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1 INTRODUCTION

Peace educators recognize that in time of globalization and increasingly multicultural societies, understanding and collaboration skills as well as open attitudes are needed to solve problems and to oppose direct and structural violence (Zuniga, 2009). What if learning by doing, art and design were combined to collaborative projects, encouraging people in creative ways to take action, to raise awareness, to oppose violence and solve problems in their communities?

Activists, educators, designers and artists are all developing participatory practices from various perspectives. Combining some well working methods from each practise could contribute to wider understanding, openness, collaboration and creativeness subsequently helping us overcome various challenges in our communities.

Peace education practices can vary from working on conflict areas to increasing awareness of individuals, providing them with attitudes, skills and knowledge to become global citizens and agents of change. Organizations that promote multicultural values and peace educational content need new creative ways to reach communities and individuals. Art practices can inspire peace educators to approach important issues in exiting and engaging ways. Emerging participatory design practices like transformation design and meta-design offer methods that could be in increasingly amount also used in peace education as tools for more elaborate outcomes of experiential learning.

On the other hand both in participatory art and design practices the authoritative role of the artist or designer is not valid any more. New skills are needed to interact with people and to facilitate the creative design process. The explicit use of facilitation techniques has helped peace educators to facilitate groups in achieving set objectives. These facilitation techniques could work as well for artists and designers when interacting with groups of participants.

The motivation for making this thesis is two folded;

1) To show organizations working with peace educational content how art forms and design techniques combined in diverse mediums can engage people to act and to achieve creative and elaborated outcomes.

2) To present artists and designers alternatives of how to facilitate participation both face-to-face and online.

When focusing on increasing awareness of individuals and consequently encouraging them to action experiential learning, in other words learning by doing is a recognized and used method in peace education practices. Learning by doing is strong as well in do-it-your self cultures including crafting. Crafting is growing popularity, TV shows, magazines, books, blogs and internet communities offers crafting tips. Popular online platforms contribute to a pragmatic do-it-yourself culture including crafting; e.g. Etsy offers a channel to sell your craft, Instructables is a forum to publish do-it-yourself instructions, and whole crafting kits with instructions are sold e.g. on Make Magazines online community’s section Maker Shed.

Nevertheless crafter enthusiasts selling or publishing their designs seldom have a deeper agenda behind their work. It is likely they do it for the reason of joy that they feel when making something with their hands. On the other hand there are several artist and activists who have recognized the popularity of crafting, using it as a medium of statement. From crafting the do-it-yourself spirit has as well spread to clothes design and creative ways of recycling fashion.

Craftivism and fashion hacktivism are emerging participatory art movements that through the act of crafting engages designers, artists, craft lovers and activists to raise awareness on important topics. Craftivism and fashion hacktivism projects often opposes wrongdoings of fashion industry, yet many other issues are raised as well e.g. opposing war or promoting openness.

In fashion hacktivism projects artists and participants hack fashion code to assemble new designs often also re-cycling materials. The meaning of crafting specially combined with

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1 Etsy: www.etsy.com
2 Instructables: www.instructables.com
3 Maker Shed: www.makershed.com
re-cycling old clothes has shifted from being a necessity, a part of domestic work done by women in the past, to a sustainable and ecological way of expressing oneself (Brieditis, et al., 2004). Movements like Stitch and Bitch\(^4\) celebrates the comeback of crafting, gathering to collaborative knitting happenings, making crafting a social event. Doing it together is motivating, social and fun. Art forms like craft and drama are often included into experiential learning. Yet participatory art forms are hardly explored in peace education on a level of using art as a way of engaging communities to join in action for a purpose. The increasing popularity of crafting and recycling can be seen as an opportunity to engage people to reflect on values with peace educational content.

The need for artists and designers to find tools to facilitate participation and the need for peace educational organizations to engage communities in new creative ways has in this thesis been translated into combining peace education practices with participatory art and design practices. This on a general theoretical level as well as in form of a grass root level fashion hacktivism project.

### 1.1 Scope and objectives of the thesis

As a voluntary peace educator and an artistic designer I believe there are several synergies found between peace education practices and participatory art and design practices. In my thesis I aim to bring these practices together in a form of an artistic workshop, a participatory media art installation and a Do-it-yourself & Do-it-together online community.

**Is it possible to combine peace education with participatory art and design?**

I explore how it is to interact with participants both face-to-face and online in an artistic and design oriented context where peace educational content is promoted. With the help of facilitation techniques used in peace education practice and on various online communities I aim to to facilitate participation and collaboration.

On the other hand I try to find creative ways to implement peace educational content into various mediums; workshop, installation and online. Furthermore I try if forms of craftivism and fashion hacktivism are engaging ways for participants to work with peace educational content. And during the process I aim to combine design and design research tools with peace educational activities.

**Can synergies be found in combining peace education with participatory art and design?**

Through research in form of readings and examples the objective is to point out connecting nodes between peace education and participatory art and design practices. When dealing with questions of participation it is quite clear to try them out in practice. Therefore the case study of this thesis, “Killer Fashion Revolution -Fashion Hacktivism for Human Rights”, is an important part of my research to find emerging synergies as a result of combining the three practices.

With the help of the case study this thesis explores;

**How the theory part of this thesis can be implemented into a grass root level project, combining:**

- **Peace education** – human rights, sustainable development, diversity and facilitation techniques.

- **Participatory art and design** – fashion hacktivism, craftivism, do-it-yourself culture, conceptualizing, openness and methods of sharing knowledge, opening the design process for non-designers and documenting design processes.

\(^4\) Stitch and Bitch: [http://stitchnbitch.org](http://stitchnbitch.org)
How diverse mediums can be used to creatively promote peace educational values:

**Workshop** – engaging participants to explore peace educational content through artistic workshops.

**Installation** – as a stage to present designs with peace educational content and an invitation for participation.

**Online community (Wiki-site)** – as an open platform to empower co-creation of knowledge and for documenting and sharing ideas.

**Guides** – empowering participants to facilitate own participation with peace educational content.

In the scope of this thesis I design a concept for a project that combines peace education with participatory art and design. During the design process I interact with possible future participants in ideation workshops and use peace educational training forums to gain second-order understanding of how the concept is perceived. Findings from various meetings are used to develop the concept. Based on the concept I produce a framework for the project by using different mediums to invite and facilitate participation. I arrange a kick-off for the project and based on feedback from the kick-off I evaluate the framework and make conclusions of how to develop the concept and framework in the future.

This thesis is framed to the design process and kick-off of a participatory project. Therefore in the scope of this thesis I will not discuss or evaluate if plans of attracting an engaged community around the project has succeeded.

Additionally to this paper the documentation of this thesis includes the Killer Fashion Revolution Wiki-site and a DVD with a video that summarizes the happenings from the first workshop.

**Killer Fashion Revolution- Wiki:**

[www.killerfashionrevolution.com](http://www.killerfashionrevolution.com)
1.1.1 Case study: “Killer Fashion Revolution”-project

The concept of “Killer Fashion Revolution – Fashion hacktivism for Human Rights” had its start year 2006 in Finland as an annoyed observation, that the Palestine-scarf, a symbol promoting Palestine aims in the conflict with Israel, had become a meaningless accessories of teenagers and hipsters. Later feelings of annoyance shifted to an interest if there was other street fashion items and everyday clothes that were related to conflicts or wars. Research and findings translated into a 2D animation that received interest as well from others. The interest towards the topic motivated me to continue working with it in this thesis. War related clothes combined with a creative design process of transforming them to promote positive values became the premise of the design concept. An idea which was adaptable to peace educational, artistic and design related content and form.

Now Killer Fashion Revolution has evolved to a project that uses fashion hacktivism to promote human rights. This by transforming war related clothes to new designs promoting various Human Rights Declaration articles. Illustration 2 presents the core of fashion hacktivism in Killer Fashion Revolution.

The project is planned to take advantage of diverse mediums to reach people in various situations, involving them into different levels of participation. The Killer Fashion Revolution -project consists therefore of four modules that support each other, yet work as independent entities promoting human rights and inviting participation.

Workshops
In the fashion hacking workshops participants are facilitated with the help of different activities through a collaborative creative design process. A set of peace educational objectives are implemented into the workshop program to enhance participants understanding about ethical fashion and human rights. Workshops have as well a sustainable approach by generating ideas how to re-cycle old clothes. Encouraging participants to express themselves by means of creating fashion promotes diversity. On the other hand team work skills are enhanced by creating designs in collaboration with others. The outcome of the workshops are designs promoting human rights made by participants.

Illustration 2: Killer Fashion Revolution: transforming war related clothes to promote human rights.

**Installation**
The participatory media art installation is a module that works as a stage to bring forth the Killer Fashion Revolution -concept. The installation both promotes designs made in prior workshops and inspires exhibition visitors to participate in the project in various ways. Participants can either contribute with ideas through the installation or later by taking part in workshops and in activities online.

**Wiki-site**
The Wiki-site serves as a platform for participants to co-crate knowledge. Participants can contribute with designs, do-it-yourself instructions, information about war related clothes, knowledge about ethical fashion, human rights in fashion industry and other related topics. The Wiki-site aims to develop to a digital community that ties together all parts of the project. The Wiki-site is also a part of the installation.

**Do-it-together -guides**
Do-it-together guides is a set of instructions that empowers participants to organize their own Killer Fashion Revolution happenings. The guides aim to give ownership of the project to participants and encourages participants to share their experiences and to develop own versions of various workshops.

A Killer Fashion Revolution -project kick-off is coined out to take place in scope of this thesis including;

- arranging the first workshop in collaboration with an organization that promotes peace educational values
- setting up and testing the installation during the first workshop
- producing an animation introducing war related clothes, as part of the installation and published on the Wiki-site
- setting up the Wiki-site and producing some content for it
- publishing on the Wiki-site designs that promote human rights made in the first workshop

In the scope of this thesis Do-it-together -guides are developed on concept level. In the future the actual guides are planned to be published on the Wiki-site. Both the workshop and installation are evaluated to conclude findings and for further development of the Killer Fashion Revolution -concept and its modules.

Illustration 3: Killer Fashion Revolution combines peace education with participatory art and design.

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6  Killer Fashion Revolution Wiki-site: www.killerfashionrevolution.com

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Evaluations in this thesis are used as a tool to conclude if expected synergies emerge from combining peace education with participatory art and design. The Killer Fashion Revolution-project is developed to reflect a theoretical framework of how peace education can be combined with participatory art and design. Killer Fashion Revolution-project is in following form and content taking influence from these practices:

**Peace education:**
- peace educational objectives developing attitudes, skills and knowledge
- content in form of human rights and ethical fashion
- explicit facilitation techniques and facilitation objectives both for face-to-face situations and online participation
- phases “Discover”, “Understand” and “Create” that enhance behavioural change

**Participatory art and design:**
- inspiration from fashion hacktivism, craftivism and do-it-yourself culture
- participation in a creative design process in form of transforming war related clothes to promote human rights
- providing opportunities at workshops to try out design research and design techniques
- conceptualizing designs and enhancing critical thinking by learning subvertising skills
- documenting designs and design processes and sharing them on the Wiki-site and through the installation
- opportunity to co-create knowledge on the Wiki-site

### 1.2 Background and motivation

Prior to my studies in Media Lab I worked as an Art Director for a web production company. Entering my masters studies I wanted to explore a more participatory approach to both art and design. I enjoy collaborating with people in different age groups and from different disciplines and backgrounds, this motivated me towards participatory practices.

Both as a kid and as an adult I have had the opportunity to meet and collaborate with people from several different cultures. Mostly this has happened through a peace educational organization called CISV. Since 1990 I have attended, both as a participant and as an adult voluntary worker, in several of the CISV programs e.g. various international camps, family exchange, local work and trainings.

Additionally to attending in different peace education programs I have worked in different positions and tasks for CISV e.g. as a organizer of various events, board member of CISV Helsinki and at the time of writing this thesis I am the chair of CISV Finland’s training committee. In this position I am in charge of training all leaders, staff and participants over 16 years old that are from Finland, and attending CISV programs both abroad and in Finland.

My knowledge and skills in peace education are on a very practical level, gained from active participation in the voluntary work and various trainings that CISV organizes. On the level I am familiar with peace education it is a very participatory practice, therefore it was obvious to me that I wanted to combine know-how from peace education to participatory art and design.

Through research for this thesis I realize that peace education is a very wide concept, therefore I note that my point of view in this thesis is in a wide extent influenced by the practices I have became familiar to through CISV.

CISV has a quite new local program called Mosaic that aims to promote peace educational content in local communities. CISV Finland has a need to arrange inspiring and engaging Mosaic-projects to involve more people into the Mosaic-program and furthermore for participants to become active members of CISV. I had experience of arranging the first Mosaic

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7 CISV: [www.cisv.org](http://www.cisv.org)
8 Mosaic Program: [www.cisv.org/programmes/mosaic.html](http://www.cisv.org/programmes/mosaic.html)
project in Finland and quite liked the concept, so I was happy to arrange a second one. To arrange the first Killer Fashion Revolution workshop as a CISV Mosaic-project gave me the opportunity to combine peace education with participatory art and design in a realistic context. To note only the first Killer Fashion Revolution workshop was made as an official Mosaic-project, in the future Killer Fashion Revolution is a project of its own and open for collaboration with other organisations as well.

1.3 Structure of Thesis

Chapter 1 introduces the context, scope and objectives of this thesis. Additional it shortly presents the case study: Killer Fashion Revolution, and in what extent it is realized in the scope of this thesis. Background motivation and the structure of this thesis are as well part of this chapter.

Chapter 2 presents different approaches to peace education, narrowing the focus from a wide range of practices to the specific viewpoint of peace education discussed in this thesis. Due to my connection to CISV the organization and its activities are presented as an example of what peace education is in practice. The Mosaic project is presented in more detail as well, this considering that Killer Fashion Revolution takes influence from the program and the first workshop is organized as a Mosaic-project. In the end of the chapter the role of a peace educator is defined, this due to later comparison with roles of a participatory artist and designer.

Chapter 3 introduces shortly the definition and background to participatory design, moving on to presenting transformation design and meta-design practices both having an influence on the outcome of this thesis. This chapter investigates as well the role of a participatory designer and what skills are required from a designer meeting challenges of a participatory practices. The participatory art section in this chapter is structured in a similar way, presenting definition and background first. Then introducing hacktivism, craftivism and fashion hacktivism arguing that they are part of participatory art practices. In the end role and required skills are also defined for a participatory artist.

Chapter 4 forms the theoretical base for this thesis. In this chapter I argue why and how peace education and participatory art and design practices should be combined. The outcome of this chapter is a collection of various facilitation techniques that should be considered when facilitating participation both face-to-face and online. Furthermore this chapter presents a suggestion of how design research and design techniques can be implemented into peace education and explores some participatory art forms that could advance peace educational goals.

Chapter 5 shows how the theory presented in the fourth chapter is implemented into a grass root level project. The chapter starts by presenting the Killer Fashion Revolution concept and the modules it consists of followed by a review of the design process in form of a timeline. The next section of the chapter uncovers how the kick-off of the of the Killer Fashion revolution project was realized and perceived. Evaluations of the workshop and the installation contributes later to findings and conclusions.

Chapter 6 highlights findings and concludes if expected synergies emerged from combining peace education with participatory art and design. Furthermore it presents future plans for developing the Killer Fashion Revolution concept based on conclusions made in this thesis.
2 PEACE EDUCATION

In this chapter I try to form an understanding both how peace education is defined, and what it can be in practice. Peace education is a quite wide-ranging practice including various activities from conflict management to personal development.

Through CISV I have been involved in peace education for almost 20 years. Later in this chapter I will therefore present CISV as an example of an organization that puts peace education into practice. In CISV peace education is seen as a life long process. Hence CISV provides a variety of so called programs for different age groups in form of international camps, family exchanges, community based projects and local activities.

A CISV program called Mosaic, that falls into the category of local activities, is presented in this chapter due to its influence on the Killer Fashion Revolution-concept. The Mosaic-program provides the educational frames for the Killer Fashion Revolution workshops, installation and Wiki-site.

2.1 What is peace education?

It is quite difficult to find a clear widespread definition for peace education. As Haavelsrud (2008) in his paper Conceptual Perspectives in Peace Education points out, the words “peace” and “education” are both abstract words. Subsequently a variety of practices and theories are included in the definition.

United Nations Children’s Fund (UNICEF) (Fountain 1999, p.1) defines peace education as a;

“process of promoting the knowledge, skills, attitudes and values needed to bring about behaviour changes that will enable children, youth and adults to prevent conflict and violence, both overt and structural; to resolve conflict peacefully; and to create the conditions conducive to peace, whether at an intrapersonal, interpersonal, intergroup, national or international level.”

Peace is usually seen as the opposite of war. In this case we usually refer to an armed conflict between two countries. This is the definition of “negative peace”, whereas “positive peace” is seen as the way of everyday life that oppose all kind of violence (Zuniga, 2009). The definition of violence is as well two folded. Direct violence like fights, bullying and war should be prevented to reach a peace. Another kind of violence, indirect violence also called structural violence, includes racism, sexism, poverty and unequal opportunities. Also structural violence should be erased in order to call a society peaceful. If we go back to UNICEF’s peace education definition (Fountain, 1999, p.1) we can see that this double view of violence is also apparent.

“to prevent conflict and violence, both overt and structural; to resolve conflict peacefully;”

Because peace is much more than absence of war, peace education draws influence to its content from several other educational practices. UNICEF (Fountain, 1999) and Rauhanliitto (Maristo, 2002) lists following practices; human rights education, education for development, gender training, global citizenship, life skills education, land mine awareness, psychosocial rehabilitation, cultural education, environmental education, disarmament education, mass media and new technology education and global ethics.
Haavelsrud (1966 cited in Bajaj, 2008) identifies four different approaches to peace education research and practice:

**Idealistic approach**
The idealistic approach focus on universal problems and solutions and are often the approach of large NGO’s like United Nations Educational, Scientific and Cultural Organization (UNESCO).

**Intellectual approach**
The intellectual approach focus on academic study of peace and conflict and is a valuable approach for politicians. This approach gives scientific content to an issue and insight of different actors in it. The intellectual approach usually lacks direct action, instead it provides a profound ground for understanding.

**Ideological approach**
The ideological approach is rooted in neo-Marxist analysis of the schooling. In this approach the school is seen as a reproducer of structural violence and social control. Therefore the school is not the place to promote peace, instead peace education should be offered through activities outside the school.

**Politicization approach**
This approach links research, education and action together and sees them all as important parts in a process of social change. Using both formal and non-formal education, this approach calls to act and reflect on peace and justice issues according to the knowledge of local realities. In this approach it is also important that form and content of practices are in line with the thought of peace, opposing both direct and structural violence.

I acknowledge that the three first approaches exists, whereas in this thesis I will focus on the politicization approach, due its focus on social change considering local realities. Peace education is and should be concentrating on different issues depending on the communities needs. Problems and needs are very different on conflict areas than in a safe and stable society.

### 2.2 Form, content and action

Haavelsrud (2008) looks at peace education from the perspective of form and content. Form correlates to educational methods and principles that are used in peace education activities. Content refers to the topic that is dealt with in the activity. When planning a peace education activity on any level, it is important to reflect on how its form and content is related to the concept of peace.

In some practices of peace education as in the ideological approach, the focus is on the form, but I believe both form and content are equally important, when defining a peace education activity. Haavelsrud (2008) also shortly reflects if action should be part of peace education and how it is related to the learning process. He leaves it as a choice for the educator. Since I think it should be included to the learning process in context of applying attitudes, knowledge and skills to new behavioural patterns for individuals and groups, I have added also this layer to the process of planning a peace education activity.

#### 2.2.1 Form

One central educational principle in peace education is participatory decision making in form of education through dialogue (Haavelsrud, 2008). Paulo Freire, one of the radical education theorists in the 20th century, has recently been linked to peace education (Bajaj, 2008). Freire’s (1970/1990 cited in Bartlett, 2008) problem-posing education encourages active thinking and acting upon the world. His methods relies on dialogue, democratic teacher student relationship and co-creation of knowledge through interaction.

Freire’s theory of “horizontal” relation between facilitator (teacher) and participant (student) has been adapted in peace education practices. Freire opposed the banking method, where teachers possesses the knowledge and deposits in the passive heads of their students. This still is partly the situation in formal school systems. It has been extremely difficult to realize the learning by doing form of peace education to well structured class-room situations with one teacher, thirty students and 45 minutes per period (Haavelsrud, 2008).

United Nations (UN (1999) indicates in its Declaration and Program of Action and Culture of
Peace that education is one of the means to build a culture of peace. While peace education is still missing from the curriculum of schools, different organizations are providing programs with peace educational goals.

Haavelsrud (2008) points out that the teaching method should be in harmony with the idea of peace. In other words, to avoid structural violence, the learning process should give equal opportunities for students to bring forth their experiences and views on a topic. With my background of practical peace education\textsuperscript{10}, I see the teacher most often to be an educator or a facilitator and the student as a participant. In peace educational activities the participant are often equal in co-creating the knowledge and the facilitators role is to empowers participatory decision making.

An example of this is a peace educational role play called “Balloon in Flight”\textsuperscript{11} were participants are discussing their personal values with the help of a facilitator. Participants are in several small groups, and they imagine that they are in a flying balloon. They have a list of things that are in the balloon, like binoculars, camping stove, extra clothes, books, first-aid kit, tool-kit, camera, pet animal, radio etc. The balloon is too heavy and things must bee thrown overboard one by one. Each time the group discusses and decides together what should go next. Instead of directly participating in the discussion, the facilitator observes, gives everyone the opportunity to speak and concludes the opinions before decision making.

I believe that an artists or designers role within the field of participatory practices comes very close to the role of a peace educator. Artists and designers facilitate participants and user through a creative design process involving them to become active problem solvers.

When the educator takes a facilitative role the learning process becomes more experiential and through interaction the participant can be facilitated towards behavioural change. According to UNICEF (Fountain, 1999) the form of peace education is to focus on behavioural change. Fishbein, (1992) and HealthCom, (1995) as cited in Fountain (1999, p. 5), sums up to a eight step sequence that describes how behavioural change proceeds.

1. becomes aware of the issue (peace and conflict);
2. becomes concerned about the issue;
3. acquires knowledge and skills pertaining to the issue;
4. becomes motivated, based on new attitudes and values;
5. intends to act;
6. tries out a new behaviour (for example, peaceful conflict resolution);
7. evaluates the trial; and
8. practices the recommended behaviour.

The process of behavioural change relates strongly to the experiential learning method that is described later in section 2.2.3.

Both Fountain (1999) and Hicks (2008), puts emphasis on promoting attitudes, skills and knowledge\textsuperscript{12} in peace education. Attitude referring to how we think and behave, open-minded is an example of an attitude. Skills are our abilities and refer to a wide range of things from playing the violin to managing a company. Knowledge is the information we gain e.g. about environmental issues. ASK (Attitudes, Skills and Knowledge) is an useful tool for both establishing and evaluating educational objectives.

Figure 1 presents a ASK-model showing how A) attitudes, S) skills and K) Knowledge all contribute in developing the A+) awareness of an individual.

The ASK-model can be used to set peace educational goals for a program or activity. For instance when planning an activity to reduce prejudices the ASK- model can be used to set objectives in the following way:

10 Several years of voluntary work in CISV attending and organizing international camps, trainings, local activities etc.
11 Activity found in CISV activity database: \texttt{http://resources.cisv.org/activityDB/}
12 Hicks (2008) uses the term understanding instead of knowledge but refers to the same thing as Fountain (1999).
**Attitudes:** Willingness to change existing negative attitudes towards a group of people.

**Knowledge:** To become aware of existing stereotypes. Gain knowledge on a more detailed level about lifestyles of the group. Collect knowledge of individual values from a person in this group.

**Skills:** To enhance social skills by approaching people from different ethical, social or sexual backgrounds.

These objectives could lead to organize a “Living Library” event. Visitors in the “Living Library” are given the opportunity to speak with “people on loan”. These living books are people from different cultural and sexual backgrounds. The visitors have an opportunity to approach the people in an informal and comfortable setting. Furthermore the ASK-model can as well be used for self reflection and evaluation. This is the case when evaluating the Killer Fashion Revolution-workshop in chapter 5.

Until now the focus has been on some of the peace education forms and tools that are relevant for this thesis. For a wider view of peace education, it is important to understand what kind of content peace education programs promote.

### 2.2.2 Content

What kind of topics suites peace education? Haavelsrud (2008, p.1) declares that there is “no absolute answer”, and I agree, however there are some framework to work within.

As earlier mentioned, peace is not just the absence of war. Peace is to discard all kind of violence, both direct violence like bullying and structural violence like racism. When we include this double definition of violence to contrast peace we find a much wider content to work with in peace education. Violence is a problem on some level in every society, and can be met and dealt with through various forms of peace education.

Haavelsrud points out two levels of content within peace education:

1. **Micro level** content focus on the individuals, how we live our everyday life within our community and environment.

2. On **macro level** the content is defined in terms of international and global issues.

James S. Page (2008) concludes that peace education is very important on micro level. He sees peace education as personal development, where individuals are encouraged to interact creatively within a group and in wider range within a community. In practice changes in attitudes can be reached through personal relationships in an environment that encourages cultural, social, political and religious diversity. Micro level content also includes groups in a community that works with topics that address local problems and conflicts.

United Nations Educational, Scientific and Cultural Organization (UNESCO) (1974) has a macro approach in their peace education program. Just to list a few of the problems UNESCO wants to address; human rights, maintenance of peace, economic growth and social development and their relation to social justice, preservation of cultural heritage, all of which are important issues of mankind. Environmental education has as well developed to become an important part of peace education. According to Harris (2008) the context to peace originates from the thought that we can only live a peaceful life in a healthy environment.

The micro and macro level content links to each other in many ways. Haavelsrud (2008) sees an interesting question arise from cause and effect between the levels. These questions could be; When does use of energy saving light bulbs reach the volume to impact energy consumption on a more general national level? Or from another perspective; how are the values of individuals shaped through mass media both in strengthening and reducing structural violence? Questions like this can also be seen as a content for peace education projects.

To conclude; peace education content should vary in relation to the micro-macro level. To link everyday actions into a wider view of consequences, both positive and negative. It should also help us to see the symptoms of global problems in our community and environment. The content should not only be restricted to issues within the definition of negative peace, but oppose both direct and indirect violence to reach positive peace.

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13 Living Library: [http://living-library.org/index.html](http://living-library.org/index.html)
2.2.3 Action

In my opinion action is the result of new attitudes, skills and knowledge applied to everyday life. To try out new behaviour acquires action\textsuperscript{14}, subsequently action should be included in peace education.

Galtung (2008) professor in peace studies, divides peace research, peace education and peace action to different practices that are linked to each other. From his point of view peace research and peace education ultimately leads to peace action. In his conclusions he also states that peace education should not overshadow peace action. This categorizing is suitable when we look at peace education on an international, institutional or organizational level. When we look at individuals and small groups action should be implemented naturally to the learning process.

Haavelsrud (2008, p.3) questions how the action should be related to the reflection process:

"... is it possible to develop a reflection process about a problem on the basis of some action already undertaken, or is action as part of the peace education content seen as desirable only as a result of a reflection and study process?"

In experiential learning, action is implemented both before and after the reflection process. Figure 2 shows us how experiential learning can both be seen as steps and as a cycle. In 1984 David A. Kolb popularize the idea of experiential learning with his book; *Experiential Learning: Experience as the Source of Learning and Development*. He created a circular model arguing that the learning cycle really should be approached as a continuous spiral.

The experiential learning cycle implies that the learning process continues. When we apply the things we learned in our everyday life, the action brings us back to the Do-step, and the cycle becomes a spiral. Using the metaphor of steps is another way of illustrating experiential learning where the step of applying takes us to new experiences. Peacebulding should be conceived as a long complex process to be successful (Danesh, 2008). Likewise peace education should be seen as a life long process.

![Figure 2: Experiential learning. Left – steps by Zuniga (2009, p.69), illustration by Axelsson, Right- Simplified and edited version of Kolb’s cycle (Kolb, 1984).](image)

\textsuperscript{14} Referring to step 6. *tries out a new behaviour* in Fountains (1999) process of behavioural change in section 2.2.1.
In both versions of the experiential learning model we find four phases:

**Do:** is a concrete experience for example in a form of a role play activity. This is action before the reflection process.

**Reflect:** in this step participants reflect on the activity and ask questions. How did we act and why? How we felt and why? This is the first part of the reflection process.

**Generalize:** is the step when observations are made on how things fit the bigger picture. Participants relates their experiences to real life situations. This is the second part of the reflection process.

**Apply:** is when we change our behavioural patterns in our everyday life and share them with others. This can be seen as action after the reflection process.

Experiential learning in from of activities, simulations, role plays and discussions helps us solve problems and adapt changed behaviour to everyday life. Experiences are also getting more emphasis in design context. Experiential learning could be easily adapted to e.g. educational games, game design, online learning, artistic workshops and participatory installations. The experiential learning cycle can as well be used as a tool for gathering second-order understanding of a design. An example of this is presented in chapter 5 section 5.5.1.

When defining form, content and action for a peace education proposal there is a wide range of models that can be followed. In this thesis the focus is on individuals and small groups and developing their attitudes, skills and knowledge through experiential education. One important thing to remember is that research, theories and methods within the scope of peace education originates from west. A lot of peace education activities are done with participants from different social and cultural backgrounds, therefore a critical peace educator must also be culturally aware of local differences and realities (Bajaj, 2008).

### 2.3 CISV - a peace education organization

My attitudes, skills and knowledge about peace education practices are shaped through participation and voluntary work in the organization of CISV. This is why it is relevant to shortly resume what CISV stands for. It is also relevant to look at it from the perspective of what peace education can be in practice.

CISV is a non-profit, voluntary based organization. Its statement of purpose is to educate and inspire action for a more just and peaceful world. CISV was founded in 1951 by Doris Allen a psychologist specialising in child development who organized an international camp for participants in the age of 11. For almost 60 years CISV has evolved and today a wide range of opportunities are offered to various age groups in form of international camps, family-hosted exchanges, community based projects and local activities – these are called CISV-programs.

In addition, to different youth programs, CISV also contributes to research, for example through the Interspectives publication15, and cooperates with like minded organizations (LMO). CISV has four different organizational layers i.e. international, regional ex. Europe North, national ex. Finland and regional chapters ex. Helsinki. CISV is based on volunteer work, on all levels most of the administrative work and fund raising are as well dependent on CISV volunteers.

CISV considers it to be important for a “global citizen” to develop attitudes, skills and knowledge. The ASK-model is used to set educational objectives within the programs of CISV.

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15 Interspectives: www.cisv.org/about/publications
Experiential learning is a characteristic for all CISV programs. The peace educational content in CISV relates to: diversity, human rights, conflict and resolution, and sustainable development. A wide range of activities and themes can be developed from this content.

All CISV programmes have own stated educational goals (CISV, 2009a) they can be summarized to following (Watson, 2008):

- the development of friendship between individuals;
- communication without a common language; and,
- the development of cooperative leadership and organisational skills.

CISV is developing its educational content continuously and recently a profile-lift took place in the organization. Henceforth the role of education within CISV has increased. Methods to ensure the quality of the education are under development.

All hosted programs are committed to CISV values – friendship, inclusiveness, enthusiasm, engagement and cooperation. Use of themes make each program different, however the content of all programs follows the educational principles of CISV.

CISV(2009b, p.13) states their educational principles to be:

- We appreciate the similarities between people and value their differences.
- We support social justice and equality of opportunity to all.
- We encourage the resolution of conflict through peaceful means.
- We support the creation of sustainable solutions to problems relating to impact upon each other and the natural environment.

In CISV the focus is very much on educating individuals and reaching the community through these individuals. CISV has been criticized to be elitist, and to a certain degree it is, because program fees are applied to cover the costs. When CISV was founded its target was the youth who one day would be leaders of the world. Now CISV is trying to reach a diversity of people in the community, especially through the Mosaic-program.

**2.3.1 Mosaic-program**

Mosaic is an educational program that is organized by the local chapters in CISV. The Mosaic-program was developed in 2004-2005 when there was a need for a flexible educational framework to give structure to the very diverse to form and content of CISV local work.

The aims of the Mosaic-program are (CISV IMC, 2006):

- To empower participants to take initiatives in their community.
- To provide non formal, experiential, peace education at the local level to as many participants from inside or outside the organization as possible.
- To contribute to the development and expansion of CISV chapters.
- To promote cooperation between chapters and LMO’s and NGO’s.

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16 LMO stands for Like Minded Organizations ans NGO for Non Governmental Organizations.
The framework of a Mosaic-project is very flexible and can easily be adapted to different local realities. Mosaic-projects that have their own objectives however they have some characteristics in common (CISV IMC International Mosaic Committee, 2007). A Mosaic-project:

- has an educational goal and an educational content which comply with the CISV Educational Circle17
- deals with a specific theme that addresses to a need of the local community responds to an interest of this community
- has a determined target group
- consists of 3 interconnected phases which are “Discover”, “Understand” and “Create”
- lasts up to one year and it has a start and an end point
- reaches out to as many people as possible, inside and outside the organization
- gives CISV an identity in a community
- has a project coordinator and a group of staff that manage the evolution of the project.

The Mosaic-program is based on Susan Fountains (1999) working paper Peace Education in UNICEF. Figure 3 presents how the Mosaic phases; “Discover”, “Understand” and “Create”, are combined with Fountains eight step of how behavioural change proceeds. In Fountains model the emphasis is on the individual, whereas the Mosaic phases are translated to address a group (CISV IMC International Mosaic Committee, 2007).

![Figure 3: Mosaic and behavioural change. Mosaic phases. Simplified version of CISV IMC International Mosaic Committee (2008, p.1) combined with Fountain's (1999) eight step sequence that describes how behavioural change proceeds.](image)

The structure of the Mosaic-program in form of “Discover”, “Understand” and “Create” phases is apparent also in all the Killer Fashion Revolution-project modules; workshops, installation, Wiki-site and Do-it-yourself-guides.

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17 CISV Educational Circle was change to CISV Educational Principles in 2009.
All Mosaic-projects have own peace educational objectives. They provide opportunities to develop attitudes, skills and knowledge. To ensure that proper objectives are set for each Mosaic-project the project-coordinator fills out a *Mosaic project proposal form*. The form is review by International Mosaic Committee (IMC) and they provide help as well as training for Mosaic organizers. Appendix 1: *Mosaic project proposal and report form* for the Mosaic-project Killer Fashion Revolution gives an example how the form is used. The form was filled in December 2009, yet the concept has developed since then, more precise objectives can be found in chapter 5. The form is also used later for reporting for the success of the project.

Below some examples to give a picture of different Mosaic-projects:

**Taklobo 2006**
“CISV Philippines has joined up with the University of the Philippines Marine Science Institute (UP MSI) to conduct a Clam Seeding activity in a marine sanctuary.” (Yuson, 2007, p.4)

**Christmas for you too**
The aim of this was to bring Christmas to those who are less fortunate due to their social situation. (CISV Madrid, 2008, p.14)

**Breaking the ice**
Have you ever tried to be shy? When do you usually get shy? Is it good or bad to be shy? Those were some of the questions that 14 young boys and girls were asked, when CISV Greenland held a one-day Mosaic event about shyness and how to “break the ice.” (Pars, 2008, p.18)

### 2.3.2 Role of a peace educator as a facilitator

As we seen in this chapter peace education has a quite different approach to learning than conventional education. When using experiential learning methods also the role of the educator changes. The educator becomes a facilitator that helps the participants to co-create knowledge based on participants experiences and wisdom. According to CISV (2005) in the Leadership Training Guide a facilitator needs skills to coach, guide, support, challenge and encourage the participants. In the following Table 1 the role of the conventional educator is compared with the facilitating peace educator.

<table>
<thead>
<tr>
<th>Role of a conventional educator</th>
<th>Role of a peace educator as a facilitator</th>
</tr>
</thead>
<tbody>
<tr>
<td>Has all the answers, students watch and listen.</td>
<td>Gives well timed feedback and brings forth expertise without imposing own solutions on the group members.</td>
</tr>
<tr>
<td>Is responsible for the learning and minimizes the learners experience and knowledge.</td>
<td>Facilitates the learning process. Considers the group members' expectations, reviewing them periodically. Upholds group dynamics and advances the learning process. Chooses a proper role depending on the stage of the process.</td>
</tr>
<tr>
<td>Reinforces others ideas of what needs to be learned.</td>
<td>Constructs an initial agenda, but is flexible in its realization in the actual learning situation.</td>
</tr>
<tr>
<td>Teaches in a classroom information for future use.</td>
<td>Provides for an appropriate learning environment and makes her/his experience available.</td>
</tr>
<tr>
<td>Makes all the decisions by telling, prescribing, ordering.</td>
<td>Negotiates a learning contract with the group members where the rules of the joint endeavour are agreed upon.</td>
</tr>
<tr>
<td>Teaches facts and knowledge by memorizing and acquiring information.</td>
<td>Providing the stimulus to a group that allows them to achieve, learn and grow from the experience.</td>
</tr>
</tbody>
</table>


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18 More about Mosaic-projects in Mosaic Magazine: www.cisv.org/about/publications
3 PARTICIPATORY ART AND DESIGN

This chapter aims to present participatory art and design practices and how they are approach in this thesis. I present two emerging participatory design approaches, transformation design and meta-design, due to their interesting approaches to the design process and the facilitative role of the designer in these practices. Transformation design and meta-design have the same approach to design as peace education has to learning, therefore it is relevant to take a closer look at these two practices. This chapter defines as well the approach of this thesis to participatory art practices. I explain concepts like, hacktivism, craftivism and fashion hacktivism and argue that they are part of participatory art practices. It is relevant to deliberate on craftivism and fashion hacktivism practices due they are a relevant part of the Killer Fashion Revolution -concept.

3.1 Participatory design

Participatory design is an approach to design, that include users in the design process. A designer does not posses all the tacit knowledge to sit alone and design, the users have to be involved to achieve understanding of how the design is perceived (Krippendorff, 2006). In the participatory design approach, the users are seen as experts in their situation, in their life, and in their needs, therefore they are included in the design process in a very early stage.

Participatory design originates from Scandinavia in the 1970s and 1980s. At this time the new participatory approach was motivated by empowering workers and fostering democracy at the workplace (Spinuzzi, 2005). Pelle Ehn and Morten Kyng were perhaps the most well-known pioneers of participatory design with their UTOPIA-project. UTOPIA -project was investigating technical and organizational design alternatives to support peaceful and creative coexistent between typographers and journalists (Ehn & Kyng, 2003/1991).

The researchers and designers joined with the workers union in the UTOPIA project to experiment with mock-ups, design games, language games, prototypes, and organisational toolkits. Concepts, sketches, diagrams, scenario storyboards, plans, visual frameworks, models and mock-ups helps to create a common language for discussion amongst the stakeholders (Burns, et al., 2006). These methods are emphasized because it is fundamental in participatory practices to find a common language between stakeholders and to encourage dialogue. The artifacts created during participatory sessions are important because they both encapsulate the research result and brings them to our later attention (Spinuzzi, 2005).

To bring clarification term participatory design, Clay Spinuzzi (2005) attempts to define it as a methodology even if it is in his own words a loose one. He presents design methods and techniques for participatory design in three stages as summarized in Table 2.

<table>
<thead>
<tr>
<th>Stages</th>
<th>Research Design</th>
<th>Methods/Techniques</th>
</tr>
</thead>
</table>
| Stage 1: Initial exploration of work | • designers meet users  
• explores: teamwork, what technologies, and work flows and routines are used | • observations  
• interviews  
• walkthroughs  
• organisational visits  
• examination of artifacts |
| Stage 2: Discovery process | • designers and users employ various techniques to understand work organizations and to envision the future workplace.  
• clarifies users goals and and values  
• stakeholders agree on desired outcome of the project | • designers, researchers and users interact most heavily  
• group interaction  
• co-operatively make meaning out of the work  
• organisational games  
• role-playing games  
• organizational toolkit  
• future workshops  
• storyboarding  
• work flow models  
• interpretation sessions |
| Stage 3: Prototyping     | • designers and users shape technological artifacts  
• prototyping on site and in lab | • techniques for interactively shape artifacts  
• mock-ups |

Table 2: Participatory design as a methodology (Spinuzzi, 2005).
According to Spinuzzi these stages should be iterated several times to provide co-exploration by designers and users. I believe that the stages 1 and 2 are much about gaining "second-order understanding" as Klaus Krippendorff (2006, p.66) defines it:

“When artifacts are designed to make sense to others two intertwined understandings are necessarily involved: (1) designers understanding of the artifact being proposed and (2) designers understanding of different users understanding of an artifact”

Krippendorff (2006) emphasizes that understanding someone else’s understanding of something is different than understanding something. This understanding of understanding he defines as second-order understanding. This does not only apply for artifacts, also work flows, projects and different systems can be understood differently by their stakeholders. In my perspective second-order understanding can only be gained through interaction, and this is what participatory design aims for.

Krippendorff (2006, p.135) argues, that participatory design techniques should be implemented on a much wider scope:

“Design competence needs to be given away, delegated to users, and encouraged every where”

And authors of RED team 19(Burns, et al., 2006, p.21) are on the same wavelength pointing out that users should be empowered with the tools of design:

“...all point to more designers making the design process accessible to “non-designers”

When the term participatory design is later used in this thesis it refers more to the general principles to include the participant into the design process. Even if participatory design practices originate from improving working conditions I argue that developed techniques can be quite useful adapted to other contexts as well e.g. peace education.

3.1.1 Transformation Design

In this section I look into a new emerging design approach called transformation design. It has a participatory approach and in addition to participatory design techniques the transformation design process aims to shape behaviour of people, systems and organizations. This approach is interesting because also the Mosaic -peace education program aims for behavioural change. Transformation design aims to give stakeholders the ownership of the process and tools to reach the envisioned goals (Burns, et al., 2006). I believe this is possible only if the designer is taking a strongly facilitative role in the design process.

The discipline of transformation design was presented by the RED team (Burns, et al., 2006). The concept of transformation design emerged from observing a wide range of design groups that dealt with complex problem solving, and required designers to work in a new way.

RED researchers believe that transformation design ought to stand out as its own approach requiring particular set of skills, methods and context of application. Consequently RED research team defined six criteria for transformation design (Burns, et al., 2006).

1. **Defining and redefining the brief**
   This means that the designers should be involved in the problem definition phase working with users and organisations to understand what the problem really is.

2. **Collaborating between disciplines**
   Transformation design should facilitate collaboration in truly interdisciplinary teams to mediate diverse points of view.

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19 RED is the the research and development team within Design Council UK. Researching the discipline of Transformation design, www.designcouncil.info/mt/RED/.
3. **Employing participatory design techniques**
   In addition of having specialists from different fields, transformation design includes users to the design process and recognizes their knowledge of their own needs.

4. **Building capacity, not dependency**
   This criteria refers to the point of view that “design is never done” and “everybody is a designer in everyday life”. Therefore with the right tools, skills, organizational capacity and mentoring non-designers can be “expert” designers too.

5. **Designing beyond traditional solutions**
   Transformation design asks designers to shape behaviour as well as form.

6. **Creating fundamental change**
   Transformation design projects tries to fundamentally transform systems or cultures. Consequently it is sometimes hard to find clients to identified needs.

In my point of view Transformation design recognizes the wide context where a designer can work as a problem solver. The RED research team also points out a scenario of the future where a designer is not needed any more, where specialists and users take over the design process. I still believe the designer is needed, yet in a more facilitative role. I agree with the developers of transformation design that there is a need to develop and share methods, tools and techniques for multidisciplinary collaboration and to involve non-designers into the design process.

### 3.1.2 Meta Design

In this thesis it is relevant to introduce another design approach as well. Meta-design includes a participatory aspect in its development phase, it approaches the design process by designers presenting a design to users, then letting the users develop the design to fit their needs eventually returning it again to the designers who adapt it into an user-friendly format. The Killer Fashion Revolution is taking influence from meta-design practices designed to be an open framework adaptable by users in the future.

Meta-design as a concept has been adapted since 1980s into information technologies with reference to art, cultural theories and design practices (Giccardi, 2005) focusing more on creating context rather than content. Wikipedia can be seen as a simple meta-design example, where the Wiki-platform gives context for users to collaboratively create content.

To explain the focus of a meta-design process Gerhard Fischer (2007, p.4) at Centre for Lifelong Learning and Design (L3D), University of Colorado, divides the design process into two phases; “design time”, and “user time”. Design time is when tools and systems are designed, and use time when the system is in use. Participatory and user-centred design approaches, concentrate on involving the user into design time, whereas meta-design also focus on development at use time. In the meta-design development process a system is deliberately “underdesigned” letting the “owners of problems” create the solutions for themselves (Brand, 1995; Fischer & Ostwald, 2005 cited in Fischer, 2007). When Fisher refers to the term “under designed”, it does not mean less work for the designer, rather the opposite, it is to deliver a system far from complete for the users to test and develop. Some of the mismatches between the users needs and a systems capacity to support the users, can only be discovered during use time. In the meta-design approach, the understanding gained from user development helps the designer to understand the potentials of the system and to fit it to the needs of the users.

Meta-design solutions can be activities, processes and objectives to create new media giving users the possibility to act as designers and be creative (Fischer & Scharff, 2000). Elisa Giaccardi (2005) in her paper Metadesign as an Emergent Design Culture has explored the meta-design concept from an art perspective. She sees meta-design as a methodology to develop interactive media environments, and as a form of cultural strategy, informing and integrating different domains. Giaccardi (2005) presents as an early meta-design environment, the work of Kit Galloway and Sherrie Rabinowitz called Electronic Cafe International20. It was a telecommunication system that allowed users the freedom to design and control their own information environments. Another example of meta-design presented by Giaccardi is architecture related. In 1998 NOX Architects21 used meta-design techniques to renovate the...

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21 NOX Architects: www.nox-art-architecture.com
V2_Lab in Rotterdam. The renovation was developed in an animation software that allowed users to construct dynamic spaces. People at V2_Lab had a possibility to connect with their environment in creative and surprising ways and affect the outcome of the renovation.

A fundamental part of meta design is seeding and re-seeding. This method is well explained in The Seeding, Evolutionary Growth, and Reseeding (SER) Process Model presented in Figure 4. The model was developed in the L3D-centre by Fischer and his colleagues.

The SER Process Model describes a process where an “under designed” system is developed and given to the users. This is called Seeding. The system is open for development and during the Evolutionary Growth phase the users develop and adapt the system to better fit their needs. In the re-seeding phase developers take over the responsibility of good system design and restructures the system. After this users get control again when “ReSeeding” happens. Fisher (2003, p.2) describes how the SER model empowers users:

“The SER model encourages designers to conceptualize their activity as meta-design, thereby supporting users as designers in their own right, rather than restricting them to being passive consumers.”

Fisher (2003) recognizes four main areas where meta-design can be applied; open source development, social creativity, learning communities and interactive arts.

The most obvious one is open source development where a community of software developers collaboratively construct systems and help solving problems.

Social creativity is an approach where different points of view are brought together to solve complex problems. Social creativity can be supported by systems that help stakeholders to frame and solve problems.

In learning communities meta-design can be explored by conceptualizing courses as “seeds”. Students become informed participants who take an active role in framing and solving the problem. The output of each course contributes to a collaborative designed information space, for example an own Wiki-page for the course. Fisher frames these learning communities to academic university courses. I believe that meta-design techniques like SER can well be adapted to other learning environments like workshops, trainings or courses. An example of this is meta-design tools, developed by Hannah Jones and Mathilda Tham (Jones & Tham, 2008), for eight workshops to find propositions to the statement; “What if fashion and sustainability were compatible or even synergistic?” The tools were developed to foster conditions for a shared learning process in context of awareness about the design and the designers role. Like wise I see that meta-design tools can be used to expand awareness of other topics like environmental or human right in various workshop settings.

The fourth area Fisher talks about is interactive arts that focus on collaboration and co-creation. The artist give users interactive tools to do own designs, this is the “seed”. This happens in a context where users can create the content within the given framework for interaction.

The meta-design approach to art can be seen as a form of participatory art. Therefore meta-design provides a natural bridge from participatory design to participatory art, which will be presented in section 3.2.
3.1.3 Role of a participatory designer

With new kind of artifacts like services, identities, multi-user systems, networks, projects and discourses (Krippendorff, 2006) the designer meets new kind of challenges, consequently needing new abilities. To cope with these complex challenges the designer has to become more involved with the stakeholders and other specialists. The designers role transforms; from making decisions based on gathered information, to a process where the designer facilitates the decision making. Table 3 brings forth some of the differences between the role of a “traditional” designer and a designers role in a participatory practice. In this context a “traditional” designer refer to a designer that might involve others in evaluating a design, yet does not involve participants into the design process itself.

<table>
<thead>
<tr>
<th>Role of traditional designer</th>
<th>Role of a designer in a participatory practice</th>
</tr>
</thead>
<tbody>
<tr>
<td>Has creative authorship.</td>
<td>Facilitates other’s ideas.</td>
</tr>
<tr>
<td>Shapes the form (artifacts).</td>
<td>Shapes the behaviour (systems, interactive platforms, peoples roles and responsibilities).</td>
</tr>
<tr>
<td>Has a predefined role of a designer.</td>
<td>Finds a proper role in a specific design context.</td>
</tr>
<tr>
<td>Designs a finished result.</td>
<td>Creates a framework that changes in the hands of the users.</td>
</tr>
<tr>
<td>Uses user reflection in the design process, yet excludes the user from design action.</td>
<td>Expands the space for users to participate in design action.</td>
</tr>
<tr>
<td>Takes distance to where the design is used (in a laboratory).</td>
<td>The work is done where the design is used (on-site, among users).</td>
</tr>
<tr>
<td>Defines what “good” design is.</td>
<td>Decides with a wide range of contributors what is worth developing and that defines what is good enough.</td>
</tr>
<tr>
<td>Design work is done on behalf of the user.</td>
<td>Design work is done with the user.</td>
</tr>
</tbody>
</table>

Table 3: Differences between a traditional designer and a designer in a participatory practice. (Based on; Burns, et al., 2006; Ehn & Kyng, 2003/1999; Spinuzzi, 2005)

The table shows that the role of a designer in a participatory practice differs a lot from the traditional role of a designer. There is a need for new skills and orientation among designers. Even if what motivates the designer stays the same; challenges, opportunities to change something for the better, and possibilities to change something (Krippendorff, 2006) the design tasks get more complex.

From my point of view, when the design gets complex enough, the designer has no other possibility than to collaborate with users, specialists and other stakeholders. Therefore in addition to possessing knowledge about the “traditional” design practice the designer has to develop facilitation, co-operation, and communication skills to be able to shape behaviour.

3.2 Participatory art

In participatory art the audience is involved in the creative process of making art. Participation in art is not a new thing, art was a central part of peoples lives for most human history in form of crafting, dancing and singing. Only recently we became alienated from producing art and passed on to consuming it (Evans, 1989).

Claire Bishop (2006, p.10-17), in her introduction – Viewers as producers in the book Participation, recognizes Soviet mass spectacles like “The Storming of the Winter Palace in 1920” as displays of collectivity that has shaped our perception of participatory art. Around the same time period the Dada-movement began in Switzerland. The Dada-movement with a series of manifestations, involving city public, took events out of the theatres and into the streets. These events became the precursors of what we call participatory art today (Bishop, 2006). Another wave of engaging the viewer into work of art came with the exploitation of new technologies in 1960s, as an example guerilla TV stations like TVTV. During the Fluxus movement in 1960s works from artist like Allan Kaprow destroyed the barriers between
audience and play. Kaprow’s “Happenings”\(^{22}\) were game like events with no hierarchy between artist and viewer, the reactions of the audience made each play unique. Later in the 1990s artist Suzanne Lacy affected participatory practices by combining art and activism in her performances and with her book *New gender public art*\(^{23}\) (Milevska, 2006). Claire Bishop (2006) points out two approaches that has developed and affected how participatory art is defined today:

> “...an authored tradition that seeks to provoke participants, and a de-authored lineage that aims to embrace collective creativity...”

Interacting Arts (Haggren, et al., 2008) a group of art producers and theorists based in Stockholm, Sweden make difference between terms spectator culture, interactivity and participation in their book *“Participatory culture”*\(^{24}\). The spectator culture is one way communication delivered to us by TV, cinema, theatre, radio, music CD’s, art in galleries and museums that you are only allowed to observe. The works that belong to the spectator culture may affect your thoughts, yet the work in itself does not provide a channel to reflect your thoughts.

Interactivity expands your engagement to making choices, sometimes in very diverse ways e.g. in some games, still the users choice will have a predetermined affect. The difference between participatory art practice and the broader term interaction, can also bee seen in the relations, that are established; is it with the other members of the audience or the art object? (Milevska, 2006). There is a social aspect to participation, whereas interactive installations usually just activate a individual viewer (Bishop, 2006). In the participatory culture the participation should be co-creating, and the creation should have the ability to affect other participants (Haggren, et al., 2008).

Additional to the degree of participation also the role of the artist in participatory art has met a lot of criticism. A fundamental part of the artists role in the spectator culture has been individuality (Haggren, et al., 2008), and this has been reflected in artifacts produced by the artists. In participatory culture, “we” (Milevska, 2006) are the creative force and therefore the artist can not claim authorship anymore. The artist becomes the initiator and builds up the framework, the rules of interaction and the interface of the participatory artwork, yet the content is co-created. There is also situations where there is no end result, just the process. This process is often documented and becomes, yet again, an artifact for the observing culture, this because the artist needs to claim the work in the art industry dominated by the spectator culture.

Suzana Milevska (2006) reflects on Jean-Luc Nancy’s thoughts about how a community can not arise from the domain of work, rather from the interruptions of work. Therefore a community cannot be claimed as anyones work. Milewska believes that this understanding of creation of communities helps us understand why participatory art projects fail or function in practice. Yet she sees that participatory art projects differ from communitarian projects. Community projects belong to a certain preexisting socially defined community whereas participatory art is offered to an open audience.

I agree that communities can not be claimed as anyones work, yet I believe that participatory projects can evolve to communities. An example is the Stitch and Bitch -movement, where knitting groups come together to craft and socialize. The Stitch and Bitch has evolved into communities of many small groups in different countries, they all have a common interest in being together and learning to stitch.

The definition of community is very wide, Cambridge Advance learner’s Dictionary\(^{25}\) defines it the following way:

> “the people living in one particular area or people who are considered as a unit because of their common interests, social group or nationality”

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\(^{22}\) Allan Karpow’s “Happenings”: http://en.wikipedia.org/wiki/Allan_Kaprow


\(^{24}\) Original title “Deltagarkultur”.

\(^{25}\) Cambridge Advance learner’s Dictionary: http://dictionary.cambridge.org
If a participatory art project is a repeated event, it can become a cause of common interest. If the artist creates self-sustainable projects, that will continue even when the artist leave it, there is premises for the community to take over and continue the work.

### 3.3 Hacktivism

Hacktivism is about co-creating well functioning structures to replace previous ones. The term hacktivism was first used by techno-culture writer Jason Sack in a piece about media artist Shu Lea Cheang, published in InfoNation in 1995 (Kikkas, 2007). Jason Sack associated the term hacktivism with online strategies and tactics of activist with autonomous anarchistic traditions (Palmås & Von Busch, 2006). Yet the hacking culture can be seen within a much larger context than computers like media theorist Makenzie Wark (2004, §02) expresses it in the Hackers Manifesto [version 4.0]:

"02. Whatever code we hack, be it programming language, poetic language, math or music, curves or colourings, we create the possibility of new things entering the world. Not always great things, or even good things, but new things. In art, in science, in philosophy and culture, in any production of knowledge where data can be gathered, where information can be extracted from it, and where in that information new possibilities for the world are produced, there are hackers hacking the new out of the old. While hackers create these new worlds, we do not possess them. That which we create is mortgaged to others, and to the interests of others, to states and corporations who control the means for making worlds we alone discover. We do not own what we produce – it owns us."

Hacktivism combines the hacker and the activist, therefore in this section I shortly present the hacker concept and how politics is linked to it. I will only shortly look into the hacking history, because it is recorded elsewhere in more detail26. This section focuses more on different concepts of how hacktivism is defined today, and I will present which line of thought this thesis is following. In the end I also argue that hacktivism is a participatory culture and its ideologies are adaptable with participatory art and design.

Hacking is rooted in the Do-It-Yourself (DIY) culture, yet the term itself came to use with the introduction of computers. The hacking culture grew from an academic subculture where computers were rare and software was shared among users and developers (Palmås & Von Busch, 2006). The hacking community developed at MIT, and some other universities, in the 1960s and 1970s. It included a wide range of activities like writing software, practical jokes, exploring roofs and tunnels. Yet in the 1980s when media took notice of hackers they fixated only on the narrow aspect of hacking – breaking security (Stallman, 2002).

Around 1985 the hackers coined the term cracker to defend themselves against the media’s misuse of the term hacker. The difference between a hacker and a cracker was that hackers build, crackers destroy. This new interpretation and division reflected how hackers disapproved the vandalism of crackers (Raymond, 1996). What the media was focusing on was actually crackers and hacking should be seen as a more constructive practice.

Similar practices to hacking can be found in punk rock DIY-cultures, in zines -self-published magazines that often reassembles material from other sources, and re-mixing practices sampling music or video material (Galloway, et al., 2004). Otto von Busch (Palmås & Von Busch, 2006) even parallels hacktivism to heresy, the religious opinion opposing the main doctrine of the church. As in heresy he sees the fundamental ethic in hacking to be; liberation, sharing and avoiding hierarchical systems.

Michelle Levesque (2006) a researcher at Citizen Lab sees the hacktivist, tackling with challenges, like online privacy and internet censorship e.g. in projects like, OpenNet Initiative27. From her point of view hacktivism evolved from politicized hackers and “techno-savvy” activists. They used internet as a world wide information network, to spread the word of wrongdoings and gathering people for demonstrations.

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27 OpenNet Initiative: http://opennet.net
Tim Jordan (2008) outlines three types of hacktivism; mass embodied online protest; internet infrastructure and information politics; and communicative practices and activity organizing.

**Mass embodied online protests**
To explain the concept of mass embodied online protests Jordan uses the example of Electrohippies who in 1999 gathered protesters to jam the information flow on the servers used for the WTO meeting. Through this example he reflects on how internet can mobilize people to act online or off-line.

**Internet infrastructure and information politics**
Under this topic Jordan reflects on the hacktivist ethics of free information. Like Levesque he takes up internet censorship and online surveillance. He brings up the ethical dilemma of freeing all information, that would include child porn and other illegal data. Due illegal is a very indefinable word. The internet censorship is the worst in countries where own political opinions and freedom of speech are illegal acts.

**Communicative practices and activity organizing**
In this category Jordan presents possibilities of platforms like IndyMedia where users can upload own news material and discuss it, and YouTube where very diverse video material are uploaded by the users. Jordan argues that there has not arisen any new politics through these technologies. Yet Jordan does not deny the connection between internet technologies and politics. I would argue that this connection is very strong in the case of the new Pirate Party founded 2006 in Sweden and similar political parties that are active in several countries.

Jordan’s and Levesque’s approach to hacktivism is very computer oriented, yet Wark sees hacking more as a lifestyle. This perspective can also be found in the writings of Palmås & Von Busch (2006). They point out that hacktivism is not about computers, it is rather “the abstract mechanism enchanted in actual computers” adapted to other non-computer contexts. Hacktivism can therefore as well be practices like: mapping catacombs with prohibited entry to promote openness or hacking toys to question stereotypic division of gender roles. Hacktivism can be found where hacking meets an activists curiosity and will for social change (Von Busch, 2008).

Karl Palmås (Palmås & Von Busch, 2006) recognizes that both economics and activism has during the past decades shifted from a motor like to a network like conceptual model. Palmås argues that in the business world the R&D departments are taken out from the labs and placed among the users. Instead of being machines of finished ideas with products that are delivered to the users, the companies are networking with the users and taking into account their expertise. In the past activist used to jam and blocking the big capitalist machine with subverting and other means. Now the activist see business systems as a networks that can be hacked.

As we can see hacktivism and hacking is no longer applied just to computer networks. Hacktivists take the conceptual model of hacking and applies it to other social systems. This approach to hacktivism presented in in Abstract Hacktivism by Palmås & Von Busch (2006) is also the approach followed in this thesis. Therefore hacktivism can be defined as (Based on; Palmås & Von Busch, 2006 and Von Busch, 2008):

- Skill to open a system, and learning to master and re-structure it
- Redirecting flows
- Liberating information
- Sharing system and creating open source code or data
- Building on the work of others and challenging limitations
- Offering others pieces to work with
- Practice of re-design
- Expanding action space
- Collaboration and dialogue
- When act of hacking meets an activists curiosity and will for social change

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28 Electrohippies: www.fraw.org.uk/ehippies/index.shtml
29 IndyMedia: www.indymedia.org
30 YouTube: www.youtube.com
31 Pirate Party international: www.pp-international.net
Based on this reflection of hacktivism I argue that we can see hacktivism as a kind of participatory practice. A participatory practice that is strongly connected to participatory art and in some extent to participatory design as well. A hacktivism practise requires openness, non-hierarchical and democratic collaboration in a dialogue form that results in change of systems and attitudes.

3.3.1 Craftivism

Crafting is getting hip again, urban young women in west are picking up knitting again (Sabella, 2008a). Craftivism emerges when political activism meets crafting. This crafting for political or social change is not a new phenomena, women in the past have knitted to support soldiers in war, today craftivists knit against the war. A current debate discusses if today's crafting can be seen as an activists act in itself (Sabella, 2008b). Betsey Greer (2003) crafter and founder of craftivism.com states on her site:

“That each time you participate in crafting you are making a difference, whether it is fighting against useless materialism or making items for something betwix and between”

Greer believes that crafters can be activists and activists demonstrate by crafting. Fighting against materialism is one way to see crafting as a political act, yet I would argue a crafter should intentionally oppose materialism and be willing to spread the message, else it is just crafting. Among anti-brand and anti-company activists, crafting is becoming a way to avoid consumerism.

Making your own clothes, realizing the time it takes, makes people wonder how it can be so cheap. This point of view is also brought forward by craftivists (Von Busch, 2008). Critics against sweatshops and forced labour are as well on a craftivists agenda. A good example of this is craftivist and artist Cat Mazza and her participatory art project Nike Blanket Petition.

During 2003 to 2008 Cat Mazza gathered international knit hobbyist from 40 different countries to participate in the microRevolt blanket project. All participants stitched 4x4 inch squares, forming together a blanket with the Nike logo. Each square symbolizes a signature promoting fair labour politics for Nike garment workers. The persons behind the patches can be found in an online version of the blanket, where the patches are mapped and connected with their makers.

As a consequence of feminist struggles during past decades craft is no longer seen as suppressive domestic labour. Instead traditional needle craft is now seen as a liberating act, we are free to choose our roles and they are not attached to our gender (Von Busch, 2008). The earlier mentioned Stitch and Bitch is an example of women taking back this domestic task, yet making it hip and fun, and combining it with a social context. As we can see crafting can be seen as a conscious political act in itself, yet craft can also take the form of being the medium of a political message like in the following craftivism examples:

**Body count mittens by Lisa Anne Auerbach**

In this project each mitten memorialises the number of American soldiers killed in the Iraqi war, at the time the mitten was made. Each mitten is different including a pattern of the date and the death toll. When mittens are used together in pairs they show the escalations of the deaths. The mitten patterns and instructions are spread through her

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32 Craftivism: http://craftivism.com
33 Nike petition blanket: www.microrevolt.org/blanket.htm
34 Lisa Anne Auerbach: www.lisaanneauerbach.com
blog, offered as a tool for participation in protesting against the war in Iraq. Auerbach presents several other ways to demonstrate using needlework as the medium. A lot of these examples can be found on her website.

**microRevolt by Cat Mazza**

microRevolt is a collection of projects that aims for social change on a grass root level through craftivism. The Nike Blanket Petition is a part of microRevolt as is the Stitching for Senate project. Where participants are encouraged to knit helmet linings to every US senate member as a reminder of the ongoing war on Iraq should be ended.

**Radical Cross Stitching by Rayna Fahey**

Fahey presents on cross stitching as a subversive way to protest. She encourages others to take part and to do-it-yourself. The Radical Cross Stitching -site also includes a Fabric of Resistance Wiki where active craftivists are presented. Craft enthusiasts are encouraged to publish their own craftivist works including stories and design processes.

### 3.3.2 Fashion Hacktivism

Hacktivism, craftivism and do-it-yourself culture has led the way for fashion hacktivism. In a review of the Hackers and Haute Couture Heretics exhibition in Istanbul 2007, Otto von Busch (2007) states:

> “*Fashion hacking is a collective enablement where a community share their methods and experiences on how to reverse engineer fashion.*”

Re-doing clothes is nothing new. In old times re-using everything was obvious. It was a virtue to save, old clothes found new use in; children’s clothing, decorating bags, and pillows. Rugs were not thrown away. They were used either as filling for pillows or to seal holes in walls of the houses (Briditis, et al., 2005). Until recently it was a tradition in Finnish society, to make floor rugs from worn-out clothes.

The do-it-yourself punk style personalized clothes in a deconstructive way. This deconstructive style to re-use clothes became popular in early 90s and was presented to the fashion world by haute couture brands like Maison Martin Margiela (Von Busch, 2008). Maison Martin Margiela was up-cycling the recycled clothes giving them more value than they originally had possessed. The Austrian art group WochenKlausur takes it even further by making up-cycled garments timeless and unique artworks. Yet the up-cycling by fashion brands and artists does not bring fashion to our everyday life in means of participation.

Otto von Busch (2008) who has coined the concept of fashion hacktivism in his book *Fashionable*. He sees fashion as a code, and the key to the code can be found in the fashion magazines. Otto von Busch argues that this code is not mathematics or mechanic, it is imagination and representation of what seems to be possible to wear. The code consists of variables like cuts, seams, fabrics, materials and fitting, yet putting these together is not enough. The code is building on the representations we can see in the fashion magazines. Fashion hacktivists does not copy the brands they rather mimic it and like hackers build upon the system with their own imagination.

Giana Gonzáles in her “Hacking-Couture”-workshops takes this concept; of hacking brands, and fashion code, into the work-flow of up-cycling (Von Busch, 2007). In the workshop she chooses a specific brand, like Gucci or Channel, and presents its history and basic expressions to the participants. She shows detailed images of silhouettes, patterns, drappings, details and material combinations that are characterising for the brand.

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35 microRevolt: www.microrevolt.org
36 Radical Cross Stitching: http://radicalcrossstitch.com
37 Hackers and Haute Couture Heretics : www.kulturservern.se/wronsov/selfpassage/HHCH/HHCH-info.htm
38 Maison Martin Margiela:www.maisonmartinmargiela.com
39 WochenKlausur:www.wochenklausur.at

She starts to sort the “fashion” code on the wall with the help of images, and connecting them together with strings. Like this she maps the images together and participants can join by adding photos from catalogues, magazines and internet, shaping the flow-chart to a reinterpret structure of the brand.

In the next step, with the help of González, the participants start to create new programs from this code. This happens by re-making the old cloths, “bradifying” them by mimic the codes on the wall. The participants are not copying any specific garment from the fashion house, they are making own designs with elements from the brand. González workshop fits well into the way of how Otto von Busch (2008, p.91) sees upon fashion hacking:

“What González does in the Hacking Couture workshops is to highlight the shared endeavours and help us open new action spaces with the help of tools, methods, and skills with which we can better understand and develop the practice we do when we “hack” fashion.”

Still tools, methods and skill need to be combined with attitude and will for change to be defined as hacktivism. For Otto von Busch the activism comes in through the “collective experience of empowerment through engaged craft” (2008, p.85). It is about liberating one self from the dictations of fashion and transforming the sewing machines to a symbol of liberation instead of a symbol of sweat shops. Like in craftivists, fashion hacktivists appreciate the work and time put in to do-it-yourself culture. I argue that ethical fashion could be connected to fashion hacktivism even more strongly.

Fashion hacktivism can also spread awareness of new behavioural patterns like in the case of SHRWR41, a group of young designers and critical theorists from Göteborg, Sweden. SHRWR claims that “Ownership is out of fashion”(Bush, 2007). Their idea connects with the thought of shareware and the open source programming community. SHRWR brings t-shirts and re-constructed garments with the SHRWR label to events. These clothes are free to use, yet you are not allowed to own them. This new protocol of not owning clothes is meant to confuse us, yet in the same time get us to think about our relation to clothes and things.

As earlier argued, participation, collaboration and dialogue are also important parts of hacktivism. A good example of collaboration and learning from each other is the Swap-O-Rama-Rama42 events initiated by Wendy Tremayne in New York. Visitors bring a bag of old unwanted clothing to the Swap-O-Rama-Rama event, as an entrance ticket. The clothes are collected into a big pile that will be the raw material of the event. Participants can choose “new” old-garments from the pile, and attend workshop at different sewing stations. At the stations participants get help from professionals and from each other to re-do their garments. In the end participants prepare for a catwalk show, that will showcase the highlights of the swap. This project has another interesting connection to the ethics of hackers. Tremayne published this format under Creative Commons43 licence and opened up the possibility for anyone to arrange a similar event. She made the event open source information for everyone to use beyond her control. I argue that due to opening of the process to everyone, and giving up the authorship of the event, Swap-O-Rama-Rama could evolve to a movement. Uploaded images and information about the swaps online are evidence that the event has spread to several other countries and communities. The open concept managed to reach a much bigger potential, and affect much more people, than it would if the format would have been an artist and place specific event.

In prior examples old fashion items have been up-cycled to new fashionable clothes. I would add another layer to fashion hacking within the context of expanding ones action space. In the TV-format Project Runway44 non-fashion items like car parts and umbrellas are used for making fashion. Artist Geraldine Juárez uses free Postal Tyvek envelopes found in US post offices in her “freecycled” freeware project45. These are examples of fashion made out of something else than the traditional fabrics. It is mimicking the fashion code, yet the variable of materials are changed to something else. It is not a new phenomena to use surprising materials in fashion, the fashion hacktivist can use this to tell a story or to deliver a message. This can also be seen from a reversed perspective – can we make something else out of clothes? At least Puma pitcrew built a

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40 Hacking couture: http://hacking-couture.com
41 SHRWR: www.shrwr.organd www.kulturservern.se/wronsow/selfpassage/HHCH/HHCH-info.htm
42 Swap-O-Rama-Rama: http://swaporamarama.org
43 Creative Commons:http://creativecommons.org
44 Project Runway: http://en.wikipedia.org/wiki/Project_Runway
45 Geraldine Juárez www.simple-mechanisms.com/output/freewear/
Ferrari\textsuperscript{46} car out of clothes. Pumas Ferrari can hardly be seen more than an innovative fun idea. A fashion hacktivist would include a message to the design. In the case of the car it could be made out of Gucci-bags raising a question about consumer culture by comparing the amount of pollution between yearly use of a car and the amount of pollution of bags produced for the art work.

The examples presented in this sections gives a pointer for what fashion hacktivism can be. It is not a definition with strict criteria, it is more an abstract idea how fashion and hacktivism can be combine in various imaginary ways. Based on the examples in this section and the thoughts of Otto von Busch (2007, 2008) about fashion hacktivism I would conclude the following:

\begin{itemize}
  \item Fashion hacktivism is about learning to read the fashion code, and re-construct new artifacts out of it.
  \item It is a collaborative process where ideas are shared and skills are learned from each other.
  \item It is about opening work-flows and formats for others to use and modify.
  \item Fashion hacktivists appreciate the amount of work and time that goes into crafting, combined with awareness about consuming ethics.
  \item Fashion hacktivism is also about expanding action space and being creative, transforming fashion into new artifacts with new use, and using artifacts out of fashion context, to make fashionable clothes.
  \item Fashion hacktivism is not against fashion, it is critical towards the fashion industry, yet uses creative means of fashion to change it.
\end{itemize}

In the Killer Fashion Revolution -project fashion hacktivism is used to promote human rights. War related materials are used for raising awareness about human rights issues also in artist Robin Lasser's project Ms.Homeland Security: Illegal Entry Dress\textsuperscript{47}. A combination of a camouflage tent and a dress points out circumstances that illegal Mexican migrants face on the border to USA. In Killer Fashion Revolution participants are both redirecting the historical meaning of the clothes and well as reconstructing the cloth itself.


\subsection*{3.3.3 Role of a participatory artist}

In the light of the past sections we can see that an artist who works with participatory projects needs to have a quite different attitude than a conventional artist. Otto von Busch (2008, p.50) describes the fashion hacktivist designer role;

\begin{quote}
\textit{The role is not the one of a classic unique genius of fashion. Instead it is in the form of orchestrator and facilitator, as an agent of collaborative change.}
\end{quote}

The myth of the lonely suffering artist, and his battle against the world, does not fit the artist in a participatory practice. In Table 4 there is a collection of differences between the conventional artist and an artist in a participatory practice.

\begin{itemize}
\item Robin Lasser: http://robinlasser.com
\end{itemize}
<table>
<thead>
<tr>
<th>Role of a conventional artist</th>
<th>Role of an artist in participatory practice</th>
</tr>
</thead>
<tbody>
<tr>
<td>Produces suggestions.</td>
<td>Helps participants in producing suggestions for other participants</td>
</tr>
<tr>
<td>Has a made by attitude.</td>
<td>Has a made with attitude</td>
</tr>
<tr>
<td>Deals with objects and installations.</td>
<td>Dealing with subjects and enabling their participation in art activities</td>
</tr>
<tr>
<td>Goes through an individual process.</td>
<td>Observes the process of participants and chooses the degree of hosting</td>
</tr>
<tr>
<td>Creates something to be observed.</td>
<td>Initiates something for manipulation</td>
</tr>
<tr>
<td>Expresses own opinions and experiences through artistic creations.</td>
<td>Engages the audience in an act of artistic creation</td>
</tr>
<tr>
<td>Works in solitude.</td>
<td>Works in a community</td>
</tr>
<tr>
<td>Needs the art institutions.</td>
<td>Breaks down orthodox categories and hierarchies of artist, curator, institution, and audience</td>
</tr>
<tr>
<td>Defines what art is.</td>
<td>Defines the action space.</td>
</tr>
<tr>
<td>Is an individualist.</td>
<td>Is a co-creator.</td>
</tr>
</tbody>
</table>

4 COMBINING PEACE EDUCATION PRACTICES WITH PARTICIPATORY ART AND DESIGN PRACTICES

Having a background both in design, art and peace education I find myself mixing these practices automatically. It is convenient to use facilitative methods learned from peace education activities when meeting clients, users or during teamwork. I feel it is much about asking the right questions to find out the needs and the expectations of the stakeholders.

As an artistic designer, I feel design processes should be used as tools for peace education, to help the participants design for themselves and learn through this process. With using design and design research techniques in peace educational programs the outcome could be more elaborated and the learning outcome would be easier to share. Participatory art could bring creative ways of learning by doing and critical thinning into peace education and enhance openness by offering ways to share co-created knowledge.

With the help of the overviews of peace education in chapter 2 and participatory art and design in chapter 3 combined with my insights from the Killer Fashion Revolution -project later presented in chapter 5, I explore in this thesis some techniques that can be used cross disciplines of peace education, participatory art and participatory design. Figure 5, visualizes how different areas of participatory art and design can be mixed with peace education.

Figure 5: Combining participatory art and design with peace education.
4.1 Peace educational facilitation approach into art and design context

“Facilitation refers to making easier (facile) a process emerging from a person or group. It is an assist to human self-expression.” (Hampden-Turner, 2003, p.1)

The role of the artist and designer differs from the traditional one in participatory art and design practices. There is a demand for a more facilitative approach instead of an authoritative one. Facilitation techniques are used widely in conflict resolution, in business context to lead team work, in schools, trainings, peace education etc.

Eva Hornecker (2004) a computer scientist and a pedagogue specialized in facilitation methods, explores analogies between interaction design and facilitation methods. She finds a lot of connections even in simple things, like how you arrange benches in class rooms that sets the framework for the interaction in the class. Likewise user interaction is predetermined by the settings of a digital system. When tools of interaction are placed in a thoughtful manner, they will facilitate the user. Facilitation practices exists in design practices as well, I argue they should be more explicit like Eva Horneckers’s analogies.

Even if facilitation methods are used in interaction with stakeholders in art and design context, facilitation and vocabulary used within the facilitation practices was something I uncovered through peace education. Recognizing that facilitation is a practice of its own and used in various contexts, I note that the focus of this thesis is narrowed down to using facilitation methods I have attained by attending various peace education programs and further readings. Because the case study of this thesis Killer Fashion Revolution, takes place both in face-to-face workshops as well as virtually online, different facilitation techniques are presented for face-to-face and online participation.

Jo Nelson (2003) divides group facilitation into two categories; facilitating learning, and process facilitating. Facilitating learning is to guide a group through a learning process that is based on the knowledge individuals bring to the training. Process facilitation uses the wisdom of the group to solve problems and to create solutions. When facilitating learning the aim is to reach educational objectives whereas a process facilitator should be neutral without an own agenda. When an artist or designer chooses to take a facilitative role they should choose an approach and be aware that the different styles have different outcomes. The facilitation techniques implemented in the Killer Fashion Revolution -project, both in the case of workshop and online participation, are facilitating learning through three phases Discover, Understand and Create.

The role of a participatory designer from section 3.1.3, of a participatory artist from section 3.3.3 and of a facilitative peace educator from section 2.3.2 are combined in table 5 to compare similarities and differences between them. Additionally in the last column of table 5 facilitation techniques used in peace education are connected to similar situation within participatory art and design practices. Later in this section these techniques are unfolded through some examples.
There is a lot of similarities to find in the role of a participatory practice artist or designer and a facilitative peace educator. One difference between the educator and the designer is, that the educator usually is process oriented and values the change in the group and in the individuals of it. Whereas the designer is more goal oriented searching for a solution with the help of a group. In a participatory art project an artist can choose the angle. Even if the objectives of an educator, an artist and a designer might differ, their roles as facilitators mix on many levels. Following sections give insight in how facilitation is practiced in peace educational context. Understanding of following facilitation techniques could advance participation in art and design practices as well.

<table>
<thead>
<tr>
<th>Role of a designer in a participatory practice</th>
<th>Role of an artist in a participatory practice</th>
<th>Role of a peace educator as a facilitator</th>
<th>Techniques</th>
</tr>
</thead>
</table>
| Facilitates other’s idea’s.                   | Helps participants in producing suggestions for other participants. | Gives well timed feedback and brings forth expertise without imposing own solutions on the group members. | **Motivation and empowerment**  
Balancing involvement.  
Facilitative roles; directing, coaching, supporting and delegating. |
| Shapes the behaviour (systems, interactive platforms, peoples roles and responsibilities). | Dealing with subjects and enabling their participation in art activities. Invites participants to experience and express. | Facilitates the learning process. Considers the group members' expectations, reviewing them periodically. | **Group Dynamics**  
Building group dynamics and tools to facilitate a group. |
| Finds a proper role in a specific design context. | Observes the process of participants and chooses the degree of hosting. | Upholds group dynamics and advances the learning process. Chooses a proper role depending on the stage of the process. | |
| Creates a framework that changes in the hands of the users. | Initiates something for manipulation. | Constructs an initial agenda, but is flexible in its realization in the actual learning situation. | **Experiential learning for facilitation**  
Encourage reflective thinking. |
| Expands the space for users to participate in design action. | Engages the audience in an act of artistic creation. | Provides for an appropriate learning environment and makes her/his experience available. | **Easy access to participation and comfortable environment**  
Building a comfortable environment for the participants.  
Awareness of expectations, attitudes, skills and knowledge.  
Developing a norm contract. |
| The work is done where the design is used (on-site, among users). | Works in a community. Breaks down orthodox categories and hierarchies of artist, curator, institution, and audience. | | |
| Decides with a wide range of contributors what is worth developing and that defines what is good enough. | Defines the action space. | Negotiates a learning contract with the group members where the rules of the joint endeavour are agreed upon. | |
| Design work is done with the user. | Is a co-creator. | Providing the stimulus to a group that allows them to achieve, learn and grow from the experience. | |

Table 5: Facilitation techniques for peace educators and participatory artists and designers.
4.1.1 Motivation and empowerment

It is a challenge for an educator, a designer or an artist in a facilitative role to realize when to be visible or invisible, when to be authoritative or just a resource at hand. It is a skill to find the right balance to motivate a group and get them started on the right path, and later to shift of control and empower the participants to take the main role. In situations where new ideas are generated, it is specially important to find the right balance. The facilitator needs to give input, yet the output should be the work of the group.

Charles M Hampden-Turner (2003) describes the balance of involvement through two extremes; the authority and the resource. As figure 6 shows the challenge is to work in the area between.

![Figure 6: Balancing the role of a facilitator. Simplified from: Hampden-Turner (2003).](image)

In order to empower the group, the facilitator needs to step back, even leave the situation for a while, yet keep the situation in control and act if needed. When the facilitator takes a step back, it is also an opportunity to observe the group and discover different roles, that are taken by the different individuals of the group. Through encouragement the facilitator can motivate everyone into the work through different roles e.g. initiator, summariser, encourager, harmoniser, compromiser, gate keeper etc. (Ferreira, 2005). The facilitator varies between roles as well. A division into four different roles is presented below; delegating, supporting, coaching and directing (CISV, 2005).

**Directing:** The directing facilitator is the most authoritative. The aim is to build the confidence of group members by helping them know each other and to build good group dynamics. It is about giving clear directions and purpose for the group and to clarify roles and expectations of members in the group.

**Delegating:** A delegating facilitator provides support to the group and individuals with in it. Helps the group to deal with tasks and execution of made decisions.

**Coaching:** A coach expects and accepts that conflict situations will build up in the group and therefore facilitates communication and manages the conflicts. One of the key elements of a coaching facilitator is to help the group to become more independent. This is done by sharing control and inviting input and feedback. The coach also makes it clear that there is a difference between “I think” (accusing) and “I feel” (reflective).

**Supporting:** A supporting facilitator helps the team to manage change and monitors the group. Points out work well done and encourages collaboration. A supporter can offer resources and ideas or one-to-one consultation to utilize the skills and knowledge of the group members. A supporter shares the leadership role and lets the group take ownership of the situation.

Like the peace educator the artist and designer needs to be aware how to balance the involvement in the group and how to change roles during the participatory process. A facilitator needs to understand how group dynamics evolve, this affects how to choose the role, when to take a place on the stage, when to lead the orchestra and when to hide and be the supporting whisperer.

4.1.2 Group Dynamics

In order to facilitate a group, one has to have understanding of how a group progresses. The Tuckman-model (Tuckman 1977, cited by Tuckman, 2001) offers an insight of how group behaviour changes over time. The same development can be found both in process oriented social groups like therapy or training sessions as well as in goal oriented groups that comes together to perform a task. The Tuckman model describes five stages; forming, storming, norming, performing, and adjourning. Table 6 presents Tuckman’s stages and their characteristics combined with facilitator roles and activities used to facilitate the stages.
<table>
<thead>
<tr>
<th>Stage</th>
<th>What is happening to the group</th>
<th>Characteristics of this phase</th>
<th>Role of the Facilitator</th>
<th>Activities that fit this stage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Forming</td>
<td>Group members beginning developing a positive working relationship</td>
<td>Members are cautiously exploring the boundaries of the group and getting to know each other. Acceptance is the major issue for group members. Feeling expressed by group members at this stage: • suspicion, fear, anxiety • excitement, anticipation and optimism • wanting to be accepted, included</td>
<td>DIRECTING The key role of the facilitator at this stage is to build the confidence of the group members. • helping members get to know each other • providing clear direction and purpose to the group • clarifying roles and expectations of group members.</td>
<td>• introductions of individuals • icebreakers • name games • team building activities • activities that helps us learn more about each other</td>
</tr>
<tr>
<td>Storming</td>
<td>The group is beginning to experience issues of power and control.</td>
<td>This phase is characterised by expressions of disagreement. Members are confronting dependency on the leader. • Conflict among group members may appear • Work level of the group is low • Listening to one another suffers • Group members begin to test the limits of each other, challenging assumptions and roles.</td>
<td>COACHING Help the group build dependency on each other, not the group leader. • facilitating communication and managing conflict situations; • inviting feedback and input from group members; • sharing control over group tasks; • expecting and accepting tension; and • adapting his/her role to allow the team to become more independent.</td>
<td>• team building activities • cooperation activities • communication activities • activities that helps us work together as a team</td>
</tr>
<tr>
<td>Norming</td>
<td>Group is managing conflict and beginning to establish ground rules for the group.</td>
<td>• New agreements are made around ways the group will act. • Group norms are established. • A sense of team cohesion develops. • Group members feel acceptance.</td>
<td>SUPPORTIVE Support the group in the process of establishing group norms and helping members function together as a team. • helping the team manage change; • monitoring work and celebrate progress; • offering resources/ideas; and • sharing the leadership role.</td>
<td>• team building activities that helps us learn about each other on a deeper level • trust games</td>
</tr>
<tr>
<td>Performing</td>
<td>The group begin to function as an effective team.</td>
<td>• People are satisfied with the group and the work starts getting done. • Group members feel a close attachment to the team. • The group has discovered each other’s strengths and weaknesses and build on these to accomplish group tasks.</td>
<td>SUPPORTIVE Like in the norming stage, the facilitator must take on a supportive role and continues with same facilitation methods..</td>
<td>• performing given tasks or tasks decided within the group • activities that explores issues of interest e.g. environment, global issues, human rights etc.</td>
</tr>
<tr>
<td>Adjourning</td>
<td>The group is preparing to complete or terminate their work.</td>
<td>• Group members begin to feel apprehension as the group prepares to separate. • Some group members may need help saying goodbye.</td>
<td>DELEGATING Provides support to group members in helping them deal with termination issues. • providing support and encouragement; • highlighting successes of the group; and • adjusting leadership style as needed.</td>
<td>• activities with closure and reflection • summarizing the happenings • generalize how learned things are applied to everyday life</td>
</tr>
</tbody>
</table>

Table 6: Facilitation in different stages of the group process (CISV, 2005)
The stages are easily detected in groups that work together in longer periods. Nevertheless all groups have to go through the stages in the given order. Sometimes a group never reaches the performing stage. If a new conflict arouses a group in norming or performing stage it returns to storming stage until issues, values or roles can be agreed upon. Groups take different amount of time for each stage. The facilitator is there to make it easier to go through the different stages and to reach performing stage.

Activities can be used as tools to develop group dynamics; in artistic or design workshops, focus group interviews, trainings or other design and research situations, where a group works together. Jung-Joo Lee and Kun-Poy Lee (2009) recognized in their study *Facilitating Dynamics of Focus Group Interviews in East Asia: Evidence and Tools by Cross-Cultural Study* that South Koreans were passive in member-to-member interaction within focus group interviews. A set of facilitation tools in form of different activities were developed to encourage more interaction.

“Pre-question” cards with writings and drawings and a 10-15 minute tea session prior to the focus group interview was used to break the ice. These activities facilitate the forming stage. Another tool used was “Mini-me”-dolls. These dolls had two functions. Firstly the faces of the dolls were empty and could be filled with expressions to describe the owners identity. This was a fun way to continue facilitating the the forming stage. Secondly the dolls were also a humoristic way to facilitate the storming stage. The hands of the dolls could be moved to ask for attention to interrupt, to disagree or to give feedback. Jung-Joo Lee and Kun-Poy Lee made the following observation about the use of “Mini-me” -dolls (Lee & Lee, 2009, p.24):

“*This activity can also facilitate playfulness that can make participants feel at ease in the early phase of a focus group interview.*”

Earlier the South Koreans avoided conflict and disagreements and gave hardly any feedback. The “Mini-me” -dolls made it easier to communicate opinions. The participants of the focus group interview also avoided to take a leading role in the discussions. In this case a popular game “Spin the bottle” was used to delegate the turn to talk. If there was no one voluntarily expressing their opinion or giving feedback, the bottle was used to find a new leader among the participants, to lead the discussion. This activity can be seen as a way to facilitate the norming stage and sharing the leadership role amongst the participants who were not always so willing to take it.

In the performing stage the participants discussed a given topic; the use of digital multimedia devices. Due to adding the facilitation tools earlier to the process the member-to-member interaction increased.

The last activity “TV home shopping show” was used in the the adjourning stage. The group was divided into pairs and each team simulated a TV-host speak that presented some of the ideas that had been discussed earlier during the interview session. This activity highlighting generated ideas, and helps the group to evaluate and conclude the session and finally to end it. The TV-host activity worked well with the South Korean test group and the discussion about the ideas was much more lively than in the earlier focus group interview without facilitative activities.

Through this example we can see that simple activities and tools are effective for facilitating group dynamics, to advance communication, and to gather knowledge for design research. Similar activities are used to facilitate groups within peace education practices. These activities fit well to any situation where a group needs to feel comfortable enough to perform a collaborative task.

### 4.1.3 Experiential Learning Cycle

The experiential learning cycle presented in section 2.2.3, can also be used as a tool for facilitation. The cycle is a flexible framework that adapts to the participatory experience. The experiential learning cycle is as well a possible tool for debriefing and evaluation. In figure 7 Pfeiffer's and Jone's debriefing cycle’s (1983, cited by Greenaway, 2002) five steps: experiencing, publishing, processing, generalizing and applying are paralleled with Kolb's experiential learning cycle. The additional step presents two angels to the reflection process: reflection on what happened and reflections on how it felt.
To explore how the experiential learning and debriefing cycle works as a framework for facilitation Giana Gonzalez’s Hacking-Couture-project (Von Busch, 2007) can be used as an example:

**Experiencing (Do)** – Giana explains about the Guzzi history and how various details and patterns have emphasised the brand image. She shows how they are mapped together with the help of images and threads on the wall. The mapping of the images works as boundary objects for participants and facilitates their understanding of how different elements like patterns, colours, silhouettes etc. make the brand recognizable. Based on the newly acquired knowledge participants up-cycle their old garments and “Guzzifies” them.

**Publishing (Reflect)** – Participants take images of their up-cycled creations and add them to the wall. They have an opportunity to reflect on their work, and how it relates to the Guzzi look.

**Processing (Reflect)** – Reflections of the participants are processed by connecting images to the map with help of the threads. Participants have an opportunity to reflect on their success, how they feel about the design, how it fits to the Guzzi world.

**Generalizing (Generalize)** – When presenting the final designs and concluding how they represent the Guzzi brand participant understand that they can be more than ordinary consumers. By hacking the fashion code they can be designers transforming old clothes to more fashionable designs.

**Applying (Apply)** – Participants use their new skills to up-cycle their old, unused clothes at home. This part is facilitated by the hacking-couture.com site where the codes can be found as open source fashion.

When using experiential learning as a facilitation framework, the artist or designer can plan a participatory session and still be flexible with the outcome. For the **Experiencing** step an activity is planned. It can be a discussion, creating designs, a simulation, a role play, testing mock-ups or prototypes etc. Steps **Publishing, Processing, Generalizing and Applying** should answer to specific questions prepared by the facilitator, in form of discussion or through activities as in the Hacking-Couture example. Nelson (2003) presents four types of questions to facilitate a debriefing process these adapt to the various steps in the following way:

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48 Hacking-Couture example described in section 3.3.2.
Objective questions (Publishing)
Thinking of what happened during the activity.

Reflective questions (Processing)
Reflecting on how it felt, connected it to something.

Interpretive questions (Generalizing)
What was the meaning of activity, what was learned.

Decisional questions (Applying)
How can we use the things we realized or learned.

The key for using the experiential learning cycle is to prepare activities and questions in advance, yet to be flexible enough to follow upon interesting discussions that emerges in the situation. As mentioned the experiential learning cycle can be used for evaluation as well. An example of how the experiential learning cycle combined with Nelson’s questions is used for attaining second-order understanding is presented in chapter 5.5.1.

4.1.4  Easy access to participation and comfortable environment

It might be an obvious thing for a facilitative designer or artist to prepare a comfortable environment and provide an easy access to participation, still these small, yet important things, are sometimes easy to forget. Interacting Art a group of artists and researchers argue that some questions need to be considered when participatory artwork is planned (Haggren, et al., 2008):

Where does the participatory process take place? A given space virtual or real always includes affordances and constructions and will affect participation. The form of the participatory process affects action space; is it a computer game, a live role play, a simulation, an activity or a carnival? Depending on the form the environment were it is arrange varies a lot.

How is the participatory process constructed? The rules of interaction and action space needs to be clear.

What is the role of the participant? Due to existing dominant spectator culture, the artist will face the fact that a lot of people are afraid to participate. The participation has to bee easy to access and the participant role needs to be clear.

The questions above consider aspects of how to facilitate easy access and comfortable environment to achieve a well received participatory art experience. According to Elaine Biech (2009) in 10 Steps to Successful Training comfortable learning or working environment are well facilitated by:

– ensuring clear communication
– taking into account each participants learning style
– creating a comfortable environment

Some points can be added into the beginning of the list:

– providing easy access to participation
– ensuring a respectful environment

Ways to provide easy access to participation:

– greeting and welcoming participants
– giving clear instructions how to participate (The start of a participatory session has to be clear. What, when, where things happen and how to prepare. This can be done on arrival or through an invitation)
– communicating the objectives of the workshop, session, training, interview, work etc.,
– listening to the participant expectations
– learning and using names
– recognizing everyone through individual introductions

Ways to ensure a respectful environment:

– one way is to make a “norm contract”. Participants decide together rules of how to respect each others space and needs e.g. not to interrupt when others are speaking, deciding upon silent areas or being on time to meetings. The rules are more effective when they are done together in a participatory session.

Ways to ensure clear communication:

– prevent disturbing noises in the space
– be aware of cultural and language differences
– be aware of non verbal communication
– have clear objectives
– listen to participants, ensure everyone is listening to others

Ways to take into account each participants learning style:

We receive and process information differently, therefore it is important as a facilitator to make various resources available. Learning styles can be divided into visual, auditory and kinesthetic yet most of us use them all (Biech,2009).

– for visual learners provide; illustrations, diagrams, hand-outs etc.
– for auditory learners make time for discussion, explain verbally etc.
– for kinesthetic learners prepare learning by doing activities

Ways to create a comfortable (physical) environment:

– ensure enough fresh air in the space
– ensure proper amount of light
– ensure facilities have enough space for needed activities e.g. discussions in smaller groups
– give thought to how you place the furniture in the space. Chairs in a circle facilitates a different kind of meeting then chairs in a row.
– plan enough breaks to the agenda and take extra breaks if needed
– if a space looks comfortable it is more inviting
– take care of peoples needs e.g. signs to toilets, access to water, breaks for food or catering, need for accommodation etc.(in many cases for this is more an issue of informing than organizing)
4.1.5 Facilitating online learning

Online group interaction does not always happen spontaneously. As in face-to-face also online interaction needs facilitation. According to Hatch, et al., (1998) it is more social than technical to foster an online community. A virtual community needs facilitation for many different reasons, yet the clearer the purpose of the community is, the easier it is to craft the facilitation approach (White, 2004).

Teachers have been adapting different facilitation techniques for online learning in virtual environments. Still a lot of educators are sceptical and concerned about quality and effectiveness of online learning compared to teaching in classrooms. Studies on this topic give mixed results concerning achievements between classroom and online learners.

Keller and Li (2002) argue that these studies rarely address the design quality of online learning site and the case can be that a poorly designed web site is compared with a competent teacher or the other way round. Keller and Li conclude that good design combined with well chosen media elements online like video, audio, images and text, can facilitate learning achievements of same standard as in a classrooms.

Design, user interface and technical solutions that make an online environment work properly, is one aspect to facilitation. When a facilitator in the physical environment thinks about placement of chairs, light and fresh air, the virtual facilitator thinks about easy access, graphical design, navigation, placement of information and proceedings of content contribution. How to encourage online members to act is as well an important aspect to consider when dealing with online participation.

McSporran and Young (2004) interpret that students are passive in online learning environments due to lack of confidence and agony of embarrassment in front of peers. Therefore, both in online learning environments and other virtual communities facilitation is needed to advance member-action. Facilitating an online group is in many aspects similar to facilitating a face-to-face off-line group. Knowledge of facilitating face-to-face groups is helpful in online situations as well, nevertheless when facilitating online participation additional challenges are to be considered. Various challenges combined with facilitations and design advises are presented in table 7. Table content is summarised from assorted articles dealing with the topic of online facilitation.

There are different groups and communities that needs facilitation. Depending on the groups approach and focus the facilitator has to deal with different challenges. Social conversational groups, topic oriented groups commercial communities, learning environments, work task groups, fan communities all have different aims and therefore needs facilitators in different roles focusing on the challenges that relevant for their community. Nancy White (2004) uses metaphors to describe the different roles of facilitators in online environments. Table 8 summarizes White’s descriptions of the various facilitator roles, in which context they are needed and what skills they require.
<table>
<thead>
<tr>
<th>Type</th>
<th>Online facilitation challenges</th>
<th>Facilitation techniques and design aspects to consider</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Easy Access</strong></td>
<td>Providing easy entry and engagement to the online environment</td>
<td>• Design, interface, technical solutions.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Greeting the newcomer e.g. with a forum message and directing participants to relevant information, that helps user to start navigating and using the system.</td>
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<tr>
<td></td>
<td></td>
<td>• Helping with needed tools.</td>
</tr>
<tr>
<td></td>
<td>Understanding different learning styles</td>
<td>• Choosing different media elements to support the content; video, images, text and audio.</td>
</tr>
<tr>
<td></td>
<td>Ensuring that the space is tidy and easy to navigate</td>
<td>• Summarizing content and making connections (e.g. linking pages).</td>
</tr>
<tr>
<td><strong>Moderating</strong></td>
<td>Moderating conflict</td>
<td>• Using e-mail in personal conflict situation and trying to mediate the situation.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Only in extreme situations deleting or banning is an option.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Being aware of that tone and language play an important role in how messages are received in text format.</td>
</tr>
<tr>
<td></td>
<td>Protecting members and managing abuse</td>
<td>• Having a clear approach on privacy issues, what happens to member information and policy on rights of member contributions.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Preventing and erasing improper acts and illegality.</td>
</tr>
<tr>
<td></td>
<td>Monitoring that objectives of school/ business/ community matches with activity online</td>
<td>• Giving out well thought and clear policies.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Being aware of issues that can affect the police making e.g. if the community is private or public, if it is for kids or adults, if members contribute with content the ownership of it, if the topics dealt with are political or religious etc.</td>
</tr>
<tr>
<td><strong>Socializing</strong></td>
<td>Help members to learn about each other</td>
<td>• Possibility to member profiles and encouraging users to use them.</td>
</tr>
<tr>
<td></td>
<td>Supporting discussion and dialogue online (In chats, forums, discussion groups etc)</td>
<td>• Adding interesting topics, producing content, starting threads.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• When an online group is just starting the facilitator can encourage member action through discussion activities e.g. 3 word threads where only 3 word comments are allowed. Also group stories are a way of starting collaboration in closed groups.</td>
</tr>
<tr>
<td></td>
<td>Understanding and making different community “rituals” visible</td>
<td>• Celebrating special events.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Making clear if there is some traditions regarding how the newcomers are initiated to the group.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Explaining community “slang” and behaviour that one should be aware of.</td>
</tr>
<tr>
<td></td>
<td>Encouraging members</td>
<td>• Posting messages with inclusive, motivational and enthusiastic language.</td>
</tr>
<tr>
<td></td>
<td>Empowering active community members</td>
<td>• Giving tools to facilitate e.g. own sub groups.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Asking active members for content contributions, tips and tricks and to give peer comments.</td>
</tr>
<tr>
<td></td>
<td>Engaging visitors to come back more often and for longer</td>
<td>• A very hard challenge that every online service has. There is no easy way out.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Trying to understand the needs of the community and add valuable content.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Engaging members into different discussions and activities.</td>
</tr>
<tr>
<td></td>
<td>Evaluate the needs of the community and react on the feedback</td>
<td>• Asking for and reacting on feedback.</td>
</tr>
<tr>
<td><strong>Managing</strong></td>
<td>Pace your involvement</td>
<td>• Following how active online members are; when there is more encouragement needed, when to empower the members by giving them ownership?</td>
</tr>
<tr>
<td></td>
<td>Expectation management</td>
<td>• Avoid promising more than you can deliver.</td>
</tr>
</tbody>
</table>

Table 7: Online facilitation challenges combined with facilitation techniques and things to consider (Summarized from: Hatch, et al., 1998; Keller & Li, 2002; McSporran & Young, 2004; White, 2004).
<table>
<thead>
<tr>
<th>Role</th>
<th>Description</th>
<th>Environments</th>
<th>Skills</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Community of Practice (CoP) facilitator</strong></td>
<td>Facilitates co-creation of knowledge around the practice as well as social aspects like member relationships. Is also aware of the community's reputation and moderates it online.</td>
<td>• internal communities • cross organizational communities • learning environments</td>
<td>• group facilitation • passion for the community • ability to facilitate behaviour</td>
</tr>
<tr>
<td><strong>Help Desk</strong></td>
<td>Helps with use of software, application, navigation and execution of other technical tasks.</td>
<td>• large communities with flow of new users • e-commerce and service organizations</td>
<td>• technical understanding • patience • clear communication skills</td>
</tr>
<tr>
<td><strong>The Cybarian</strong></td>
<td>Topic expert that points out relevant sources for information.</td>
<td>• topic oriented conversational communities • help desks • virtual work groups • distance learning environments</td>
<td>• love for learning • information seeker • web-savvy researcher</td>
</tr>
<tr>
<td><strong>The Janitor</strong></td>
<td>Tides up, archives and redirects.</td>
<td>• any active community</td>
<td>• attention to detail • familiarity with the online community, application or software</td>
</tr>
<tr>
<td><strong>The Referee</strong></td>
<td>Enforces community rules. Deals with problems between members that might occur within the community.</td>
<td>• social conversational communities • topic oriented conversational communities • work groups • learning environments • customer service</td>
<td>• familiar with nettiquette • internet experience • determined and patient</td>
</tr>
<tr>
<td><strong>The Social Host</strong></td>
<td>Like a dinner host who keeps the conversation up and makes everyone feel comfortable and included.</td>
<td>• social conversational communities • customer service</td>
<td>• greeter • social skills • conflict resolution</td>
</tr>
<tr>
<td><strong>The Team/Project Manager</strong></td>
<td>Helps to focus on timetables, task lists, commitments etc. in task oriented groups.</td>
<td>• online work group • online events</td>
<td>• project management skills • summarization skills • ability to abstract information</td>
</tr>
</tbody>
</table>

Table 8: Different kind of online facilitators (White, 2004).

Usually none of these roles alone are enough to facilitate an online group. A facilitator often needs change roles when differing situations occur. Sometimes the roles can be divided among co-facilitators, or delegated to active members. Yet these roles describe well what aspects should be taken into consideration when facilitating online communities. A facilitator also needs to be aware of ones status as a role model. Both positive and negative behaviour reflects to the community (White, 2004). An advantage in online facilitation is the possibility to take time and give thought to ones actions. When the communication is not real time there is an opportunity ponder on members reactions, then choose a suitable role, and a suitable tone for the interaction.

### 4.2 Participatory art and design practices into peace education activities

An important aim of participatory design is to open the design process to non-designers. This thesis tries to show that one way of doing this is to intentionally implement design techniques into peace education activities. Design research and design skills can brings added value to peace education in form of more elaborated output.
From the participatory art practice, peace educators can find new interesting creative ways to facilitate learning. Do-it-yourself practices like hacktivism and craftivism can be combined with educational goals to give new perspective to the experiential learning and enhance critical thinking.

There is for sure a multitude of ways to mix peace education and participatory art and design practices. This text focuses on areas that are later explored and reflected upon in the case study of this thesis. The following text ponders on:

- How design research techniques can bring added value to peace education.
- How open source practices can enhance openness in peace education practices.
- How a do-it-yourself practice like fashion hacktivism expands our action space, supporting the learning by doing approach of peace education.
- How subvertising can develop our critical consciousness.

4.2.1 Implementing design research techniques into peace education

The objectives of peace education projects like Mosaic are usually quite tangible and the aim is to affect the local community or its individuals. The projects can as well be used to advance the well-being of a community. The Killer Fashion Revolution case study\(^49\) explores how design research can be implemented into a peace educational workshop. Figure 8 shows how Spinuzzi (2005) design research stages\(^50\) can be adapted to a Mosaic-project.

Figure 8: Proposal to implemented design research stages to Mosaic-program phases.

\(^49\) Killer Fashion Revolution case study presented in chapter 5.
\(^50\) Earlier presented in section 3.1 Participatory Design, Table 2.
Design research is a learning process as well as experiential learning. Design research and design techniques can enhance a more elaborated outcome of a peace education project and at the same time provide new skills for participants. Some design research techniques, like group interaction activities and role-playing games, are part of peace education practices in form of various activities.

Design research techniques adapt well to deepen the “Discovering” and “Understanding” phases as presented in the figure 8. In the “Create” phase participants can transform their understanding of a projects theme into mock-ups, prototypes, designs or artifacts. The design outcome reflects how the participants relate the project theme into their everyday life. If design processes and outcomes are shared the attained knowledge can contribute into increasing awareness of peace educational content and the project can reach a higher number of people.

4.2.2 Hacktivism practices to enhance openness

One central ideology in hacktivism is openness and this includes; the open source approach, co-creation of knowledge, and willingness to share material, data, code and knowledge e.g. under the Creative Commons licences. These are practices hackers and hacktivists use to collaborate in non hierarchical ways when co-creating knowledge. McKenzie Wark (2004) in the Hackers manifesto encourages hackers to oppose the “vectorists”—the owners of the information and knowledge in form of brands and copyrights. Wark states (2004, §43); “It is not just information that must be free, but the knowledge of how to use it.” Paulo Freire a radical education theorist, who’s theories has had strong impact on peace education, argues that knowledge emerges only through invention and re-invention in collaboration with others (Bartlett, 2008).

As we can see in both hacktivism and peace education, co-created and shared knowledge is valued. Therefore, tools developed and used in hacker and hacktivism practices are well adaptable to peace education. Use of tools like WikiMedia or sharing creative processes and educational material under Creative Commons licences helps in documenting the co-created knowledge and in sharing it openly.

Craftivists explored the connection between collaborative approaches in craft and open source software in the exhibition Open Source Embroidery: Craft and Code. The exhibition was held 2009 at the Museum of Craft and Folk Art in San Francisco, California, USA. An example from the exhibition is the HTML Patchwork initiated by Ele Carpenter. The project brings together software developers, HTML users and craftivists, to share their skills and knowledge. Participants in the project stitch together 216 fabric patches, each with an own hexadecimal RGB code. Each patch is also connected to a personal story of how the patch was made, these are found on the PatchWiki-site that is connected to the project. At the time of writing this thesis most of the patches are connected to the name of the author, yet only few have added their personal stories to the PatchWiki-site. Nevertheless this is a example of collaborative learning combined with physical doing and using of open source tools to document and share knowledge.

Tools like Wikis can also be supporting methods of dialogue to solve problems. An example is “Wikiplanning” - method created by Peter Tattersall (2009) was presented at Media Lab Helsinki Open Symposium 2009. “Wikiplanning” is a concept that has been used to increase citizen participation in urban planning. Participants collaborate during workshops to develop ideal city landscapes. This is done with the help of blocks, crafting materials and other materials available e.g. candy. Participants rotate between different stations developing each others ideas. In the end the plans and suggestions of the participants are translated by professionals into architectural language in form of drawings and mock-ups. The participants have the last word on the outcome, by commenting on the “translations” and checking if they are still reflecting participants original ideas.

“Wikiplanning” and similar methods fits well to the experiential learning approach in peace education. In peace educational programs, like CISV Mosaic, systems and structures can be explored, hacked and developed drawing inspiration from in hacktivist practices. In the process of exploring, hacking and developing various designs participants learn new attitudes, skills and knowledge and ideally these are openly shared.

52 HTML Patchwork: www.open-source-embroidery.org.uk/wiki/
4.2.3 **Do-it-together guides to expand action space**

Hacking is a “Do-It-YourSelf” (DIY) practice (Von Busch, 2008) it is about learning to master a system and redirecting it to more desirable goals. A simple, yet fitting fashion example of this is Megan Nicolay’s54 The t-shirt transformation – workshop (Von Busch, 2007). In the workshop participants learn the skills of manipulating the structure of a t-shirt, even just simply by cutting. The t-shirts structure is redirected to make it look better and more trendy. An old t-shirt finds new use in its transformed shape. The DIY approach of fashion hacktivism fits well the experiential learning approach of peace education. The educational goals can of course be more ambitious, than learning skills, to make a t-shirt look trendy.

Through the DIY approach we learn problem solving skills. In the example above fashion hacktivists use tools and materials in creative ways to alter the structure of old clothes. When we alter our way to act, change structures in our everyday life or use familiar tools in new creative ways our action space expands resulting into us finding creative solutions for everyday problems and needs. Otto von Busch (2008, p.42) defines action space the following way:

“Action space is an area in which we move and make decisions about our lives, our everyday environment, things we think, act and do.”

Learning by doing is about expanding ones action space. It is about using our skills for new solutions and exploring new ways to do things. Tools both expand and steer our behaviour. However the tools designed to solve specific situation can also be used in other contexts e.g. a t-shirt can become a scarf on a cold day, a chair becomes a table or a shoe a hammer. The set of tools in an environment affects our action space. If a needed tool is missing we need to come up with new creative solution like MacGyver55 in the famous TV-series with the same name.

Usually the user does not understand the full potential of a tool, this is particularly true with complex tools like a computer. In these cases manuals are very helpful. Otto von Busch (2008) presents the cookbook as a show-and-tell kind of manual as an inspiration to expand our action space and to set us off to try new things. Cookbooks, do-it-yourself-instructions, crafting guides helps us to try out new things. If the manual is too specific they limit us, therefore the guides should be left open enough for improvisation. Like a Lego set gives us possibilities to create new worlds whereas miniature model building packages usually give the materials and instructions to make a specific copy of the model. In Do-it-yourself (DIY) practices like cooking, hacktivism and craftivism the open ended instructions guide us to navigate in action space and during the journey we learn new things. Expanding action space is experiential learning. The show-and-tell type of DIY instructions that leaves space for improvisation can work well as a tool to facilitate experiential learning also within the context of peace education. Fashion manuals with patterns and how-to instructions are not a new thing. In fashion hacktivism a dialogue exists between the participants creating a Do-It-Together (DIT) approach. DIT is a creative and collaborative approach that fits well the peace education form this thesis focuses on. Do-it-together-guides can be used to empower participants to take ownership of a participatory project and develop it further within the given framework.

4.2.4 **Subvertising to develop critical consciousness**

Subvertising is a form of Culture Jamming. Culture jamming includes creative practices like computer hacking, transmission jamming, slashing – alternative narratives for popular series like Star Trek, Pirate TV and radio, “hoaxing” – criticism against the media through practical jokes, and subvertising – production of anti ads (Dery, 2004). Christine Harold (2007) also includes media hackers with similar ethics as computer hackers to the scope of culture jammers. To Dery’s list, that already includes some forms of media hacking, can be added, zine publishers- own made fan magazines, pranksters and art hacks. In some cases culture jamming activities take place on the grey zone of legality, still it can also be a fun and creative way to take a critical look at our society through play. The later approach of culture jamming being creative and fun, yet critical, supports the peace educational aim to provide attitudes, skills and knowledge for participants to become global citizens. Also Freire (1970 cited by Bajaj, 2008) emphasizes on raising the students critical consciousness.

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54 Megan Nicolay’s Generation T: http://www.generation-t.com/about/
55 MacGyver: http://en.wikipedia.org/wiki/MacGyver
Advertisement is almost impossible to avoid in our everyday life. We are very familiar with the language of advertisement, logos and brands, due to this the subvertising of ads is an easy approach to culture jamming. Subvertising fits well to critically approach our consumer culture. Subvertising plays with the language of advertisement and makes satires of brands. The “Fetish” campaign by Adbusters was a series of fashion related subvertising posters, criticising brands e.g. Calvin Klein for its use of body image. Calvin Klein’s Kate Moss like model was puking in a toilet in a “Obsession”-poster (Harold, 2007). The image using the brands visuals was referring to the reality of skinny models in Calvin Klein campaigns. Kalle Lasn (2009) one of the founders of anti-consumerist Adbusters Media Foundation defines subvertising as selling ideas in form of advertisement:

“And when you are selling products, then I think you can call that advertising. And when you are selling ideas that try to subvert advertising, we call it “subvertising.””

Lasn (2009) sees the 15 year old campaign “Buy nothing day” as a successful subvertising campaign, that makes us aware that we consume to much, using the worlds resources only to return it as toxic waste.

Fashion hacktivists can use subvertising to critically approach the fashion world, logos, brands and their false promises of better life. Subvertising can also be used to bring awareness about fashion ethics, like human right situations in sweat shops or ecological aspects of mass production. Sarah Nardi (2009) worries that brands are evolving and taking a subvertising approach e.g. “homeless chic” pictorial in W magazine. Trendy “homeless” models portrait “coolness” to sell products. However critical culture jammers need find ways to subvert even these kind of advertisement. Like in Umberto Eco’s (1986, cited by Dery, 2004) ”semiological guerrilla warfare” to “restore a critical dimension to passive reception.”

Subvertising can also have a less critical approach. Culture jamming does not only have to be damming or stopping corporate media, it can also be a artful strategy that challenges corporate messages (Harold, 2007). Subvertising can be about creating new perspective to old practices. An example of this is SHRWR clothes. SHRWR clothes are branded as in fashion praxis, nevertheless the SHRWR label communicates an idea of clothes, that are owned by no one, instead shared, this is a totally new approach to fashion, yet using the familiar language of fashion we know.

In means of peace education, subvertising can be used to; raise critical contentiousness, as a communication tool to raise awareness, and to look at our daily practices from a new perspective that ables us to find new ways of doing things.
5 CASE STUDY KILLER FASHION REVOLUTION

In 2006 I returned back to Finland from an around the world journey. I fast noticed that the Palestine scarf Keffiye had evolved into a popular fashion accessory in Finland. During my travels I visited several countries in Middle East and learned that this scarf is strongly associated to the Palestinians fight for an own state in the Israel Palestine conflict. I have to admit, I was quite annoyed seeing teenagers and young adults wearing this strongly charged symbol without any idea of its meaning. Later I started to ponder if also I was unaware wearing clothes that were somehow related to war or political conflicts. After some research I had a list of everyday fashion that actually was related to wars, dictators or conflicts. Below are some examples of war related clothes that I refer to, more can be found on the Killer Fashion Revolution Wiki-site.

- **Trenchcoat**: Already the name “Trenchcoat” refers to war, soldiers lived in the trenches at the front line, for long periods during the first world war. The trenchcoat was designed during First world war for the British Royal Flying Corps and the British officers in the trenches.

- **Bikinis**: The bikinis were launched in France 1946. Taking it’s name from an island called Bikini Atoll in the Pacific. This is where an atomic bomb test was made by the Americans the same year. Bikinis were believed to be as big blast in the USA as the atomic bomb was on Bikini Atoll.

- **Cardigan**: The cardigan sweater was worn by British Army officers during the Crimean war and named after James Brudenell the British Earl of Cardigan who led the charge of the Light Brigade.

- **Mao Bag**: Mao Zedong was a Chinese military and political leader who led the Communist Party of China and responsible for 45-52 million peoples deaths. Still the Mao Bag is a popular fashion item.

From this research the idea of the Killer Fashion Revolution started to grow. It developed from a 2D animation about war related fashion into fashion hacktivism for human rights, in form of workshops, an installation and a Wiki-site. How this happened is presented in form of a design process timeline later in this chapter.

Killer Fashion Revolution takes influences from three practices introduced earlier; peace education in chapter 2 as well as participatory art and participatory design in chapter 3. In this chapter I try to point out how different elements, methods and techniques are implemented from these practices into Killer Fashion Revolution.

The Killer Fashion Revolution -project as a participatory project is continuously changing and altering within the given framework. This chapter presents the design process of Killer Fashion Revolution -concept and explores how the designed framework carries out in practice and how various modules it consist of can be developed in the future.

Additionally this chapter reflects on experiences from the first Killer Fashion Revolution workshop including a set-up of the installation participants explored during the workshop. Based on these experiences, I evaluate both the workshop and the installation. Discoveries are highlighted in the conclusions.

The first CISV Mosaic Killer Fashion Revolution workshop is also a kick-off for the whole Killer Fashion Revolution project. Future workshops and exhibitions of the installation are aiming for a Killer Fashion Revolution community to develop with active online members on the Wiki-site. In this thesis I present a facilitation plan for online participation on the Killer Fashion Revolution Wiki-site and deliberate upon the experience of designing a Wiki to support participation.

5.1 Killer Fashion Revolution theme

I have defined Killer Fashion Revolution as “Fashion Hacktivism for Human Rights”. The name of the project causes strong associations, this is intentional and the aim is to catch peoples interest. In the project name the “Killer Fashion”-part refers to war related clothes. Revolution; “a sudden, radical, or complete change” indicates that the “Killer Fashion”-clothes will be radically changed – in this case to promote human rights.

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57 War related clothes at: www.killerfashionrevolution.com/index.php?title=Understand
58 Merriam-webster: www.merriam-webster.com
In Killer Fashion Revolution fashion hacking happens on both physical and symbolic level. The clothes are altered and the code; materials, seams, drapes, details, etc. are reconstructed. On a symbolic level the meanings of war related garments are redirected to promote positive values. In a situation of war, conflict and injustice the human rights are most neglected and by transforming war related clothes to promote human rights the participants goes through a symbolic ritual of opposing direct and structural violence.

Killer Fashion Revolution is not against fashion – as in the prevailing style during a particular time. Killer Fashion Revolution looks critically upon how we are consuming fashion – as by and throw away items – when trends are changing in an increasing speed. The project is about learning skills to alter things and to make our own fashion by expanding the life time of clothes. Additionally participants document, contextualize and share their designs co-creating a pool of knowledge related to the Killer Fashion revolution theme. Killer Fashion Revolution raises as well awareness of how fashion industry often neglects human rights and promotes ethical fashion.

The war related clothes used for the project are not military suites or army combat uniforms, they are second-hand clothes and garments that can be found in our own wardrobes. Up-cycling clothes – giving old clothes new value by altering them – was a necessity during war times in Europe. During the Second World war the British Board of Trade published a booklet as a part of the Make Do and Mend campaign, helping households “to get the last possible ounce of wear out of all your clothes and household things”(Imperial War Museum, 2007, p.1). There was rationing on the clothes to save shipping space, man power and materials. Due to the lack of materials old garments were altered and combined in creative ways.

The quote “No material must lie idle, so be a magician and turn old clothes into new.”(Imperial War Museum, 2007, p.34) from the Make Do and Mend booklet reflects an attitude to make things sustainable also through our actions. In a time without restrictions to consume Killer Fashion Revolution promotes an attitude of a creative magician who saves resources, so we do not run out of them one day. Killer Fashion revolution promotes Do-it-yourself and Do-it-together practice. It is about collaboratively designing artifacts and sharing co-created knowledge online, in a way inspired by open source developers. Additionally Killer Fashion Revolution aims to open design processes for non-designers.

The Killer Fashion Revolution addresses an important need in our community to recognize how human rights are part of our everyday life and the decisions we make. The Universal Declaration of Human Rights was adopted and proclaimed by the General Assembly of United Nations in 1948. The Declaration is the foundation of international human rights law, yet the content of the thirty articles is quite unclear for most of us. One reason is the written format of the articles, that are quite challenging to understand. Another reason is that people like me, living in a quite just and stable country, experience that neglecting of human rights happens elsewhere, not in our everyday life.

Yet structural violence is present also in the stable societies e.g. in form of bullying, intolerance, unjust opportunities etc. Killer Fashion Revolution focuses on the theme of human rights to rise awareness that human right issues are part of our daily lives and our daily decisions. Ethical fashion is naturally a theme that gets special focus in the Killer Fashion Revolution -project. Killer Fashion Revolution takes a stand against excessive consumerism, sweatshops and cheap labour through the act of crafting, yet celebrates fashion as way of self-expression.

### 5.2 Killer Fashion Revolution modules

As mentioned earlier Killer Fashion Revolution is a project that consist of artistic workshops, a participatory media-art installation and a Wiki based online platform. Do-it-yourself instructions for up-cycling war related clothes and Do-it-together -guides for workshops are additionally published on the Wiki-site. The different modules; workshops, installation, Wiki-site and do-it-your self and Do-it-together -guides are individual parts of the project, yet they are tightly connected to each other as demonstrated in Figure 9.
5.2.1 Workshops

An important part of Killer Fashion Revolution are the workshops. In workshops groups of participants, are facilitated through a number of activities to accomplish the design task of transforming war related fashion to promote human rights. The workshop module is the most collaborative, peace educational and participatory part of the Killer Fashion Revolution project.

Killer Fashion Revolution workshops are:

- Events where people come for “doing-it-together”.
- Experiential learning experiences where attitudes, knowledge and skills are developed.
- Design labs where war related clothes are transformed to artifacts that promote human rights.
- Introductions to Fashion Hacktivism.

The workshops include the three CISV Mosaic phases; Discover, Understand and Create. Workshops can be of various length and the peace educational objectives can differ depending on the circumstances where and for whom the workshops are organized.

Doing -it-together workshops aims to inspire participants to continue together crafting for human rights. Designs made in workshops are shared on the Killer Fashion Revolution and exhibited through the installation to motivate new participants to generate ideas and to share them.
5.2.2 Participatory media art installation

Killer Fashion Revolution participatory media art installation documents work from prior workshops and invites the visitor to join a fashion revolution. The aim of the installation is to promote the Killer Fashion Revolution concept and arouse interest amongst visitors to return to the Wiki-site and there take part in the creative process or optionally find information how to attend or organize workshops. In the installation the Discover, Understand and Create phases can be experienced in any order.

**Discover**

In the exhibition space there is a 3D animation display on a screen, where models are walking down a catwalk dressed in clothes, that are somehow related to various wars. Creative Commons and public domain images and video footage are used to visualize the wars. This phase introduces the theme.

**Understand**

The catwalk from the animation continues into to the physical space. On the physical catwalk visitors find street fashion that is related to different wars. All clothes and accessories are tagged with dog tags, each marked with an individual search word. With the help of the search word more information about the garment can be found on the Killer Fashion Revolution Wiki-site. In the exhibition space the visitor can accesses the Wiki-site from an internet kiosk set-up.

At the end of the catwalk there is a rack with clothes, also with individual dog tags. These garments are the old war related clothes transformed in previous workshops to promote human rights. On the Wiki-site the visitor can find a story and do-it-yourself instructions for each garment.

**Create**

Visitors are invited to contribute to the exhibition work by brainstorming ideas of how to transform the clothes on the catwalk to something that stands for human rights. The ideas are written directly on the clothes with textile markers. Subsequently during the exhibition various war related garments slowly transform to pools of ideas that can later be realized in upcoming Killer Fashion Revolution workshops.


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60 Public domain definition: http://en.wikipedia.org/wiki/Public_domain
61 A list of Creative Commons and public domain resources used for this project can be found at: www.killerfashionrevolution.com/index.php?title=Animation_footage
These are the technical and spatial requirements for the technical set up of the installation;

- Preferred space: height 3m x width 3m x depth 5m = 15 m², flat surface
- Light Requirements: must be in a lighted area.
- Light Emission: minimal light emission from displays.
- Sound Requirements: would be best viewed in a quieter area.
- Sound Emission: produces some sound.
- Network Connection: needs network connection.
- Technical Needs: 1 x DVD player, 1 x computer including keyboard and mouse, 2 x headphones or loudspeakers power outlets (230V)
- Other Needs: 1 x table (approximately 300 cm x 150 cm), 1 x base or table for computer + screen, 1 x base for screen + DVD player, 1 x clothes rack (aluminium, approximate dimensions: length 130 cm, width 60 cm, height 170 cm).
- Set up time: 4-6h

Illustration 10 presents a suggestion for a floor plan, nevertheless the set-up can easily be varied according to space and possibilities e.g. if possible transformed designs can be pinned on walls or dressed on mannequins to expose them better.

5.2.3 Wiki-site

The Killer Fashion Revolution Wiki-site is a collection of information about how street fashion is related to different wars. It is as well a forum that promotes human rights and ethical fashion. Most importantly it is a place to document Killer Fashion Revolution creations from workshops or by online participants.

The aim is to develop the Wiki-site to a digital community were participants share knowledge: about ethical fashion, how fashion is related to human rights and ideas how to design and craft for human rights.

The Wiki-site serves as a channel for participation. As well on the Wiki-site visitors are facilitated to participate both by the Discover, Understand and Create phases and other techniques described in section 5.6. A Wiki-site fits well to a participatory project and in the future the content of Killer Fashion Revolution Wiki will increasingly be produced by participants. WikiMedia as a tool offers the framework for the Killer Fashion Revolution website to become a pool of co-created knowledge in form of designs, do-it-your self tips, human rights issues and awareness of ethical fashion. The Wiki-site is set up for use of text, images and videos. YouTube and Flikr embeddings are made possible to ease the use of different mediums.

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62 WikiMedia: http://meta.wikimedia.org/wiki/Main_Page
63 Flikr: http://www.flickr.com
Additionally the Wiki-site is an important part of both the workshops and the installation. In workshops the Wiki functions as a resource of information and ideas. In the installation set-up the Wiki-site is used to connect stories to the physical objects in the exhibition space. The Wiki-site works as well as an information and promotion channel for upcoming and ongoing workshops and exhibition.

5.2.4 Do-it-together workshops and guides

Workshops can also be organized by participants with the help of a Do-it-together workshop guides. Thereupon Killer Fashion Revolution workshops are also open for organisations, educators or a group of friends etc. The Do-it-together workshop guides will be based on experiences from the first Killer Fashion Revolution workshops. The guides are planned to include facilitative activities and tips for organizers to enhance a comfortable and fun experience.

Crafting is gaining popularity, yet for many it seams to be hard to start alone, the Do-it-together -guides aim to be tools for people to organize collaborative sessions of fun and “making stuff with your hands”. The guides are as well creative ways of considering how human rights issues are apparent in our everyday life. Do-it-together -guides are part of the Killer Fashion Revolution to empower active participants, educators, organisations or activists to arrange own Killer Fashion Revolution events. Do-it-together guides aim to empower enlargement of a community with inspired crafters who hack fashion for human rights.

Table 9 present various possible forms of Do-it-together workshops. A Do-it-together -guide for each workshop format is planned to be published on the Killer Fashion Revolution Wiki.
<table>
<thead>
<tr>
<th>Name of Do-it-together workshop</th>
<th>Length</th>
<th>Level of peace education</th>
<th>Target group</th>
<th>Target organizers</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Do-it-educational workshop</strong></td>
<td>Weekend</td>
<td>High</td>
<td>Participants interested of the theme.</td>
<td>Organizations* or educators</td>
<td>CISV Mosaic Killer Fashion Revolution workshop.</td>
</tr>
<tr>
<td><strong>Do-it-in a day workshop</strong></td>
<td>Day – fixed participation</td>
<td>High</td>
<td>Participants interested of the theme, group of friends.</td>
<td>Organizations, educators or group of friends</td>
<td>A workshop day organized in a centre for youth. In connection with an exhibition where the installation is presented.</td>
</tr>
<tr>
<td><strong>Try-it-out workshop</strong></td>
<td>Day – hop-on-hop-off participation</td>
<td>Low</td>
<td>Visitors at an exhibition.</td>
<td>Guide at an exhibition</td>
<td>In connection with an exhibition where the Killer Fashion Revolution installation is exhibited.</td>
</tr>
<tr>
<td><strong>Do-it-with friends workshop</strong></td>
<td>Half day (4h-6h)</td>
<td>Medium</td>
<td>Participants trying out the Killer Fashion Revolution concept.</td>
<td>Group of friends</td>
<td>Doing something together amongst friends at someone’s home.</td>
</tr>
</tbody>
</table>

Table 9: Various Killer Fashion Revolution Do-it-together workshops

The various Do-it-together workshop guides are planned to be published under Creative Commons Attribution-Noncommercial-Share Alike 1.0 license for participants to use and develop in non-commercial context. This action aims to promote openness and co-creation of knowledge.

5.3 The design process of the Killer Fashion Revolution project

The timeline in figure 10 presents the design process of the Killer Fashion Revolution project. During the design process I arranged ideation workshops to gather second-order understanding and additional ideas for developing the Killer Fashion Revolution concept. I met a various assemblage of four girls in three ideation workshops. In an ideal setting all of the girls would have participated in all of the meetings, yet this was not possible due to timetables and exchange studies abroad. The girls were chosen as possible future participants of Killer Fashion Revolution -project.

Reflecting back on the design process, the ideation workshops could have been better organized and facilitated to get more relevant output. Yet in this stage of the design process the concept was continuously developing and therefore it was hard to have clear objectives for the meetings. In the end the ideation workshops had an effect on the design outcome, the discoveries and design decisions based on these sessions are summarized in the following time line.

Another forums where I was able to test various ideas were the CISV training weekends. During two trainings I took the opportunity to develop various parts of the Killer Fashion Revolution project.

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64 Organization refers to NGO:s like CISV, Amnesty, cultural centres, youth centers etc.  
65 Creative Commons: http://creativecommons.org/licenses/by-nc-sa/3.0/
Figure 10: Killer Fashion Revolution design process visualized in a timeline.
5.4 Workshop in action

The first Killer Fashion Revolution workshop was held in Nedergård recreation centre in Kirkkonummi, Finland 5th to 7th of February 2010. The workshop was made in co-operation with CISV as a Mosaic-project. Participants stayed the whole weekend at the centre, accommodation and food was included in the 25 € participation fee.

Participation was open for all ages and for both CISV members and others. The workshop was mainly advertised through CISV’s information channels; www.cisv.fi, Cisvari the member magazine of CISV Finland and CISVmailing list. In addition I personally invited friends, both CISV members and others, to whom the theme of the workshop could be of interest. As an additional channel to communicate with the participants and others, a Facebook group for the workshop was initiated. Information about the workshop was also published on killerfashionrevolution.com, on the Onni intra of Aalto University, School of Art and Design and a Facebook group “Taik Likes Earth”. Participants who enrolled for the workshop got additional information about the workshop practicals in form of a “pre-camp”-info letter.

Present at the workshop were 20 persons; 14 participants, 4 organizers and 2 kitchen staff. Among the participants the gender division was very female oriented, 13 female and one male. The age of the participants varied between 14 and 30 years old and the average age was 22. Most participants were CISV members 4 were new to CISV. During the workshop I had the role of a Mosaic -project coordinator, an artist and a facilitator. Other organizers had each an own responsibility area; Katianna Sjöblom helped out with arts and craft, sewing tips and fashion know how, Nina Forsman was responsible for documentation and Andreas Zingerle for wearable technologies.

The workshop was mainly held in English with Finnish and Swedish translations when needed. This due to two reasons: one of the organizers is from abroad and Killer Fashion Revolution is an international project, therefore it was of advantage to publish outcomes from the workshop on the Wiki-site in English.

There was a wide range of materials to work with at the workshop. Arts and craft materials, war related clothes, sewing machines and electronics were available for use. Participants also brought own materials and sewing machines to the workshop. Two houses at Nedergård were in our use. One house served as facilities for sleeping. The other house with the kitchen and a dining hall was used both for activities, working with the designs and dining.

An important role of the first workshop was to arrange a kick off for the Killer Fashion Revolution -project. During the workshop participants also explored the participatory media art installation and visited the Killer Fashion Revolution Wiki-site. Additionally the aim was to get an impression if the Killer Fashion Revolution theme is interesting and inspiring for a larger group of participants.

In connection to this thesis the aim to organize this workshop was to explore in practice if peace education can be combined with participatory art and design and if expected synergies would emerge. To explore these synergies peace educational, facilitative and design research objectives were set for the for the fashion hacktivism workshop. Section 5.4.1. presents the workshop objectives and how they are connected to various activities in different stages and phases of the workshop.

Prior expectations, attitudes, skills and knowledge of the participants at the workshop are presented in section 5.4.2, this to give a reference point for a general evaluation. During a debriefing in the end of the workshop participants returned to their prior expectation, attitudes, skills and knowledge and reflected upon what they learned during the workshop. A general workshop evaluation was made with the help of the debriefing and additional evidence generated at the workshop. The general workshop evaluation can be found in appendix 2 and a summary of it in section 5.4.4.

The aim with the general evaluation was to estimate if the objectives of combining peace education with participatory art and design were achieved. The evaluation was as well used to attain second-order understanding to recognize if Killer Fashion Revolution-project deals with the theme of human rights and ethical fashion in an interesting and inspiring way. In the end the conclusions reflect on the success of the workshop.
5.4.1 Planning workshop program

The program for the workshop was planned carefully. The activities were divided into four parts, Discover, Understand, Create and Debriefing & Evaluation. For the parts Discover, Understand and Create, peace educational and design research objectives were set, this to ensure that both peace educational and participatory art and design practices would be implemented into the workshop. Facilitation objectives were planned to be reached with the help of various activities in different stages of the group dynamics process; Forming, Norming, Storming, Performing and Adjourning in all parts of the workshop program. Figure 11 illustrates the different parts of the workshop and how they are combined with peace educational phases, design research and group dynamic stages.

Design research and design techniques were as well implemented into the different activities and several of the peace educational objectives were related to fashion hacktivism and craftivism. Tables 10 to 13 presents the workshop plan and how the different objectives and various design research techniques e.g. in from IDEO method cards, are actualized with the help of activities in different parts of the workshop.

Objectives are colour coded in the tables the following way:

- Peace educational objectives: letter codes refer to the ASK-model A= Attitudes, S=skills, K=knowledge
- Facilitative objectives
- Design research objectives

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66 IDEO Method Cards present a number of different design research methods and explain how and when the methods are best used. www.ideo.com/work/item/method-cards.
<table>
<thead>
<tr>
<th>Activity</th>
<th>Objectives</th>
<th>Design resources</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Welcome</strong></td>
<td>• Providing easy access to participation</td>
<td>• IDEO method cards: Card Sort</td>
</tr>
<tr>
<td>Welcome words, introduction of the program and practicals</td>
<td>• Clarifying expectations</td>
<td></td>
</tr>
<tr>
<td>(facilities, rules, etc.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Name and Presentation round</strong></td>
<td>• Helping members to get to know each other</td>
<td></td>
</tr>
<tr>
<td>Everyone present their names and tell a short story</td>
<td>• Willingness to express stories and opinions through fashion (A)</td>
<td></td>
</tr>
<tr>
<td>about something they are wearing.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Expectations sketch (ASK)</strong> and Human Rights values</td>
<td>• Helping members to get to know each other</td>
<td>• walkthrough</td>
</tr>
<tr>
<td><strong>Step 1:</strong> Participants draw a picture of themselves</td>
<td>• Clarifying expectations</td>
<td>• examination of artifacts</td>
</tr>
<tr>
<td>in the middle of a paper.</td>
<td>• Willingness to oppose direct and structural violence (A)</td>
<td>• IDEO method cards: Surveys &amp; Questionnaires</td>
</tr>
<tr>
<td><strong>Step 2:</strong> Participants write on the top of the drawing</td>
<td>• Knowledge about Human Rights Declaration (K)</td>
<td></td>
</tr>
<tr>
<td>their attitudes towards fashion.</td>
<td>• Designers (participants) explore the theme</td>
<td></td>
</tr>
<tr>
<td>How fashion is present in their life?</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Step 3:</strong> Participants write to the right what skills</td>
<td></td>
<td></td>
</tr>
<tr>
<td>they have related to crafting, fashion or design.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Step 4:</strong> Participants write to the left what kind of</td>
<td></td>
<td></td>
</tr>
<tr>
<td>knowledge they have about fashion, ethical fashion and</td>
<td></td>
<td></td>
</tr>
<tr>
<td>human rights.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Step 5:</strong> Below the drawing participants write about</td>
<td></td>
<td></td>
</tr>
<tr>
<td>their expectations for the workshop.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The pictures are hanged up on the wall. The Human Right</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Declaration articles are presented and each participant</td>
<td></td>
<td></td>
</tr>
<tr>
<td>takes time to figure out which are the 5 most important</td>
<td></td>
<td></td>
</tr>
<tr>
<td>paragraphs for them. They write them on a post-it and</td>
<td></td>
<td></td>
</tr>
<tr>
<td>glues them next to their sketch on the wall.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Thoughts from the activity are presented for the whole</td>
<td></td>
<td></td>
</tr>
<tr>
<td>group, everyone presents something on their turn.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Fashion ice breaker</strong></td>
<td>• Helping members to get to know each other</td>
<td>• walkthrough</td>
</tr>
<tr>
<td>Participants group according to fashion related topics.</td>
<td>• Willingness to express opinions through fashion. (A)</td>
<td>• examination of artifacts</td>
</tr>
<tr>
<td>The activity leader shouts out different fashion related</td>
<td></td>
<td>• IDEO method cards: Surveys &amp; Questionnaires</td>
</tr>
<tr>
<td>topics like favourite colour, best brand, favourite</td>
<td></td>
<td></td>
</tr>
<tr>
<td>garment etc. People group according to similarities,</td>
<td></td>
<td></td>
</tr>
<tr>
<td>everyone who likes red the best gets into the same group.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The different groups present their opinion, before the</td>
<td></td>
<td></td>
</tr>
<tr>
<td>next round starts.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Exploring Killer Fashion Revolution installation</strong></td>
<td>• Providing clear directions and purpose to the group</td>
<td>• examination of artifacts</td>
</tr>
<tr>
<td>Participants explore the Killer Fashion Revolution</td>
<td>• Willingness to oppose direct and structural violence (A)</td>
<td>• IDEO method cards: Surveys &amp; Questionnaires</td>
</tr>
<tr>
<td>installation.</td>
<td>• Knowledge about street fashion that is related to wars (K)</td>
<td></td>
</tr>
<tr>
<td><strong>Debriefing</strong> (also evaluation of the installation):</td>
<td>• Designers (participants) explore the theme</td>
<td></td>
</tr>
<tr>
<td>Questions are discussed in small groups. At this point</td>
<td></td>
<td></td>
</tr>
<tr>
<td>of the workshop it is easier to express opinions in</td>
<td></td>
<td></td>
</tr>
<tr>
<td>smaller groups. The main points of the discussion are</td>
<td></td>
<td></td>
</tr>
<tr>
<td>written down on A4 papers. The questions can be found in</td>
<td></td>
<td></td>
</tr>
<tr>
<td>section 5.5.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Attitudes and Stereotypes</strong></td>
<td>• Willingness to express opinions through fashion. (A)</td>
<td>• examination of artifacts</td>
</tr>
<tr>
<td>A suitcase is filled with garments like flip-flops, a</td>
<td>• Willingness to oppose direct and structural violence (A)</td>
<td></td>
</tr>
<tr>
<td>boa, a blanket, a military hat etc. Everyone gets a</td>
<td>• Designers (participants) explore the theme</td>
<td></td>
</tr>
<tr>
<td>garment and starts to walk around the room and mingle</td>
<td></td>
<td></td>
</tr>
<tr>
<td>with others, the participants act and move according to</td>
<td></td>
<td></td>
</tr>
<tr>
<td>the role of the garment. After a while participants</td>
<td></td>
<td></td>
</tr>
<tr>
<td>switch garments, this is done a number of times.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Debriefing:</strong> Whole group, facilitator asking</td>
<td></td>
<td></td>
</tr>
<tr>
<td>reflective questions, participants answer verbally.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Table 10: Plan for the Discover part of the workshop.*
**WORKSHOP PART B: Understand**

<table>
<thead>
<tr>
<th>Activity</th>
<th>Objectives</th>
<th>Design resources</th>
</tr>
</thead>
</table>
| **Brain- and bodystorming** Participants are divided into groups (it is good if these groups work together also in the Create phase). | • Facilitating communication, collaboration and teamwork | • group interaction,  
• co-operatively make meaning out of the work  
• interpretation sessions  
• IDEO method cards: Collage  
• IDEO method cards: Bodystorming. |
| **Step 1:** Groups choose one Human Rights Declaration article they want to work with. | • Support the group in the process of establishing group norm | |
| **Step 2:** Groups gather material related to their Human Rights Declaration article from newspapers and magazines making a collage out of it. The material can both be about situations where human right issues are neglected or a situation promoting human rights. | • Monitoring work and celebrate progress | |
| **Step 3:** The group makes a small scenario out of their Human Rights article. They present it in a form of a play. In the play participants use war related clothes, yet they are not allowed to use them as what they are, they need to alter their function in the play. | • Skills to use design research techniques like brainstorming, bodystorming and collage technique for generating ideas (S)  
• Designers (participants) in collaboration employ various techniques to understand the theme  
• Stakeholders (participants in working groups) agree on desired outcome of the project | |
| **Step 4:** The group continues working on the collage mapping ideas of how to transform war related fashion to promote human rights. Participants can use fashion magazines and internet to find inspiration. Participants can also write and draw on the collage. Plays and collages are presented to the whole group. | | |

Plays and collages are presented to the whole group.

<table>
<thead>
<tr>
<th>Fashion and Human Rights &amp; Ethical Fashion</th>
<th>Offering resources/ideas</th>
<th></th>
</tr>
</thead>
</table>
| Speaker Jukka Pääkkönen from SASK (Suomen Ammattiliittojen Solidaarisuuskeskus) telling about human rights specially in producing clothes and fashion accessories. Also opening a discussion of what ethical fashion is. | • Knowledge about ethical fashion and about human rights and fashion.  
• Willingness to consider human rights in everyday life, especially in consuming fashion (A) | |

**Wearable technology**

| Offering resources/ideas | Knowledge about wearable technology(K)  
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Presentation by artist Andreas Zingerle giving insight to wearable technologies used in art context. Presenting the possibility to work with electronics in the workshop.</td>
<td>Willingness to express opinions through fashion (A)</td>
</tr>
</tbody>
</table>

**Table 11: Plan for the Understand part of the workshop.**

**Illustration 15:** Brain- and bodystorming activity.
### WORKSHOP PART C: Create

<table>
<thead>
<tr>
<th>Activity</th>
<th>Objectives</th>
<th>Design resources</th>
</tr>
</thead>
</table>
| **Fashion Hacktivism** | Groups work with materials available, transforming war related clothes to promote a chosen article from the Human Rights Declaration. Participants in the group divide different tasks and roles amongst each other. Tips and tricks are learned from each other with Do-it-together spirit. | • Helping the team manage change and performing given tasks decided within the group  
 • Monitoring work and celebrate progress  
 • Sharing the leadership role  
 • Willingness to consider human rights in everyday life, specially in consuming fashion  
 • Ability to transform war related clothes to promote human rights  
 • Ability to document a design process  
 • Ability to insert easy technological solutions in to craft and fashion (for those who are interested)  
 • Collaboratively shaping artifacts  
 • Prototyping ideas at the workshop  | • mock-ups  
 • prototypes  
 • interactively shaping artifacts  
 • documenting design process  
 • IDEO method cards: Quick and dirty prototyping |

**Documenting design process:**
All steps in the design process are documented as photos or video clips and text, with the help of a project sheet and documentation sheets (appendix 3). The project and documentation sheets are used later when do-it-your self instructions of the design are put together for the Killer Fashion Revolution Wiki-site.

**Feedback round:**
When the groups have progressed a bit with the work, each group presents their idea and how far they are. After that each group gets 15 minutes time to come up with ideas, alternations and tweaks for another groups design. These ideas are then presented and groups can decide if they use them or not.

**Conceptualizing:**
The design is finalized by "branding" the new design (subvertising). The group designs a label for the artifact and creates a story for their brand. The stories are documented on the project sheet and in addition they can be presented as images or video on the Wiki-site.

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Table 12: Plan for the Create part of the workshop.

Illustration 16: Fashion Hacktivism
WORKSHOP PART D: Debriefing and Evaluation

<table>
<thead>
<tr>
<th>Activity</th>
<th>Objectives</th>
</tr>
</thead>
</table>
| Final presentation of designs (Experiential learning cycle: Reflect) | • Highlighting successes of the group  
• Closure and reflection  
• Summarizing the happenings |
| Expectations & ASK evaluation (Experiential learning cycle: Generalize) | • Closure and reflection. Summarizing the happenings |
| Workshop evaluation Yes - No - Maybe (Some of the questions relate to Experiential learning cycle: Apply) | • Closure and reflection.  
• Summarizing the happenings  
• Generalize how learned things are applied to everyday life. |
| Thank you and goodbye | • Provide support to group members in helping them deal with termination issues |

Table 13: Plan for the Debriefing and evaluation part of the workshop.

5.4.2 Expectations & Attitudes, Skills and Knowledge (ASK)

Participants were asked about expectations, attitudes, skills and knowledge in the beginning of the workshop. Later participants reflected upon their writings to realize if they learned something during the workshop. The aim was also to see if peace educational objectives, related to attitudes skills and knowledge, were met during the workshop. A summary of expectations, attitudes, skills and knowledge is presented in this section to give a reference point for later evaluations.
Expectations
Most of the participants were expecting a fun or good time and looking forward to learn or gain awareness about ethical fashion. Some participants expected to learn new ways of looking on fashion. Half of the participants also mentioned that they were expecting to make, recycle and remake clothes. Several people expected also to make new friends or learn to know new people. Several of the participants wanted to be creative and express artistic skills.

A couple of participants were eager to learn a bit more how technology can be implemented into fashion and a few were at the workshop to learn new skills and to use them. Also expectations of learning fashion related words in English, getting away from everyday life, team work and attending a Mosaic project were mentioned as reasons to attend the workshop. One participant wanted to know more about Killer Fashion Revolution “to be able to spread the word”.

Attitudes
Participants were reflecting upon their attitudes towards fashion from different perspectives. Most participants commented on their shopping habits. Quite many stated that they hated or did not like shopping and “fast consumer culture”, yet others loved shopping. Quite many of the participants liked shopping on fleamarkets, loved vintage and thought that “retro fashion is always cool”. Several of the participants confessed to have too many clothes, shoes, bags or earrings. A couple of participants needed more clothes, having nothing to wear.

Several of the participants also commented on their own style and use of colours or lack of it. For many it was important to be comfortable, practical and to use quality clothes that last longer. Some of the participants mentioned personal expression and fashion being “a statement, a way to stand out”. Due to the theme of the workshop quite many were also pondering about the aspect of ethical fashion in their life: “Ethical = sustainable?”, “Would like to make ethical decisions when shopping”.

One of the participants, who works as a hairdresser, thought that fashion is present in her everyday life through her profession. Two of the participants were dreaming of working with clothes or shoe design. One participant conceptualized fashion to be: “Fashion = Heidi Klum on TV”.

Knowledge
When participants were asked about their knowledge related to the workshop theme most of the participants listed their sources of fashion knowledge. The majority of the participants find information about fashion in magazines. Quite many visit different fashion blogs and internet, both for finding inspiration and sewing tips. Several mentioned TV and reality TV shows as a channel of fashion knowledge. Inspiration for fashion was also found in shops, online shops and fleamarkets. Some of the participants answered on a very general level considering the society to learn us what is fashion or not. Loking at people on the street, photographs, books and designers were as well seen as sources of fashion knowledge.

Some of the participants had prior knowledge about, fashion history, colours, life cycle of clothes, human rights and fair trade. Several brands that were considered ecological or ethical were also mentioned e.g. GlobeHope, H&M Garden collection, Secco shop, Tauko and Purjebägit.

Skills
Half of the participants considered having skills in sewing and in using a sewing machine. Some of the participants also wrote that they had experience in making and recycling clothes. A couple of participants were skilled in knitting. Some participants mentioned they were skilled in crafting and “doing stuff with my hands”. Two participants mentioned having some skills in technology and electronics.

Several of the participants mentioned design skills, creativity and ideas as something they can contribute with to the workshop. Some also mentioned drawing skills. A few participants could contribute with social, cooperation and communication skills or with laughter and enthusiasm.
5.4.3 Experience and Creations

The beginning of the workshop concentrated on building a good group feeling and giving participants an opportunity to learn a bit about each other. This was needed because participants came from very differing backgrounds and also the age difference between participants was quite big. Human Rights Declaration articles were presented and participants chose from them the five most important articles. The most popular articles were:

**Article 3.** Everyone has the right to life and to live in freedom and safety

**Article 18.** Everyone has the right to freedom of thought, conscience and religion. Everyone has the right to practice a religion. Everyone also has the right not to practice a religion

**Article 1.** Everyone is born free and equal in dignity and rights.

Friday was dedicated to the Discover phase e.g. in form of presenting the theme in form of the Killer Fashion Revolution participatory media art installation.

On Saturday morning the Understand phase started with exploring how different clothes signal different meanings, some stronger some weaker. An ice hockey scarf and a pilot jacket were quite loaded symbols whereas high heals and a fancy bag could fit many different characters.

The meaning of the Human Rights Declaration articles were explored through brain- and body storming in small groups. This activity worked very well in presenting various Human Rights Declaration articles. The meaning of chosen articles were taken to a deeper level as well as connecting them to everyday situations. Image rich collages and short dramas gave the groups ideas. Some groups continued working on these ideas later in the Fashion Hacktivism session.

Before lunch Jukka Pääkkönen from SASK\(^7\) visited the workshop giving us an information rich presentation about working conditions around the world specially in the textile industry. He also revealed how hard it is to produce ethical clothes. It is a slow struggle to change the conditions at the sweatshops and there is little we can do as individual consumers. Nevertheless in the questions and answers section we got some tips e.g. to shop brands clothes rather than totally unknown supermarket labels. Brands still have to negotiate with their workers to keep their image glossy.

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Illustration 18: First from the top: Groups gather material related to their Human Rights Declaration article. Second from the top: Exploring Human Rights Declaration article through bodystorming. Third from the top: Jukka Pääkkönen giving a presentation about ethical fashion (Photo: Walter Virta). Bottom: Andreas Zingerle presenting wearable technologies (Photo: Walter Virta).

\(^7\) Suomen Ammattiliittojen Solidaarisuuskeskus (SASK) www.sask.fi
Jukka also explained to us that brands that promote themselves as ethical and ecological might just produce one part of the product e.g. the cotton in a T-shirt under fair conditions. Yet dyeing, sewing, printing, and packing the T-shirt might be produced elsewhere and working conditions of these factories are not controlled at all. The presentation developed into an interesting discussion that continued over lunch.

After lunch there was an artistically inspiring presentation by media artist Andreas Zingerle who through numerous examples showed how fashion art and technology have been combined. He also presented different do-it-yourself scenes like the Instructables online community and Maker faire. After the presentation participants were very enthusiastic to start working with making their own creations.

It was time to get the hands dirty, or bloody from needles and pins. The Fashion Hacktivism session started a bit chaotic, yet after a while people, tables, chairs and materials had found their places. After the presentations it was natural to change to a supportive facilitator role. I took a step back and just helped out to organize working stations and spread out the materials. Participants reorganized themselves into groups and divided roles and task amongst themselves. During the Brain- and bodystorming activity participants were divided randomly into groups. Most of these groups in some assemble continued to work with each other.

During Saturday afternoon and evening participants were enthusiastic and sometimes even stubbornly working on their designs to finish them the next morning. Meals and the sauna gave room for natural breaks, yet in true “Project Runway” style many of the participants were working until midnight on their designs. Katianna Sjöbloms sewing and design tips came handy for many and she saved some sewing machines from disaster. When everything was working out quite smoothly even I joined one of the groups for a while, helping out with sewing and learning a bit of electronics.

Documentation of the design process was facilitated with the help of project- and documentation sheets, see appendix 3. Each design had a project sheet where participants documented a label for the design and a “brand” story of how the design is connected to a Human Rights Declaration article and which one. On each documentation sheet participants recorded an instruction combined to an image. The documentation of each design is published as a do-it-yourself instruction on the Killer Fashion Revolution Wiki-site. Participants could choose if these designs were published under their name or under a designer alias. Already in the beginning of the workshop it was made clear that designs would be published online and exhibited in the Killer Fashion Revolution installation. Participants had the chance to decide if they wanted to have credit for their works or not.

Illustration 19: “Project Runway” style participants working late at night, though no one has to leave the show.
Illustration 20: Final designs from the first workshop, 10 designs promoting 7 different articles from the Declaration of Human Rights. In the DVD attached to this thesis, groups present how the designs are related to human rights and what war-related clothes are recycled for the new designs. Names of designs (Human Rights Declaration article) from the top, left to right: Koira Design (16), Home sweet home-design (25), 16th Family (16), Venla 1 shirt (16) and Venla 2 belt (26), doubleA (13), Op-In-Bogi-On (19), SAFEMODE 3design (3), Belbet 3design (19), My own land (15).
In the final presentation on Sunday 10 designs were promoting 7 different articles from the Declaration of Human Rights. Some groups were very proud of their creations, others happy yet humble in realizing how hard it is to design and make up-cycled clothes. Many were happy that they were able to implement the human rights to their creations. Some joyful of making their first dress or tunika.

After the presentation there was time for debriefing and evaluation. Partly it was for participants to reflect upon their experience, yet mostly it was to evaluate the workshop. After lunch there was some time to clean, pack things together and to say good bye.

The pre planned schedule was followed and the times were kept quite well. Participants took part in all activities described in section 5.4.1. Some of the activities were tweaked a bit, like the brain- and bodystorming session was shorten. The feedback round planned for the Fashion Hacktivism activity was as well skipped. This because groups were very much into their own project and the designs were developing in a nice manner. Participants were naturally asking for input from other groups on their own. This was an advantage of having everyone working in one big, yet a bit crowded room.

5.4.4 Evaluation and conclusions

In the end of the workshop participants attended a two part evaluation session. The first part was Expectations & ASK evaluation. Participants returned back to their prior expectations, attitudes, knowledge and skills, reflecting upon what they learned during the workshop. The second part was a Yes-No-Maybe group interview, were participants answer to questions, by moving in the room and commenting on their position. A transcript of the group interview can be found in appendix 4.

A general workshop evaluation was made to estimate if set peace educational, facilitative and research design objectives were achieved. The general evaluation is based on participants feedback and other evidence. This general workshop evaluation can be found in appendix 2. The evaluation presented in this section is a summary based on the general workshop evaluation.

If the expectations of participants are achieved during a workshop, it can be considered well facilitated. The end of this section reflects on the participants thoughts about how their expectations were met during the workshop. Quotes used in this section are written by participants in the Expectations & ASK evaluation. Most comments were written in English, some of the quotes are translated from Finnish to English.

Achieving objectives

Peace educational objectives:
The peace educational objectives set for each phase; Discover, Understand and Create were generally achieved. Participants were willing and inspired to craft and create own designs, expressing themselves through fashion.

“Those articles were really important, and it was inspiring to do human rights related clothes.”

“I have more ideas about clothes and how to combine things and make it personal”

The objectives related to knowledge were very well achieved. In the evaluation all of the participants considered that they had gained new knowledge about ethical fashion and several mentioned that they had learned new things about war related clothes. Some participants also wrote that they attained new knowledge about wearable technologies and human rights.

“I know even more disturbing short comings in the process of making cheap clothes.”

“I also learned to be more sceptical towards brands that promote ethical values and that they might not fill their own values.”
“Wearable technology doesn’t only mean odd looking machines attached to your teeshirt.”

“I am more conscious about how fashion is created and what human rights are involved in the process.”

Everyone was willing to make more ethical decisions when consuming fashion, yet participants were more aware now how hard it is to really be ethical considering the complexity of fashion industry.

“I learned some new things about ethical fashion and most importantly I learned where to find the information and also that it’s hard to find & know.”

“I want to make my voice heard as a consumer.”

“After the speaker from SASK I think even more how I could/should consume ethically.”

What comes to the skill related objectives participants succeeded well in transforming war related clothes to promote human rights. There were some electronics implemented into the designs and participants were interested in the topic of wearable designs, yet this was not an objective with priority and opportunities and time was limited to involve more participants into the electronics.

Participants used various design research techniques during the workshop, yet were not aware of it. In the Yes-No-Maybe evaluation participants were asked: Are you willing to use design techniques presented at the workshop in your everyday life too? This question was confusing for the participants who did not know what design techniques referred to. Accordingly the objective of learning skills to use design research techniques was achieved poorly. Also the objective; ability to document a design process was not fully achieved. The project sheet and the documentation sheet worked well as tools. Each group documented the design process. Nevertheless the documentation was very quickly made as a necessity, and few put more effort to it than needed.

A few younger participant mentioned in their evaluation that they learned new skills in English. This was not an objective of the workshop, yet an unexpected positive outcome.

**Group facilitation objectives:**

Due to a well planned, yet flexible workshop program, all group facilitation objectives were achieved or nearly achieved. Participants felt that they got enough information both prior to the workshop and during it. Some participants felt the theme became clearer during the workshop.

“Your topic became more clear to me and it was also quite fun to make and think.”

Also facilities were good enough, food was good and only few material details like led lights and patterns were missing. In the group interview all participants stated that they felt comfortable at the workshop and thought the group feeling was good. Most participants also felt that they learned to know new people. Participants collaborated and all participants were happy about the collaboration.

“I got to know a great deal of people in different ages and from different backgrounds.”

“Interesting to work wit new (and older) people.”

“I had great time with wonderful people.”

Without facilitation the “brand stories”, explaining the concept behind each design, were quite quickly written during the Fashion Hacktivism session. They became more about explaining the concept rather than expected subvertising and a critical way of delivering the message. This happened obviously due to lack of resources and ideas presented to the participants. Therefore I consider that the objective; Offering resources/ideas, was not fully achieved. Another objective
that was not fully achieved was about supporting the group of establishing group norms. In this case groups should have been monitored a bit more during the Fashion Hacktivism session. During the collaboration some participants felt they lost patience time to time, yet aggression was mostly against sewing machines and did not develop to any conflicts. Participants managed to turned their negative feelings into a learning experience.

“If I think I learned something new about working with Saumuri, and what to do when there’s a mess with strings.” (Saumuri in English: overlocker)

“I have more respect for how difficult it is to make clothes”

“I learned more about patience”

The facilitation objectives in the Adjourning stage were not evaluated, this because they were reached in the final presentation and debriefing. Overall the positive feedback about the workshop and several designs made in collaboration by participants are consequences of that the facilitation objectives were successfully achieved.

**Design research objectives:**

The design research objectives were mostly achieved during the workshop. Participants did take part in all the activities with design research objectives, yet the workshop failed in presenting how various design techniques were implemented into the program.

The design research objective; Initial exploration of work was fully achieved. The theme of war related clothes was explored through the Killer Fashion Revolution installation. The walkthrough of the installation, opportunity to examine war related clothes and reflecting upon the meaning of the installation, helped participants accomplish later design tasks. It was as well important to work with the Human Right Declaration articles in several activities prior to the design task.

“The thing that was really new to me was how many clothes there are that are related to war and I learned a lot of that.”

“I didn’t expect to get so excited about war related clothes as I did but I guess that’s only good thing.”

During the workshop, in the design research stage 2; Discovery Process, use of different design techniques could have been more apparent for the participants. In the Yes-No-Maybe evaluation all participants felt they were part of a creative design process, yet were not able to point out used design techniques.

A positive sign of well engaged collaboration was, that cooperation between members from the Brain and bodystorming continued in the Fashion Hacktivism session. Some re-organizing of the groups occurred, yet three of four groups continued the team work in some kind of set up. The groups that worked together both in the brain and bodystorming session and later during the Fashion Hacktivism session had the most elaborated designs.

One participant worked alone, some participants made individual projects either after the group work was done or simultaneous with it. All participants believed there was an advantage in collaborating, it gave a possibility to do “bigger things” a.i designing whole outfits that required more work. Half of ten designs were made in collaboration, these are entire outfits with accessories. The individually made designs are all single artifacts. All participants engaged in a collaborative design process at some point during the Fashion Hacktivism session, as well one individually working participant felt she “was involved in other things”. Therefore it can be concluded that the objective of collaboratively shaping artifacts was mostly achieved.

All participants were able to realize their ideas during the workshop. The concepts of the designs could have been more developed, yet in the time frame the act of crafting was more important for the participants. All members were happy about their input and the output of the workshop.
“The project our group done was really interesting. Though it was more art than clothes.”

“I did learn about using recycled materials and to create new things. Right now I feel really motivated and exited.”

“It gave me new ways of thinking, creativeness, human rights, collaboration, global awareness”

**Achieving expectations**

Participants felt that their expectations were achieved or even exceeded.

“Since my expectations for the workshop were very general they were met nicely and I think it was a good balance of information & creative work.”

“I've had loads of fun, the weekend has been a good experience. I learned a lot, so there also my expectations were more than satisfied.”

Some participants had expected a different kind of experience, yet they were happy about the outcome. A young CISV member expected more youth at the workshop, this apparently because CISV camps often focus on a younger crowd. Sickness and tiredness affected the outcome of a participants expectations.

“The workshop was different than I expected, but much more”

“ I learned more about recycling stuff and had fun. Expected more youth.”

Most of the participants had expected a fun time and to learn about ethical fashion. These expectations were well achieved. Several participants expected to make new friends and many were happy of doing so, specially the ones who continued working with the same team throughout the workshop. Additionally the expectations to be creative, to craft and recycle were obviously carried out.

“I liked this workshop a lot -I could be very creative and sew.”

“The workshop was awesome. I learned a lot about clothes and fashion industry.”

Most participants also left the workshop inspired with new ideas and new attitudes. Overall the workshop was a positive experience and archived a lot it was set to accomplish.

“I found inspiration to do things like this at home as well”

“Now I think that I don’t really need more clothes - I can customize my old ones if I want something new. It’s more ethical and really fun!”

**Conclusions**

As a co-ordinator and a facilitator of this workshop I am very pleased with the outcome of the workshop. The following list concludes the discoveries made at the Killer Fashion Revolution workshop and brings forth some suggestions for further development.

- Peace education can successfully be combined with participatory art and design in the frame of a workshop.
- CISV Mosaic Killer Fashion Revolution workshop was set to achieve too many objectives. Either the objectives should have been prioritized or reduced. The workshop should still include objectives from all areas; peace education, facilitation and design research. The workshop should be developed to focus on a couple of objectives for each area.
- Activities in form of name games, icebreakers and learning to “know each other”-activities are important for facilitating group feeling and collaboration. This is important specially in situations when participants do not know each other prior to the workshop and are from different backgrounds and various ages.
The installation in form of an animation, a Wiki-site and interaction with physical objectives succeeded well to introduce the theme in an engaging way. Different mediums e.g. films, photos, games etc. work well as boundary objects introducing a topic. Different mediums can as well serve as resources for inspiration to generate ideas for upcoming design tasks. If an ethical fashion expert is not available to attend a Killer Fashion Revolution workshops the “Understand” part could be supported by e.g. video material or games published on the Wiki.

More elaborated designs and better facilitated collaboration can be achieved if participants work in the same teams throughout the workshop. Discarding the choice to change groups in the middle of the workshop should be considered.

The documentation of the design process needs better facilitation. In future workshops this could be done by presenting what is expected from the participants in form of some examples of do-it-your self instruction. Roles and responsibilities should also be emphasized.

The descriptions of the design concepts in form of “brand stories” did not work out as expected. Developing subverting and culture jamming skills is not a priority in the Killer Fashion Revolution workshop, yet if this feature is developed it needs to be facilitated with the help of a culture jamming presentation or session. This to provide participants resources and ideas how to conceptualize the designs.

Wearable technologies is potentially an interesting topic for crafters and activists, yet electronics is not prioritised in the context of Killer Fashion Revolution. On the other hand a spin off workshop e.g. Killer Fashion Revolution goes electronic, could be dedicated to wearable technologies.

Combining a installation, activities, presentations and Do-it-together practices with a fashion hacking theme resulted in a workshop that achieve most of the set objectives. The framework of the workshop is a good basis for further development.

5.5 Installation in action

A set-up of the participatory media art installation was used to present the workshop theme at the CISV Mosaic Killer Fashion Revolution workshop. Besides presenting the workshop theme, the aim was to gain some second-order understanding of;

- how the installation was perceived
- how well the installation facilitated participation
- was the Killer Fashion Revolution theme presented in an interesting and inspiring way

The participants were also encourage to give ideas how to develop the installation set-up.

Illustration 21: Set-up of Killer Fashion Revolution installation at the workshop.
As seen in illustration 21, the installation the set-up was quite simple; an animation was projected on the wall, clothes were spread on the table with dog tags of paper, two computers at the end of the table were connected to internet and provided access to the Killer Fashion Revolution Wiki-site. Signs by the computers explained that search words from the dog tags and the animation could be used for finding more information. With the help of a T-shirt that served as a sign, participants were encouraged to write ideas on the garments with textile pens. The installation was presented as the introduction to the workshop theme and participants had about 25 minutes of time to explore the installation.

5.5.1 Experiential learning cycle as a tool for feedback

An art installation does not necessary have to be user-friendly. Nevertheless I was motivated to gain second-order understanding about the Killer Fashion Revolution participatory media art installation to be able to facilitate participation. Therefore, as seen in figure 12, I used the experiential learning cycle to facilitate an evaluation of the installation.

For receiving feedback of how the installation was perceived I used Nelson’s (2003) division of debriefing questions; Objective questions (Publishing), Reflective questions (Processing), Interpretive questions (Generalizing), Decisional questions (Applying).

In context of this case study using the experiential learning cycle worked well as a tool to evaluate the installation. At the same time it was a useful activity that introduced the theme of the workshop and encourage reflection and discussion upon the theme.

The evaluation was made in pairs or groups of three. There were two reasons why participants answered the questions in groups rather than individually. First reason was to give the participants an opportunity to reflect upon the experience of exploring the installation with others and verbalize their thoughts. The second reason was to create a comfortable environment for participants to express opinions in the early stage of the workshop, this is easier small groups rather than in one big group. The questions were given verbally, with Finnish translations if needed.

Each group recorded highlights of their discussions on a A4 paper that was divided into four sections, one for each group of questions. In the end participants could comment freely on all of the aspects of the installation or generate new ideas on the back of the paper. For each group of questions the group had 5-10 minutes for discussion.
5.5.2 Evaluation and conclusions

The following questions were used to evaluate the Killer Fashion Revolution participatory media art installation. After each set of questions there is a summary of the feedback given by the participants at the workshop. Most of the answers were given in English, nevertheless some of the quotes are translated from Finnish to English.

1. Objective questions (Publishing):
Did you understand what to do?
What happened during the exploration of the installation?
Describe your actions and reactions?
Was there something that did not work?

Feedback:
Everyone started with watching the animation.

“Video went fast, missed something, but it was good that it was rolling in the background”

“Watching the video was interesting, specially seeing the war related to everyday clothes”

One group even felt it was expected from them that they watch the animation first. When the installation is exhibited in a similar set-up the animation will draw the attention of visitors and most likely the exploration of the other elements will happen only after watching the animation. After watching the animation participants were a bit confused how to proceed. Observing others and reading signs revealed how to interact and participate. One group described their actions accordingly

“Observing, guarded generation of ideas, creative insanity”

Participants were also guarded about writing ideas on the clothes and at first it was perceived hard to generate ideas from nowhere to write on the clothes.

“We didn’t dare/understand that we should write directly on the clothes”

“It was hard to come up with new ways to use some items on the table”

To gather the information how to participate took a while, yet the participation was appreciated.

“It was difficult to understand the idea first. But it wasn’t that hard that we thought and we had great ideas! It was fun!”

“Fun to think about what could be done with the clothes”
2. Reflective questions (Processing):
How did you feel about the theme of the installation?
In what way was the theme of the installation interesting or boring?

Feedback:
The most prominent feeling that the installation awoke was surprise.

“It was surprising how many of our everyday clothes are related to war”

After the feeling of surprise the installation was perceived with mixed feelings, yet overall the theme was received as interesting.

“Mixed emotions about the clothes, especially some like the Palestine scarf that to many already stands for peace & human rights”

“Video awakened thoughts and feelings”

“Male clothes become female – interesting!”

3. Interpretive questions (Generalizing):
What is the installation about?
Did it bring forth any thoughts? What kind of thoughts?
Did you learn anything? What?

Feedback:
Almost all answers in this section reflected on gaining new knowledge about everyday fashion being related to the war.

“The theme raised thoughts. I learned that bikini can be related to an atom bomb”

“Saw things from a new perspective. Very interesting to read about the bikinis and where they have come from”

One group expressed their thoughts in form of a question, answering it later in the Decisional questions (the answer was connected to the question with an arrow):

“Should we feel guilty about wearing the clothes from war?”
Answer: “On the other hand, feels good that something positive has came from wars”

Another group was reflecting on the symbolic value of clothes.

“I learned that there are symbols with various strengths. Most of the symbols have lost their meaning. Symbols are part of time, environment and context.”
4. Decisional questions (Applying)

Will you act upon the things you learned?
Has this installation affected you in any way? How do you respond to it?

Feedback:
Participants did not feel that the message of the installation affected their way of dressing. Yet some groups reflected a change of attitude in their answers.

“*The pilot jacket is already a thing that has the most negative connotation; skin heads etc. -it would be cool to transform it to something you would like to wear*”

“I am aware now that there is a lot of war history in clothes”

“If you want to send a message, the receiver needs to know/understand the signs”

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General feedback and Ideas to develop the installation

Feedback:
In the freely formulated general feedback the participatory part i.e. writing on the clothes, was positively received. The music in the animation got positive feedback, it was contributing to the atmosphere of the presentation in a effective way. Some spelling mistakes and small errors were found in the animation and will easily be corrected in the next version. A group formulated the installation to be “*logical, interesting and insightful*”.

I was positively surprised to get some really good ideas of how to develop some aspects of the installation:

“The clothes could be divided into different stations. To facilitate the moving. “Now everyone just moves somewhere they have not been yet.” “The laptops could be in the middle of the clothes to make it easier to search upon the different tags.”

One group commented:

“*Hard to activate people to actually search for the information about the clothes. The info should be closer to the garment*”

Subsequently the group came up with two ideas how to do it. One with the help of mp3-players embedded into the clothes and headphones, that can be plugged in to the mp3 players to hear more about the garment. And another idea was with a bar code reader and more information projected on the garment with the help of a video projection. The participants described the ideas with the help of sketch drawings as seen in illustration 23.
Based on the feedback and observations following points can be concluded and highlighted:

- Participants perceived that the installation handles an interesting topic that awakens thoughts.
- The animation catches the visitors attention, yet the participation is an important part of getting the participants engaged with the topic.
- The content of the animation could be developed by increasingly including images from the war were the clothes in question are visible.
- The installation dose not affect peoples everyday life, yet it offers new perspectives and can affect peoples attitudes towards fashion.
- The set-up of the installation should still be developed. Basic information about the garments and how they are related to war should be accessible right away and “more information” in form of text, images and videos on the Wiki.
- Each time the installation is set up it will look different. The set-up differs depending on the space and how participants are able to move in the space.
- Visitors can be facilitated to participation by signs, like instructions on a t-shirt, yet most visitors will first observe other participants actions. In this case participation is best facilitated by already adding text on the garments to show action of prior visitors.
- The installation is a introduction to the theme and as a stand alone the level of participation is quite low i.e. writing on the war related clothes. When exhibiting the installation it would work best in combination with a kind of hop-on-hop-off workshop. Nevertheless the installation will be developed to a stand alone piece as well.

The installation will be further developed and exhibited at:

**Human Rights Arts -festival** organized by Amnesty International USA
23-25.4.2010 in Silver Spring, Maryland, USA.

**MOA2010 (Masters of Art) -exhibition** organized by Aalto University school of Art and Design 12.5-13.6.2010 in Helsinki, Finland.

### 5.6 Wiki-site in action

Because participants take an active role in co-creating content for the the Killer Fashion Revolution Wiki, there is a need to facilitated online participation to maintain the focus on “fashion hacktivism for human rights”. The Killer Fashion Revolution online facilitator role is Community of Practice (CoP) oriented with a bit of the skill set of the The Janitor, The Referee and The Social Host. Table 14 presents different online facilitation challenges and how they are considered in the case of Killer Fashion Revolution Wiki. At this moment the Killer Fashion Revolution is in the very beginning of its life cycle and there has not been considerable participant activity on the Wiki-site. It is too early to evaluate the activity on the Wiki-site, therefore these facilitation techniques and design decisions merely function as objectives in an action plan for the future.

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70 Human Rights arts festival: www.humanrightsartfestival.com
71 MOA2010: www.mastersofarts.fi
72 Facilitation roles presented in section 4.1.5.
<table>
<thead>
<tr>
<th>Type</th>
<th>Online facilitation challenges (Objectives)</th>
<th>Facilitation techniques and design aspects to consider on Killer Fashion Revolution Wiki (Actions)</th>
<th>Implemented</th>
</tr>
</thead>
</table>
| Easy Access       | Providing easy entry and engagement to the online environment                                              | • Keeping a clear design and structure.  
• Giving clear instructions on how to participate and how to publish content on the Wiki.  
• Linking to helping instructions as often as possible.                                           | Partly      |
|                   | Understanding different learning styles                                                                    | • Using different media elements to support the content.  
• Publishing video, audio, images and text on Killer Fashion Revolution Wiki.                        | Yes         |
|                   | Ensuring that the space is tidy and easy to navigate                                                      | • Cross linking related topics and pages on the Wiki e.g. linking a creation to related t Human Right Declaration  
• Redirecting pages to give structure to the navigation.                                               | Partly      |
| Moderating        | Moderating conflict                                                                                        | • Moderating published material and comments.  
• Taking action if improper behaviour occurs.                                                          | No          |
|                   | Protecting members and managing abuse                                                                      | • Informing that participants are only allowed to publish their own material.  
• Giving clear instructions, that the published do-it-yourself instructions are free to use and develop for non-commercial interests. | No          |
|                   | Monitoring that objectives of school/ business/ community matches with activity online                   | • Monitoring that the material published by the participants fits to the concept of Killer Fashion Revolution.                                                   | Yes         |
| Socializing       | Supporting discussion and dialogue online                                                                  | • Adding interesting topics, producing content, starting threads.  
• Highlighting interesting designs to increase activity.                                                | Partly      |
|                   | Understanding and making different community “rituals” visible                                            | • Highlighting upcoming workshops and exhibitions.  
• Giving special interest to new organizers, or places where workshops are organized.                  | Partly      |
|                   | Encouraging members                                                                                       | • Encouraging members with personal messages. At least in the beginning of the Killer Fashion Revolution projects life cycle when there only be a handful of active members, by sending mail to participants when new material is added to the site. | Yes         |
|                   | Empowering active community members                                                                       | • Giving tools to facilitate workshops e.g. Do-it-together guides.  
• Inviting personally active members to create content about ethical fashion or human rights.  
• Develop Wiki with participants.                                                                      | No          |
|                   | Engaging visitors to come back more often and for longer                                                  | • Trying to engage people through the installation, workshops, do-it-yourself instructions and Do-it-together guides to become active members of the community.  
• Engaging returns to the Wiki site are very closely combined to encouraging members to publish own designs on the Wiki. | No          |
|                   | Evaluate the needs of the community and react on the feedback                                            | • Asking for feedback at workshops and react on it.                                                                                                             | Yes         |
| Managing          | Pace your involvement                                                                                    | • Getting active members to join online will take time. At least at the beginning a lot of the content will produced at the workshops. Most attention is needed after workshops. | Yes         |
|                   | Expectation management                                                                                    | • Keeping information about upcoming workshops and exhibitions updated.  
• Updating front page by highlighting various content.                                                    | Yes         |

Table 14: Facilitation techniques and design aspects to consider on Killer Fashion Revolution Wiki.
When making a facilitation plan for online participation it helps to realise that a lot of work is required to host a online community. Of course this is not only done by one person, nevertheless in the beginning the activity on a site needs to be actively promoted to engage people to participate.

Development of the Wiki-site will go hand in had with an increasing number of members in the future on-line community. Already during the set-up of the WikiMedia tool and while producing some content a number of challenges and future possibilities to develop the Wiki-site has occurred:

The Killer Fashion Revolution Wiki-site can be developed in many aspect. The Wiki platform gives opportunities to implement various functions. Considering co-creation of knowledge, linking YouTube videos and Flickr makes it easy to embed information to the site in form of various mediums. Nevertheless this will increase the need of moderation in future to ensure that the material is really related to the Killer Fashion Revolution theme.

The opportunity to implement various material is also a challenge from a copyright point of view. The material on Killer Fashion Revolution is now mostly linked to Creative Commons or public domain materials. And in all cases embedded materials are linked to original sources, authors are mentioned as well when information is available. This practice will be recommended in the future too. On the other hand participants can publish their own materials on the Wiki, by doing so participants agree to publish under Creative Commons Attribution-Noncommercial 3.0 Unported. Research in different copyright and participant generated practices is still going on and clear guides for publishing material on Killer Fashion Revolution Wiki-site is under development.

As well the function of publishing of do-it-yourself guides could be done in an easier manner on the Killer Fashion Revolution Wiki-site. Several do-it-yourself platforms have developed interfaces that ease publishing of do-it-yourself guides e.g. Istructables. In the future a function like this could be developed or implemented on Killer Fashion Revolution Wiki as well.
6 CONCLUSIONS AND OUTLOOK FOR THE FUTURE

When I started to write this thesis I was motivated to work with participatory practices and had an idea about transforming war related clothes to promote positive values. Due to my background as an artistic designer and voluntary peace educator I was aware that there could be several connecting nodes between peace education, participatory art and design practices. Therefore I set out to explore both in theory and in practise how peace education could be combined with participatory art and design, hoping that synergies would emerge.

The aim was to advance understandings and skills from the perspective of both a peace educator and an artistic designer. Consequently the focus of this thesis was two folded; to show organizations with peace educational content how participatory art and design forms and various mediums could be used in their advantage, and to show one alternative of how artists and designers could facilitate participation both face-to-face and online.

The research for the theoretical framework and the Killer Fashion Revolution -concept developed simultaneously. Findings from the research were adapted both to the design and production phase of the Killer Fashion Revolution-project. Therefore it can be perceived that the Killer Fashion Revolution-project on several layers reflects the theory of this thesis in practice. Consequently the most enriching part of the thesis was to take theory into practise and develop a set-up of the installation, build the framework of the Wiki-site and arrange the Killer Fashion Revolution kick-off workshop.

Creative ways to promote peace educational content

Based on the feedback from participants and reflecting on my own experience I argue that it is possible to successfully combine peace education with participatory art and design resulting in a creative and engaging campaign that promotes peace educational content. I suggest that peace educators in various organisations who continuously look for new ways to reach and engage communities should look into participatory art and design practices for inspiration.

Due to the Killer Fashion Revolution-project and specially through the presentation made by Jukka Pääkkönen during the workshop I gained as well wider understanding about ethical fashion. The fashion industry is very complex and change in human rights issues happen extremely slow. The most important work is made around the negation tables, there is little an individual consumer can do. Nevertheless this does not mean that we should quit caring.

It is important to spread awareness and participate in opposing neglecting of human rights. Yet boycotting brands is not considered an affective way any more, in the worst case scenario workers loose the jobs they are dependent on. It is better to create opportunities for organisations and unions to negotiate for; wages that ensures proper living standards, for education, for humane and safe working conditions etc.

When boycotting is discarded new ways are continuously developed for consumers to participate in demonstrations obligating brands to ensure that their suppliers provides proper working conditions for their employees. Movements like Clean Clothes Campaign\(^73\) are increasingly using creative ways of both demonstrating and engaging people to participate. Performances, subversive fashion shows, and participatory evens demonstrating working conditions e.g. speed sewing competitions are used in combination with opportunities of signing petitions online. By combining peace education and participatory art Killer Fashion Revolution contributes as well with ideas to this scene of actors.

Killer Fashion Revolution set out to empower participation to enhances engagement to the cause. Second-order understanding of the concept has been collected in in various contexts and used to develop the Killer Fashion Revolution-concept. The concept has evolved to including four modules; workshops, installation, Wiki-site and Do-it-together-guides offering different levels of participation in various situations. The modules are designed to support each other, yet each separately inviting to participation on some levels, emphasising that combining different mediums with different levels of participation attracts a bigger audiences to participate.

\(^{73}\) Clean Clothes Campaign: www.cleanclothes.org
In the future the intention is to actively exhibit the installation, to organize several workshops and start facilitating participation. Subsequently different modules will continuously be developed.

The installation will be developed based on the feedback from testing the set-up at the first workshop. It is confirmed that the installation will be exhibited at Amnesty International Human Rights Arts festival in Silver Spring, Maryland, USA and at the Masters of Arts exhibition in Helsinki Finland. These experiences are as well opportunities to develop the set-up of the installation that in many cases will be flexible to adapt to different spaces.

Different versions of the workshop will also be developed both at the Human Rights Arts festival and the Masters of Arts exhibition where I am invited to organizes workshops as well. The workshops will be adapted to possibilities and premisses that the events offer. After gathering experiences from these two events I will develop Do-it-together -guides for workshops in various contexts, this to empower participants to explore the Killer Fashion Revolution theme by themselves. In the future Killer Fashion Revolution workshops could be arranged e.g. amongst friends at home, at events combined with the installation, at cultural centres or youth centres.

In the future, when participation on the Wiki-site will gradually increase, different facilitation methods will be used to support the participation. Only future shows if the Killer Fashion Revolution -project succeeds in engaging people to become active members of a digital community that hacks fashion for human rights.

**Explicit ways to facilitate participation**

When investigating the role of a participatory artist or designer it was obvious that the authoritative approach of the “conventional” designer was not valid in participatory practices. The participatory designer as well as the artist needs additionally to design skills a set of skills to facilitate participation.

When planning the Killer Fashion Revolution workshop various explicit facilitation objectives were set; to ease access to participation, to enhance collaboration and to ensure a comfortable working environment. Careful planning of the workshop program and implementation of facilitation techniques into various activities resulted in a successful participatory experience. Participants perceived that the group feeling was good, they felt comfortable at the workshop and collaboration worked out well. Emphasizing on facilitation when planning participatory events eases participation and results in a more collaborative outcome.

While reviewing participant feedback in from Killer Fashion Revolution kick-off and when processing a general evaluation of the workshop I became quite aware that implementing 28 objectives for the workshop was too ambitious and not realistic at all. After reviewing my motivation for making this thesis it can be noted that a somewhat more focused end result could been achieved by joining objectives that were overlapping and concentrating on fewer peace educational objectives. Nevertheless I argue that setting peace educational, facilitation as well as design research objectives helped to plan a successful workshop.

By reviewing facilitation methods used in other contexts than peace education I was able to broaden my understanding about facilitation to include online participation. When designing digital communities it is important to be aware that facilitation is needed as much as in face-to-face situations. Facilitation objectives are useful both to motivate and ease online participation. Set objectives can be achieved with various design decisions and facilitation techniques. How it was done for the Killer Fashion Revolution is presented in chapter 5.6. Based on this experiences it is recommended for artists and designers in participatory practices to explore how facilitation techniques can increasingly be used in artistic and design context.

During this thesis I realized that tools used in peace education could be useful in participatory art and design context and vice versa. The experiential learning cycle was successfully used to gain second-order understanding of how an installation was perceived. On the other hand when I was introduced to Transformation design and Meta Design through my research I understood the potential of using design research and design techniques as tools of advancing the outcome of peace educational projects.

To some extent design research and design techniques were used in the Killer Fashion Revolution workshop to help participants in generating ideas and in developing elaborated ideas. Whereas the project did not succeed in making participants aware of what design
techniques were used and why. This thesis was set to open the creative design process for participants and this was achieved. Yet it helped to realize, that opening a design process is rather giving an opportunity to explore design than to teach it.

In the future I will further develop my facilitation skills and use them to plan and facilitate participation both in face-to-face situation and online. I believe it is of advantage to posses knowledge about facilitation both in context of peace education and participatory art and design. Considering small things; breaks the ice, eases participation and results in collaboration.

**In the future**

Thesis has been for me one big loop in the experiential learning cycle:

**Doing** – research, the design process and Killer Fashion Revolution kick-off

**Reflecting** – processing workshop and installation evaluations combined with own reflections

**Generalizing** – writing the thesis and concluding discoveries

**Applying** – developing the modules, exhibiting the installation and arranging new workshop

Now a new loop starts in developing the Killer Fashion Revolution -project. “Transformation design acknowledges that ‘design is never done’ ” (Burns, et al., 2006, p.21). Through the process of making this thesis I have realized how true it is in a participatory practice. I acknowledge that the design of Killer Fashion Revolution is not done. Workshops, exhibitions, activity on the Wiki are all opportunities to interact with participants and to learn more. Learn how to adjust the framework; where it needs to be more strict, where it needs to be more flexible where it needs to be changed and how various mediums can be used both to engage new people and to facilitate the needs of active members. In the process of making this thesis I have attained new attitudes, skills and knowledge that will be of advantage in my future works and in future loops in the spiral of experiential learning.
REFERENCES


### 7.1 List of websites

A list of websites presented in this thesis in order of appearance

- Etsy: www.etsy.com
- Instructables: www.instructables.com
- Maker Shed: www.makershed.com
- Stitch and Bitch: http://stitchnbitch.org
- Killer Fashion Revolution Wiki-site: www.killerfashionrevolution.com
- CISV: www.cisv.org
- Mosaic Program: www.cisv.org/programmes/mosaic.html
- CISV activity database: http://resources.cisv.org/activityDB
- Living Library: http://living-library.org/index.html
- Interspectives: www.cisv.org/about/publications
- Mosaic Magazine: www.cisv.org/about/publications
- RED Design Council UK: www.designcouncil.info/mt/RED/
- Electronic Cafe International: www.ecafe.com
- NOX Architects: www.nox-art-architecture.com
- Cambridge Advance learner’s Dictionary: http://dictionary.cambridge.org
- OpenNet Initiative: http://opennet.net
- Electrohippies:www.fraw.org.uk/ehippies/index.shtml
- IndyMedia: www.indymedia.org
- YouTube: www.youtube.com
- Pirate Party international: www.pp-international.net
- Craftivism: http://craftivism.com
- Nike petition blanket: www.microrevolt.org/blanket.htm
- Lisa Anne Auerbach: www.lisaanneauerbach.com
- microRevolt: www.microrevolt.org
- Radical Cross Stitching: http://radicalcrossstitch.com
- Hackers and Haute Couture Heretics : www.kulturservern.se/wronsov/selfpassage/HHCH/HHCH-info.htm
- Maison Martin Margiela: www.maisonmartinmargiela.com
- WochenKlausur: www.wochenklausur.at
- Hacking couture: http://hacking-couture.com
- SHRWR: www.shrwr.org and www.kulturservern.se/wronsov/selfpassage/HHCH/HHCH-info.htm
- Swap-O-Rama-Rama: http://swaporamarama.org
- Creative Commons:http://creativecommons.org
- Project Runway: http://en.wikipedia.org/wiki/Project_Runway
- Geraldine Juárez: www.simple-mechanisms.com/output/freewear/
- Robin Lasser: http://robinlasser.com
- HTML Patchwork: www.open-source-embroidery.org.uk/wiki/
- Megan Nicolay's Generation T: http://www.generation-t.com/about/
- MacGyver: http://en.wikipedia.org/wiki/MacGyver
- Merriam-webster: www.merriam-webster.com
7.2 Appendixes

Appendix 1: Mosaic project proposal and report form
Appendix 2: General workshop evaluation
Appendix 3: Project sheet and documentation sheet
Appendix 4: Transcript of Yes-no-maybe questions and answers