



# CRAFTING ALLIES

*Visual Summary*  
*Bee Fourie*



# abstract



Crafting Allies:

Gender Expansive Workplaces

DESIGN 301  
Bee Fourie (they/them/ia)  
2023

Crafting Allies comes from the insights that workplace allyship can lower minority stress for trans and gender-expansive employees (Ho et al., 2023) who, unfortunately, have much lower well-being than their cis colleagues (Perales, 2022). Through facilitated quilting workshops, participants can creatively explore their lived experiences and connect with colleagues of varying gender identities. Through kōrero and designing individual patchwork blocks, employees can gain agency over their identity and become more effective allies by widening their perspectives and building connections. The outputs of each series of workshops will be a quilt made with patchwork blocks and a zine that captures the participants' experiences and creations.



# position -ality

# back- ground

Tēnā koutou katoa  
Ko Hōrana ahau  
Ko Ouma Yoke toku tupuna  
Ko Pukekohe te kāinga noho e tamariki ana au  
Nō Āwherika ki te Tonga te whenua  
Kei Tāmaki Makaurau e noho ana au inaianei  
He Ākonga au i te Waipapa Taumata Rau  
Ko Bee taku ingoa  
Tēnā tātou katoa

I am queer, pākehā, non-binary individual. As a rainbow person who will soon enter the workforce full-time, I am particularly interested in creating safe, inclusive, equitable workplaces for myself and my community. I whakapapa to South Africa and the Netherlands, having immigrated to Aotearoa in 2005. There is a tradition in my whanāu of craft and handiwork. I have particularly connected to this through my mother's quilting practice. For me, this tradition has manifested in my crochet practice and through my approach to design.

The impact of minority stress on gender-diverse employees is undeniable, and so is the impetus for allies in the workplace to alleviate this stress by combating discrimination, intolerance, disrespect and exclusion. In an ideal workplace, gender identity is not a barrier to feeling safe, success in one's work or connection to other employees. Through this project, I aim to design a way to promote allyship in cis employees and empowerment for trans and non-binary employees. . .

How might we engage employees in active allyship of gender minorities?

## GENDER IDENTITY

DIVERSITY  
WORKS

**GENDER IDENTITY** The sense of "being" male, female, genderqueer, agender, etc. For some people, gender identity matches physical anatomy. For transgender people, gender identity may differ from physical anatomy or expected social roles. It is important to note that gender identity, biological sex, and sexual orientation are separate and that you cannot assume how someone identifies in one category based on how they identify in another category.

*Has my gender identity influenced the perception of the quality of my work? Do people know and respect my pronouns? Has my gender identity confused people influencing their behaviour?*

(Diversity Works NZ, 2022)

# Method

## Hautū Waka








I’ve chosen the Hautū Waka (Auckland Co-Design Lab, 2023) as my design methodology, because of its usefulness in community or whanau-oriented design practice. Although I am working in business, the relationality is built into each phase is important as I’m designing with a vulnerable community. The resources provided by the Auckland Co-Design Lab (2023) are particularly helpful in retaining a balance between self-reflection and empathetic observation.

## Maramataka

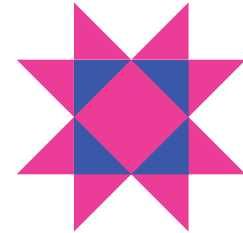
Maramtaka is something I’ve been interested in for a few years, having been introduced to it through Ayla Hoeta’s classes. Reflecting on my connection to the taiao will ground me in the context I’m designing in.

## Ikura

My project plan considers my menstrual cycle, marking when I expect my ikura and PMS. This is an alternative to the daily/ weekly work structure that allows me to hold space for myself and prevent things like burnout.

PLANNING BY MARAMA	
	<b>WHIRO - OKORO</b> A good time to wananga. A time to kōrero to plan forward. Be strategic, be insightful.
<b>MARAMA TAMATEA</b> Not the best time to have important discussion or make critical decisions. A good for reflection.	
	<b>ARIROA - OTURU</b> Ariroa, Huna - Be cautious with decisions but keep moving. Hawharu-Oturu - Share ideas, resources. Launch programmes and activities. Be generous. Be optimistic.
<b>NGA MARAMA RAKAUNUI</b> A time to put strategy into action. Work together, do together, active together. Be purposeful in action.	
	<b>NGA MARAMA KOREKORE</b> A good time to write, to deep think and learn, plan collectively. Review and reflect, plan ahead. Be creative and purposeful in your thinking.
<b>TANGAROA - ORONGO</b> A great time to make critical decisions. A good time for everything. Meetings, activities, anything and everything origins here. Be productive.	
	<b>OMUTU - MUTUWHENUA</b> Contemplate, review achievements, identify things outstanding. Strengthen relationships. Be mindful of your surroundings.
Planning by Maramataka knowledge holder Rereata Makia and one of his students - Damata.	

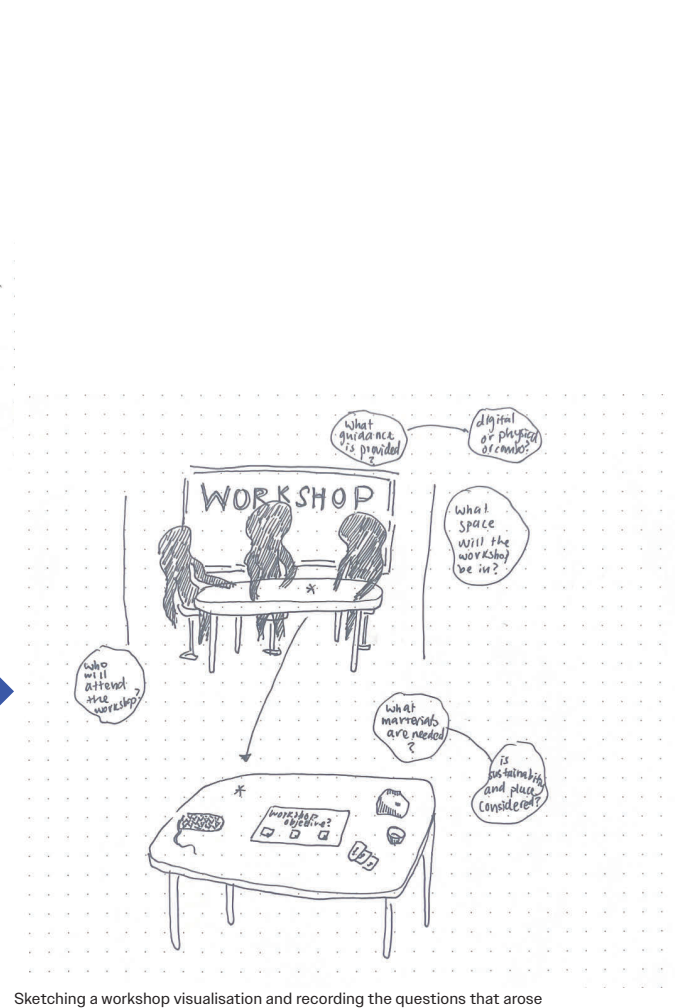
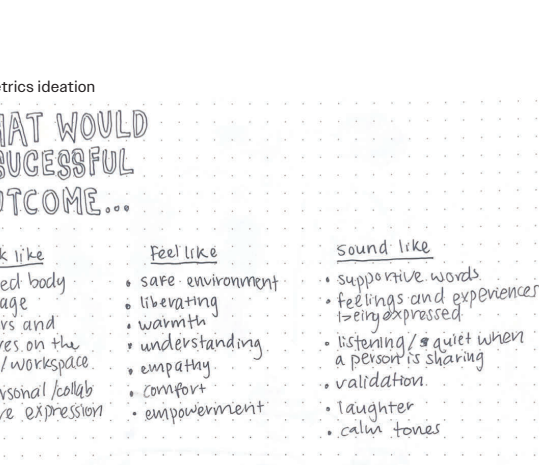
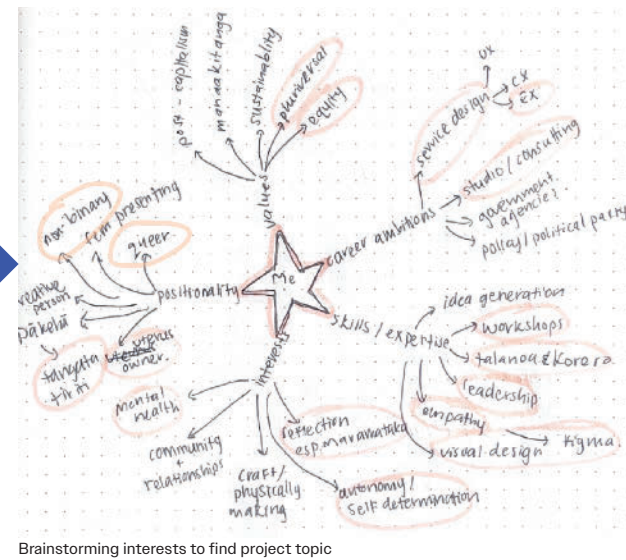
(Auckland Co-Design Lab, 2023)





*the preparation*

- *Positionality reflection*
- *Planning*
- *Peflection on project proposal*
- *Projecting what my project could look like (precedents, mood boards, etc.,)*
- *Setting scopes and limitations*
- *Identifying collaborators (building relationships)*
- *Success criteria*
- *Identify tools I may use in each phase for my toolkit*
- *Set project aesthetic guidelines*
- *Re-define statement*



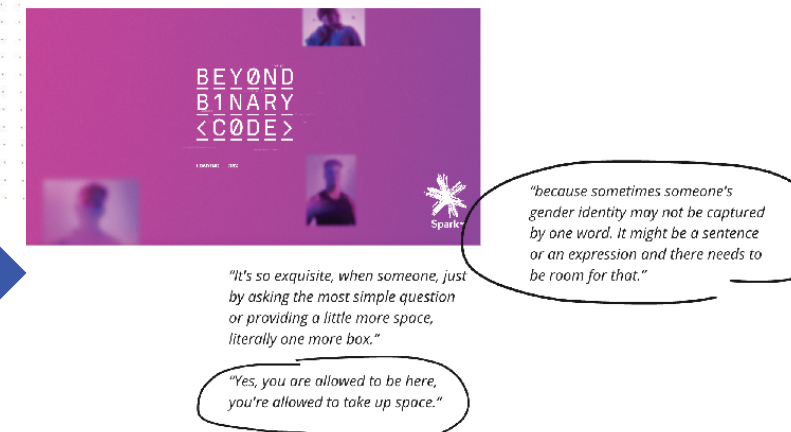
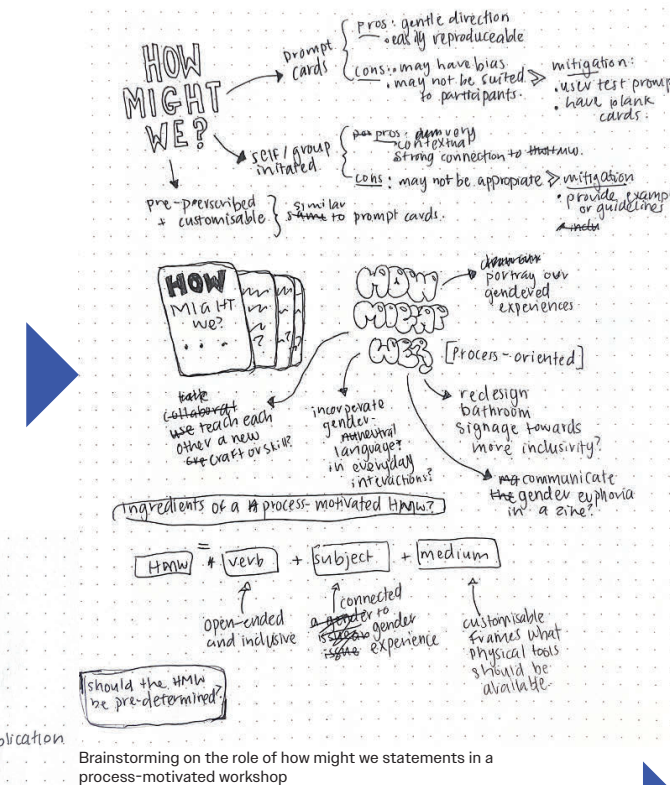
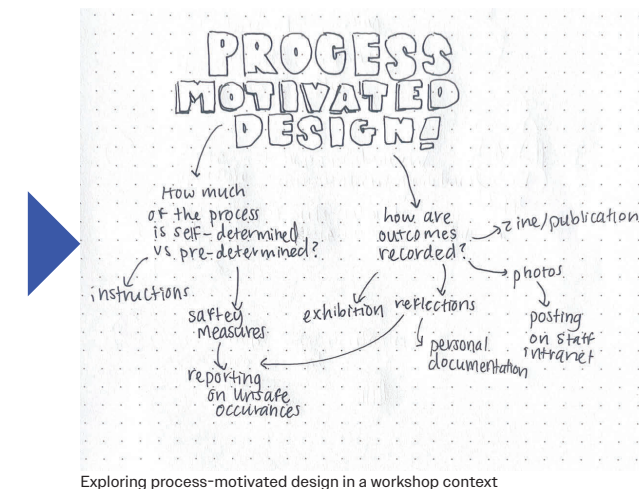


# te rapunga

*the seeking/ nō hea tātou?*

What does te rapunga phase mean for my project?

- Researching - precedents, literature, moodboard.
- Iterating hmw statements
- Identifying project scope to figure out what tools and capabilities I need
- Finding what tools I will use in each phase
- Empathy building (via research, observations, conversations and lived experience)

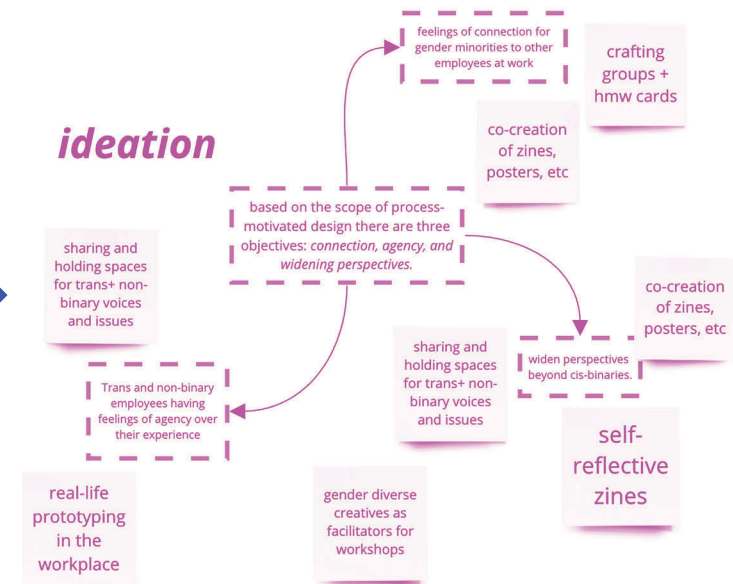


Mood board for visual identity

Mood Board



## ideation



Ideating how I will implement the 3 objectives of process-motivated design

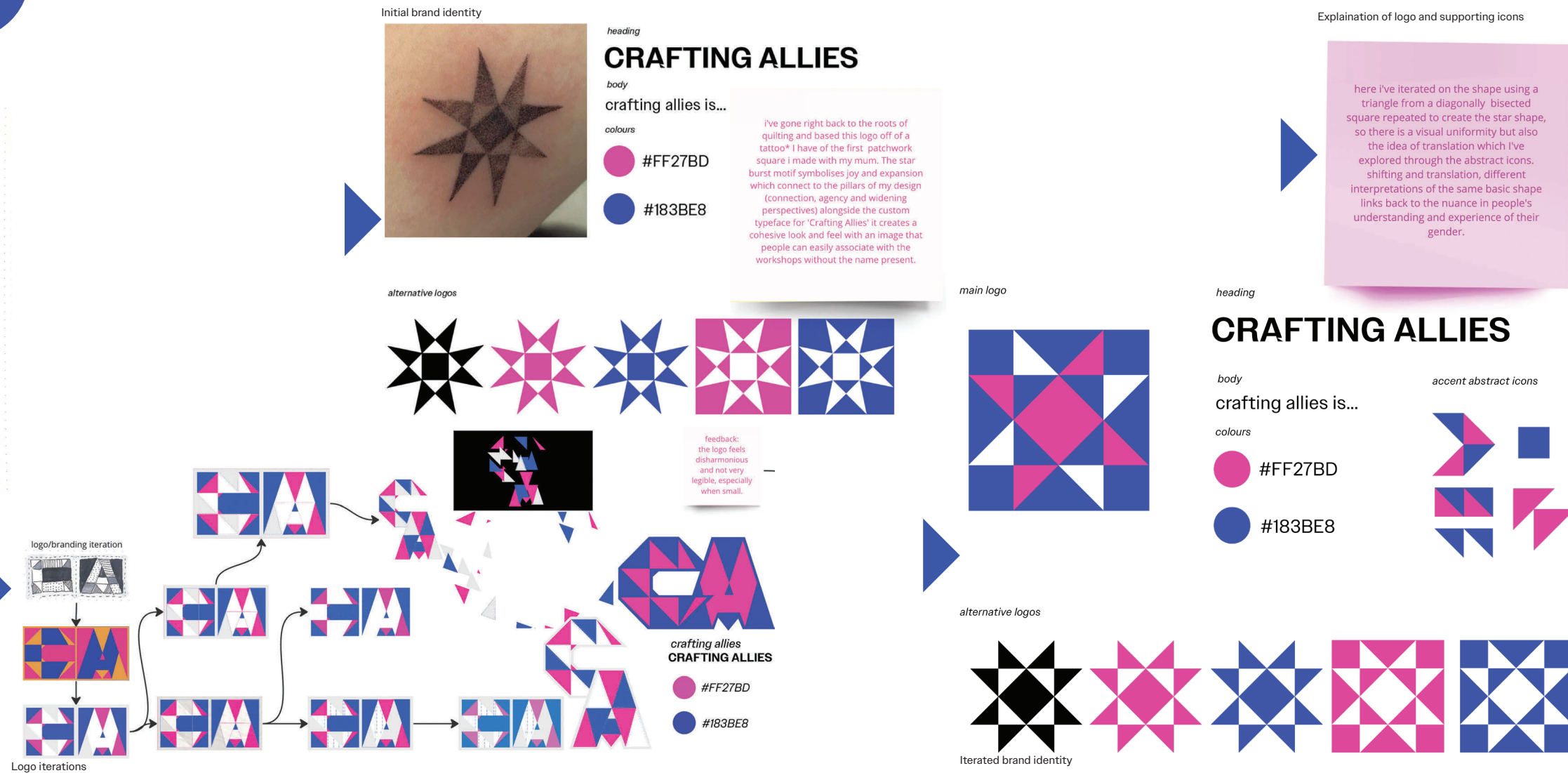
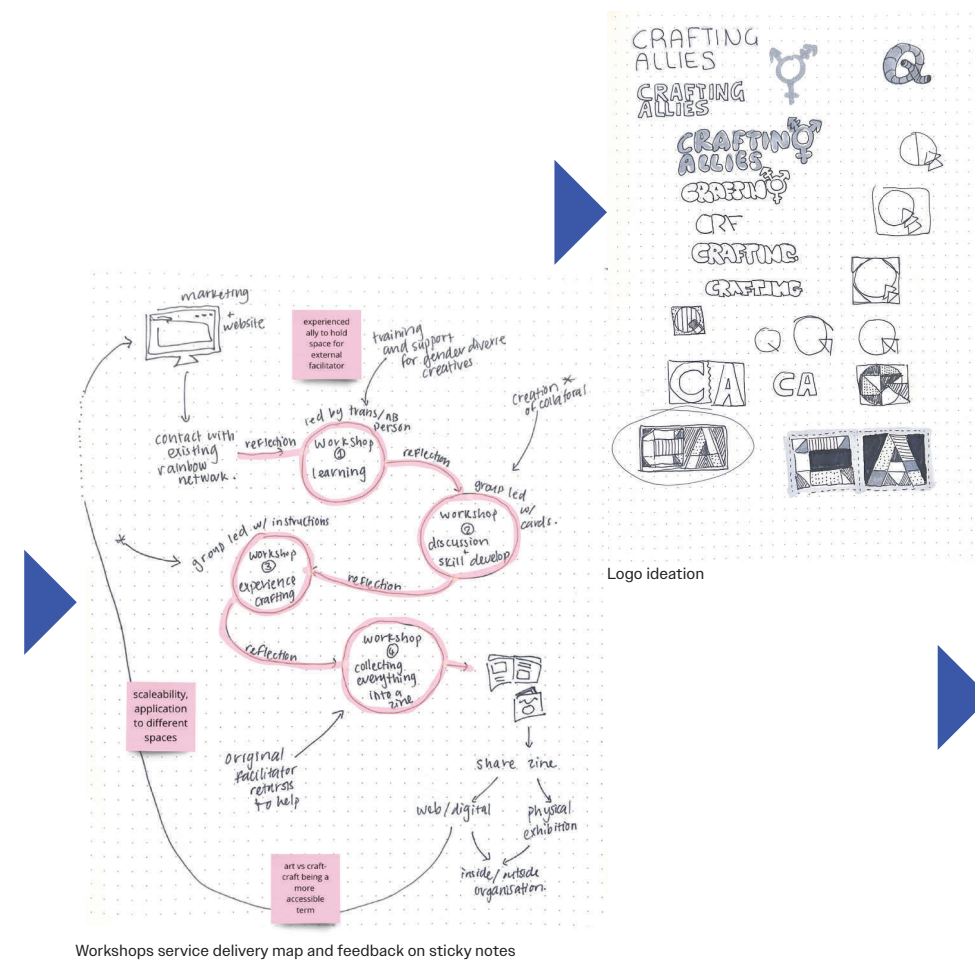


# te kitenga

*the vision/ kei hea tātou?*

*What does te kitenga phase mean for my project?*

- Looking at more precedents to crystallise my vision
- Using research and previous phases to ideate
- Acknowledge non-academic precedents to help with the vision
- Converging on particular ideas that agree with my 'gut' feel
- Exploring those chosen paths and expanding them
- Prototyping

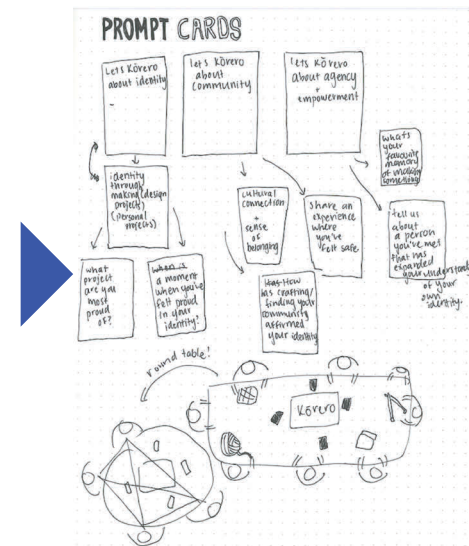




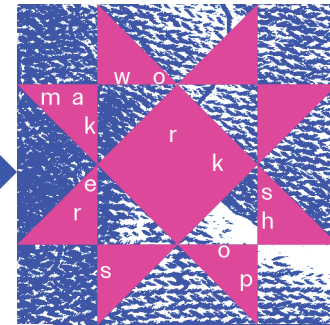
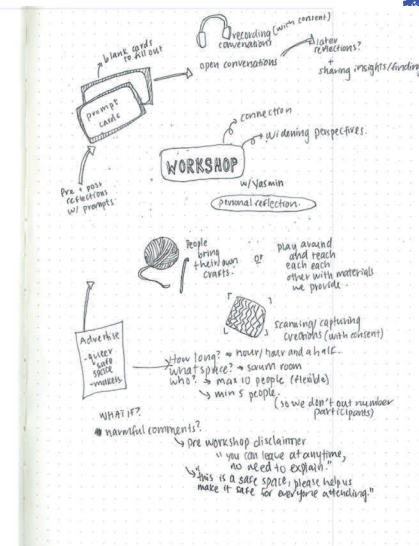
# te whāinga *the pursuit/ me ahau pēhea?*

What does the Te Whāinga phase mean for my project?

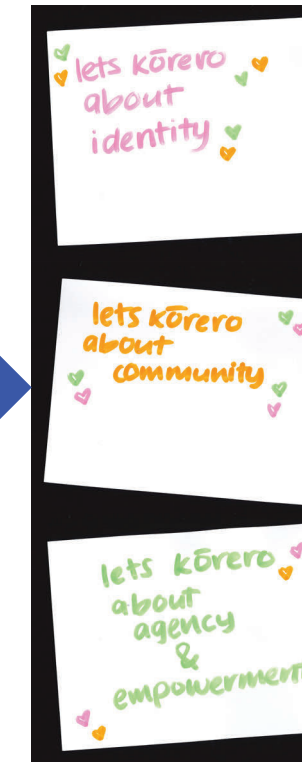
- Taking my nascent vision into a workshop prototype
- Prototyping the communication of my ideas
- Engaging in material exploration to further immerse myself
- Refine the workshop plan
- Think about the larger system



Planning of prototype workshop with Yasmin



Advertisement visuals using Yasmin's knit textures



Scans of prompt cards, made with Yasmin



"It was good to help navigate the conversation especially for awkward people like myself."

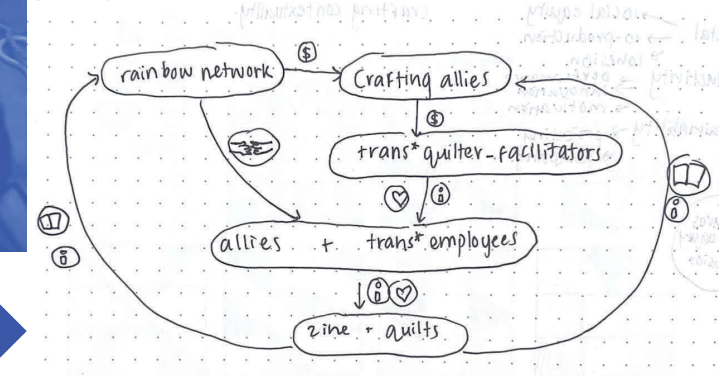
(Photos of the workshop prototype, footage taken by Isi)



Feedback on workshop

"The prompts were helpful to start conversation. It would be good if there was a way to ease into harder conversation via shallow topics/ questions and slowly go towards the more insightful/ deeper prompts."

System map



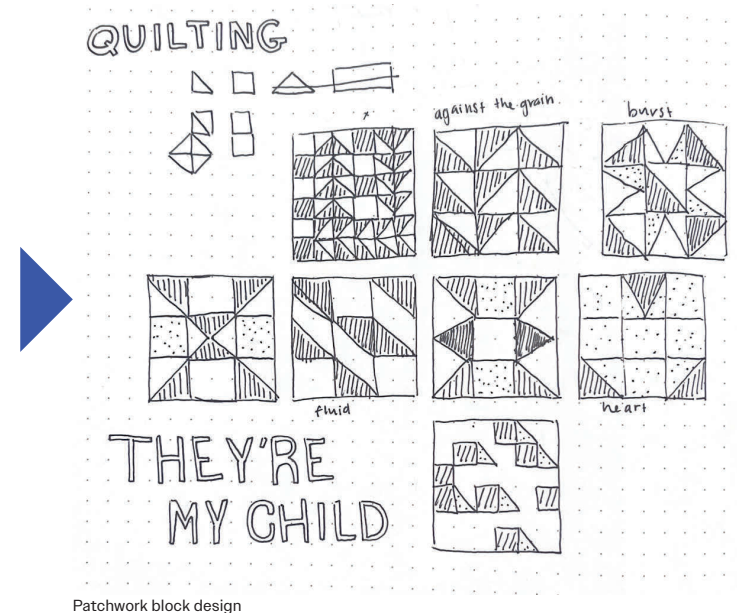


# te whiwhinga

*the attainment/  
whakatinanatanga*

What does the Te Whiwhinga phase mean for my project?

- Translate the learnings from the workshop into my prototype
- Communicate my vision through video, zine and website prototypes
- Keep checking in with *tohu* from previous phases



Patchwork block design

**learnings:** turning prompts into quilt designs is very difficult without using physical pieces, someone who has never quilted may not realise the constraints of quilting.

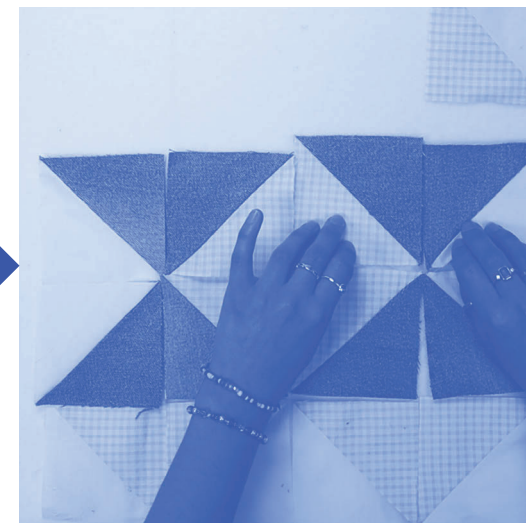
Reflection sticky notes

**next steps:** work with mum to create a way to use tools to apply constraints automatically in the quilt design process to make it easier for participants.

Photos of quilting process with mum



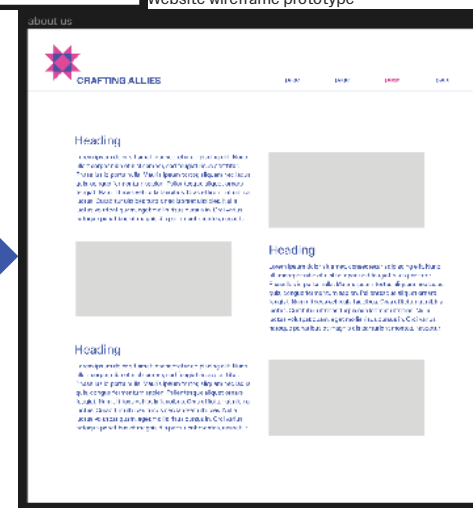
Photo of Yasmin designing a patchwork block



Zine work in progress



Website wireframe prototype





# te rawenga

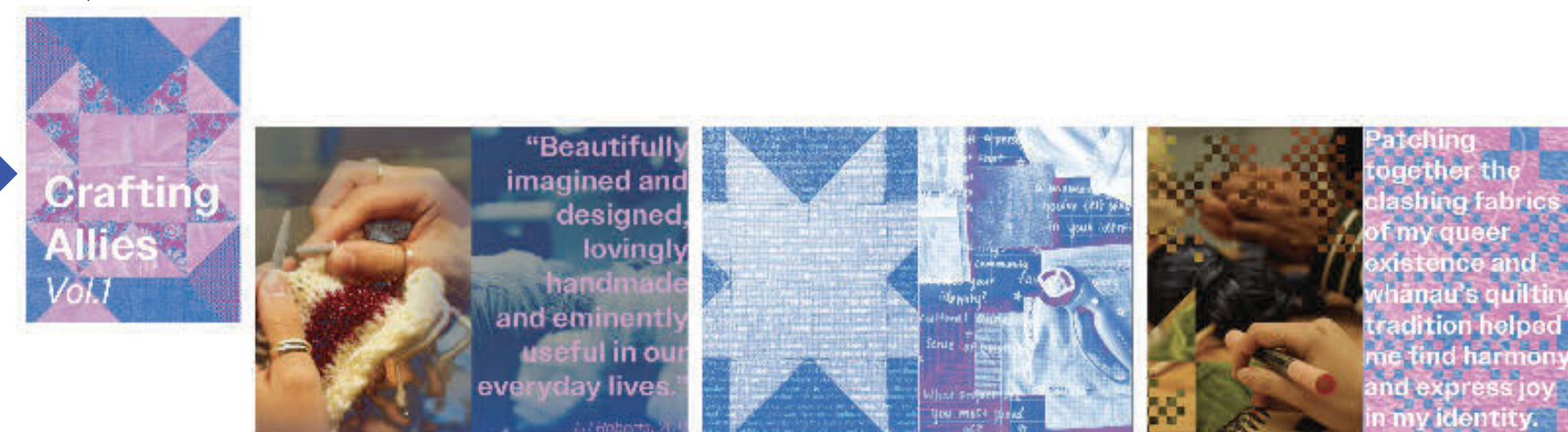
*the celebration/ pu mahara*

Workshops plan

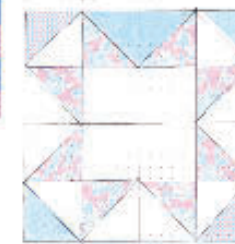
Workshop 1
objective: establish a safe space (how?), introduce participants to quilting and <sup>gender</sup> trans-allyship.
materials: • example quilts • shape blocks for experimenting
Workshop 2
objective: start exploring gender experience / allyship through conversation and visual experimentation.
materials: • grid paper • pencils / stationary • fabrics / matches • pattern pieces (pre-cut) • pattern paper (un-cut) • conversation cards.
Workshop 3
objective: creating un-sewn blocks according to designs from previous workshop, more conversation about trans-joy.
materials: fabric • cutting mats + cutting equipment • pins + boards (square).
Workshop 4
objective: receive completed blocks and share reflections for zine.
materials: • camera equipment • printed photos of process • computers/ paper for reflections.

*This has been a process of finding myself, as a creative, a designer, a child and a queer person.*

Final zine spreads

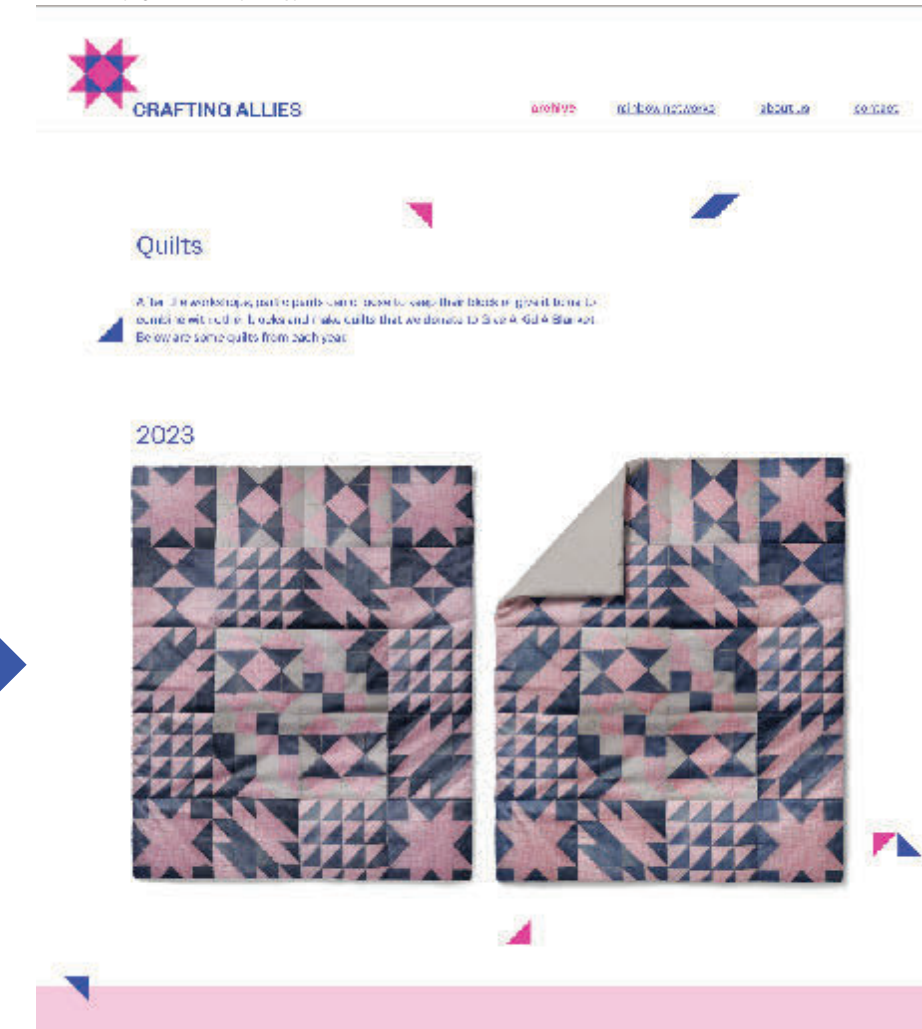


Quilted block



Quilted block

Final archive page of website prototype





# References

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Perales, F. (2022). *Improving the wellbeing of LGBTQ+ employees: Do workplace diversity training and ally networks make a difference?* Preventive Medicine, 161, 107113. <https://doi.org/10.1016/j.ypmed.2022.107113>

**All images, if not cited otherwise, are my own.**

# Acknowledgements

I want to acknowledge my collaborators, Yasmin and my mother, Lisette. Isi, Yasmin's girlfriend, was also a massive help in filming the workshop. Diana, our stream leader, has had a lot of helpful input and influence on my project. Ayla, the sustainability stream leader, shared her understanding of Mātauranga Māori.

DISCLAIMER:

This design project was developed for the advanced capstone university course. As a class project, there was no engagement with external communities beyond the course staff, classmates, and each stream industry partner.