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DAI Il Disegno per l'Accessibilità e l'Inclusione

A cura di Cristina Cándito e Alessandro Meloni

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- UID - Unione Italiana Disegno
- CPO UniGe - Comitato Pari Opportunità Università di Genova
- dAD - Dipartimento Architettura e Design, Università di Genova
- AISM - Associazione Italiana Sclerosi Multipla
- ALI - Associazione Ligure Ipovedenti
- ANGSA Liguria - Associazione Nazionale Genitori di Persone con Autismo
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Moving beyond human bodies on display - signs of a shift in categorisation

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 **Toilet with wall grip**
Toilet met wandbeugel



Universal Design
Categorisation
Signage
Inclusion
Nonclusive design

Universal Design
Categorizzazione
Segnaletica
Inclusione
Design nonclusivo

In this paper, we explore signs on toilet doors. Our aim is to contribute to an enhanced understanding of how goals and ambitions regarding inclusion are realised in design processes. We identify and outline three patterns for inclusive signage: 1) Addition, where inclusive signage is accomplished by adding more pictograms of different persons, 2) Combination, where inclusive signage is accomplished by composite pictograms, 3) what we choose to call *Nonclusion*, where nonclusive signage is accomplished by not depicting persons, bodies, or roles at all.

We end by discussing the three patterns in terms of a growing unease towards inclusion as such and with the prevailing patterns of categorisation of people, bodies, and roles.

In questo articolo analizziamo i segni sulle porte dei servizi igienici. Il nostro obiettivo è quello di contribuire a una migliore comprensione di come gli obiettivi e le ambizioni di inclusione si realizzano nei processi di progettazione. Identifichiamo e delineiamo tre modelli di segnaletica inclusiva: 1) l'aggiunta, in cui la segnaletica inclusiva viene realizzata aggiungendo più pittogrammi di persone diverse, 2) la combinazione, in cui la segnaletica inclusiva viene realizzata con pittogrammi composti, 3) quella che abbiamo scelto di chiamare la nonclusione, in cui la segnaletica nonclusiva viene realizzata non raffigurando affatto persone, corpi o ruoli.

Concludiamo discutendo i tre modelli in termini di un crescente disagio nei confronti dell'inclusione in quanto tale e dei modelli prevalenti di categorizzazione di persone, corpi e ruoli.

Introduction

Throughout the years, there has been extensive debate on if and how to portray people with impairments on signs [Guffey 2017]. The growth of Universal Design (UD) [Steinfeld, Maisel 2012] in recent years has further actualised questions regarding how disabled people are represented and visualised in architecture and design. If the target group is ‘all people’, does it still make sense to use the standardised pictogram of a person in a wheelchair? And, how many pictograms can there be on a sign? How can a pictogram convey that something is for ‘everyone’?

The first time Ron Mace used the term “Universal Design” publicly was in a now widely cited issue of the interior design magazine *Designers west* [Mace 1985]. Mace described UD as a design approach aiming to move beyond special, expensive and ugly solutions for limited groups to instead designing for ‘everyone’. He saw disabled people as a source of knowledge needed to design for all - not a particular group in need of separate solutions. Mace characterised UD as design that is ‘usable by all people’. Intentionally directing focus to mainstream solutions, Mace imagined UD tacitly providing access and even disappearing into its surroundings. However, this also brought about a tension between utilising disability knowledge in the design of products and environments and marketing these products without mentioning disability at all [Williamson 2019].

Not much has remained the same since the ‘60s, but the ubiquitous international symbol of access portraying a person in a wheelchair is one such example, despite decades of criticism and discussions [Guffey 2017]. We are interested in what categorisations such as ‘persons with or without disability’ create in terms of inequality and stigma, and how categorisations can support UD-based development. Depicting UD seems to be something of a paradox, where on the one hand the intended target group is ‘everyone’, but where on the other hand many features associated with UD still are labelled with the access symbol and understood to be for persons with impairments. In our studies on categorisation and UD during the last five years [Ericsson et al. 2020; Hedvall et al. 2022; Müller et al. 2021], we have gathered a range of photographs

Cover image
Three signs showing
three different
ways to achieve
inclusive signage: by
addition, inclusion,
or nonclusion.

related to inclusion and exclusion. A substantial number of them are photos of signs on toilet doors. Signs are interesting for their ability to convey underlying thought models, attitudes, and ambitions. To emphasise the active processes that are involved when someone, for instance, decides to put a number of pictograms of persons in a row on a toilet door, we use the term ‘categorisations’ rather than ‘categories’ in our research [Hornscheidt 2009].

Categorisations are often done invisibly or in a tacit manner. However, they involve power structures as they value certain perspectives and silence others and are always done to someone and by someone. Thus, they give advantages to some and disadvantages to others [Bowker, Star 1999]. To categorise someone is always a choice, and multiple categorisations are always possible, including no categorisation [Ericsson et al. 2020]. We regard intersectional thinking, where power structures are seen as overlapping, interacting and mutually constituting [Hamraie 2017], as key for developing categorisation strategies that support UD. Currently, there seems to be a shift in signage regarding what is depicted and why, driven by a change in how persons, bodies and roles are categorised, which in turn affects how ambitions about inclusion are realised [Hedvall et al. 2022]. In this paper, we focus on photos containing signs on toilet doors and what they tell about categorisation and strategies for inclusion. We combine our backgrounds in linguistics, human-computer interaction, and design sciences to gain a more comprehensive image of the material.

Aim and research question

We aim to contribute to an enhanced understanding of how goals and ambitions regarding inclusion are realised in design processes. We do this by identifying and discussing patterns in finished design solutions, in this case, toilet door signs.

Research question: what characterises how goals and ambitions regarding inclusion are realised in signage on toilet doors?

Methodology

The study is based on a material consisting of about a hundred photos of toilet doors collected in recent years as part of

our research on categorisation. Some images were submitted as part of citizen science studies [Riesch, Potter 2014] on inclusion and exclusion, and some we have taken ourselves as part of observational studies.

The underlying analysis has had a hermeneutic [Sengers, Gaver 2006] character and consisted of both formal analysis sessions using NVivo and informal activities such as discussions of denotations, connotations and categorisations present in the photographs [Ledin, Machin 2018] at project meetings, seminars and presentations. This has continuously advanced our understanding of the material as a whole, what the photographs individually express, and over time allowed us to identify and mature in our interpretation of patterns in the material.

Findings

Our analysis shows three patterns regarding how inclusive ambitions are realised in signage on toilet doors:

- *Addition* - Inclusive signage is accomplished by adding more pictograms of different persons.
- *Combination* - Inclusive signage is accomplished by composite pictograms.
- *Nonclusion* - Nonclusive signage is accomplished by not depicting persons, bodies, or roles at all.

Inclusive signage based on addition - additive strategy

Photograph of a toilet door conveying that the toilet is for all people (fig. 1). The door has four pictograms depicting a person in a wheelchair, a man, a woman, and a mother changing diapers. The strategy is additive, where inclusion is achieved by adding more and more pictograms to the door.

Inclusive signage based on combination - combinatory strategy

Photograph of a sign on a toilet door saying "Toilets". It carries an ideographic all-gender pictogram (fig. 2). The sign deliberately moves beyond pinpointing separate genders. The strategy is combinatory, where inclusion is achieved by creating a composite sign combining elements usually found as sep-

Fig. 1.
Toilet door with
four pictograms of
different people in
a row.



arate pictograms of “man”, “woman”, “transgender”, etcetera. The sign thus transgresses the demarcations of separate genders currently dominating toilet door signage.

Signage based on nonclusion - nonclusive strategy

Photograph of a toilet door with a sign saying “Toilet with wall grip” and a pictogram of a toilet grip handle (fig. 3). The strategy is nonclusive [Hedvall et al. 2022], showing a shift in categorisation and design practice. Instead of describing which kinds of people are to use the facilities, the sign shows what the facilities consist of. By refraining from categorising people, bodies and roles, a shift from person to function is achieved (ibid.).

Concluding discussion

We have identified three patterns regarding how people realise inclusive goals and ambitions in signage on toilet doors. In this concluding discussion, we will problematise the patterns, discuss what they stand for, and highlight some future directions. We will do this under two main points:

- A growing unease with the inclusion of people, bodies, and roles;
- A growing unease with categorisations of people, bodies, and roles.

A growing unease with the inclusion of people, bodies, and roles

In recent years, social inclusion has become a self-evident, taken-for-granted good, a “truth” [Dunne 2009]. This shift, from social exclusion to inclusion, has taken place largely uncriticised, and today, it is a moral imperative ‘to include’: “the notion of social inclusion is difficult to critique because, like other concepts in the Government’s ‘modernisation’ agenda (such as ‘choice’, ‘user involvement’ and ‘recovery’), it is presented as self evidently desirable and unquestionable” [Spandler 2007, p. 3].

But inclusion also carries potent power perspectives and presumed shared norms [Canagarajah 2022], where someone is positioned as the one to determine who is already includ-

Fig. 2.
Toilet door with an ideographic all-gender pictogram.



Toaletter

ed and who is instead to be included. An example of this is when people rely on additive strategies for inclusive signage. This strategy has the drawback that it is based on pinpointing and including groups of people. No matter how many pictograms one puts in a row on a toilet door, there will still be some people that fall on the outside. Additive inclusion is something of a paradox, where genuine efforts to tackle social inequality at the same time become another reification of power structures and marginalisation. The growth of strategies other than additive ones can be seen as a sign of unease and discomfort experienced when including people, bodies, and roles. While well-intended, this strategy is doomed to always carry delimitations and demarcations and, thus, to always be exclusive.

A growing unease with categorisations of people, bodies, and roles

While additive strategies rely on prevailing, traditional ways to categorise, combinatory and nonclusive strategies are based on new, emergent ways to categorise. One salient difference between the three patterns is how gender is dealt with. Additive strategies categorise separate genders, and while combinatory strategies, such as the one used on the composite all-gender pictogram, also categorise gender, it is done by combining genders instead of keeping them separate. Said differently, the composite pictogram categorises the notion of ‘gender’ rather than specific genders such as ‘woman’, ‘non-binary’, etc. This contrasts markedly with nonclusive strategies, which do not categorise gender at all: “Nonclusive design means design that resists categorisations of bodies/roles and that does not come with predefined or presupposed limits in terms of whom it is meant for” [Hedvall et al. 2022, p. 85].

We argue that the three patterns identified in this paper stand for a desirable shift in categorisation beyond displaying people, bodies, and roles, which is visible in the shift from literal to abstract to no bodies categorised whatsoever (figs. 1-3). The shift opens up new strands to explore. Signs on toilet doors are fascinating but changing them is not innocent. What happens, for instance, if the ubiquitous international access symbol with a person in a wheelchair is replaced with signs

Fig. 3.
Toilet door with a
pictogram of a grip
handle.



Toilet with wall grip

Toilet met wandbeugel

describing layout and facilities instead? What advantages and disadvantages for different people will such a shift create? Similarly, what happens when traditional understandings of gender as something binary are challenged by new signage?

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