Compassion in Design with Tania & Zoya

[This recording was a live event]

SUMMARY KEYWORDS

design, compassion, inclusive, designers, user, people, understand, project, research, thinking, education, work, graphic designers, graphic design, caribbean, problem, process, practice, beginning, system

Tania

Hi, everybody, thank you very much for being here today with us. Me and Zoya are here to talk a little bit about what is inclusive design, and especially what is compassion from a Buddhist perspective, since we are both practitioners, but more about how this has entangled in our education as inclusive designers. And how throughout doing our masters, and while we've been working together and doing our own theses and MRP projects, we have understood how these two subjects are interconnected. How compassion, in all its textures, is deeply rooted in all of the methodology and the theory that is in inclusive design.

So I'll start by introducing myself, for those who don't know me – I'm Tania Villalobos. I've recently finished my Master in Inclusive Design in OCAD University in Toronto, together with Zoya. And one of my interests was introducing compassion in the process of designing in the health sector.And now I'll leave you Zoya, to introduce yourself and to talk a little bit more.

Zoya

Thanks, Tania. I'm Zoya and like Tania I just finished the Master of Inclusive Design at OCAD University. I've spent 10 years as a graphic designer and art director and I went into inclusive design to find a way to incorporate more social impact into my work as a designer. And my interest there, what came out of my two years was basically spending a lot of time looking at how to introduce creativity, and creative thinking into areas that don't necessarily allow it. And so I focus a lot on the Caribbean where I'm born and raised. And yeah, that just kind of sparked a whole new project.

Tania

Yeah, like we were talking recently – me and Zoya – we decided to do this conversation, because it was one that started (like the social media post said) two years ago when we started understanding what is inclusive design. We started sharing and comparing ideas of what compassion is, like, from its theoretical roots. Especially from a perspective of the Buddhist theology. And we started realizing that while we were hearing our teachers talk, it was basically the same thing. And that is why we decided to start with this topic for these conversations. So I would like just to talk a little bit about what compassion is, and then I'll leave Zoya to define what is inclusive design. So maybe we can start by seeing its differences and similarities.

Tania

So I would like to first quote Christina Feldman. She is in neuroscience and she's been working in the Center for Compassion and Altruism, Research and Education and the Center for in Stanford University. So there, together with Dr. James Doty, she defines compassion as a multi texture response to pain, sorrow and anguish, that includes kindness, empathy, generosity, and acceptance. The strands of courage, tolerance, equanimity are equally woven into the cloth of compassion. And above all, compassion is the capacity to open to the reality of suffering and to expand and aspire to its healing.

Going more into the Buddhism practitioners. One view is of the Mahayana Buddhists. The Mahayana buddhism is deeply rooted in compassion. The reasoning of its theology, or the root of it, is aspiring to have enlightenment to be beneficial for all the sentient beings. So, in the essence of compassion is love but, love as a verb. As taking action to recognize the physical material and psychological suffering of others, and put yourself in the skin of the other and try to heal it. So that is like, from one perspective, compassion. I don't know Zoya – what do you think about this? And what is inclusive design and how does it relate?

Zoya

I want to touch on two things. So, the first thing you were saying about compassion, is like spot on. It's basically the way that we understand it in Buddhism is feeling with and through something with someone else.

And if we were to go deeper into the buddhism rabbithole – it's this practice of abandoning your self-cherishing and exchanging self with others. Like you give up power, so that you can help others. It's not about controlling others or a situation, but being with them through it.

And then in practicing, we talk a lot about generating Bodhichitta [in order] to do that. Bodhichitta is a spontaneous wish to attain enlightenment motivated by great compassion for all sentient beings. And with it is accompanied the falling away of the attachment or the illusion of an inherently existing self. Because I am you and you are me, basically.

And then with inclusive design is [well we define it in our education] as a methodology that considers the full range of human diversity with respect to ability, language, culture, gender, age, race, any form of human difference. So as inclusive designers, we are looking for any pockets of society that have any kind of exclusion, and we are motivated to design or redesign that product system or service for more inclusion.

Tania

Yes, so it seems like in that definition, the interesting part is like how to do this right? How do we design with compassion, meaning exchanging ourselves for others. And then inclusive design is like, with respect for all the diversity? So that was like very interesting to learn these methodologies that were inclusive, and like the way it is translated to design – the compassion part of what you're talking about – was in co-design, (or designing with), and for a community. Understanding that it isn't impossible, like with compassion, it tells us that you can exchange yourself for others. When you need to design for others, we truly understand and have the humility to understand that we are that in their feet 100%. So we need to moderate our voice and put them in charge and bring their knowledge, their experience and their knowledge in certain circumstances or for designing a service or a product, giving

space for the users knowledge and designing with them. So that's like, how I would unify this compassion and inclusiveness. It's through the process where you can find very interesting entanglements.

Zoya

Yes, so in terms of process, one that I like to use is empathy building. And you can use a process called design thinking. So I used that a lot in my research and design thinking. It's essentially an iterative process of finding problems and trying to uncover the solution from the point of view of the user. So the five step process is define, empathize, ideate, prototype and then evaluate. So I really liked this process, because I find you know, in my research that it's very accessible. And it can be applied to so many things. So even non-designers can adopt it if you teach it to them. So that they have the ability and feel like they too can be inclusive within their design, even though they're not designers. I think that's really, really powerful to give people that agency, or just by giving them a tool that they can work with, they can do just about anything with

Tania

Yeah, so in my case, we're talking about methodologies. While I was researching what methodologies were inclusive in the area of health. And we need to understand, especially like my research was based here in Mexico, so I had to understand and implement a lot of system thinking into it. And I believe that one perspective, one compassionate perspective, in the area of design is system thinking and understanding that it's like a translation, again, of this putting yourself in the others' shoes. When you bring it up into a whole system that can be a hospital or school, then you need to see the perspective of all the users or all the staff, all the family members, everybody that is involved in the system. And then that starts to be complicated, right? So that's why I think theory is very important. So like you said, design thinking is really super important. And I, in my case, I used experience based co-design (EBCD). It was really interesting to see how they overlapped and they placed a lot of importance on emotions.

So there's this really interesting book or where I think the experience based co design is really well explained about how to put it into practice, *Experience-based Co-design and Healthcare Improvement: Realizing Participatory Design in the Public Sector* by Glen Robert. And what they explain is like, in no way – and I think this has to be said in any participatory design or co design – in no way do you want the user to become an expert designer. It means more like giving access to the designer, about all the experiences that the user is having. But not through like a "brief", but really inviting the user to become part of the designer and sometimes when talking about marginalized communities, make them lead the project. So in the health sector experience based design basically has had a lot of very [good] results. Because it enables the users in this case, it can be patients, and the staff, which in my case, were nurses, they are able to design together and depart or create. And also sometimes even asked the questions, 'what is missing and who is missing in this process?' To start that conversation with the user and continue like you said, in the process of when you start a prototype to evaluate it, constantly ask yourself who is missing? What is missing? And as designers never get rigid. Never get too attached to any prototype or any design.Because that won't benefit the whole project or the user. I don't know what to think about that.

Zoya

Yeah, because you're just the facilitator, not the controller. And that just loops right back around to compassion, and how to affect real change. You don't need power, you need compassion. You exchange yourself with the others when you give up power then you actually have it. When you try to have power you don't have it.

Tania

Yeah, that's that's exactly right. In my beginning as a graphic designer, as a communicator, I struggled with this, and I am still struggling. It seems like I'm constantly in this place where I need to defend [the work] that I've done. I sometimes feel like it's a part of me and detaching from that can become quite a problem. And what I think that sometimes what helps is –and I heard this in a talk from Jutta Treviranus, the director of the Inclusive Design Research Center – she said to always include your users from the start, before you get start, [like] not just to evaluate a prototype later on, but from the beginning. And I think that's a way from the beginning to loosen up and not fall into hierarchy.

Zoya

Do you think – I'm just going to throw a question in here – do you think that that is a possible limitation of visual communication or graphic design? Because coming from a graphic design background, now I'm very efficient in communication, but sometimes change requires more than communication. And in a commercial sense, in the role of the graphic designer, we can be so far removed from the social problem, that we don't have that ability to maybe impact [change] and in a way, having to defend oneself or defend the work, it almost seems like that might be just a limitation of the discipline. I'm not sure yet how graphic design can *not* be that way.

Tania

Yeah, for sure. I was thinking while you were asking this question. In the beginning, you were saying how part of compassion is accepting that there's not an intrinsic identity in anything? Yeah. So that is not something we learn in graphic design school. So even our teachers are telling us "this typography is bad" or "this typography is not nice". Or we start like adding subjective, or adjectives to things. And this can apply to anything – like I don't want to get into any topic of racism or anything – but we label things. And as graphic designers we are taught to become more [judgemental]. We start judging based on our eye or only on one sense, which is the visual one as graphic designers, and then we forget that that is relative to the mind that is experiencing it. For me, that type of typography from a Mexican woman and from that kind of background in design, might be a typography that has this or that or that. But that adjective is not anywhere in the intrinsic identity of any design.

Zoya

Yeah, because it doesn't inherently exist. Which is the emptiness of everything. That's the phenomena of life. nothing inherently exists.

Tania

Yeah, exactly. So if I design that way rigidly and get attached to any of my designs, then I'm not becoming this compassionate facilitator of knowledge and experience. So I think that in that way it is the practice as designers we should have in empowering the users, empowering the community we are working with. Maybe its indigenous people, and then do

we always see them as collaborators? Or do we see them as we're teaching them? Or like patients sometimes what I came across, during designing in our hospital, the patriarchal way of doing medicine sometimes doesn't give much space for change or for listening, how is the patient or the user experiencing things. So, that brings me back to the experience based codesign, which I was saying is really rooted in emotions. And it provides in its methodology, the usage of touch points that are an emotional entanglements or where the user interacts with the design emotionally and to analyze that throughout its journey to really put yourself in others. Like that's not not how it's explained in the textbook, but it will be maybe Buddhism design, if you put it that way, without even knowing, right?

Zoya
Yeah, that's very profound.

I think I still am trying to figure out myself my day to day creative practice – the balance – maybe it is a balancing act of how do I design to lead (like because I am the designer) within a visual communication sense, but allowing others to lead that design, because you know, as graphic designers, a lot of people who are not graphic designers like to tell us how to design and then it doesn't quite look right. So that's a balancing act that I'm so trying to figure out. But one of the most interesting things I think, in my creative practice right now is that, because I worked within publishing, and I work on books, I have the challenge in front of me as well, maybe it may be as an opportunity, not just challenge, but to learn how to be more inclusive within visual representation. And that's everything from not just having the right physical representation of person to community, but how I go about the process of including those people, and bringing them into the fold into this whole other world to tell the appropriate story. And it's a real challenge when you meet systems that are robust, and that already exist, and you have to try to slow that system down, to get it to work more inclusively, and more holistically. But hopefully, I will figure it out.

Tanis
I know, for sure you will. And on that subject one thing that I find that is interesting, is talking about those kinds of systems. I think that it's something that helped me a lot in my research and was having that vocabulary to name it and to understand it, right. So sometimes when we start a project that is inclusive, and that we want to use inclusive methodologies….and it will be with a client, or it's just our research….and when we're talking to the users and the community we want to represent or work with…. I think that the correct terminology is where I found more help in slowing down those robust systems that sometimes already have some marginalized problems. They can be even very profound, or just very subtle. So in the beginning what worked for me was having the correct vocabulary and explaining it. In my case, I was working with children and nurses here, so it was like a two way vocabulary. I did not want to divide it…. I wanted that the same way I talked to the children, I talked to the nurses. So this comes to my second point that I wanted to make about this. One of my areas of opportunity was that I was not allowed by the ethics board (by the REB), to interact with the children. And at the beginning, again, I reacted in this sort of way like 'why am I not allowed to if I am a researcher?!'. And it was like one of the best teachings I had was to understand the importance of a multidisciplinary team. I did have to work with a psychologist because I was not the expert in emotions or handling deep, deep emotions that could arise whenever we are doing participatory design or co-design, or whatever ethnographic research we're doing that involves working with communities that are endangered, or in

whatever way have been my previously marginalized or whatever. So that was one thing that was important for me like…. [having] experts into your team and understanding that in the first workshop working with and collaborating with children, I realized that I would not have done it correct. [I would have started with my] designer point of view. And so I think that was a big lesson for me that I was good that they shut me up and to put me in a corner and say you just observe. And that was like, I think I think that inclusive design taught me to just observe. And I struggled in the beginning and then I was so relieved. And it was beautiful to see. For me to teach the psychologist what is inclusive design and for her to teach me and then the children share their experiences and then design together. And that was something that I was really happy to learn and still learning. And yeah, I think it's a struggle, because sometimes it's hard to let go.

Zoya

So that's going deeper into your compassion.

Tania

Yeah. Yeah. For sure.

Zoya

So is that what you would say drives you socially? Branching on from that, what are your values and your interests? I want deeper insight into you and the type of work that you want to do moving forward after this project is done.

Tania

For me, what attracted me, to be very honest, I really wanted to see communication, compassion and crisis. Like in the state of crisis, I was really driven on…. of course compassion is important, but what about when you are sharing the suffering of thousands which is case of nurses or doctors or health practitioners like right now in this pandemic. We see it every day, they are in an emotional crisis every day. So I really wanted to see that in action. Why? Because to be able to understand it. First of all, to see it is to understand it in action. Which was why I was driven to the oncology pediatric ward. And that was one. So I think I do want to do more experienced based co-design here in Mexico, because for my knowledge, this was the first one that has been done in an academic way. For sure, but it was very superficial.... so I think we could go deeper into this practice. And maybe not that I only want to concentrate in the health sector, but I am really deeply moved by the people that work in crisis situations and how communication and compassion entangle there, what happens what, what arises, and how this systematic thinking works. Like it's a whole system there. We have many, many things. And where I focused my research or my energy is in the emotions that arise. Which this is not me….this is experienced based codesign. That's exactly what has been done in the past. And that for me is really interesting. Because emotions, it's like, a way of understanding what makes us human in a way. The humanity in us. How we interact in that. And the crisis is where we can see them changing fastly.

Tania

So that's me. I wanted to ask you about post colonialism and your research in the Caribbean and how did you use all this empathy in your research working in education, which is like, I'm so deeply into health, but you're in education?

Tania
Yeah. So my….how do I answer this?

It starts with my personal values and interests, which, if I had to [break] it down to like, two things, I would say are authenticity and courage. I think I can do many things. But if I'm not abiding in the space of authenticity and courage, then I'm out of alignment with my best self. And that's all I ever try to do is just be my best self. So in inclusive design (because we were in this program), I'm applying the authenticity and the courage to my work. Because the way I see it is, for me, I'm researching and writing, I'm designing about things or social causes that feel right to me. And that maybe in some way, requires me to do the unpopular. So throughout this process, I came to discover that I am kind of a decolonizing designer, which I never thought I would be. I started the MRP process, trying to do something that seemed interesting, but it didn't feel right. So I was like, super confused. And then like, super stressed, because like, everybody had their idea, and I didn't have mine, I didn't know what I was gonna do. It seemed on the surface that it was cool. But I knew for me, it didn't feel right, it didn't feel like I was doing something that required me to be bigger than who I am. And I didn't have to step back and allow something bigger than myself. And so when I finally stumbled on my project, which is unlocking creativity in the Caribbean, and bringing creative thinking into education...I went about it in a way that I thought like I could just create a space for creativity. And then because of inclusive design is so rich in the research that we have to do and how deep we have to go, I realized, in examining the education system that I was brought up in that I couldn't do that without decolonization.

And I had zero interest in decolonization, I had zero interest in anything of that kind, because I just thought it was gonna be like, so much theory that I have to go through and all this stuff that just like to even understand where we're at now requires in depth research of so much history, and I just thought that was going to be like way too much work. But I couldn't do it without decolonization, it was just like, smack in my face. So I had to get myself out of the way, and exchange myself with the other. And there's the rise of my more compassionate mind. And I had to try and problem solve, you know, how to bring more creative thinking into a space that is so creative, but doesn't produce creative opportunities. And that is that is the nexus of postcolonial society. So, it was a really nice discovery for me, because decolonization is inherently inclusive, whereas colonization is exclusive. So it's very interesting to me how my project turned out. How I was able to find...I was able to use a design thinking process and work it into a toolkit that potential teachers and students can use just to generate creativity or creative thinking in their own way in their own time, without conditions, but how they see best for themselves. And also able to, in a way platform, a lot of the history that isn't really known.

I think….you know, being from the Caribbean and not living there right now…. it's a place that's very much like, it's like the perfect vacation destination for everyone. But, that's just like, it's like a hashtag. #Ilivewhereyouvacation… this is an actual thing. But that's just like one layer. And I think that it's so important that people do the work, to show that this is a multifaceted place, with many, many layers. And while you can see it as just a vacation destination, there's so much more here that there's not only to offer, but to be uncovered and to improve upon... like everywhere in the world. And so for me, like moving forward, and not necessarily stuck to education, I think education is super, super important. Because when

you look at industries worldwide, there's the 'lag time', like the lag time for an iPhone is like, I don't know, nine months, I don't know, when they come up with a new one, like every year or something. But the like time for education, not just in the Caribbean, but anywhere is 50 years. So that's, that's how long, so like, so many generations go through an education system before it gets reformed. And that's why there's so many people that get lost, and it doesn't work. So I think that it's super important to pay attention to a space that has that issue. But also, thinking within the Caribbean context, what I was kind of proud of that I didn't know when I started… but I feel proud now is that when I was working with my advisors in the Caribbean, they said to me, the problem with the Caribbean is that we don't have the research for the education space. Like a scholarly work in an academic sense. It's like I said, an unpopular subject, right? It's not cool or sexy at all. So if you went to scholarly research for the Caribbean, you'd find so much on history, like so much on economics, and all these kinds of things. But education doesn't really have that, that volume of work. And so I was really pleased that I was contributing to that space. And it's given me a new motivation moving forward to do something in my life that's bigger than me. So no one might ever read it until like, I'm dead. But someday there will be a body of work that I contributed to, for a very important set of people.

Tania
I'm sure it is.

So I was thinking that maybe because of the time, we can answer some questions. I love how you wrapped that up. And I think we covered the topics that we wanted to share tonight. And so what about answering some questions, Monse, do you have them?

Monse
Yes, I have one that is if you can give us an example of a process in inclusive design. I know that the minority you're designing for have to be part of all the process and all the creation, but how do you do that?

Tania
Well, Zoya described design thinking and I described experience based codesign, I could do it more quickly, maybe more like in the steps. So when we talk about inclusive process, there are many that are inclusive, and I think and you will correct me Zoya... the meaning of that is when designing, include the community you are working with as designers. So this means that if I'm designing for older people…. maybe I'm designing something that is for the community of elderly people…. I include them in my design process. In my research, I will not be just like a researcher and they will be the [participants]... like there will be that division – we will work together.

And there are many ways of doing this, like, they could start from the beginning of the research, they could even be the researchers themselves of what they need. And like Zoya said, we become facilitators of that. Yeah. And that is the meaning of participatory design or co design.

What I understand is that all of these are like, children, or they all come from ethnography like, there that no one created, like the black line or anything, just the inclusive part was in

the part of including them in the designer, but the research processes are based on the ethnography from the beginning. And then in the one that I used, or are more familiar with, that is experienced based co design. The steps are, you engage with the users and staff. In this case, this is how it was a theory of how it can be implemented in the health sector. So when designing for health, you'll not only include the patients, but also the staff in the system when you're thinking. And they will become with you, the researchers and the designers. And emphasize, it's like in my case that I worked with children, I didn't have to make them designers, but with tools or workshops, where they could draw, and in conversations, they could be open and there are very relaxed conversations, they start to design. And then a prototype is done. And what is very, very important is that they have to evaluate the prototype. And they are the ones that evaluate it and correct it.

I don't know what you want to add to this, Zoya?.

Zoya
I thought your answer spot on. It was really good.

Tania
Yeah, so it's like, designing with and for a community.

Monse
Also, if there is a product or an object, or visual campaign, that you can refer to that it's like a case of success of inclusive design. So we can have like, an example? You told me about a ramp.

Tania
Yeah, that is just a super common one and I think like everybody can think of it in their mind. And so me and Zoya were thinking today about exercises. So one simple way of understanding it is well, …. the way we've been taught in our classes is that you know,... because of marketing and everything, and this fear is what's always told us to design thinking for the majority. Or the majority, calculating it in clusters would be like the 80% of the population, what they need, but this means that you're leaving 20% out of it. So normally, as some not all, but some designers do their work starting their thinking from that 80%. And a way of designing inclusively would be designing from the least representative people. Or the people that can not use your design. And that is something that is important. Like when you test your prototype, don't test it with the people that are comfortable, or [typically] represented. You [test] with the people that are more challenged and there's where innovation is. So an example would be the ramp that was intended for wheelchairs. So you start designing for the people that have less access to a street maybe… but when you think of that ramp, then that ramp not only benefits the elderly or the people that are in wheelchairs, also the women that are men that are with cradle, or people that have problems in their knees, but are not necessarily in a wheelchair….or people that are overweight or…. so when you design from far back and think of the least the person that will be more complicated in a design. It will benefit all! And I wait to understand it is that today, we are in a place of privilege…. and we are part of this 80%... that's not guaranteed…. I'm sad to say that we will be in any day part of the 20%. So that design will last longer. If it is for the most marginalized people or the persons or individuals that will have more problems interacting with your design.

Zoya

I just add to that, that another example that I commonly use, which is more I think organic to inclusive design, is closed captioning. Basically, it started for audible reasons but now we're going to be able to use it for translation on this session – for the language translation. And that's just a very small example of a design that's more inclusive, that started for one thing, but it can spread to many, many, many, many other uses.

Monse

Thank you. Also, Andrea Flores asks Zoya, about your your project. It's for education, it's a research project, but it has a final product or what's the last object?

Zoya

Yeah, so my project is…. you can find it online at www.thisiscontexture.com…..and it's an education project where I worked with a group of teachers at a school in Barbados to design a toolkit that involves design thinking that they could use in classroom sessions. And so the final product, it's the toolkit, which is downloadable and you can use it for….any…. you can test it if you'd like. And it has two parts, a manual and activity cards.
Yeah, that's basically it.

Monse

Releasing control of the design process is a hard thing to convince people to do. In our individualistic society, it's natural to want the power to ensure that your work reflects well on you as a person, especially in the corporate environment, companies have trouble playing the role of facilitator and withholding judgment. The profit motivation is always judgmental. Are there ways; Tania in your work with Sodio and you Zoya in your work at HarperCollins have found success in helping others reduce the role the ego plays in the design process? How they can design with less judgment and with more emphasis on elevating the experience of the user?

47:54

It's very, very ….. it's challenging, I found that ….my personality is quite pragmatic, and I tend to be objective by nature. So maybe for me, it's been a little bit easier. But I have found that over the years in my 10 year career so far, the newer designers and the younger designers are much more attached. And then as you get more experienced, you give up more control. I think that one way to motivate them to give up control...I have found is creating a feedback loop for them. So what I mean by that is engaging them in showing their work to the non-designer, or to the users more than they would like to. Because sometimes as designers, which is an artistic practice, we can want to get it perfect. And you can spend forever on it. But I have found that to engage them in showing their work to get constructive criticism as much as possible and continuously, then they start to see more like, what, what is working and then what is just their interpretation or their personal projection onto the work. How do I help people reduce their ego? That's really hard. But sometimes it happens throughout the process. I don't know about you, Tania, what do you think?

Tania

Well, I think... I think I'm gonna do something obvious and maybe I can share but like by setting an example, by starting with yourself….like lowering my ego for starters. Right, so if in the beginning, I don't put myself like, I have all the knowledge, but then including the client as part of the process as well like, because we have had like, some rounds on inclusive design projects in Sodio like very briefly – we are just starting – so when you start a social project, or you're researching something like that, you start [with] yourself, by lowering down your ego and saying like, this is like an adventure. And whatever may arise will arise, we will not get tightened by the process, right? So me as a designer might feel uncomfortable with what the user needs. And you as a client, also! But if we get into this adventure together and compromise and really think forward or believe that the user comes first, then this is something that will happen. So I guess that would be more like a filter, the client from the beginning will tighten up, you know, and start talking weird...like I "what do you mean?" and then you will see that that might have more difficulty in ensuring the power with the user. But if you react in the same way, then you will feel more defensive, right? Sometimes in Sodio, when we talk about that… like sometimes designing is like psychology, like you have to, you have to juggle many things. And also when the people that design with us…. the other designers on the team together with me….if they see me, react like that they will react the same way as Zoya says.

When you're younger...and I am still…. it's hard to release that. And because you get attached to your design….having compassion to yourself and the client and others that are designing and then you say, "this will be hard for all of us, but in the beginning, what are we doing? What is the purpose of this project again?" So we'll be like, defining a goal and then really committing to it and if it is to represent something else. And there will be some times where a product or a service that is high, as discussed with designers, we are hired and the client won't want designs and you have to be compassionate to and say, that doesn't mean he's bad or not inclusive. And you can decide if you engage with it or not. Or if you engage, how? And what are your limitations as a designer or community? Like in our case, maybe if we do want to become inclusive designers, then if that is the project, what I advise to not engage if it will not be to the end. But if it's a graphic design project, and you may have a chance. But if you're putting the stamp of inclusiveness in the project...and I am a little bit radical in that and that's me I would say, do it well or do not do it. Because you may help more than if you're just like in the graphic design stage like I was then observe, learn little by little. So have the courage to say "no, I will not engage in something that is not inclusive because this is my belief".

Zoya
Thank you for listening to our very first inclusive conversations. Inclusive conversations is produced by Manifold an inclusive design consultancy, and you can find out more about us on our website at www.hellomanifold.com