design, Dutch philosopher Peter-Paul Verbeek (2011, 2008, 2005) stands out for his rich account of ethics and technology that he explicitly orients toward professional design practice. In his work, Verbeek argues that the artifacts designers create inevitably mediate how people determine what course of action to take, and therefore designers "cannot but help to shape moral decisions and practices" (2011, p. 90). Although Verbeek presents numerous instances where technological artifacts mediate human experience—everything from eyeglasses to cars, to portable digital assistants—he calls attention to the morality of technology through the particularly poignant example of obstetric ultrasounds.

From Verbeek's perspective—which draws, in part, on Latour's actor-network theory—ultrasound technology, "organizes a specific form of contact between expectant parents and unborn child, in which the parents and the child are constituted in specific ways with specific moral roles, responsibilities, and relevance" (2011, p. 52). For example, the ultrasound makes possible images that begin to represent

a fetus as an individual person, separate from the mother. At the same time, ultrasounds can also translate the fetus into a patient, by detecting abnormalities that would otherwise be unknown until birth.

Ultrasounds clearly play a role in the ethics of pregnancy by shaping how parents and doctors see and engage with an unborn child. However, the ultrasound that mediates the relationship between the unborn and the parents does not take sides. Verbeek emphasizes the ambivalence of the ultrasound, "on the one hand it may encourage abortion, making it possible to prevent suffering; on the other hand it may discourage abortion, enhancing emotional bonds between parents and the unborn by allowing the parents to visualize 'fetal personhood'" (Verbeek, 2011, p. 26). In this context, mediating artifacts play an active role in morality, but they do not act deliberately as humans do. Recognizing the role of artifacts in everyday moral experiences puts designers in a position to have some influence in the way technological mediation unfolds. As such, designers—and design researchers—cannot escape the ethics of their practice. Rather than designers escaping or overcoming ethics, Verbeek suggest a number of ways for designers to work with it.

3.4 // Working with ethics in design practice

When it comes to the practice of designing Verbeek states that, "If ethics is about how to act and designers help to shape how technologies mediate action, designing should be considered a material form of doing ethics. Every technological artifact that is used will mediate human actions, and every act of design therefore helps to constitute moral practices" (Verbeek, 2011, p. 91). Through his overview of the various approaches for working with morality in design, Verbeek stresses the continued need to account for the active role artifacts take in shaping human life. Since designers have an unavoidable role in shaping human experience through the artifacts they create, Verbeek concludes that design processes, "should be equipped with the means to do this in a desirable, morally justifiable, and democratic way. Designers should focus not only on the functionality of technologies, but also on their mediating roles. The fact that technologies always mediate human actions charges designers with the responsibility to anticipate these mediating roles" (Verbeek, 2011, p. 118).

By zooming in on the way artifacts actively mediate the moral situations of human experience, Verbeek brings to light important insights that can guide the conduct of designers. However, when

it comes to design methods and approaches, his accounts provide few details on how morality in design actually unfolds in specific contexts. Verbeek puts forward several approaches for working with moral mediation—such as Constructive Technology Assessment (CTA) and value-sensitive design (VSD)—but his descriptions of designing remain relatively removed from the reality of design work. For example, he writes that CTA promotes feedback from all relevant actors by, "organizing meetings of these actors in which the aim is to reach consensus about the design of the technology that is 'constructively assessed'" (Verbeek, 2011, p. 102). Describing design processes on this level leaves out the reality of working with people from diverse backgrounds, with competing priorities, amidst shifting deadlines, right before lunch, in a room with no air-conditioning, etc. Although such characteristics may seem trivial in a theoretical discussion on ethics and technology, they undoubtedly have some influence on how ethics plays out in design practice.

Additionally, Verbeek tends to emphasize the role of the designer over the individual experience of designers. In fact, Verbeek's account of design barely touches upon aspects of personal experience such as emotions, habits, and interests that shape how designers design. In drawing on the work of Albert Borgmann—who describes how technological devices can 'disburden' humans from engaging with the world (Borgmann, 1992) —Verbeek begins to explore issues of engagement. However, Verbeek's focus on the issue of engagement tends to revolve around how technologies mediate human involvement with the world through opening up and closing down different forms of effort or enjoyment in use (2005, p. 192). While Verbeek draws attention to engagement, he does not begin to explore the *qualitative* experience of designing. Verbeek brings into focus the inherent contingencies of human engagement with technology, but his arguments focus primarily on roles and interactions rather than individual qualitative experiences. Attention to personal experience, therefore, could provide additional insight into Verbeek's description of how designers work with others in an ethical tangle of technological development.

The in-depth investigation Verbeek undertakes into the morality of technology drives home the inescapable, ethical position that design practitioners hold. Yet, Verbeek's primary concern has to do with the morality of artifacts, which leaves several gaps about how designers work with ethics in practice. Of course, Verbeek recognizes the need for more on-the-ground accounts of morality in designing by concluding his book *Moralizing Technology* with a call for philosophers

of technology to return attention to empirical studies. However, discussing the missing elements of Verbeek's accounts of designing establishes an important point of departure for both my investigation and my use of classical pragmatism as a grounding perspective in exploring ethics in design.

Through his work, Verbeek develops a strong argument for the inherently moral characteristics of design practice. When it comes to the qualitative dimension of experience, however, Verbeek leaves several questions worth exploring for design researchers. Before digging further into these questions, I will review in more detail some ways in which design scholars have grappled with the ethical aspects of design that Verbeek raises. For now, Verbeek's work serves as a typical example of how many scholars approach ethics, technological artifacts, and design: pointing out how they intertwine. As I will show in Chapter Four, designers and researchers have developed a number of approaches for engaging others to address the very issues Verbeek raises in regard to the mediating role artifacts play in people's lives. A far less discussed, but I argue, equally important, aspect of ethics and design has to do with the ethics involved at the level of everyday conduct among people in designing. Following my review of ethics in design practice, I will return to a more general discussion of ethics, but this time from the perspective of John Dewey's classical pragmatism—which, grounds several of the theoretical and methodological threads I have discussed so far in conduct. As such, Dewey's perspective draws attention to the relationship among ethics, engagements, experiences, and accounts in designing together.

3.5 // Design scholars tackling ethics

While Verbeek grapples with some of the big questions regarding the relationship between humans, ethics, and technology, a number of scholars have tackled ethics specifically within the domain of professional design disciplines, such as industrial design, graphic design, and architecture. Of course, discussions of ethics in design span multiple levels of reflection, from specific cases of ethics in practice (Steen, 2015; Wagner, 1992) to broader questions about culture and society (Fry, 2008; Tonkinwise, 2004)—which touch upon various aspects of the issues raised by Verbeek. At the same time, design scholars—many of whom directly contribute to the development of professional design practice through their work in education—often approach ethics in design from a more personal angle than scholars in science and technology studies.

Industrial design scholar and educator Alain Findeli, for instance, high-lights one common position designers take regarding technology and ethics: "the former [technology] is supposed to be concerned exclusively with means, leaving the definition of ends to the second [ethics]. In other words, an engineer or designer doesn't have to be preoccupied with the moral or political ends assigned to the usage of the objects that they are commissioned to design" (Findeli, 1994, p. 58). This perspective, however, does not satisfy Findeli. He goes on to make an argument for design as inherently ethical based on the point that various 'problems' could be 'solved' both through artifacts (technology) and behavior (morality). The possibility to address problems from either a technological or a moral angle lead Findeli to suggest that, "choosing the technological mediation is a matter of ethics, not technology; in other words, designing an artifact is acting in the field of ethics, not of technology alone" (ibid, p. 59). In the process of deciding how to move forward, Findeli suggests that, "the ethical decision always requires total moral engagement on the actor's part" (ibid, p. 60). Findeli's statement highlights how personal experience shapes ethics in designing—a notion that has intrigued other scholars as well.

Connecting on a personal level plays a fundamental role in design, through both the human capacity to not only imagine how others feel, and the capacity actively change the world in a way that alleviates their suffering. Cameron Tonkinwise, for instance, draws on the work of literature and aesthetics scholar, Elaine Scarry, to suggest that design departs from an ethical motivation. Recognizing the human desire to remove the pain that the indifferent world inflicts on people leads Tonkinwise to write that, "Design is the process of trying to make the world friendlier to us clumsy humans; it is the effort to make the world more caring toward us, more accepting of us and so more morally acceptable to us" (Tonkinwise, 2004, p. 136). From such a perspective, ethics in designing involves the very personal connection of one human to another.

The personal aspect of ethics in design also comes to the foreground in the *character* of designers as individuals. Richard Buchanan describes how, "designers are not morally neutral. They possess values and preferences, beliefs about what is good and bad for human beings, and an array of intellectual and moral virtues or vices that constitute personal character" (Buchanan, 2005, p. 504). Clearly, individual character plays a significant role in how ethics plays out in designing because designers influence what emerges as a preferred course of action for a design—often through their engagements of others. When

writing about human-centered design practitioners, design researcher Marc Steen suggests that, "Their interests and ambitions, their methods and skills, and their knowledge and ideas (e.g., their selves) make them filter what they see and hear from users and co-workers (e.g., the others)" (Steen, 2012, p. 76). The various interests and dispositions designers—or anyone else involved in designing—have developed over the years shape what they find important, how they engage others, and how those engagements contribute to the possible futures they explore.

One way to engage with ethics in design, then, can occur through intentionally cultivating a certain type of character. For instance, in discussing how designers might build empathy by imagining the experience of possible victims of a technology, Pieter Desmet and Sabine Roeser suggest that, "Designers can take on stronger responsibilities if they cherish their imaginative, emotional capacities. This will make them feel more involved, responsible, and prone to take action" (Desmet & Roeser, 2015, p. 214). By actively cherishing their imaginative and emotional capacities, designers can build on the natural urge to remove pain that Tonkinwise identifies with designing—a very human process.

Like Verbeek, Tonkinwise recognizes the important role artifacts play in ethical life, which leads him to question how designers work with ethics. Drawing on Albert Borgmann's notion that things—including artifacts—require active engagement to keep humans from becoming receptive machines, Tonkinwise arrives at a tension that exists between designers relieving the pain of others and fostering the best in humanity. He writes that, in many regards,

> "the most ethical designer, best attuned to the needs of others, will generate the least ethical outcome, the one that most fully services others needs, thereby disabling them. The more ethical outcome is the thing that is perhaps not the most transparently usable: it is the thing that still involves some pain to use, some work" (Tonkinwise, 2004, p. 140).

Tonkinwise points out how designers must balance a desire to alleviate pain with reflection on what supports human flourishing. By emphasizing the tension between serving and disabling, the passage from Tonkinwise reiterates the importance of a designer's character: a designer must know how to balance. In many ways, the ethics of shaping the artificial world, comes down to a matter of judgment (Nelson and

Stolterman, 2012; Rittel and Webber, 1973). At the same time, designers do not have authority over the shaping of the artificial world. Countless social and environmental factors influence the course designing takes. The eventual impact artifacts have on people's lives depends not only on the judgments designers make regarding the artifact itself, but also on the judgments designers make when engaging others in the activities of designing.

Beyond the *relation* of designers to the people they design for and the *character* of individual designers, ethics also plays out in the *activities* of people involved in design. For instance, Steen (2015) has explored the ethics involved in the "processes" of designing. To explore ethics in designing, Steen uses virtue ethics and the ethics of alterity to point out how individual character and responding to others—notions raised by Buchanan and Tonkinwise respectively—apply in the activities of people designing together (Steen, 2015). Additionally, Steen calls on the work of John Dewey to describe how, in the practice of co-design, "ethics come to the fore in the ways in which and in the extent to which participants are actually able to express and share their experiences, to discuss and negotiate their roles and interests, and to jointly bring about positive change" (Steen, 2013, p. 28). According to Steen, as diverse participants cooperate during design processes, people make both "in-ward directed" (i.e., learning about or 'taking in' someone else's circumstances) and "out-ward directed" (i.e., creating and evaluating possibilities) moves that involve the group in jointly perceiving problems and conceiving solutions to them (Steen, 2015, p. 409). Thus, Steen draws attention to how ethics in designing has to do the conduct of people working together. Designers do not only encounter ethics in terms of how the artifacts they develop will affect people's lives, but also in how their engagements with others—'users,' 'constituents,' 'stakeholders,' or otherwise—determine what possibilities for the artificial even emerge in the first place.

Through this discussion on the relationship among humans, technology, and design, I have focused on ethics at two levels. First, by reviewing Verbeek's work on artifacts as mediators, I have highlighted the broad ways in which technological artifacts have an ethical role to play in human life. Verbeek's insights into the inescapable entanglement of ethics and technology draw attention to the role that designers play in shaping artifacts that affect people's lives. In other words, designing always involves ethics. While Verbeek suggests that the 'multistability' of artifacts means that designers will never have complete control over how people employ technologies, nonetheless new artifacts inevitably

contain 'scripts' (Akrich, 1992) suggesting how people should engage with them. When it comes to design practice, however, Verbeek does not delve into the details and experiences involved in working through the ethical aspects of technology that he describes.

Within design scholarship, authors have paid particular attention to the personal side of ethics in designing. Designers, as humans, have an inherent capacity to imagine how other people feel and relieve that pain by shaping the world. Additionally, designers draw on personal understandings and interests that guide how they approach ethics in their work. At the same time, however, designing in professional settings rarely plays out in a one-to-one scenario between designer and beneficiary. Rather, designing happens in groups of people who work together in perceiving problems and developing possible solutions.

The ethics in design practice unfolds through an ongoing interplay among people with different backgrounds and interests, drawing on their imaginative capabilities as they respond to other people's pain, and their judgments in determining preferable futures. In this process, designers inevitably engage not only the others they design *for*, but they also engage the others involved in designing. While scholars often point to the personal side of ethics in designing—e.g., the 'moral engagement' of the designer, the capacity to empathize, the necessity to make judgments, etc.—they rarely delve into the experiences and conduct of design practice. From the perspective of experience, we might ask: What goes into empathizing in a specific moment? How do judgments relate to the various aspects of a designer's context? Perhaps due to ethics' long-standing connection with philosophical discourse, discussions of the topic often gravitate toward theoretical reflections that leave such questions out on the table. Over the years, however, design practitioners and researchers have developed a number of approaches for dealing with the ethical issues of designing that Verbeek and others raise in practice. Even if 'ethics' does not always appear in the foreground of their accounts, design researchers from a variety of traditions have contributed insights into ethics in designing, particularly when it comes to engaging others in the shaping of artifacts.

CHAPTER 4
ETHICAL ENGAGEMENTS IN DESIGNING TOGETHER

Designers and design researchers have long recognized the ways in which the outcomes of their work influences society—for better and worse. In response, design researchers have devised a number of approaches for grappling with the diverse values and interests at play in the development of new artifacts, which often involve actively reaching out to engage others in a process of designing together. Along the way, design researchers have drawn on various ethical and/or political perspectives to guide how they engage people, as well as how they account for those engagements. In this section, I review four overlapping areas of design research that emphasize the engagement of others: participatory design, human-centered design, conceptual design, and design for social innovation. During this review I present these as four separate areas, however, practitioners and scholars working in these areas may see the practices I describe as one and the same.

Clear distinctions break down in the practice of design: elements of politics, service, critique, and openness appear throughout each tradition. And even so, approaches in themselves do not determine how people design together. However, some underlying differences exist among the way designers describe and account for each approach that, when highlighted, help position ethics in contemporary design research practices, particularly in terms of conduct and forms of accounting.

During this portion of my journey through space, I map some of the approaches design researchers have accounted for over the years. While many of the approaches I present emerged from design researchers directly interested in grappling with issues of freedom, power, and responsibility, ethics often remains implicit in accounts of their work. My aim in this section, therefore, focuses on making explicit how these various approaches relate to notions of engagement, ethics, and accounting. For each of the design research practices that I describe, I provide a general overview of the ethical stance of the practice, followed by a description of how design researchers approach engagement, and conclude with an illustrative excerpt from a design researcher's account of engaging others. Importantly, the excerpts from the accounts neither target ethics or ethical dilemmas directly, nor do they explicitly argue for one approach to engagement over another. The excerpts range from a designer using pagers to help a project team explore their experiences to a designer investigating technology for a personal project.

By offering different types of excerpts, I draw attention to how the ethics of engaging others plays out across the wide variety of moments that design researchers account for—whether they involve actively reaching out to other people or working individually, envisioning others in imagination. Through this process I often attend to engaging, accounting, and ethics at the level of approach, or method, because I want to avoid discussing them too much on a theoretical level, where one can easily lose track of concrete experience. Due to the influential role participatory design has had on the other practices in this section, I go into slightly more detail regarding its historical and cultural background. After this section, I introduce the ethical perspective developed by John Dewey, which will provide a starting point for reconsidering how design researchers account for the inescapable ethics of engaging others.

4.1 // Participatory design – engagement as emancipation

Some of the first attempts to directly tackle political—and ethical—issues such as value, power, and involvement in designing emerged during the early 1970s in Scandinavia. The practice now commonly known as participatory design developed out of the work of researchers and designers seeking to incorporate ideals of workplace democracy into design practices through a 'collective resource approach' (Gregory, 2003). According to Pelle Ehn, one of the leading figures in the area, participatory design departed from a stance that, "those affected by a design should have a say in the design process" (Ehn, 2008, p. 94). In striving to support democracy in design, participatory design practitioners created a variety of tools and methods for engaging the practical skills of workers, negotiating contested perspectives on what form new technologies should take, and imagining possibilities for new technologies. Although practices from participatory design continue to influence collaborative approaches in fields such as human-computer interaction, computer-supported collaborative work, and even industrial design, they often lack an overtly political agenda. Therefore, a brief review of the history and details of the approach will help in tracing the ideal-based origins of contemporary approaches to engagement.

The emergence of participatory design

At the time participatory design emerged, rapid technological changes were raising concerns for both workers and managers about how things like computer systems would impact the workplace. As Ehn writes, on one side, "The unions were concerned about deskilling, lack of influence, health, and safety," while on the other, "Employers experienced personnel problems in recruitment, turnover, and absenteeism, and production problems in efficiency, planning, and quality" (Ehn, 1993, p. 48). In addition to the uncertainty surrounding technological change, several characteristics of Scandinavian culture at the time contributed to a growing interest in workplace democracy as a way to counter practices that privileged efficient production over the humanity of the workers. Therefore, "participatory design sided with resource weak stakeholders (typically local trade unions), and developed project strategies for their effective and legitimate participation" (Ehn, 2008, p. 94).

The first participatory design projects took place in countries with a well-educated, relatively homogenous, and highly unionized workforce, where national trade union federations had links to social

democratic political parties with long-standing leadership of the government (Ehn, 1993, p. 43). The movement behind bringing democracy into industry created a "cooperative climate" (Bjerknes and Bratteteig, 1995, p. 76) for experiments with participatory approaches in the workplace. After some early attempts in the region to foster worker participation in workplace planning stalled at implementation—or strengthened managerial control rather than emancipating workers—some researchers began to look for alternative ways to democratize the design and use of computer-based systems, which eventually led to the collective resource approach and the development of participatory design.

Although the projects grew out of an interest in democracy at work, the researchers investigating participatory approaches did not strive for complete inclusion and agreement. According to Ehn, the political conviction guiding participatory design was, "not expecting consensus, but also controversies and conflicts around an emerging design object" (Ehn, 2008, p. 94). Grounded in political theories of Marx and others, early participatory design projects sought to work with conflict in the development of technological alternatives that would not socially oppress or dehumanize workers, knowing full well that participatory approaches could further entrench existing power structures (Ehn, 1988, p. 267).

Alongside the rise in the development of the collective resource approach, a number of influential projects popped up across industries through the 1970s and 1980s in Scandinavia, where researchers began to explore various approaches to supporting workplace democracy. Throughout these two decades, the focus and techniques employed in participatory design evolved. Two well-known projects in particular, DEMOS and UTOPIA, display how different theoretical ideals and principles accompanied the development of participatory approaches over time.

Examples of Scandinavian participatory design

Initially, participatory design researchers focused on ways of cooperating with unions in order to strengthen their negotiating power in the face of management practices that imposed new technologies. To guide their participatory approach, researcher-practitioners drew on the theoretical perspectives such as Marxist labor process theory, which positioned the design process in relation to capital accumulation and managerial control, class struggle, and the specific economic, social, and historical context of change (Ehn, 1988, p. 290). Such was the case in

the DEMOS project (Democratic Planning and Control in Working Life – On Computers, Industrial Democracy, and Trade Unions), which ran from 1975 to 1979.

During DEMOS, an interdisciplinary team undertook an action-research approach to investigate, "what the unions could do to safeguard and promote its members' interests in having meaningful work when the technology, the work organization, and the supervision of work is altered" (Ehn, 1988, p. 281). Pursuing this aim in the context of a locomotive engine repair shop, for instance, the project team helped analyze a proposed computer-based planning system and relate it to the current work situation. Through their close involvement with the union, the DEMOS project contributed to: the union making a number of demands that honored the existing skills of the workers; stopped the imposition of the new computer-based system; and set the tone for dialogue with management on the design and use of computer artifacts. By creating a textbook and even trade union courses based on their experiences, the researchers also disseminated their experiences in a way that shaped laws on democracy at work as well as trade union research policy (ibid, p. 324).

Following the DEMOS project, however, Ehn and others working with the collective resource approach identified the limitations in addressing technological change in the workplace from a reactionary position. According to Ehn, the DEMOS researchers adhered to an overly rational approach to participation and the development of collective resources: "Focus was on the forms for democratic participation in design, and less on how to make it possible for the ultimate users of the design to express their competence in the design process, and have fun while doing this" (Ehn, 1988, p. 326). In the UTOPIA project that lasted from 1981 to 1985, the researchers began focusing on the tools of daily practice and fostering mutual learning between designers and skilled practitioners.

As the name suggests, UTOPIA—an acronym that stands for 'Training, Technology and Product In Quality of work perspective' in Danish, Norwegian, and Swedish—aimed at proactively improving the workplace through the design of computer-based systems. Again, the project team departed with a theoretical grounding in Marxist labor processes. However, after their experience in DEMOS, where workers confronted the implementation of a pre-built computer planning system, the researchers in UTOPIA sought to show the feasibility of trade unions designing technologies themselves based on local circumstances (Ehn, 1993). Working in cooperation with the Nordic Graphic

Workers Union, the UTOPIA project sought to "contribute to the development of powerful skill enhancing tools for graphic workers, in the light of the emerging graphic workstation technology" (Bødker et al., 2000, p. 22).

During UTOPIA, while cooperating closely with graphic workers, the researchers realized that many of the ethods for describing computer systems at the time — such as scenarios and data flows — were abstract and inaccessible to many people in the project. Thus, the team adopted more of a "design-by-doing" approach that utilized mock-ups and toolkits for exploring technological and organizational possibilities. During this process, the designers took on the role of "pointing out possibilities and limitations of the corresponding 'real' equipment, and by collecting and structuring the demands and wishes formulated by the graphic worker while doing the make-up work" (Ehn, 1988, p. 335). Eventually, this "tool perspective" adopted by the team led to a move away from the emphasis on formal analyses and descriptions of information flows, to designing computer systems based on developing the user's skills and specifying tools and materials of their work (Ehn, 1988, p. 335).

To support the focus on tools and skills in participatory design, Ehn and his colleagues drew upon the theoretical perspectives of Martin Heidegger and Ludwig Wittgenstein. From Heidegger, the participatory design researchers found, "a basis for understanding human use of artifacts as a pre-reflective involved everyday activity" (Ehn, 1988, p. 378). Heidegger's perspective also put weight behind design-by-doing as a process for anticipating future situations of use. Working with tangible materials in mock-ups and prototypes, the researchers and workers could make 'future' artifacts available for both practical experience, and also for breakdowns that could then spur reflections on the desirability of various technological possibilities (ibid). Additionally, Wittgenstein's notion of 'language-games' provided a foundation for users and designers to develop common practices that incorporate familiar practical understandings from day-to-day work in the design process.

By drawing on theories from Marx, Heidegger, and Wittgenstein, the participatory design researchers found a way to describe the values at play in their projects. Rather than neutral mediators, the researchers took a stance on design as a value-based activity deeply intertwined with issues of power, freedom, and skill. In her summary of participatory design, Judith Gregory writes, "Discussions of values in design — explicit discussions of design intentions; explication of values

embedded in design strategies and choices; shared discussions among participants of the values that are implicit and explicit in imagined futures and changes in practices envisioned in design projects—all characterise collaborative work in Scandinavian participatory design projects" (Gregory, 2003, p. 66). Thus, while researchers often tend to frame participatory design in terms of politics, Gregory's point highlights how the practice also included an inherently ethical concern in terms of values. Although the DEMOS and UTOPIA projects provide just two examples out of the many explorations of participatory design that took place in Scandinavia during the 1970s and 1980s, they offer insight into how designers practiced engagement at the time, and how those practices were linked with democratic ideals and values.

Engagement in participatory design

Departing with a strong political agenda, the participatory design researchers based their design engagements in large part on emancipation in the work-place. For Ehn and others in the Scandinavian tradition of participatory design, mock-ups, roleplaying, and future-scenarios provided important means of supporting "emancipatory practice," which as an epistemology, "is identification with oppressed groups and support of their transcendence in action and reflection. In research, as well as in actual design, the interest in emancipation is the moral core of the Marxist approach to design knowledge. It is not external to this approach" (Ehn, 1988, p. 95). Drawing on Marxist theory, Ehn describes emancipatory practice as a way to humanize technological development through challenging rational planning and production processes that rely on a, "separation of human reflective thinking and imaginary understanding from the actual execution of the work" (Ehn, 1988, p. 99). To support emancipatory practice, the participatory design researchers employed mock-ups and other methods that appreciated the existing practical knowledge of workers, and thus provided a basis for exploring possible ways to enhance the workplace through new technologies.

After recognizing the primarily reactive approach his group had taken during the DEMOS project—they primarily reviewed, assessed, and reported on technologies—Pelle Ehn writes that the UTOPIA project began with a more proactive focus on the designing of new workplace technologies. In this process, mock-ups provided a crucial means for incorporating the existing skills and knowledge of workers in designing. Using materials such as sheets of paper, matchboxes, and plywood, the design team could quickly and cheaply portray

potential technologies, such as a high-resolution display, a computer mouse, or a desktop laser printer, in a tangible form (Ehn, 1988, p. 335). The physicality of the mock-ups aided the workers in simulating how their existing practices might connect with new technologies. Thus, Ehn writes that creating mock-ups with graphic workers during the UTOPIA project meant, "the skilled workers could actively participate in the design process and express their craft skills by actually doing page makeup" (Ehn, 1993, p. 58).

Through mock-ups, designers also have a chance to directly engage with the workers' practical understanding—or "tacit knowledge," which Ehn describes as, "The skill to make sensuous, typically aesthetic and moral judgments" (Ehn, 1988, p. 450). In other words, mock-ups facilitate workers bringing existing skills that defy formal description directly into imagining possible forms of practice with new technology. During this process, "The designer takes part in the process by pointing out possibilities and limitations of the corresponding 'real' equipment, and by collecting and structuring the demands and wishes formulated by the graphic worker while doing the make-up work" (Ehn, 1988, p. 335). When collaborating with workers, participatory design suggests that designers have a responsibility to be aware of future technological possibilities that could impact the workplace and bring them into the explorations with the mock-ups. Connecting technological possibilities with the existing skills and practices of the workers, the participatory design researchers could support 'emancipation' through designing together: workers would not have to accept new technologies forced upon them. In summary, researchers in the Scandinavian tradition approached engagement as a way to support emancipatory practice, which meant using methods such as mock-ups as a way to incorporate the practical skills of workers into the democratic development of new technologies.

Accounting for the ethics of engagement in participatory design.

Researchers working in participatory design projects typically account for the ethics of their work by describing the relationships and methods used in a project through different theoretical lenses. As previously shown, the Scandinavian participatory design researchers draw upon concepts such as "tool perspective,' 'mutual learning,' and 'power' to inform both their on-the-ground practices as well as their accounts of those practices. Take, for instance, this passage from leading participatory design scholar, Susanne Bødker, who describes how her team

engaged others in order to tailor software to local needs and support organizational change:

> "Though we were quite concerned with the issues of power and resources, we occasionally fell into the trap of working with a group of people without much concern for their relationships in the organization. This may have been more of a problem than we were aware of. We did put a lot on emphasis on education, which was supported by all parties of the organization, including management. Though all parties found this important, at times it was a problem to get the participants' compensation from their normal workload. Perhaps these last observations illustrate more than anything how easily we can all be seduced by a friendly atmosphere until the real power issues show up" (Bødker, 1996, p. 233).

In accounting for the project, Bødker illustrates how her team's inter-actions and relationships affected the way they approached engage-ment with an orientation towards 'education' and encountered issues of power. Although she does not explicitly mention 'ethics' in her account, Bødker's description of the problems of compensation, and the seduc-tion of a friendly atmosphere raise questions about how the people on her team conduct themselves as design researchers. Should they fight for additional compensation for the people that participate in the proj-ect? How do they balance friendliness with their concerns about the exercise of power among groups in the organization? Such questions have an inherent relation to ethics, since they address how—and the extent to which—the actions of design researchers affect the lives of the people they seek to engage. When it comes to accounts of ethics in participatory design, this brief passage from Bødker's account exempli-fies how design researchers working in this area raise questions related to ethics by describing activities, interactions, and relationships in their projects, and reflecting upon them through theoretical concepts drawn from political theory and philosophy.

Summarizing participatory design

Despite the democratic agenda held by designers in the Scandinavian trade union projects, today many designers adopt the tools and techniques of participatory design without taking an overtly political stance. Nowadays, designers working in all kinds of settings strive to bring people together around mock-ups and prototypes to explore technological possibilities, share practical understandings, and establish language-games. Indeed, many aspects of Scandinavian participatory design live on in generative research and co-design approaches found in commercially oriented new product development. Still, a number of researchers and designers continue to carry on a specific interest in the politics of design. Researchers investigating participation in community-based design projects (Le Dantec and DiSalvo, 2013) and design for social innovation (Hillgren et al., 2011) often draw upon the legacy of participatory design. Participatory design work in public settings has opened up a new set of practices for engagement that I will consider in their own right later in my overview of design for social innovation.

At this point, I have presented Scandinavian participatory design as an area of design research that has had a strong influence on the way designers approach and account for engagement in their practices. Although ethics does not always appear explicitly in accounts of participatory design, researchers in this area often allude to the ethical issues inherent to their work. In particular, participatory design researchers have fostered a political-orientation to engagement that they account for by describing their activities and projects in relation to various theoretical concepts such as emancipation, democracy, and power. With this overview of participatory design in place, I turn now to human-centered design, another broad area of design that shares many common threads with the development of participatory design, but which tends to emphasize designers providing a service over intervening politically.

4.2 // Human-centered design – engagement as service

Broadly characterized, human-centered design encompasses a variety of design approaches to put people at the center of the design process. According to Marc Steen, during a human-centered design approach, researchers and designers, "attempt to cooperate with or learn from potential users of the products or services which they are developing. Their goal is to develop products or services that match users' practices,

needs and preferences" (Steen, 2011, p. 46). From this perspective, Steen suggests that human-centered design encompasses a variety of approaches, including: participatory design, contextual design, empathic design, co-design, the lead-user approach, and ethnography (Steen, 2011). In many ways, these human-centered approaches express a common interest in improving technology by making it fit to human life. Ehn even points out that, "The collective resource approach comes close to the central ideas of human centered design" (Ehn, 1988, p. 26), however he chose to orient his investigation toward humans in work environments. When viewed through the lens of engagement, however, some distinctions among the approaches presented by Steen start to emerge. In particular, participatory design departs from an overtly political orientation, while approaches such as empathic design, co-design, and ethnography commonly discussed among human-centered design researchers, present engagement as a way to enhance the service that designers provide through their work in shaping new technologies. Thus, the practices of human-centered design also have links to efforts in industrial design and human-computer interaction to develop technologies that suit people's everyday experiences.

A heritage in user-centered and industrial design

Running parallel to the developments of participatory design, during the 1970s and 1980s, an approach called 'user-centered design' began to gain momentum within the nascent field of human-computer interaction (HCI). However, while user-centered design grew to prominence alongside the explosive rise of workplace and home computer systems, the practice has roots in the traditions of ergonomics and human-factors that connect to the early days of professional industrial design at the beginning of the twentieth-century. Writing in the 1950s, industrial designer Henry Dreyfuss describes how his design process, "consists of painstaking research, distilling it into its essence, then translating it accurately into the final product" (Dreyfuss, 2003, p. 52). User-centered design, therefore, carried on an interest in investigating how technologies impact the quality of life of the people who use them. At the same time, as scholars in new fields such as operations research and computer science began entering design research, user-centered design also incorporated insights from psychology and cognitive science about how people behave.

Early on in the development of the field, researchers working in HCI established principles to guide the development of new

technology based on human needs, derived largely from a psychological point of view. For instance, building on their contributions to the CHI-conference 1983 on Human Factors in Computing Systems Meetings, computer scientists John Gould and Clayton Lewis outlined the three major principles of: early focus on users and tasks, empirical measurement, and iterative design. Explaining their first principle, Gould and Lewis wrote, "designers must understand who the users will be. This understanding is arrived at in part by directly studying their cognitive, behavioral, anthropometric, and attitudinal characteristics, and in part by studying the nature of the work expected to be accomplished" (Gould and Lewis, 1985). User-centered design researchers and practitioners shared a similar concern to the Scandinavian participatory design projects in that they sought to ground the development of new technologies in their contexts of use. However, unlike the participatory design researchers, the user-centered design perspective did not depart from political foundations, and thus fostered a more functional orientation that guided their engagements.

Inspired by the influential work of Herbert Simon on decision-making in uncertain situations, early user-centered design researchers sought ways to understand how people navigate the complex world in which they live. An aim of user-centered design researchers involves explaining how people interact with the artifacts in their lives. For cognitive scientist Donald Norman, one of the early and influential voices in user-centered design, cognitive science helps explain fundamental aspects of human-machine interaction that can inform the development of usable systems. As an example, when describing how to address inevitable human errors when using technology, Norman writes that,

> "Designers should strive to minimize the chance
> of inappropriate actions in the first place by
> using affordances, signifiers, good mapping, and
> constraints to guide the actions. If a person performs
> an inappropriate action, the design should maximize
> the chance that this can be discovered and then
> rectified. This requires good, intelligible feedback
> coupled with a simple, clear conceptual model"
> (Norman, 2013, p. 67).

According to Norman, by paying attention to principles of interaction such as affordances, mappings, conceptual models etc., designers can

develop technologies that make life easier and more enjoyable for people. Grounded in principles of human interaction, designers can go on to understand the "interests, motives, and true needs" (Norman, 2013, p. 222) that people have, and then develop a technology to match them. In other words, improving the usability of a machine means solving problems that arise when the way people engage with technology conflicts with their interests and needs.

Shift towards human-centered design

Although early advocates of user-centered design stressed the importance of engaging with contexts where people work (Holtzblatt and Jones, 1993), the approaches and principles they advanced often focused on cognitive aspects of experience such as functionality and usability, rather than emotional qualities and contextual basis of interaction (Jordan, 2000; Norman, 2005). Norman himself admitted that, "I didn't take emotions into account. I addressed utility and usability, function and form, all in a logical, dispassionate way—even though I am infuriated by poorly designed objects" (Norman, 2005, p. 8). At the same time, the work of anthropologists studying machines in office environments added another layer of complexity to design by showing how people interact with technology in contextually-situated cooperation with others (Blomberg et al., 1993; Suchman, 1987). In line with such insights, user-centered designers started attending to the richness of human experience based on contingency, meaning-making, desire, and value that challenged the notion of '*the* user.' Some scholars even identified a danger in referring to human beings as 'users' altogether. A focus on 'the user' creates the potential for the dehumanization of unique people, turning them into stereotypical representations who perform generic tasks—and have designers and/or researchers as their voices (Krippendorff, 2005, p. 64). In response to the partial perspective of user-centered approaches, many designers have embraced a more holistic notion of 'human-centered design' that appreciates the complex interplay of psychological, social, and historical factors in human experience.

Engagement in human-centered design

Departing from a standpoint of human-centered design, researchers and practitioners have developed an array of tools, techniques, and approaches that draw on insights from both participatory design and

user-centered design to align new technologies with the way people live. Although various contemporary approaches to human-centered design address different aspects of design practice—some revolve around fostering empathy with users, others facilitating creativity among stakeholders—they tend to describe engagement from the point of view of the design team. Following a human-centered approach, design teams provide a service by developing technology that better suits people's needs and desires. Thus, while human-centered design may certainly involve participatory techniques, the overall approach tends to emphasize engagement as a way to better serve people by fitting designed artifacts to everyday life. To support this process, design teams seek to gain a better understanding of how people live with technology in different situations. Out of the myriad practices associated with human-centered design, two in particular highlight the differences guiding engagement in participatory design and human-centered design: ethnographic fieldwork and generative research.

Designers taking a human-centered approach commonly incorporate ethnography as a practice for engaging people and the context of their everyday lives. Occasionally referred to as "applied ethnography" (Norman, 2013, p. 222) —to distinguish it from the more open-ended tradition of anthropological study—ethnographic fieldwork typically, "involves some combination of observation, informal interviewing, and participation in the ongoing events of the community. Through extensive contact with the people studied, ethnographers develop a descriptive understanding of the observed behaviors" (Blomberg et al., 1993, p. 124). As such, many human-centered design approaches present ethnography as a way for a design team to learn about the sociocultural nuances of the people and settings they design for (Crabtree et al., 2012; Hanington and Martin, 2012; Krippendorff, 2005; Salvador et al., 1999).

For advocates of human-centered design, ethnographic immersion in another person's environment enhances the potential for a design team to empathize with people who interact with a new product, service, or even business. As Bruce Hanington writes, "when observing users who express a tangible sense of frustration when navigating an interface, the evident impact of design decisions and need for improvements are driven home. Such exercises in research tend to expand the notion of usability beyond function, and to reinforce the necessary emotional component of human-design interaction" (Hanington, 2003, p. 17). Indeed, building on the qualitative insights gained through ethnography, many scholars and researchers have made empathy and

emotions a key focus area within design research (Fulton Suri, 2001; Mattelmäki et al., 2013).

While the traditions of anthropology and design have had a fruitful relationship for several decades, they do not always sit easily together (Dourish, 2006; Grudin and Grinter, 1994). Norman, for instance, suggests that ethnographic investigations in anthropology differ from those in design, where design researchers "have the goal of determining human needs that can be addressed through new products," and where, "product cycles are driven by schedule and budget, both of which require more rapid assessment than is typical in academic studies that might go on for years" (Norman, 2013, p. 222). In other words, designers strive to produce actionable insights in a given timeframe, while anthropologists tend to have an open-ended approach to learning about and describing human life.

The aim to develop new artifacts that guides design research, however, can all too easily lead to the treatment of ethnography as a method of 'scenic fieldwork.' As Dourish points out, ethnographies do not simply offer descriptive historical accounts of what happened as a way of concluding, "what should be built in order either to support what happened (if it is a tale of ingenuous practice) or to prevent what happened (if it is a tale of failed or obstinate technology)" (Dourish, 2006, p. 547). Rather, Dourish underlines the importance of the interplay between ethnographers and the contexts they investigate, "What is critical here is not the account of what happened, but the explanatory frame by which this account can be organized and the narrative that connects historical moments" (ibid). As such, ethnography's value in design depends not only upon the experience of the ethnographer with the context of investigation, but also the researcher's use of theory, interpretation, and presentation to make an argument for a way of understanding that context. In other words, the experience and perspective of the researcher plays a pivotal part in ethnography. Data from ethnographic fieldwork does not speak for itself: the real contribution comes from how the researcher interprets, analyzes, and presents it. For human-centered design, then, ethnographic approaches can improve the service provided by human-centered design through the learning and insight that researchers construct through a close engagement with the contexts of people's lives.

If ethnographic approaches in human-centered design represent an interest in bringing design development closer to everyday life, generative design research represents a desire to support collaboration and creativity among people connected to technological development.

Sharing many characteristics of participatory design and user-centered design, generative design research appreciates the social, contextual, and even political aspects of design. Indeed, Elizabeth Sanders, experimental psychologist and leading figure in the development of generative tools and techniques in design, positions generative research as an integral part of a "people-centered" design process, "of discovering possibilities and opportunities, with people, that address their needs and aspirations for experience" (Sanders, 2000, p. 4). For Sanders, such a process provides a way to develop more humanistic experiences as opposed to the "mind-numbing, consumer-driven array of choices we have today" (ibid). However, while generative research involves a collaborative way of working, descriptions of the approach do not follow the explicit focus on political engagement of participatory design.

Rather than tackling broad social practices in the manner of participatory design, generative research tends to focus more on engaging people in a way that can better tune the development of new technology to human activities. For instance, Sanders and Stappers describe generative design research as:

> "an approach to bring the people we serve through
> design directly into the design process in order to
> ensure that we can meet their needs and dreams for
> the future. Generative design research gives people
> a language with which they can imagine and express
> their ideas and dreams for future experiences. These
> ideas and dreams can, in turn, inform and inspire
> other stakeholders in the design and development
> process" (Sanders and Stappers, 2012, p. 8).

Indeed, built around activities of making things like collages, maps, and mock-ups, generative design research aims to harness creative expression as a way to provide insight into how people experience the world.

Within a generative design research approach, the role of the professional designer blurs with the role of the researcher through a shared engagement in offering "relevant experiences to facilitate people's expressions of creativity at all levels" (Sanders and Stappers, 2012, p. 24). To support people in creative expression, the design or research team, following a generative approach, develops a custom toolkit, which includes photos, words, symbolic shapes, puppets, cartoon-like expressions, 3D shapes, etc., to "trigger associations and/or memories" (Sanders and Stappers, 2012, p. 70). Importantly, the team customizes

the contents of the toolkit based on the particular context where they use it—considering factors such as time and budget, location, topic of study, comfort level of the participants, and the aims of the project.

Although generative research elevates the role of making as a way to learn about people, generative studies may combine techniques where people make, with interviews to hear what people *say*, and observations to see what people *do*. According to Sanders, combining techniques for studying what people say, do, and make, can help researchers access different levels of human experience: from explicit and observable actions to latent feelings and dreams (Sanders, 2002). However, Sanders suggests that the materials and triggers of generative research support a creative process that opens doors to connect with people on the deepest level of all.

Looking beyond the emergence of empathy through ethnographic studies, Sanders writes that, "The ability to not just know, but also to empathize with the user comes only at the deepest levels of their expression. Special tools are needed to access the deeper levels of user expression. By accessing people's feelings, dreams and imaginations, we can establish resonance with them" (Sanders, 2002, p. 3). The notion offered by Sanders—that making leads to insights and connections that other techniques cannot reach—suggests that designers strive to resonate with the experiences of people they design for in order to develop technologies more suitable to human life. As such, serving others provides the driving force for engagement in human-centered design.

While many generative design techniques tend to focus on supporting the expression of dreams and desires, some approaches attend to other activities related to collaboration. Human-centered approaches highlight the importance of working in a team of people from multiple disciplines—ideally with a variety of stakeholders, including potential 'customers' or 'users'—which adds another level of engagement in terms of the way people encounter each other and various materials when designing together. Somewhere in the midst of participatory design and human-centered design, scholars such as Eva Brandt and Jacob Buur, have explored collaboration in great depth, looking at the interplay among materials, formats, and interactions among participants in design activities (Brandt, 2007, 2006; Buur and Matthews, 2008; Buur and Soendergaard, 2000). While these scholars investigate issues of participation and competing values, they do so with an aim of developing technologies that honor the

skills and welfare of the people who use them in a way that resonates with the efforts of human-centered design.

Accounting for ethics of engagement in human-centered design

When accounting for the way they engage others, human-centered design researchers tend to focus on how certain activities generate insights that improve the fit between artifacts and people's needs, desires, and dreams. Similar to participatory design, ethics often does not appear in the foreground of accounts of human-centered design, existing rather 'between the lines' of many reports, case studies, and presentations of methods within the area. In contrast to participatory design, however, accounts of human-centered design research focus less on political issues wrapped up in the relationships and interactions of participants, and more on how design researchers engage others to learn about their experiences, which then informs the design of new products and services. For example, Marion Buchenau and Jane Fulton Suri, two researchers at the prominent design consultancy IDEO, account for an instance when a design researcher engaged others to better understand a patient experience for a cardiac telemetry system:

> "The designer distributed pagers to all other team members. The pager signal was to represent a defibrillating shock that would be of sufficient impact to knock a person off their feet. Participants were paged at random times during a weekend and asked to capture their immediate circumstances for each occasion — where they were, with whom, what they were doing and what they thought and felt knowing that this represented a shock? After this exercise, team discussion about personal experiences ranged from anxiety around everyday activities like holding an infant son or working with power tools, to social issues about how to communicate to onlookers what was happening and how to get proper medical help.
>
> The participants, including engineers, biotechnologists, and representatives from marketing and product planning on the client side, quickly translated their own experiences into patients' needs.

For example, they appreciated the importance of warning information to help patients anticipate and prepare for a shock. They also saw the need to provide information to indicate the patient's condition to bystanders, and a broader base of remote support for this next generation of products and services" (Buchenau and Suri, 2000, p. 426).

Here, Buchenau and Fulton Suri focus mainly on the insights that emerge from engaging others. The account touches upon ethics by showing how the designer's approach to engagement fostered in participants an appreciation for certain aspects of the patient experience that they did not have before. Rather than reflecting on the various social and political forces at play in the way the designer engaged others, however, Buchenau and Fulton Suri draw attention to the potential for engagement to expand the domain of concerns for the project. Additionally, in contrast to the more practice-focused concerns of participatory design, Buchenau and Fulton Suri maintain a general orientation towards the development of a new system for cardiac telemetry.

Grounded in an ethical stance that engaging others offers a way to design artifacts that suit people's lives and aspirations, accounts of human-centered design research draw attention toward issues such as: Did the activities for engaging others generate insights into human experience that can enhance the design of a new artifact? What do insights gained from engaging others tell us about people's experiences, preferences, dreams, and fears? While participatory design researchers share similar concerns, researchers accounting for human-centered design tend to emphasize ethics in relation to design *outcomes* over issues of conflict and power among stakeholders during the design process. As an example of a form of accounting used by researchers in the area of human-centered design, this brief passage from Buchenau and Fulton Suri revolves around how engaging others through various materials and methods can generate unexpected insights into human experiences, thereby enhancing the potential for designers to serve people's needs and desires through new artifacts.

Summarizing human-centered design

To summarize, approaches to human-centered design generally call for engaging others by investigating the context of their current situation, exploring various possibilities for improving it, and ultimately

developing concrete proposals of alternatives, all through an iterative and collaborative process. Two very different techniques—ethnographic research and generative research—highlight the range of ways that designers working with a human-centered approach seek to tune new technologies to fit and even improve the lives of people who use them. As such, human-centered design approaches tend to describe engagement primarily as a process of understanding how to serve people through better technology, without tackling the broader socio-political mission driving Scandinavian participatory design.

4.3 // Conceptual design – engagement as provocation

Standing slightly apart from participatory design and human-centered design approaches, conceptual design offers an approach to engagement based on provocation more than inclusion. Although, at times, the artifacts of conceptual design receive more attention than the process used to make them, many designers with a conceptual focus have developed practices aimed at engaging others during design projects—notably, cultural probes (Gaver et al., 1999). Introducing the notion of conceptual design, design researchers Anthony Dunne and Fiona Raby describe its defining feature as the use of, "the language of design to pose questions, provoke, and inspire" (Dunne and Raby, 2013, p. 12). Therefore, with an interest in opening up rather than closing down, conceptual design practitioners often resist a perspective of design as primarily a problem-solving activity. Although this perspective appears in many projects in the area, as with participatory and human-centered design, conceptual design does not represent a clearly delineated approach. Rather conceptual design relates to a variety of practices—such as Speculative and Critical design (SCD), design fiction, design futures, and adversarial design—that approach engagement in exploratory, open-ended, and often provocative ways.

Looking back to the avant-garde

One of the core arguments for conceptual design comes in response to the advances in functionality and usability brought about through user-centered design approaches. For Dunne, designers and researchers have already attained optimal levels of performance when it comes to the practical and functional of aspects of technologies. According to him, design researchers should turn their attention to 'post-optimal' challenges in metaphysics, poetry, and aesthetics, thereby exploring "a

new role for the electronic object, one that facilitates more poetic modes of habitation: a form of social research to integrate aesthetic experience with everyday life through 'conceptual products'" (Dunne, 2005, p. 20). To fulfill this role, a number of conceptually oriented designers have found inspiration in movements of avant-garde art that took place throughout the twentieth century.

Many characteristics of contemporary conceptual design connect back to radical projects conducted in art and architecture during the 1960s and 1970s (Dunne and Raby, 2013). Before the umbrella notion of conceptual design, Dunne and Raby developed many of their ideas under the banner of critical design. In their influential book *Design Noir*, Dunne and Raby highlight how the ideological nature of design means that, "the design process is informed by values based on a specific worldview, or way of seeing and understanding reality" (Dunne and Raby, 2001, p. 58). Rather than approaches that go along with the prevailing winds of society, which they refer to as "affirmative design," Dunne and Raby take an ethical stance, presenting critical design as a means to provide "a critique of the prevailing situation through designs that embody alternative social, cultural, technical or economic values" (ibid). As such, conceptual design exhibits many characteristics from art movements that have directly challenged the prevailing ideas and values in society. Along these lines, a number of designers and researchers working in the area of conceptual design draw on political perspectives to engage others in ways that challenge contemporary norms and assumptions about how the world should be—in other words, inherently ethical issues.

A common undertone running through many approaches in the area of conceptual design, political engagement comes to the foreground in the notion of "adversarial design" (DiSalvo, 2012). Following Dunne and Raby, who refer to the potential for design to act as a form of critical discourse for challenging physical, social, and political laws (Dunne and Raby, 2013, p. 42), Carl DiSalvo argues that design affords distinctive ways of working with politics. For DiSalvo, who writes with a focus on computation, design artifacts support disagreement and confrontation, "because they represent and enact the political conditions of contemporary society and function as contestational objects that challenge and offer alternatives to dominant practices and agendas" (DiSalvo, 2012, p. 114). From this standpoint, DiSalvo suggests that design can play a unique role in supporting the contestation and dissensus essential to democracy—a condition known as 'agonism,' prominently developed in the work of Belgian political theorist, Chantal

Mouffe. In particular, the artifacts of design can give concrete form to vague and complex political problems that "are comprised of a diversity of actors and objects, each with multiple agendas and effects, which often seem incongruent" (DiSalvo, 2012, p. 116). Put in other words, design makes it possible for people to experience and investigate political issues through the creation of material artifacts.

Not all practices associated with conceptual design express the strong critical and political orientations of Dunne, Raby, and DiSalvo. A number of designers working with conceptual approaches primarily focus on *exploring* possible ways of living and interacting with technology. With an interest in exploration, many practitioners look not only to art movements, but also to artistic sensibilities for guidance—as opposed to the sensibilities of science or engineering. As such, many of the practices of conceptual design promote exploration over serving the professional design industry or the marketplace. As interaction design researcher William Gaver and his colleagues state, "we don't focus on commercial products, but on new understandings of technology" (Gaver et al., 1999, p. 25). That does not mean, necessarily, that conceptual design has no relevance for the professional design industry. Rather, conceptually-oriented design approaches do not depart from concerns about solving immediate problems; instead they strive to promote play, pleasure, curiosity, and wonder. Investigating such interests requires an approach grounded in artistic sensibilities. Gaver suggests:

> "scientific approaches to design need to be
> complemented by more personal, idiosyncratic ones.
> It is difficult to conceive of a task analysis for goofing
> around, or to think of exploration as a problem to be
> solved, or to determine usability requirements for
> systems meant to spark new perceptions"
> (Gaver, 2008, p. 173)

As such, along with other artistic practices, conceptual approaches promote the personal and subjective side of design. However, emphasizing personal experience does not necessarily mean ignoring the experiences of other people.

Scholars working with conceptual design often stress the relationship between the designer and the intended audience. Thus, Gaver suggests that to balance their personal expression, designers "need to engage in, and often lead, a conversation with the people for whom they are developing, lest their designs become purely self-indulgent"

(Gaver, 2008, p. 173). Exploration, therefore, involves the interplay of interpretations among the various people involved in design. Even if Gaver and his colleagues do not actively seek to establish a close collaboration with the stakeholders of a design project, they anticipate how other people might engage with their work. Indeed, engagement plays a key role in conceptual design approaches, albeit with an aim to provoke rather than to emancipate or to serve.

<div style="text-align: right;">Engagement in conceptual design</div>

Much like the Scandinavian participatory design and human-centered design traditions, many researchers working in conceptual design question the way new technologies will affect people's lives—however, they typically adopt more provocative approaches to engagement. For instance, with an interest in designing for playful and pleasurable experiences, Gaver et al. write that, "To give pleasure to someone—to tell a funny joke, recount a moving story, dance a beautiful dance—it is best (or at least easiest) if you share with them some sense of humor, passion, and empathy" (Gaver et al., 2004, p. 53). However, Gaver and his colleagues do not rely only on observing and interviewing to build relationships with people, they also use 'cultural probes' to prompt people into producing something that will then inspire the design team's process.

By engaging people through creative activities, Gaver's work appears similar to generative design research. Unlike generative tools, however, cultural probes have a much more open-ended role in the design process. Gaver et al. describe probes as, "collections of evocative tasks meant to elicit inspirational responses from people—not comprehensive information about them, but fragmentary clues about their lives and thoughts" (Gaver et al., 2004, p. 53). For example, during a project aimed at exploring technologies to increase the presence of the elderly in their local communities, Gaver and the design team drew upon techniques from conceptual art: "Unfamiliar with the local sites ourselves, we asked the local groups to map them for us. Not only did this give us material to inform our designs, but, we hope, provoked the elders to consider their environment in a new way" (Gaver et al., 1999, p. 26). Importantly, probes involve some distance between the designers and the people who respond. The design researchers develop the probe kits on their own turf—considering who will use them and in

what context—and then deliver them or leave them behind for people to complete on their own time, if they so desire.

In working with probes over the years, Gaver and others have made kits that include everything "from maps to be annotated with labels or pictorial stickers, such as those used in the original Presence probes, to a device for recording dreams, a diary for describing night-time sounds, or a camera modified for taking self-portraits" (Gaver, 2009, p. 173). The open-ended quality of the prompts leads people to generate varied responses that the design team has to interpret. For Gaver, the returns from the probes, "are neither clear nor definitive, but they are evocative, allowing researchers to create semi-factual narratives about the communities for whom they are designing and to develop design ideas that further these stories" (ibid). As such, the probes do not help the designers reach certain conclusions about what people need, feel, or desire. Rather, the unclear and ambiguous outcomes of the probes emphasize the position of designers as interpreters.

Cultural probes put the spotlights on the interpretative processes of the designers as well as the volunteers. Using probes, designers engage people by provoking them to engage with their environments in novel ways through the open-ended tasks and materials, which promotes learning for everyone involved. As such probes,

> "simultaneously make the strange familiar and the familiar strange, creating a kind of intimate distance that can be a fruitful standpoint for new design ideas. They produce a dialectic between the volunteers and ourselves: On the one hand, the returns are inescapably the products of people different from us, constantly confronting us with other physical, conceptual, and emotional realities. On the other hand, the returns are layered with influence, ambiguity and indirection, demanding that we see the volunteers through ourselves to make any sense" (Gaver et al., 2004, p. 55)

In the end, probes display an approach to engagement through provocation as a way to inspire the design process. Although the results of probes may allude to challenges of existing technologies or political tensions among people in a community, they do not, in themselves, support a clear ethical or political orientation. That said, many other

techniques employed by scholars and practitioners working in areas of conceptual design do depart from political aims.

While probes represent a somewhat formalized approach to engagement, other approaches for engaging people in the realm of conceptual design have started to emerge from reorienting design practices. For instance, to support working with politics in design, Carl DiSalvo has highlighted tactics that various designers have used to address political issues, which others could deliberately employ as well. Through the example of a project called *Zapped!*, DiSalvo presents the tactic of 'tracing' as a particular way to use, "designerly forms to creatively express the histories, discourses, and techniques that constitute an issue; in ways that foster knowledge through engagement" (DiSalvo, 2009, p. 56). Following John Dewey's notions of 'publics,' DiSalvo uses *Zapped!* to illustrate tracing as an approach that makes complex, abstract, or ambiguous issues affecting people's lives into concrete experiences, through which people can then come together around various shared concerns.

According to DiSalvo, the *Zapped!* project aimed to raise awareness around RFID—a technology that plays an influential, yet inconspicuous, role in everyday life—while also enabling people to respond to it. To support their effort, the project team conducted thorough research into the technology itself as well as its history and current uses in areas such as national security, industrial operations, and consumer products. Based on their research, the team developed a variety of artifacts to make RFID understandable and accessible to an audience unfamiliar with the technology through workshops. During the workshops, the team used informational videos and workbooks to explain relevant terminology and common uses of RFID. Additionally, they provided the opportunity for participants to explore actual RFID devices through hands-on activities. For DiSalvo, each artifact made by the *Zapped!* team represents, "a separate 'made-mark,' capturing and expressing the dynamic multifaceted existence of RFID as a technology and idea, and perhaps most important, capturing and expressing RFID as an issue" (DiSalvo, 2009, p. 57).

By communicating the various facets of RFID and inviting people to experience the technology in a concrete activity, the *Zapped!* project offers a way for people to have a political encounter with an elusive issue. In other words, "The network(s) of materials, actions, concepts, and values that shape and frame the issue are not intellectualized and distanced: they are made tangible and at hand" (DiSalvo, 2009, p. 58). According to DiSalvo, thoroughly tracing a technology

like RFID in such a manner involves inquiry, discovery, and articulation of issues—a process in which the audience plays a fundamental role. Designers seeking to identify and articulate an issue need to look for "what forms of expression are most appropriate and compelling for the those people and institutions the tactic is intended to communicate with" (DiSalvo, 2009, p. 60). Thus, tracing as an approach involves a constant eye towards who to engage and how to engage them in the articulation of issues so that they might provoke the formation of a public. Additionally, the audience also plays a crucial role, because ultimately addressing an issue may not require leadership from a design approach—rather a designer's role may end when people begin forming publics around issues.

The approaches, cultural probes and tracing, represent just two of the myriad ways that conceptual design researchers engage others. Taken together, however, the two approaches highlight how conceptual design researchers utilize the tangibility of artifacts to provoke others across settings and moments of designing together. Whether striving to spark debate, inspiration, or the formation publics, conceptual design researchers put much more emphasis on their own role in designing together than in participatory design or human-centered design. With an artistic orientation, conceptual design researchers bring forward the personal dimension of designing together—often acknowledging how their own interests and visions about the artificial world shape their engagements of others.

Accounting for the ethics of engagement in conceptual design

In general, researchers in the area of conceptual design account for the ethics of engagement with an inward-to-outward focus, emphasizing the effect that artifacts have on the audiences that encounter them. As such, unlike participatory design—where researchers tend to account for the ethics at play in the process of designing—conceptual design researchers tend to discuss the reactions they intend to provoke through the artifacts that come out of their personal design process. Especially when it comes to engagement, conceptual design researchers turn the spotlight on the ways in which designed artifacts engage a broad audience. Grappling with conflicts among stakeholders or gaining insights to provide a better service, take a back seat to provoking discussion and debate in accounts from conceptual design researchers. For instance,

Anthony Dunne provides the following account of his development of Thief of Affections, which played with the idea of perversity:

> "At first I mistakenly assumed that different frequencies of radar penetrate the body to different depths rather than reflecting off its surface. I considered ultrasonic scanners, which do penetrate the body to different degrees, but they require the transducer to be placed in contact with a gel spread on the skin. When I discovered that the body gives off a very weak electromagnetic field, the idea of the thief stealing very weak radio emissions from the body appeared feasible. But these signals are so weak that highly specialized and bulky equipment would have to be used, and at very close range. And the technology had to be believable if the proposal was to be a 'value-fiction' not a 'science fiction' (Dunne, 2005, p. 133).

The primary impetus for Dunne's project resides in the designer's own creative and critical interests. Frequently, accounting for engagement in conceptual design involves how the design researcher, as an individual or with a team, provokes an audience through his or her work. Whereas participatory design and human-centered design researchers account for the process of addressing particular issues of others—often downplaying the vision of the individual designer—accounts of conceptual design tend to highlight the ways design researchers bring forward their ideas to prompt open-ended discussion. Thus, while the descriptive form of this excerpt from Dunne appears similar to accounts from researchers in participatory design and human-centered design, his account takes on a more personal tone than the other two areas.

Dunne's account shows his interest in engaging people through the particular medium of designed products. From his personal point of view, he does not directly target ethics in his account, but he presents his aim to engage the audience by bringing forward the values at play in perversion. Thus, in regards to ethics accounts of engagement in conceptual design research point towards more personal questions: What do conceptual design researchers draw upon to create provocative artifacts? How do conceptual design artifacts affect the conduct of the people who both create and encounter them? Such questions highlight how accounts of conceptual design draw attention to individual

experience in engagement. Like participatory design and human-centered design, however, conceptual design researchers account primarily through describing the activities and events that occur in the design process, whether in the development of the artifacts or in the ways people respond to those artifacts. Overall, accounts from conceptual design tend to depart with an orientation on engagement—and, therefore, ethics—in which a design researcher reaches out to engage a general audience through the production of provocative artifacts.

<div align="right">Summarizing conceptual design</div>

When it comes to engagement, approaches in the realm of conceptual design emphasize provocation over emancipation and service. Additionally, many practitioners of conceptual design intentionally strive to operate outside prevailing practices in professional design, where often 'the market' works as primary arbiter in determining the value or success of a design. As Dunne and Raby write in regards to conceptual design, "The project's value is not what it achieves or does but what it is and how it makes people feel, especially if it encourages people to question, in an imaginative, troubling, and thoughtful way, everydayness and how things could be different" (Dunne and Raby, 2013, p. 189). From the standpoint of conceptual design, then, engagement involves creating artifacts and design processes to spark new ideas for the people that encounter them—sometimes in the name of inspiration and play, others in the name of debate and political contestation over the shape of the future.

4.4 // Design for social innovation – engagement as opening

As with the other design areas presented in this section, design for social innovation incorporates many of the same approaches and concepts developed under the banners of participatory design, human-centered design, and conceptual design. Two interrelated characteristics, however, differentiate engagement in design for social innovation from other approaches: time and relation to context. Sharing much in common with the concerns of the Scandinavian participatory design movement, design for social innovation expands on participation through practices based on engagement as ongoing and emergent aspect of designing. Although a number of designers now incorporate ideas from social innovation into their work, the concept encompasses much more than design. In *The Open Book of Social Innovation*, Murray et al., define

social innovations as, "new ideas (products, services and models) that simultaneously meet social needs and create new social relationships or collaborations. In other words, they are innovations that are both good for society and enhance society's capacity to act" (Murray et al., 2010). Inspired by the attention Murray and his colleagues pay toward driving change through a concern for society, designers have started developing approaches to engagement that emphasize place, culture, and sustainability.

Time and design in everyday life

While the particular notion of 'design for social innovation' has recently gained significant momentum in design research (Hillgren et al., 2011; Manzini, 2015; Manzini and Staszowski, 2013), designers have long looked for ways to engage with the world other than through the medium of consumer culture. Victor Margolin highlights how, in the middle of the twentieth-century, designers such as Buckminster Fuller and Victor Papanek explored alternatives to commercially driven design. For instance, Papanek stressed that when designers work with developing countries they establish a "meaningful engagement" with local history, knowledge, and resources (Papanek, 2005, p. 84). Rather than parachuting in "instant experts" from foreign countries, Papanek suggested designers relocate, truly understand the context and, "become a 'seed project' helping to form a corps of able designers out of the indigenous population of the country. Thus within one generation at most, five years at the least, [s]he would be able to create a group of designers firmly committed to their own cultural heritage, their own life-style, and their own needs" (Papanek, 2005, p. 85).

Today, many of the ideas driving design for social innovation carry forward Papanek's appreciation for the relationship between designing and sociocultural life. Specifically, Ezio Manzini, in his work with colleagues at Politecnico di Milano—and through the DESIS (Design for Social Innovation and Sustainability)—has led the exploration of various approaches for engaging people in design for social innovation. Focusing strongly on sustainability, Manzini presents design for social innovation as, "everything that expert design can do to activate, sustain, and orient processes of social change toward sustainability" (Manzini, 2015, p. 62). At the same time, however, Manzini suggests that "everybody is endowed with the ability to design, but not everybody is a competent designer and few become professional designers" (Manzini, 2015, p. 37). Thus, a core aspect of Manzini's formulation of design

for social innovation resides in the relationship between professional 'expert design' and the 'diffuse design' that everybody does in their daily lives. Additionally, Manzini presents the relationship between design for 'problem solving' and design for 'sense making' as another important link in design for social innovation.

For Manzini, each of these relationships—expert design and diffuse design, and problem solving and sense making—come together in the process of co-design. Regarding expert designers, Manzini suggests that they "should apply a user-centered approach that focuses not only on single individuals but also on communities. After this initial move, they should go on to set up a co-designing project where all those interested may bring their contribution to bear, not only in finding the technical solution to the problem but also in buildings its meaning, so that it will make sense to all involved" (Manzini, 2015, p. 45). As such, design experts have the role, "to trigger and support these open-ended co-design processes, using their design knowledge to conceive and enhance clear-cut, focused design initiatives" (Manzini, 2015, p. 54). In line with Manzini's notion of design for social innovation, a number of design researchers have explored new practices for engagement based on expert designers as part of broader sociotechnical systems of change (Manzini and Staszowski, 2013). Particularly, the practice of "infrastructuring" has emerged as another influential way to engage others in designing together.

Engagement in social innovation

Drawing on the investigations of Susan Leigh Star and Karen Ruhleder into the information infrastructure (Star and Ruhleder, 1996), Erling Bjögvinsson, Pelle Ehn, and Per-Anders Hillgren present infrastructuring as an ongoing and relational process, "An infrastructure (e.g., railroad tracks, cables, or the Internet) reaches beyond the single event (temporal) and the site event (spatial); it does not need to be reinvented every time; and it is embedded into other socio-material structures" (Björgvinsson et al., 2012, p. 108). In terms of design for social innovation, infrastructuring highlights how design plays out as a tangle of human and non-human actors both during a project, and in the continued designing that happens as people appropriate objects when interacting with them. As Hillgren et al., state, "Infrastructuring is characterised by a continuous process of building relations with diverse actors and by a flexible allotment of time and resources. This more organic approach facilitates the emergence

of possibilities along the way and new design opportunities can evolve through a continuous matchmaking process" (Hillgren et al., 2011, p. 180). Infrastructuring, therefore, presents a more long-term approach to engagement than, say, human-centered design. Due to the open-ended character of infrastructuring, examples provide a useful starting point for grasping the approach.

Although referring to their approach as 'ageing together,' Andrea Botero and Sampsa Hyysalo present an example of working with infrastructures through their several-year collaboration with Loppukiri, a shared housing complex for seniors in Helsinki (Botero and Hyysalo, 2013). The Active Seniors Association—the organization leading the development of Loppukiri—reached out to the group of design researchers with an interest in exploring digital technologies to support community-building. Rather than setting up a large co-design project, the researchers decided to creatively allocate funding from an existing research project to set up a small exercise with some members of the community. The early exercises focused primarily on developing a new website and intranet for the housing project. Through activities such as paper-prototyping, the design research team involved members who had various levels of experience with computers in planning the system, which helped build a "constituency" of participants (Botero and Hyysalo, 2013, p. 42).

In parallel to planning the website, the design team opened up a second track of meetings that "had a more blue-sky agenda and aimed mainly to generate scenarios and illustrative sketches for 'new media concepts'" (Botero and Kommonen, 2009, p. 740). Within the more exploratory second track, Botero and her colleagues set up activities such as self-documentation exercises —that included both simple postcards with questions, as well as more elaborate probe kits—and workshops to explore future possibilities for the community. These activities raised issues such as knowledge-sharing within the community, the mental and physical fragility of members, and coordinating activities in the housing complex. Based on feedback from the self-documentation, the designers hosted workshops to develop concepts and ideas "that illustrated new practices made possible by the infrastructure and old practices reinterpreted with new tools," including things like an audio-visual archive of gardening memories and virtual library (ibid).

While not all of the concepts developed during the initial collaboration with the senior group were implemented as conceived, some came to fruition through existing resources. For instance, an idea that began as a video-based 'on-duty porter' system, turned into a mobile

phone that was passed along from resident to resident, each person taking a turn to answer calls from people at the front door (Botero and Hyysalo, 2013, p. 43). At the same time, the early workshops established a relationship that grew into a second stage of the collaboration revolving around a community calendar, communication, and booking system. After developing and implementing the system in collaboration with the seniors, the design team helped shape its features and functions based on the ways people actually used it. For instance, when a virtual recipe book became a familiar way for the seniors to communicate, they began to use it as a community noticeboard, which, in turn, inspired the designers to make further developments to the system (ibid, p. 46). Thus, over the years, the design researchers worked together with the senior community on a variety of projects that sprouted new projects and evolutions in designed artifacts.

      As shown through in the case of Loppukiri, infrastructuring embraces the potential for unforeseeable opportunities to emerge during design—which often gets cut short during the time-bound process of design projects. For instance, in establishing a partnership between MEDEA Living Labs, an innovation environment at Malmö University, and HKF, a non-governmental organization of immigrant women, Hillgren et al. found value in a long-term and open-ended approach because, "a lot of the design opportunities have related to how new networks and resources have been able, step by step, to connect and align with the women" (Hillgren et al., 2011, p. 180). While designing together with HKF, Hillgren and his colleagues found ways of linking the group's desire to provide support for refugee teenagers with MEDEA's other partners—such as Good World, a media company that provided a kitchen for the class—and with computers, where the children could explore the Internet and social media alongside employees from Good World.

      Led by insights such as those of Hillgren and his colleagues at MEDEA, many practitioners of infrastructuring have started to break down traditional notions of when designing begins and ends. Most prominently, infrastructuring blurs a distinction of design at 'project time' and design at 'use time.' Drawing on notions such as "meta-design" (Fischer, 2003), Björgvinsson et al. write that "Infrastructuring entangles and intertwines activities at project time (e.g., selection, design, development, deployment, and enactment) with everyday professional activities at use time (e.g., mediation, interpretation, and articulation), as well as with further design in use (e.g., adaptation, appropriation, tailoring, re-design, and maintenance)" (Björgvinsson et al., 2012, p. 108).

An infrastructuring approach, therefore, calls attention to the continuity of short-term and long-term activities, which includes how designers enter and exit the established infrastructuring of existing practices (Karasti et al., 2010).

Unlike project-centric formats for designing together, in infrastructuring the (expert) designer's engagement plays out through ongoing and unfolding relationships with various contexts and actors. Referencing the work of Manzini, Hillgren et al. point out how infrastructuring provides a foundation for building "relational qualities"—such as trust, intimacy, and vulnerability (Cipolla and Manzini, 2009)—due to the fact that, "the women were committed in the prototypes because they felt they could rely on us" (Hillgren et al., 2011, p. 180). Additionally, the university-based design researchers acted as "trust mediators" by lending some of their credibility to the women of the NGO during meetings with other organizations (ibid). Along similar lines, Botero and Hyysalo suggest that design games, workshops, generative tools, and observational techniques all play an important role in sustaining co-design. The authors write that, on their own, "these means of engagement are not sufficient to achieve the required levels of learning and trust building. Users' sense of ownership, their coming to understand their own needs and desires as well as designing at multiple levels of practice and technology all require more sustained and open design strategies" (Botero and Hyysalo, 2013, p. 50). According to Botero and Hyysalo, such relationship building does not fit into a traditional framing of design projects based on the market launch of industrially produced design, but requires a more open approach to engagement.

By establishing relationships and working in an open-ended manner, Hillgren and others have noted that infrastructuring practices support engaging the politics of designing (Björgvinsson et al., 2012; Hillgren et al., 2011; Le Dantec and DiSalvo, 2013). Developing prototypes that bring people together in various formats, makes room for agonistic spaces, "where the different stakeholders do not necessarily reach a consensus but rather create an arena that reveals dilemmas and makes them more tangible" (Hillgren et al., 2011, p. 179). Based on the idea that truly democratic processes do not strive for consensus but rather involve constructively dealing with inherent disagreements, the notion of agonism highlights how things like materials, prototypes, meetings, partnerships, and workshops—the

'infrastructure' of design—open possibilities for controversies to emerge in designing together.

An infrastructuring approach to engagement recognizes the personal nature of addressing political controversies, which means engagement does not play out as a rational decision-making process. Björgvinsson et al. write that the activities of agonism, "are full of passion, imagination, and engagement" (Björgvinsson et al., 2012, p. 109). Writing from a similar perspective, Le Dantec and DiSalvo see infrastructuring in design as a way to bring forth plural 'publics' through the production of technological objects in which people come together and discover unknown issues. For Le Dantec and DiSalvo, one way to describe the work of infrastructuring, "is as providing scaffolding for *affective* bonds that are necessary for the construction of publics" (Le Dantec and DiSalvo, 2013, p. 260, emphasis added). When infrastructuring, design practitioners approach engagement with an aim towards openness, leaving room for people to form attachments to issues that emerge over time as they explore desired futures together.

Accounting for the ethics of engagement in design for social innovation

Design researchers accounting for engagement in the area of design for social innovation follow a similar path to the others of design research discussed so far, in that they often allude to ethics without explicitly referring to ethical discourse and theory. Additionally, design researchers working with social innovation attend to practices and relationships in accounts in a manner akin to participatory design, but with an orientation towards engaging others in communities rather than within organizations. Thus, accounts of engagement in design for social innovation often revolve around the way issues, attachments, and artifacts emerge over time through the contributions of various actors involved in designing. In the following excerpt about their partnership with a local grassroots hip-hop community (RGRA), Björgvinsson and his colleagues highlight how tensions among participants can extend well beyond the aims of a particular project. For instance, describing an experiment to explore city buses as a channel for distributing music, the authors write that:

> "The experiment revealed not only the possibility
> of aligning different matters of concern, but also
> controversies and conflicts. One controversy
> concerned the constellation of partners. RGRA had

split emotions on whether they should collaborate with Veolia [the company operating the buses], because the international branch of the company is engaged in building transportation infrastructure in East Jerusalem, which is perceived by many Arabs to be Israeli-occupied Palestinian territory. At the same time, they saw that they could gain financially from participating and benefit from having access to the network of actors. RGRA ended up carrying on with the condition that their and Veolia's logotypes would not appear next to each other in any press material. They were foremost collaborating with the researchers and the IT-company and only indirectly with Veolia" (Björgvinsson et al., 2010, p. 45)

Even amidst a partnership among actors based in Sweden, targeting local issues in their community, the design researchers draw attention to how complex relationships affect the direction of the design project. When it comes to accounting for engagement—and the inherently ethical issues it entails—researchers working in design for social innovation often step back to highlight how 'unanticipatable' conflicts among actors emerge over time, a process which design researchers cannot escape. Indeed, rather than presenting the project from a neutral position, design research accounts of social innovation acknowledge how design researchers work with various values, interests, and agendas as active partners in design games.

The account that Björgvinsson and his colleagues provide directs attention toward questions such as: How do conflicts emerge among actors that shape the course of designing for social innovation? How should design researchers address the conflicts that arise while working in open-ended partnerships? As such, accounts of engagement in design for social innovation often involve tracing activities and relationships over time. In other words, researchers in design for social innovation account for the ethics of engagement by highlighting how design is wrapped up in social, cultural, and political practices that span time and locations. Along the way, many design researchers in this area do not suggest ways to solve conflicts of values and interests, but acknowledge how engaging others based on openness creates room for them to arise over time. In accounting for such engagements, design researchers oriented toward social innovation often utilize

a descriptive form of accounting to point out the extensive tangle of actors and concerns at play in any design endeavor.

Summarizing design for social innovation

Although just one way of addressing the concerns of design for social innovation, infrastructuring displays many of the interests and activities that guide design researchers to approach engagement as opening. Like other approaches to engagement put forward in the areas of participatory design, human-centered design, and conceptual design, design for social innovation highlights the need for special skills and sensitivities as designers work 'on-the-ground' together with people in their daily practices—leaving time for relationships among actors to emerge and grow in unpredictable ways. Indeed, as Manzini suggests, working in design for social innovation requires, "a kind of craft to be learned through practical exercises and experiences. The result is that they, the design experts, should consider their creativity and culture as tools to support the capability of other actors to design in a dialogic way. In other words, they should agree to be part of a broad design process that they can trigger, support, but not control" (Manzini, 2015, p. 67). Through approaches such as infrastructuring, designers working toward social innovation do not rely solely on tools, methods, or formats, but rather look for ways to engage others through openness: supporting people in carrying out their ongoing design activities, or engaging controversies connected to them.

4.5 // Accounts of engagement in design research: where is experience?

Tracing four prominent areas of design where researchers and practitioners explicitly aim to engage others highlights a variety of concerns and interests that relate to ethics, even if not labeled that way in accounts of design research. Indeed, all of the approaches described in this section have an ethical tone to them, which I summarize in TABLE 01. In participatory design, designers should engage workers in a way that they can equally participate in the development of new technologies that will affect not only their health, but also their actual humanity. Human-centered design departs from a desire to engage people and their contexts in order to create artifacts that better serve human needs and desires. Within conceptual design, designers engage the public through provocations as a way to promote reflection and debate over the preferable state of things like nature, technology, and power. Finally,

design for social innovation presents engagement as a way to identify and enhance existing ways people create value in human and ecological systems. Scholars working in the various areas have drawn on a number of theoretical concepts to both guide and explain engagement in an ethical way. Yet, in accounting for engagement, many design scholars leave out the qualitative details of experience that play part in human ethical conduct.

In the approaches described here, a number of authors highlight the various 'roles' and 'activities' professional designers take on in design work. Participatory design, for instance, presents a role for the designer as the one who "sets the stage for a shared design language-game that makes sense to all participants" (Ehn, 1993, p. 72). At the same time, grounded in ideals such as honoring practical understanding, the designers in the early Scandinavian participatory design projects positioned themselves as advocates for democracy at work and political interventionists. In conceptual design, designers create imaginative and exploratory objects, pushing, "the cultural and aesthetic potential and role of electronic products and services to its limits" (Dunne and Raby, 2001, p. 58). While such descriptions provide some idea of how to approach engagement, they frequently do so at a step removed from the actual experience of designing. The forms of communication designers use to account for the ethics of engaging others often reside at a descriptive and conceptual level, while the concrete experiences of the people involved remain curiously absent, despite the pivotal role they play in ethical imagination and inquiry.

From a descriptive angle, many design scholars and practitioners have put forward an impressive array of tools, methods, and frameworks for engaging others in designing. Indeed, in her important work on co-design, Elizabeth Sanders writes about the potential for generative tools to facilitate the expression of dreams and latent desires that aid designers in establishing "resonance" with the people they design for (Sanders, 2002, p. 3). Undoubtedly, the widespread adoption of generative research in both academia and practice provides testament to the value of Sanders' perspective. However, rarely do accounts of generative research, or human-centered research convey a strong sense of what goes into designers establishing resonance with other people—let alone other people finding resonance with designers. The same often goes for design for social innovation. Carla Cipolla and Ezio Manzini argue that in developing new services, designers should consider "interpersonal relational qualities" such as vulnerability and trust. (Cipolla and Manzini, 2009, p. 49). Yet, while Cipolla and Manzini go on

TABLE 01 Summary of the four traditions of design research that focus on engaging others in designing together

TRADITION	ETHICAL TONE	DRAW ON IDEAS FROM	ENGAGEMENTS	FORM OF ACCOUNTING
Participatory design	Designers engage people so that they have a say over the design of artifacts that will affect their lives	o Marxist emancipatory political theory o Heidegger's phenomenology o Wittgenstein's philosophy of language	Emancipating workers through the facilitation of design games that use tangible artifacts to incorporate skills and tacit knowledge in the design process	Descriptions of activities, formats, and outcomes in relation to political and philosophical theory
Human-centered design	Designers engage people and their contexts in order to create artifacts that better serve human needs and desires	o Cognitive science o Corporate anthropology o Meaning-making	Serving people's needs and desires through observing, asking, tracking, and creating with, other people	Descriptions of how people respond to different materials, activities, and formats in relation to the expectation and outcomes of the brief
Conceptual design	Designers engage the public through provocations as a way to promote reflection and debate over the state of things like nature, technology, and power	o Avant-garde art and design o Critical theory	Provoking reflection among people in the audience through designed artifacts	Descriptions of how design researchers realize provocative ideas in the form of designed artifacts, and how others respond to them
Design for social innovation	Designers engage actors as a way to identify and enhance existing ways people create value in human and ecological systems	o Social innovation o Actor-network theory o Agonistic pluralism	Opening design through, supporting, enhancing, connecting, existing ways that people innovate	Descriptions of how practices connect to emerge and unfold over time in relation to contemporary practices and culture

to highlight the importance of personal involvement in relational services, it remains unclear how such involvement actually plays out in the feelings and fluctuations of daily life.

While design researchers often raise ethical issues related to engaging others in their work, they tend to account for them from an intellectual angle. Many accounts of designing together describe interactions and relationships among the people involved in designing and include reflections on concepts such as democracy, emancipation, service, provocation and openness. They tend to do so, however, without delving into the qualities, feelings, and emotions of concrete experience that guide design researchers' engagement of others. Design researchers who read descriptive accounts have limited resources upon which they can draw to learn about—and explore—the qualities, feelings, and emotions of experience that actually guide conduct. Today, faced with more complex, conflicting, and ambiguous visions regarding what constitutes a preferable future than ever, design researchers need an impressive amount of sensitivity and receptiveness in their conduct, especially when it comes to understanding and addressing the perils of engaging others.

4.6 // The perils of engaging others in designing together

Each of the four areas of design research that I have presented in this section involves design researchers actively engaging others to participate in designing. Especially when entering an area like participatory design or co-design, a danger lurks in presenting participation as an inherently good thing—a way for everyone to contribute to designing and thereby increasing fairness in the process. Indeed, the ideals of participatory approaches may appeal to designers looking for ways to tackle large-scale 'wicked' problems, such as poverty, healthcare, environmental degradation, etc., without claiming authority over the process. On first encountering participatory design, the egalitarian ideals appear particularly striking. For instance, discussing participatory design in the realm of community planning, architect Henry Sanoff writes that, "When faced with complex problems and diverse interests, collaborative decision-making embraces face-to-face interaction and encourages creativity, open communication, broad participation and agreement" (Sanoff, 2008, p. 66). Although Sanoff departs from a foundation in deliberative democracy that many participatory design scholars, such as Pelle Ehn, do not share, the belief "that those affected by a design should have a say in the design process" (Ehn, 2008, p. 94), drives much of the work on methods for participation and collaboration in designing

together. Yet, as Ehn and many others have noted (Beck, 2002; Ehn and Badham, 2002a; Keshavarz and Maze, 2013; Miessen, 2011; Palmås and von Busch, 2015), the notion of participation carries many perils, particularly when viewed through the lens of politics.

Discussing issues such as engagement, participation, and politics in design often brings forth two views, one focused on participation as a process of reaching consensus (i.e., agreement), and the other as a process of dissensus (i.e., contestation). Writing from the position of architecture, Markus Miessen puts a critical eye towards the widespread adoption of participatory approaches: "participation is often read through romantic notions of negotiation, inclusion, and democratic decision-making. However, it is precisely this often-unquestioned mode of inclusion (used by politicians as never-ending campaigns for retail politics) that does not produce significant results, as criticality is challenged by the concept of the majority" (Miessen, 2011, p. 13). Inspired by Chantal Mouffe's notion of democratic agonism, Miessen questions the notion of participation as inherently good. In particular, Miessen points to the ways participatory approaches pull people to resolve debates and establish common ground, creating a danger that, "When outrage and heterogeneity have been eaten up by societal consensus instead of having disrupted it, and controversial debates can no longer take place, there is no shared space where conflicts can be played out" (Miessen, 2011, p. 50). Thus, for Miessen, participation—in the sense of 'let's get together and figure this out'—leads to stasis, and a largely undemocratic society.

In participatory design, scholars have recognized and responded to the dangers Miessen points out from different perspectives. For instance, while Sanoff recognizes a "dark side of consensus" that "protects the system from change and results in homogeneity" (Sanoff, 2008, p. 65), he ultimately suggests that people can work through their differences through dialogue: "Designing a clear, well-managed collaborative process can lead to agreement where all participants are likely to receive wide community support during implementation" (ibid, p. 66). Sanoff's point of view resides in a belief that people will eventually reach a common ground on the best way to move forward. On the other hand, Ehn and other scholars and practitioners working in Scandinavia have explored how to bring people together to play out "design-games" (Ehn, 2008, p. 94). From such a perspective, designers engage others not "to solve conflict, but to constructively deal with disagreements—public controversial things where heterogeneous design-games can unfold and actors engage in alignments of their conflicting

objects of design" (Ehn, 2008, p. 100). As such, a large stream of participatory design practice does not adopt the vision of participation as consensus-building that Miessen so ardently condemns. Particularly within Scandinavia, a significant part of participatory design scholarship and practices focuses on disrupting existing structures and making space for the kind of contestation agonism requires. Today, emerging practices of designing for 'commons' (Marttila et al., 2014; Seravalli, 2014), 'publics' (Le Dantec and DiSalvo, 2013), and infrastructuring (Björgvinsson et al., 2012; Hillgren et al., 2011) point toward a recognition of the inevitably, and indeed value, of plural and conflicting voices in design.

By deliberately engaging contestation and conflict in the design process, the researchers of participatory design— some who now have stepped out of the workplace to work directly in the public sphere—do not promote an egalitarian image of themselves as rallying the troops to a common cause. Rather than whole-heartedly embracing either participation as consensus or dissensus, Ehn and Badham highlight the potential for designers working in participatory, or "collective," approaches to maneuver in the ambiguous ground between them:

> "On the one hand we have collective design as a
> democratic profession with a strategy of democratic
> visions, communication and reconciliation, standing
> the risk of in practice to act as naive and idealistic
> 'do goodders'. On the other hand we have collective
> design as political war with a strategy of power
> analysis, strategic actions and reconstruction,
> standing the risk of total cynicism and the
> breakdown of design as profession. In the tension
> between these two positions—communication
> versus struggle and reconciliation versus re/
> deconstruction—rather than from the one or the
> other, we find a position from which the collective
> designer may develop" (Ehn and Badham, 2002, p. 6)

Ehn and others who now carry forward participatory design through working with communities around broader social issues, have started developing the notion of "democratic design experiments" based on a commitment to "continuously finding new forms of emerging publics and aiming to enrich the repertoire of democratic forms of expression" (Binder et al., 2015, p. 163). From this perspective, designers contribute

to the emergence and exploration of the inherently political concerns and issues involved in shaping the world.

Following Ehn and Badham's perspective, my research does not seek to resolve the political issues of participation, but provide better forms of accounting for the ethical uncertainties of engaging others. Indeed, the social nature of design practice means that power, influence, and contestation will always permeate the way designers work. As Ramia Mazé points out, the key question does not reside in choosing either 'leave it to the experts' or 'power to the people' but rather, "how, where, by and for whom power – and consequent risk and responsibility – is handed over or taken up within pluricentric configurations of organizations and actors at different levels, across which resources and agency are not evenly distributed" (Mazé, 2014, p. 568). At the same time, however, the debates on the merits or perils of participation in design draw attention again to the level at which scholars and practitioners reflect on participatory approaches. Many authors debate participation based on conceptual arguments about the structure of a project, the relationships of the people involved, or the outcomes generated. From such a positions, authors often take a stance without addressing the mundane experience of what it feels like to muddle through participating.

Scholars such as Miessen, Ehn and Badham, and Mazé point toward the importance of addressing issues of politics in design practice. Yet, do current accounts of designing together offer sufficient insight into how practices play out? What happens to arguments for or against participation in the actual experience of working together? What guides a design researcher's conduct when: a 'client' provides only 15 minutes instead of the 60 that was expected; a younger team member feels self-conscious about voicing a conflicting view against someone with more experience; or an important email regarding the future of a participatory project arrives on a Friday afternoon? These are not big ethical issues, but ethics as it happens in practice. On the level of concrete activity, principles of participatory approaches often take a back seat to the practical issues involved in engaging others. However, the experience of dealing with such practical issues rarely makes into design researcher's accounts of engaging others. With a political lens, design researchers often take an outward focus when accounting for engagement. Ethics, from a pragmatist perspective, directs accounts inward, downward, and backward as well—recognizing that politics plays out through social relationships *and* personal habits in particular situations.

4.7 // How do design researchers account for the ethics of engagement?

Although the passages I have reviewed in this section represent only small portions of much more detailed accounts of designing together—that often include dialogue, debate, and reflections from various participants—they capture the general stance and tone of voice used to describe how design researcher approached engagement. Of course, I do not aim to suggest that the design researchers I have discussed do not reflect on or care about the qualities, feelings, and emotions of experience. As I have shown many design researchers argue for the importance of personal experience in designing, and develop approaches to enhance, emphasize, and honor it.

Additionally, many design researchers do not set out to write papers about their personal experiences of engaging others—not to mention that the academic journals and conferences where many design researchers account for their work likely shape the format and tone they choose. At the same time, however, considering that design researchers *themselves* engage in the political and ethical tangle of designing together, it seems surprising that more of them do not strive to account for how the ethics of engagement plays out at the level of experience, and not abstract theories and principles. Indeed, design researchers as a community tend to take a much more descriptive approach to accounting for engagement: presenting and reflecting on how various materials, activities, formats and the experiences of others affect the shaping of artifacts and the determination of preferred futures.

Like the accounts of participatory design projects above, a danger in debates of the benefits and drawbacks of engagement resides not simply in one position or the other, but stopping at *descriptions* of the processes and principles of participation or the characteristics of a 'participatory' or 'collaborative' design researcher. Describing engagement without expressing the experience of those participating creates a danger that the design researchers who read and learn about designing together through second-hand accounts will see engagement as an end in itself. Attending to personal experience—how design researchers engage others in the contexts of their work—can highlight the qualities and complications of designing together. For instance, at one moment a design researcher might *sense* the rightness of passionately arguing for a more inclusive approach, while another moment she or he might *feel* the need to act as provocateur or activist. Additionally, designers and design researchers might even participate unintentionally or inadvertently, without *perceiving* the intimate connection their work has to

political and ethical issues. Recognizing the connection between experience, engagement, politics, and ethics elevates the need for theoretical standpoints that attend to the qualitative dimension of design practice. At the same time, an emphasis on experience in ethics highlights the need for practical approaches to accounting for engagement in design research that bring out the experiential cues guiding conduct for others to learn from. I have found such a stance in classical pragmatism.

CHAPTER 5
RE-PROGRAMMING: DEWEY'S PRAGMATIST ETHICS

In this section, I introduce the ethical perspective of the classical pragmatist John Dewey, which presents ethical inquiry as an inherently qualitative, social, and imaginative process that begins and ends in concrete experience with the world. During this part of my design research journey across the universe I turn my attention away from the spectacular views outside my spacecraft, to take a closer look the ship itself—including my relationship to it. In doing so, I set the stage for an argument that accounting for personal experience of engagement in designing can enrich the perception of how experiences relate to conduct in designing. At the same time, I highlight how Dewey's ethics offers a plural view on the various strands of normative ethical theory—deontological ethics, consequentialist ethics, and virtue ethics—treating each as playing a crucial role in guiding conduct. Before introducing Dewey's work, however, a short review of the ways design researchers have addressed the ethics of engagement provides a reminder of my rationale for drawing on classical pragmatism.

As shown in approaches spanning participatory design to conceptual design, scholars and practitioners have explored numerous ways of engaging others, an inherently ethical aspect of design practice. Yet, as shown previously, more often than not, designers articulate and discuss ethics and engagement through descriptions of processes. While descriptions of various materials and events for working together have led to important developments in the way designers set up formats for addressing issues of benefit, value, and power, the personal experience of engaging others has a fundamental role in how these issues play out. If, as Le Dantec and DiSalvo suggest, an important part of infrastructuring in participatory design involves "providing scaffolding for affective bonds" (Le Dantec and DiSalvo, 2013, p. 260), then designers need ways of reflecting on the full complexity of people's experiences in designing. For me, the ethics of classical pragmatism provides important tools for investigating the qualities of things like 'affective bonds'—not only for the external constituents that design researchers seek to engage, but also for anyone engaged in designing together.

Working amidst the rapid technological and societal changes taking place in the United States at the beginning twentieth-century, John Dewey not only published academic texts on philosophy, but also put his ideas into practice by participating in public life and reform movements. Although Dewey did not present a systematic theoretical formulation of ethics, he consistently devoted attention to ethics throughout his career, and developed many of his ethical ideas in relation to issues of democracy, education, and art. Dewey's philosophical orientation toward reform makes ethics an important part of his thinking. Putting it more forcefully, contemporary pragmatist philosopher Gregory Pappas writes, "If there is one general concern that pervades Dewey's philosophy, it is one of ameliorating the quality of present experience by its own resources" (Pappas, 2008, p. 12). Clearly Dewey's perspective resonates with the (ethical) concerns of many contemporary design researchers. In fact, over the years, Dewey built a philosophical perspective grounded in the activities of everyday life, which led him to argue for the importance of concrete experience and imaginative inquiry in ethics (Alexander, 2013; Fesmire, 2003; Pappas, 2008). Additionally, looking to experience led Dewey to embrace a pluralistic approach to ethics that places equal emphasis on issues good, duty, and virtue.

Drawing on the philosophical insights of other classical pragmatists such as Charles Saunders Peirce, William James, and George Herbert Mead—as well as the ideas and activities of reformers such as

Jane Addams—Dewey argued for a down-to-earth approach to ethics that involves direct engagement with the problematic situations that arise in the course of daily life. According to Dewey, "morals has to do with all activity into which alternative possibilities enter. For wherever they enter a difference between better and worse arises" (Dewey, 1922, p. 278). Although it may seem obvious, recognizing that ethics plays out in everyday activities has important implications for how to determining preferable courses of action. For one, putting ethics in such a broad scope leads Dewey to emphasize methods of inquiry over application of theory in ethics:

> "Potentially therefore every and any act is within the scope of morals, being a candidate for possible judgment with respect to its better-or-worse quality. It thus becomes one of the most perplexing problems of reflection to discover just how far to carry it, what to bring under examination and what to leave to unscrutinized habit. Because there is no final recipe by which to decide this question all moral judgment is experimental and subject to revision by its issue" (Dewey, 1922, p. 279).

Thus, Dewey looked toward ordinary human experience as the place to put ethical ideals to the test. At the same time, in everyday experience, Dewey found a basis for judging conduct equally from the perspectives of consequence, duty, and virtue. Before introducing the details of Dewey's notion of ethics, therefore, describing his pluralistic perspective in relation to the three main strands of normative theory—consequentialist, deontological, and virtue ethics—provides a useful starting point for understanding his perspective.

5.1 // Plurality of moral experience

In his 1930 essay *Three Independent Factors in Morals* Dewey argues that the good, right, and virtuous exist as separate variables in moral action. For Dewey, "Each of these variables has a sound basis, but because each has a different origin and mode of operation, they can be at cross purposes and exercise divergent forces in the formation of judgment" (1966, p. 199). Regarding the good, Dewey suggests that the natural human faculty of imagination leads people to foresee, compare, and desire potential consequences of action, "Impulses which one cannot

measure as impulses become measurable when their results are considered; one can visualize their external consequences and thus compare them as one might two objects" (ibid, p. 200). At the same time, notions of right and duty emerge due to communal life, "By the simple fact of living and acting, each member of the group tries, however unconsciously, to bend others to his purposes, to make others co-operate in his plan of life" (ibid, p. 202). Thus, people who inevitably live in social groups adopt sets of reciprocal demands on each other, which over time take the form of rights and duties. Finally, virtues come about through the automatic ways individuals recognize and respond to the actions of the people around them based on empathy or existing customs. Dewey writes that "praise and blame are so spontaneous, so natural, and as we said, so instinctive, that they have nothing to do with considerations on which the satisfaction of desire depends, nor with the questions of requirements towards others" (ibid, p. 203). In recognizing that each of the three main strands of ethical theory flows from a different factor of human life, Dewey presents a plural perspective on ethics. Importantly, however, pragmatist scholar Steven Fesmire notes that while Dewey only discusses three factors, the choice "may be an aesthetic one... he knowingly exaggerates differences among the three" (Fesmire, 2003, p. 56). As such, Fesmire suggests not getting too wrapped up in delineations of factors and leaves the door open for the consideration of other factors—for instance, 'care' (Noddings, 2013).

Dewey's pluralism suggests the impossibility for one strand of ethical theory to serve as the ultimate guide in confronting ethical dilemmas. If good, right, and virtue each come from origins with "equally legitimate bases" (ibid, p. 200), in concrete experience the three variables can conflict: "What is good from the viewpoint of desire is bad from the viewpoint of social requirements; what is bad from a personal point of view may be warmly recommended by public opinion" (ibid, p. 204). Ethical dilemmas arise because in the complexities of everyday life, no single principle can address all the competing demands of the three variables. For Dewey, "The essence of the moral situation is an internal and intrinsic conflict; the necessity for judgment and for choice comes from the fact that one has to manage forces with no common denominator" (ibid, p. 199). In other words, people encounter painful situations where they need to engage in inquiry and imagination in an attempt to reconcile conflicts among good, duty, and virtue—a process that does not necessarily guarantee a resolution.

In accepting the plurality of moral variables, Dewey aims to move beyond theoretical debates about the supremacy of one

normative stance over others, which he claims oversimplify ethical life. Indeed, Dewey states that if separate and fundamental principles existed, "we would clearly distinguish what satisfies desire from what frustrates it" (Dewey, 1966, p. 204). Instead, in the murky flux of everyday life, humans encounter situations where good, right, virtue, and other factors of human co-existence pull conduct in different directions. Therefore, rather than trying to settle on ultimate principles to guide conduct, Dewey suggests that people simply have to do their best to muddle through ethical situations by, "discovering a practical middle footing between one and the other—a middle footing which leans as much to one side as to the other without following any rule which may be posed in advance" (ibid, p. 200).

Importantly, Dewey's view does not throw out general theoretical principles like those developed in consequentialist or deontological ethics. Dewey saw a principle such as The Golden Rule as a useful guide for conduct, "it is a tool for analyzing a special situation, the right or wrong being determined by the situation in its entirety, and not by the rule as such" (Dewey and Tufts, 1932, p. 309). From a pragmatist perspective, therefore, an ethical theory may prove helpful in resolving ethical dilemmas, but only in relation to the particular concrete experiences of people's lives. Indeed, Pappas warns against getting caught up in examining ethical problems through refined abstractions, such as "beliefs, propositions, rules, principles, values, or units of utility" (Pappas, p. 90). Instead, he suggests that, "How a moral problem is experienced and how it is felt are essential parts of the empirical data we have for its own transformation or rectification" (ibid). Following Dewey, therefore, serves as a way to ground the middle footing in ethical dilemmas within the contexts where humans qualitatively experience problematic situations and deliberate on possible ways of resolving them.

5.2 // Experience

Whether tackling issues in science, art, or ethics, Dewey, as a pragmatist, continually emphasized the importance of starting with primary—or empirical—experience. Approaching ethics, Dewey suggested turning attention away from debates over rules and standards, instead taking, "fuller consideration of the specific elements which necessarily enter into every situation where we must act" (Dewey, 1966, p. 204). For Dewey, investigating 'specific elements' means looking at the experiences of human life unfolding over time and in particular contexts.

Thus, Fesmire writes in his book *John Dewey and Moral Imagination*, "pragmatist ethics urges that moral reflection must begin where all genuine inquiry begins: *in medias res*, with the tangles of lived experience" (Fesmire, 2003, p. 28). As such, the notion of experience holds a particularly important position in Dewey's ethics.

Introducing the notion of experience in his 1934 book *Art as Experience*, Dewey emphasizes humans as biological creatures of the environment, living, "not merely in it but because of it, through interaction with it" (Dewey, 1980, p. 13). Through sensory organs, humans have an intimate connection with their environments that they both adapt to and modify in their lives. Almost deceptively straightforward, Dewey's notion of experience thus begins with the view that, "things—anything, every thing, in the ordinary or non-technical use of the term 'thing'—are what they are experienced as" (Dewey, 1905, p. 393). According to Dewey, everyone experiences things differently, in their own, very real way: "I start and am flustered by a noise heard. Empirically, that noise *is* fearsome; it *really* is, not merely phenomenally or subjectively so. That is *what* it is experienced as being" (ibid, p. 395). Critically, Dewey argues that people's experiences do not only consist of things that they actively notice. A large part of human life plays out in "non-reflectional types of experience" (Dewey, 1916a, p. 5). For Dewey, every experience happens in a unique context "saturated with a pervasive quality" (ibid). At the same time, experiences consist of both, "focus and context: brilliancy and obscurity, conspicuousness or apparency, and concealment or reserve, with a constant movement of redistribution" (Dewey, 1916a, p. 6). To refer to the 'wholeness' of experience, Dewey often employs the word "situation," which for him encompasses the context, the habits, interests, and desires of the organism, and the physical features of the environment (Dewey, 1938, p. 66, 1916a, p. 6).

From a pragmatist perspective, the intimate relationship humans have with their environment shapes how they encounter ethical dilemmas, and how they strive to address them. In other words, grounding ethics in empirical experience draws attention to the *habitual* and *qualitative* ways people engage with situations, and the *imaginative* ways they deliberate on possible courses of action. For Dewey, habits play a fundamental role in what humans do, think, and feel: "Our ideas truly depend upon experience, but so do our sensations. And the experience upon which they both depend is the operation of habits originally of instincts. Thus our purposes and commands regarding action (whether physical or moral) come to us through the refracting medium of bodily and moral habits" (Dewey, 1922, p. 32). Based on this view,

Dewey goes so far as to suggest that a person's habits essentially make up their dispositions—as well as their will, character, and self. Thus, habits ultimately guide the kinds of possibilities that people imagine for addressing ethical issues, such as those that abound as design researchers engage others in designing together. Understanding ethics from a pragmatist perspective, therefore, depends in large part on grasping the importance of habits in the conduct of daily life.

5.3 // Habits

When introducing the term, Dewey describes habit as, "that kind of human activity which is influenced by prior activity and in that sense acquired; which contains within itself a certain ordering or systematization of minor elements of action; which is projective, dynamic in quality, ready for overt manifestation; and which is operative in some subdued subordinate form, even when not obviously dominating activity" (Dewey, 1922, p. 40). Influenced by the insights of Darwin, Dewey describes how habits emerge through the integrated interaction of organisms, such as humans, with an environment. During the natural process of living, human behaviors unfold as they continually seek ways to find balance with the environment in the ongoing flux of life—for instance, in searching for food to satisfy hunger. As humans move through life, "behavior is sequential, one act growing out of another and leading cumulatively to a further act until the consummatory fully integrated activity occurs" (Dewey, 1938, p. 31). The ongoing experiences humans have with their environments naturally leads to "change in the organic structures that conditions further behavior," which, for Dewey, constitutes habit (ibid). As such, both change and continuity appear as core features of habits for Dewey.

Although habits represent tendencies to act in a certain way, they do not merely represent fixed or recorded behaviors that people repeat back in the same manner over and over again. On one hand, in his 1938 book *Experience and Education*, Dewey writes: "The basic characteristic of habit is that every experience enacted and undergone modifies the one who acts and undergoes, while this modification affects, whether we wish it or not, the quality of subsequent experiences" (Dewey, 1997, p. 35). While on the other hand, Dewey recognizes that "every experience affects for better or worse the attitudes which help decide the quality of further experiences, by setting up certain preference and aversion, and making it easier or harder to act for this or that end" (ibid, p. 37). Describing Dewey's notion of habits, Alexander

suggests that, "Habits are not passive tools lying ready-to-hand for our use; they are organized, energetic, primed responses pressing to come into play as the shifting contexts of the world may allow, and they are disposed to growth" (Alexander, 2013, p. 195).

Habits, therefore, play a fundamental role in guiding what people find interesting or problematic—in moral situations or otherwise. Throughout natural human activity, habits "stimulate, inhibit, intensify, weaken, select, concentrate and organize" (Dewey, 1922, p. 125) each other, which means they simultaneously have inertia and change. As a result, Pappas argues, "habits are the most controllable factor we have among all the factors that come to determine the direction and moral quality of experience" (Pappas, 2008, p. 69). For the most part, however, humans do not attend to controlling or changing habits. Constantly focusing on habits can actually impede learning. Dewey writes that, "A man who is learning French, or chess-playing or engineering has his hands full with his particular occupation. He would be confused and hampered by constant inquiry into its effect upon character" (1922, p. 39). Therefore, habits go to work in the background of daily activity, interwoven into the fabric of the physical and social world in which we live.

Humans begin acquiring habits from our earliest encounters with the world—initially through a complete reliance on the people who take care of us. Thus, "from the first breath" the existing habits and customs of the people around us begin shaping our expectations, understandings, and engagements with the world (Dewey, 1922, p. 58). The natural movements of an infant only take on meaning through "interaction with a matured social medium" (Dewey, 1922, p. 90). Actions become ethical when infants engage with adults, and all of their learned habits. When a child snatches at food, "He is told that he is rude or greedy—a moral judgment. Yet the only thing in the child's mind may have been that the food taken would satisfy hunger. To him the act had no moral import. In calling him rude and greedy, the parent has made a connection between something in himself and a certain quality in his act" (Dewey and Tufts, 1932, p. 319). In line with fellow pragmatist George Herbert Mead—who Dewey recognizes as an important contributor to his thinking (Dewey, 1931)—establishing habits through interactions with other people, leads to the emergence of the self. Echoing the dynamic relationship of self and society that Mead

describes as "taking the attitude of the generalized other" (1934, p. 156), Dewey writes that:

> "An assembly is formed within our breast which discusses and appraises proposed and performed acts. The community without becomes a forum and tribunal within, a judgment-seat of charges, assessments and exculpations. Our thoughts of our own actions are saturated with the ideas that others entertain about them, ideas which have been expressed not only in explicit instruction but still more effectively in reaction to our acts" (Dewey, 1922, p. 315).

Therefore, from a pragmatist perspective, habits that become dispositions to relate to others in certain ways—such as expressing like and dislike, support and disapproval —represent an individual's character.

Recognizing the crucial interplay of individual organism and the environment leads Dewey to suggests that changing habits cannot happen as an internally contained process. A change in habits requires a change in environing conditions. Dewey emphasizes the point: "We cannot change habit directly: that notion is magic. But we can change it indirectly by modifying conditions, by an intelligent selecting and weighting of the objects which engage attention and which influence the fulfillment of desires" (Dewey, 1922, p. 20). Thus, ethics for Dewey emerges out of the habits that form based on certain conditions. For the most part, the conditions of human development remain in the background of life, operating outside of our direct focus while all the time providing a distinct quality to our experiences.

5.4 // Quality

While for the most part habits flow automatically and unconsciously, at times people encounter conflicts that disrupt their smooth operation. Dewey describes how, "Habit is energy organized in certain channels. When interfered with, it swells as resentment and as an avenging force" (Dewey, 1922, p. 76). As such, humans *feel* when habits break down or clash against each other. In other words, frustrated habits spark an emotional response. Habits have an intimate relationship with our qualitative experience, which grounds any form of human engagement with the world before any conscious reflection on better or worse emerges.

Following Dewey, Pappas writes that, "the qualitative, emotional, and non-cognitive aspects are more important to moral life than any propositional object of knowledge. Moral judgments are not deduced from rules but are derived from an imaginative-affective exploration of one's situation" (2008, p. 45).

Rather than consciously thinking our way through life, Dewey's perspective draws attention to how we feel our way forward, both through the direct activation of our senses, as well as on a deeper level in relation to the whole situations of lived experience. Writing in his essay *Qualitative Thought,* Dewey states that, "the immediate existence of quality, and of dominant and pervasive quality, is the background, the point of departure, and the regulative principle of all thinking" (Dewey, 2008, p. 261). Quality, therefore, relates closely to the notion of experience. Humans naturally experience the qualities of situations, which include not just what people sense in terms of sound, sight, smell, etc., but also desires, habits, and emotions. Indeed, what people directly experience is not "just sense perception, as is presupposed by some modern theories of knowledge. Instead, we immediately experience things, others, anticipations, relations, novelty, location, flow, qualities, and so on in the midstream of our everyday engagements" (Pappas, 2008, p. 22).

Overall, qualities set a unique 'tone' or 'color' in experience that distinguishes one situation from another. As an example, Dewey states, "If the situation experienced is that of being lost in a forest, the quality of being lost permeates and affects every detail that is observed and thought of" (Dewey, 1938, p. 202). The qualitative character of life as it unfolds means that people can never experience the same situation twice, and no two people experience the same situation: "The pervasively qualitative is not only that which binds all constituents into a whole but it is also unique; it constitutes in each situation an individual situation, indivisible and unduplicable" (Dewey and Tufts, 1932, p. 68). For Dewey, then, "quality is concrete and existential, and hence varies with individuals since it is impregnated with their uniqueness" (Dewey, 1980, p. 215). Engaging with others and the world, therefore, does not mean simply navigating an external environment, but feeling the unique quality of the situations of human life. Rather than guiding conduct with theories that suppress or try to look beyond qualitative experience, Dewey's view suggests that appreciating the qualities of situations serves a vital role in ethical life.

In pragmatist ethics, the qualitative context sets the tone for how people resolve ethical dilemmas. As Dewey writes:

> "Unless there is a direct, mainly unreflective appreciation of persons and deeds, the data for subsequent thought will be lacking or distorted. A person must feel the qualities of acts as one feels with the hands the qualities of roughness and smoothness in objects, before he has an inducement to deliberate or material with which to deliberate" (Dewey and Tufts, 1932, p. 296).

Rather than focusing on abstract ideals, therefore, ethics should depart from the unique qualities of present experience. For Dewey, "every situation has its own measure and quality of progress, and the need for progress is recurrent, constant" (Dewey, 1922, p. 282). Attending fully to the current context, therefore, represents an important first step to addressing questions of ethics. Additionally, however, the entanglement of experience and habits calls for a greater recognition of the qualities at play in human relationships.

As with all aspects of human life, qualitative experience for Dewey does not exist as a stand-alone process. Indeed, qualitative experience plays a vital role in the way people interact with each other. Dewey writes that by grounding morals in actual human existence, "The facts upon which it depends are those which arise out of active connections of human beings with one another, the consequences of their mutually intertwined activities in the life of desire, belief, judgment, satisfaction and dissatisfaction" (Dewey, HNC, p. 329). Accordingly, people draw on their qualitative experience as a guide in the ups and downs of social life.

Building on the ideas outlined in *Three Independent Factors in Morals*, Dewey suggests that morals emerge through the natural reactions people have to the qualities of situations involving each other's conduct: "Feelings of the repulsiveness of vice and the attractiveness of virtuous acts root in esthetic sentiment. Emotions of admiration and of disgust are native; when they are turned upon conduct they form an element which furnishes the truth that lies in the theory of a moral sense" (Dewey and Tufts, 1932, p. 298). A full picture of ethics, therefore, accounts for both the social and the qualitatively personal characteristics of experience. Thus, Pappas claims that, "Moral qualities should not be limited to single acts or agents. A situation may

be experienced as predominantly moral, that is, as having the pervasive quality of demanding that one *find out* what one morally ought to do" (Pappas, 2008, p. 86, emphasis added). For Pappas—and for Dewey—responding to uncertain, indeterminate, or confused ethical experience involves the important human process of deliberation, which relies on the faculty of imagination.

5.5 // Imagination

Although ethical experience begins and ends with the concrete present experiences, the past and the future both have an active role the way people address the uncertain situations that arise in life. From the past, habits—as preferences and tendencies toward certain actions—shape what stands out as troubling for people, while at the same time our imagination makes it possible to explore possible ways to resolve those troubles in the future. As with his discussions on habits and qualitative experience, Dewey approaches imagination from the standpoint of humans as organisms.

As creatures of habit, a large part of human life unfolds through the automatic working of learned behaviors until, inevitably, something happens to disrupt the flow of activity. Dewey writes that, "the more suavely efficient a habit the more unconsciously it operates. Only a hitch in its workings occasions emotion and provokes thought" (1922, p. 178). Therefore, according to Dewey, "imagination is as much a normal and integral part of human activity as is muscular movement" (1916b, p. 277). When situations arise that people experience as confusing—such as when a desire to do good conflicts with a feeling of obligation—imagination kicks in. The confusing, conflicting, or indeterminate qualities that spark imagination means that it begins with an emotional response, "Emotion is the conscious sign of a break, actual or impending. The discord is the occasion that induces reflection" (Dewey, 1980, p. 15). As such, grounded in the habits and qualities of the present situation, imagination plays a role in ethical engagement when people depart from an emotional reaction to envision future possibilities to guide their current conduct.

Infused with habit and qualitative experience, Dewey's notion of imagination offers an important resource for understanding how people engage others. Reviewing Dewey's work on the topic, Fesmire defines imagination as "the capacity to concretely perceive what is before us in light of what could be" (Fesmire, 2003, p. 65). For Dewey, the capacity to imagine differentiates humans from other organisms:

"Interaction of a living being with an environment is found in vegetative and animal life. But the experience enacted is human and conscious only as that which is given here and now is extended by meanings and values drawn from what is absent in fact and present only imaginatively" (Dewey, 1980, p. 272). As such, imagination plays a fundamental role in how humans incorporate new meanings for conduct—new senses of good, right, and virtuous—into their existing activities.

When it comes to ethics, Dewey ties the search for meaning in imagination to morals through the process of reflection, or deliberation. Frustrated habits spur an emotional response, which leads people to seek ways of adjusting the disrupted or conflicting habits. For Dewey, deliberation involves imagining what "various lines of possible action are really like" (Dewey, 1922, p. 190). According to Dewey, then, deliberation, "is an experiment in making various combinations of selected elements of habits and impulses, to see what the resultant action would be like if it were entered upon. But the trial is in imagination, not in overt fact" (ibid). Although an internal human process, imagination does not operate in a realm separate from experience. An individual's character—consisting of learned habits—continues to shape how imagining unfolds.

While imagination takes off in exploration of future possibilities, human life continues to play out in present activity. According to Dewey, "Every object hit upon as the habit traverses its imaginary path has a direct effect upon existing activities. It reinforces, inhibits, redirects habits already working or stirs up others which had not previously actively entered in" (Dewey, 1922, p. 192). Thus, the future explored in imagination immediately affects the experience of the present. Dewey goes on to write that, "We think, through imagination, of objects into which in the future some course of action will run, and we are *now* delighted or depressed, pleased or pained at what is presented" (Dewey, 1922, p. 201).

Imagination departs from existing habits, but involves the interplay of past experiences with the future possibilities that pop up in thought. The interplay of past and future in experience ultimately goes on to shape what people find meaningful going forward. Over time, as humans gain experience, the field of possibilities that arise in imagination expands. Thus, for Dewey, "The more numerous our habits the wider the field of possible observation and *foretelling*. The more flexible they are, the more refined is perception in its discrimination and the more delicate the presentation evoked by imagination" (Dewey, 1922, p. 175, emphasis added). When experiences evoke an emotional

response, imagination kicks in, carrying the potential to build on or reform old habits and direct the cultivation of new ones. Thus, art, which communicates by connecting to people through qualities, feelings, and emotions, serves as a way to expand habits, thereby enrich ethical deliberation.

By imagining possible courses of action and experiencing them in the moment as desirable or undesirable, valuable or not, humans have some influence over the development of our individual character, which has an inherent link to the social worlds where we grow up. From a pragmatist perspective, imagination has a crucial part to play in how people engage with each other. Dewey writes that, "In language and imagination we rehearse the responses of others just as we dramatically enact other consequences" (Dewey, 1922, p. 315). Stepping back to look at the broad picture of human life, Fesmire emphasizes the 'dramatic' aspect of imagination: "Imaginative rehearsal is dramatic because the options before us are intelligible only in the context of larger life narratives. To deliberate is to co-author a dramatic story with environing conditions in community with others" (Fesmire, 2003, p. 78). As such, the social world permeates imagination through the habitual and qualitative ways humans experience the world.

Additionally, imagination opens up the potential to explore situations from perspectives other than our own. Again, in close alignment with Mead, Dewey writes that empathy—which he refers to as 'sympathy'—connects imagination with ethics: "It is sympathy which saves consideration of consequences from degenerating into mere calculation, by rendering vivid the interests of others and urging us to give them the same weight as those which touch our own honor, purse, and power" (Dewey and Tufts, 1932, p. 298). Thus, imagination has a critical purpose in ethics, because it serves as the basis for valuing various aspects of our experience through a direct relationship with other people. From Dewey's perspective, therefore, human engagement happens imaginatively. Humans cannot help but run into situations of disrupted habits that stir emotions and kick-start the imaginative process of judging possible courses of action based on habits learned through social upbringing. Inevitability, the imagined possibilities alter the present experience, and the subsequent experiences that follow.

5.6 // Summarizing Dewey's pragmatist ethics

When it comes to ethics, Dewey's pragmatist perspective reduces the need to identify ultimate theoretical concepts for guiding what people

should or should not do. Rather, Dewey emphasizes how ethics plays out in the realm of everyday human experience. Following Dewey's work, Pappas suggests that, "radical empiricism in ethics entails a radical contextualism, by which he meant that each situation constitutes a unique context and while it is lived (as a process), that is all there is to moral life" (Pappas, 2008, p. 41). As my presentation of Dewey's ethics shows, being true to a situation means recognizing humans as embodied organisms that experience the world in particular contexts, largely through the unconscious operation of acquired habits.

Altogether, the habitual, qualitative, and imaginative aspects of human life contribute to a notion of ethics based on concrete, qualitative, experience. More than a sensorial reaction to the world, experience for Dewey involves a felt quality that emerges from the interplay of sense organs, habits, and environments. The felt qualities of experience precede human imagination and guide it when it happens. Yet, through imagination, people have the capacity to explore future possibilities, which then go on to influence the meaning of a present situation. Dewey points out an imagined future, "is of necessity marked by contingency. What it will be in fact remains dependent upon conditions that escape our foresight and power of regulation. But foresight which draws liberally upon the lessons of past experience reveals the tendency, the meaning, of present action; and, once more, it is this present meaning rather than the future outcome which counts" (Dewey, 1922, p. 208).

In the process of imagining, people—guided by habits from their social involvement with the world—have gut reactions about better and worse, good, duty, and virtue. Indeed, Dewey states that, "an individual's desires take shape under the influence of the human environment. The materials of his thought and belief come to him from others with whom he lives" (Dewey, 1980, p. 270). The capacity for humans to imaginatively explore possible courses of action and assess a current situation from the perspectives of others creates the potential for changing the very habits that make up the self. As Dewey writes, "Emotion is a perturbation from clash or failure of habit, and *reflection*, roughly speaking, is the painful effort of disturbed habits to readjust themselves" (Dewey, 1922, p. 76, emphasis added). Imagination, therefore, contributes to the capacity for humans to find

meaning in their present contexts and exert some influence on what kind of people they become.

What does a pragmatist ethics mean for accounts of engagement?

Dewey's work highlights how ethics—and indeed art, science, and politics—begin and end in the concrete everyday world. His perspective provides a basis for accounting for engaging others in a rich and nuanced way that departs from people's embodied experiences. By emphasizing the fundamental unity of human activities and their environments, Dewey *stresses* the importance of the communicating through the qualitative dimension of life. Indeed, the qualities, feelings, and emotions of experience play a crucial role in how humans understand and relate to others on an aesthetic, and ethical, level. Based on Dewey's attention to how ethical life plays out in unique concrete experience, Alexander states that the key to moral conduct:

> "is the capacity to discover the aesthetic dimension
> of human existence. This does not mean simply
> creating those ideals which by their lure allow people
> to act cooperatively for mutually fulfilling ends,
> though that is certainly included. It also means the
> ability to understand others and oneself in terms
> of the aesthetics of character, a palpable, concrete
> insight into the meaningful continuity of our lives.
> This embraces seeing the possibilities of others and
> oneself as well as the realized actualities"
> (2013, p. 204).

When it comes to design research, Dewey's perspective supports approaching ethics through attention to the particular experiences people have in the contexts where they engage others. More importantly, however, Dewey's work on ethics draws attention to the futility of approaching ethical life only through refined concepts in a world where dilemmas arise in particular contexts and play out through habitual, qualitative, and imaginative engagement.

As seen in the use of mock-ups in participatory design and creative activities of generative research, designers have developed ways of incorporating people's experiences into the design process for many years. Rarely, however, do design researchers express the qualitative dimension of experience of engaging others when accounting for their work. By not only attending to people's experiences during the design process but also actively exploring ways to express the qualities, feelings, and emotions of designing together, design researchers may broaden the range of possible practices that people imagine, thereby enhancing the ethical sensitivities design researchers develop when learning how to engage others.

During the overview in Chapter Four of a few prominent approaches to designing, I highlighted a number of designers who emphasize engagement as a key part of addressing ethics in designing together. However, looking at the ways design researchers account for their engagement of others in relation to Dewey's pragmatist ethics begins to raise questions: How do designers experience engagement? What shapes that experience? How does engagement unfold? Why is engagement important for design (and ethics)? Focusing on such questions invites us to investigate ethics not just through the conceptual or theoretical frames that often dominate accounts of designing together, but also through personal qualitative experiences—through the activities of ethical life. From this perspective we might more fruitfully experiment with ways to enhance how design researchers share and imagine possibilities for their conduct in engaging others. Grounded in a pragmatist perspective of ethics, I turn now to present three cases of designing together, which provided the concrete experiences that I strive to express for other design researchers in a series of anecdotes.

CHAPTER 6
ACTION: THREE CASES OF DESIGNING TOGETHER

In this section, I present cases from three projects I participated in between 2013 and 2015. For each case I provide a descriptive overview of the setting, format, and outcomes of the project. In other words, here I begin to put forward the Actions of my exploration. Rather than dwelling on the outcomes of the Action, however, I mainly focus on how we engaged others during each project. To investigate the qualitative experience of designing together, I move on from a descriptive overview to a series of short anecdotes, through which I aim to express the feeling of each project. Of course, presenting the cases involves *Accounting* for Action, however, I tackle Accounting in its own right later on. For now, I focus on the Action itself. Written in various styles, the anecdotes emphasize different aspects of my experience at particular moments in each project, presenting only my personal and partial perspective.

In writing the anecdotes I do not offer an objective account of what happened in the projects. Each anecdote has a unique structure based on the particular moment I investigate. Therefore, the anecdotes address moments that span different amounts of time, and play out through various perspectives and voices. Additionally, for each case, the three anecdotes do not appear in the order they occurred, but rather in an order that draws attention to specific aspects of my experience engaging others.

While I use creative writing to convey the qualitative dimension of the project, I do not focus only on the emotional ups and downs of problematic situations. Some of the anecdotes have to do with relatively mundane moments in a project that may have only had a minor impact in my inquiry. However, by expressing the experience of working together I bring various 'background' factors—habits, qualities, and imagined possibilities—at play in my engagement to the foreground, because inevitably, such factors influenced how I engaged others.

Through the creative writing of the anecdotes I provide a stronger connection to the experience of engagement than many design researchers offer in their descriptions of designing together. In doing so, I account for engagement in a way that promotes reflection beyond details of structures, formats, and outcomes of design. By taking a more artistic approach, I open up reflection and exploration of possibilities for working with the various ideals, values, habits, practices, and relationships at the level of everyday experience and conduct. Also, after each anecdote I present a short reflection where I discuss the aspects of experience I strived to express and the way I expressed them in the writing to show the value of accounting for ethics through an artistic approach. Finally, after presenting the three anecdotes, I step back to reflect on them as a whole, because, when juxtaposed, they support and enhance each other [IMAGE 06].

CASE 01
Family Bike Life (FBL)

CASE 02
The People's Supermarket (TPS)

CASE 03
Internal Methods Project (IMP)

Description

Anecdote

Notes

Reflection
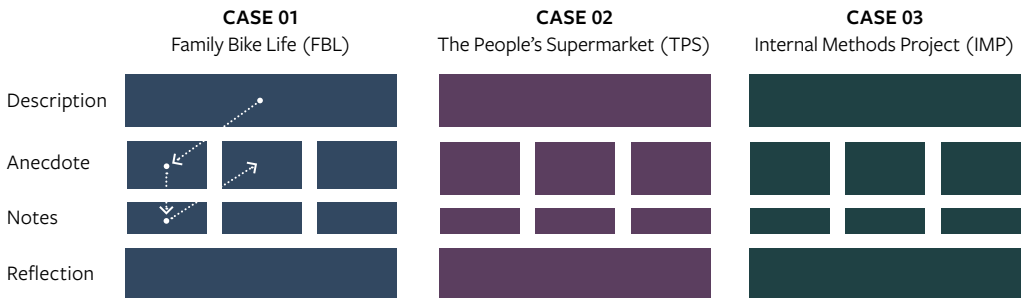
6.1 // Case One: The Digilab Team and the Family Bike Life project

The Digilab was a side project of a year-long research project called the Lead User Innovation Lab (LUIL). Funded by a grant from the Swedish Governmental Agency for Innovation Systems, VINNOVA, the LUIL was based on a call to develop methods that engage "lead users" to drive innovation within companies. During the LUIL, three organizations—the Interactive Institute, Veryday, and IKEA—collaborated. An exploratory project within IKEA related to the lifestyles of urban cyclists provided the practical topic around which the LUIL investigated new methods.

Early events in the LUIL had focused strongly on engaging cyclists and stakeholders through offline co-creation workshops, and the project team had spent less time on the process of locating and interviewing people online. Thus, as the Digilab Team, we aimed to expand the search for lead users into the online "crowd" in hope of identifying people who would be interesting to invite to a co-creation workshop. Following the concept of open innovation—particularly von Hippel's notion of "democratizing innovation" (von Hippel, 2006)—we sought to find people innovating around challenges they faced while bicycling with a family.

<div align="right">Project format</div>

The project team consisted of myself and two master's students in Product Development from the Engineering Department at Linköping University. For about two months, the three of us met a few times a week at the office of either the Interactive Institute or Veryday, to plan and implement an open online campaign for searching and identifying lead users. I served as the team leader, and throughout the project we sent periodic updates to the LUIL project leaders from Interactive Institute and Veryday, who were on vacation at the time. At a workshop in Copenhagen hosted during first half the LUIL, the team had identified challenges related to parent-child interaction and safety while biking—something members of the team who

[06] The structure of my cases: each begins with an overall description of the project, then moves into the first anecdote, which is immediately followed with some reflective notes, before moving onto the second anecdote, and so on. After the three anecdotes from the project, I conclude each case with a general reflection on engagement, experience, and ethics, before moving onto the next case.

have children had also noticed from their own experiences. Based on the Copenhagen experience and discussions with a project leader of the LUIL, we decided to target the Digilab phase of the project toward challenges specifically related to biking as part of family life. Therefore, through an online campaign—which we eventually dubbed Family Bike Life—our Digilab team hoped to identify a few people with family biking experiences who would be interesting to have as part of a co-creation workshop with the full project team of the Lead User Innovation Lab.

My participation in the project

My initial impetus for joining the LUIL sprang from my research interest in exploring ways to broaden participation in design, especially among people without a professional background in a design discipline. I was excited at the opportunity to take on the role of project leader for the Digilab, which would serve as an offshoot project taking place primarily over the summer months. The short project seemed like a great chance to put some of my ideas about collaboration and engagement to the test.

Our approaches to engagement in the FBL project

At the outset of the project we met with the leader for the LUIL to frame our aims as a team and the approach we would take. Building on themes that had emerged during the first half of the LUIL, we chose to narrow the scope for the Digilab team to focus on reaching out to people that bicycle as a family. Along with the team leader, we also discussed ways to work with potential users in the project, such as heading out into a nearby mall to run a pop-up workshop or broadcasting creative activities through an online video feed. However, as the three of us on the project team shared interests and experiences, we began to set our own direction, which leaned towards exploring purely virtual forms of participation.

Early on in the Digilab we spent time getting familiar with the literature on the topics of open innovation, crowdsourcing, and user involvement. We also looked into existing tools and platforms for online engagement, such as Napkin Labs—a suite of software for running crowdsourcing activities through Facebook. After a few weeks we developed a plan based mainly on techniques described in the Lead User Guidebook, but also inspired by theories related to motivation

[07] Screen capture of the Facebook page we set up for Family Bike Life 'pop-up research campaign.'

and participation in crowdsourcing events. Additionally, we drew on our own personal experiences engaging with online communities, both personally and professionally. Out of our planning meetings we developed the idea to run an online pop-up research campaign that we named Family Bike Life.

Before starting the Family Bike Life campaign, we surveyed and compiled a list of online communities actively discussing issues related to family cycling. Taking loose inspiration from the techniques outlined in the Lead User Guidebook, we posted messages and prompts to these online family cycling communities with the goal of identifying some 'experts' in the area that could point us to lead users. A large part of the campaign focused on reaching people in a manner similar to 'chain referral' methods—such as snowball sampling (Handcock and Gile, 2011)—in which you ask each person you speak with to refer you to someone else who would be interesting to contact.

[08] Two examples of visual prompts we posted to our Facebook page.

How the project played out

Based on our insights from the literature and the survey of online communities, we decided to kick off the campaign by broadcasting a message through email, social media, and posts to online communities. In the message we asked people to tell us about their challenges related to family bicycling, always with the request that respondents point us to other people and communities where we could learn more. After building a group of online participants, we planned to continue engaging them with a series of generative tasks. Over time, each task required more time and effort for people to complete. Through this process of engaging with generative tasks—we hoped—certain participants would emerge as particularly engaged, and thus potentially interesting for the LUIL team to invite to the in-person co-creation session.
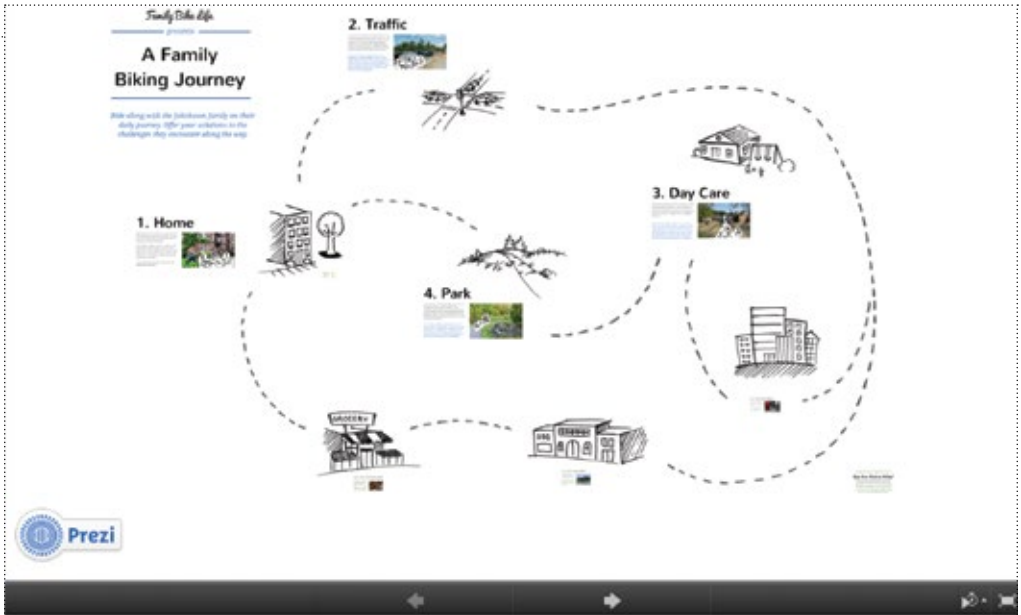
[09] A bird's eye view of the "creative exploration" activity we made using a Prezi presentation and a text submission form.

A few weeks into the project we launched the Family Bike Life campaign across a variety of online platforms: a website, a Facebook page, Twitter account, and email address [IMAGE 07]. We even created some friendly illustrations to give our campaign a cohesive visual identity. Following our aim to 'snowball' participation, we included three questions in our communication blast:

- What kinds of challenges do you face cycling with children on a bike?
- Where within the different [forums] we should start posing questions to the biking community?
- Are there any other websites, forums, or blogs that you know of discussing this topic?

During the second week of the campaign we began posting visual prompts to our Facebook page [IMAGE 08]. These prompts included an illustration accompanied by an open-ended question. Through Facebook, participants could reply to the prompt simply by adding a comment to our post.

Additionally, we strived to present a 'face' for our team to the crowd. To do so, we recorded short video reports where we talked through our process in front of a whiteboard. In the video reports we introduced ourselves by name, talked about the goals of each activity, and encouraged people to join us in building momentum behind the movement.

Finally, for the last week of the campaign we opened a "creative exploration" activity. Using the web-based presentation platform Prezi, we created a walk-through fictional scenario of family cyclists. Made up of seven illustrated scenes, participants could click through the story and respond to questions about challenges a family faces throughout their day [IMAGE 09]. Participants submitted their responses through a text-field of a simple online form, which were automatically aggregated in a spreadsheet. Although the events of the journey were fictional, we based them on a rough model of family biking that the LUIL project team had been discussing. Each scene of the journey contained a short scenario and series of open-ended questions meant to prompt reflection and feedback from the participants regarding how they interact with their children on a bicycle.

Over the four weeks of the campaign we fostered a modest level of online engagement—our digital reach extended to approximately 70 "Likes" on Facebook. Throughout the project we received a handful of responses to prompts and five submissions to the creative exploration activity, but we rarely had a sustained interaction with any of the people who participated. During the final week of the campaign, however, we received a post to the Facebook page [IMAGE 10].

The post put a spotlight on the ethics of our approach to design researchers. I had a brief exchange with the author, in which I answer his questions by clarifying the stakeholders involved in the project and our intentions with the research campaign. I also took some time to review the way we described the project on the Facebook page as well as the website. In both cases we did not clearly state the organizations connected to the research project. Even though no one from IKEA was directly involved in the Family Bike Life campaign, they had a stake in our work as a part of the Lead User Innovation Lab.

In the days following the post we put most of our activities on hold until the rest of the LUIL team returned. Upon their return we prepared a workshop session where we hung all our materials on the walls, discussed the findings, and reflected on the provocative post we received. We decided to write a statement of apology for the lack of transparency, which we published on the website and the Facebook page as quickly as possible. Our post received no reply, and after several more days we stopped the campaign altogether.

Recent Posts By Others

Hi!
Who are you? What is your purpose in mining our community for creative ideas? I'm a family biking blogger and soon I'll be a family biking retailer. I see those two roles as different, and the responsibilities I'll have to be transparent to my community of Pedal Parents when I use or share their good ideas will be different. What is your role in this community, as you see it?

Like · Comment · August 6 at 11:42pm

4 people like this.

[10] Screen capture of the post we received to the Family Bike Life Facebook page that questioned the identity and motives of our research.

After the summer, the LUIL project had several more months to go, but the Digilab phase came to a close shortly after the LUIL team returned from their holidays. The master's students wrote about the project in their thesis, and a few of members of the LUIL and I went to their public defense. In addition, I had a chance to present the outcomes of our work to two members of the research team at IKEA, which they found interesting but did not carry forward. Personally, however, the project proved influential for my ongoing investigation into collaboration and engagement. The provocative post we received on the Facebook page set me down a path of reflection on the ethics of engaging others in design research.

Anecdotes of engagement from the Family Bike Life project

When combined, our activities of starting an online pop-up campaign, connecting content across social media channels, and inviting people to participate through playful prompts, represent our overall approach to engagement in the Family Bike Life project. From one angle, such an

approach to engagement using social media appears open, democratic, and indeed, ethical. We were able to connect to a diverse range of people around the world in a short amount of time, which—if we had continued—could have led to unexpected insights and even collaborations that might have had a positive impact on family bicyclists. Additionally, our approach had plenty of room for controversies to emerge and 'publics' (DiSalvo, 2009; Ehn, 2008) to emerge that could shape the development of a new product. As shown by the critical post we received to our Facebook page, social media provided a public space where people could exchange perspectives and even form publics around shared concerns. However, our approach did not come out of thin air. The ways we engaged people emerged based on how I responded to my experiences designing together as part of a particular context.

Our approach to engagement in the Family Bike Life project played out amongst three young researchers working over a summer holiday in Sweden. Filled with moments of uncertainty and excitement, the project involved setting up a plan and building platforms for people to participate, which had an intimate relationship with how we worked together as a team, as well as our personal histories and character. Our experiences guided us to focus on reaching out to people through an online campaign. From the get-go, our age and familiarity with online communication oriented the way we engaged others. More importantly, over the course of the project, we adopted an approach to engagement based on a 'call and response' relationship with people online.

Although the online campaign as a form of engagement had the potential to support a rich exchange about the future of family bicycling, the way we responded to the experiences of working together led us to frame participation in a way that provided little room for co-creation to actually occur. Our approach was not merely the outcome of assumptions or irresponsible choices, but the result of the various experiences we had in the process of working together. In the anecdotes I find a way to express some of the experiences that shaped how I personally engaged others, which I then reflect upon in relation to the overall approach to engagement we took as a team.

FAMILY BIKE LIFE // **ANECDOTE ONE**

Countdown

Countdown

We hadn't figured everything out, but
we had actually produced *something*.

We'd spent the last month
whiteboarding. Meeting after meeting
we hashed out the plan—writing,
modeling, and reformulating our ideas.
When it came to crunch time, though,
we made it. We set a deadline and
followed through. In less than a week
I created the website, complete with a
cute illustration of a parents cycling
with children. Not my best work—stick
figures on a bicycle, really?—but it'll
do for our purposes. The voice of my
grad school design professor echoes
reassuringly from the back of my head:
"Don't get caught up in doing a million
visual variations, that's not your focus"

Now we launch. No more talk.
No more "crowdsourcing,"
"motivation," "platforms," or "tools."
It's time to put our ideas to the test.

Just one last thing to do: get the OK
from the rest of the team.

Wait a sec.

Do we *need* their sign off to move forward?

They're probably off on taking a dip somewhere in the archipelago right about now. It could take a week for them to respond. Ok, we can give it 24 hours. If we don't hear anything we'll launch anyway and make any changes to the live website.

Composing the email takes awhile. There are fine lines between relevant and excessive, enthusiastic and annoying. Still, the three of us represent just a small portion of the people tied up in the project. Going public shouldn't be taken lightly. I include what we've done: the website, the text we will use to contact people, the login for the email account we set up. I aim for upbeat and a manageable length.

We're excited to get a response early the next day.

Hey Guys,

Looks good!

I suggest saying, "We are a group of design researchers...based in Sweden..."

The biggest thing missing in the whole package is, Why, What for, How will you use my information I input?

Why is the project interested in this topic and what will be done with the input?

I wonder about whether or not we should have the IKEA name here. I think it is fine at the beginning without, then I will ask Natalia.

Best,
Terry

--

Awesome. We make a few tweaks to
the language of the 'About' page.

The moment of triumph arrives.
Hold on, hold on, we gotta record this.
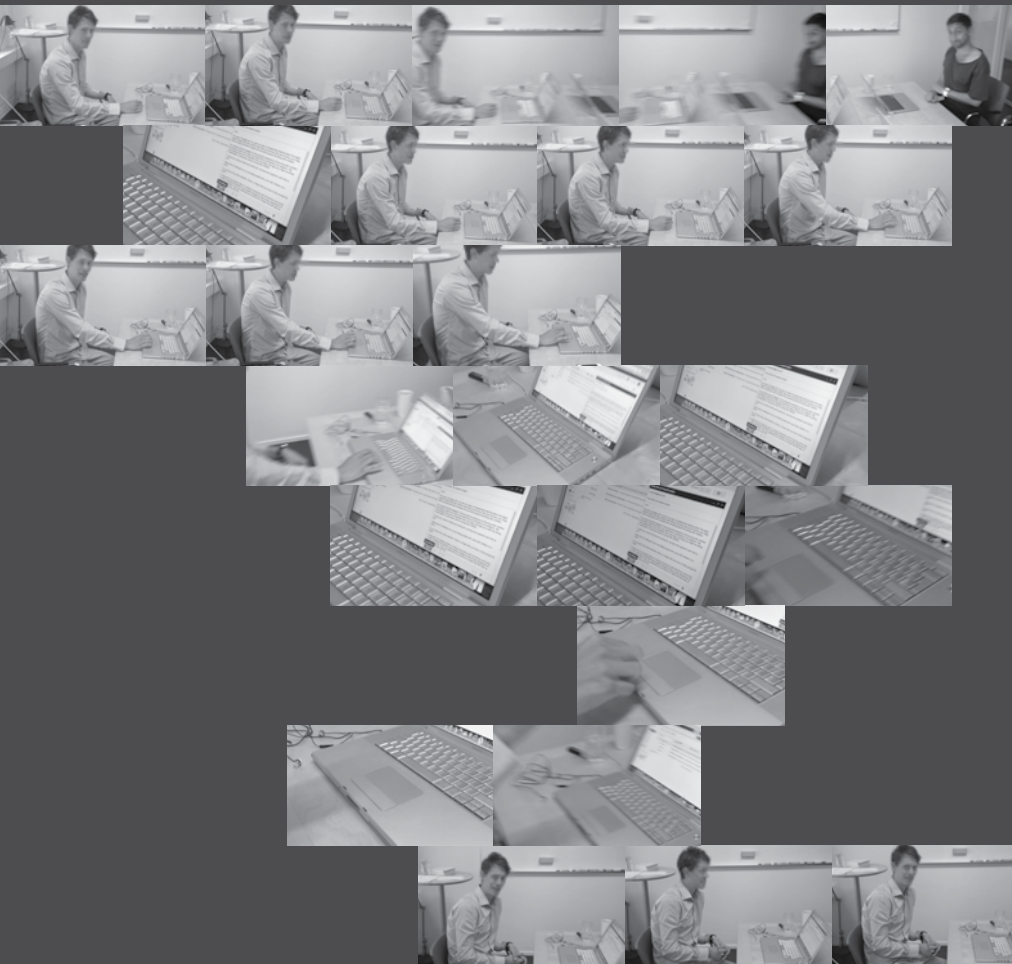
We're online.

Simultaneously, emails go out to bloggers across the world, posts appear on the most popular family bicycling forums we could find.

I take a step forward with my hand raised:

High-five.

Some notes on Countdown

In *Countdown* when I write, "*Enough. No more talk. No more "crowdsourcing," "motivation," or "tools." Now, we launch.*" I aim to express the actual thrill, pride, and accomplishment that accompanies a momentous occasion. The short, almost defiant tone of the anecdote adds a sense of drama to my inner-dialogue. In action, the launch meant less talking and more doing. Yet, reflecting on the anecdote in relation to the overall project shows how the feeling of a *launch* did not simply pop-up out of nowhere. As a leader of the team, I felt a duty to support the two graduate students in the quest of their thesis. I "initiate high fives" partially because I seek to foster enthusiasm over our teamwork. At the same time, although I thought the design of the campaign could have been better, in the back of my head I heard: 'don't wait until it's perfect,' 'release a prototype,' 'fail and revise based on what you learn'—a voice from design practice that comes up again later on, when I present the anecdotes from the TPS and IMP cases.

Whether or not running the pop-up campaign represented a democratic or responsible approach to engagement, the process of aligning as a group lent an ethical feeling of 'goodness' to the launch. I was doing something that I believed in. We were finally kicking off our 'co-creation' effort, where people would actively share ideas and collaborate to ways to improve biking as a family. Certainly, we could have come up with a bunch of ideas, but I felt that by 'opening' the design process we were working in a better way—a way that would benefit more people in the long run. On the edge of launching the campaign, I experienced an urge to continue. The *Countdown* anecdote shows how we responded to the feedback from Terry in a hurried

manner. I was wrapped up in the momentum and excitement of our work, and did not think twice about how to respond: just add a few lines of text to the description, no need to reflect deeply on the implications of Terry's comments.

My experience of certain things such as duty and good became intertwined with a sense of momentum, accomplishment, and collaboration while we designed together. Working over the summer, we had few encounters with external actors that disrupted our approach as a team. Even though Terry's email served as a potential check, we responded to it on our own terms, pushing us forward to get the campaign launched. Personally, habits of being a team player— supporting my teammates goals, trying to maintain momentum etc.—fostered a sense of enthusiasm around launching the *campaign*.

Overall, the experience of *Countdown* revolves more around the campaign itself than a moment of direct engagement of people outside the team. Yet, this anecdote expresses both aspects of my experience that come from previous moments, and aspects of my experience that contributed to the direction the project as a whole took toward engaging others. As such, the following anecdotes—which comes from moments that happened prior to *Countdown*—bring forward additional experiences raising questions about personal skill and habits, professional practice, and technologies at play in designing together.

FAMILY BIKE LIFE // **ANECDOTE TWO**

Flowing

Flowing

Six down scenes, one to go.
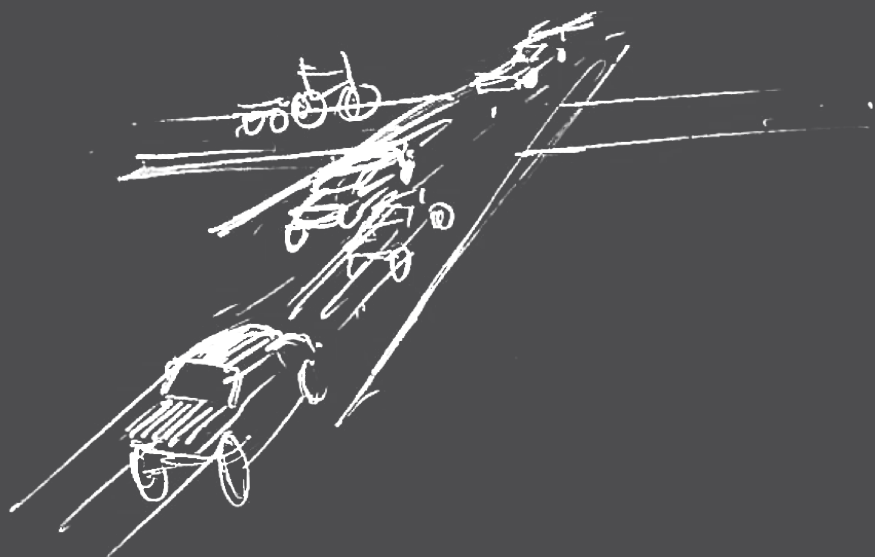
"Can we help with anything?"

Darin pops his head into the room where I'm trying to quickly, but carefully, refine sketches.

"Uhhhhh…"

It takes me a second to find my bearings. What have we done? What is left to do? Who can do it?

"Nah, I think I got it." Not my most confident sounding reply.

They're waiting on me to move forward. It's not that they asked me to do everything, or that I want to run the show. It's just that, I'm the illustrator. And the illustrations should be consistent. So here I am, doing them all.
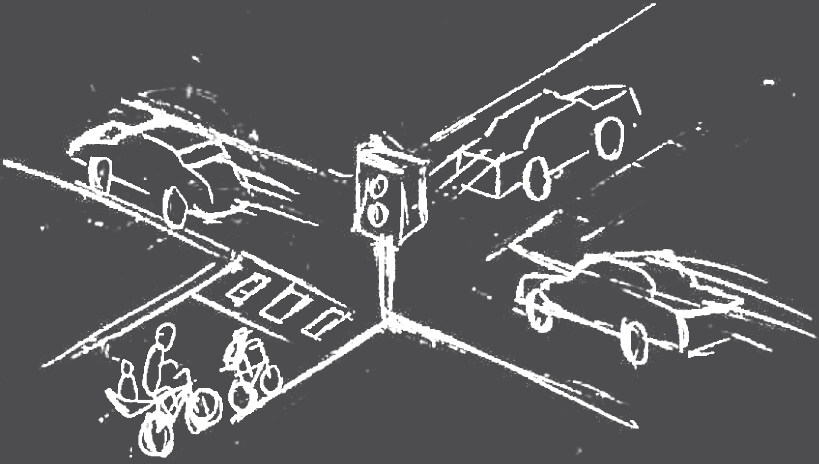
I'm actually kinda proud of the drawings. I've always enjoyed illustrating, but it doesn't come all that naturally to me. You know those clean, confident strokes that some people make? It takes me at least 15 minutes and three iterations to draw something that would take a more skilled illustrator 15 seconds. Regardless, I've come up with a process that gets the results I'm after: simple, playful, skillful-looking drawings.

It's not totally time efficient, but I've definitely gone more slowly.
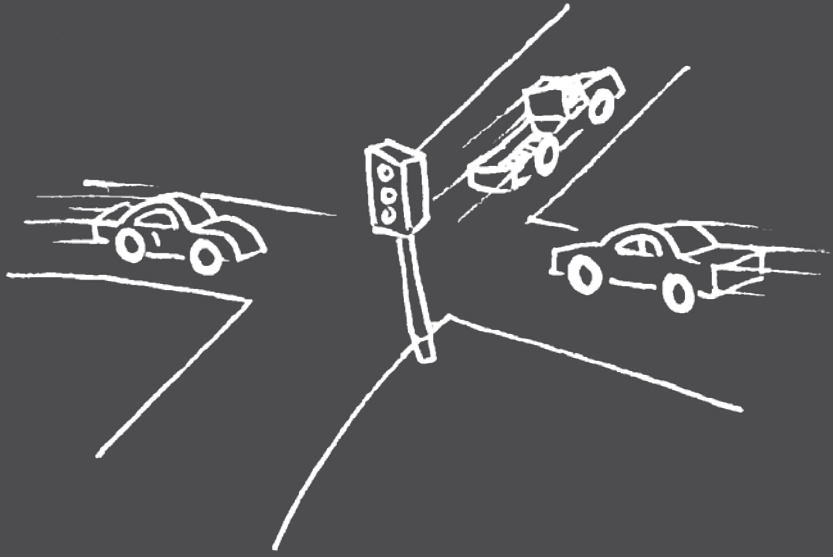
Besides, we need to do this well.

We can't develop a new interactive platform for online co-creation.

We can't spend big bucks for a license to an existing platform.

We've gotta create the best possible experience for participants with what we have. What we have is a website that includes the option to create online forms. We also have Prezi, the web-based presentation platform with a pan and zoom that fits nicely to our idea of taking people through a virtual journey map. It's a format that feels familiar enough for people to get it, yet novel enough to grab attention.

Okay, so it's not exactly the *real-time* co-creation that we discussed. But we've built the journey based on contributions we received during the campaign. So, in a sense, we 'co'-created it. And, after all, when people submit their responses to the scenarios, we'll share them to Facebook ASAP. That way, other people can start building on them.
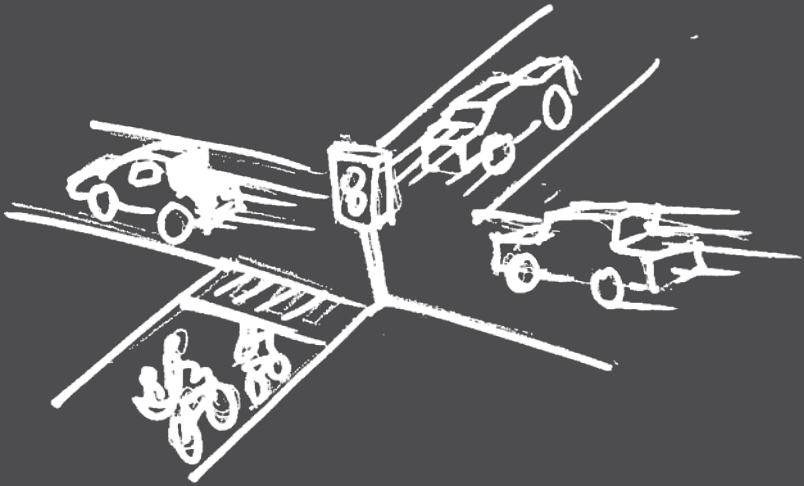
Pencil down.

I skip across the hall to the project
room where Travis and Darin sit.
They're finished; images and text
uploaded to Dropbox. Now we just
need to assemble everything in Prezi.
But I need to wrap up first.
They're waiting on me.

I head back to making.

Sketch. Trace.
Redraw
Redraw
Redraw

Cut. Scan. Photoshop. Clip. Save.
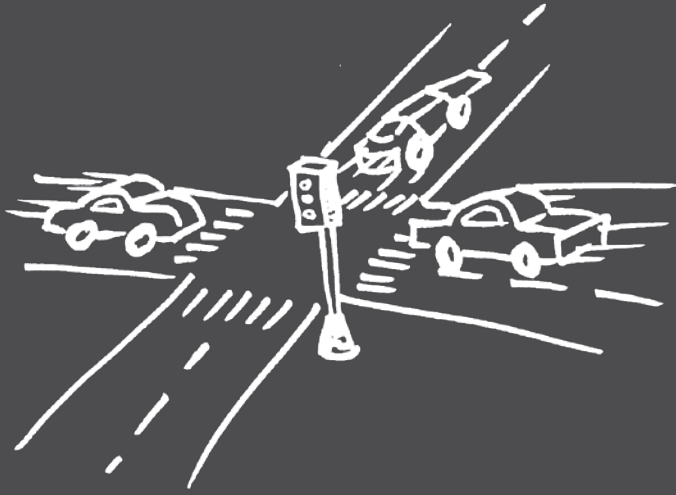
It's nearly 5:00 PM.
Travis and Darin start packing up.

I take a quick glance at the text for the
scenarios. It could use some edits.
Too much passive voice.

My teammates stand and look towards
the door.

"I'll stay and finish...
Nah. Nah, no worries. It won't take me
much longer. See ya."

I'm alone.
The churchall is quiet.

But I can't hear it.

Not above the air
rushing past my ears
as I race onward.

Some notes on Flowing

Design skills that involve habits of iterating, testing things out in public, even 'visual thinking' on whiteboards supported our momentum towards the launching the campaign. During *Flowing*, I express the experience of enjoyment and immersion I got from setting the challenge of crafting playful illustrations. I felt fulfillment in bringing an idea for a new approach to co-creation and engagement into reality—so much so that, in the moment, I barely noticed my team members. I put my design skills to work: framing the project as a 'pop-up research campaign,' crafting the illustrations, and setting up the website.

At the same time, *Flowing* expresses how putting my professional skills into practice did not happen in isolation. I also felt a sense of contribution and leadership while I worked. Partially driven by my background as a graphic designer, I experienced a sense of ownership over the visuals. I had a set of skills that I could use to help our team bring the campaign to life. Additionally, as graphic designer interested in methods and collaboration, I had been struggling to frame my identity as a design researcher. I express some of these struggles in the brief anecdote about driving in the car with Terry from Chapter One (page 08)—a moment that happened several weeks before we began working on the pop-up research campaign. During the Family Bike Life project, I wanted to incorporate my design skills in my research practice, but I also wanted to do more than the 'pretty packaging' of visuals. The uncertainty of my identity as design researcher sneaks into my interactions with others: 'Uhhhhh, I think I got it,' I say. In making the illustrations I found a way to combine my interests as a graphic designer and a

researcher. Yet, while getting sucked up into illustrating I neglected my teammates, closing myself off from their contributions. Thus, *Flowing* shows how 'professional skills' exist in tension with the everyday practices and engagements of designing together.

Finally, putting my design skills into action reinforced a perspective of engaging a *crowd* and not individual people. I felt that our campaign needed a visual identity to stand out in the noise of the internet. Additionally, the experiences of 'good' and 'duty' that I felt—from supporting my teammates and opening the design process—honed in my focus on branding the campaign, rather than on duties such as transparency in research, or virtues, such as 'courage' in letting go of ownership to work with the rest of the team. I do not suggest that behaving in another way would have automatically led to a more responsible approach to engagement. However, expressing my experience begins to spark reflection on why I experienced certain courses of action better than others, and what that means for how design researchers approach designing together.

FAMILY BIKE LIFE // **ANECDOTE THREE**

Imagining Participation

Imagining Participation

07 June, 2013—For half a year I've been grappling with the notion of 'lead users.' Fostered largely by Terry's lead, our team has established a critical dialogue around the method and the perspective guiding it. From a very early stage he's encouraged us to focus not just on lead users, but also to explore how all sorts of people shape design. The project is, after all, exploratory. Why limit ourselves to a predefined process that emphasizes one type of contribution? Although I'm still struggling to wrap my head around the purpose(s) behind our exploration, my view on 'design methods' has broadened over the last few months. Still, a part of me wonders, have we given the approach a chance? I'm not so worried about doing things by the book. I'm just uneasy about the road we've taken—even if I wouldn't trade the journey we've been on.

Part of my uncertainty comes from conversations we've had with the people participating in the project from the industry partner. Whenever we have the chance to meet with them, they express a desire to really put the lead user methods to the test, which means going through the process of finding lead users. They ask: "Where are the lead users?" or "Are these people really lead users?" Sure, we've found some people that fit the description of a 'lead user', but can we show the process of how we found them? We haven't stuck to the steps of the Lead User Project Handbook, and it feels like that's what they're expecting.

Today we hosted a "Method Day" at Veryday, which was a chance to review the work we've done so far and discuss how to move forward. During the session questions about finding lead users creeped up again. This time we had a reply. Terry presented the plan for me to work with two Master's students over the summer on the 'online' phase of the project.

For me, this phase presents an opportunity to apply the approaches of 'broadcasting' and 'snowballing' that seem so fundamental to the process of locating lead users. I'm not sure what to expect from our next steps, but I'm excited to carry forward what I've learned so far in the LUIL while trying out the lead user method that we've been discussing since the beginning of the project. We should work fast since there won't be any other meetings holding us back. I'm really looking forward to actually spending time building things and testing them out. But first things first: we need to figure out what to build

(Goal) #1 - Urban Biking Goal #2 - ...
(Lead User)
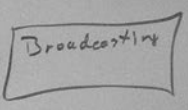
Goal

THE PLAN

Von Hippel Searching For . Broadcasting | Pyramiding

How do you "really make it collaborative" vs just farming.
• How much info giving people
• What voice
• Physical & virtual

"Regular"

Export
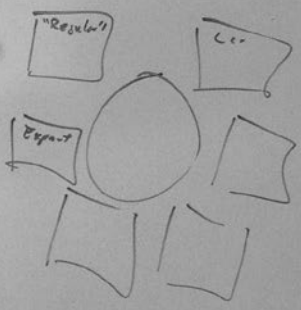
CUSTOMER INVOLVEMENT (USER)

AS RESEARCH
• Focus Groups Fo- evaluation
→ Feedback

Marketing as i-

Open Innovation [US or Them] Closed Innovation → TV4 &
Decision making conducted -tues
by company

Research
Survey → Ethnography

Inform
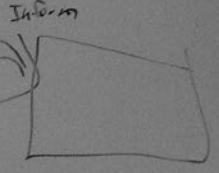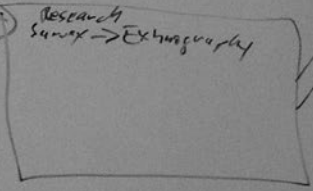
...evelop a process ...
...finding and engaging
...luable co-creators in
...online environment?

↓

Filtering Activities (Netnography, Pyramiding etc.)

Co-creation Activities (online workshop, instructions, etc.)

Open question generation

Communication Strategy (where, how people comm.)

☐ FRAMING ACTIVITIES

- IKEA Family Event

- Question Campaign?
- Watch CPH LAB scenios
☐ Combination / Adaptation
of tools for finding / engaging
people.

Goal

types of dialogue

Von Hippel Searching For . Broadcasting | Pyramiding

How do you "really make it collaborative" vs just farming.
• How much info giving people
• What voice
• Physical & virtual
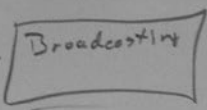
{ • Demo of how
• We develop gen
(of finding online

{ Netnography?

LEAD USER

1. What do we
- framework
- lead users
- process for
• ov
Cr
② { - finding peop
→ and w

How do you start?
(engaging people...)
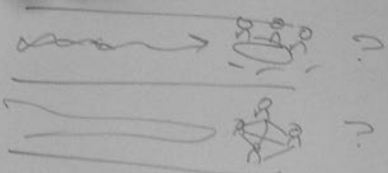
What about users
interacting w/
each other??

Design instructions?
for activities that
could be disseminated?

→ to guide
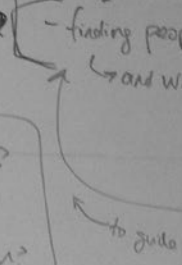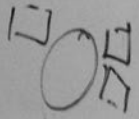
2013.06.12

This morning we had a session with Terry to set the goals for the Digilab team. A bit tough to align perspectives, but we seem to share a common interest in fostering real collaboration with people, while at the same time exploring the lead user method in more depth.

RQ

What aspects of crowdsourcing can
be used to identify _____ lead users?

How can the design of the _context_ [!
support the emergence of roles that
relate to Lead Users?

. How can a communication strategy...

— Criteria for   Evaluating
  identifying   Before
  And Evaluating   or
  Lead Use   After
  Behaviour Online.

2013.06.13

Today we reviewed and re-evaluated
the goals from yesterday. Did they
really capture all our interests? Travis
and Darin brought up their initial
focus on crowdsourcing, which got a
little bit lost in our session yesterday.
I'm ok with bringing it back in. I want
them to have a chance exploring their
interests. So today we really tried to
nail down a few reearch questions that
could align all our efforts toward a
common focus.

FINDING LEAD USERS

DEFINING/
FRAMING NEED

DESCRIBING
METHOD/APPROACH

METHODS FOR ENGAGING PARTICIPANTS

INDIVIDUAL CHARAC.
COLLABORATIVE
CREATION

OPEN INNOVATION
ADVERTISING/COMM.
GETTING THE
WORD OUT

CO-CREATION +
CROWDSOURCING
GETTING PEOPLE
TO PARTICIPATE

IMAGE

INTERACTIONS

TOOLS

ENGAGING
CROWDS
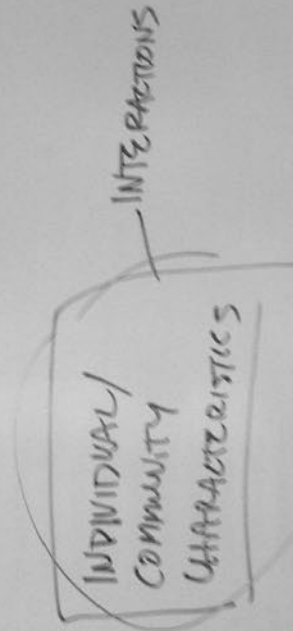
INDIVIDUAL/
COMMUNITY
CHARACTERISTICS
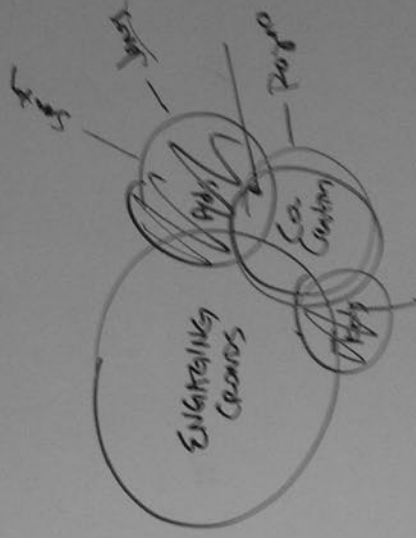
2013.06.17

During today's meeting we tried again
to rally around a common vision
for the project. We spent some time
specifying what different roads we
could take to engage participants.
After awhile it seemed like we were
going around in circles. We decided to
do a lit. review. I proposed it because
I think it'll help us clarify what we
mean by all these terms. Hopefully
we'll also find some concrete ideas for
our approach.

BLOCKS
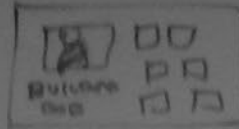
LEAD USERS

MOTIVATION

TOOLKIT

USERS

CO-CREATION

COMMUNITIES

TASK DESIGN

INFRASTRUCTURE

COMMUNICATION

IDENTIFY LEAD USERS

CROWDSOURCING

~~LEAD~~ VALUABLE USERS

LEAD USERS
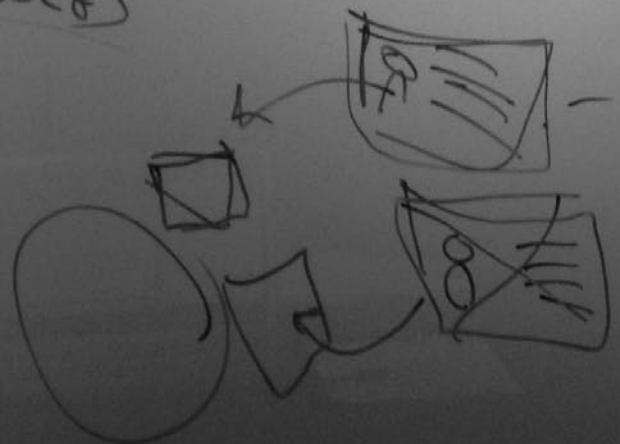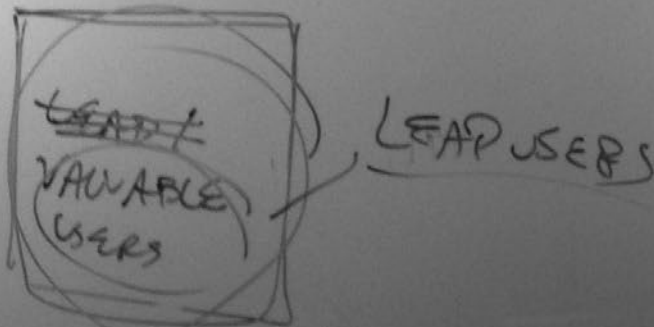
2013.06.20

After reviewing a bunch of literature
we pulled out some theories about
how to engage the crowd. But we're
really having trouble picking a
direction. "Co-creation" just seems so
BIG. What about "collaboration" are
we even investigating?

Questions about Direction

1. Develop a model for finding Valuable Participants Online?

2. Start searching / finding Valuable Participants?

3. Designing a co-creation task to engage Valuable Participants on a specific Platform (Napkin?)

2013.06.24

Today we took another stab at
defining a direction. This time we
decided to present Terry and the
team with three questions and see
what they found most interesting.
Hopefully they'll provide feedback to
help us decide if we should we focus
on just one question or all three.

CO-CREATION ONLINE

Competition
Challenge
Toolkit

Types

Tools for Responses

?

3 types
(PROMPT)

Provocations

Placement

ONLINE
CO-CREATION
STRATEGIES

Medium

How do we use responses?

?

Platforms

?

?

Broadcast

Online Interaction

Event-driven Participation

Offline (IRL) happenings
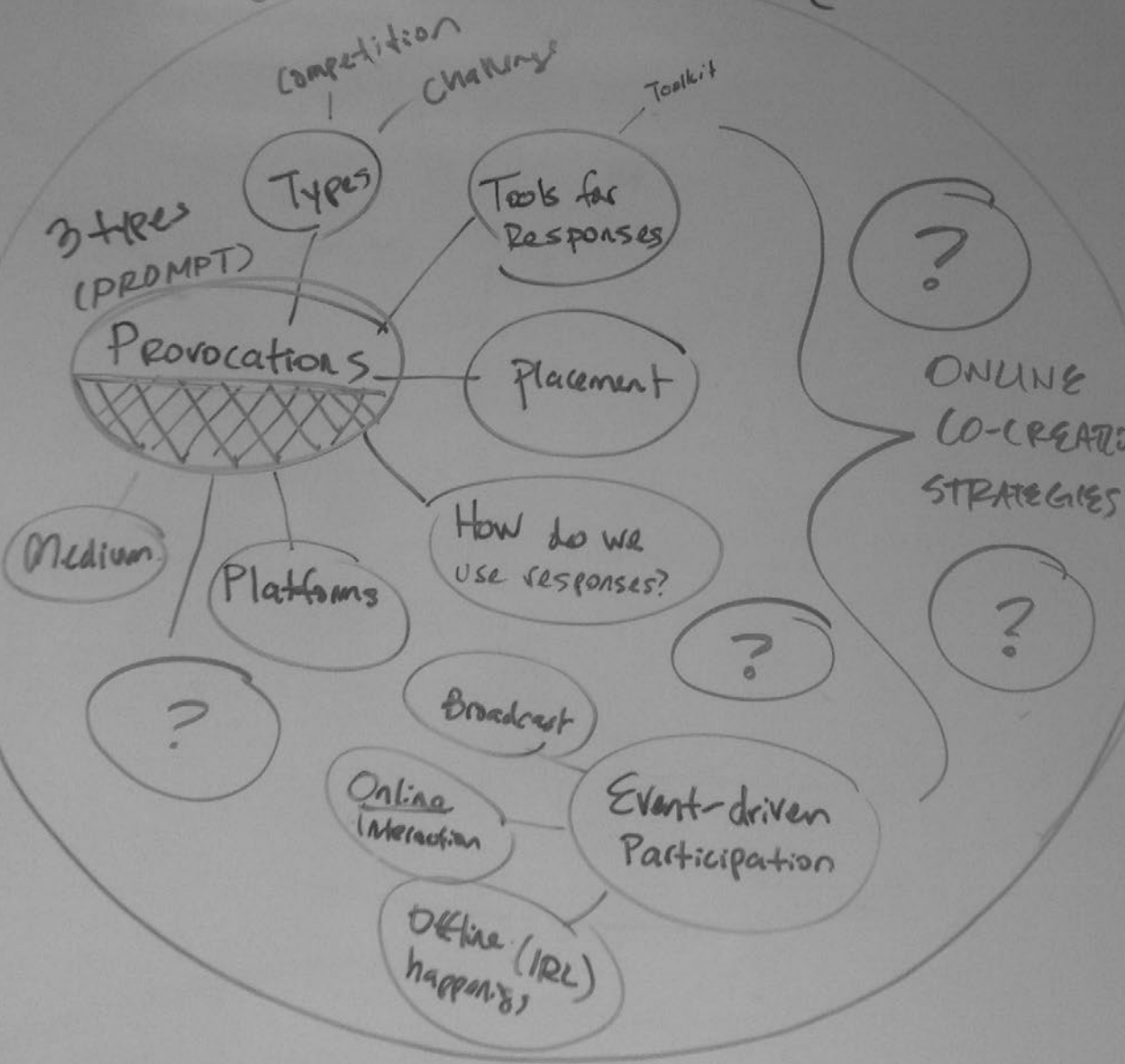
2013.06.24

After talking with Terry, everything still feels super fuzzy. I tried again to break things apart on the whiteboard. We have figure out some concrete stuff we can actually make. But by the end, I could tell that I had lost Darin and Travis. I'm not even sure the drawings make any sense. Now we're just going in circles.

FIND INTERESTING PEOPLE IN RELATION TO PARENT/CHILD INTERACTION + ELECTRIC BIKING

TOOLS

- FB
- Twitter, etc
- Website (Blog)

TARGETS

- Power Users (Reputation)
- Communities
- NETNOGRAPHY

TASKS

- Provocation Design
- WILL Materials (Videos, stories, concepts)

What are some established Communities?

2013.07.01

Today things started coming together.
We began planning the steps to go
through for co-creation. We looked
at what tools we have at our disposal
that we can actually use. *And* we have
an idea of who to target and how
to target them. Much better energy
today. We are finally making progress.

FAST.CO
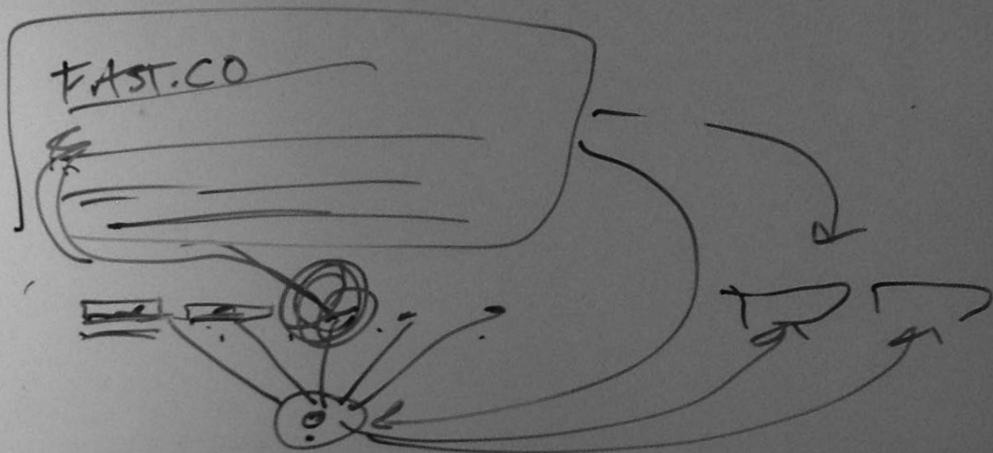
1. SEEK/INFO ABOUT COMMUNITES
   GATHER
2. ASSESS/INVESTIGATE COMMUNITIES
3. INTERACT/PROMPT w/ COMMUNITY
4. LEARN ABOUT TOPICS, PEOPLE, ETC
5. REVIEW/REFINE?

2013.07.01

After struggling at the beginning
we've got strategy everybody believes
in. Tomorrow we'll present it to
the team and begin developing the
materials to get started.

Some Notes on Imagining Participation

All of the momentum expressed in the first anec-
dote *Countdown*, did not come out of nowhere.
Rather, previous experiences contributed to the
enthusiasm of that moment—experiences that I
account for in *Imagining Participation*. Through
the *Imagining Participation* anecdote, I show how
on whiteboard after whiteboard we struggled to
frame and plan an approach for finding 'lead' users
online. We invested weeks of work developing a
plan and producing the materials that brought the
idea of a campaign into reality. At the same time,
a short deadline loomed large on the horizon, giv-
ing our work a sense of urgency. Along the way,
anything we produced that 'moved us forward'
had the quality of a significant accomplishment,
which strengthened my focus on the campaign.
Yet where did these experiences come from and
how did they interact with other aspects of our
work guiding our approach to engaging others?

Our overall approach to engagement in the
Family Bike Life project came about in part due
to the relationships we established through expe-
riences over time. The qualities of my experiences
with the LUIL team involved meetings, conversa-
tions, and activities that took place well before the
Digilab phase started, and involved habits I devel-
oped over years as a designer. As alluded to in the
anecdote about riding in the car with Terry from
Chapter One, during the LUIL I was often uncer-
tain. I contributed, but I felt peripheral. The IKEA
team, for instance, felt distant, since I primarily
interacted with them on occasions scheduled in
advance by the project leaders. It seemed we had
explored various ways of collaborating, but we
had not done the extensive networking suggested
by the lead user theory. Based on my qualitative

experience with the IKEA members who provided the topic for the project—the future of bicycling—and intermittently participated through co-design workshops, I felt that we should 'deliver' something when we met with them. Trained as a designer, I sensed an urge to meet the expectations of my LUIL colleagues and the IKEA team members. Thus, by the time we started the Digilab phase, my relationship with IKEA had, in part, put me down a path of engagement based on exploring the 'lead user method' rather than 'exploring together with family cyclists.'

Additionally, from meeting to meeting, our small team gathered in isolation, developing a plan for the project that fit our vision of what IKEA expected. Our activities in the team reinforced the obligation that I felt to develop an *approach* for finding lead users. At the same time, our circular conversations around the approach added a hint of frustration to my experience: were we getting anywhere? We worked visually, mapping concepts, making diagrams—activities that I thought were supposed to help in building a common vision—but we did not seem to have a clear sense of direction as a team. Thus, in the *Imagining Participation* anecdote, my growing feeling that we had not fully explored the lead user method came in part through questions raised by the IKEA team, our relationship with the other members of the LUIL project, and the way the three of us worked together over several weeks. These factors were at play in my experience of ethics as a sense of duty to deliver an approach to IKEA, which over time became a focus on engagement through a 'pop-up research campaign.'

Reflections on FBL: Building a vision of 'potential participants'

During the Family Bike Life project, we came to view people as 'potential participants,' which influenced the ways we approached engaging others. In striving to foster participation, we lost sight of the fact that we were engaging real people with potentially different perspectives, interests, and values than ourselves. Therefore, even though we described our approach as 'co-creation,' we engaged people in a particular way: *we* post prompts and questions and *they* post their interesting ideas and experiences of bicycling with a family. Our approach to engagement, therefore, offered limited potential for people to actually influence what we were exploring, let alone how and why we were exploring it. Although the anecdotes do not provide the whole picture for why we built a vision of people as potential participants, they do express how a variety of factors played into my experiences when engaging others in the project. Through the anecdotes I strive to communicate expressively, in a way that can evoke in the reader a sense of the experiences involved in my conduct engaging others and designing together.

Additionally, the anecdotes shift focus from the ethics of our approach to the *relationship* between our approach and the experience of designing together in practice. Through my reflections, I show how the anecdotes account for ethics in experience—where things like good, duty, and virtue were particular to the context of my work, and related to how we engaged others across times, locations, and platforms. The anecdotes, therefore, connect the high-level description of our approach to engagement as 'responsible,' 'open,' and 'collaborative' with the on-the-ground experience of things like responding to teammates, framing openness, and meeting deadlines. As an approach to communicating the ethics of designing together, the anecdotes account for the web of experiences, habits, and qualities that shaped how the vision of 'potential participants' emerged in practice.

Taken as a whole, the anecdotes express ethical tensions among professional design practice, individual design skills, and the ways we engaged others in designing together. Delving into the ethics of our work, therefore, requires reflecting not only on the structure of our approach to engagement, but also on the entanglement of experience, quality, habit, and imagination over time. Directing reflection at the level of experience, the anecdotes serve as a means to express the qualitative aspects of life that guided my conduct and judgments, which often escape descriptive accounts of designing together.

For instance, when the email from Terry raised uncertainty about how to communicate the aims of the project, I could have been

more steadfast in a commitment to transparency—an ethical issue of character. Instead of owning my uncertainties about the way we were engaging people, I sought approval from the project leader. However, the lack of ownership over the approach to engagement did not only occur from a disposition to defer decision-making to someone higher up. I also *experienced* certain aspects of the project that guided my judgments: a tight time-frame; pressure as a leader on the team to show that I can follow through; a desire for my team members to feel the reward of making progress in their work. These factors contributed to experiences that, when expressed through the anecdotes, open up reflection on the practices of designing together as well as the ethics of the overall approach we took to engaging people as 'potential participants' online.

The anecdote *Countdown*—especially when read in relation to the other two anecdotes—expresses some of the experiences that led us to lose track of engaging people and focus instead on 'participants.' The publishing of the campaign began to feel like a product launch as the team rallied together, overcame obstacles, and met deadlines. The anecdotes show my excitement, making it possible to grasp the emotions at play in my conduct when we did not address Terry's call to explain, "Why, What for, How will you use my information I input?" Rather than simply labeling the moment as a lapse in responsibility, the anecdotes bring forward how our direction felt right at the time—a feeling that combined my experiences working with the team, the direction of the project, and my individual interests.

Additionally, the anecdotes draw out the experiences at play in my commitment to launching the campaign with a consistent visual identity. Coming from a background in graphic design, I felt an ongoing uncertainty about how to bring my skills and interests into design research. *Flowing* expresses a moment where skill and interest came together in a feeling of goodness that made my uneasiness fade away. At the outset of the Family Bike Life project, I had been searching for a way to combine my research interests and professional skills, which I found through the visual design of the campaign. It felt rewarding to put my expertise into practice. I did not have the skills to build a new online platform for live co-creation sessions, but I could craft the look and feel of a website, and figure out ways for people to contribute using existing tools. With the push of existing habits, I found a sense of confidence and leadership in my ability to create compelling communication for the campaign.

At the same time, my interest in supporting people's participation in the development of designs that will affect their lives lent

a feeling of 'duty' to our efforts to foster co-creation, because people had a right to participate in designing. The online campaign served as a way to 'open' the design process to others, and I felt committed to doing that through an online campaign, branded and set-up in a way to maximize the number of people who would participate, and potentially influence the final outcome. As I worked, however, the particular feelings goodness and duty tangled together. Based on my experiences, and the experiences of my teammates, we developed an approach to engagement that could actually constrain people's ability to impact the design process and ultimately shape what gets designed.

Reflecting on our approach to engagement at a general level clearly highlights some ethical concerns about how the framing of participation can open up or close down the potential for various groups of people to influence the design process. However, expressing experiences of designing together—the excitement of launching the campaign; the reward of putting design skills into action; the ambivalence about goals, etc.—shows how habits, relationships, and environments work together to inform how we frame those possible courses of action. I came to imagine engagement of others as a branded 'pop-up research campaign' rather than as a personal encounter— or as the offering of a service, or critical provocation—in part due to habits developed through my previous experiences.

In the early stages of the FBL project, we had a strong emphasis on the concepts of 'co-creation' and 'crowdsourcing' even though we had little direct experience in activating the concepts in an online environment. However, we did not only build our approach to engagement on theoretical assumptions. The anecdotes show how ethics involved the interplay of prior experience, technologies, and relationships at play in my conduct. It felt 'good' to launch the campaign because we had overcome the uncertainty of our approach and the pressure of a deadline. However, this ethical feeling overpowered other aspects of my experience—my ethical dial was not tuned to the 'duty' we had towards the real people in the crowd we sought to engage.

6.2 // Case Two: The People's Supermarket

In January of 2014, Lien, one of the DESMA Fellows based in London, began following The People's Supermarket (TPS) as part of her case study research on social enterprises. Founded in 2009 by a small group of entrepreneurs, including a celebrity chef, TPS is a social enterprise aimed at providing high quality food at an affordable price to the surrounding community. Initially formed with the legal identity of a member-run cooperative, over the years TPS has gone through several changes to its leadership and organizational status. As a result, TPS began to face uncertainty regarding the purpose, values, and operation of the organization. By the time Lien joined, tensions had arisen among the acting director, the staff, and the members over the direction of the supermarket.

After spending some time volunteering at the supermarket and hearing about the challenges it faced, Lien saw the potential for bringing in some designerly (e.g. collaborative, constructive, and future-oriented) methods as a way to help TPS develop their vision and mission. Already in the fall of 2013, Lien and I had discussed collaborating in our research, and when the opportunity arose, she approached me to ask if I was interested in bringing my research on design methods to work with the supermarket.

At the time Lien got in touch with me, I had been discussing another collaboration with Ariana and Veronica, two other DESMA Fellows who also share an interest in design methods. Seeing the potential for all three of us to connect our research interests—while having a real impact on an organization— we came together to form a 'design methods' project team. Thus, beginning in March of 2014, we began working together to frame a research proposal for the supermarket.

Project format

After our team came together in March, the project unfolded over the course of five months during the spring and summer of 2014. As a team we worked almost entirely remotely—planning together via Skype meetings and composing shared documents on Google Drive—with a few visits to London to establish a research collaboration with the director of the supermarket. Committed to conducting our research in collaboration with the members of the organization, we made a series of open-ended proposals outlining our research aims and approach, in hope of building the trust and approval necessary for our collaborative

research approach. As it turned out, the majority of our work over the five months revolved entirely around framing our collaboration with the supermarket. This case, therefore, revolves more around a 'pre-project' planning phase than a project with a clear start and finish.

Our direct contact with the supermarket itself, included two brief visits that consisted of a few days. During our visits to TPS, we met with various organizational stakeholders, spent time volunteering on the shop floor, ran a 15-minute long activity at a monthly member's meeting, and made a short presentation of the outcomes of the activity at another member's meeting. By the middle of July, we submitted an agenda for the project, which would begin with a three-week visit to the supermarket in order to conduct a series of activities with the members around the values of the organization. Shortly after sending the proposed agenda we received feedback from the director asking us to either to support an internal initiative to rework the membership structure, or delay our visit until later in the fall. After discussing as a group, we decided that catering to the vision of the director did not fit our aims and values as researchers. Therefore, we decided to put the project on hold—on which it remained indefinitely.

20140224_Collaborative-Activity-Brainstorm

File Edit View Insert Format Tools Table Add-ons Help   Last edit was on March 25

benefit from it. So we might also consider how our activities engage people who might not feel comfortable in a typical brainstorming or role-playing session. Additionally, we could pick a 'target' type of organization/department for our kits to help keep us focused.

At the same time, I love the idea of actually mailing materials for people to assemble, and the monthly subscription service sounds like a fantastic way for us to work iteratively and evolve our work as we go. I do feel that if we create a coherent plan we can "pitch" it to key stakeholders within organizations to get them involved. Maybe we start by giving them a free sample — or we could take a more playful/provocative/mysterious approach? It might take a few weeks to put something together, but once we have the materials, we could easily disseminate it to a large number of places. Additionally, I could ask Veryday if we can approach some of their clients with our idea. Of course, they might be concerned that it would jeopardize their image if it doesn't go well...

Veronica I think you are under more pressure to deliver something immediately useful to your company, so I'm wondering about your thoughts on all of this?

V: I'm not under pressure when it comes to the experiments. With the workshops definitely

AA: Any other ideas ? I'm also thinking about interactive devices, and I say" devices" rather than tools because I'm not so sure about trying to get people to participate in some form of process, but simply how or why people will participate with things. I'm interested in concepts like intrigue or wonder and in experimenting with lo-tech media interactions. Interaction hacking, maybe? http://vimeo.com/1074833

Andrew and Veronica, for your interests I remember seeing a talk on this tool Map-It http://www.map-it.be/ being used by a research group called Social spaces in Belgium

Avi Armacksr
7:19 PM Feb 24

Yeah, I'm also curious about how people that think this is just crap or don't want to participate, what do these kind of practice mean for them?
Show more

Avi Armacksr
7:21 PM Feb 24

I also like the idea of making real things that people interact with somehow, that gets them excited about something real. I question digital commitment. Maybe this is the idea we consider. I like the idea of mystery too. It would be cool somehow if people didn't know what they were going to get.

Avi Armacksr
7:24 PM Feb 24

yeah, sorry. As for something useful now, I'm not sure. This is just an idea for something that we can maybe develop as a group when we are in different places. I also want to do environment interactions, but that is harder when we are spread out.

Andrew Whitcomb
2:32 PM Feb 25

Hehe thanks for all the ideas Ariana! Sorry I had to focus on some other

My participation in the project

Several aspects of the TPS project were appealing for my research into methods and collaborative exploration in design—which I still saw as the primary focus of my program at the time. Particularly, the supermarket context offered an opportunity to explore how to engage people in an open-ended and emergent way, similar to infrastructuring. Viewing the organization itself as the object of design, I wondered what type of approach could support the ongoing collaborative designing of the supermarket. Although I described my objectives slightly differently at the time, my interests revolved around how to engage diverse groups of people in investigating future possibilities. Based on my experience in the Digilab project, I was keen to explore the ways to support co-design as an ongoing and open process of inquiry.

Our approaches to engagement in the TPS Project

Before connecting with Lien about The People's Supermarket (TPS), Ariana, Veronica, and I had held a few conversations to work through our various interests, perspectives, and vocabularies and shape a joint research project. From the very start of the TPS project each of us made a strong effort to clearly articulate our research objectives. Over the course
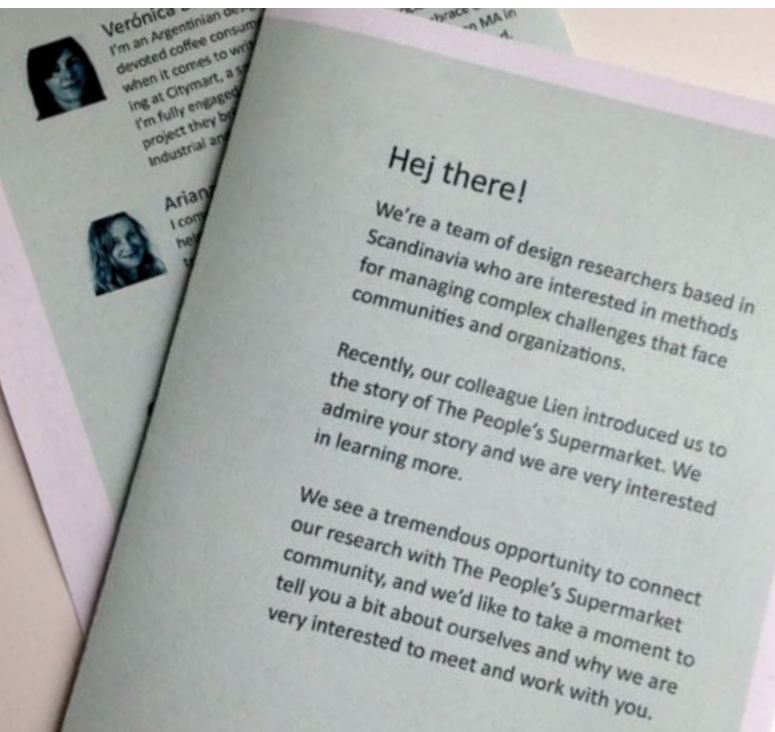
LEFT [11] Example of our collaborative planning Google Doc.

RIGHT [12] Initial draft of our introduction and proposal.

of a few weeks we generated several pages of text across various Google Docs explaining to each other what we aimed to do, and why [IMAGE 11].

As the three of us honed our research objectives, Lien began discussing our potential involvement with the TPS's management team. Following some initial meetings with the supermarket, she suggested a few possible ways for us to assist the organization:

- helping them formulate their social mission again
- involving members again
- engaging the local community

Eventually, these three areas became a starting point for our more formal project proposal. Yet, we felt that in order to properly address these issues we needed an open-ended approach. We did not want to present an image of ourselves that suggested we had solutions, or make the

[13] Activites from the supermarket, from left to right: Observing activities of the supermarket; volunteering on the shop floor; and running an activity at the monthly Member's Meeting.

members of the supermarket feel as if they were just providing inputs to a framework that we had already figured out. In articulating the project proposal, therefore, we used language such as "our aim is to help TPS explore the current challenges it is facing" and "we believe our research can reveal unforeseen opportunities to support the mission of TPS" [IMAGE 12].

How the project played out

Our approach to engaging the stakeholders of TPS primarily unfolded over the course of three visits we made during the project. Prior to the first visit, our research team brainstormed several ways to engage the different people involved in the supermarket, including the members and staff, as well as people living and working in the surrounding neighborhood. To research as many TPS members as possible,

we decided to run the activity during one of their monthly Member's Meetings. At the monthly meetings, the members of the organization come together to discuss issues related to the operation and development of the supermarket. Such a meeting provided an obvious platform for introducing ourselves, presenting our research proposal, and running the kick-off activity.

As the time approached for our first visit we encountered difficulties in finalizing the activities to run. Collaborating virtually, we discussed elaborate plans to volunteer for a day on the shop floor [IMAGE 13], gather feedback from people who lived around the area, and run the co-creation session at the members meeting. Additionally, we had only sporadic contact with the director through email, creating uncertainty around what the stakeholders of the supermarket expected from us. For several weeks we tried to coordinate the visit with the director over email, but in the end we did not wind up with a concrete plan. Just a few days before our team traveled to London, we found out that the director had allotted just 15 minutes for us to run an activity at the end of the Member's Meeting.

When we all arrived in London for our first visit to the supermarket, we planned time to talk through what we could do for our initial activity. During our conversation we arrived at the goal of bringing the personal perspectives of the members into a larger group discussion about the direction of the supermarket. Therefore, we developed an activity that involved the members co-creating a map of their feelings about TPS. We felt that such a map could help stakeholders target where the supermarket is, and where it would like to be. We would generate the content for the map by asking the members eight questions about how people currently experienced the supermarket, and then cluster their responses together as a group.

With a plan for our initial activity in place, we spent the next three days connecting with the stakeholders of the supermarket around Bloomsbury, the neighborhood in London where TPS is located. During our visit we explored the area, observed the day-to-day activities of TPS, held informal interviews with members, volunteered on the shop floor, and documented customer interactions. We saw this visit as a critical first step in learning about the organization from the inside out to establish an initial frame for both the research direction and collaboration.

On the third day of our visit to the TPS we ran the activity where we asked the members to submit individual responses to a series of eight questions [IMAGE 14]. Faced with a 15-minute timeframe from

[14] The eight questions we asked members of the supermarket to respond to on index cards.

1. I would tell a friend to become a member of TPS because...

2. I would stop being a member if...

3. I wonder why TPS...

4. Being part of TPS feels like...

5. Dear TPS, I love you because...

6. I wish TPS had...

7. TPS will be successful when...

8. The "people" of The People's Supermarket are...

the director, we saw the activity as a short and simple to introduce a collaborative way of working while also opening a discussion around the current sentiments within the organization. Although the activity initially included a mapping component, due to the time constraint, we decided to forgo the map-building exercise and figure out a way to include it further down the road, leaving the activity without the element of collaboration. In the end, running the activity involved reading each question aloud to the group of members, who then had one minute to write their individual responses on a blank index card [IMAGE 15]. After concluding the activity, we had a short time to mingle with some of the TPS members. During this time several members approached us and expressed a lot of enthusiasm for our involvement. Clearly the members had strong feelings about the mission and values of TPS, and we all came away feeling that the members supported our work.

About two weeks after we attended the June Member's Meeting we launched a blog we called 'The People's Research' [IMAGE 16]. The password-protected website included a section for us to post summaries of our visits, a place for us to record observations that might provoke

2.
If we couldn't unanimously form decisions, i.e. not forming alliances, listening, not "selfish" outlook

8
very mixed background. some are very loyal some are not members long enough.

⑦
It manages to combine the DIY, community spirit with the maintenance of the quality that customers expect from other high-end supermarkets

⑥ I wish TPS had more members!

[15] A small sample of the responses we received from the 8-Question activity.

discussion with the members, a section for various initiatives we would launch during the project, and finally a place for 'The Living Map' that contained an embedded Mural.ly document. Without the ability to communicate directly with all of the members, we sent the link of the website to the director and asked that he distribute it to the member's mailing list.

A month after our initial visit, Ariana and I returned to TPS to present our findings at the next Member's Meeting. Together, we created a presentation that summarized some of the insights gained from our site visit and the 8-Question activity. In the presentation we suggested that the people in the surrounding neighborhood saw the supermarket in a different light from the members. Based on our interactions with

[16] A screenshot of the research blog we created to support a conversation about our research with the members of the supermarket.

people during the first visit, we felt that the customers and neighboring shop owners found a different value in TPS than the members—and that the two were often at odds. Additionally, we unveiled the blog and invited people to review the content we had posted and share their thoughts and experiences with us. Directly following the presentation, the director approached us with concerns about the privacy of the blog, suggesting that we coordinate with the webmaster of the TPS website to host the blog behind their protected platform.

In the weeks following the meeting, our research team developed a detailed proposal for an 'extended research visit' with the supermarket. We also discussed how to handle the privacy concerns surrounding the blog. We drafted a statement presenting our position

that we should maintain control over the hosting of the blog, along with a letter of informed consent for anyone who wanted to participate in the project. We sent our proposal and the consent form to the director over email, but we did not receive a reply for several days. Eventually the director replied with the suggestion that we delay our research visit, unless we wanted to join an existing initiative within the supermarket to create a new membership charter and present it to the members for approval.

Our team decided that the proposal from the leadership of the supermarket did not align with what we wanted to achieve in our research. Striving for an open and collaborative approach to research, we wanted to explore the diverse perspectives on membership that exist within the supermarket. It appeared, however, that the leadership team wanted to skip the exploration—the core of our research interest—and craft the charter based on their vision for membership. Thus after a few more email exchanges where we explained our position, we decided to put the project on hold.

Anecdotes of engagement from The People's Supermarket project

From a distance, The People's Supermarket (TPS) project appears rather unremarkable when it comes to ethics. During the project, our approach to engagement resembles aspects of participatory design, human-centered design and design for social innovation. Rather than grasping the reigns and driving the project forward, we left time and space for relationships, practices, and controversies to emerge, which we could then work through constructively, together, with the others involved in the project. As such, we began to 'infrastructure' in a way that respected the existing values and practices of the members. We visited the supermarket, ran an activity, and chatted with people. This 'field research' yielded some insights into the value people found in the organization. In the end, however, we barely scratched the surface of the existing mission and values of the organization—let alone explored possibilities for reformulating them together with others. Moreover, the description of the project that I have presented thus far only hints at the factors involved in our perspective and conduct in terms of engaging others.

Even during our short involvement with the supermarket our activities were brimming with experiences that shaped our approach to engagement. From the outset, TPS felt like an *ideal* setting to explore *my* research interests in collaborative exploration. A small co-op trying

to reduce food waste while at the same time making healthy food available to the local community? It seemed like a perfect match: we could bring our expertise in collaborative design to support a bottom-up approach to reformulating the mission, values, and the day-to-day practices of the organization, which we could also write about as part of our research. Yet, how did my feelings about the research project develop? How did personal and contextual factors shape my experience, and therefore, my conduct?

Turning now to the anecdotes, I seek to express how a few of the experiences in the project guided both my personal engagements, as well as our overall approach to engagement as a team. Indeed, the emotional highs and lows of The People's Supermarket project influenced what I deemed better and worse courses of action, which affected the possible futures we explored. The descriptive overview of the project alludes to the fact that we postponed our involvement in the supermarket because we did not align with the direction the director wanted to take for the project. However, the description does not tell what went into our decision to postpone—particularly the experiences that led me to identify postponement as a better course of action than continued involvement. In the following anecdotes I express some of the factors that eventually led to an 'us versus him' approach to engagement that culminated in us calling off the project.

THE PEOPLE'S SUPERMARKET // **ANECDOTE ONE**

Outside In

Outside In

My phone buzzes.

It's Lien's text—almost time.

We tiptoe into the back of a white,
brightly-lit room. Windows stretch
high along the far wall. The cafeteria
seems bigger than last time.

Framed pictures of art projects
and grinning children line the room.
Over half the space is empty, but at
the far side of the room about a dozen
people sit around four tables pushed
together into a square.

It's quiet. One man speaks softly to
the group. Maybe they're discussing
something boring; or maybe there's
still tension hanging in the air after
heated debate. I'm not so great at
reading a room. I try not to eavesdrop.

The three of us grab an empty table
a polite distance from the meeting.
A minute goes by and the man's voice
rises. He speaks clearly, confident in
his diagnosis of the situation.
I hear him mention Lien's name and
something about the supermarket's
values. It's our turn.

The members twist in their chairs to
watch us walk over. We take seats next
to each other on one side of the table.
I don't realize I'm nervous until
I sit down and look at their faces.
Usually I do these things standing.
Usually, there's a little more energy
in the room.

The clock starts ticking on our
15 minutes.

We pass around pamphlets with
text explaining who we are and
what we want to do. No one reads
them—they're too busy watching.

The introduction is awkward, not how I envisioned. Heck, I was planning on introducing myself two days ago to a small group at the Working Group meeting. Wish they hadn't called that off.

Design management is an unwieldy term. I opt to emphasize my background as a graphic designer. That seems more…clear. Ari and Veronica follow suit. I know they don't identify with their degrees any more.

We make it through. Gotta keep a light tone. I describe how the "8 Questions" activity will help us learn about how the values of the supermarket's members. Somewhere along the line I toss out "organizational change." Gulp. Veronica hands out eight index cards and a colored marker to each person. One minute for each question.

I clear my throat, "I would tell a friend to become a member of TPS because..." Having the first question out relaxes me. I repeat it to make sure everyone hears. The members think for a moment, then bow heads toward the table and start writing. As they finish, people raise their eyes and glance at me. I find a few smiles. 60 seconds later, we move on to the next question. A few more down the line and I feel better, even though my voice kinda reminds me of a high school teacher administering a standardized test. Still, it seems to be going well. At some point Veronica has the presence of mind to snap a photo of the activity in progress. The only one.

We wrap up. Any comments, questions, or concerns? Someone asks what comes next. We'll review the answers, I say, and share them and our insights with the group. Then we'll propose how to move forward. It's over. Time to mingle.

Snacks prepared by the supermarket's kitchen and wine await. Before making it there, however, an elderly woman pulls me aside. "Make sure you talk to more than just the director," she whispers. "Not everyone agrees with him." Our eyes lock. I provide words of assurance. We're going to work with everyone. She seems pleased.

The chatting starts. For half an hour we stand encircled by members. One woman enthusiastically shares the values she holds for the supermarket: reducing food waste, offering healthy yet affordable produce, and focusing on the local community. She has such passion for this little place. I'm all in. Afterward, the warm atmosphere carries on into dinner and drinks. One of the younger members introduces us a favorite Italian place, right next to the supermarket.

Some notes on Outside In

The *Outside In* anecdote expresses how an ethical 'good' that I felt from talking to the members intertwined with the anxiety I experienced running the 8-Question Activity at the Members Meeting. After tiptoeing into the room and running what felt like an awkward, uninspiring activity—compared to my previous experiences from design workshops—the members of the supermarket greeted us with a warm welcome. As I stood there chatting after the activity, I found a sense of excitement and passion among the members that aligned with the 'bottom-up' approach I anticipated in the planning. The group of members appeared very open to sharing their enthusiasm and collaborating with us. These enthusiastic conversations stood in contrast to the experience I had setting up the visit with the director, which included spotty communication, cancellations, and only a brief time allowance to run our activity.

By highlighting my experiences interacting with the director, I do not mean to speculate on his intentions. He may have cared about the supermarket and our involvement as much as any of the members. Nevertheless, the combination of my expectations for the project, my interactions with the director, critical whispers from the members about his intentions, and the warmth I felt talking to the members, contributed to a growing feeling of 'us versus the director' that may have actually hindered the potential for fruitful collaboration with the supermarket. Indeed—especially when juxtaposed with the overview of the project as well as the upcoming anecdotes—*Outside In* touches upon how the feeling of good that emerged from the positive

conversations with the members tied together with the feeling of difference or skepticism I developed toward the director.

In *Outside In* I express a variety of factors at play in my experience, including: timing, unfamiliarity, professionalism, confidence, warmth, and relief. Rather than focusing on each of these factors in isolation, the anecdote draws out the way they interconnected and guided how I evaluated courses of action we could take in the project. For example, in the third anecdote from this series, *Long-distance*, I express how the feelings that emerged during the Members Meeting played out in the way I framed our position as researchers in opposition to the efforts of the director, which ultimately leads me to recommend postponing the project indefinitely. As a whole, the expressiveness of the anecdote provides more than a description alone can communicate about the complexity of our engagement with the director and the members in our efforts to design together.

THE PEOPLE'S SUPERMARKET // **ANECDOTE TWO**
Pause for Research

Pause for Research

I bound up worn wooden stairs to the fourth floor. A cloud of 'to-dos' buzzes in the back of my head. 30 minutes til my meeting with Ari—still time to work on my presentation. Down the hall, through the door, and around the corner, I turn sharply into the nook where my desk sits, tucked in a corner. The fellow researcher I share the room with isn't there.

Today I'm flying solo. A pause while I look out the window. Thankfully the skies are clear. Last week the 'go ahead' for our project with the supermarket came in. We have less than three weeks to prepare for the visit—for half that time I'll be in China.

It's 9:00 AM, time for the Skype call with Ari to plan the visit. Veronica didn't get back to us about joining. I think she's at a conference in…While opening Skype, an inbox notification flashes in the corner of my screen.

Suddenly I'm digging through the documents of last year's research project trying to track down a file for someone. Found, shared, done.

Bathroom run.

Back to Skype,
five — no, ten — minutes late.

Headphones on, door closed.

Ari and I get along. We can be shy in
big groups, but we tend to open up
over time. We're excitable, goofy, and
there's care in our work. She's more
experienced, and has a better critical
eye than I do. Her insights never cease
to amaze me.

We get to business — after chatting
about the PhD course we're taking on
methods in artistic research.

There's three days for the visit. Monday we introduce ourselves at the supermarket's Working Group meeting. This will set the tone. Let's stay concrete: show examples of previous projects, involve people right away. Explanations won't work. They'll get it once they experience it.

For Tuesday, we want to run activities on the shop floor. Drawing on ideas we've brainstormed together over the last few months, we decide to make a visual map of the activities in the supermarket. We'll generate content on Tuesday and Wednesday morning. That way, we'll come to the Member's Meeting on Wednesday night with plenty of provocative material about the 'values' of the supermarket.

Let's engage the customers while they're shopping. We can even get out into the neighborhood. What about that postcard idea, where people write to the supermarket? Ari tells about the Kawa (Japanese for 'River') model from occupational therapy, which uses the river as a metaphor for life. Life flows like a river, constantly moving through time and space, inseparable from it's surroundings. Let's find the flows of the supermarket.

Before long we've got a pretty clear idea of the materials and we can finalize the details of the activities when we're all together in London. We wrap up the call:
"See you in a few weeks Ari!"
"Have a safe trip to Shanghai!"

I quickly move to start typing up my notes. Amidst coordinating a place to stay and flight schedules, I've created yet another two shared Google Docs for us to plan the trip, one for scheduling and the other for details on activities. I transcribe scrawled notes into a more refined outline, fleshing out the details of what Ari and I discussed. It's a packed agenda. Can't wait to finally put our words into action.

With a twitch of my finger I change tabs in my browser.

Gotta start scouring the web for images if I want to get these slides done before my flight.

Some notes on Pause for Research

Compared to *Outside In* the anecdote *Pause for Research* expresses a much different side of engagement in designing together. In *Pause for Research* I jump backward in time from *Outside In* to present a moment in the process of planning the activity for the Members Meeting. Through the anecdote I draw out how the personal feelings that accompany my particular life as a researcher worked in combination with certain practices and technologies ultimately shaping the overall approach we took to engagement in The People's Supermarket project. During *Pause for research* I highlight another feeling of 'good' in my experience as a researcher: the joy that emerges in the flow of meaningful production. The anecdote captures a moment where things clicked in my work. As such, this anecdote expresses a similar feeling to *Flowing*.

While *Flowing* expresses my process of illustrating with pen and paper, *Pause for Research* emphasizes the feeling of working effortlessly with digital tools—a quality as equally integral to my experience designing. Indeed, throughout my career I have enjoyed countless hours of creating grids, choosing typefaces, and setting text using various types of software. To go even deeper into my history of habits, I have grown up with a computer. Throughout my life I developed skills for juggling tasks, games, and chat windows all at once. Working efficiently and confidently in a digital environment, therefore, makes up part of my skill as a contemporary designer. At the same time, the skills of working with a computer often create tension with the other practices of the project, such as collaborating with teammates and engaging the members of the supermarket.

In *Pause for research* I happily skip from one activity to the next, not stopping to reflect on how else I could engage people. From the safety of my computer keyboard I plan activities without disruptions from competing voices or unpredictable behaviors. Therefore, the anecdote also alludes to larger factors that contributed to my on-the-ground activity. For instance, showing how I squeezed in the Skype call to plan for the Members Meeting at TPS, from the *comfort* of my research nook in the office, *amidst* planning a trip to China and *preparing* a presentation for a research conference, touches upon the various technological and social factors at play in my experience. My experience of 'good' arose not only from accomplishing tasks at my computer; it also relates to the position I held as an early stage researcher with plenty of funding. Floating in a bubble of security, I imagined an ideal scenario for engaging the members of the supermarket. I felt excited at having plans coming to fruition, even if I would put them into action thousands of kilometers away. Thus, stepping back to look at our approach to engagement as a whole brings into the frame the context of my feeling of flow, and how that feeling in turn relates to the way I related to the director, and the way we approached engagement as a whole.

THE PEOPLE'S SUPERMARKET // **ANECDOTE THREE**

Long-distance

Long-distance

It's mid-July, 2014. The leaves of the oak tree outside shimmer sullenly. A gentle breeze plays tricks on the old swinging windows of the church. I try, futilely, to keep them open just enough to welcome moving air without extending the invitation to the giant bumble bees that seem intent on figuring out just what I'm up to.

We're in the midst of an unusually warm and sunny stretch of weather in Stockholm. The office is dead — except for the occasional colleague who pops by to tinker in the workshop or file some paperwork. For the second year in a row, I'm spending the sacred Swedish holiday working. To do so, however, I've commandeered one of the best meeting rooms in the office. The room has giant windows, and it's outfitted with large whiteboards along two walls. When I'm not working on The People's Supermarket, I use the whiteboards to outline the 50% report for my PhD.

The report is due in November, and I'm determined to make headway on it. But truth be told I'm running into wicked problems when I try to write about wicked problems.

Since early March a few DESMA colleagues and I have been trying to get the co-design the project with the small London-based supermarket off the ground. The going is slow. For the last few weeks, we've been trying to plan the next steps for the project. Our email exchange with people at the supermarket is sporadic, one or two messages a week at best. This time lag isn't new, but I'm a bit more anxious than usual.

During the last visit to the supermarket we hit a bump in the road. At first, I didn't think anything of it when the director approached me, with the webmaster by his side, to discuss the security of the research blog we had created. "Of course we'll work with you on this," I replied. I didn't consider what it could mean to put access to our research blog in the control of someone else.

Walking away, the questions started rolling in. Why would he want to do that? Couldn't he choose who participates and what they post? Does that compromise our research activities — our principles as researchers?

The next morning the director followed up on this request through email: the webmaster, Will, would contact us on how to switch access to the blog. I headed to the airport to catch my flight. Back in Stockholm, no word from the webmaster. The ball seemed to be in our court, where it stayed for two weeks.

In the meantime, we decided to take a stand. After returning to our respective locations we drafted a letter of 'informed consent' in which we described our position as researchers. We proposed that, to maintain some level of independence as researchers, we should maintain control of the blog. Along with the letter of consent, we also included a detailed proposal that we had promised for a 3-week research visit beginning in late August.

All of this we sent to the supermarket's
new Head of Membership, Macy, who
had recently replaced the director
as our main point of contact for the
project.

Now, we've sent the letter and proposal.
I'm in the Stockholm, biding my
time in a quiet and sunny meeting
room — trying to stay focused on my
PhD report. As the warm afternoon
seeps in through the open window,
I receive an email.

Hi Andrew,

I received from Lien, your impressive agenda for a 3 week TPS visit commencing 25th Aug.

We believe that such a visit would be valuable, however we may have to move the start by a few months. This will give Macy time to restructure and redevelop our membership area, including new technology and the formulation of a membership contract, which will clarify the respective roles between members and TPS.

I understand that you'll be getting married in the US in October (congratulations) – so maybe a visit in early November could work well?

Kind regards
Jim

--

My heart sinks as I read. We're seeking to work with the members on developing exactly the type of material he describes. Usually, I'd consult the rest of my team before writing back, but it's already late afternoon and I don't think they'd respond to an email in time. This feels like a pivotal moment for the project. So I take my time formulating a reply.

Hi Jim,

Glad to hear that you received the the agenda and consider it valuable for TPS.

Of course, we want our work to fit in with the changes happening within TPS, and thus we'd like to come at a time that works well for organization. That being said, we think that our visit could play a key role in helping Macy with the restructuring and redeveloping of the membership area. Thus we'd like to see if, with you and Macy, we might work out a way for us to keep the visit in late August–mid-September.

Are there any particular aspects of our agenda that we could rework to support Macy's membership development? Perhaps we could take a less activity-based approach during our visit, and focus instead on generating insights through interviews and observations.

Then both Macy and our team (in collaboration or separately) could take some time to delve into the insights, with us coming back in November/December to do a more generative/ activity-heavy visit? If you'd like to discuss in more detail I'd be happy to talk through it over the phone, or set up a conference call with our full team.

We will of course respect your decision either way, however we do believe that we will be of most benefit to Macy and TPS sooner rather than later.

Thanks for your time,
Andrew
(also many thanks for the congratulations :)

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The next day I don't hear anything. I know that the position as director of the supermarket isn't a full time job, so I'm not sure when or if he'll have time to read my reply. On Friday afternoon I decide to send a follow-up email to keep the conversation going. Who knows, maybe he works for the supermarket Friday afternoons or weekends? On Monday morning he responds.

Hi Andrew – no problem with quick follow up, we understand.

I have outlined below our priorities for membership for the coming next 8 weeks. These will require the involvement of TPS Management and Members for this work, in particular it will require a lot of time from myself and Macy.

1. *Website Shift Booking System for Members*
2. *Member's Card for redeeming discount and clocking into/out of shifts*
3. *Member's Agreement/Charter (including Mission Statement)*
4. *Membership renewal online process*
5. *New Members online enrolment process*
6. *Enhancement of Membership experience/communication through website enhancement.*
7. *Roll out of new Membership Database for Membership Department*

Consequently, although we are keen for an extended research visit, from the above you can see that we'll be extremely busy during Aug/Sept. That said, we'll certainly welcome your help to finalise the Member's Charter, to ensure we maximise member involvement in the production of this document. A suggested approach would be for you to work with Macy/myself/members on this document and then join us in London for a couple days around/on 3rd Sept members meeting – where would like to secure formal adoption of the Charter by Members.

Would the above approach work for you?

Kind regards
Jim

--

The wind leaves my sails.

This isn't the collaboration I hoped for.

How can we continue with such
a proposal?

Where is our research in this?

Hi Jim,

We've had a chance to talk it over as a group and we think that it is best to skip the trip in September. As you've said, there are many practical matters you, Macy, Will, and the member will be busy sorting out regarding the membership, which would be both difficult for us to contribute to from a distance and a bit of a departure from our core research focus.

Of course, we would love to stay in touch with you and Macy over the upcoming months to plan for a visit in November as you suggested. In preparing for a future visit, we would like to keep the people's research blog up so we can continue engaging members interested in our research from a distance. Therefore we would also like to communicate to the members that we won't be making for the September visit.

We've made a post to the blog that we'd like to ask you to share with the member email list, if possible.

http://www.thepeoplesresearch. com/2014/07/rescheduling-the- research-visit

Thanks again for working with us to try and set up a fruitful collaboration. We look forward to the opportunity of carrying the project forward later this year.

*Best,
Andrew*

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Some notes on Long-distance

In this anecdote I express how my habits as a designer and my experiences with the supermarket shaped my conduct, primarily as a particular sense of duty. During the anecdote, I allude to how "we decided to take a stand" as researchers, which I justified in terms of maintaining independence and objectivity as a researcher. By expressing my experience, however, *Long-distance* brings forward a number of qualitative factors at play in my decision to postpone the project that go well beyond the generalized 'duty' that researchers have to remain independent. As shown in the *Outside In* anecdote, my experience at the Members Meeting contributed to a feeling of "us versus the director" that guided our decisions as a group. We had barely considered the issue of 'independence in research' until the director asked us to host the research blog through the supermarket's existing website. Viewed in this light, my response to the director shows how I felt a desire to not only resist censorship, but to actively support the members in having a voice in the project.

Along with the other anecdotes from TPS, *Long-distance* highlights the wide range of contextual factors involved in my experience at a particular moment. For instance, the anecdote expresses how email had an intimate connection to my experience communicating with the director, which in turn draws attention to my distance from the location of TPS. I exchanged emails with the director as a researcher, sitting in Sweden, during the summertime, while working towards a milestone in my PhD studies. My geographic separation from the supermarket—which I felt all the more acutely on that hot summer day—entered into how I conducted myself towards the director. For

me, doing my 'duty' as an independent research-
er, also meant not investing time and resources
to pursue a research project that had turned in a
different direction than what I had hoped. Thus,
my experience in calling off the supermarket proj-
ect involved concerns about both supporting the
members *and* my life as a PhD researcher. In ad-
dition, by responding to the director over email,
I had time to formulate my thoughts, retreat into
my memory and reflect on my previous encoun-
ters with him and the members. Throughout this
process, I could craft an explanation of our inten-
tions, which enhanced a feeling that I had made
a well-reasoned choice in postponing the project.

Overall, the anecdote expresses the qualita-
tive factors that affected our decision to forgo fur-
ther engagement. My habits and interests in tak-
ing a 'bottom-up' approach to collaboration and
exploring various types of activities led to a feel-
ing that our project did not fall in line with the
director's goals and way of working, which includ-
ed the development of a strong vision and a clear
plan. Additionally, even more mundane working
habits, such as communicating over email, set a
tone for our engagement. I sat, mulling over the
project and my PhD while waiting for a response.
As I tried to work through our differences with
the director over intermittent email, the back-
drop of experiences I had gained during my in-
teractions with the members of the supermarket
created a sense of 'threatened duty' that shaped
how I engaged with him. Altogether, the various
aspects of my personal and contextual experience
narrowed the potential avenues I could see into
the future. During the moment expressed in the
anecdote, it felt like we had two choices: 'my way'
or 'the highway.'

Reflections on TPS: The emergence of a binary choice

Regarding engagement, the series of anecdotes from the TPS project shed light on our decision to postpone a project that could impact many people's lives. While each individual anecdote does not target an ethical dilemma, as a collection they highlight the various experiences at play in my conduct when engaging others. From a distance, the decision to postpone our involvement seems relatively a straightforward matter of calling off a collaboration when the direction of the project did not align with our values as researchers. However, the anecdotes express a much more nuanced picture that highlight the ways values took shape based on my personal engagement with the project. I approached participation not only through the role of a researcher, but also as an individual interested in open-ended exploration and collaboration, who worked from a distance, and utilized particular digital platforms for working together.

From the outset, I started the project at a comfortable distance from the supermarket. Thousands of kilometers away, I envisioned all sorts of possibilities for 'engaging' participants without experiencing any of the tensions that were happening on a daily basis in the supermarket. Excited about the potential of supporting collaborative inquiry within an organization, I had a sense that my work was on the right track. I had started to do the type of research that I had read about. Additionally, funded by a generous research grant, I had few worries when it came to setting up a research project from another country. Amidst preparing a trip to a conference, I could squeeze in an hour or two for a Skype call to plan our research visit to the supermarket. From the safe and cozy little 'research nook' in Sweden, crafting a conference presentation and planning a research project flowed together to create the sense that 'I am a researcher.'

On the ground at the supermarket the situation changed dramatically. Shifts in schedules, intermittent communications, and competing personalities, disrupted the clarity and purpose I had while planning from Sweden. From a distance, a positive collaborative relationship felt like a given. Entering the Member's Meeting I did not experience the warmth I had envisioned. After waiting outside—at the request of the director—the stillness of the room, the expressions of the people sitting around a table, and the short timeframe for our activity, led to feelings of anxiety, even insecurity. Facing uncertainty around my role as a researcher, I fell back on bringing up my background as a graphic designer—something that felt solid and familiar.

When we started the activity I felt the spotlight shift from our entrance to the supermarket. As the evening unfolded, I started to find the connection to the people and the organization that I had anticipated. The members were excited to have us there contributing to their mission. I found affinity and inspiration with the members, which connected to my vision of the project's direction.

At the same time, engaging with the passion of the members and hearing whispers of uncertainty about the leadership put us on a course that seemed different than the director. As a research team interested in participatory or bottom-up approaches, we identified with the members who openly expressed an appreciation for community and working together to support a greater cause in the supermarket. The director, however, had a strong desire to make the organization financially stable, which he thought required fast and occasionally unpopular decisions. Over the course of the project, even seemingly inconsequential moments such as waiting outside of the Member's Meeting, or receiving a request to transfer control of the blog, distanced our relationship with the director. Even though our team discussed the importance of not choosing 'sides' between the members and the director, sides emerged through the intermingling of our character as individuals, the experiences we had at the supermarket, and our day-to-day circumstances.

Eventually, I became defensive with the director, framing his proposal to transfer control of the research blog as a threat to our position as researchers. I did not acknowledge my defensiveness as a stance in support for the members. Instead, I referred to the importance of maintaining an independent research position. Reacting to the 'goods' I experienced from talking to the members and imagining the research project from a distance, I began to feel a 'duty' as a researcher to maintain independence. My experiences led me to see the director as a gatekeeper to establishing a truly collaborative project with all of the stakeholders in the organization. I did not explore ways to engage him as an individual—understanding his schedule and personal circumstances largely remained outside my concerns. Thus, the anecdotes express how, reacting to my experiences, I went down a path of 'us versus him' from which I imagined the most 'responsible' choice as postponing the project.

6.3 // Case Three: The Internal Methods Project

Beginning in February of 2015, the Internal Methods Project (IMP) was an approximately six-month-long internal project within Veryday, a Swedish design and innovation consultancy of approximately 75 employees at the time. Founded in 1969, Veryday has a strong heritage in industrial design, and in 2014 the company received the Red Dot Design Team of the Year award, one of the most prestigious honors in industrial design. Over the years the company has diversified and now employs a wide range of designers working in human-centred design research, digital, product, and service design, as well as business transformation and innovation. As a consequence, a number of different approaches and perspectives on designing exist within the company. Based on the constant need to orient new employees—both recent graduates and seasoned professionals—and differentiate the company on the crowded stage of international design consultancies, several employees began to request resources that describe how Veryday approaches design.

The idea for the project emerged in the fall of 2014 following several internal discussions about 'methods' at Veryday. In particular, a number of people had highlighted a lack of organization and sharing in terms of methods. Therefore, the project began with the desire to develop a system of resources (e.g., explanatory diagrams, a web-platform for sharing materials, printed collateral, etc.) for introducing new employees and clients to Very day's design approaches. To develop the project's materials, we wanted to approach it as we would with any project for an external client: beginning with contextual research that would then inform new concepts for how to address the issue. As such, we planned to investigate existing design practices within Veryday, move on to exploring how people in the company hoped to practice design in the future, and ultimately draw on these insights to develop the resources.

<div align="right">Project format</div>

The initial format for the project came from the team leader who suggested a structure of three months, with three team members, committing three hours a week each. We began the project as a team of three: a junior member of the communications team with less than a year working at the company, an experienced design researcher who had been at Veryday for almost three years, and myself, a guest researcher who had been with the company for about two years. Over time, the composition of the team fluctuated as members came and went due to demands of

client projects. Throughout the project we also strived to engage people outside of the core team through collaborative events that varied in attendance from three to fifteen.

Eventually, the fluctuations made a strict deadline appear fruitless, and the project continued well beyond the initial timeframe. After several months, the production of deliverables remained an ongoing process. While the final outcomes of the project appear rather unclear, it serves as an interesting case for exploring how various experiences and engagements shape how designing happens, and as a consequence, what direction a design project takes. Although time will tell the impact of our work, at the time of writing this thesis, the conversation about methods within the company has expanded and may continue forward as an ongoing practice in the future.

My participation in the project

My participation in the project happened due to several converging interests. For two years Veryday had hosted my research as part of a three-year contract with DESMA, an Initial Training Network in design management funded by a Marie Korowai-Curie actions grant through the European Union. Although the contract had no explicit requirement for me to participate in the operations of the company, from the outset I wanted to make a meaningful contribution to the organization through my research.

Starting from an interest in 'design methods,' I saw the potential for my research to yield valuable insights for the day-to-day work at the office. After beginning my research training, however, I continually struggled to align my research project with the work of the company. The ambiguity surrounding the early stages of my research project, combined with frequent trips to attend classes and seminars made it difficult for me to establish a strong connection. My perspective changed in November of 2014 following the 50% seminar for my PhD. In the seminar I had a fruitful conversation with my discussant, Per-Anders Hillgren, about my position within Veryday and the next steps for my research. We identified the great potential to explore concepts from participatory design—such as infrastructuring, commons, and 'friendly hacking'—in my context at Veryday.

When I returned to Veryday after my 50% seminar and conversations arose about the need to develop resources related to methods, it felt like the stars had aligned. I had a brief meeting with other people around the office who had expressed interest in the topic and the

ball started rolling. Eventually, we broached the subject with one of the team leaders, who suggested we make it a formal initiative by submitting a project proposal.

Our approaches to engagement in the IMP project

From an early point in the project we discussed it as a process of working with company culture as much as an effort in developing specific resources. I entered the project with a strong notion that to have a lasting impact within the company we needed to do more than provide insights into the design practices of Veryday or publish a book of Veryday design methods: we a needed to build a movement around the project. During the initial kick-off meeting we discussed how to foster a conversation about design practice and design methods within the office. As such, we wrote our purpose as:

- Define what is unique with Veryday. What is the core, independent of disciplines or focus areas? (Hands on product vs Strategic futuristic fluffy stuff.)
- What are our methods and why?
- How do we onboard new people with understanding Veryday?

Based on our purpose we wrote some simple and open-ended interview questions to ask people, such as, "Why are we better than our competitors?", "Why do people work here for so long?" and "How do you start, what do you look at, etc?"
    Our approaches to engagement evolved over the course of the project as we put our plans into action. Our practices as a team shaped how we engaged the office at each step along the way. In the project proposal I had made a general sketch of some activities for engaging the office [IMAGE 17]. However, once we started the project, we rarely consulted the plan. Overall we took a relatively improvisational approach, choosing our activities based on what we learned as we worked. Thus, from a very early stage our approach to engagement emerged in large part through activities we developed on an ad-hoc basis.

How the project played out

At the beginning of the project we planned to meet with several people around the office to discuss how they approached their work. After the first meeting we had a short-list of people to start contacting. However,
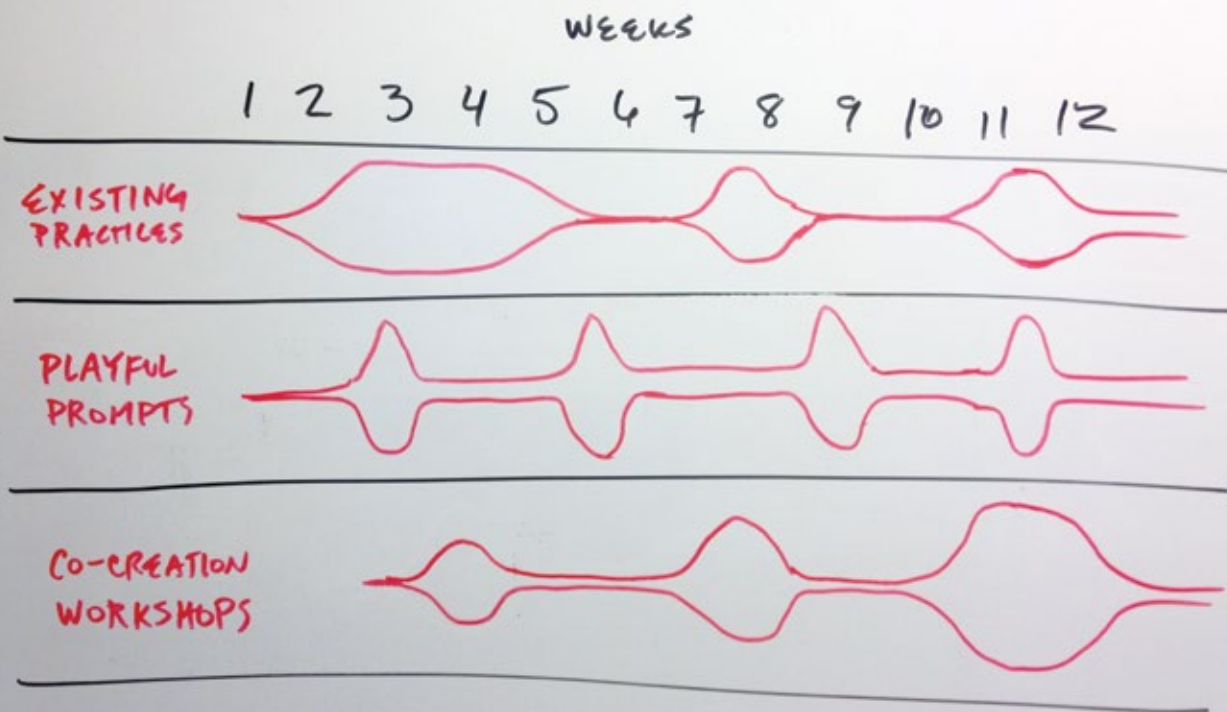
[17] Preliminary sketch the plan for different activities in the IMP.

during the next two weeks we were struggling to schedule a meeting around the busy and fluctuating schedules of people around the office. Due to the trouble scheduling interviews, we decided to take a walk through the building ask people about their work.

Similar to other shadowing techniques, the informal 'office tour' sessions involved two of us from the team walking around the office with a camera and notepad. For about one to two hours we simply dropped by the desks of different designers around the building and asked what they were working on and how they were approaching it [IMAGE 18]. The tours served as a quick and somewhat unobtrusive way to ground our investigation in the activities of the office. Although at times it felt that we were interrupting some people, for the most part we found a few people each tour that had time to share their thoughts.

In following weeks, while we were conducting office tours, we continued trying to schedule more formal interview sessions with our

[18] Example of an image from one of the 'office tours.'

[19] Interview session with one of our senior colleagues.

[20] Still of the video report of the data review session.

colleagues. We began with a list of several people we wanted to speak with, but wound up booking only two sessions — one with the director of industrial design, and the other with the director of design research. Both interviews were approximately 30 minutes long and involved two members from the research team asking questions [IMAGE 19].

Due to the early and exploratory stage of the project we sought to make the interviews conversational. We saw the interviews as a way to get a sense of the different perspectives on methods within the office. Therefore, we prepared a loose set of topics regarding design methods to discuss with the participants, but primarily we followed an unstructured approach. Additionally, we captured audio and some video of each interview with the plan to use clips from the sessions as material for prompting continued conversation and reflection within the office.

After conducting the office tours and one of the interviews we held a 'data review' meeting. Based on our unfolding approach, we typically began our team meetings by reviewing material generated in the previous session and discussing what to do next. During the data review, we hung up photographs we had taken on the tour and used sticky notes to tag unexpected findings or interesting tensions that we noticed. Afterward, we recorded a brief video to summarize our activities and next steps, which we shared on the company social media platform [IMAGE 20].

In the data review session, we picked up on a few tensions related to methods and project work within the company. For instance, we noticed a difference in the speed and orientation between product design, interaction design, and service design. Over the last several years the company had been growing their interaction and service design approaches, which involved quick iterations and a focus on — what we termed — 'fluffy' concepts, such as ecosystems, customer experience, and business innovation. While the people in the company generally embraced the full-spectrum of its design offering, we could see preferences for different approaches: some people preferred slow, thorough, craft-based experimentation, while others emphasized models of abstract ideas, strategic discussions, and more methods-based planning.

Based on our insights from reviewing the data, we put together nine 'principles' that we would use to guide our concept exploration phase [IMAGE 21]. To call out our observation about the different paces of work, we wrote one principle that read: "We don't want a set way of working." After coming up with the principles, we sought out feedback from the office. During an all-staff meeting we shared the nine principles and

1. We learn through (a lot) of making things tangible	2. We do down-and-dirty technical experiments	3. We drive great work by valuing colleagues
4. We don't want a set way of working	5. We have an insatiable appetite for user-insights	6. We're moving toward full-spectrum prototyping (lo-fi + hi-fi)
7. Our client relationships help make us great	8. Internal sharing needs to work at the speed of consultancy	9. Projects are where we get "very" educated

Methods Unit Monthly Meeting Activity | April 2015   ♡ Veryday

[21] The PowerPoint slide containing the nine principles we developed based on our observations and interviews.

[22] The flyer created to promote the Friday Fika Forum.

asked people to fill out forms with their reactions. The 'set way of work-ing' principle received the most comments—some supportive, but many critical. After the feedback from our colleagues we revised the principles, which wound up in the final introduction booklet we developed.

We followed this general cycle throughout the project: review-ing content, determining objectives and planning our next steps, all while publicizing our process along the way. To share our process, we reached out to people across a variety of platforms including the monthly all-staff meetings, the company's private social network, and using printed documentation booklets placed in common areas within the office. By distributing content through different channels we want-ed to avoid disrupting the workflow of the office.

During the project we also attempted to manage the flux of office life by making it smooth and easy for people to participate. As such, we chose to host co-creation sessions one Friday afternoon per month so they would coincide with the afternoon 'fika'—Swedish cof-fee break—a standing routine within the office. By timing the conclu-sion of the workshop to overlap with fika, we hoped participants could present their outcomes at a point in the day when people were already congregated in the kitchen for their coffee.

We called the series of workshops the Friday Fika Forum, and planned for each session to last 90 minutes. In an attempt to pique curi-osity and generate discussion around the project through humor, we advertised the workshops as Fika[3]—a reference to the model of design research used in the company known as People[3] [IMAGE 22]. Additionally, we tried to facilitate the scheduling process by providing a custom Google Form as a way for people to sign-up. We emailed out the form so people could check their calendars on their own time, and sign up with the click of a button if they wanted to attend the workshop.

The activities and content for each workshop also incorporat-ed common practices within the company. For instance, our first Friday Fika Forum involved exploring design practice on a relatively high-lev-el. We asked participants to consider the 'ingredients' of a recent proj-ect they worked on. Posting the ingredients on the wall as separate sticky notes, the participants then worked in groups to assemble an 'ideal' project [IMAGE 23]. Afterward, each group discussed how Veryday, as a company, could support them in achieving the ideal project. To conclude the session, we asked participants to capture what they gen-erated during the workshop by recording short 2-minute video sum-maries using a smartphone—a technique occasionally used in Veryday

projects known as 'One-shot Videos,' which they adopted through various collaborations with the Interactive Institute.

Over the course of the project, our activities evolved due to shifts in the availability of team members, scheduling conflicts, and emergent tasks for the team. Our efforts ebbed and flowed as interviews cancelled or team members prioritized other activities. Additionally, unexpected tasks emerged for our team. As the team leaders began referring to our group as the 'Methods Unit,' we took on some responsibility for developing knowledge sharing within the company. Thus, at times we diverted our attention from our initial aims to look for ways for people to share sources of inspiration with each other, or to help create graphic models for explaining service design concepts.

After several fluctuations in the project schedule, the 12-week deadline came and went, without us producing a clear deliverable. We had gained some interesting insights through the interviews, observations, and workshops, but we did not find time to develop any tangible output. However, our efforts created some momentum that wound up carrying the project forward for several more months—in part due to the encouragements of the team leader who had supported us from the very beginning.

Eventually, after a number of people expressed the need for a central 'methods database,' we decided to buckle down and create a Veryday version of a methods kit. Veryday's methods kit included an introduction booklet and fifteen cards describing some core methods used in the office. By the end of the year we presented a mock-up of the kit and a working prototype of a WordPress database for sharing methods to the entire company, which received many enthusiastic comments from our colleagues. In the months following our presentation of the outcomes, we were invited to pitch to the management team for a continuation of the 'Methods Unit' as an ongoing part of the company. The management team received our proposal positively and approved the Methods Unit to continue for another year.

Anecdotes of engagement from the Internal Methods Project

In the early stages of the Internal Methods Project (IMP) we occasionally introduced our effort as 'giving the office a taste of its own medicine'—in other words, applying the human-centered design approach to our own context. While we aimed to develop some resources to support the Veryday designers in their work, we did not want to just re-package the huge array of method cards, kits, and books that already

[23] Images from some of the Friday Fika Forum sessions.

exist in the design industry. Thus, from the beginning, we sought to better understand the ways people practice design and use 'methods' around the office by conducting observations, interviews, and co-creation workshops. Through these early investigations into the office, we began to see the importance of working not only with concrete resources, but also more fluid aspects of the company, such as its culture and practices. In the end, however, we relied heavily on existing resources and developed a kit based on written descriptions of various methods. Granted, we received positive feedback on the kit, but the question remains, what led us to conduct the project in a way that left behind many insights we gained about skill, culture, and practice?

In the following anecdotes I bring forward some aspects of my experience that were at play in the approach we took to engagement, which wound up focusing on gathering information about methods, even though we discussed the value of working with everyday practices.

The ways we engaged people throughout the project depended, in part, on how aspects of my experience—such as working as a 'guest researcher' in a prestigious design consultancy—interplayed with contextual factors—such as the setup of the project and the dynamic workflow of professional consultancies. Even the activity of inviting people to interviews and workshops departed from experiences that set us down a particular path to engagement. As such, our approach took on a certain flavor of 'deliver the resources' that I attempt to capture in the anecdotes.

Therefore, similar to the other projects, the anecdotes from the IMP carry forward ethics by accounting for experiences that arise when personal habits and skills intermingle with contextual factors while engaging others in designing together. Again, in these anecdotes about interacting with my teammates and my colleagues, I express tensions and ambiguities in my conduct. The anecdotes also show my personal habits at play when working with others and express moments when I experience breakdowns or uncertainties about how to move forward. Through the anecdotes I invite the reader to encounter the subtle factors in my experience that guided my conduct toward developing a method kit, even though I found value in working with more fluid and ongoing practices within the company.

INTERNAL METHODS PROJECT // **ANECDOTE ONE**

Working Wonders

Working Wonders

Beep, beep, beep...beep

Punching the last number of the code always takes a bit more effort. I turn sideways and use my shoulder to shove open the heavy metal door. A warm smell of sawdust hits me. Down the hall thick, translucent plastic strips drape from the ceiling, marking the threshold to giant saws, drills, and sanders—earmuff territory. We spot action in a room to the right and turn in. A few colleagues sit perched around sturdy, battle-scarred work benches. Another tinkers at one of the mills along the wall.

The room is a Wunderkammer. Tools of every imaginable shape, size, and purpose sprout from the walls and tables. Two-ton mills and dainty scalpels sit within arms reach of each other.

Nothing looks shiny and new; everything here gets used. The shop expresses care and maintenance, but

not fastidiousness.
It's a place of construction, and also experimentation. Over 45 years countless labels have been ignored, rules broken. Small wonders emerge from the countless clunks, bangs, tinks, scratches, booms, and whizzes of this room.

At the moment, though, it's calm. The sound system mounted behind us is quiet.

I don't often enter the workshop during the day. I've been shy, or self-conscious about spending time in here, even though I enjoy it. My experience mainly consists of tearing down and repainting an old bicycle frame last summer. It's a shame. People have always been so supportive when we talk about making things: "get in there!" They'd probably even teach me a thing or two if I gave myself the chance.

We stand awkwardly for a second before announcing our intentions.

"Hej! (my limited Swedish vocabulary in action) Hi. We're walking around the office asking people about what they're working on." Matthew lifts his head. He's wearing protective glasses and a disposable respirator that captures white particles floating up from his sanding. Like pretty much everyone around the office, he's kind, and willing to chat when you approach him. In my two and a half years with the company, however, our interactions and conversations have revolved more around exercise than craft. I've mostly admired his projects from a distance.

At the moment he's making a miniature-scale model of a chair. We take a step closer and he holds it up for us. We're excited, and start firing off questions left and right: "How many models do you make? What tools do you use? How does the process go? Do you always make them so small?"

He begins to tell us how sometimes he makes 20 different models. Preferably, he works at 1:1 scale, but it's too intensive to do multiple models at full size — 1:4 makes it easier to test out lots of variations. Nowadays, the 3D printer makes it easy to quickly produce small shapes. He returns to sanding.

Whoa.

I try to snap a few photos without making him feel uncomfortable, providing the assurance that "they're for internal use only at this point." We keep the conversation going. Soon it turns toward collaboration.

Model-making at Veryday rarely involves just one person, and sometimes he starts a model and then hands it off to someone else. In fact, one of the best projects he's ever been a part of involved 18 different people, all working intermittently on the same material. It happened over the summer, during vacation.

Each person came in for a few days, made some tweaks or additions, and then left, passing the project on to the next person down the line.

> *That's it.*
> *That's what I'm talking about.*

He understands and respects his colleagues' design work so well that he could easily build upon their ideas, and trust them to carry forward his contributions...

> *That's what makes this place special.*

As he wraps up his story, I continue standing there — rapt in moment — ready to absorb anything else he has to say.

Frameworks, methods, and toolkits are a world away.

Some notes on Working Wonders

As I with the other anecdotes in this thesis, the ethics of *Working Wonders* do not appear immediately obvious. However, juxtaposed with the rest of the anecdotes, as well as the context of the Internal Methods Project, the ethics in the *Working Wonders* begin to emerge. Throughout the internal project, our efforts aimed at intervening in, and over time, changing, the ways people go about designing at the office. Whatever we produced in the project would affect the perception and practice of design in the company, even if marginally. Therefore, we needed to make judgments about what value people find in their work, what might improve their work, and ultimately, what counts as an improvement.

Standing in the workshop, talking to Matthew, I felt a tension between tradition and change. Over the few years working at Veryday, I developed an appreciation and admiration for the craftsmanship I saw around me. The skills of making models and experimenting with tools and materials were part of a long heritage within the company that felt unique and special. In addition to my experiences interacting with people at Veryday—and plugging away in the workshop on my own—I had been reading about design history and theory, which also shaped my experience chatting with Matthew. Learning about the skills of designers (Buchanan, 1992; Cross, 2010; Gedenryd, 1998; Schön, 1983), I recognized the tension between procedural methods that describe design, and the tacit knowledge of expert designers. As a consequence, when I initially framed the brief for the project, I emphasized supporting and developing practices and culture over methods. My

experience at Veryday, combined with the literature I read on the expertise of designers, created a sense of duty to honor the skillful practice of the designers in the office.

Interviewing Matthew reinforced my focus on skill and tradition as important to designing. His stories struck a chord with me that created a feeling of goodness. At that moment, developing skillful practice and trusting relationships with colleagues felt more valuable than crafting frameworks, methods, and toolkits. This feeling did not come from an objective evaluation of what would be best for the company or the design profession as a whole. I connected with the way Matthew worked—even through this brief, and relatively superficial encounter—and that colored my sense of better and worse in determining how to move forward.

INTERNAL METHODS PROJECT // **ANECDOTE TWO**

LEAN

LEAN

I reach for the Post-its.

> *Our workshop last week didn't go as planned, but people came—eventually—and discussed some really interesting issues around methods for research and project management.*

Now it's time to review the material so we can figure out what to take forward. Anna shifts in her chair across from me. Looking a little unsure she grabs a pen and a pad of Post-its too.

> *At the end of the session we recorded short videos of each team presenting their ideas. I'm always impressed at how nicely these video summaries wrap-up a session. Still, it's tough to take in the content of four presentations, especially when you find yourself paying attention to how people present just as much as what they present.*

I press play on the presentation for Group 1. Immediately I'm taking notes, slapping each Post-it on the table between us after it's full of writing. Anna's pen doesn't move much. By the end of the video she has a few words jotted down.

> *During the workshop, we asked people to map out the generic phases of project, identifying 'pain points' that pop up along the way. Based on these pain points the teams identified opportunities*
> *for improving the process.*
> *Finally, we asked them to develop concepts for a new 'methods toolbox' that would help address those pain points.*

After going through another video Anna doesn't seem engaged. I ask, "what did you get out of that one?"

Our twelve weeks for the project are pretty much up. We just spend a few hours a week working as the Methods Unit—some weeks more, some weeks less. Along the way we experienced frequent cancellations, conflicting responsibilities, and unexpected requests. Both of us tried to be realistic. We weren't going to deliver what we hoped for. We'd promised to make something that we can put out there.

"I'm not sure we're getting anywhere," Anna ventures, cautiously.

"Well," my chest tenses a bit, "what do you think we should do?" I'm not sure if my voice reveals the hiccup in my heart, but I'm guessing the color of my cheeks does.

From an early stage Anna has pushed me to get concrete. In the first few weeks—after just a few brief observations and interviews—we started to brainstorm deliverables. Almost all of those ideas had fallen by the wayside. Rather than pursuing our own ideas, wasn't it better to get insights from our colleagues? I mean, we're just a couple of newbies and this relates to the whole office. Shouldn't we get others involved?

"We just have to make *something*," she says.

I know she's right. I want to make something too. I'm all about making things. I love coming up with ideas. I never wanted to wind up spinning our wheels in analysis—but the plan didn't work out. We're trying to engage busy people, and if they don't participate, what can we do?

We move on. Sketches of a toolkit start coming out. Soon I've got a whole array of Post-its filled with little thumbnails of possible activities to develop content for various methods. Lately I'm wondering if my drawings communicate anything useful, or if they just confuse people.

Some notes on LEAN

With the *LEAN* anecdote, I draw out another tension among my experience, ethics and engagement. Again, ethics does not appear overtly, but rather it plays out through the tangle of factors I express, such as the desire for a smooth collaboration, as well as feelings of embarrassment and uncertainty. Habits too play an active role in shaping my various experiences. For instance, diving into analyzing the video by writing on Post-its felt like the right thing to do at first, but when Anna expressed frustration about our direction, I felt a tinge of embarrassment that shifts my action from analysis to production. As such, the anecdote expresses how my experience of collaborating with a colleague shaped the courses of action we took towards engagement.

When Anna raised the question about our work, I chose to focus on adapting my perspective and actively making the collaboration in front of me work. However, making collaboration work could mean any number of responses on my part. My previous experiences of collaborating led me to downplay my interests in favor of actions — primarily, coming up with concepts — as means for building confidence in our direction. This feeling did not come out of nowhere. As I write in the anecdote, "Our twelve weeks for the project are pretty much up...We'd promised to make something that we can put other there." Indeed, wracked by "cancellations" and "unexpected requests" I had grown increasingly uncertain about how the project would play out and what we would deliver. As 'project lead' I felt guilty and embarrassed when Anna questioned the direction of the project, which goaded me to just produce something. The anecdote, therefore, provides another

example of the tension among professional prac-
tice, my skills as a design researcher, and my posi-
tion in the company.

In *LEAN*, as in *Countdown*, the profession-
al pressure to 'put something out there' shaped
my experience. On one hand, I understood and
appreciated the value in making prototypes to
test assumptions with feedback from other peo-
ple; I had even described several cycles of itera-
tion in the project plan. On the other hand, I felt
that we still had a lot to learn, which could shape
our vision of what to prototype in the first place.
Delving further into the videos from the work-
shop seemed like a way to gain insight or identi-
fy unanticipated directions for the project, which
might lead us to deliver something better, more
novel, and more useful for the company than we
could come up with on our own. However, despite
my desire to continue analyzing, I also felt a duty
to my teammate and the organization that had
committed time and resources to the project.
In the experience expressed in the anecdote, I
only saw two directions: analyze the video, or
start ideating concepts for a toolkit. Of course,
I could have responded to Anna's comment any
number of ways, with each taking us in a different
direction. Instead, I saw before me a binary deci-
sion. In the end, I chose to focus on developing
the toolkit, a choice that went on to shape how
we went on to engage other people in the office
during the rest of the project: primarily asking for
people to develop content for a framework that
we produced ourselves.

INTERNAL METHODS PROJECT // **ANECDOTE THREE**
Prepped
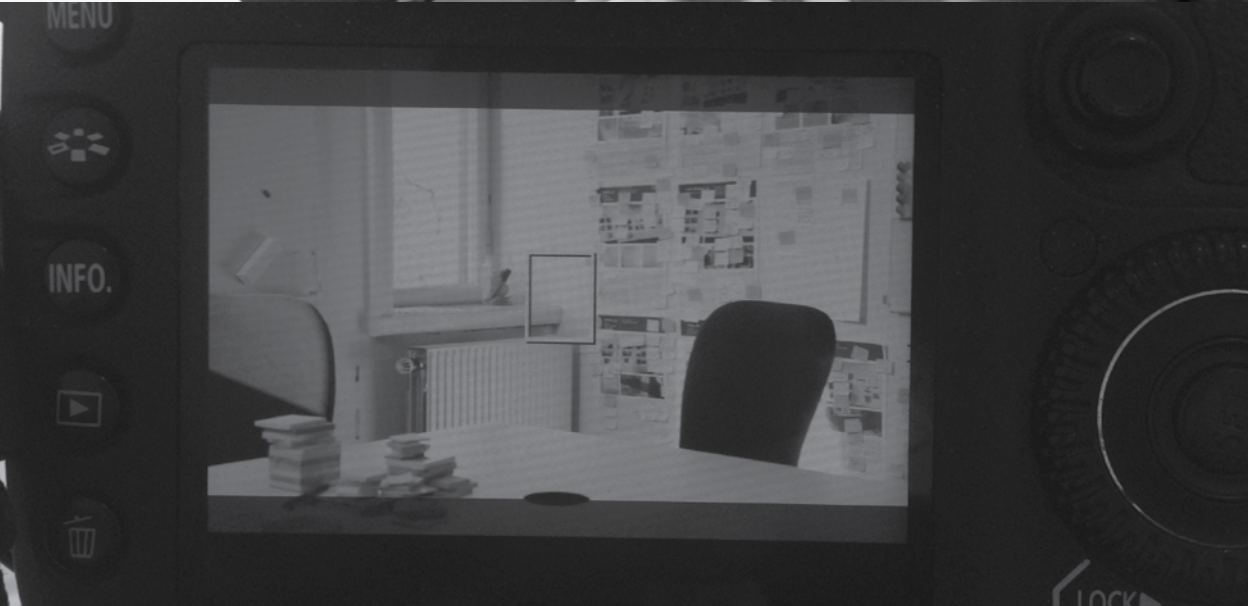
Prepped

- ☑ Camera reserved
- ☑ Camera angle and lighting tested
- ☑ Conference room booked
- ☑ Tripod set up
- ☑ Whiteboard clean and in frame
- ☑ Battery charged
- ☑ Memory card clear and inserted
- ☑ Lapel mic connected
- ☑ Back-up mic ready
- ☑ Background clear of secret stuff
- ☑ Extra chairs removed
- ☑ Table empty except drawing supplies
- ☑ Interview guide
- ☑ Team members arrived
- ☐ Interviewee

I don't have a physical check-list, but I have a pretty clear idea of what I need to do. Actually, it's the third time I've set up and tested all the equipment in the last month or two. I want the documentation tell a good story. I want to make this a smooth and pleasant experience for everyone. I try to cover all my bases.

These interviews aren't just about finding and reporting insights; they're crucial for building momentum behind our investigation in the office. By engaging people in a conversation and then sharing what they say we're developing new practices. We're *infrastructuring* change.

I envision the session. Hugh, the head of research takes a spot at the table in front of the whiteboard. We start to chat about what makes Veryday so great. He gets animated and begins drawing on the board. Maybe we even grab a marker and join him.

The camera and microphones capture everything: the energetic gestures; the quotable sound bytes; the compelling models we whip up...

Fostering excitement. That's what will make our methods project different from all those failed attempts to build method resources here at Veryday in the past. We're not focused on gathering methods. We're focused on building a community that reflects on how it works and why.

But where is Hugh?

Two minutes till we start and my phone rings. It's him. "Yeah, sorry, I can't make it. I have a meeting with a client, like, now. Can we reschedule?"

Damn. I felt that one coming.

Of course we can. We can't lose him. He's the research guru. Who better to endorse our efforts?
Besides, he's one of the few people that responded to our request for an interview. We're almost a quarter of

the way through the project and we don't have much to show for it—just a batch of emails asking people to sit down with us for 30 minutes. So far, we haven't found the 'champions' for our work that I had hoped for.

There's still reason to be optimistic though. Building new practices just takes time.

As a guest researcher I have more time, freedom, and flexibility than the others, but I don't want to drive everything. So, I try to balance my availability and interest with the three hours a week that my colleagues can put toward the project. I've had other things to spend my time on anyway. Right after we kicked off I spent several days scrambling to meet a conference paper deadline.

Then I needed to finally start the reflective exercise that I'd been talking about for my PhD for the last four months.

Suzy makes a suggestion, "Why don't we just go around the office and start talking to people about their work?"

Brilliant. We don't need to wait for people to come to us. Let's go to them. Heck, we can do that first thing tomorrow.

The next day, I pop down to Suzy's desk at 10.00 AM sharp.

Finally. It's time to get started.

Some notes on Prepped

Perhaps more than the other anecdotes from the IMP, *Prepped* expresses the way experience relates to engagement. Additionally, by highlighting the tangle of aspects at play in my experience, I show how my response to this early situation in the project set a tone and course for how future engagements unfolded. To begin, the anecdote expresses my excitement and care in preparing the interview. As in the Family Bike Life campaign, I had a chance to set things up based on my personal vision. Thus, guided by my habits of planning, I envisioned the interview as a smooth experience. I took time to test all the equipment, striving to do whatever I could to facilitate the engagement that I imagined. As such, my imagination of the session lent a feeling of enthusiasm as I prepared for the interview—an enthusiasm that persisted even after I received the call from Hugh; I tell myself, "Building new practices just takes time." Indeed, my anecdote about the preparations also highlights how I started committing to a vision of the project, which comes up later on when I am analyzing the data with Anna—as expressed in the previous anecdote, *LEAN*. At the same time, the call from Hugh canceling the interview momentarily disrupts my vision. The anecdote expresses the emerging tension between time and insight that permeates my experience throughout the project, guiding my decision to ideate on concepts rather than analyze when I am working with Anna farther down the road.

At the same time, however, *Prepped* also expresses a feeling of reward. When the interview with Hugh falls through, Suzy proposes the idea of going on a tour of the office. Her idea appears as a way to move forward and actually make

something happen. It feels exciting because I had experienced some frustration at the low number of responses to our requests for interviews. Four out of our twelve weeks had already gone by. The process was not going as I planned and Suzy opened a door to an alternative path. Additionally, as someone interested in collaboration within the company—but unsure of his position and relationships there—hearing this idea from a more experienced designer provided a jolt of energy to my work.

Drawing attention to my reaction to Suzy's suggestions shows how my sense of good and duty evolved during the project. Based on my experiences in the IMP, I began to form an approach to engagement that left behind my initial focus on infrastructuring, and moved toward concept development and production. My sense of duty to my teammates and Veryday enhanced my desire to produce something useful for the company. Along the way, however, I found myself unsure of the best course of action. I often felt like I had to make a trade-off between acting and reflecting—even if such a clear-cut choice did not exist. At the same time, my desire to collaborate, to stay open to the input of others—a virtue in some instances—may have actually hindered the space we explored in terms of engagement. I did not always need to wait for a meeting to make a decision about how to move forward, but my habits of working with others made it seem like an obvious course of action.

Reflections on IMP: Towards the good of conrete deliverables

Taken together, the anecdotes from the Internal Methods Project highlight how our approach involved more than a collaborative effort to develop resources for a design consultancy. The ethics of engagement play out through experiences that integrate my internal dialogue, relationships with colleagues and the company, and even the setting of the project. Picking up on certain aspects of my experience steered me towards an approach to engagement that did not disrupt the flow of the office. Our engagement of others in the office did not play out through straightforward 'should' and 'should not' decisions. Designing together involved tensions among the 'goods' I experienced in the company's heritage of skilled craftsmanship, the 'duty' I felt to deliver something to the office, and my 'character' as an individual who strives to collaborate.

In the IMP series of anecdotes, I attempt to draw out the qualitative factors at play in how I engaged others during an internal project at a design consultancy. Each anecdote, for instance, highlights some of the unique aspects of the environment where we were working at that particular moment, such as an office full of history, and, the rapidly fluctuating schedules of professionals in a design firm. Additionally, expressing my experience begins to show how my personal character and relationships with other people affected our approach towards engagement. Thus, each anecdote shows a moment where—based on my qualitative experience—I gradually turned my focus toward explicit information, despite recognizing the importance of the tacit aspects of design practice. When looked at as a whole, the anecdotes bring forward both the personal habits and aspects of contemporary design practice that were guiding my approach to engagement.

When I entered the workshop in *Working Wonders* I was captivated with the heritage of craft in the company. For me—and just about everyone I've talked to who has experienced it—the Veryday office has a special aura about it. Hiking up the hill to the refurbished old church, overlooking gardens, forest, and lake, brings out a feeling of awe. The workshop, located on the ground floor, feels like the heart of the building, and therefore, the organization. In this setting, chatting with Matthew as he sat sanding at the workbench, I experienced a brief moment of departure from the language, images, diagrams, and methods that were dominating my day-to-day focus. I paused to appreciate a way of designing different from my own. My experience in the workshop—being in a somewhat 'foreign' environment; watching an expert

I admire at his craft; and listening to him talk about a way of working that appealed to my sense of Veryday—made it feel good to do work that aligned with the culture of the company.

Even after the influential moment in the workshop, however, I did not dive deeper into the tension I sensed among the different ways of designing. Such a moment opened a door for us to direct our engagement towards the routines, practices, and relationships within the company. We could have looked for more ways to directly engage the notions of craft and trust that permeated Matthew's story. However, driven by experiences—such as the sense of a 'duty' to deliver something tangible that I express in *LEAN*—I worked with Anna to conceptualize the encounter. With an urge to move forward and produce something, we wound up turning the insights from our chat with Matthew into 'principles' that we used the final methods kit that we developed.

Additionally, my experience of uncertainty about my role in the company also contributed to the low-profile approach we took to engagement as a team. Since starting at Veryday I had carried with me a heightened sense of awareness of my presence there. As a foreigner, relocating to Stockholm specifically to hold a research position at company with the rich heritage of Veryday, I often found myself struck by a feeling of good fortune. Indeed, across each anecdote my history with the company in the position of 'guest' research stands out. I experienced a desire to contribute to an office that I admire, but I often felt self-conscious or timid about instigating change in such a prestigious place, even though I wanted to make a positive contribution.

The anecdotes bring forward these mixed feelings and express them in the context of the project. In *Prepped* I express how I meticulously planned things within my control, but which do not require interrupting anyone else. It shows partially my habits of working and my desire to represent myself well within the company, but also how I want to make the engagement run smoothly so it does not take too much of my colleague's time. Moving on, after all of the anticipation built up in my preparations for the interview, I feel disheartened when he cancels. Yet that disappointment lends a feeling of excitement to push forward and start with the office tours. Going on an improvisational office tour resembles the 'agile' attitude that comes up again in *LEAN*: 'produce concepts, don't sit around analyzing.' As the project unfolded, I began to worry less about getting others to collaborate with us and more about what our team could produce in the limited time we had together.

Though the anecdotes from the Internal Methods Project do not revolve around big ethical dilemmas, they do show the ethics at play in my experience engaging others. The feelings of 'good' about contributing to the company and the 'duty' towards my team and the project, along with the uncertainty of my role, all led to experiences that took me down a road of 'engagement by least intervention.' Even though it felt like a method kit would only go so far in enhancing the traditions and practices of the company—as expressed by the aura I felt in *Working Wonders*—we still wound up focusing on material resources. Of course, a wide range of factors beyond my individual experience and control were at play in the direction we took during the project. Time, budget, team composition, and the company's daily operations all influenced our team's approach as well. Rather than describing these factors, the expressiveness of the anecdotes of the IMP gives a glimpse into how I experienced them on a personal level. The anecdotes, therefore, bring forward how ethics unfolds in the context of a contemporary design research project for the design researcher: through senses of 'better' and 'worse' that arise in experience while interacting with various people, practices, environments, and technologies.

CHAPTER 7
ACCOUNT: THE FORMING OF ANECDOTES

Through the three cases presented here, I have shown how the anecdotes express the subtle factors at play in experience that guide conduct when engaging others. However, I have not yet gone into detail as to how anecdotes work as an artistic form of accounting for the ethics of design. Art, going back to Dewey, "keeps alive the power to experience the common world in its fullness" (Dewey, 1980, p. 133). By using anecdote as an artistic form of accounting for the ethics of design research, I strive to make the richness I felt while designing together available for others to experience. Thus, the anecdote — as a form of accounting for ethics — operates in a different way from the forms of descriptive accounting typically employed by design researchers.

Determining how one should move forward or engage others happens not through rationally parsing through possibilities as better or worse. Ethics in experience involves subtle whispers, or moments of ambiguity when goods, values, duties, virtues, and concerns for others conflict. In the anecdotes, as in life, ethical issues do not necessarily have a clear explanation, and they often do not get resolved. However, rather than presenting ethics as a series of 'what should you do?' questions, the anecdotes express experiences as material for others to work with. Throughout this section I present a more thorough overview of how the anecdotes do 'work' in terms of connecting empirical experience, the author, and the audience. To do so, I return to Dewey's writing on art—in particular his notions of subject-matter, media, and form.

7.1 // Connecting author and audience through experience

In order to account for my experiences of designing together, I draw upon the artistic practice of creative writing. Such an approach is far from new, especially when considered in the realm of accounting for qualitative research. Generally, my use of anecdote shares a kinship with perspectives on writing developed in qualitative research. Over the past few decades qualitative researchers have embraced a wide range of ways to connect "form and meaning," "representation and evocation," in accounting for investigations (Anzul et al., 1997, p. 59). Along similar lines, I use anecdotes in a particular way based on my empirical experience in order to affect the reader's experience. Therefore, although I chose an artistic approach to accounting, I do not argue for complete relativism when it comes to interpenetrating the meaning of the anecdotes—rather, I embrace empirical experience.

As Alexander writes in regards to Dewey's denotative-empirical method: "Life exists because the world does have structure; life is a response to some of those structures. But they exist in a general and flexible way, and these features are expressed in language by the various adjectives used to describe experience: as religious, political, esthetic, intellectual, etc." (Alexander, 2013, p. 62). By taking an artistic approach with the anecdotes, I communicate through the *qualitative* dimension of experience in a way that maintains the intertwining of subjective self and objective world.

Thus, through the creative writing of the anecdotes I seek to evoke a sense of designing together, paying particular attention to subtle personal, social, and environmental aspects of my experience. In

doing so, I account for engagement in a way that promotes reflection on how values, formats, activities, and outcomes tangle together with technologies and social relationships in individual qualitative experience. The artistic character of the anecdotes supports readers in bringing their own experiences to bear on accounts of ethics in design practice, thereby opening up new avenues for reflection. To quote Dewey again on the communicative power of art:

> "A poem and picture present material passed
> through the alembic of personal experience.
> They have no precedents in existence or in
> universal being. But, nonetheless, their material
> came from the public world and so has qualities in
> common with the material of other experiences,
> while the product awakens in other persons new
> perceptions of the meanings of the common world.
> The oppositions of individual and universal, of
> subjective and objective, of freedom and order, in
> which philosophers have reveled, have no place in
> the work of art" (Dewey, 1934, p. 82)

Of course, the effectiveness of the anecdotes in expressing the experiences of designing together depends largely upon the way I employ artistic media. Thus, before presenting the anecdotes themselves, I describe how I use *subject matter* and *media* to express ethics. In particular, this section provides the rationale for the experiential focus of the subject matter, and the narrative and open-ended form of the writing.

7.2 // The subject-matter of anecdotes

While the anecdotes express particular events and contexts, they share a common subject-matter: my experience of ethical moments in designing together. Importantly, therefore, subject-matter extends beyond the subject of 'ethics in design practice.' As Dewey writes:

> "The 'subject' of the 'Ancient Mariner' is the killing
> of an albatross by a sailor and what happened in
> consequence thereof. Its matter is the poem itself. *Its
> subject-matter is all the experiences a reader brings with
> him* of cruelty and pity in connection with a living
> creature. The artist himself can hardly begin with a

subject alone. If he did, his work would almost surely
suffer from artificiality. First comes subject-matter,
then the substance or matter of the work: finally the
determination of topic or theme" (Dewey, 1980, p.
111, my emphasis).

Following Dewey's perspective, the subject-matter of the anecdotes
differs from many accounts of ethics in designing in two important
regards. First, the subject-matter of the anecdotes concerns ethics at
the level of everyday design experiences. Instead of investigating ethics
as a 'code of conduct' for designing together or positioning design prac-
tice in relation to the ethical concepts such as democracy, responsibil-
ity, power, care, etc., the anecdotes express the ethics in commonplace
moments such as drawing an illustration, typing an email, or prepar-
ing an interview. In addition, the anecdotes do not necessarily present
intense ethical dilemmas. During the moments expressed in the anec-
dotes, I am not struggling with moral problems; I do not express expe-
riences of conflict that "border on the tragic" (Pappas, 2008, p. 93). The
form of the anecdotes deals with ethics in a subtle way: by expressing
my *experience* in designing together. In other words, the subject-mat-
ter of the anecdotes involves an inherent connection between the form
of writing and the expressions of *feelings* of 'duty' or 'responsibility' to
support team members. I *experienced* the 'good' of bringing a new idea
to reality; and my collaborative 'character' made certain actions seem
'better' than others. Although rarely discussed in accounts of designing
together, many design researchers surely have experiences that reso-
nate with the personal subject-matter of the anecdotes.

Second, the anecdotes communicate ethics in *both* my person-
al experience of design practice *and* the end products of design. Many
times, accounts of design separate ethics by focusing either on the
process—e.g. "did we have a democratic approach?"—or the impact
of design products—e.g. "does this new chair promote consump-
tion?" Through the anecdotes, however, I draw attention to the *relation*
between process and product, between means and ends, and between
author and audience. Therefore, while each of the anecdotes present
moments from the process of designing together, they also allude to
how potential products, or 'ends-in-view' (Dewey, 1922, p. 225), guid-
ed the ways we designed together in a particular moment. I use the
term 'product' loosely, because we did not always strive to produce a
tangible artifact in the projects. The projects included abstract goals of
'co-creation' or 'reformulating an organizational mission,' which had a

relationship with the approach we took to engagement. When it comes to subject matter, the anecdotes focus on ethics-in-the-moment, where distinctions between process and product breakdown.

Overall, putting the experience of designing together as the subject-matter of the anecdotes brings 'background' factors—habits, qualities, and imagined possibilities—to the foreground. From this pragmatic perspective, context permeates the choices I made regarding engagement, which means that the anecdotes include not only my relationships or interactions with people, but also my experience designing together across various geographies and technologies. As such, the anecdotes express the ways a meeting through a video call on Skype or typing together in a shared document carry implications for the ethics of designing together. Ethics plays out in any activity where design researchers sort out better or worse courses of action: "How will sending an email affect: my relationship with the team? the continuation of the project? my feelings of confidence and security?" Such deliberations can happen in a split second, and even subconsciously, yet they ultimately affect how design researchers engage people. Thus, by choosing my personal experience of ethical moments in designing together as the subject-matter of the anecdotes, I bring forward some of the many qualitative factors that guided our process of engaging others.

7.3 // Creative writing as a medium of expression

In the anecdotes, I use creative writing as a medium to express my experience through metaphor, imagery, and even the formatting of the text. My choice of writing as a medium plays a crucial role in bringing to life the ethics of designing together. According to Dewey, "What makes a material a medium is that it is used to express a meaning which is other than that which it is in virtue of its bare physical existence: the meaning not of what it physically is, but of what it expresses" (Dewey, 1980, p. 201). Thus, the words I use in the anecdotes do not represent some clear universal meaning. I use the words as a medium to express my experience in a way that invites the reader to construct their own new meanings.

Through the medium of words, I craft the anecdotes as something of a mashup of styles, including journal entry, memoire, poetry, and short story. Written from the perspective of first-person narrative, I express both inner dialogue and the qualitative feelings of the environments and interactions involved in designing together. In some ways, the anecdotes presents a first-person account of what Schön

identifies as a "reflective conversation with a unique and uncertain situation" (Schön, 1983, p. 130). At the same time, however, each anecdote utilizes the media in a slightly different way in order to emphasize different aspects of my experience. In some anecdotes I am lost in my own world; in others I am interacting with a colleague or 'client.' Therefore, sometimes I use words that conjure feelings of a swift flow, while at others I use words that express short, stumbling thoughts of hesitancy. Through the medium of writing I can evoke a sense of what I felt in each of the moments from the anecdotes, and I can also fit the anecdotes together as a series. The structure of anecdotes taken as a whole draws attention to the way designing together unfolds across various situations, while also emphasizing recurrent qualities and habits at play in my experience.

At times, I have the felt an urge to present the anecdotes in an orderly fashion: each anecdote building on the next, drawing a clear red thread to support an argument for how they all come together in a neatly packaged *ethical situation*. However, engaging others did not happen that way for me. The ethics of designing together played out in a variety of experiences that do not have clear links: sketching and refining illustrations in one moment may relate to an unpredictable ethical dilemma that pops up down the road. We each carry something with us from one moment to the next, but I do not sort out what I carried between each of the moments in the anecdotes. Consequentially, I juxtapose the anecdotes without explicitly linking them together, leaving a gap for the reader to fill in. Additionally, the anecdotes do not appear in the order that they occurred, but rather in an order that conveys a broader sense of the project as a whole. Each anecdote contains pieces for understanding the others, and presenting the anecdotes out-of-order serves as a way to weave intrigue—and perhaps even discomfort—into how readers make sense from them as a series. The processes of gap-filling and sense-making play an important role in my argument for the use of anecdotes to promote something akin to ethical "reflection-on-action" (Schön, 1983).

7.4 // The form(ing) of communication

Each person who reads the anecdotes will fill in the gaps differently based on previous experiences. This process closely aligns with Dewey's notion of 'form,' which extends well beyond the inert shape or structure

of an artwork. For Dewey, form emerges dynamically as people—both artists and audiences—experience a work of art:

> "In every integral experience there is form because there is dynamic organization. I call the organization dynamic because it takes time to complete it, because it is a growth. There is inception, development, fulfillment. Material is ingested and digested through interaction with that vital organization of the results of prior experience that constitutes the mind of the worker. Incubation goes on until what is conceived is brought forth and is rendered perceptible as part of the common world" (Dewey, 1980, p. 55).

Through the expressive and open-ended form of the anecdote, I aim to spark an imaginative process for readers, whereby they create new meanings about and expand reflection on the ethics of designing together. As Thomas Alexander describes it, "the work of art is an event and cannot be innocently confused with the physical object which is a condition for the experience. There is no work of art apart from the human experience." (1989, p. 187).

By leaving gaps for readers to fill in, I strive to organize an experience that fosters reflection on the skills and expertise competent practitioners need in order to address the ethics of designing together. In other words, I invite readers to raise questions such as, "What aspects of 'designing together' tie these anecdotes together?" "How does Andrew manage various aspects of designing together across the anecdotes of all three cases?" and perhaps, "How would I have responded to the various aspects of designing together in each of these anecdotes?" This might seem like a strange trick to play in a dissertation—asking *you* to do the work when *I* am supposed to present my findings. However, since I contribute a "How"—an approach, or perhaps method—rather than a "What" or a "Why" through my research, I argue that the anecdotes serve as an exemplar of an approach to communicating the ethics of designing together. In other words, the anecdotes serve as a contribution through their ability to spark reflection and conversation about the ethics of designing together.

In addition to reflecting on my experience, therefore, I also invite you, the reader to reflect on your own experience of these accounts. How did the anecdotes make you feel? Did you find yourself

frustrated, or amused? The anecdotes do not revolve around high stakes ethical decisions, so I doubt you felt any intense emotional upheaval. But, perhaps you felt a blush of discomfort, or hint of admiration? Whether or not we acknowledge them as ethics, these common, everyday feelings make up a large part of our ethical lives. Sharing even slight emotional flickerings might provide insight into the way we conduct ourselves when engaging others. Perhaps some anecdotes made more of an impact on you than others. Which were they, and why were they particularly successful? What about those specific anecdotes made them more effective for you than the others? Your experience as a reader provides a crucial test of this form.

Overall, the form of the anecdotes follows a certain rhythm in order to express the open-ended, ambiguity of ethics in design. For instance, as shown in the anecdotes from The People's Supermarket project, the anecdotes do not end with a definite conclusion, but more often with an ellipsis. The first anecdote in the series, *Outside In*, has an open-ended finish to create tension. The anecdote leaves me, the design researcher, out at dinner with the members of the supermarket, filled with enthusiasm—but on its own it offers little indication what that means or why it matters. *Outside In* really begins to 'makes sense' in terms of ethics when looked at in relation to the other anecdotes and the context of postponing the project. Thus, in *Pause for Research*, the pace of the text quickens to express the experience of planning for a research visit: anticipation builds as I, enjoying the life of a privileged researcher, envision entering a new setting and working together with others. Finally, in *Long-distance*, the experience comes to a close by expressing how—after choosing to side with the members against the director—I eventually postpone the project. Thus, when read together, the anecdotes connect and the experiences they express come together and conclude as a whole. The anecdotes may not resolve ethical tensions, but they close as an experience of designing together.

The form of the anecdotes creates tensions among various, seemingly disparate, elements that colored my experience. Through the anecdotes I explore contrast among "foreground and background, center and peripheral objects" (Dewey, 1980, p. 157). Technology, media, and tools do not take a central role in the anecdotes, but they provide a backdrop that brings qualities, feelings, and emotions into focus. Take for instance, the anticipation that accompanies planning a project at a distance over Skype, waiting for a reply to an email on a hot summer day, or preparing for an interview scheduled through a virtual calendar. The anecdotes allude to the pace that accompanies working with

digital tools — as shown in *Pause for Research* — and the back-and-forth rhythm of an email conversation — expressed in *Long-distance* — that give a sense of how technology plays a role in my experience.

Seen from another angle, the form of the anecdotes creates tension between foreground and background through perspective, dialogue, and voice. The anecdotes foreground my personal experience of situations, yet they also express something of the conversation with a concrete situation. My internal voice comes across loud and clear, but in relation to a background of deadlines, relationships with teammates, environments, and professional training. In *Outside In*, I did not just run an activity at a Members' Meeting, I experienced a room filled with pressure and uncertainty. In *Working Wonders*, I found resonance with Matthew's story as I stood immersed in the sights, smells, and sounds of the workshop. The backgrounds of the anecdotes accentuate the qualitative dimension of my conduct. Of course, the form of the anecdotes works insofar as readers pick up on these tensions and connect with them through their own experiences, in which case communication happens. To continue developing anecdote as a form of expression, therefore, requires ongoing feedback between the producer — e.g. me — and the design researchers reading the anecdotes, who bring their own experiences to bear on their practices engaging others.

7.5 // How anecdotes work as an artistic form of accounting

In the anecdotes I pull together subject-matter, media, and form to expressively account for the ethics at play in my experiences of designing together. Presenting these three elements draws attention to the 'work' that the anecdotes do as an expressive form of accounting. While I do not refer to the anecdotes as 'works of art,' I argue that the anecdotes work in an *artistic way*. In particular, the anecdotes bring forward the qualities that guided my conduct and they prompt imagining alternative courses of action based on one's experience.

The anecdotes communicate a richness of experience that descriptive accounts cannot capture. Rather than stating overt events that took place in the projects or describing experiences, the anecdotes express the qualities of those events and experiences. Although it defies description, the qualitative dimension of experience has a critical role in guiding how we conduct ourselves and engage with others as design researchers. To quote Dewey at length:

"Apart from language, from imputed and inferred meaning, we continually engage in an immense multitude of immediate organic selections, rejections, welcomings, expulsions, appropriations, withdrawals, shrinkings, expansions, elations and dejections, attacks, wardings off, of the most minute, vibratingly delicate nature. We are not aware of the qualities of many or most of these acts; we do not objectively distinguish and identify them. Yet they exist as feeling qualities, and have an enormous directive effect on our behavior... Even our most highly intellectualized operations depend upon them as a 'fringe' by which to guide our inferential movements. They give us our sense of rightness and wrongness, of what to select and emphasize and follow up, and what to drop, slur over and ignore, among the multitude of inchoate meanings that are presenting themselves" (Dewey, 1929, p. 299).

This fringe—the qualitative dimension of human experience—that rarely makes it into scientific accounts, exists as the purview of art. As Alexander notes, "this otherwise tacit but pervasive meaning-giving horizon becomes sensed through the engagement with the medium of the work or the world" (Alexander, 2013, p. 172). By using anecdotes as an artistic form of accounting, I do not point directly to ethics—I express the aspects of my experience that shape my inescapably ethical conduct. Thus, when it comes to engaging others in the *Family Bike Life* project, the anecdotes paint a picture of ethics as the experiences of a design researcher striving to develop an inclusive online campaign, follow through on commitments to his teammates, and meet project deadlines. Ethics permeate the situations in the anecdotes even though no clear ethical decisions or dilemmas present themselves. Likewise, the anecdotes from the *Internal Methods Project* do not articulate a clear ethical impact from our activities. Instead, the personal experiences, relationships, and environments, all work together to shape my conduct when engaging others around the office. Even though I articulate and explain the expressions in the post-anecdote reflections, I can never fully intellectualize exactly what I felt. Rather than intellectually addressing ethical issues, the anecdotes serve as a means to evoke in readers their *own qualitative* feel for designing together—their own sense of ethics at play in their experiences.

This brings me to the second way that the anecdotes work as expressive accounts: they open up possibilities for making new meaning, and thereby reforming conduct. The anecdotes have the potential to spark feelings in people that—connected with their unique history of experiences in the moment of perception—expand, re-orient, or reform the possibilities they imagine for engaging others in designing together. In other words, Dewey writes that,

> "While perception of the union of the possible with the actual in a work of art is itself a great good, the good does not terminate with the immediate and particular occasion in which it is had. The union that is presented in perception persists in the remaking of impulsion and thought. The first intimations of wide and large redirections of desire and purpose are of necessity imaginative" (Dewey, 1980, p. 349).

When people connect with the anecdotes experientially—which carries the potential of having an aesthetic experience—they can go on to imagine alternative ways of conduct. The anecdotes, therefore, do additional work when they draw on emotion to spark the imaginations of design researchers and alter how they engage others. Based on the anecdotes from *The People's Supermarket* project, other design researchers do more than imagine alternative activities to set up, or materials to use—they can imagine different feelings and reactions; ways of handling a situation; or, even possible concerns and values about what to do next. Some people, while reading the anecdote *Long-distance*, may ask out of frustration: "Why didn't he agree to keep going on the project?" From such a question they may begin imagining all sorts of scenarios for engaging the director and the members of the supermarket in different ways. In deliberating over possible courses of action for The People's Supermarket project, readers do not depart from a blank slate, but from a combination of their own personal histories and their senses of the personal experiences I had already gone through. As such, the anecdotes work by providing a concrete starting point for imagining possible courses of action for conduct.

Finally, presenting the anecdotes in relation to a similar perspective reinforces the unique work the anecdotes do. In their book *Design Things*, a group of design researchers—including Thomas Binder, Giorgio De Michelis, Pelle Ehn, Giulio Jacucci, Per Linde, and Ina Wagner—referred to collectively as Atelier, presents a variety of

qualities that contribute to aesthetic experiences in the practices of designers and design researchers, including materiality, narrativity, and configurability (Binder et al., 2011). Although not focused on ethics, by recognizing these qualities, Atelier draws attention to the importance of considering social relationships and environments in accounts of design practice and the conduct of design researchers. Additionally, the authors argue for the importance of developing "competences" to evoke aesthetic experiences (ibid, p. 27). However, while *Design Things* includes excerpts from student discussions and photographs of students working with materials, it does not incorporate personal, first-hand accounts of experience.

Atelier provides illuminating accounts of experience in design research, but does so primarily by *pointing to* the qualitative character of design practice, and not *expressing* the personal experiences and unique qualities of particular moments in designing. For instance, in terms of experiencing materiality, the authors write about how a student explores through interacting with the environment:

> "It is crucial to explore the physical properties of material—to smell, feel, and manipulate it. In another episode one of the students is shaking a transparent plastic sheet. At first she does this to try out the consistency, but soon the material starts making sounds, so she continues to explore the sound by playing the sheet as an instrument. This direct experience with real material helps the students develop new design ideas" (Binder et al., 2011, p. 29)

In this passage, Atelier describes how the student's experience of the material has an impact on the possibilities she images. Similar to other descriptive accounts of designing, however, this excerpt from *Design Things* does not convey the sense of learning and creativity that the student herself experienced. As readers, we can conceptually understand how the student explored through experience, but we cannot access the particular feeling of exploration she experienced in that moment.

Dewey emphasizes the difference between expressive and descriptive forms of communication when he states that: "The poetic as distinct from the prosaic, esthetic art as distinct from scientific, expression as distinct from statement, does something different from leading to an experience. It constitutes one... The poem, or painting, does not operate in the dimension of correct descriptive statement but in that of experience

itself" (Dewey, 1980, p. 85). Like many design researchers, Atelier, offers compelling arguments for the importance of experiential, social, and environmental aspects of design practice, but they account for these alongside personal experience, not *through* it. The approach to accounting that I present works through experience in the form of expression. As I have mentioned in regards to other accounts throughout this thesis, I do not imagine Atelier set out to express the experience of designing together. Therefore, I do not aim to critique the perspective, ideas, or approaches in *Design Things*, but rather I strive to emphasize how the expressive point of departure of the anecdotes differs from, and might add to, the current forms design researchers use when accounting for experience.

To conclude, the anecdotes work by inviting readers to imagine engaging others from their experiences as humans, living and interacting with others through particular contexts and technologies. Importantly, I do not mean to imply that these anecdotes will transform the life of anyone who reads them. Departing from a personal level, however, brings abstract notions, such as democracy, power, openness, or trust, down to earth in accounts of designing together. As I have shown, the anecdotes incorporate the qualitative dimension of experience that can open new doors of how design researchers communicate the ethics of engaging others. As accounts of engagement, the anecdotes do not aim to guide conduct through intellectual explanations or descriptions of designing together. Instead, the expressive form of the anecdotes emphasizes the qualities, feelings, and emotions of experience that play a crucial role in human imagination and conduct.

To highlight the relation between the subject-matter, medium, and form in my investigation, in Appendix One I present an overview of my process developing the anecdotes. Although primarily descriptive, the overview shows the way I developed the anecdotes over time, by working and reworking the material in order to communicate my experiences of engaging others. Following Dewey, I ground the process of writing the anecdotes in my empirical experiences of the cases. From there, I go on to describe how I shaped the anecdotes over time through the interrelated processes of production and reflection. As I have mentioned previously, creating the anecdotes played an important part in my ethical reflection. I see potential for other design researchers to enhance their learning about the ethics of designing together through a similar approach of mapping, visualizing, writing, and re-writing, and thus I invite readers interested in delving deeper into the process of developing the anecdotes to visit Appendix 01 (page 361).

CHAPTER 8
DOWN-TO-EARTH: COMMUNICATING ETHICS IN DESIGN RESEARCH

To account for the ethics of engagement in designing together, I have developed a series of anecdotes that invite the reader to relate their own broad range of experiences to the experiences I express. In the anecdotes, I strive to communicate my experiences in a way that resonates with other design researchers. Thus, the anecdotes serve as a form of accounting that prompts other design researchers to imagine and deliberate over possibilities of how to engage others in designing together. Alternatively, upon reading the anecdotes, perhaps other design researchers can draw on their own sense of ethics to develop new approaches for exploring, teaching, or discussing the topic. During this chapter I explore these ideas by discussing the relations among: on-the-ground experience, accounts of that experience, and learning ethics among design researchers as a community.

Specifically, the following pages focus on three aspects of designing together—the personal, the social, and the environmental—that the anecdotes bring forward, which I develop into a framework for experimenting with ways to express the experience of engaging others. Afterward, I step back to discuss the anecdotes in relation to the forms of accounting for engagement commonly found in the areas of participatory design, human-centered design, conceptual design, and design for social innovation that I presented in Chapter Four. Throughout this discussion I dig deeper into the potential for expressive, artistic, forms of accounting to enhance sharing and learning about the experience of engaging others at a personal level. In order to situate this chapter as part of my ongoing inquiry into the ways design researchers account for the ethics of designing together, I begin with a short recap of how I arrived at this point in the investigation.

Departing with an aim to address "wicked problems" (Rittel and Webber, 1973) through design methods that 'open up' the design process to 'non-designers,' my research investigation quickly evolved. As I designed together with other people in the unpredictable process of determining 'preferable' courses of action, the experiences I had engaging others did not match many of my initial assumptions. Over time I started to feel uneasy about the relationship between the accounts I read of practices, such as participatory design and co-design, and my experiences in the thick of designing together. For instance, while authors such as Rittel and Webber point out that, in designing "judgments are likely to differ widely to accord with their group or personal interests, their special value-sets, and their ideological predilections," (Rittel and Webber, 1973, p. 163), they offer little insight as to the concrete experience of such conflicts of judgments and values. Based on my experiences, therefore, the direction of my research turned towards ethics, design, and communication—specifically the way designers account for their engaging of others when they strive to design together.

Throughout the first half of this thesis I reviewed scholarship that presents designing and design research as inherently ethical activities due to the potential for designed artifacts to affect people's lives. Recognizing the impact of the artifacts they create, design researchers have developed a number of approaches for 'designing together' to make the design process more democratic, human-centered, reflective, and public—each of which draws attention to the ethical issues of how design researchers engage others. However, in the four areas I reviewed, design researchers rarely provide a full account of the experiences that guide their conduct when engaging others, leaving an

important source of learning about ethics untapped. With my presentation of John Dewey's pragmatist ethics, I have shown how human conduct plays out in experience through the dynamics of habit, quality, and imagination. I argue that the orientation of Dewey's ethics towards experience highlights the importance of expressive forms of accounting that communicate through the qualities, feelings, and emotions so crucial to everyday conduct.

In addition to the primarily scientific approach of accounting-by-description many design researchers use today, I have shown the value of incorporating artistic approaches that account-by-expression. Specifically, I suggest that expressive forms of accounting provide a rich way to learn about ethics in design research because they do more than 'point to' ethical conundrums. Artistic approaches to accounting, such as the anecdotes I have presented, draw on expressive forms to communicate the personal, subjective, emotional, and qualitative dimension of experience that design researchers rely on to guide their conduct when engaging others in the particular situations they encounter in their work. By expressing experiences of engaging others, design researchers can learn about ethics not only at the theoretical level of refined concepts, but also at a personal level where they grapple with the tensions and uncertainties of how to conduct themselves in daily life.

Expressive forms of accounting serve as a way for design researchers to inquire into ethics through more than intellect. They put the spotlight on the qualitative and aesthetic dimensions of experience in sharing and learning about how design researchers engage others. Why do personal, artistic, expressive forms of accounting, such as the anecdotes I have presented, matter when it comes to ethics in design research? In the following paragraphs I discuss how the anecdotes relate to forms of accounting commonly found in the four research traditions of designing together that I reviewed in Chapter Four. I go on to position expressive accounting in relation to the ethics of contemporary design research practices, particularly when it comes to engaging others. To orient the discussion, I turn now to a conceptual framework developed from my experiences both working in, and accounting for, three practice-based design research projects.

8.1 // Expression as a way to connect experience and account

Each of the three cases I present in this thesis happened in a unique context, which means the ethics of each played out through particular times, places, people, things, and environments. Rather than focusing

on the outcomes of the projects, I have dug into the experiences of designing together and accounting for them. From the perspective of output, the projects produced very little in terms of design artifacts. However, the anecdotes provide insight into how the ethics of seemingly innocuous activities, such as sketching or chatting with a colleague, unfolds in conduct that shapes the trajectory of designing itself. The everyday conduct of design researchers continuously shifts the potential outcomes of designing together. Guided by experience, the ways design researcher's engage others shape how much people external to a design team can actually 'co-create'—e.g., *Family Bike Life*—or whether or not designing together even takes off at all —e.g., *The People's Supermarket Project*. The experiences of design researchers influence whether designing together revolves around skillful practice, or if it serves as a way to gather information—e.g., *Internal Methods Project*. Thus, while the events expressed in the anecdotes may not constitute intense ethical situations or dilemmas, they represent the ethics of designing together by connecting my experiences, as a design researcher, with my conduct when engaging others, which in turn affects the possibilities that emerge for shaping the artificial world.

Drawing on Dewey's perspective on ethics, I have utilized the anecdotes and reflections to highlight the importance of approaching ethics not only through descriptive concepts, but also by expressing the qualities design researchers experience in practice. According to Dewey, "Immediate things may be pointed to by words, but not described or defined. Description when it occurs is but a part of a circuitous method of pointing or denoting" (Dewey, 1929, p. 86). Thus, rather than describing ethics in design, I have strived to express the 'immediate' level of life, where ethics plays out in everyday experiences. Through my research I have shown how to use anecdote as an artistic approach that brings qualitative experience into accounts of design. In doing so, I emphasize the *relationship* between experiences and accounts. In Table 2, I summarize each of the events from the cases in order to draw a line through the type of engagement, the experience of it, and the feelings expressed in the anecdote.

As a high-level overview, the table partially undermines my aim in accounting through the anecdotes, which focuses on communicating unique experiences without packaging them into generalizations. At the same time, however, this general summary serves as a useful way to orient the discussion of my framework going forward. I simply ask the reader to keep in mind that the table does not serve as a substitute for the anecdotes themselves. Especially when it comes to *Engagement*,

Experience, and *Expression*—the anecdotes express a much richer and more complex picture than the descriptive words in these columns. In the following paragraphs I develop my framework by taking a close look at how the anecdotes deal with 'Experience' in a way that can enhance sharing and learning about the ethics of engaging others.

8.2 // A framework for expressive forms of accounting

Based on the anecdotes summarized in TABLE 02, I turn now to present a working framework that can serve as a guide for design researchers in developing expressive forms of accounting. Inspired by Dewey, I emphasize three aspects of experience in constructing the framework: the personal, the social, and the environmental. Although I initially address these three aspects separately, I go on to show how the anecdotes treat them as a whole, which I argue, serves as an important contribution to the methods design researchers use to form accounts of their conduct engaging others. As visualized in IMAGE 24, the framework calls attention to the black dot in the center, not the three separate branches. Thus, in the following paragraphs I discuss how the anecdotes from my cases deal with these three aspects in a different manner than typical accounts of designing together. Primarily, I point out how design researchers commonly account for these aspects of practice separately, or approach them from a descriptive stance. I then go on to discuss in more depth a few parts of the anecdotes from the perspective I develop in the framework. I conclude by highlighting the importance of approaching accounts with an intent to *express* experience.

<div align="right">The personal</div>

The first part of the framework seeks to support design researchers in expressing the *personal* aspect of experience, which plays a significant part in guiding conduct, but rarely appears in accounts of engaging others in designing together. Through the anecdotes I have brought forward feelings such as uncertainty, enthusiasm, absorption, hope, and defensiveness. Such feelings do not fit neatly into the categories provided by theories of good, right, or virtue, yet they emerge in experience and influence the way design researchers engage others. Following Dewey's notion of experience, the anecdotes address personal experience not as something self-contained, but as part of a history and context. Habits developed over years of interacting with others and environments come forward in how I engage others during

TABLE 02 Summary of the anecdotes from all of the cases and what each of them expresses.

CASE	ANECDOTE	MICRO-MOMENT WHAT TOOK PLACE
Family Bike Life Engaging others through an online campaign that afforded little opportunity for participants to actively shape the process or direction of the project	*Countdown*	Launched an online research campaign
	Flow	Sketched a brand based on a vision how people engage online
	Imagining Participation	Explored concepts and platforms rather than engaging people
The People's Supermarket Establishing an 'us vs. him' relationship that made the project appear as a choice: work with the members or postpone the project	*Outside In*	Popped into a meeting and ran a short 'call-and-response' activity
	Pause for Research	From a distance, envisioned how people would participate
	Long-distance	Had an email exchange with a key stakeholder of the project
Internal Methods Project Developing a methods kit, even though I saw the importance of working with the ongoing practices of the organization	*Working Wonders*	Talked with a colleague while in the middle of his work about what makes his company special
	LEAN	Discussed the aims and impact of our project for others
	Prepped	Set up an interview trying not to disrupt the work of colleague

ENGAGEMENT ACTIONS TOWARD OTHERS	EXPERIENCE PERSONAL-SOCIAL-ENVIRONMENTAL	EXPRESSION INTENSIFIED QUALITIES
Supporting new colleagues and achieving a concrete milestone in an exploratory research project	Sense of accomplishment and fulfilling duty to teammates by publishing content on digital platforms.	o Enthusiasm o Anticipation o Momentum o Teambonding
Caring for quality as a team leader while combining physical and digital tools	Sense of reward in exercising skill and contributing to the team, while working with drawing materials in an empty office	o Absorption o Control o Working with materials
Trying to align perspectives on our own through whiteboarding concepts	Sense of duty to deliver at tension with coming together as a team while using whiteboards to map ideas and plans	o Uncertainty o Searching o Pressure
Entering an unfamiliar setting that challenges preconceptions and expectations	Mixed feelings while entering a group meeting in a foreign setting; sense of doubt at the start, but goodness emerges while interacting with others	o Uncertainty o Enthusiasm o Unfamiliarity
Enjoying the life of a researcher while planning activities without obstacles	Sense of excitement in planning ways to put ideals into practice from the comfort of my office and digital lifestyle	o Enthusiasm o Speed o Absorption o Fluidity
Defending position and role as an independent research team	Sense of responsibility to maintain 'objectivity' as a researcher, communicating through email from an empty office on a hot summer day	o Defensiveness o Distance o Anticipation
Appreciating for the attitude and expertise of an admired colleague	Sense of good when connecting with someone in person about what they find valuable, in an place that I find exciting and creative	o Enthusiasm o Absorption o Admiration o Empathy
Second-guessing role and expertise when working on an internal project	Sense of duty to deliver something concrete; responsibility to be competent in an office we're I've been a guest PhD researcher	o Uncertainty o Embarrassment o Pressure
Preparing based on previous experiences with technologies and visions of participation	Mixed feelings: failure of duty to produce after trying to control the environment, followed by good of improvising and making 'progress'	o Anticipation o Disappointment o Hope

the events of the anecdotes. Qualities of my experience at particular moments in time appear in the anecdotes as: feelings of pressure to launch or deliver on schedule; and senses of duty to support my teammates or defend my position. Finally, the anecdotes express moments of deliberating what to do next, exhibiting how imagination happens in conduct—but also how it continues through the process of writing and reading the anecdote. Attending to the various aspects of personal experience, however, does not give an account expressive form. In the anecdotes I share the qualities of experience themselves, and not names, symbols, or concepts of qualities. The framework guides design researchers to account in a way that each reader *feels* something unique—something related to the general concepts of uncertainty or enthusiasm, but not entirely captured by them. Such an approach expands upon the common forms of accounting for personal experience employed by design researchers today.

EXPERIENCE

PERSONAL

SOCIAL

ENVIRONMENTAL
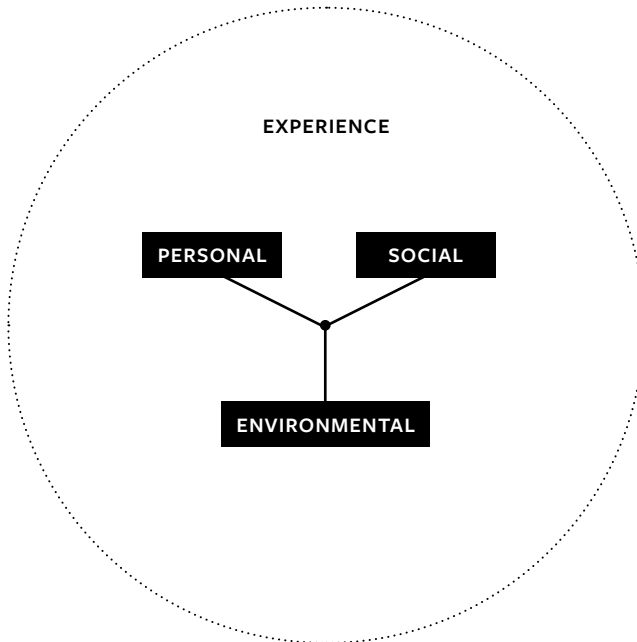
In many ways, the design research community has a well-established tradition of acknowledging the importance of 'the personal' in accounts of engaging others. For example, expanding on his point that scientific reasoning calls for a different approach than ethical reasoning, Findeli claims that "the former [science] rests on the postulate of a radical separation between the subject and the object of the deliberation while the latter [ethics] requires the *involvement of the subject* in its object" (Findeli, 1994, p. 60, emphasis added). Along the lines of Findeli's argument, design researchers often emphasize the personal in their accounts, whether through a reflective conversation with the materials of a situation (Schön, 1983), or the competence of exercising phronetic—i.e. wise—judgment as a "collective designer" (Ehn and Badham, 2002b). Additionally, the emergence of notions such as "midwifing" (Botero, 2013), "caring" (Lindström and Ståhl, 2014), and "becoming with" (Light and Akama, 2014) in design research highlight the increasing attention researchers give to the personal side of their work when they account for engaging others. Such notions focus not on discrete ethical decisions, but on how design researchers are inherently involved in ethics when designing together.

However, while many scholars discuss the personal by emphasizing design researchers as embodied beings—who work with materials and interact with others—they often do so by stepping back and reflecting on it through description. For instance, in the brief passage from Bødker's account presented in Chapter Four (page 81), the author highlights ethical aspects of the project, but she presents them on a conceptual level. As readers, we cannot access her particular experience of being "seduced by a friendly atmosphere" (Bødker, 1996, p. 233). Throughout her account, Bødker alludes intellectually to her personal experience of engaging others, but the reader does not get a sense of her demeanor, or how the qualitative feel of things like 'friendliness' affected her engagement in the particular context of the project. Indeed, Bødker's account does not bring out the qualities that made

[24] These three aspects are at play in my experiences, that impact my views in the incidents and are impacted by these insights. The anecdotes express them in unity, as they arrive in experience.

the experiences feel like seduction—qualities that many other design researchers may, or may not, experience differently.

The approach Bødker takes to accounting inherently makes distinctions between personal experience, relationships, and environment. When she writes that "we occasionally fell into the trap of working with a group of people without much concern for their relationships in the organization" (ibid, p. 233), Bødker sets up a separation between humans and their contexts that allows the design researchers to 'fall into' a trap. By stating this, I seek to draw attention *not* to Bødker's worldview, but instead to ways that various forms of accounting communicate differently. The same goes for the other accounts referenced above. Dunne (page 99) presents the path of his process learning about radio emissions, but he does not express the feelings and qualities of walking down it. The reader does not have access to the personal, qualitative, aspect of his experience that guided him to develop a certain 'value-fiction' and engage people through it.

My argument for emphasizing the expressive character of the anecdotes stems from a desire to build on the work of Bødker and others who argue for the importance of accounting for the personal aspect of design research, but often do not convey the full range the personal in experience. Accounts that describe an individual's actions, state beliefs, and highlight values, only go so far when it comes to communicating ethics. My framework follows Dewey's notion that the ethics of daily life involves 'feeling' the way forward through an individual's "*co*ordinated activity within an environment" (Fesmire, 1995, p. 48). Accounting for personal experience, therefore, requires more than shifting from a third-person to a first-person perspective. An expressive approach to accounting that emerges out of the aesthetic, qualitatively-rich, dimension of human life does not only change the perspective of the account—it expresses the felt experiences people rely on to guide their conduct.

Rather than parsing out and presenting the personal in relation to the context of a project, an expressive form of accounting communicates the personal by presenting things, like habits and qualities, as part of a whole experience that includes the social and the environmental. A good example of how an anecdote can express the experience of something akin to Bødker's 'seduction by a friendly atmosphere' appears in the *Outside In* passage from The People's Supermarket project. At the beginning of the anecdote, feelings of uncertainty arise through a combination of factors: my internal dialogue, our relation as 'outside' researchers entering the Member's Meeting, the large open

space of the cafeteria, etc. As shown in *Pause for Research*—which took place before the visit of *Outside In*—I had high expectations about collaboration and exploration coming into the meeting. Yet, while entering an unfamiliar environment and introducing ourselves, the wind started to leave my sails. I lost confidence in the meeting as a collaborative encounter. Instead, for me, it turned into the humdrum of a standardized test. When the exercise ended, however, the anecdote expresses a shift in my experience. The warm greetings we received from the members—after what had felt to me like a rather lackluster affair—lifts my spirits and *reaffirms my expectations*. The anecdote expresses the way seduction emerged for me through an ensemble of the personal, social, and environmental.

     Crucially, the experience of a warm embrace from the members played into my conduct when engaging with the director further down the road, but always as part of a social and environmental whole. The defensive stance I express in *Long-distance* presents how the moment involved my prior encounters with the members, *as well as* my experiences: planning the project from a distance; flying to London for a few days to visit the supermarket; having a truncated 15 minutes to run the activity; tip-toing into a foreign space, etc. As such, the anecdotes from *The People's Supermarket* project express how my conduct did not come about solely through the social interactions between our team and the director, or by way of environmental factors alone, but also through a history of personal experiences, habits, and interests.

     Viewed through this framework, the form of the anecdote does more than highlight how design researchers—or users, or stakeholders—rely on personal experience in their work. The anecdotes communicate unique qualities that I experience as an individual. Expressing 'the personal,' therefore, serves as a way for design researchers to bring concepts such as 'care' and 'midwifing' to life in their accounts. By drawing on the framework to develop expressive forms of accounting, design researchers can point to how 'care' happens when engaging others, while also sharing the unique experiences of 'caring' that they feel in different settings; beyond reading about the practice of 'midwifing,' design researchers might learn what midwifing means when they connect to a colleague's account that expresses how it feels to leave a project after working alongside stakeholders for many years. By accounting for the personal in such a manner, design researchers can open the door for each other to get a sense of the habits, qualities, and imaginations that we draw on to guide our conduct in engaging others. As such, the

personal makes up the first vital part of my framework for the development of expressive forms of accounting.

The social

The second aspect of the framework, the social, has an integral connection with the personal and, therefore, extends how design researchers account for the social nature of designing together. Looking at the anecdotes, one can easily spot a number of ways my conduct involves the social. On one hand, the anecdotes draw attention to various roles among people — e.g., researcher, designer, client, teammate, user, etc. On the other hand, the anecdotes raise actions of social relating — e.g., leading, following, collaborating, defending, etc. As a form of accounting, however, the anecdotes do not work by naming the roles and actions of the social, but expressing them through experience. 'Clients' emerge due to my history and habits as a professional graphic designer *integrated with* the distribution of the team across various locations *and* the platforms used for communication. As such, the framework suggests accounting for the social in engaging others not by labeling or comparing conduct to formal principles and concepts, but by exploring the experience of social life. In experience, for instance, social relationships constantly change based on the particular circumstances of engaging others; expressive forms of accounting seek to convey the particularity of these changes. Thus, when words such as 'teammate' or 'director' appear in the anecdotes, the reader encounters them as part of the personal experience and environment expressed in the passage, not as general descriptions of social roles. Looking at some of the ways that design researchers commonly account for the social shows how the framework aims to fill an important gap in the way design researchers learn about the social aspects of their conduct when engaging others.

Out of the three aspects of my framework, 'the social' has the strongest heritage in the design research community. Most obviously, in accounting for their work, participatory design researchers directly refer to differences of power and influence (Beck, 2002; Bødker, 1996; Ehn, 1988). Embracing ethnographic and generative techniques, researchers working in human-centered design often account for how they 'go outside' of the design team to learn from and collaborate with others (Buchenau and Suri, 2000; Hanington, 2003; Norman, 2013; Sanders and Stappers, 2012). In the area of conceptual design, researchers such as Gaver and Dunne account for their use of Cultural Probes to foster a "conversation" between themselves and an external

group—provoking each party to reflect on their own worlds as well as each other's (Gaver and Dunne, 1999), while DiSalvo, raises the potential for designing to bring people together in "publics" around shared concerns (DiSalvo, 2009). When it comes to design for social innovation, Hillgren and his colleagues account for the importance of trust in their infrastructuring practices (Hillgren et al., 2011), and Manzini calls attention to the ways design researchers strategically balance vision and dialogue with community members (Manzini, 2015). Yet, while many design researchers stress the social aspects of their work in accounts of engaging others, they often do so without expressing the social as part of their experience.

Marion Buchenau and Jane Fulton Suri, for instance, share how the designers in a project distribute pagers to the other team members, which in turn generate insight into a wide array of patient needs (Buchenau and Suri, 2000). Their account, however, does not give a sense of the ways the designers relate to the people they engage. Do insights come naturally in conversation? How do the designer's existing relationships with members shape the insights that emerge and get carried forward? Or, turning to social innovation, Manzini lays out several examples of approaches and case studies of how to work with relationships. However, when he stresses the capacity for designers to manage "the delicate balance between the need to put forward ideas and that of gathering ideas from the others"(Manzini, 2015, p. 70), Manzini does not convey a sense of what that capacity feels like in practice.

Undoubtedly, design researchers build skills for working with social relationships through hands-on experience and not only from reading accounts of practice. However, the accounts that Manzini and others provide of the social leave behind crucial parts of experience as they translate the exercise of skills in practice to a description of how those skills play out. The social makes designing together "filled with ethics" (Steen, 2015), but if design researchers account for it without delving into experience, they miss out on communicating the qualities and feelings that guide their conduct in particular situations. When Manzini suggests that designers manage the give and take of ideas while collaborating with others, he acknowledges the social without communicating how designers actually deal with the social aspects of their experiences engaging others. More often than not, accounts of social relationships in design research leave questions about what things like 'managing' and 'collaborating'—as well as 'empathy' and 'trust'—mean for the people on the ground designing together. In response, therefore, my framework addresses the social by grounding accounts of engaging

others in experience. Taking an expressive approach to accounting for the social aspects of experience, design researchers bring forward the qualities that they rely upon to guide their conduct.

Drawing on Dewey once again, my framework invites design researchers to address these questions of social relationships by emphasizing the role of concrete experience in social life. When engaging others, design researchers 'take the role of the other,' imaginatively entering a 'dramatic rehearsal' of possibilities for conduct (see page 130 for more details). Yet, as Dewey notes, imagination involves myriad factors, including personal habits and the environment: "The momentum of the activity entered upon persists" (Dewey, 1922, p. 181). Habits developed over years of social interaction guide every individual's activity in the moment and provide the springboard for imagining possible courses of action. The framework suggests that design researchers express social relationships in activity, fundamentally interwoven with the personal and environmental aspects of experience.

For instance, if existing habits set imagination going in a certain direction, a design researcher does not experience empathy 'in general' when engaging others. The "resonance" (Sanders, 2002, p. 3) that design researchers feel for people's feelings, dreams, and desires depends on the designer's history of experiences, interacting with the particularities of the activity where they engage others. In other words, previous experiences enter into the process of dramatic rehearsal, lending a particular feeling of empathy to design researchers based on the 'who, what, where, when, and why' of their engagements. The same goes for trust. Expressing the experience of trust demands a more personal exploration of the social than describing how people trust each other when designing together.

Taking a closer look at one of my anecdotes gives a sense of how the framework supports expressing the social aspects of experience involved in a design researcher's conduct. In the anecdote *Flowing* (page 155), I present an apparent moment of working on my own. Yet, throughout the anecdote I express aspects of my experience that appear fundamentally social. First of all, *Flowing* primarily unfolds through the form of an internal monologue: wrapped up in my own thoughts, I sit, sketching and thinking about our process. A few times, interacting with my teammates pulls me out of the zone—but not for long. Throughout this entire anecdote, the internal monologue explores the work from various perspectives: style and consistency of the illustrations; skill in sketching; the relationship to the tools and platforms we can use; the initial aims of the project, etc. Each of these

perspectives represents the social aspect of my experience. I consider style and consistency from the point of view of a potential participant who will view the work online; sketches I look at as a drawing instructor; tools and platforms I view as a web developer; initial aims of the project I see as a teammate, project leader, or supervisor, etc. At the same time, the active process of drawing—interacting with pen and paper in the environment of an empty office—influences my exploration of the social from these perspectives. Creating the illustrations literally and figuratively draws me into the social aspect of my experience. Through drawing, I *contribute to the team* and *engage an online audience* in the Family Bike Life project. Along the way I do not seek out help from my teammates or reach out to get feedback on my assumptions of the audience's expectations, in part, because I have established a relationship with them in the process of drawing.

Approaching the social aspects of experience in connection to the personal and the environmental means that the *Flowing* anecdote does not articulate issues of politics, power, or control as social forces exerting influence on the process of engaging others. The anecdote explores how the social unfolds as part of my experience as a design researcher. Through an expressive form of accounting, I address all three aspects integrally: my personal graphic design training; my history with the teammates and the potential participants I imagine; the environmental factors of pen, paper, office, the deadline on the calendar—together they give a unique quality to my experience. For readers, the anecdote serves as a means to explore the social as part of the whole of experiential activity, not as separate things shaping my conduct in engaging others.

The anecdotes from the other cases present the social aspect of experience in a similar way. For example, the anecdotes express how 'empathy'—a popular theme when it comes to designing together—emerges in specific experiences of engaging others. In *Working Wonders*, my interests and experiences in the workshop shape what resonates with me about Matthew's story. The particular feeling of 'empathy' I have in that moment depends upon the unique circumstances and activities of the experience. After popping into the workshop, I felt self-conscious about disrupting Matthew's work, but then I began to feel excited when he took the time to talk to us. The anecdote expresses how excitement builds in my experience, thereby strengthening the resonance I feel with the points he makes. Alternatively, looking at another anecdote shows how the activities of social relationships turn into a lack of empathy. *Long-distance* expresses the qualities of my experience

while exchanging emails with the director—qualities that involve *both* my previous encounters with the members *and* the quiet of an office during summer vacation. The qualities of my experience contribute to the sense of defensiveness that emerges while I wait for his replies: does he even see us as independent researchers striving to work collaboratively? From the office in Sweden, I have time and distance to mull over what to do. The anecdote expresses all of this as part of my experience, thereby avoiding the possibility of treating the relationship between the director and I as a stand-alone part of 'the social.' By expressing the social as an aspect of my experience, I invite design researchers who read the anecdotes to explore the myriad qualities guiding my conduct through their own experiences—imagining their own possible ways of engaging the 'colleague' or 'director' I express in that situation.

When design researchers express the social aspects of their experiences—whether supporting a teammate, establishing empathy, or otherwise—they furnish particular qualities involved in engagement for other design researchers to encounter at a personal level too. Based on a Deweyan perspective, I suggest that expressive forms of accounting do not only state how empathy emerges, but also give a sense of the qualities at play in particular moments of empathy for design researchers. Thus, accounts of engaging others might enhance communication of the very personal experiences that ground the social for a specific design researcher, working on a specific project, at a specific moment in time. The more design researchers express the social aspect of their experiences, the richer the picture the design research community will have of just what it means to manage ideas, empathize, build trust, or collaborate in the contemporary contexts and practices of designing together.

<div align="right">The environmental</div>

The final leg of my framework for expressively accounting for the experience of engaging others in designing together has to do with the environmental aspect of experience. Throughout the anecdotes, my experiences always have an environmental aspect to them, which primarily involves interacting with objects. For instance, the experiences expressed in the anecdotes all involve things like computers, whiteboards, sketches, and they happen in rooms, buildings, and neighborhoods. In *Imagining Participation*, I feel uncertainty and ambiguity after weeks of *drawing on whiteboards*. During *LEAN* I pick up on Anna's skepticism when she barely *writes anything on the Post-it notes*. In

Pause for Research, I immerse myself in multiple tasks, *tapping away on the keyboard* at a pace close to that of my childhood computer gaming days. The anecdotes also touch on the environmental at a much broader scale, incorporating how factors such as geographical distance, or relocating to a new country play into my conduct when engaging others. Yet, like the other two areas, the framework serves as a guide for design researchers to express how, in experience, the environmental exists in unity with the personal and social aspects of life. Addressing environments through experience, design researchers might explore how materials, objects, and spaces affect conduct, but also how to shape habits of conduct in different settings.

Similar to the other two aspects of the framework, the environmental aspect of designing together represents a perennial concern for many researchers. As such, my framework primarily extends the current ways design researchers account for the environmental aspect of engaging others. Participatory design researchers have long accounted for how to work with environments through describing the ways mock-ups support design games among actors (Bødker et al., 2000; Brandt et al., 2008; Ehn, 1988). Much like researchers in participatory design, human-centered design researchers account for material and environmental factors when engaging people through generative and ethnographic approaches (Krippendorff, 2005; Norman, 2013; Sanders and Stappers, 2012). As shown in Dunne's account described in Chapter Four (page 99) and the attention Gaver (1999) and DiSalvo (2014) pay to materiality, researchers working in conceptual design also attend to the ways various materials and technologies shape people's experiences and interactions when designing together. And finally, accounts of 'infrastructuring' in design for social innovation recognize human and non-human actants contribute to the emergence of new ideas and controversies over time (Björgvinsson et al., 2012; Botero and Hyysalo, 2013).

Drawing on insights from actor-network theory, an increasing number of design researchers have pointed out how the environmental entangles with the personal and the social in designing together (Binder et al., 2011; Björgvinsson et al., 2012; Eriksen, 2012; Palmås and von Busch, 2015). For instance, in accounting for infrastructuring, Björgvinsson and his colleagues highlight how the positioning of one of the project partner's logos played a role in their engagement with the various parties of a project, one of which had conflicting interests in another part of the globe (see page 106). Similarly, Palmås and von Busch draw attention to the ways a poster and a PowerPoint presentation

acted as culprits in the formation of a "democratically deficient process of participative planning" for the re-development of a harbor area in their city (Palmås and von Busch, 2015, p. 246). The authors describe how the environmental—in their case the 'materialized visions' on the poster and PowerPoint—combined with their attitudes as design researchers to subtly take over the project, removing radical ideas from their proposal and filtering out certain voices.

Accounting for their personal experience in relation to the environmental Palmås and von Busch write that, "As designers, our belief in the co-design process, and a general positive hope that deliberative democracy would automatically be 'good' (and not corrupted), led the team to become hijacked" (2015, p. 245). For the authors, the "material forms of participation" (ibid, p. 246) had as much of a role in the hijacking as any human. While Palmås and von Busch make a clear connection between their personal experience and the material aspects of the environmental, however, they do not bring it forward in their account. The authors allude to the ways their beliefs and hopes entangled with elements of the environment, but the reader does not get to sense the experience of that process. How did the social and environmental aspects of their experiences interplay with the personal aspects in a way that gave them hope, perpetuating their beliefs to a point at which they lost sight of their more radical ideas? What did they feel while producing the poster, or presenting the PowerPoint? Such aspects of their experience certainly had a part to play in the hijacking. Accounts such as those from Björgvinsson and Palmås and von Busch call attention toward the role environmental factors play in engaging others, but they do so descriptively, without giving the reader a chance to connect with the broad range of their experiences.

The framework that I present here can support design researchers in bringing forward the environmental in a way that maintains the connection to the personal and social. Based on Dewey's transactional perspective that the environment is, "whatever conditions interact with personal needs, desire, purposes, and capacities to create the experience which is had" (Dewey, 1997, p. 43), the framework invites design researchers to not only draw lines connecting the dots among the actors, activities, and environments involved in engagement. Expressive forms of accounting focus on communicating the personal, the social, and the environmental as the whole that they arrive as when perceived in experience. In doing so, design researchers can create accounts that support

insight and inquiry into the qualities of their experiences, including how environmental aspects play a role in guiding their conduct.

A look back at the anecdotes shows how I attempt to communicate the environmental aspect of my experiences expressively rather than descriptively. For example, in *Prepped* (page 285), I strive to express the undulation of feelings in the buildup to the interview with the head of research: anticipation, disappointment, and hope. The anecdote does not communicate my roller coaster of emotions as a personal matter, but as a matter infused with environmental factors. I run through the *list* of *materials* needed for the interview. I *clean* and *organize* the *room*. I envision *sitting down* at the *table* in front of the *camera*, then *standing up* and *drawing* on the *whiteboard* together. I receive the call to *reschedule* on the *phone*. I'm a *guest* researcher in the *office*. The materials, objects, and spaces of my work fuel my experience of anticipating the engagement.

Yet, environmental factors alone do not determine my course of action when it comes to engaging others. My previous experiences working with technology reinforce a desire to over prepare—something always runs out of batteries or goes on the fritz. In *Prepped*, the environmental appears integrated with the social and the personal: I seek 'champions' for the project, but I only contacted them through the relative comfort of email. Additionally, by presenting the anecdote as part of an inner dialogue, I bring forward past experiences and anxieties about my position in the office. I try to match my schedule with my teammates who work as professional designers because I do not want take control; and besides, I have a conference paper deadline looming. After the head of research cancels the interview, my sense of duty to deliver something concrete out of the project pushes me to embrace the idea of going on impromptu 'tours' around the office. As a whole, the anecdote draws attention to the environmental, but does not privilege it over my conduct.

Similarly, the anecdotes from the other two cases touch upon the ways environmental factors exist as part of a transaction with the personal and social aspects of experience. Whether in initiating high-fives, diagramming models of engagement week after week on whiteboards, tip-toing into a members meeting, writing an email, or listening in admiration within a workshop, the anecdotes express how conduct, through experience, always includes an environmental aspect. Thus, with the framework I aim to support design researchers

in accounting for the environmental as an integral part of their conduct when engaging others.

A more expressive approach to accounting for experience can expand design researchers' sensitivities to exploring conduct in terms of the environmental. By adopting an expressive form of accounting, Palmås and von Busch could share the qualitative experiences that guided them to work with the environment through visualizations and PowerPoint in the way that they did. Doing so might open up possibilities for inquiring into not only changes in the "material forms of participation," but also into the habits and experiences of design researchers who participate in them. The same applies to the account from Björgvinsson and his colleagues. An expressive account could provide insight into the experiences they drew upon to address controversies through environmental factors, such as the positioning of a logo on press material, or meeting with the two organizations involved in their project separately instead of together. In terms of accounting, therefore, the framework can serve as a prompt for design researchers to communicate engagement in a way that privileges neither individual control nor environmental influence. Rather, the framework suggests that design researchers express how the personal and the social connect with the unique aspects of the environmental in experience.

8.3 // Accounting for ethics with the framework

As shown through this discussion of the anecdotes, the framework highlights how expressive forms of accounting maintain the unity of the personal, social, and environmental aspects of experience. Unlike many forms of accounting, the anecdotes do not deal with ethics by discussing decisions, relationships, or activities from a theoretical point of view. Along the lines of Dewey's perspective, factors such as good, duty, and virtue permeate the anecdotes, but they do not appear clearly. The framework brings forward the ambiguities of ethical life—such as when a desire to fulfill a sense of duty to teammates interplays with pressure and embarrassment at letting them down—that emerge without straightforward answers in experience. In the *Family Bike Life* project, the 'good' I derived from branding and launching an online campaign with the team, came through moments of enthusiastically initiating high-fives or being immersed in the process of drawing, which eventually obscured my responsibility as a researcher to be transparent when engaging others. By calling attention to the whole of experience, the framework serves as an approach to ethical accounting and reflecting

in design research through everyday conduct, rather than descriptions, concepts, or principles. Using the framework to guide the development of expressive forms of communicating, design researchers can share and learn about ethics in the same way they encounter it in their everyday lives: subtly, ambiguously, and united with the personal, social, and environmental aspects of their experiences.

8.4 // (re)Forming accounts of ethics in design research

At the start of this thesis, I presented my aim of contributing to the design research community. Although I have touched upon the potential contributions at various points throughout this discussion, here I put the contributions in the spotlight and explore what they could mean for the way design researchers practice and account for the ethics of engaging others. The research I have presented here makes a fundamental contribution to design research by highlighting that, if designers want to communicate experience, they need to express it. In addition, through both presenting and discussing the expressive anecdotes as part of my research account, I have shown the intimate relationship between communicating experience and learning about ethical decisions. Three parts of my thesis in specific support this overall contribution. First, I have shown that the design research community has neglected the expression of experience, which leaves a gap in how design researchers learn about the ethics of engaging others. While a great number of design researchers acknowledge the importance of 'personal experience' in their research they tend to leave behind the qualitative dimension of life when accounting for their experiences to the design research community. Second, I have made a pragmatist theoretical framework accessible to design researchers, who can use it as support to develop their own expressive forms of accounting. Finally, I have made a methodological contribution by providing concrete examples of how to express experience through the development of anecdotes based on particular experiences. Such, an approach, I argue, combines both artistic and scientific approaches to accounting for experience. Through my research, therefore, I have put wheels in motion for (re)forming accounts of ethics in design research based on engagement, experience, and expression.

Drawing on Dewey's pragmatist presentation of ethics, I suggest that the qualitative dimension of experience plays a pivotal role in conduct, and therefore deserves greater attention in the ways design researchers account for the ethically-charged practice of engaging others. Rather than pointing out the need for a new method of accounting,

I have undertaken a constructive—designerly—exploration of how to account for the experience of designing together through the expressive form of the anecdote. Importantly, I do not leave the anecdotes to speak for themselves. I have also developed anecdote as a form of accounting by stepping back in a more scientific manner and intellectually reflecting on what the anecdotes do and how they do it. While such an approach may seem familiar to many designers in terms of how they practice design—e.g., cycles of analysis and synthesis (Dubberly and Evenson, 2011); reflecting-in-action and reflecting-on-action (Schön, 1983), etc.—I focused on (re)forming of accounts of practice as the object of my design.

In terms of method, therefore, my research contributes most significantly by extending designerly practices into the process of accounting. The value of such an approach resides in maintaining the qualitative richness of experience in accounts of engaging others. The anecdotes show how design researchers can explore the 'subject-matter' of ethics by forming accounts that express the qualitative dimension of experience guiding conduct in practice. As Dewey writes, "Expression is the clarification of turbid emotion; our appetites know themselves when they are reflected in the mirror of art, and as they know themselves they are transfigured" (Dewey, 1980, p. 77). Forming expressive accounts, therefore, requires design researchers to focus their reflections of engaging others on qualities, feelings, and emotions—not only on ethical concepts or standards. Expression guides learning about ethics down a personal avenue. As John Chris Jones suggests in the quote that opens this thesis: "It is ourselves, not our words, that are the real purpose of designing." At the same time, however, my research shows the importance of accounting through a theoretical perspective that does not separate out the various aspects of experience. As part of my contribution, therefore, I have drawn upon the work of John Dewey to develop a conceptual framework that can support design researchers in sharing and learning about ethics through experience as a whole.

Based on a pragmatist theoretical perspective, the (working) conceptual framework that I developed through my research emphasizes the unity of the personal, the social, and the environmental aspects of experience. Reflecting on the anecdotes through the lens of the framework, I have highlighted how all aspects of experience work together in human conduct. The framework, thus, serves as useful way to resist privileging one aspect of experience over another in accounts of design research. As an analytical tool, it raises questions about how descriptions of the environmental and the social connect to personal

experiences: 'What did it feel like to be seduced by a friendly atmosphere while conducting design research? How did tensions among personal, social, and environmental aspects of your experience play into your conduct, and how are those communicated through your account?' Using the framework as a theoretical lens, therefore, challenges design researchers to reflect on and share their conduct in new ways. Indeed, the framework can work in conjunction with the methodological contribution by kick-starting the reflective practice of accounting.

Referring to the framework, design researchers can temper descriptive discussions about the social and the environmental with expressions of the personal, and vice-versa. Accounting for the ethics of "participative, entangled, meaning-making design-games" (Ehn, 2008, p. 95), through the framework involves attending to feelings as much as actors, activities, relationships, and environments. Of course, incorporating the framework into the process of accounting does not guarantee an effective expression of experience. It does, however, invite design researchers to reflect broadly and deeply in order to grapple with the ways seemingly mundane aspects of experience—writing on a whiteboard, entering a room, typing on a computer, etc.—play a role in experiences of designing together, and, therefore the conduct of engaging others. Communicating how people arrive at 'preferred' courses of action depends as much on expressing the habits and qualities of everyday experience as it does on describing practices of infrastructuring or caring. With its emphasis on the unity of the personal, social, and environmental aspects of experience, the framework, therefore, enriches the discussion of ethics in accounts of design research.

Taken together, the method and the framework provide an intellectual talking point when it comes to forming accounts of experience in designing together. In the following model [IMAGE 25], I provide a working visualization of what such a process could look like. Experience runs throughout the process, signified by a dotted line. In terms of engaging others, design researchers rely on experience to guide their conduct. When accounting for engaging others, a design researcher enters a 'Cycle of Expression,' which resembles Schön's notion of 'talk-back' (Schön, 1983). At the beginning, the researcher focuses on the qualities, feelings, and emotions of her experiences, which she then forms through the "dynamic organization" (Dewey, 1980, p. 55) of the (ethical) subject-matter of the account. Whether working with words, images, paint, or performance, the researcher strives to communicate experiences of engaging others in the concrete form of an account. Throughout the process of forming, the materials 'talk back'

[25] Model of how my framework could guide accounting.

ACCOUNT
A rich source of learning about conduct that connects with the audience through experience

forming

organization, subject-matter, medium

SOCIAL

ENVIRONMENTAL

PERSONAL

Cycle of Expression
Reflectively experiment with how to form the subject-matter to communicate the experience

qualities, feelings, emotions

focusing

EXPERIENCE

ENGAGEMENT
Experience guides conduct, and includeds qualities, feelings, and emotions that arise in the moment
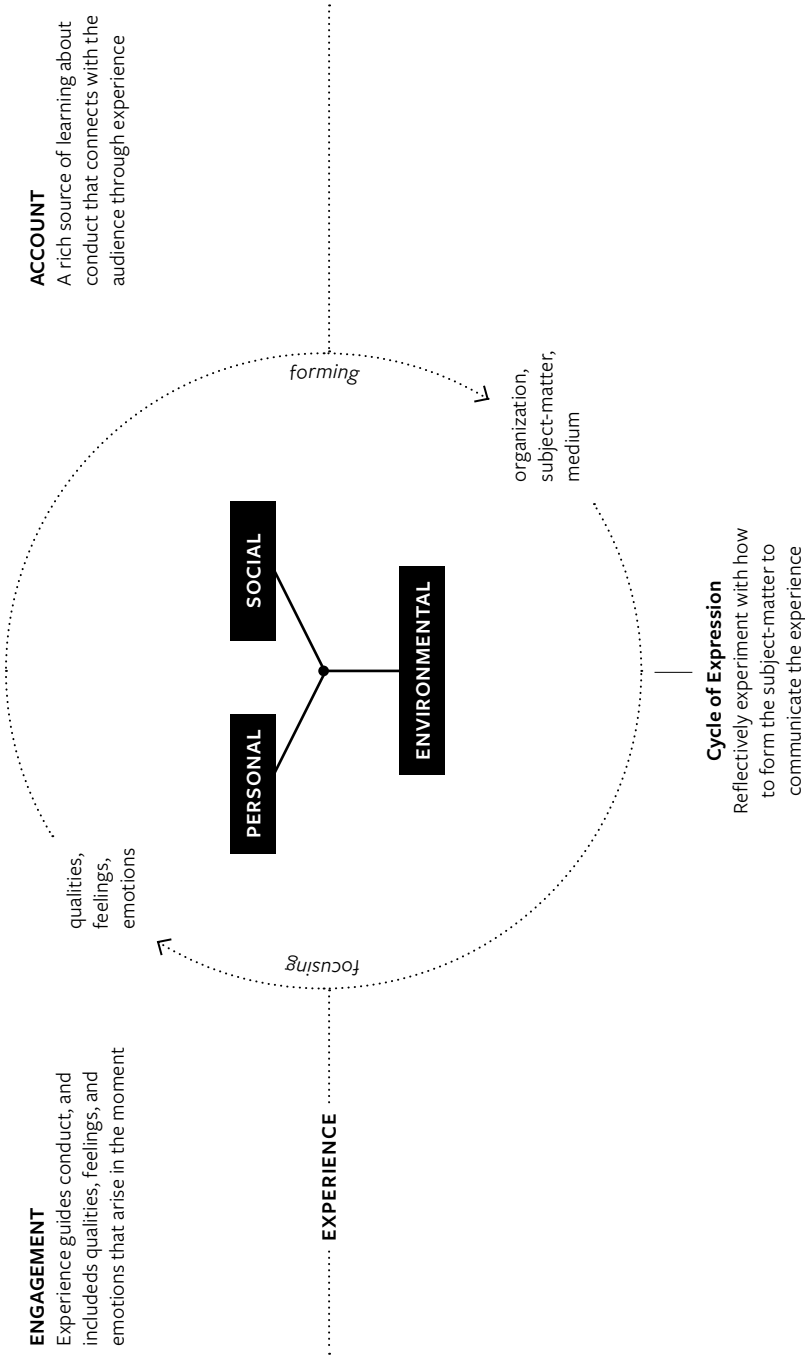
to the researcher, re-focusing on the qualities, feelings, and emotions she wants to express. Taking on an expressive form, the account serves as a way for other design researchers to encounter the subject-matter through their own experiences—responding not only with intellect, but also with feeling. Crucially, the model does not suggest a procedure for forming an expressive account, or provide steps for 'covering all the bases' of experience when accounting. The model merely serves as a point of departure for discussion and learning about the complexities of experience, conduct, ethics, engagement, and account.

Although the model inevitably simplifies and breaks apart the process of accounting, it provides a useful starting point for talking about how to experiment with forming expressive accounts. To give a brief glimpse into how it might work, in IMAGE 26 I have overlain an excerpt from the event expressed in the *Outside In* anecdote. On the left-hand side I present an image and a description the 'Engagement,' which has to do with the experience of good starting to emerge out of doubt and uncertainty. On the right-hand side of the model, I include a short passage from the anecdote. During this paragraph from the anecdote, I started to pick up on some 'positive vibes' from the members as we began the activity. Rather than describing an event, the form of the anecdote brings forward an experience that unfolds over time. After *entering the room* nervously, *I begin to relax* when I get the first question out, which then leads me *make a connection with the members* even in the subtle moments of *eye contact* between questions. Importantly, these feelings and qualities do not come forward only through the choice of words, but how I use them: I relax when I have the first question '*out* of me.' Around the center of the model I call out just a few of aspects of the experience that appear throughout the whole anecdote. Altogether, this abbreviated example shows how the model can support discussion about my emerging enthusiasm and allegiance to the members—in opposition to the director—through the union among the personal, social, and environmental aspects in my experience.

In the end, I consider the method and conceptual framework that I contribute in this thesis as a rough start, a preliminary sketch, an invitation to explore new forms of accounting for ethics in design research. Or, at least, I hope the research inspires some design researchers to incorporate familiar forms of expression from design practice—generative techniques, illustrating, storytelling, etc.—into their process of accounting as well. This has implications for the ethics in designing together that I discuss in more detail the following sections,

**[26]** Overlay of an excerpt from an anecdote on the model.

ENGAGEMENT

Experience guides conduct, and includeds qualities, feelings, and emotions that arise in the moment

ACCOUNT

A rich source of learning about conduct that connects with the audience through experience

" I clear my throat, "I would tell a friend to become a member of TPS because..." Having the first question out relaxes me. I repeat it to make sure everyone hears. The members think for a moment, then bow heads toward the table and start writing. As they finish, people raise their eyes and glance at me. I find a few smiles. 60 seconds later, we move on to the next question. A few more down the line and I feel better, even though my voice kinda reminds me of a high school teacher administering a standardized test.

forming

focusing

qualities, feelings, emotions

Test-taking

Eye contact

Smiles

Repetition

Relaxation

Previous workshops

Sitting down

SOCIAL

PERSONAL

ENVIRONMENTAL

Bowing heads towards the table

Entering the room

Watching the time

Seating arrangement

organization, subject-matter, medium

Cycle of Expression

Reflectively experiment with how to form the subject-matter to communicate the experience

EXPERIENCE

Mixed feelings while entering a group meeting in a foreign setting; sense of doubt at the start, but goodness emerges while interacting with others.

specifically: principles, practices, and accounting for the experiences of reflective practitioners.

8.5 // Design research: principles & practices of engagement

Design research is infused with ethics. The four traditions of design research presented in the first half of this thesis exhibit ethical stances—often implicitly—through the concepts researchers use to account for engaging others. Participatory design, for instance, emphasizes a *right* for people to have a say in shaping the artifacts that will affect their lives, and design for social innovation promotes practices of *openness* and long-term infrastructuring of participation. Human-centered design steers practice toward the development of artifacts that *fit* people's lives, while conceptual design approaches orient engagement in terms of provoking conversation and *debate*. Although design researchers from these traditions often acknowledge how designing unfolds through experience in reflective practice, they often account for the ethics in their work by referring to principles or ideals, such as: emancipation, service, provocation, and openness. During this section, I take up the concept of 'openness' as an exemplar to discuss how, by accounting for ethics with ideals, design researchers often do not communicate the complexity of conduct. After exploring principles in relation to experience, I go on to a similar treatment of practices, which I undertake by revisiting the approaches outlined by Peter-Paul Verbeek. In doing so, I open the door to a larger discussion on accounting for ethics in conduct as part of reflective practice.

Accounting and ethical principles

Although I did not invoke ethical principles when engaging others, during each of the three projects from my research I often explicitly referenced 'openness'—and concepts related to 'opening design'—as an important ideal for guiding my conduct. In the *Family Bike Life* project, for instance, co-creation emerged as a central concern for our team. Believing in an open design process, we focused on how to involve people in the design process. Week after week, we made diagrams and concepts, plotting out a strategy to engage others. Our team eventually developed an approach to participation based on principles of openness, sharing, and creating together. Yet, the anecdotes bring forward how—while the image of our approach displayed a desire for transparency and reciprocity—our actual practices largely left out the

real people we sought to engage. After launching our 'open' approach, we received a provocative post that shook us into realizing just how un-open we had been.

Perhaps the strongest example of my interest in an ideal of 'openness,' however, appears in *The People's Supermarket*. While coordinating the project, our team stressed the importance of maintaining an 'open-ended' approach to the process, because we did not want to impose our vision of the supermarket's mission, values, and practices. Inspired by the notion of 'infrastructuring,' I found justification for adopting such an open approach to engagement. Indeed, Hillgren and his colleagues discuss the value in "trusting the power of serendipity by keeping the process as open as possible and being ready to develop opportunities that suddenly emerge" (Hillgren et al., 2011, p. 179). Yet, even though, we took an open approach precisely because we did not want to anticipate or control the process, the anecdotes express the complex experiences that led me to 'close down' the collaboration when I encountered the strong direction put forward by the director.

The anecdotes from *TPS* show how my defensiveness in the project emerged over time, through the interplay of my own desires, habits, and situations, as well as our team's interactions with the director and the rest of the members of the supermarket. Perhaps, following Steen, I could have reflected more directly on "being open to the other" (Steen, 2015, p. 409), which may have shifted my perspective on our relationship with the director. At the same time, however, expressing my experience in the project shows how my defensiveness involved more than a lapse in dedication to the ideal of 'openness' or a moment of failure in my responsibility as a researcher. 'Being open to the other' did not appear as a choice in my conduct—and if it did, I would have likely checked, 'yes, please!' The anecdotes put on the table the myriad aspects of experience at play in my being open to others: personal habits of communicating intermingled with my relationships to the team *and* the distance to the research setting. 'Openness' in my conduct, therefore, had an intimate connection to my experience.

More than describing ethics, the expressive anecdotes raise questions about ideals such as openness in regards to the particularities of the situation: what could 'openness' mean in terms of my conduct with the director? Does 'openness' in design research mean having the courage to confront people with differing values? In accounts of engaging others, design researchers describe how openness can support pluralism in the articulation of issues for social innovation (DiSalvo et al., 2011), and how it might serve as a fruitful guide for designing along the

lines of commons-based resource management (Marttila et al., 2014). In practice, however, the meaning of 'openness' appears unique to each design researcher based on her or his experiences. The anecdotes seek to express how the often ambiguous and conflicting ethical factors of everyday life guided my personal experiences of 'openness.'

Rather than discussing the ethics of designing together in terms of principles, a Deweyan approach to ethics supports accounting through the particular qualities of experience that shape conduct. Of course, Dewey recognizes that rules and principles developed over years of experience and testing provide an invaluable means of support for addressing ethical challenges. However, Dewey's pragmatic perspective suggests that life experience can always challenge long-held beliefs, and that even the most reliable principles may need revision. The particularities of the anecdotes provide a good example of how everyday life experiences add richness and revisions to principles, such as 'openness,' that design researchers commonly describe in accounts of engaging others, but rarely express.

Accounting and ethical practices

In addition to addressing principles through the complexity of on-the-ground experience, the anecdotes also serve as a way to complement and extend suggestions for ethical design practices. Indeed, many design researchers account for ethics not as a matter of sticking to principles, but as a matter of *practice*. From my position on expressing experience, however, even when design researchers discuss practices, they often do so by description—which privileges communicating through concepts that cannot capture the rich complexity of experience. For instance, in Chapter Three I presented the work of Peter-Paul Verbeek, who outlines an approach to design practice based on his perspective of artifacts as moral mediators (page 65).

Addressing the entanglement of ethics, technology, and design, Verbeek argues that technological artifacts, "shape our actions and experiences, they inform our moral decisions, and they affect the quality of our lives" (Verbeek, 2011, p. 4). When it comes to putting his ethical perspective into practice, Verbeek describes two approaches. First, Verbeek suggests that designers can follow an "action-ethical approach" in which those involved in designing direct moral reflection "at the question of whether the actions resulting from specific technological mediations can be morally justified" (Verbeek, 2011, p. 94). The second approach involves deliberately designing technologies to

influence behavior through mediation: "When desirable mediating effects are inscribed in technologies, explicitly behavior-influencing or 'moralizing' technologies will result" (ibid, p. 94). While Verbeek offers plenty of examples of designers working along these lines, he does not give a sense of how they actually play out in experience. My orientation towards conduct suggests that Verbeek's presentation of design practice communicates only part of the picture in terms of ethics.

Referring again to my interest in practices of 'infrastructuring,' the anecdotes show how, even in the early stages of a design project, my experientially-funded conduct shaped the range of technological possibilities that we would even consider designing. Although the projects from my cases did not aim to produce the sort of tangible products that Verbeek references, they still revolved around exploring technological possibilities. For instance, in the *Family Bike Life* project, we constrained the range of technological possibilities we considered for bicycling by investigating how people bicycle as a family, but we could have just as easily explored possibilities related to the materials and processes of bicycle production. The anecdotes express some of the ways experience shaped my approach to investigating family bike life through an online pop-up research campaign, which in turn shaped the design space we explored. Without access to my experiences, others can only guess at the qualitative factors at play in my exploration of some technological futures rather than others. In other words, the qualities, feelings, and emotions expressed in the anecdotes provide insight into what I focused on in terms of 'desirable mediating effects' of the technological futures we were exploring.

Although Verbeek himself is not a practice-based design researcher, his work directly targets how designers work with, and account for, the ethics of their work. By mentioning "moral reflection," Verbeek attends to personal experience in his approaches, but not in a way that the reader can take in and explore through their own experiences. Of course, Verbeek, does not discuss ethics in design as a practice of following standardized methods. Verbeek's view aligns with other scholars who emphasize that ethics in design inevitably involves designers exercising judgment to determine the desired impact of artifacts (Ehn and Badham, 2002a; Nelson and Stolterman, 2012; Tonkinwise, 2004). However, Verbeek's description of how to practice ethics in design provides little room for design researchers to find common ground in ethics based on actual qualitative experience.

If Verbeek's description of practice points to the exercise of judgment, it does strive to communicate what goes into developing it. Perhaps more prominently than any other scholar, Donald Schön, has brought attention to the exercise of personal judgment in design through his accounts of designing as reflective practice. Taking a closer look at Schön's articulation of reflective practice, however, also raises questions regarding just how design researchers go about accounting for experience—particularly in regards to ethics.

8.6 // Reflective practice and accounting for conduct

Throughout the contemporary design research community, many scholars—myself included—use the notion of reflective practice to argue for the importance of the 'tacit' dimension of knowledge in their research. In particular, design scholars often draw on Donald Schön's articulation of 'reflection-in-action' and 'reflection-on-action' to emphasize the essential role that personal experience plays in practice-based inquiries of designing (Cross, 2010; Koskinen et al., 2011; Nelson and Stolterman, 2012). Yet, while many design researchers highlight the ways they investigate through experience, their accounts of reflective practice tend to revolve around the actors, activities, and outcomes of designing—without going into the qualities, feelings, and emotions that play an essential role in learning about ethics at the level of daily conduct. When accounting for reflective practice, design researchers tend to leave behind the qualitative dimension of life, which means they do not fully communicate the uniqueness of their experiences. What difference does this make for design research as a reflective practice? Looking more closely at the way Schön himself accounts for experience provides a better picture of how expression can enhance the way design researchers learn about conduct in reflective practice.

Accounting for individual reflection-in-action

According to Schön, designing—along with other professional practices, such as psychology, management, and music—involves a certain amount of artistry that defies clear explication. In his two books *The Reflective Practitioner* (1983) and *Educating the Reflective Practitioner* (Schön, 1987), Schön provides extensive descriptions of how designers learn through reflective conversations with the materials. At its core, Schön's research demonstrates how designers develop skills by encountering and addressing novel situations in their work, which

means people cannot learn design as the application of methods or procedures. Rather than discussing Schön's theory of reflective practice itself, however, in this discussion I draw attention to the way Schön actually accounts for the reflective practice of designing, and how that relates to reflection-on-practice.

Throughout both of his books on reflective practice, Schön uses primarily observation and transcriptions of conversations between students and professors to build argument for an epistemology of reflective practice. In particular, Schön goes into great detail about an exchange between an architecture student (Petra), and her professor (Quist) that revolves around a sketch for a school building. After analyzing the transcript, Schön summarizes how the professor reflects-in-action in the following account:

> "Petra's problem solving has led her to a dead
> end. Quist reflects critically on the main problem
> she has set, reframes it, and proceeds to work out
> the consequences of the new geometry he has
> imposed on the screwy site. The ensuing inquiry
> is a global experiment, a reflection-in-action on
> the restructured problem. Quist spins out a web of
> moves, subjecting each cluster of moves to multiple
> evaluations drawn from his repertoire of design
> domains" (Schön, 1983, p. 102).

Schön highlights the personal, experientially-driven, process of reflective practice by pointing out how Quist relies on a 'repertoire' built up over the course of his career, as well as the way he learns on-the-spot through the concrete activity of drawing. Aligning closely with Dewey's perspective, Schön accounts for the way inquiry unfolds through the intimate relationship between the designer and the situation.

Schön clearly recognizes the importance of qualitative characteristics in accounting for reflective practice. Putting forward his ideas on how to research reflective practice, Schön suggests that researchers "must take account of the interweaving of cognitive, affective, and group dynamic effects. As we try to understand the nature of reflection-in-action and the conditions that encourage or inhibit it, we study a cognitive process greatly influenced by 'cognitive emotions' and by the social context of inquiry" (Schön, 1983, p. 322). Schön, therefore, points to the importance of accounting for affective effects—or, in my words, 'qualities, feelings, and emotions'—in reflective practice. Yet,

conceptually acknowledging affect provides a partial glimpse into the ways experience guides practitioners. As a whole, Schön's observation-based form of accounting does not communicate the tension-filled experience of first-hand designing. The importance of expressing the qualitative comes to the foreground even more during Schön's additional accounts of educating reflective practitioners.

Accounting for interpersonal reflection-in-action

In the following excerpt from *Educating the Reflective Practitioner*, Schön accounts for the interactions between a student (Judith) and professor (Northover) during a desk critique in an architecture studio course. By quoting the passage at length, I aim to highlight how Schön again employs a descriptive form of communication when accounting for the personal, social, and environmental aspects of experience in reflective practice.

> "If Judith wanted to discover the meaning of Northover's criticisms, she would have to focus on the gaps and mistakes he points out, trying to construct and test for herself the model of designing that makes these stand out for him. But she is very far from wanting to do this work. On the contrary, she sees the crit as a new battle in her continuing war with her teachers. She tries to ward off Northover's criticisms, which she sees as attacks, by getting him to admit that he understands and likes her big idea. To this end, she adopts several strategies. She brushes aside his probing questions, and when Northover points out a mistake he cannot help noticing, she dismisses it by making a perfunctory admission of error.
>
> J: Once you are there, the whole thing is at the same level.
> N: No, it's not, because there is a level change here.
> J: OK, you're right.
>
> At other times, she clings tenaciously to her view in spite of everything Northover can say to the contrary.

> N: Don't you feel there were other rooms that
> didn't fit also—rooms that needed to define their
> own shape?
> J: Well, I don't find the system that restrictive.
> N: It is true of the classrooms, I won't argue, but
> what about other spaces? You say everything is
> possible but don't give reasons.
> J: No, it's possible—it works, it really does.
>
> She does not inquire into the basis for his questions
> and criticisms, nor does she seek to reflect on or test
> her own assertions. When she occasionally seems to
> be asking for criticism, her words suggest that it is
> really approval she wants:
>
> J: What I need to know is what you feel about the
> scheme. Is it too complex?—I think it's fairly simple
> as a school.
>
> With increasing desperation, she ignores Northover's
> questions and bids for his approbation. Yet she
> does not express her feelings directly, nor does she
> surface her view of this interaction as an episode in
> her continuing ideological struggle with Northover"
> (Schön, 1987, p. 130).

Throughout this account, Schön describes how the student and teacher construct a "behavioral world" (ibid, p. 134) that constrains their ability to learn from each other. While Schön's analysis includes a number of references to the qualities, feelings, and emotions at play in the student's experience, as an observer, he only *points to* them as a factor in conduct. Schön does not convey the sense of desperation Judith feels, or how various aspects of her experience play into the feelings that lead to engaging her teachers through an ideological struggle. Looked at in relation to learning about the ethics of engaging others, therefore, Schön's account of reflective practice provides little room to delve in and explore the feelings that designers—and design researchers for that matter—draw upon to guide their conduct. Without a sense of

Judith's experience, the reader can only understand her conduct from the outside.

When it comes to overcoming the "learning bind" that emerged between Judith and Northover, Schön supposes that, "If he were to start by surfacing a dilemma he *feels*, Northover would be encouraging Judith to explore his meanings rather than only clinging to her own" (Schön, 1987, p. 140, emphasis added). According to Schön, exploring feelings could help Northover and Judith climb 'the ladder of reflection' and enter what he refers to as Model II learning—a concept he developed extensively in his collaboration with Chris Argyris (Argyris and Schön, 1974). Here again, however, Schön calls attention to the qualitative dimension of experience, but winds up addressing it through description. The danger lies in Northover saying something like, 'I feel that we are caught in a negative feedback loop'—a statement that still communicates to Judith on a conceptual level. Thus, I raise the Argyris and Schön's concept of Model II learning as a way to explore the implications of Schön's approach to accounting for reflection-on-action.

Accounting for reflection-on-action

Presenting his work with Argyris, Schön states that, "Model II aims at creating a behavioral world in which people can exchange valid information, even about difficult and sensitive matters, subject private dilemmas to shared inquiry, and make public tests of negative attributions" (Schön, 1987, p. 259). As an example of how to promote Model II learning, Schön presents an exercise where he and Argyris asked a group of students to write a brief paper sharing the "difficulties, concerns, and fears" they experienced when intervening in their work as consultants. Schön writes that:

> "As they read one another's papers, the students expressed relief at discovering how similar were the fears each had believed unique to himself. Further, they shared a sense that, as one student expressed it, 'I don't consciously acknowledge these feelings as they occur.' The very act of describing these feelings

> seemed to open up the possibility of reflecting on
> them so as to head off the automatic responses they
> usually triggered" (Schön, 1987, p. 268).

In this passage, Schön does not actually account for reflective prac-
tice itself, but for the way students account for their experiences—in
other words, learning through reflection-on-action. Yet again, Schön
draws attention to feelings in reflective practice; however, he discusses
how the students deal with them descriptively. In accounting through
description, Schön presents a conceptual approach to reflecting-on-ac-
tion. It appears that, by naming their fears and putting them out in the
open, students can recognize and address the directive force of emo-
tions. Thus, while Schön continuously stresses the importance of learn-
ing from the unique challenges of practice, his reliance on description
also opens the door for people to assume that learning about conduct
happens primarily by conceptual diagnosis—e.g., identifying that 'I
feel threatened' (ibid, p. 286). While concepts certainly have their place
in reflective practice, when relied on too heavily in accounts, they can
obscure the qualitative dimension of experience. If description exists
as the primary form of accounting in design research, the outcomes
researchers produce will lack the richness of lived experience. Qualities,
feelings, and emotions *drive* reflection-in-action—accounts that only
describe them conceptually leave a narrow window through which oth-
ers can learn about the conduct of their fellow reflective practitioners.

      Although Schön did not set out to express the experience
of designing, his influential research serves as a model of account-
ing for reflective practice through description. From his position as
an observer, Schön accounts for how experience relates to conduct as
a 'reflective conversation with the situation,' but he does not convey
the feelings of muddling through the swamp of professional practice.
Thus, while Schön's accounts elucidate the process of reflection-in-ac-
tion that guides reflective practitioners, they do not communicate in
a way that can spark the empathy and dramatic rehearsal that Dewey
highlights as crucial to exploring possibilities for conduct. According
to Dewey a person "must feel the qualities of acts as one feels with the
hands the qualities of roughness and smoothness in objects, before he
has an inducement to deliberate or material with which to deliberate"
(Dewey, 1980, p. 297).

Reflecting-on-action-through-expression

Compared to Schön's accounts of reflective practice, the anecdotes I have developed in this thesis provide a more vivid picture of designing together because they furnish the 'qualities of acts' in a way that the audience can directly grapple with them. When accounting for my experiences in reflective practice, I have not stopped at identifying emotions; the anecdotes strive to convey a sense ambiguity when trying to engage people online; a duty towards colleagues; or care for the heritage of a company. The same goes for ideals such as 'openness' that design researchers often attend to in their accounts. Stating that I feel 'open' to others, or that I took an 'open' approach, does not capture the unique experience of 'being open' at a particular moment in designing together. Through the anecdotes I have strived to *express* experiences in order to give readers a sense of the feelings involved in 'openness'—which, in the case of *The People's Supermarket* project, included defensiveness toward the director.

Through the anecdotes I attempt to communicate tensions, such as those between openness and defensiveness, forming my experiences of engaging others into subject-matter that can furnish experiences for others to learn from. While Schön provides seminal insights regarding reflective practice, his accounts act primarily as "signboards" (Dewey, 1980, p. 84) to the qualities, feelings, and emotions, of designing, but they do not supply experience itself. As Dewey writes, "Emotional *reactions* form the chief materials of our knowledge of ourselves and of others. Just as ideas of physical objects are constituted out of sensory material, so those of persons are framed out of emotional and affectional materials" (Dewey and Tufts, 1932, p. 297, emphasis added). Such statements suggest that learning about the ethics of engaging others requires not only reflecting-on-action at a conceptual level, but also expressing emotions in a way that evokes feelings in the reader. In other words, by creating accounts that can spark an emotional reaction, we can enhance our qualitative understanding of how we engage others as design researchers.

Extending reflective practice

This short glimpse into Schön's accounts of reflective practice, leads to two points about learning in reflective practice. First, as Schön points out, learning happens through experience in action. Second, as I have emphasized, learning from conceptual accounts of practice misses out on the richness of experience. In my research I have investigated the *relationship* between these two modes of learning in reflective practice, and found room for a third mode of learning about ethics — artistic expression. By developing the notion of anecdote as an expressive way to account for engaging others, I extend the typical domain of reflective practice to include the forms of accounting that design research practitioners use to communicate their experiences of designing [IMAGE 27]. Often drawing on Schön's work, design researchers frequently aim their reflective practice at issues related to who designs, how people design, and what people design. In contrast, the reflective practice investigation that I present in this work revolves around how people account for how they design. In presenting my work as an extension of reflective practice, I do not claim to offer some radical new form of accounting for experience. Rather, I invite design researchers to explore the expressive, artistic, forms they may already use to account for — and thereby communicate — the qualities at play in how they engage others. By challenging the tradition of accounting for reflective practice through description, design researchers might enhance their learning about conduct through experience.

WHO DESIGNS

Typical domain of reflective practice

HOW WE DESIGN

WHAT WE DESIGN

HOW WE ACCOUNT FOR HOW WE DESIGN
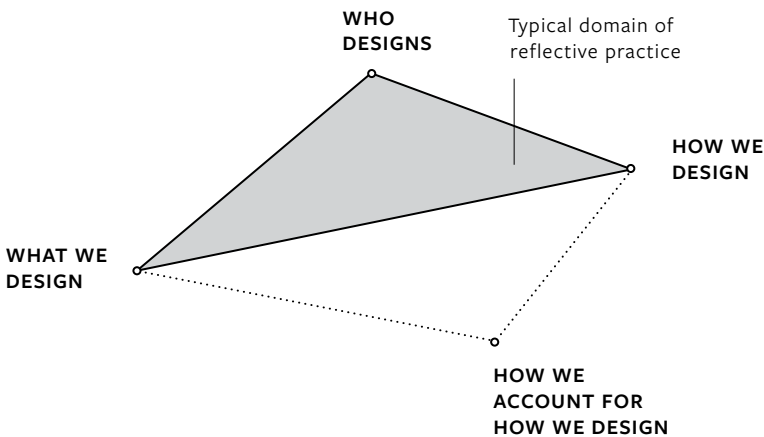
8.7 // Takeaways from my own reflective practice

For my part, trying to express some of my experiences engaging others in these three projects has brought attention to how the situations I encountered involved a dynamic interplay between the personal, the social, and the environmental. As such, the anecdotes have challenged me to confront aspects of my character that designing together brought forward. My interest in striving for openness, the uncertainties around my role and expertise, combined with the tools, relationships, and settings of my work led to moments where I valued safety and security in my position. Taking the comfortable route, however, closed off opportunities for me to constructively work with situations of engagement. In each of the projects I could have taken a much more direct path toward connecting to people. Instead, my engagement of others almost always danced between the desire to connect with other people and the hesitation of putting myself out there.

While it is tempting to say that I have learned my lesson and that in the future I will make different choices regarding participation, reading how Dewey describes the inertia of habits makes it seem unlikely that I could magically flip a switch and *will myself* to engage others differently. However, expressing my experiences in the projects also pushes me to imagine possible steps I could take to grow in my approach to designing together. For instance, from the get-go of my research investigation I had no problem latching onto ideals of openness, collaboration, and working across physical and digital platforms, even though I had little experience in these areas. Setting up projects—or seeking projects started by others—that position me alongside more seasoned professionals could create a scaffold for practicing skills that emerged as important factors in each of the projects, such as establishing relationships, communicating my position, and making provocations.

Of course, making mistakes is an essential part of learning, and dwelling on them certainly does not contribute to healthy growth as an individual. By writing the anecdotes, I believe I have found ways to look back on moments and projects—that I would usually refer to as failures of nerve—with more open and patient eyes. Yes, reflecting on some of the situations can feel painful, but taking a broader picture of

[27] How my research extends the domain of reflective practice in design research.

engagement that includes the contingencies and qualities at play in my experience has supported critical reflection without getting wrapped up in self-pity or loathing. At the same time, I have not yet taken the chance to put my accounts to the test by sharing them with the other members of the project teams. Thus, while I see potential for the expanded use of expressive accounts of working together, I recognize a need to make them public and invite others to experience and reflect on them. This manuscript represents one small step in that direction.

Finally, in developing the anecdotes, I have had a chance to recognize the importance of practice and skill in aesthetic communication. Of course, we are often our own harshest critics, but after reviewing the anecdotes again and again, I feel that I have a long way to go in truly conveying my experiences of designing together. While it may seem ironic to make such a statement as a designer with years of training in visual communication, it also points to the multifaceted nature of design practice. Many doors exist for entering into the world professional design, and it is important to recognize that not all designers may excel at artistic forms of accounting. In the future, I plan to continue practicing artistic expressions of my experiences in design, while keeping in mind that the people I work with will have their own particular skills and preferences for expressing experiences in their own way.

CHAPTER 9

CONCLUSION: LEARNING ABOUT CONDUCT THROUGH EXPRESSION

People entering into practices of designing together bring with them a rich array of past experiences that influence their interests and what courses they imagine for their conduct. By incorporating activities that promote expression of experiences designing together, design researchers might find important ways of establishing connection and challenging habits that might not otherwise come up in practice or in descriptive accounts—yet have a pivotal impact on the ethics of engaging others. Artistic expressions of engagement open the door to richer communication, and therefore, learning things people find better and worse—valuable and superfluous—when designing together. From a pragmatist perspective, art serves a crucial purpose in learning about conduct at both the individual level and at the community level.

9.1 // Ethics in design research at an individual level

Dewey's pragmatist perspective suggests that learning the ethics in designing happens through the concrete action of everyday life. No amount of tools, methods, or planning can anticipate the conflicts and uncertainties that inevitably arise in the flux of designing together. Dewey, therefore, argues for the cultivation of personal habits that make someone sensitive to the complexities of ethical life. In *Human Nature and Conduct* Dewey writes that:

> "The moral is to develop conscientiousness, ability
> to judge the significance of what we are doing
> and to use that judgment in directing what we do,
> not by means of direct cultivation of something
> called conscience, or reason, or a faculty of moral
> knowledge, but by fostering those impulses and
> habits which experience has shown to make us
> sensitive, generous, imaginative, impartial in
> *perceiving the tendency of our inchoate dawning
> activities*" (Dewey, 1922, p. 207, emphasis added)

Following Dewey's description of ethics as improvisational and situated in everyday life, Steven Fesmire puts forward the notion of *moral artistry* that involves the personal development of "perceptiveness, creativity, expressiveness, and skill" (Fesmire, 2003, p. 113). Yet, if moral artistry depends upon habits developed through a lifetime of experiences, what role do second-hand accounts have in the ways design researchers actually conduct themselves in practice? While the accounts themselves have little chance of directly impacting conduct, they serve as a way for designers to exercise their 'muscles' of qualitative perception. If, as Dewey says, ethics emerges 'inchoately' in experience, expressing both dramatic feelings of enthusiasm and embarrassment —*and* subtle qualities of tension, conflict, and uncertainty—serves as a way to enrich the palette of colors design researchers have at hand to explore possibilities for their conduct.

Striving to express experience through the anecdotes, I have taken an artistic approach to communicating about ethics of engaging others. Dewey writes that artistic expression concretely helps people construct new paths into the future because, "The artist makes perceptible individual responses and thus displays a new phase of human

nature evoked in new situations. In putting the case visibly and dramatically he reveals vital actualities" (Dewey, 1922, p. 155). Through the anecdote, I make the unique qualities of my personal experience available for others, thereby opening up new perspectives and feelings for the design researchers who read them—including myself, as I reflect-in-action while I write. As such, incorporating the exercise of expressive accounting into the ongoing practices of designing together may improve the ways designers learn about people and contexts and imagine possible courses of action they could take in their work.

By stressing the importance of artistic expression, I do not mean to propose that designers become overly self-involved, or stop to reflect at every step in designing. Such an approach would paralyze the designer. Rather, the value of incorporating artistic expression into accounts of designing—especially from an ethical standpoint—resides in making experiences public for others to engage with. In my accounts, I have primarily drawn on creative writing—and a bit of graphic design—as a way to express my experiences, however, myriad possibilities exist for expressive activities. Design researchers need not express experience through the same style of 'internal conversation' that appears prominently in my anecdotes.

As shown by the impressive range activities created for designing together—design games (Brandt et al., 2008), experience prototyping (Buchenau and Suri, 2000), and empathic design (Mattelmäki, 2008), to name a few—designers can explore a wide array of tools, materials, and formats for accounting for engagement in expressive ways. In this regard, I invite design researchers to see my argument for (reforming accounts of engaging others as an extension of existing generative practices. Similar to our team's philosophy in the *Internal Methods Project*, adopting expressive forms of accounting may, for many, involve swallowing a bit of 'our own medicine' as design researchers: taking tools that we use to facilitate creative exploration of user or client experiences and using them to account for our own experiences and conduct in engaging others.

9.2 // Ethics in design research at a community level

Grounded in a pragmatist perspective, learning ethics as a community depends largely upon communication. Throughout this thesis, I have often used 'account' and 'communicate' interchangeably as a way to acknowledge the relationship between accounts of design research and

the culture and practices of the design research community. Building on Dewey, I have stressed the relationship between experience and account, because accounts have the potential to expand the horizon of ethical learning for design researchers. Repeating the passage from *Art as Experience* quoted in Chapter Two, Dewey makes the connection between communication and learning clear:

> "Communication is the process of creating participation, of making common what had been isolated and singular; and part of the miracle it achieves is that, in being communicated, the conveyance of meaning gives body and definiteness to the experience of the one who utters as well as to that of those who listen" (Dewey, 1980, p. 244).

Design researchers often mention the affective, qualitative, tacit, experiential, dimensions of life that design researchers draw upon to guide their engagement of others, but they do not communicate these dimensions in their accounts. The heavy reliance on descriptive forms of accounting in the design community leaves design researchers with a gap in learning that neither practice nor accounts of practice currently address. Each design researcher's conduct depends on the unique qualities they feel in experience. Therefore, accounting by expressing the uniqueness of experience brings the conversation of ethics in the design research community down to earth—to the commonalities and differences among people's concrete experiences of 'good' and 'duty,' as well as 'uncertainty' and 'flow,' in determining better and worse courses of action.

 Promoting expressive forms of accounting in the design research community can open up ways of understanding and imagining ethics in designing. Artistic accounts—that stir the emotions of the audience through an expression—can shake up habitual assumptions within design research about how designers should engage others. Rather than focusing primarily on the validity of ethical concepts, or on grasping each other's conduct on an intellectual level, design researchers can also use expression to find new avenues for empathizing with each other and the others we engage in designing together.

 At the same time, however, the personal nature of expressive accounts creates a double-edged sword for design researchers. On one side, attending to personal habits and experience creates the danger

of naval-gazing, self-pity, and social paralysis. On the other side, conveying feelings of uncertainty, anxiety, or even pride, can make designers vulnerable in a way that undermines their expertise and reputation. Yet, the ethical issues of engagement—including qualitative determinations of good, duty, virtue, and evaluating better and worse possibilities for conduct—inherently have to do with the tangle of personal and public life.

Developing activities for expressing the experiences of designing together may provide a crucial means of challenging assumptions on the purpose and process of activities like collaboration. As Dewey states, "The moral function of art itself is to remove prejudice, do away with the scales that keep the eye from seeing, tear away the veils due to wont and custom, perfect the power to perceive" (Dewey, 1980, p. 325). Thus, to me, facing the dangers of reflecting on and exposing personal experience seems a worthwhile risk to take if it enhances exploration into possible ways of working together establishing meaningful change during a design process.

Today, designing together appears more popular than ever in the professional design and design research communities alike. Fueled by the ideological and practical appeal of notions such as co-design and co-creation, the number of researchers striving to engage others appears primed to increase for many years to come. Additionally, the growing interest in 'design thinking' as a way to foster innovation across industries and organizational departments, means that design researchers will likely find themselves reaching out to people from diverse backgrounds all across the globe. On the ground, design researchers gain experience about how to engage others based on the challenges they meet in their daily practices. By publishing descriptions of their practices, design researchers will continue the indispensable process of showing old and new ways to design together. Yet, to rise to the social and environmental challenges of the twenty-first century, design researchers cannot depend upon practice and intellect alone because they have limited potential to move beyond well-established cultural habits. Expression that puts forward qualities, feelings, and emotions launches imagination, leading to novel experiences and transforming how design researchers engage others—an essential part of developing new possibilities for shaping the artificial world.

Perhaps feeling pressure from the rapid expansion of interest in designing together, the design research community appears ready to explore new forms of accounting. Just this year, two prominent design

conferences have held workshops specifically aimed at exploring how to account for design research and designing together. At *Designing Interactive Systems 2016* and number of researchers hosted a workshop called "Documenting Design Research Processes" in which they sought to, "to advance both the theoretical and practical understanding of design process documentation" (Dalsgaard et al., 2016). And—even more closely aligned with the work in this thesis—researchers at the *Participatory Design Conference 2016* have organized "Writing PD: A Workshop on Interpreting, Accounting and Novel Forms of Reporting" in which they ask participants to consider, "how they write about their work and what role there is for novel approaches to expression, forms drawn from other disciplines, and open and playful texts" (Light et al., 2016). These calls from within the design research community to investigate the processes of accounting point to the potential for expression to play a more prominent role in the way designs share and learn about conduct in the future.

At the same time, however, design researchers hoping to adopt expressive forms of accounting may run into challenges receiving recognition for their contributions—especially those working in academic and governmental institutions that often have inflexible criteria for determining the merits of research. Occasional conference workshops hardly provide a sufficient forum for communicating experience throughout the design research community. Additionally, the design research community itself often perpetuates biases and assumptions that constrain what forms of accounting count as research contributions. For instance, as I entered the final stages of writing this thesis, a number of researchers launched the Decolonising Design platform in response to a rejection their paper received from the Design Research Society Conference 2016. In a statement posted to their platform, the authors' highlight how their attempt to make a plural contribution to the field through an experimental paper format—consisting of six short essays about design and colonialism—was met with unreceptive and even condescending reviews. As the authors write, "Our reviewers seemed to be too attached to technicalities in the paper to actually analyse the discursive challenge in it on one hand, and they were sporadically recriminating some of our arguments according to their own personal and moral stances on the other" (Abdulla et al., 2016). Design researchers interested in exploring new forms of accounting, such as expression, should be prepared for similar encounters with the "normative discourses of those in charge" (ibid).

In the work of Dewey, I have found support for placing artistic expression on the same level as intellectual reflection, which I see as one small step in making the case for exploring new review practices for conference, journals, university departments, and governmental funding agencies. Although the art, design, and some social science communities have found ways to gain academic recognition for contributions through creative research, there remains tremendous room for development in this area. In the meantime, design researchers should not wait around for institutions to respond to calls for change. Some of the most interesting opportunities for design researchers to explore in terms of communication have to do creating new platforms for safely and securely sharing sensitive aspects of experience.

9.3 // Closing words

Since I started this PhD in 2012, my world has seemed to slow down, while the technological world has rushed onward. Designed artifacts continue to enhance and constrain human life like never before. At a time of neuroprosthetics aiding people to walk who never imagined they could; boats, full of refugees, capsizing in the Mediterranean; cochlear implants bringing sound to someone after 29 years of living in silence; drones delivering medicine, home goods, and warfare—what difference does it make whether or not design researchers express their feelings when they account for their work? The investigation I have presented here suggests it makes a significant difference. Our conduct, as design researchers and human beings, depends on the way feelings operate in conjunction with intellect and practice. Working with the social aspects of design means that researchers cannot afford to account for designing together solely through description. Left with only descriptions and demonstrations of how to engage others, design researchers can easily miss out on the very stuff of experience so critical to meaningful social interactions and relationships.

Neglecting the qualities, feelings, and emotions of experience in accounts of design research means relegating discussions of better and worse to process and technique. Without expressing experience, we run the risk of writing things like: 'Through our research, we gained empathy with users' while not giving a hint to what that actually means. Or, lacking qualitative sensitivity, we set up elaborate collaborative workshops to facilitate co-creation, but do not put our own habits and values on the table. If feelings remain absent in the ways we

communicate design research, we offer those who read our accounts a hollow representation of how to go about designing together. Without design researchers exercising the full range of our experiences, the prevailing winds of society direct how we contribute to shaping the artificial world—winds that do not always blow in the direction of global flourishing.

Accounts of designing together put into focus the fact that while engaging others, design researchers make judgments, gain insights, participate in politics, exert power, build trust, and foster care in ways that influence the 'desirable futures' brought into existence through new artifacts. Pointing out that experience plays a role in such activities, however, only partially communicates what engaging others means in terms of the ethics of everyday conduct. While concepts, principles, and descriptions of practice certainly have their place as guides for conduct, the research I have presented throughout this thesis identifies the importance for design researchers to learn how to engage others, in part, through expressive, qualitatively rich, accounts of designing together. Through a series of anecdotes, I have shown how expressive forms of accounting provide a more holistic communication of the ethics involved in engaging others than the descriptive forms currently practiced by many design researchers.

Through the work of classical pragmatist John Dewey, I have found support for taking greater stock of experience when accounting for the inherently ethical process of engaging others in designing together. Exploring anecdotes as an artistic form of communication, I have argued that expression can enhance learning about the ethics in design by accounting for the qualities, feelings, and emotions of experience. As Alexander writes, "it is our established, prereflective, qualitatively 'had' world that gives sense to specific actions, including inquiry, speech, thought, affection" (Alexander, 2013, p. 110). In line with the perspectives of Alexander and Dewey, I suggest anecdotes can communicate the 'qualitative had world' that guides people as they imagine possible courses of action. Expressing the felt qualities of their experiences, design researchers can offer others insight into why they engage people in certain ways.

In the end, my research contributes to the design research community by providing a theoretically-grounded argument for—and concrete examples of—how communicating experience works through expression. The importance of exploring expressive forms of accounting for the ethics of design boils down to the fact that humans learn, find meaning, and imagine through the qualitative richness of experience.

Returning back to the quote from John Chris Jones that opens this thesis, context provides the source of change and evolution in our lives, which, when named, loses the novelty we find in it through experience. Accounting for ethics through expression, design researchers can communicate in a way that stays true to the uniqueness of our experiences. The more we share individual experiences, the more possibilities we will find for engaging, empathizing, and exploring together with others, which will go a long way toward making earth a little more hospitable for all who live here.

APPENDIX 01

The process of developing the anecdotes

To highlight the relation between the subject-matter, medium, and form in my investigation, I present here an overview of my process developing the anecdotes. Although primarily descriptive, the overview helps to show the way I developed the anecdotes over time, by working and reworking the material in order to communicate my experiences of engaging others. Following Dewey, I ground the process of writing the anecdotes in my empirical experiences of the cases. From there, I go on to describe how I shaped the anecdotes over time through the interrelated processes of production and reflection.
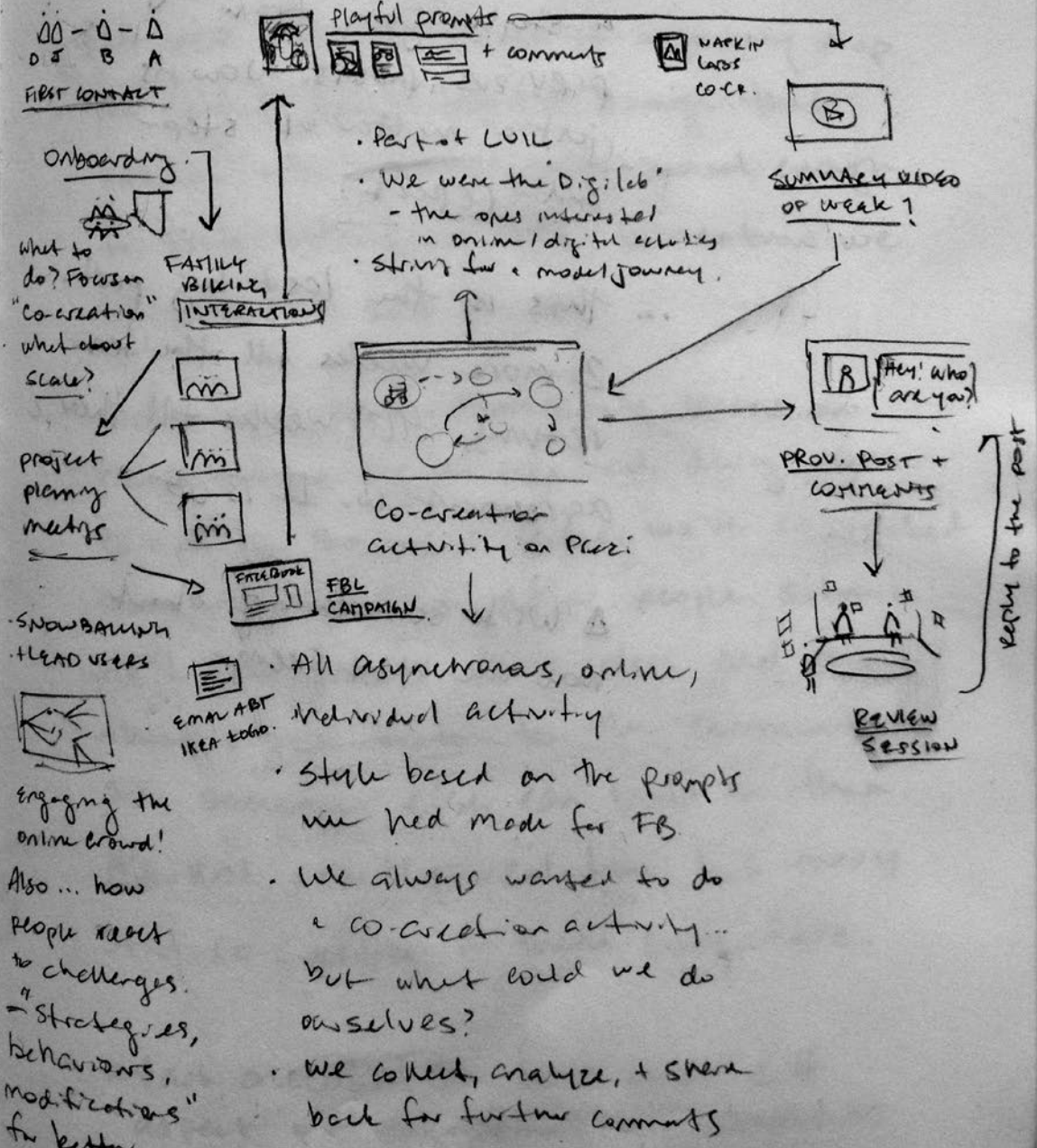
Starting in concrete experience

To begin, the process of developing the anecdotes starts in the experiences of designing together. As such, on-the-ground experiences serve as the source for the subject-matter of the anecdotes. During the projects, I had an ongoing interest in the ways that we engaged others, but I constantly shifted between moments of reflection-on-action—when I took notes about interactions, events, feelings that were happening in the project—and reflection-in-action—when I simply designed together with others. At times along the way I discussed or reflected upon ethics, but I did not always have an active orientation toward working ethically. Each project had particular goals, within which I explore ways to engage others, largely based on the assumption that engaging others in the process of designing together represented a more ethical approach to design. While working in the projects, challenges and troubling situations emerged, but I did not systematically account for them through the lens of ethics. Still, after each project I started to grow more and more concerned with the way we engaged others in our work, which I noted and reflected upon in writing (Whitcomb, 2015).

A snapshot from a moment in the Family Bike Life project when we were in the midst of several weeks of whiteboarding our plan to enage people online.

CASE SKETCH: FAMILY BIKE LIFE

VIGNETTE 1: — Co-creation Activity on Prezi

AIM: Draw attention to relevancy in context of the FBL project. Highlight a moment of engaging, and explore the relations in time.

○○ – ○ – △
D S   B   A
FIRST CONTACT

Playful prompts ⟶

+ comments   MARKING CARDS CO-CR.

SUMMARY VIDEO OF WEEK 1

Onboarding.

What to do? Focus on "Co-creation" · what about scale?

FAMILY BIKING INTERACTION

· Part of LVIL
· We were the "DigiLab"
  – the ones interested in online/digital activities
· Strive for a model journey.

Hey! Who are you?

project planning meetings

Co-creation activity on Prezi

PROV. POST + COMMENTS

FACEBOOK   FBL CAMPAIGN

reply to the post

· SNOWBALLING + LEAD USERS

EMAIL ABT IKEA LOGO.

· All asynchronous, online, individual activity

REVIEW SESSION

Engaging the online crowd!

· Style based on the prompts we had made for FB

Also ... how people react to challenges. "Strategies, behaviours, modifications" for better

· We always wanted to do a co-creation activity... but what could we do ourselves?

· We collect, analyze, + share back for further comments

Sketching a map of the cases

The work of developing the anecdotes began with sketching a map of the projects. For each project, I chose a moment that felt significant for the way I approached engagement. Through small thumbnails, I drew connections between the main event and other events of the project, making annotations about the context and how the engagement unfolded over time and space. I did not adhere to a strict format, but had some general guidelines that I followed across all three sketches, such as putting a thumbnail of the main moment in the center and then tracing other events forward and backward in time in relation to that moment. Along the way I started to write down interesting thoughts and questions that crossed my mind while I mapped. For instance, in the sketch of the Family Bike Life project, I made notes like "All asynchronous, online, individual activity; Style based on the prompts we had made for FB; We always wanted to do a co-creation activity…but what could we do ourselves?; We collect, analyze, and share back for further comments." After completing these initial sketches, I decided that I wanted to dig deeper into the connections among moments in the projects.

Expanding the map of the cases

With the small sketches as a starting point, I began working on a larger scale. Using a large flip chart, I used sticky notes to map out even more events from each case. This time, I mapped out events both from memory and also by looking through notes, emails, and the file archives of the various projects. For each event I came up with a title and made a simple illustration to represent the activities that happened, after which I added a few notes and questions related to engagement. Upon completing each map, I made a short summary of my reflections about ethics and the engagement on a large sticky note. Afterwards, I went through and chose a few moments that somehow felt important or influential in relation to the initial significant moment that I selected. For instance, again in the Family Bike Life project, I highlighted the moment "Launch the Pop-up Campaign" which I annotated with, "After lots of talking,

A quick initial sketch I made to map out some of the experiences during the Family Bike Life that felt connected to the ethics of engagement.

FAMILY BIKE LIFE

ONBOARDING +
SCOPING / FRAMING

SUMMARY VIDEO
WEEK 2

PROVOCATIVE
POST TO FB PAGE

PROJECT SCOPING /
PLANNING MEETINGS

FAMILY BIKE LIFE PROJECT

CO-CREATION ACTIVITY ON PAGE/

PAGE RE-VAMP
SESSION

START-UP

REVIEW SESSION
W/ CLIENT TEAM

PREP FOR CAMPAIGN
LAUNCH

CO-CREATION ACTIVITY
DEVELOPMENT

LAUNCH THE POP-UP
CAMPAIGN

SUMMARY VIDEO OF
WEEK # 1

PLAYFUL PROMPTS
- COMMENTS / LIKES

whiteboarding, meeting, etc., excitement around launching the campaign; Everything in place, send to (Terry) & team for feedback/approval; Brief response, still not clear what to do about IKEA." Here I have started to identify some of the uncertainties at play in that moment and throughout the project as a whole. From these moments I felt I had enough to start writing the anecdotes.

Rough drafts of the anecdotes

From the hand-drawings of the maps, I moved to the computer. In a simple word processor, I began to write about my experiences in each of the moments. I did not have a standard style that I tried to stick to. Rather, I approached every anecdote slightly differently, based on what seemed to capture the significance of that moment. At times I referred to sketches, notes, and recordings developed around that time during the project. Over the course of a few weeks I completed a first round of drafts for all the anecdotes from the three projects. While writing the anecdotes, and in the weeks after completing them, I reviewed literature on ethics and engagement that I used to hone the focus of my thesis. I also continued to edit and revise the anecdotes on the computer for several weeks until the deadline approached for my Final Seminar.

Formatting the anecdotes

Before the final seminar I took time to consider the order that the anecdotes would appear in the document. I decided to not put them chronologically, because I did not want to present a linear story. Instead, I wanted the reader to go on a journey through the anecdotes, drawing connections based on experiences not on how things played out over time. Next I brought the text of the anecdotes into Adobe InDesign, the desktop publishing software, to typeset the text. After coming up with a clean visual style that would not overpower the writing, I went on to format the text. As I placed each piece of text, I began to tweak the formatting by inserting line breaks, and revising wording. Additionally, for

The expanded map of experiences from the Family Bike Life project where I added more details regarding the context and activities at play in each moment.

It's nearly 5:00pm and Travis and Darin start ~~getting ready to go~~. Looking through the text for the scenarios and it could use some edits. Too much passive voice.

They're heading out the door. I'll stay and finish. Nah, no worries, it won't take much longer. See ya.

I'm alone.

~~The church is silent.~~

But I can't hear it above the air
rushing past my ears as I race onward.

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some of the anecdotes I chose to include images, that I also inserted in a way that would not take away too much attention from the words.

Reflecting on and refining the anecdotes

After the seminar, I received quite a bit of feedback about the anecdotes. For the most part, people seemed to find the anecdotes successful in expressing my experience, but there remained some uncertainty around why I had chosen the anecdotes that I did, and what I hoped to achieve through them. Based on the feedback, I went back again to my sketchbook, where I made short reflections about why I chose each anecdote from the three cases. From these short reflections I moved to longer reflections where I attempted to explain the various aspects of experience that I try to express in each anecdote. At the same time, I began rereading and revising the formatted anecdotes that I had presented at the seminar. I undertook the revision process with a more focused effort to enhance the expressiveness of the anecdotes through the shape of the text and the use of the language. Finally, I moved back to InDesign, where I tweaked the style of the formatting again to give more emphasis to the text until I arrived at the anecdotes that I present in this document.

Reflections on the process of developing expression in the anecdotes

When it comes to works of art, Dewey suggests that, "The primitive and raw material of experience needs to be reworked in order to secure artistic expression" (Dewey, 1980, p. 74). As I approached the writing of the anecdotes, I had an intention to communicate my experience to an audience. Thus, I went through a lengthy process of finding the moments where ethics felt uncertain, ambiguous, yet which contributed to our conduct engaging others. I did not simply dash off the anecdotes in the spur of the moment. Rather, I took time to go through the process that Dewey refers to as embodying the "attitude of the perceiver" (Dewey, 1980, p. 48). I reflected on my experience and worked with the words and the formatting until I arrived at an anecdote that

Revising one of the drafts of the *Flowing* anecdote after rereading it and receiving feedback from my 90% seminar.

ANECDOTES - STATIVE

THE ETHICS.

Ideal —— CO-CREATIVITY
            ✕
Good —— CAMPARAGARER
for us

F.B.L.
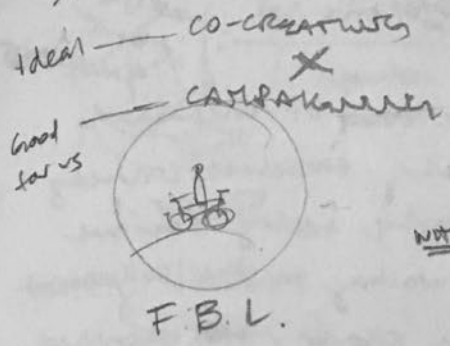
"Building a vision
of the 'participants'
— what factors influenced
how we saw people?

2 SKETCHING /
   FLOW

1. Production time
   The hardest / enjoyment
   of making as a
   good in itself.

2. Lose sight of who
   we are engaging.
   AND/OR unclear who we
   would engage?

3. Relationship w. the
   team — could it have
   been more shared
   responsibility? A
   desire to more
   fully embrace my
   CD/communicative obj
   being

1 COUNT DOWN

1. The goods of sticking to the
   plan, supporting my teammates,
   making something

WHY? 2. The social relationships, the
   way I saw IKEA as a client,
   partially habitual to design practice

3. The responsibility to get
   approval. Uncertain about our role.
   Reflection on people we worked to
   engage took a back seat.

3 "FINDING L.U."   I also here.

2. OUR PROCESS OF WORKING
   on whiteboards, focusing on
   "methods" + platforms obscured
   the focus that we were working
   with people...

1. Even though we were working for
   the "goods" of co-creating a
   bicycle, framing / scoping the
   project

3. Therefore we saw people
   as participants. Our focus
   was on how to reach people
   how much they contributed..
   Focus on quantity our quality
   of engagement

4. This is ethical in the sense
   of designing because the
   way you envision people opens up/
   closes down their potential to

expressed the experience of designing together. As Dewey writes, "The expressiveness of the object of art is due to the fact that it presents a thorough and complete interpenetration of the materials of undergoing and of action, the latter including a reorganization of matter brought with us from past experience" (Dewey, 1980, p. 103). Thus, while creating the anecdotes I learned about my qualitative experience and the emotions that I sought to express to the audience. I found how habits, skills, and relationships tangled together with feelings of 'good' and 'duty' in my experiences as a design researcher, which I strived to convey through writing.

In describing the process I took in developing the anecdotes, I aim to draw a line between my experiences of engaging others and the way that I express those experiences through writing. Indeed, the process of writing the anecdotes has a significant role to play in success of the anecdotes as expressions of experiences. Through writing I became more and more interested in accounting for the subtle, ambiguous factors guiding the way I engaged others. In the end, I composed the anecdotes in a way that I felt could draw the reader into the complexity of designing together. Taking the time to dive deep into the material and find moments that felt worth sharing plays a vital role in the work that the anecdotes do. Discussing Dewey's notion of subject-matter, Alexander states, "To evoke aesthetic concern, the work must be able to guide and cultivate perception so that it becomes directly involved in what the work is about. A work which ultimately does not care for what it is about, its 'substance,' as Dewey calls it, reveals itself as careless. The material is ultimately not about anything worth caring for" (Alexander, 2012, p. 207). In crafting the anecdotes in a certain way, I invite the reader on a journey into my concern for the experiences at play in designing together. The anecdotes, therefore, work as something like a terrain of ethical experiences, on which readers—who I envision as design researchers—may find materials for reforming the way they account for the ethics of designing together.

After writing the anecdotes, I went back, described, and reflected on the ethics at play in the three anecdotes I had created.

SWEDISH SUMMARY

NYA SÄTT ATT REDOGÖRA FÖR ETIK INOM DESIGN
ANEKDOT SOM METOD FÖR ATT UTTRYCKA UPPLEVELSEN AV ATT DESIGNA TILLSAMMANS

Presentation

Hur lär sig designforskare hantera de inneboende etiska aspekterna av sitt arbete? Designforskare ställs ofta inför otydliga, växlande och motstridiga perspektiv om vem som får delta i designprocessen och hur detta ska gå till. Vilka medel står till buds för att de ska kunna utveckla känsla och fantasi i arbetet att tillsammans med andra forma den skapade världen? Inspirerade av uppfattningen att samverkan kan leda till bättre produktutveckling och utgöra en drivkraft för innovation (Buur and Matthews, 2008; Prahalad and Ramaswamy, 2004; Sanders and Stappers, 2012), söker alltfler designforskare att aktivt involvera olika intressenter i potentiellt etiskt laddade situationer.

Trots det växande intresset för arbetsmetoder för samverkan saknas resurser för att hjälpa forskare med de etiska frågor som uppstår vid design tillsammans med andra. Det finns ännu mindre material som rör de etiska situationer som uppstår i praktiken. Den här avhandlingen tar upp bristen på resurser för den som vill lära sig om etik inom design genom att undersöka hur designforskare presenterar sina erfarenheter. Den fokuserar i synnerhet på hur olika former av redogörelse kan underlätta för designforskare att kommunicera den kvalitativa dimensionen av sina erfarenheter och av samverkan i designarbetet.

Den här praktik-baserade studien utgår ifrån ett intresse för metoder för samverkan designarbetet. Under arbetet med avhandlingen uppstod frågor om hur designforskare redogör för etiska dimensioner av sitt arbete, i synnerhet när det gäller upplevelsen av att arbeta tillsammans med andra. Avhandlingen kretsar kring förhållandet mellan konkreta upplevelser och redogörelser av sådana upplevelser, vilka vanligen görs i form av forskningsrapporter, tidskriftsartiklar och fallstudier. Med utgångspunkt i de otydligheter jag fann vad gäller redogörelser för upplevelser av etiskt laddade situationer formulerade jag följande forskningsfrågor:

Hur kan designforskare kommunicera etiska upplevelser av att designa tillsammans med andra?

○ Hur har designforskare historiskt redogjort för de etiska aspekterna av att involvera andra i designarbetet?

○ Vilken roll spelar personliga upplevelser i designforskares lärande om etik?

○ Hur kan upplevelser av etiskt mångtydiga möten från olika situationer av samskapande design uttryckas i ett format som stöder praktik-baserade designforskare som arbetar med deltagande metoder att reflektera över sitt eget beteende genom sina personliga upplevelser?

Baserat på empirisk forskning som bedrivits i tre designforskningsprojekt under olika förutsättningar – en webbaserad undersökningskampanj i sociala medier som handlade om cykling med familjen, ett litet kooperativt snabbköp som ville omformulera sin vision och sina värderingar, samt ett prestigefyllt designkonsultbolag som ville utveckla sina metoder – undersöker jag om formatet anekdot kan utvecklas för att uttrycka erfarenheten av att formge tillsammans. Genom denna process integrerar jag dimensioner av såväl konstnärligt utforskande – t.ex. genom att utforska kvalitativ upplevelse av skapande, som vetenskaplig reflektion – t.ex. genom att förfina teorin genom reflektion av empiriskt material. Jag har funnit stöd för min metod hos pragmatisten och filosofen John Dewey, vars arbete om konst som erfarenhet ger stöd till min användning av anekdoter som format för att uttrycka den kvalitativa dimensionen av erfarenhet.

Resultaten från min undersökning kan delas upp i två huvudsakliga bidrag till designforskningen, det ena metodologiskt och det andra teoretiskt. När det gäller metod föreslår jag två konkreta exempel på hur man kan använda anekdoter för att redogöra för upplevelser på ett konstnärligt sätt. Under årens lopp har designforskningen primärt fokuserat på redogörelse av erfarenhet genom beskrivning: att dokumentera processer och diskutera dem som begrepp, teorier och principer. Min forskning utvecklar en metod för redogörelse baserad på uttryck, som har till syfte att kommunicera kvalitativa upplevelser och vilka känslor dessa väcker. I andra hand bidrar min forskning med teoriutveckling genom att presentera ett konceptuellt ramverk som ger en inblick i etik som en del av vardagen. Ramverket bygger i huvudsak

på det pragmatistiska perspektiv som utvecklas i avhandlingen för att belysa hur livets personliga, sociala och fysiska dimensioner existerar som en sammanhållen enhet i upplevelsen. Jag testar ramverket genom att tillämpa den på anekdoter, och visar hur metoden kan berika design-forskares lärande om etik.

Förhållningssätt

Jag utgick ifrån en praktik-baserad forskningsmetod där såväl min pro-fessionella bakgrund som formgivare och det empiriska sammanhan-get spelade en viktig roll för studiens utformning. Jag utgick från ett pragmatistiskt filosofiskt perspektiv, vilket betonar den roll konkreta personliga upplevelser spelar i alla typer av forskning, oavsett om det rör sig om konstnärlig, vetenskaplig eller annan typ av forskning. Mitt pragmatistiska och designinriktade förhållningssätt kombinerar därför cykler av praktik och reflektion som visar inslag av både konstnärlig och vetenskaplig forskning. Metoden utvecklades under arbetets gång och kan sammanfattas i tre nivåer: Program, aktion och redovisning.

Under programdelen försökte jag hitta inriktningen för min forskningsundersökning. I den inledande fasen av min forskning ägnade jag mig åt att starta ett antal designprocesser och få med delt-agare som kunde delta hela tiden, fysiskt eller virtuellt, vilket innebar ett underförstått antagande att de skulle representera ett mer "etiskt" förhållningssätt till formgivning. Men så småningom började en ny sit-uation framträda som gjorde att jag bytte inriktning. Jag började känna att sättet som jag – och andra designforskare – angrep etik inte gör rät-tvisa åt den mångtydighet och osäkerhet jag upplevde i praktiken i mitt designsamarbete tillsammans med andra. Utifrån den känslan började jag att rikta in mig mer på hur forskare redogör för hur det är att arbeta tillsammans med andra och det ledde till de frågor jag behandlar i den-na avhandling.

Aktionsdelen av min forskning ägde rum under tre projekt mel-lan 2013 och 2015. De tre designprojekt där jag utförde min empiriska forskning var i tur och ordning följande: *Family Bike Life* (juni–augusti, 2013), *The People's Supermarket* (mars–juli, 2014) och *The Internal Meth-ods* Project (januari–juni, 2015 och framåt). Projekten utspelade sig un-der mycket olika omständigheter och med olika förhållningssätt, men både min ställning och verksamhet som forskare var nära kopplade till min designinriktade metod. Aktionsdelen påminner om aktionsforsk-ning (McKernan, 1988), då jag ingrep aktivt i forskningsmiljön och ar-betade tillsammans med andra för att ta itu med specifika praktiska ut-

maningar. Aktionen innebar också prospektering, baserat på insikten att det dyker upp nya möjligheter när nya saker byggs (Koskinen et al., 2011).

I redovisningsdelen använde jag mig av kreativa anekdoter som beskrev korta stunder som påverkade resultaten för de tre design-projekten i min studie. I linje med min designinriktning, fungerar anek-doterna som förslag på hur designforskare *skulle kunna* redogöra för de etiska dimensionerna av deras arbete. Med konkreta exempel på nya former av redovisning vill jag berika diskussionen i designbranschen om hur formgivare förmedlar sina insatser i praktiken när de arbetar tillsammans med andra.

Program och teori

Det teoretiska ramverket för min forskning består av tre delar: etik inom design, metoder för att formge tillsammans med andra, samt John Deweys beskrivning av etik. Med utgångspunkt i praktiska metoder för att formge tillsammans, granskar jag begreppet etik inom design gen-om att presentera den sammanflätade etikvärlden, människor, teknik och design och sedan ta en närmare titt på perspektivet av en viss filo-sof, Peter-Paul Verbeek, som har arbetat med designmetoders roll när det gäller etik och teknik. Jag visar att design är en inneboende etisk verksamhet, där enskilda formgivare gör bedömningar om utvecklin-gen av artefakter som kommer att påverka livet för människor som in-teragerar med dem.

Efter presentationen av etik och design går jag igenom fyra designforskningstraditioner som tar upp etik med olika syn på samver-kan: deltagande design (Bødker et al., 2000; Ehn, 1988; Gregory, 2003), personcentrerad design (Krippendorff, 2005; Norman, 2013; Steen, 2012), konceptuell design (Dunne and Raby, 2013, 2001) och design för social innovation (Hillgren et al., 2011; Manzini, 2015). Många av de förhållningssätt jag presenterar kommer från designforskare som har haft ett direkt intresse av att arbeta med frågor om frihet, makt och ansvar. Etiken förblir ofta implicit i redovisningen av deras arbete. Mitt mål i det här avsnittet är därför att uttrycka relationen mellan dessa olika förhållningssätt och begreppen samverkan, etik och redogörelse. För var och en av de designforskningsmetoder jag beskriver, ger jag en allmän översikt över den etiska hållningen i praktiken, följt av en beskrivning av hur designforskare närmar sig samverkan. Jag avslutar med ett belysande utdrag ur en designforskares redogörelse av hur det är att formge tillsammans med andra.

Genom att granska dessa fyra designforskningstraditioner, kartlägger jag hur designforskare beskriver roller, aktiviteter och principer för att tillsammans med andra forma den designade världen. Undersökningen belyser också hur designforskare tenderar att förhålla sig till dessa traditioner ur en beskrivande och intellektuell vinkel. Designforskare använder ofta begrepp som demokrati, service, kritik och öppenhet när de beskriver interaktioner och relationer mellan de inblandade personerna utan att närmare gå in på de personliga, kvalitativa och emotionella dimensionerna av sina erfarenheter av att samarbeta med andra. Med ett intellektuellt förhållningssätt till redogörelse av samverkan kan designforskarna beskriva hur det är att formge tillsammans utan att ta upp de oklarheter och konflikter som kan uppstå i praktiken.

Den sista delen av mitt teoretiska ramverk tar upp pragmatisten och filosofen John Deweys etiska perspektiv (Dewey, 1980, 1922; Dewey and Tufts, 1932). Jag presenterar Deweys etiska perspektiv genom hans föreställningar om vana, egenskap, fantasi och erfarenhet. Sammantaget belyser Deweys perspektiv betydelsen av etik genom konkreta erfarenheter som styr beteendet. Erfarenhet är enligt Dewey mer än en sensorisk reaktion på omvärlden och omfattar en upplevd egenskap som uppstår i samspelet mellan sinnesorganen, vanor och miljöer. Erfarenhetens upplevda egenskaper föregår människans fantasi och vägleder den. Men med sin fantasi har människor förmågan att utforska framtida möjligheter, som sedan påverkar innebörden av en rådande situation. Deweys perspektiv på etik visar potentialen för konstnärliga, uttrycksfulla former av redovisning för att få fram den kvalitativa dimensionen av erfarenheter på ett sätt som kan berika diskussioner om etik, i synnerhet när det gäller att arbeta tillsammans.

Aktion

I detta avsnitt presenterar jag fallstudier från tre projekt som jag deltog i mellan 2013 och 2015. För varje fallstudie ger jag en beskrivande översikt av miljön, formatet och resultaten av projektet. I stället för att uppehålla mig vid projektens resultat fokuserar jag på hur vi samverkade med varandra under projektens gång. För att undersöka den kvalitativa upplevelsen av att formge tillsammans går jag från en beskrivande översikt till en serie anekdoter för att försöka uttrycka egenskaper, kvaliteter och känslor i olika upplevelser från varje projekt. Efter varje anekdot tar jag ett steg tillbaka för att diskutera och reflektera över hur formatet anekdot framhäver den kvalitativa dimensionen av mina

upplevelser. Slutligen avslutar jag varje fallstudie med att diskutera hur anekdoter kan skapa en bild av de etiska frågor som samverkan ger upphov till.

Det första fallet – om att cykla med familjen – pågick under tre månader sommaren 2013 och handlade om att engagera folk med hjälp av en pop-up-kampanj på nätet. Jag arbetade i en grupp på tre personer. Vi utgick ifrån begreppet öppen innovation – speciellt von Hippels föreställning om "att demokratisera innovation" (von Hippel, 2006) – och försökte utveckla en metod för att få folk att tänka nytt inför utmaningarna med familjers cykelvanor. Med hjälp av anekdoterna beskriver jag hur mina upplevelser bidrog till att engagera andra utifrån en syn på människor som "potentiella deltagare". Anekdoterna tar upp känslor av entusiasm, flöde och mångtydighet och visar att även om vi beskrev vår strategi som "medskapande", engagerade vi människor på ett sätt som erbjöd dem begränsade möjligheter att själva påverka det vi undersökte och än mindre hur och varför vi undersökte det.

I det andra fallet – Folkets snabbköp – arbetade jag arbetade tillsammans med tre andra forskare under första halvåret 2014 för att starta ett designforskningsprojekt om samverkan med ett litet socialt företag i London. Med syfte att använda designinriktade metoder för att hjälpa snabbköpet att förändra sin vision och mission, arbetade vår grupp i flera månader för att etablera en samarbetsrelation med medlemmarna. De korta berättelserna från det här fallet visar de olika aspekterna av mina upplevelser som ledde fram till att jag såg chefen i snabbköpet som en "grindvakt" för samarbete. Anekdoterna ger uttryck för spänningar, bland annat rörande avstånd och närhet, mellan känslor av förväntan och defensivt uppträdande och förmedlade mina upplevelser av att engagera andra baserat på en "vi mot chefen"-attityd. Som ett exempel på hur jag uttrycker dessa egenskaper och känslor i en form av redogörelse följer här en av de tre korta berättelserna från Folkets snabbköp-projektet.

Utifrån in

Min telefon surrar.

Lien sms:ar – det är snart dags.

Vi tassar längst in i ett vitt
upplyst rum. Fönstren sträcker sig
högt längs den bortre väggen.
Kafeteriankänns större än förra gången.

Fotografier av konstprojekt
och leende barn inramar rummet.
Mer än halva utrymmet är tomt, men
på andra sidan av rummet sitter
det folk runt fyra bord som
bildar en fyrkant.

Det är tyst. En man pratar dämpat
till gruppen. Kanske diskuterar
de något tråkigt, eller så
är det spänning i luften
efter en livlig debatt. Jag är inte så bra
på att läsa av ett rum. Jag försöker att
inte tjuvlyssna.

Vi sätter oss alla tre vid ett
tomt bord på artigt avstånd.
Efter en minut höjer mannen
sin röst. Han pratar tydligt, säker
på sin diagnos av situationen.

Jag hör honom nämna Liens namn och
något om snabbköpets
värderingar. Det är vår tur.

Medlemmarna vrider sina stolar
för att titta på oss när vi närmar oss. Vi sätter oss
nära varandra på ena sidan
av bordet. Jag märker inte att jag är nervös förrän
jag sätter mig och ser in i deras ansikten.

Jag brukar göra sådant här stående.
Det brukar vara mer energi
i rummet.

Våra 15 minuter börjar
räknas ner.

Vi skickar runt broschyrer med text
som förklarar vilka vi är och vad vi
vill göra. Ingen läser dem –
de är för upptagna med att titta.

Det går inte alls
som jag hade tänkt mig. Fasen, jag som hade tänkt
presentera mig två dagar
tidigare för en liten grupp
vid arbetsgruppens möte. Synd att de
ställde in det.

Design management är en
otymplig term. Jag väljer att betona min
bakgrund som grafisk formgivare.

Det känns … tydligare. Ari och Veronica
följer efter. Jag vet att de inte
identifierar sig med sina
titlar längre.

Vi klarar oss hela vägen. Måste skapa
en lättsam stämning. Jag beskriver hur aktiviteten
"8 frågor" kommer att
visa vad snabbköpets medlemmar
värdesätter.
Någonstans längs vägen kastar jag
ut "organisationsförändring". Gulp.
Veronica delar ut åtta registerkort
och en färgpenna till alla.
En minut att svara på varje fråga.

Jag harklar mig. "Jag skulle rekommendera
en vän att bli medlem i "Folkets snabbköp"

eftersom …" När jag ställt första frågan
kan jag slappna av. Jag upprepar den
för att alla ska höra. Medlemmarna funderar
och böjer sig sedan över registerkorten
och börjar skriva.
När de är klara höjer de blicken
och sneglar på mig. Jag ser några leenden.
60 sekunder senare går vi vidare
till nästa fråga. Efter några stycken
mår jag bättre, även om
min röst påminner mig om en
lärare som vaktar ett
nationellt prov.

Men det verkar det gå bra.
Vid något tillfälle har Veronica
sinnesnärvaro att ta en bild
av verksamheten som pågår. Den enda.

Vi avslutar. Några kommentarer,
frågor eller något annat? Någon
frågar vad som kommer härnäst. "Vi ska gå igenom svaren",
säger jag. "Sedan ska vi förmedla
dem och våra insikter till de övriga i gruppen. Därefter kom-
mer vi
att föreslå hur vi ska gå vidare."
Det är färdigt. Dags för en stunds samvaro.

Smårätter från
snabbköpets kök och vin
väntar. Men innan dess
drar en äldre kvinna
mig åt sidan. "Se till att prata med fler
än bara chefen", viskar hon.
"Alla håller inte med honom."
Hon ser mig i ögonen. Jag säger några bekräftande
ord. "Vi kommer att arbeta
med alla." Hon verkar nöjd.

Småpratet drar igång. I 30 minuter
står vi omringade av medlemmar. En kvinna

> berättar entusiastiskt om vad hon
> tycker är värdefullt med snabbköpet.
> Minska matavfallet, erbjuda hälsosamma
> men ändå prisvärda produkter och att
> fokusera på det lokala samhället. Hon känner så starkt
> för den här platsen. Jag är helt med.
>
> Efteråt dröjer sig den varma
> stämningen kvar med middag och drinkar.
> En av de yngre medlemmarna
> tipsar om en italiensk restaurang,
> bredvid snabbköpet.

Den tredje och sista fallstudien – projektet om interna metoder – pågick under 2015 på en prisbelönt svensk design- och innovationsbyrå. Under loppet av flera månader arbetade jag med några kollegor för att undersöka företagets designmetoder, och sedan undersöka möjligheterna för designmetoder i framtiden. I berättelserna uttrycker jag mina erfarenheter av att arbeta tillsammans med andra och av att interagera med andra kollegor. I berättelserna från projektet om interna metoder försöker jag ge en bild av de blandade känslor som styrde mitt uppförande, allt från beundran till förlägenhet, som påverkade mitt sätt att samarbeta med andra på ett sätt som innebar minst störningar.

Diskussion

Efter presentationen av fallstudierna övergår jag till en fördjupad diskussion om vad anekdoter kan bidra med i termer av upplevelse, engagemang, etik och redovisning. Jag diskuterar i synnerhet hur jag använder anekdoterna som format för att skapa en starkare koppling till upplevelsen av engagemang än vad designforskare generellt gör genom sina beskrivningar av samskapande design. På så vis redogör jag för engagemang på ett sätt som främjar reflektion utöver struktur, format och resultat av design. Med en mer konstnärlig strategi öppnar jag upp för reflektion och utforskande av möjligheterna med att arbeta med olika ideal, värden, vanor, metoder och relationer i den vardagliga upplevelsen och det vardagliga beteendet.

Anekdoterna är skrivna i olika stilar och betonar olika aspekter av mina erfarenheter vid olika tidpunkter i varje projekt, och presenterar bara mitt personliga och partiska perspektiv. Varje anekdot har en unik struktur som bygger på den speciella händelse jag undersöker.

Därför handlar berättelserna om olika långa tidsperioder och utspelar sig genom olika perspektiv och med olika röster. Och eftersom jag använder skrivandet för att förmedla projektets kvalitativa dimension fokuserar jag inte bara på de känslomässiga upp- och nedgångarna för problematiska situationer. Vissa av berättelserna handlar om relativt vardagliga stunder i ett projekt som kanske inte påverkade min undersökning så mycket.

Genom att beskriva erfarenheten av att arbeta tillsammans tar jag upp olika bakgrundsfaktorer – vanor, egenskap och inbillade möjligheter – som påverkar mitt engagemang eftersom sådana faktorer påverkade sättet jag engagerade andra på. Med denna diskussion om korta berättelser betonar jag hur anekdoter, som en uttrycksfull form av redogörelse, förmedlar information på ett annat sätt än beskrivningar. Jag beskriver hur jag, trots försök att uttrycka och förklara uttrycken i reflektionerna efter varje berättelse, aldrig helt kan intellektualisera exakt vad jag kände. Snarare än att presentera de personliga, sociala och miljömässiga aspekterna av upplevelsen separat, uttrycker anekdoterna dem som en helhet. Till skillnad från en intellektuell behandling av etik, som tenderar att göra en distinktion mellan olika aspekter av upplevelse, fungerar de anekdoterna som ett sätt att stimulera läsarnas *egen kvalitativa* känsla för hur det är att designa tillsammans, deras egen känsla för etik som påverkar deras erfarenheter.

Genom att utnyttja insikterna som anekdoterna ger upphov till utvecklar jag ett ramverk för att experimentera med olika sätt att redovisa erfarenheten av att samarbeta med andra på ett personligt, socialt och miljömässigt plan. Sedan diskuterar jag berättelserna i relation till olika sätt att redogöra för samarbete inom de fyra områdena för designforskning som jag presenterade tidigare. Med den här diskussionen gräver jag djupare i potentialen för konstnärliga former av redovisning för att förbättra möjligheterna att dela med sig av och lära sig om de etiska aspekterna av att samverka med andra. Jag reflekterar över vad min forskning bidrar med.

Först diskuterar jag hur min forskning bidrar till designforskningsmetoder genom att utvidga en designinriktad praktik i redovisningen. Värdet av ett sådant tillvägagångssätt ligger i att upprätthålla den kvalitativa rikedomen av erfarenheter i redogörelser av samverkan. Metoden visar hur designforskare kan utforska ”föremålet” etik med redogörelser som uttrycker den kvalitativa dimensionen av erfarenhet som styr beteende i praktiken. För det andra diskuterar jag hur min forskning bidrar till teori via det konceptuella ramverk som betonar enigheten mellan livets personliga, sociala och fysiska dimensioner.

Genom att utgå ifrån det ramverket och reflektera över anekdoterna kan jag belysa hur alla dimensioner av upplevelsen samverkar i människans beteende. Ramverket kan hjälpa forskare att inte privilegiera en dimension av upplevelsen framför en annan vid redogörelser av designforskning. Som ett analysverktyg väcker det frågor om hur beskrivningar av miljö och sociala förutsättningar är kopplade till människors upplevelser och erfarenheter.

Efter att ha beskrivit metoden och den teoretiska bakgrunden till min forskning, diskuterar jag detta i relation till designforskning och reflekterande praktik (Schön, 1987, 1983). Jag tar bland annat upp att även om forskare ofta betonar vikten av personlig erfarenhet i sina redogörelser av design ger de sällan uttryck för de speciella egenskaper, upplevelser och känslor som styr designers och designforskares beteende. Slutligen hävdar jag att genom att utveckla anekdoter som ett uttrycksfullt sätt att redogöra för samverkan, utökar jag området reflektiv praktik till att inkludera de former för redovisning som designforskare använder för att förmedla sina erfarenheter av design.

Slutsats

Sammanfattningsvis spårar jag några av konsekvenserna av min forskning i termer av etik i designforskning på individ- och samhällsnivå. För enskilda designforskare hävdar jag att värdet av att införliva konstnärliga uttryck i redogörelsen av design ligger i att göra upplevelserna tillgängliga för andra. Genom att uttrycka komplexa känslor – såsom blandad entusiasm och förlägenhet inför spänning och konflikt – berikar designforskare de medel de har till hands för att undersöka möjligheterna för deras agerande.

När det gäller etik inom designforskning antar jag att designforskare kommer att kunna nå ut till människor från olika bakgrunder över hela världen, vilket kommer att ställa nya krav på designforskares agerande när de samverkar med andra i ofta nya och ofta etiskt mångtydiga sammanhang. I synnerhet på grund av dagens sociala och miljömässiga utmaningar kan designforskare inte förlita sig enbart på praktiken och intellektet eftersom de är beroende av väl etablerade kulturvanor. Uttryck som för fram kvaliteter, upplevelser och känslor för att väcka fantasin kan leda till nya upplevelser och erfarenheter, vilka

förändrar hur designforskare samverkar med varandra och därigenom öppna upp för nya möjligheter för den skapade världen.

Sammanfattningsvis argumenterar jag alltså för att forskare som reducerar diskussioner om etik till begrepp som demokrati, service, kritik och öppenhet bara delvis förmedlar vad de menar med etik i termer av dagliga beteenden. Olika begrepp, principer och beskrivningar av metoder kan användas som riktlinjer för beteende, men den forskning jag presenterar i avhandlingen beskriver också hur viktigt det är för designforskare att lära sig att få med andra i processen med hjälp av inspirerande berättelser om hur det är att designa tillsammans. De anekdoter jag presenterar visar hur man med inspirerande berättelser kan få till en mer heltäckande redogörelse av de etiska frågor som väcks vid samverkan än vad som nu praktiseras av många designforskare. Med inspirerande redogörelser kan forskare få kunskap om etik inom designforskning – en källa till lärande som kan utöka designforskarnas syn på möjligheter att samverka med varandra.

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2014.02.07 // PHD SUPERVISORY UPDATE—*Methods for collaboratively constructing preferable futures*. Since it has been awhile since my last update, here is a short reflective summary of some experiences that have shaped my current interest in developing new types of methods for collaboration in design. 1. *The social aspects of design methods embedded in projects and organizations*: In the LUIL we focused heavily on providing opportunities for people to shape the development and direction of the project. For me, the project highlighted that design and innovation are social processes: the people that participate, and how they engage, influences what ideas emerge. Working through issues related to ambiguous project goals, a dispersed and fluctuating team, and diverse work practices, increased my awareness of the many levels of conflict and negotiation that inevitably impact the outcomes of a design project. Additionally, our approach included a series of intensive workshops that demanded a variety of stakeholders convene in the same place at the same time. 2. *Ethics and values at play when engaging participants in methods*: I also came away from the project with a stronger interest in the purpose, quality, and ethics of collaboration design. During a digital phase of the project, The Family Bike Life campaign, we sought to engage people through social media in an open conversation about the challenges of bicycling with children. After a critical

response from one of the participants, I again began reflecting on how people collaborate in design. Although the phase was short, we never really collaborated with anyone online. We spent most of our time trying to build an audience, with the hope that eventually they would collaborate. Neither did we adequately consider the perspectives and values of the people we were engaging. Nor did we fully explain the values driving our work, or how they connected to the values of the project or the organizations involved. 3. *Forms of collaboration in design methods beyond the workshop*: Preparing to collaborate on a research project with Lien, I refocused my attention on design methods in services and organizations. Building on my lessons from the LUIL, I began considering how to support collaboration among large groups of people, working in demanding and dynamic environments. How might design methods work differently in these contexts? Do design methods need to have set stopping points? Not long after starting this train of thought, I also began to consider the benefits of developing methods based on different principles of collaboration than those usually associated with workshops. Organizations, institutions, etc. are always changing, and so a single 'intervention' has limited potential for people to construct the practices, perspectives, values, etc. needed to realize innovative ideas.

related to design practice, and design as a practice integrates multiple disciplines. Just because someone is trained as a designer, does not mean that he or she is an expert in design methods. Additionally, design methods are not tools that can be used to complete a definable task (i.e. pounding a nail into the wall), rather they support a pursuit / process that can be "completed" in myriad ways. I think contemporary designers probably have an interesting perspective on methods. I have already noticed and discussed how design methods are always customized based on the situation / project / task at hand. Consistency and repeatability are not important to design methods.

2013.06.08 // Not looking at how people participate, but why people participate in the way that they do. How do their expectations impact the things they focus on during co-design? How do instructions facilitate or inhibit the amount of exploration during co-creation? How do task designs facilitate or inhibit the design process during co-design?

2015.01.05 // In what ways am I participating in a research programme that already exists? A research programme based on participatory design, design games, design-in-use

DESIGN-METHODS-AND-COLLABORATIVE-EXPLORATION

DESIGN-METHODS-AND-COLLABORATIVE-EXPLORATION: WORKING-WITH-VALUATION-PRACTICES-IN-DESIGN-ENGAGEMENTS

ARE-WE-COLLABORAT-ING-YET? REFLECTIONS-ON-INITIATING-[EXPLORATORY]-CO-DESIGN-PROJECTS-FROM-AN-(DESIGN)-ETHICS-PER-SPECTIVE

SHARING-VIVIDLY: AN-EDOTE-AS-A-WAY-TO-EXPRESS-THE-EXPE-RIENCE-OF-DESIGNING-TOGETHER

EVOKING-EXPERIENCE: AN-EDOTE-AS-A-WAY-TO-PERCEIVE-THE-ETHICAL-QUALITIES-OF-DESIGNING-TOGETHER

THE-FEEL-OF-DESIGN-ING: AN-EDOTE-AS-A-WAY-TO-PERCEIVE-THE-ETHICAL-QUALITIES-OF-DESIGNING-TOGETHER

2014.04.15 // Away from Magic Bullets in Business and Design—*We need to be better at discussing the role of methods in business and design. Before debating whether or not a way of working is appropriate, transferable, or indeed valuable, we should start openly sharing how we work. Right now, many of the strongest advocates calling for the blending of business and design come from places that do not support—and may even discourage—the kind of openness and critical reflection necessary to build a healthy practice. For example, over the past 15 years there has been an explosion of kits and catalogues that present all manner of tools, methods, and approaches to support the use of design to address organizational and social issues (see (Kimbell, 2013) for a review). Many of these kits proliferate a concept of method as: employ A [methods] in B [situation] and achieve C [insight, innovation, value, etc.]. Undoubtedly these kits offer a strong message for marketing purposes, but at the same time their focus on methods obscures many of the fundamental aspects of dealing with indeterminate problems (Buchanan, 1992; Cross, 1984; Rittel, 1972; Schön, 1983) The danger lies in looking to design methods as magic bullets for solving business and social problems, thereby missing that most such problems are inherently related to management—i.e. design—itself. At the same time, they are defining the limitations of design methods within a very particular way of working.*

2012.10.04 // INITIAL PROMPT: How can design methods be used to facilitate problem solving in complex contexts where the objective is a multi-layered experience including products, services, environments and digital interfaces?

2014.02.07 // Neither did we adequately consider the perspectives and values of the people we were engaging. Nor did we fully explain the values driving our work, or how they connected to the values of the project or the organizations involved.