



通過設計研究合作住宅

加拿大低收入新移民參與式設計案例研究

Researching Collaborative Housing Through Design

A Case Study of Co-design Workshops with Low-Income Recent Immigrants in Canada

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大綱

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研究背景



住房危機

加拿大面臨嚴重的住房危機，特別是影響低收入新移民群體。近60%的新移民將超過30%的收入用於住房，面臨住房負擔能力不足的問題。



合作住宅

作為一種替代方案，通過居民參與、共用所有權和公共空間設計，實現更高的社會凝聚力和可負擔性。



權衡取捨

新移民需要在可負擔性、品質、面積、位置和居住保障之間做出艱難權衡，經常接受低品質住房。



研究問題

如何通過參與式設計識別適合低收入新移民的合作住宅模型？

研究方法論



設計研究

通過創造人工製品來產生知識，彌合傳統研究與設計實踐之間的鴻溝

適用於研究投射性、想像性和不確定性的理論



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共同設計

設計師與非專業設計人員在設計開發過程中協作。

鼓勵資訊共用、有效溝通和最終用戶積極參與



研究過程

三階段工作坊：夢想之家
→ 最小化合作住宅 → 共同設計合作住宅。

20名參與者，來自11個國家，包括巴西、墨西哥、俄羅斯、印度等。

共同設計工作坊

1

夢想之家

參與者設計承載長期願望和抱負的理想家園，建立顏色編碼系統。



2

最小化合作住宅
應用共用和公共/私人空間概念，將私人空間減少到舒適的最小限度。

3

共同設計

分組合作設計包含私人單元和公共空間的協作式住房產品。

關鍵發現

所有模型都包含公共廚房和餐廳作為核心公共空間，反映了與食物相關的社交活動對促進社區共處的重要性。

五種合作住宅模型

A

合住模式

共用住宅，私人臥室，適合短期租賃（1年以內），單人居住。

合作居住

F

獨立單元通過外部系統連接，適合3-4年居住，2-3人家庭。



B

共用居住

多個居住單元，每個單元包含臥室和浴室，適合1-2年居住。

G

共居/租售模式

高度獨立的居住單元，適合4-5人家庭，1-5年或長期居住，特別適合重視隱私的大型家庭。

C

混合模式

獨立公寓形式，共用核心公共服務，適合1-3年居住。

住房路徑框架



住房路徑

新移民的住房路徑需要在可負擔性與其他重要住房要素之間做出權衡。合作住宅提供了潛在的解決方案。

關鍵洞察

參與者將合作住宅視為住房路徑中的 **過渡階段**，最終目標是擁有自己的住房。可負擔性被置於比社會凝聚力更重要的位置。



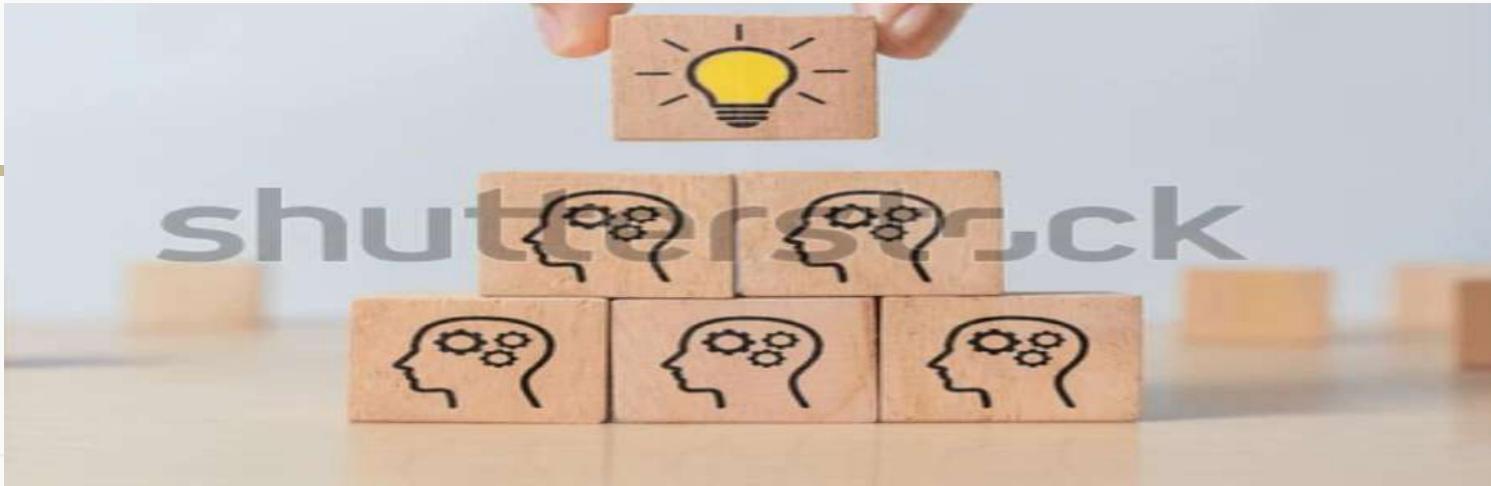
家庭組成影響

- 成熟家庭 (4-5人) → G型和F型
- 新組建家庭 (2-3人) → C+型和F型
- 夫婦或單身人士 → A型和B型



居住時長關聯

模型A-B (1-2年) → 模型C+-F (3-4年) → 模型G (長期)，反映了從短期到長期的住房路徑。



結論與啟示

✓ 主要結論

通過設計研究方法，成功識別了五種適合低收入新移民的合作住宅模型，為住房發展提供了重要參考。

💡 理論貢獻

擴展了合作住宅文獻，將住房路徑框架應用于移民住房研究，展示了文化因素在設計中的重要性。

✖ 實踐意義

為政策制定者和住房開發者提供了可複製的參與式設計框架，促進更具包容性的住房解決方案。

→ 未來方向

建議後續研究採用焦點小組訪談，讓參與者審查和評論模型的可行性和期望值。

謝謝

歡迎提問與討論



Beyond the visuals: Sri Lankan stamp designers personalized approach in postage stamp design

“超越視覺效果：斯里蘭卡郵票設計師在郵票設計中採用個性化設計方法”

報告者: D11430005 賀麗琴

授課教授: 李傳房 教授

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- **Part One – Research Background and Significance (共4點)**
- **Part Two – The Learning and Growth Path of Designers (共3點)**
- **Part Three – Design Thinking and Learning Models (核心模型)**
- **Part Four – Core Personality Traits and Reflections of Designers (共5點)**

Part 1

研究背景與意義

鄉愁

作者：余光中

小时候
乡愁是一枚小小的邮票
我在这头
母亲在那头

.....

郵票=通訊載體	具象——具象	“可看見的”	“小”突出“大”——張力
郵票=母子情深	具象——抽象	“不可看見的”	
“重要的視覺文物”			鄉愁=郵票=母子情深 抽象——具象——抽象
“代表文化與身份”	“藝術性的表現國家身份、理想和遺產”		

斯里蘭卡郵票演變

馬耳他十字戳

1840--世界首枚郵票黑便士

郵票成為重要的視覺藝術品



1857--首枚發行錫蘭郵票具殖民影響

突出的印有英國君主



1948--獨立後從殖民意象轉入本土主題——“紙質大使”

以斯里蘭卡地標、野生動物和節日為主題



1968--首枚由斯里蘭卡藝術家設計

本土主題（野生動物、傳統服飾、宗教主題）取代了外國受殖民影響的設計

2002--首次本地印刷

維護國家認同



Part 2

設計師學習與成長之路

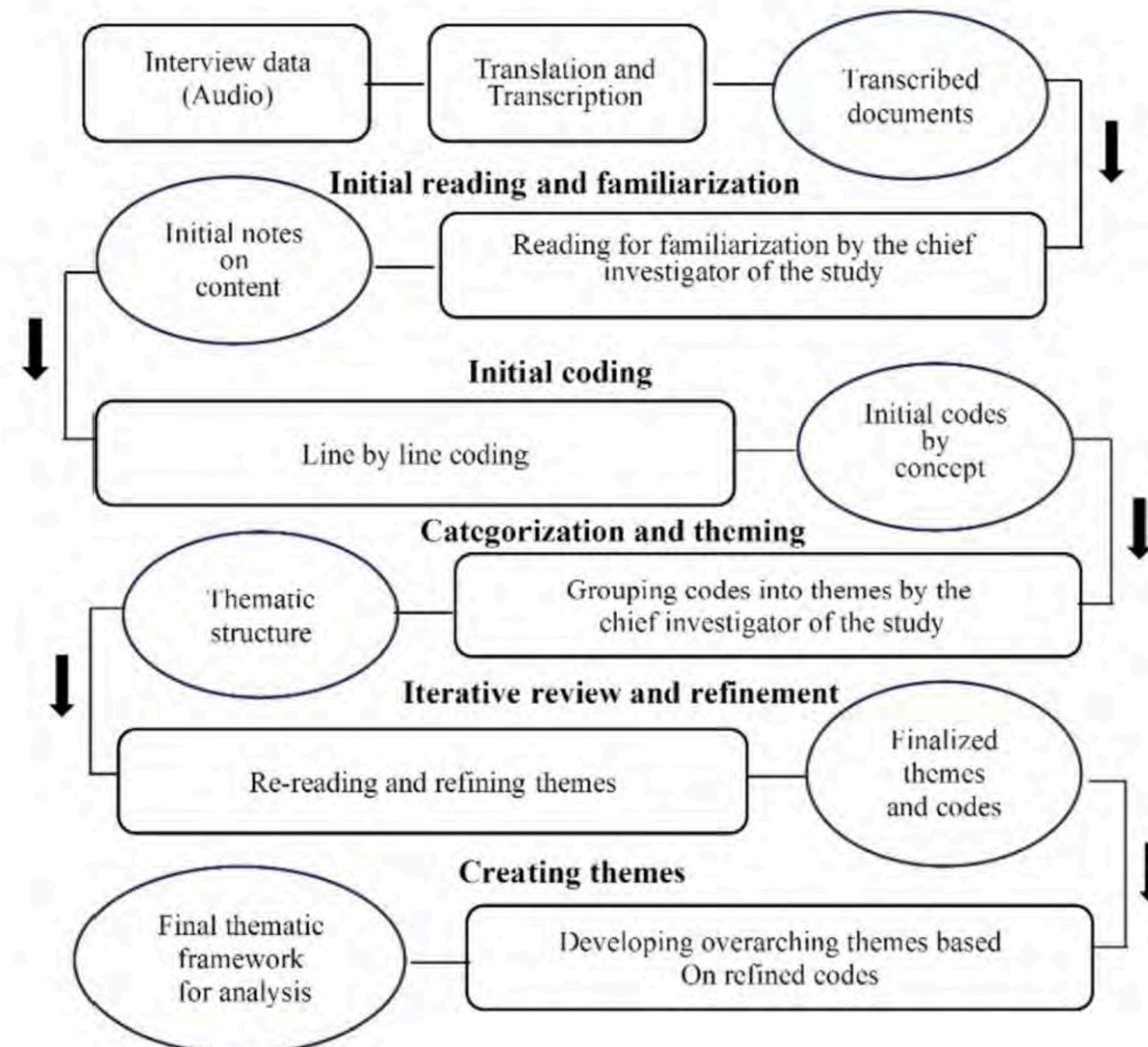
問題

- 設計師的生活世界如何影響他們的創作過程？（個體背景、教育、經驗）
- 個人經歷如何影響創意決策？

方法論與數據分析

- 「多案例」研究的方法
- 樣本選擇：第一個設計師通過首席研究員的專業網絡有目的的抽樣選擇，隨後採用“滾雪球抽樣”的方式，獲得後續的樣本。
- 訪談（半結構）、檔案數據、觀察（三角測量）——效度驗證
- 數據分析——歸納主題分析方法

Data Collection and Transcription



数据收集与转录

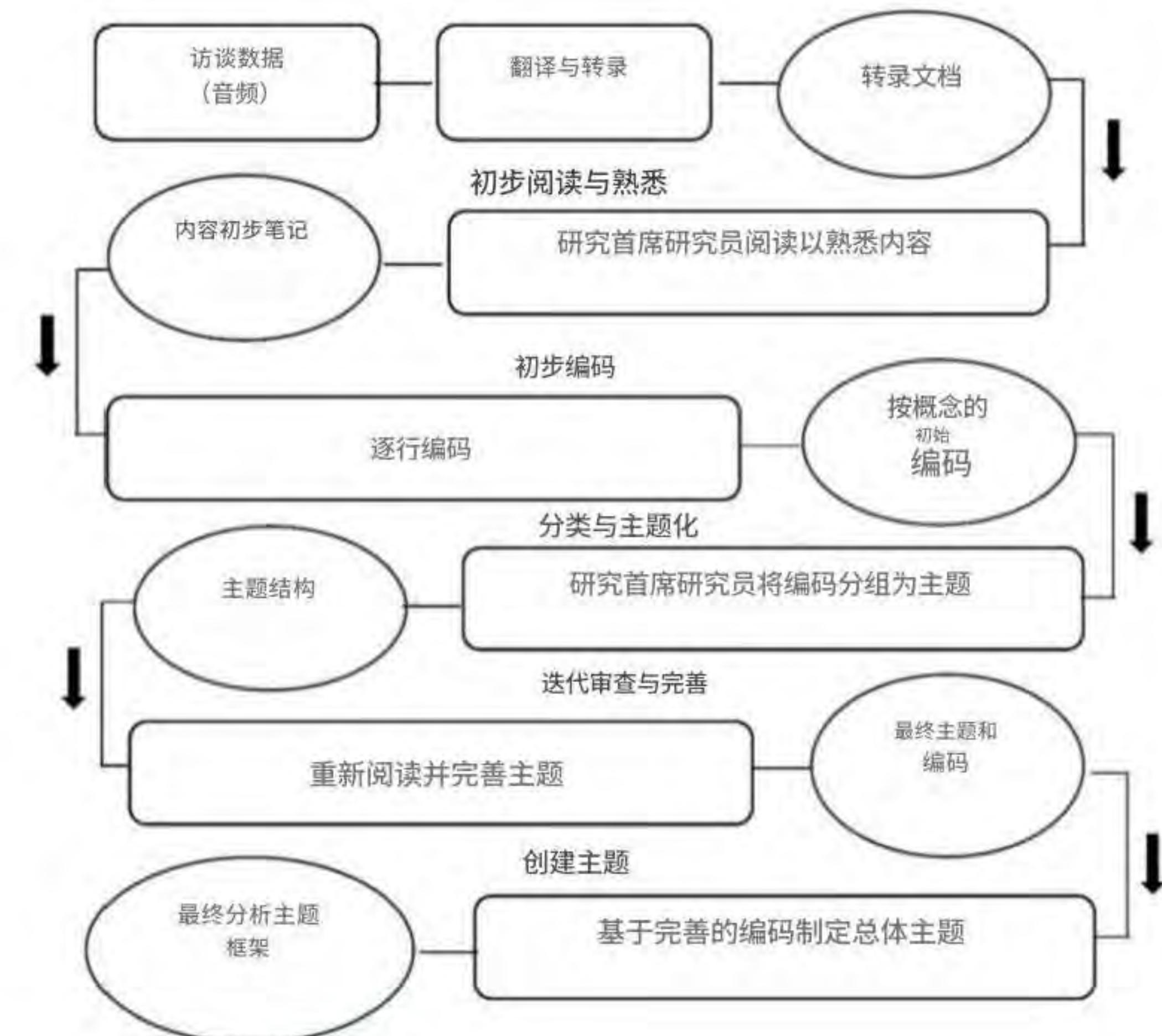


Figure 2 Data Analysis. (Developed by the chief investigator, 2024)

图2 数据分析。 (由首席研究员于2024年制定)

The power of these designs comes from a personalized process rooted in lived experience, rigorous learning, and cultural responsibility.

- This study explores the creative processes of six experienced Sri Lankan stamp designers.
- Through an analysis of their “lifeworlds”—their backgrounds, mentorship, and learning styles—we uncover a unique approach to design.
- Their method is a powerful blend of three key elements:

1. **Personal Backgrounds:** How early life and career experiences shape their artistic voice.
2. **Learning Pathways:** The interplay of formal mentorship and self-directed mastery.
3. **Pursuit of Authenticity:** A profound commitment to fieldwork and factual accuracy.

Meet the Artisans: Six Designers, Diverse Pathways

The study centers on six designers who represent a broad range of experiences in Sri Lankan heritage-based design.



Designer 1

Background: Engineering

155 Stamps Designed

Approach: Illustration-based storytelling



Designer 2

Background: Advertising

39 Stamps Designed

Approach: Nature and wildlife themes



Designer 3

Background: Wildlife & Art

107 Stamps Designed

Approach: Wildlife and nature conservation



Designer 4

Background: Art Instructor

85 Stamps Designed

Approach: Digital and traditional integration



Designer 5

Background: Media & Illustration

20 Stamps Designed

Approach: Children's and educational themes



Designer 6

Background: Publishing & Graphics

35 Stamps Designed

Approach: Versatile thematic work

Two Paths to Mastery: Formal Training and Self-Directed Learning

The Formally Trained Perspective

"Art extends far beyond personal preference. It is crafted to meet specific client requirements, balancing creativity with the intended purpose and audience."

- Designer 4

Key Idea: Formal education instills discipline, technical expertise, and a client-focused approach.

The Self-Taught Perspective

"I learned art from nature; I did not have a formal teacher. Everything I know, I have learned by observing my surroundings and the environment."

- Designer 2

"I developed my skills by observing other artists' work."

- Designer 6

Key Idea: Self-directed learning fosters adaptability, creative independence, and a deep connection to personal passions.

The Roots of Creativity are Planted in Early Life

A designer's lifeworld and social capital are foundational to their creative development. Designer 1's journey began not in an art studio, but in the Scout Movement. His involvement in scouting activities, including drawing and hands-on tasks, became a transformative experience. At age 18, his design commemorating the 125th birth anniversary of Lord Baden-Powell was selected in a global project, launching his career with the Sri Lanka Philatelic Bureau.

A global stamp project for Baden—Powell's 125th anniversary selected my scouting design as the winning entry among children's creations worldwide.



The Pursuit of Authenticity I: Capturing Architecture



To its right: "To create an accurate sketch... 'leaned against the wall to capture details and shifted perspectives to ensure accuracy.' - Designer 1.

Insight: The designer physically embodied the space to overcome a six-foot gap, a process of "embodied observation."



Below the images: "Trees almost entirely obscured the building. I navigated through them to identify window positions, often moving between more than ten vantage points." - Designer 1.

Insight: Demonstrates iterative problem-solving in the face of environmental obstructions.



To the right of the images:
Insight: Designer 6 created a second, angled version to introduce depth and a 3D effect, enhancing the flat facade.

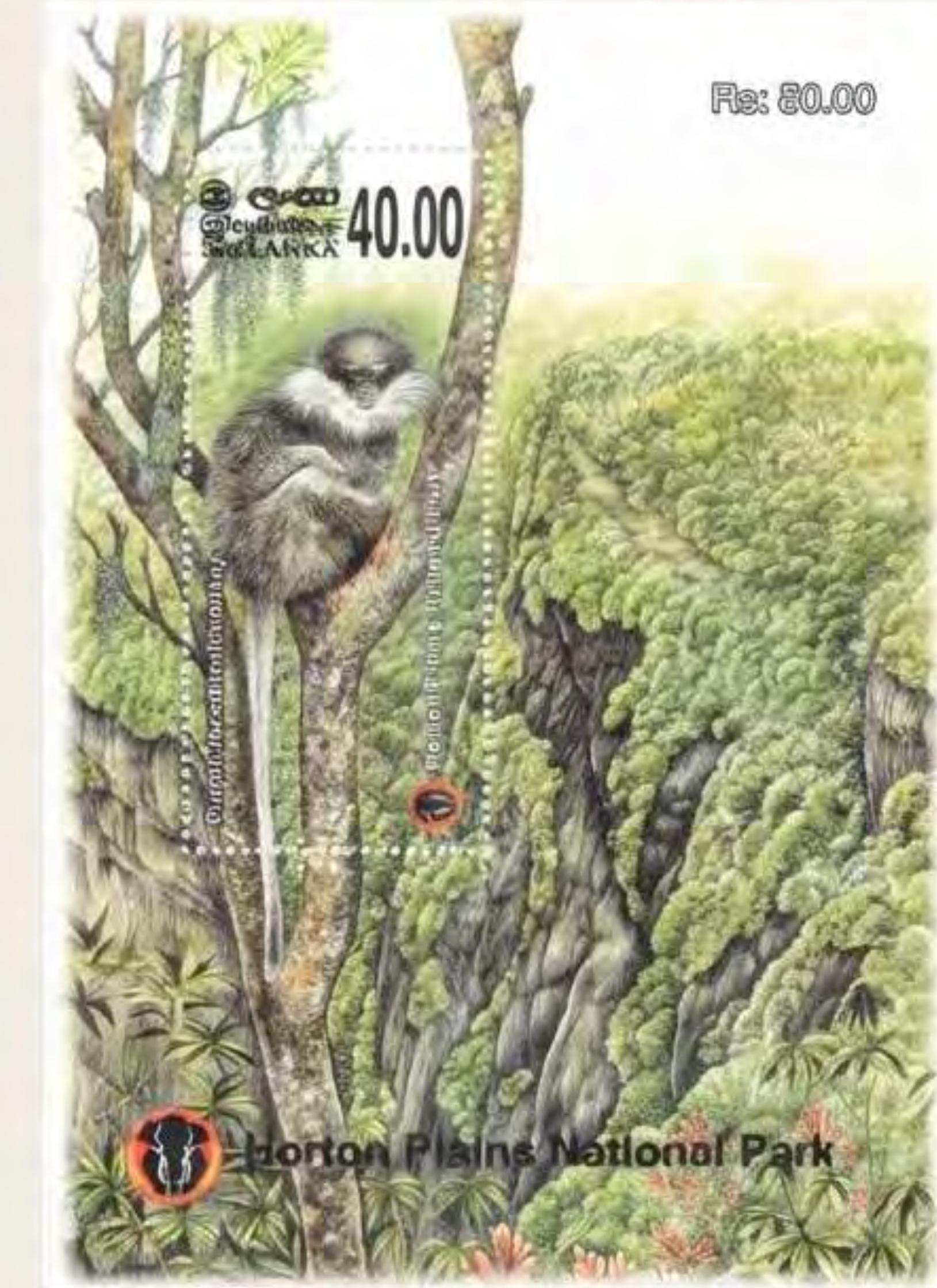
The Pursuit of Authenticity II: Illustrating Wildlife



WORKING WITH LIVE SPECIMENS: "I had access to specimens for my drawings... [the advisor] even allowed me to take some specimens home to study and draw." - Designer 2 on the reptile series.

RISK FOR AUTHENTICITY: Designer 2 narrowly avoided falling into a ravine while trying to observe a purple-faced leaf monkey, prioritizing the firsthand reference over personal safety.

ON-SITE CONTEXT: "Leopards adapt their colouring to blend with their habitat. An expert could identify the specific jungle it inhabits by examining the colour palette." - Designer 4.



The Pursuit of Authenticity III: Blending Craft and Technology

Pre-Digital Ingenuity



Manual Collage
Technique

For the 1986 Halley's Comet stamp, Designer 1 used watercolours, pastels, and collage. He manually cut an image from a magazine and seamlessly blended it into the artwork.

"I carefully cut and blended the image... making it indistinguishable even to the postal department."

- Designer 1

Modern Innovation



To capture lighthouses from multiple angles, Designer 4 used a drone camera. This modern approach allowed for unparalleled precision and visual accuracy.

"This approach enabled me to create stamp designs that precisely reflected my vision."
- Designer 4

Part 3

設計思維與模型

A Model for Design Learning and Thinking



The final stamp is not the product of a single path, but a synthesis of all three learning approaches, creating a result that is both technically proficient and culturally resonant.

• 「核心模型」

- 知識空間「K」
- 既定事實、技術指南、歷史準確的世界。通過正式學習得到完善。
- 概念空間「C」
- 新想法、創意探索、風格創新的世界。通過非正式學習得到擴展。
- 體驗式學習——發揮者重要的橋樑作用，通過現實世界的觀察來驗證概念。通過實際應用來完善。
- 反饋循環——確保最終再設計上準確無誤，再創意上引人入勝。

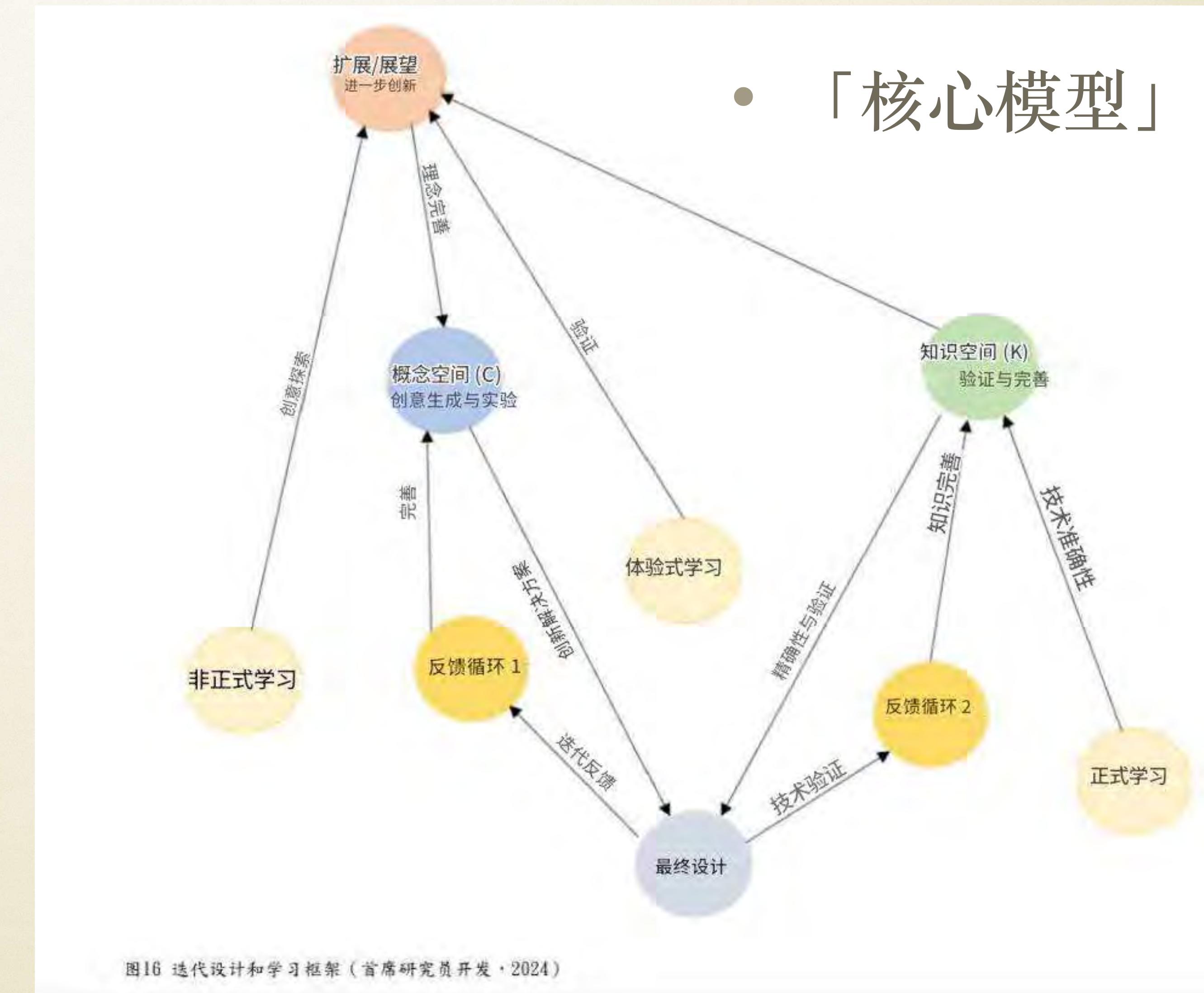


图16 迭代设计和学习框架（首席研究员开发，2024）

Part 4

設計者核心特質與反思

The Artisan's Approach is Defined by Five Core Traits

Beyond process and theory, the designers' work reflects a deep commitment to their craft, embodied by five key characteristics:

1. Dedication to Accuracy and Detail

- Conducting extensive research and fieldwork to ensure technical and cultural precision.

2. Resilience in Overcoming Challenges

- Using creative problem-solving to navigate logistical, environmental, and institutional constraints.

3. Personal Investment in Authenticity

- Prioritizing firsthand experience over secondary references, driven by intrinsic motivation.

4. Cultural Responsibility

- Acting as cultural ambassadors who ensure their work accurately represents Sri Lanka's heritage.

5. Balancing Tradition and Innovation

- Integrating modern digital tools with traditional artistic methods to bridge past and present.

反思

從現象到抽象（個體與共性）到一種模式提煉

- 目的1——將正規教育、實地考察、指導融入到設計實踐；加強設計師、歷史學家和政策制定者之間的合作有助於確保未來的設計實踐保持創新性和文化內涵。
- 目的2——將歷史準確性與品牌、公共傳播和文化保護方面的創新相融合，確保在發展當代設計實踐中，與遺產進行有意義的接觸。（6個案例不足以說明此目的）

Somebody Has To Go Polish The Stars

★ ——Shel Silverstein



Somebody has to go polish the stars,
总得有人去擦亮星星,
They're looking a little bit dull.
它们看起来灰蒙蒙。

Somebody has to go polish the stars,
总得有人去擦亮星星,
For the eagles and starlings and gulls
因为老鹰、椋鸟和海鸥

Have all been complaining they're tarnished and worn,
都抱怨星星又舊又生鏽,
They say they want new ones we cannot afford.
想要個新的，我們沒有。

So please get your rags, And your polishing jars,
所以還是帶上水桶和抹布,
Somebody has to go polish the stars.
总得有人去擦亮星星。



Thank You
Q&A



114-1 專題研討

Enacting Pluriversal Design Education: The Importance of Positionality and Intersectionality in Practice

實踐多元宇宙設計教育：實踐中地位性與交叉性之重要性.

報告者:D11430013 劉芯彤

授課老師:李傳房 教授

Many scholars argue that design education must be understood within specific historical and cultural contexts.

Design education should adopt plural perspectives, respecting diverse knowledge systems and ways of being across the world.

Design teaching should not be treated as decontextualized skills training, but must be situated within its historical and cultural conditions.

“Pluriversality”

is not merely about multiculturalism or cultural difference; at its core, it is about understanding the world in multiple ways rather than through a single, universal worldview.

Origins of Pluriversal Design

- Arises as a critique of singular, Eurocentric design education
- Seeks to decenter Western design approaches

Emphasizes:

- Inclusion of marginalized voices
- Respect for Indigenous and local knowledge systems

“Design Futures of Education” > 2020:

- Initiative addressing Eurocentrism in design education

Theoretical basis (Arturo Escobar):

- Communities engage in self-design through participatory processes
- Design should not be expert-led only

Significance:

- Expands how design is understood and taught
- Opens pathways toward pluriversality in design education

“Pluriversality” has gradually become an important issue in university-level design education.

However, within communication design programs, concrete practices, dialogue, and students' lived experiences related to pluriversality remain limited.

Students' engagement and understanding are often overlooked in broader discussions of pluriversal design education.

Purpose

To examine how design educators implement pluriversal design approaches and how students respond to these pedagogical practices.

To explore how students understand their own position within design, and how this understanding influences their future professional development.

To bridge the gap between theory and practice through design education.

This study develops and tests a pedagogical framework.

Intersectionality (Core of the pedagogical framework)

To examine how intersecting identities—such as race, gender, and class—shape the creation and reception of design

To understand how these identities interact with, and are influenced by, power structures within the field of design

Student-centered learning

Transformative learning theories

intersectional transformative design education framework

encourages students to...

- To question the power dynamics embedded in design
- To reflect on the ideological and cultural meanings carried by design

Key pedagogical practices:

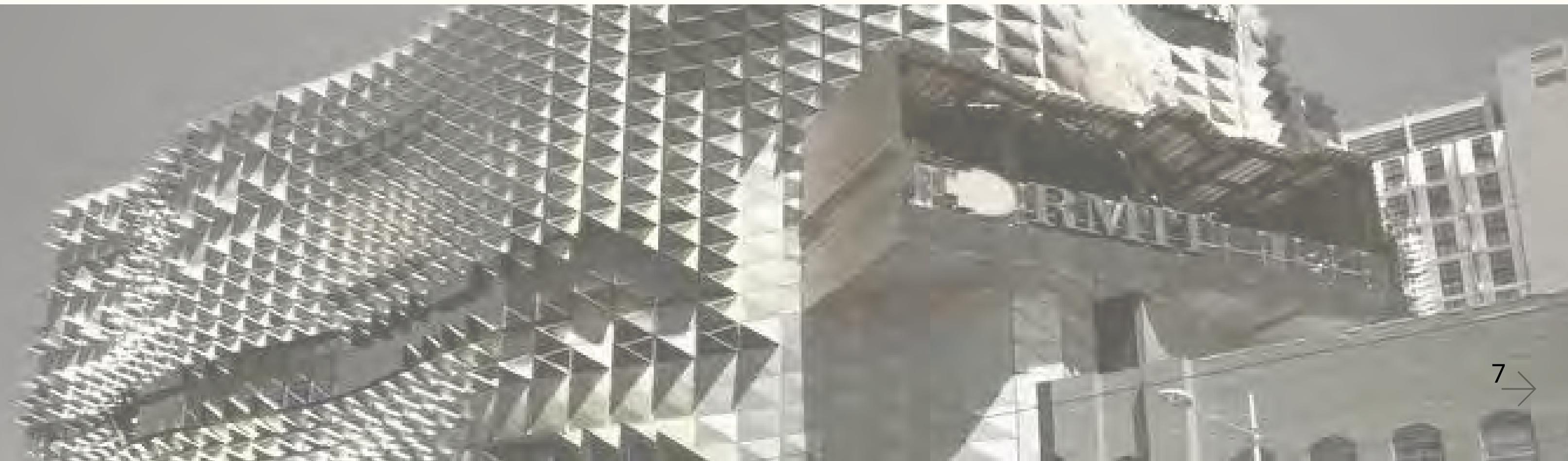
- To implement intersectional and transformative learning theories in the classroom
- To explore how teaching can be carried out through this framework

Modes of practice:

- Focusing on curriculum design, projects, and assignments
- Translating pedagogical principles into concrete and actionable design education practices

Case Study

- **Course: Communication Design History**
- **Location: RMIT University, Melbourne, Australia**
- **Student cohort: A diverse group consisting of both local and international students**
- **Data sources: Over 200 student design works and reflective texts collected and analyzed in 2022 and 2023**



These student works, combining visual and written components, reveal the complexity of supporting students in engaging with, interpreting, and articulating their positionalities.

Positionality refers to identity characteristics that indicate social relational categories

These categories include:

- Race
- Nationality
- Class
- Gender
- Religious background
- Marital status
- Occupation
- Age

Positionality is relational and fluid

- It shifts depending on who we interact with and for what purpose

These relationships:

- Shape identity

Influence how knowledge is produced and understood

These student works, combining visual and written components, reveal the complexity of supporting students in engaging with, interpreting, and articulating their positionalities.

Positionality

Pluriversality

**Placing positionality at the core of teaching does not require rejecting dominant design narratives
It helps students critically examine whose aesthetics, values, and voices are prioritized**

Educators are encouraged to:

- Respond to work from students' own lived positions
- Move beyond Eurocentric evaluation standards
- Support expressions of identity and culture in design

Through dialogue on positionality:

- Students build critical awareness and self-reflection
- Design education better engages with pluriversality

Fanny Suhendra

- A Chinese Indonesian-born Peranakan woman and a settled migrant in Australia
- Educated and practiced design in Indonesia, the United Kingdom, and Australia; previously pursued commercially driven notions of “good design”
- Turning point: during postgraduate studies, she recognized the need to decenter Western thinking in order to embrace localized and diverse epistemologies

Nicola St John

- A fifth-generation settler of British and Irish descent
- Her education and professional practice on the Australian island continent have long been shaped by a Euro-Western worldview as a “single universe”
- Her engagement with the pluriverse began by decentering her own worldview and refocusing on local knowledge and the unceded sovereignty of Indigenous peoples

The Relationship Between Positionality and Design



- In English-speaking design contexts, the idea of the “neutral designer” has long dominated
- This assumption ignores how designers’ backgrounds shape design processes, methods, and outcomes
- In design education, it often leads to student work that is disconnected from personal identity, knowledge, and worldview, and overly aligned with dominant aesthetics and processes
- Recent shifts across design disciplines highlight:

Critical reflection on power and representation

The importance of positionality in design practice

Despite this shift, design education still lacks concrete examples demonstrating the value and necessity of positionality

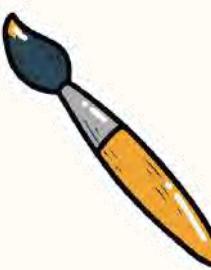
Assignment: “Positionality Portrait”

Core questions

1. What histories do you bring to design?

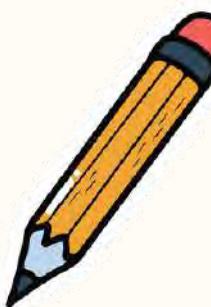
2. How do your identities, lived experiences, and interests shape your design practice?

Requirements



Visual component:

Use any medium and technique to create a visualized personal positionality portrait.



Written component:

Write an approximately 200word reflection explaining how your chosen visual elements or stylistic approach represent your unique positionality and personal histories.

Research Method – Reflexive Thematic Analysis

Analysis of 210 student visual works and written reflections

Why is this method

- Provides a systematic yet flexible way to identify patterns and themes
- Emphasizes the researcher's reflexivity and subjectivity as analytical resources

Key principle

- Researcher positionality influences teaching, analysis, and writing
- Subjectivity is acknowledged, not eliminated

Complexities of Visually Representing Positionality

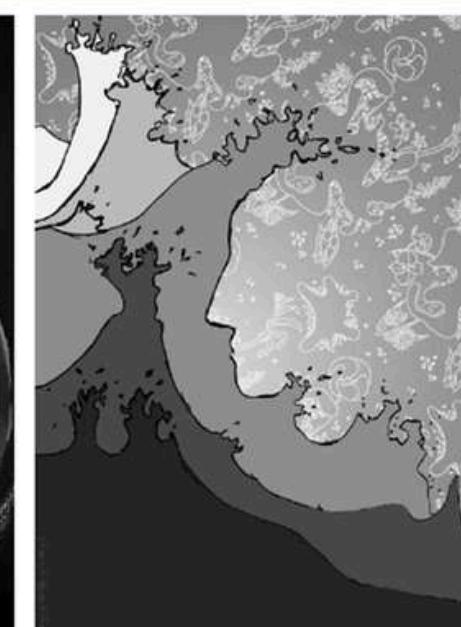
Literal approach:

- Most students follow conventional understandings of portraiture
- Focus on a single aspect of identity (e.g., interests, place, childhood memories)
- Often use collage, but with limited conceptual coherence
- Emphasis is placed on visual appeal rather than critical reflection



Conceptual approach:

- A smaller number of students challenge traditional portrait conventions
- Use abstraction, negative space, motion, or scenographic composition
- Successfully integrate intersecting identities such as gender, culture, trauma, and place
- Produce clearer and more reflective visual narratives



Intersectional Reflections: Focus on Familiar and Comfortable Narratives

Most students tend to focus on identity aspects that feel familiar and comfortable when exploring their intersectional identities. Students often rely on one or a small number of identity markers, showing limited critical engagement with intersectionality as a whole.

Common patterns:

White or structurally privileged students often foreground their marginalized identities (e.g., gender, queer identity, neurodiversity)

They are less likely to critically reflect on their own positions within racial, class-based, or structural power relations.

Students frequently construct identity through:

- Physical traits or personality characteristics
- Personal values such as motivation or determination
- Interests and popular culture
- These representations often remain disconnected from broader social structures.

In the Australian context:

- Students with visibly marginalized identities (non-white, migrant, non-English-speaking backgrounds) more clearly articulate culture, ethnicity, and heritage
- Visual markers commonly include national symbols, skin tone, religious or cultural imagery, and place-based references.

Key limitation:

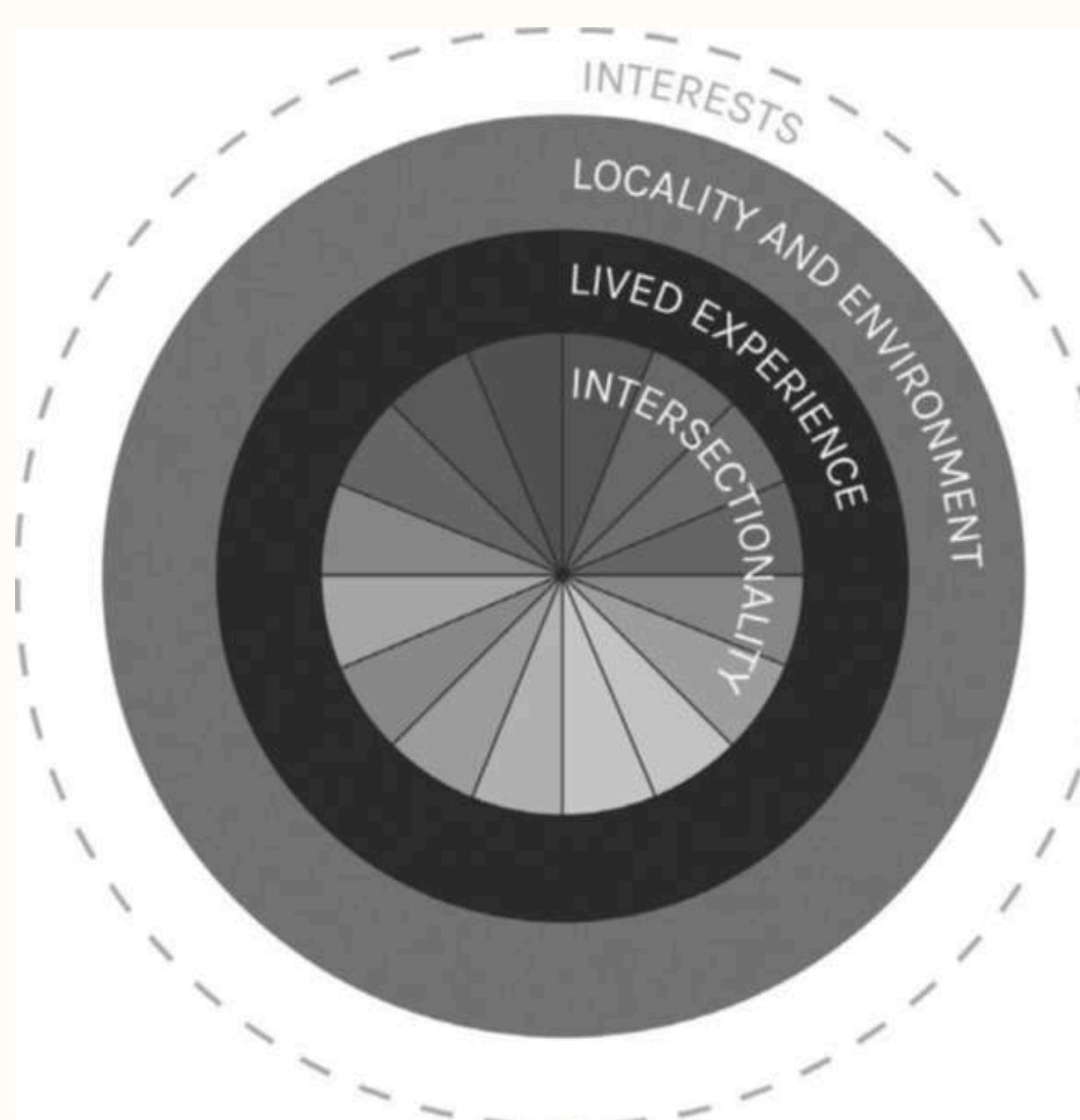
- Even when students recognize marginalization, they often struggle to reflect on their own privilege
- Privilege is frequently obscured by marginalization narratives.

Only a small number of students are able to:

- Critically engage with themes of colonialism, migration, European ancestry, or historical privilege
- Connect personal or family histories to structural power relations.

Discussion: Layers of Design Positionality

The study shows that guiding students to reflect on positionality requires more nuanced scaffolding. Rather than treating it as a linear process, positionality is better understood as a layered model that moves from the outside inward.



Outer Layer: Interests

- The most accessible entry point
- Includes popular culture, social issues, hobbies, and personal preferences

Middle Layer: Lived Experiences

- Personal histories such as childhood memories and significant life events

Core: Intersectional Identity

- The most challenging and fundamental layer
- Involves the complex intersections of power, privilege, and marginalization

Content can move across layers, and teaching activities should be designed to gradually guide students toward the core, supporting deeper and more critical reflection on positionality.

Conclusion: Supporting Relationships between Positionality and Design

- Positionality is foundational to pluriversal design education
- Students must learn to understand and express their own positionality, including power, privilege, and marginalization

Key challenge:

- First-year students struggle with reflecting on positionality and intersectionality
- A carefully scaffolded pedagogical framework is essential

Why is it matters:

- Challenges hierarchical and Eurocentric design narratives
- Rejects the idea of a single, universal “right” design approach
- Recognizes design as contextual and plural

Design history implication:

- Centers cultural and environmental context
- Reveals the subjectivity of historical knowledge
- Expands space for Indigenous and non-Western perspectives

Takeaway:

- Teaching positionality strengthens critical thinking
- Supports more equitable, inclusive, and pluriversal design education

Thank you.

Personas as Public, Audience, and Stereotype: A Critical Inquiry

角色作為公共、受眾與刻板印象： 一項批判性探究

基於文獻的批判性整理

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主講人：D11430012- 劉書恒

研究大綱

- 一. 研究背景
- 二. 三種類型的角色
- 三. 作為設計工作的角色
- 四. 作為說服式設計的角色
- 五. 共創角色
- 六. 結論

一、研究背景

為什麼「角色」這麼重要？

- 一. 被廣泛用於設計實務與設計研究
- 二. 常被當作「設計師工具箱」裡的基本方法
- 三. 目的：幫助設計師理解使用者、培養同理心
- 四. 讓設計更貼近真實使用情境與真實

角色如何幫助設計團隊？

Salminen 等人指出，角色有助於——

- 促進溝通：讓團隊談的是「同一群人」
- 建立共享理解：對目標使用者有共同畫面
- 面對多重需求時，協助做設計判斷
- 避免只憑空想像或刻板印象

為什麼要「批判性」看待角色？

在 HCI (人機互動) 、UX (使用者體驗) 領域中角色使用很普遍
但在之外的設計領域，缺乏系統性的批判與反思

目前對角色的做法多元且混亂

本研究採用「整合性文獻回顧」：

1. 角色的特性
2. 建構方式 (直覺式、原型式、研究式等)
3. 可能的問題與風險

為什麼要「批判性」看待角色？

並提出：

1. 結合設計流程、修辭學、政治哲學的「反思性角色建構方法」
2. 目標是：更真實、更有責任地呈現人類多樣性

二、三種類型的角色

三種角色

- 直覺式：靠設計師**過往經驗與感覺**快速創造
- 原型式：用**社會熟悉的典型人物**來代表一群人
- 研究式：透過**訪談、調查、民族誌**等資料建構

設計師的直覺、過往經驗、腦中既有印象

直覺式角色

優點：

1. 產生速度快、成本低
2. 適合一開始先「有個大概的人」來討論

設計師的直覺、過往經驗、腦中既有印象

直覺式角色

缺點：

1. 很容易變成自己的偏見
2. 把使用者想得太簡單
3. 忽略真實的矛盾與多重面向

學者批評：

Turner & Turner：角色本質上是在簡化人

Portigal：看起來真實但被「整理得太乾淨」

設計師的直覺、過往經驗、腦中既有印象

直覺式角色



深植文化中的典型

原型式角色

優點：

1. 團隊很快就能理解、形成共識
2. 在商業情境中，有利於快速對準「市場印象」

缺點：

1. 容易變成「刻板印象」
2. 強化既有社會偏見
3. 排除少數群體、弱勢族群
4. 把身份想成「固定的樣子」，忽略人是會變動的

深植文化中的典型

原型式角色



優點：

1. 角色有「資料來源」支撐，比較貼近真實使用者
2. 能更系統地呈現需求、動機、情境等面向

缺點：

1. 資料品質決定角色品質
2. 成本高、耗時
3. 故事化細節會混淆視聽
4. 讀者仍會帶入自己的偏見

真正的挑戰是「如何審慎地使用角色」？

三、作為設計工作的角色

作者主張：

1. 角色本身就是一個「要被好好設計」的對象
2. 它需要思考、推演、驗證、修正

意義：

1. 不再把角色看成「一次性產出」而是像產品一樣：

可以被打樣、修改、優化

Zeisel 提出設計是「螺旋式」

想像 (Imaging) : 先大致想像可能的解決方案

呈現 (Presenting) : 把想法變成可被討論的形式

測試 (Testing) : 用資料與現實去檢驗、修正

這三步驟 不是線性的一次，而是……

做 → 看 → 改 → 再做

四、作為說服式設計的角色

人物誌的本質：說服（**Persuasion**）

用來說服團隊：這些**受眾**是真實存在、並值得為他們做設計。

Perelman 將受眾分成兩類：

1. 特殊受眾 (Particular Audience)

會直接受到產品影響的族群

👉 「這個產品真的符合我的需求」

2. 普遍受眾 (Universal Audience)

社會整體、團隊、投資者或做決策的人

👉 「這個產品有合理性、能有效改善問題」

五、共創腳色

「替他說」→「讓他一起說」

共創角色

文獻普遍強調：角色應由具有類似生活經驗的人共同參與。

這樣做可以：

1. 避免錯誤表達
2. 修正視角偏差
3. 避免單一標籤化
4. 提升在地性與文化效度

只由外部者創作

很容易誤植刻板印象。

六、結論

視為設計專案

迭代：隨著新資料不斷更新

檢驗：檢查是否仍符合真實使用者

修正：修掉偏見與錯誤假設

透明化：清楚說明角色是怎麼被做出來的

方法共存

直覺式、原型式、研究式，不是只能選一種

作者主張

未來不只是要繼續用角色，更要：

清楚說明是怎麼做出角色的（方法透明）

建立不同方法各自的品質門檻（不能想怎麼編就怎麼編）

把「倫理」與「多樣性」納入角色使用的基本要求

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