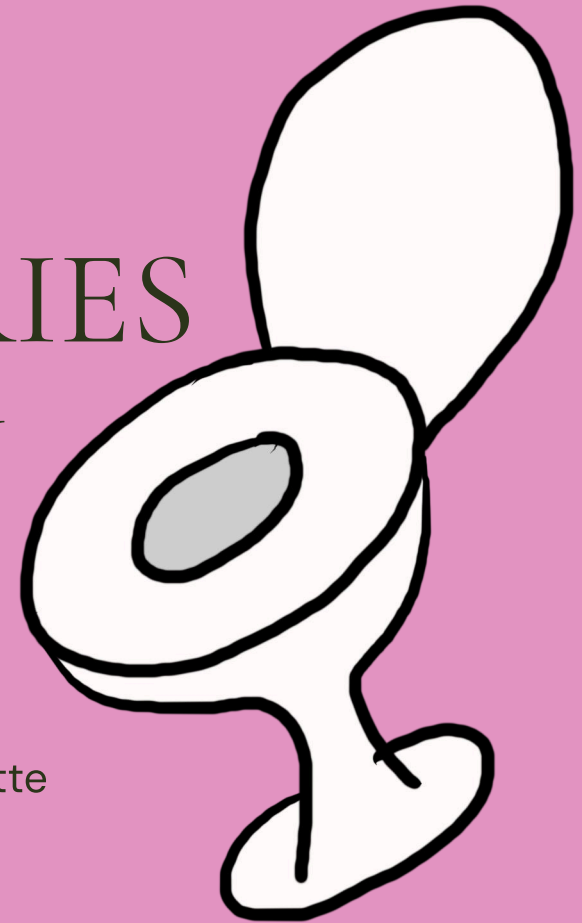


SOCIAL SANCTUARIES IN TRANSITION

How Service Design Can Transform Bathroom Etiquette



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Abstract

The bathroom is an essential service that has evolved a lot through time. While it is primarily designed for functionality, it is heavily influenced by the context in which it is located.

Our project began with a focus on the social and emotional dynamics that emerge in the women's bathrooms in bars and clubs. These spaces are often described as private, supportive, and even sacred for some. As more social institutions shift from gendered to unisex bathrooms, there is a growing concern about how this transition affects the atmosphere, feelings of safety, and inclusivity.

Through desktop research, surveys, and interviews, we found that while unisex bathrooms aim to reduce gender-based discrimination, they can also introduce new issues, particularly around safety and accessibility for women and non-binary individuals. Many express discomfort or fear when using shared spaces, especially in nightlife settings, where the risk of harassment can feel heightened.

Historically, women's bathrooms have offered more than privacy; they've served as social sanctuaries. Recent shifts in societal expectations, challenges that function. Our research indicates that many users, particularly men, are unaware of the fear their behaviour may unintentionally cause.

The interactions, atmosphere and feelings of safety that make an impact in the bathroom is one that is difficult to describe using classic service design methods. This project is carried out using the five phases of design thinking methodology, in order to maintain an empathetic mindset throughout.

Our goal is to raise awareness about the collective responsibility of creating safe shared spaces. To support this, we propose a campaign designed to encourage positive behaviour and invite reflection. The campaign is designed to fit into an existing nightlife safety initiative that the Copenhagen Municipality is working on. As part of the solution, bar/club owners will receive a safety kit containing the physical campaign materials, and a checklist for basic improvements that can foster a greater sense of safety.

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1. Introduction

How does a space with a clear, intended, practical usage evolve into being utilised as a social sanctuary? A place where people seek to hide, socialise, cry, vent, and everything in between.

With this thesis, we aim to explore the social and emotional dynamics that emerge in unexpected service spaces – specifically, public bathrooms in bars and clubs. While these spaces are designed for a functional purpose, they often become unintentional zones of connection, support, and kindness between strangers. And how can one explain the significance of an atmosphere, a space, to someone, who will never have the opportunity and ability to experience it personally?

1.1 Motivation

We are exploring public bathrooms because they represent an essential, yet often overlooked service. It is a space where infrastructure intersects with emotional needs of safety, privacy and inclusivity. Our motivation with the selection of public restrooms in bars and clubs, has been to highlight the importance of the topic.

The future of bathroom design is moving toward unisex solutions to ensure that everyone, despite gender identity, can feel welcome in the universal space. But where does the feeling of safety from the female public bathrooms go, when the space is dissolved? Our

motivation lies in ensuring that the atmosphere can persist and that the unintentional use of the space will be preserved. We need sanctuaries, hiding places and spaces of support and comfort. What motivates us, is to preserve the feeling of safety, and create it for those who have not experienced that feeling prior.

1.2 Personal Learning Goals

Through this project, the goal is to carry a service design process from an initial, personal observation to a final, deliverable outcome. The intention is to better understand how atmosphere and user behaviour influence service experiences and how these insights might inform the design of more inclusive and emotionally resonant services.

A central learning goal is to meaningfully involve users throughout the design process, using participatory methods such as interviews, workshops, and observational research. This will help uncover how people interpret and reshape services in ways that often go unnoticed. By examining the informal and often overlooked ways users engage with services, the project challenges conventional metrics of success in service design, which typically prioritise efficiency and functionality over emotional and social impact.

Finally, the project will reflect on how Service Design not only responds to user needs, but can also shape how people approach, experience, and even redefine services – raising questions about the Designer's role in influencing social behaviour and emotional experiences through design.

1.3 Official Learning Goals

Knowledge

Students who complete the module will obtain:

- knowledge about the appropriate methodological approaches to specific study areas
- knowledge about design theories and methods that focus on the design of advanced and complex product-service systems
- knowledge about the relevant literature in the Service Design field

Skills

Students who complete the module will be able to:

- work independently, to identify major problem areas and adequately address problems and opportunities
- analyse, design and represent innovative solutions
- evaluate and address major organisational and business issues emerging in the design of a product-service system

Competences

Students who complete the module will be able to:

- master design and development work in situations that are complex, unpredictable and require new solutions
- independently initiate and implement discipline-specific and interdisciplinary cooperation and assume professional responsibility

1.4 Who are we?

We are Caroline and Astrid – two women from Denmark in our mid-twenties with bachelor degrees in Communication Design from Designskolen Kolding. With our educational background, we have a shared interest in visual expression.

Caroline has a strong curiosity towards culture and creative institutions, such as festivals and the music industry. Her strengths lie in illustration, facilitation, and ideation, which helps engage the target group and create accessible visuals.

Astrid, is especially interested in the healthcare industry and projects surrounding mental health. She enjoys concept development, colour psychology and analytical thinking.

A common denominator for us is that we are drawn towards topics such as equality, social justice, and everything regarding women: whether it is how we raise and socialise the female sex, invisible work, mental load, the lack of research in women's health or cycle syncing.

We are motivated by a shared drive to create work that is not only visually compelling but also rooted in relevance, curiosity, and a subtle form of protest – sometimes even rage.

Our studies at Aalborg University, Copenhagen, have further strengthened our drive to explore and challenge complex issues and more importantly, to develop thoughtful, empathetic and impactful solutions.



2. Context

2. Context

2.1 Public Bathrooms & The internet

If we experienced any doubt about the need for our project, we had to look no further than the World Wide Web to regain trust in our topic. Or open our social media apps, specifically Instagram.

Our social media algorithms quickly synced with our thesis topic, and soon our feed was consumed by content from the women's public bathrooms. When looking through the comments, it is clear that we are not the only ones sharing this special admiration for the space.

One user commented: "There's just something so magical about the toilets and I don't know why or how but you just automatically fall in love with everyone inside" (imjustbait, 2025), while another described how, to her, "The women's bathroom is the most supportive place you can ever go in this world" (arisasdiary, 2025). These heartfelt and sincere comments from other females, only strengthened our interest and determination to select this as our thesis topic.

2.2 Is the Future Unisex?

Studies show a growing trend in how public places are replacing gender-segregated bathrooms with shared facilities, also referred to as unisex bathrooms (Cagann, 2024). The unisex bathrooms are a relatively recent development and have mainly come about as a response



Figure 1: Still from an Instagram video
@imjustbait (imjustbait, 2025).

Figure 2: Still from an Instagram video
@arisasdiary (arisasdiary, 2025)

to evolving gender identities, to become more inclusive. However, the inclusive solution of implementing more unisex bathrooms has brought up a lot of debate on whether it is safe, and ultimately asks the question: is it then inclusive?

In the book 'Sex Matters' by Holly-Lawford Smith, the women's bathroom is explained as a place of communality, whereas the male bathroom is described as a nightmarish space (Lawford Smith, 2023). She describes the transition to unisex bathrooms as one that increases conflict of interests, as more marginalised groups are discussing safety. Smith lists the possible constellations of the future of bathrooms and the impacts they have on different users: "Strict sex-separation creates problems for passing transsexual and transgender people. Non-strict sex-separation creates problems for women. Gatekeeper separation allows challenge on the basis of appearance which will have negative impacts on gender non-conforming people who are actually using the bathrooms that correspond to their sex. Co-opting existing alternative bathrooms (disabled bathrooms) is bad for people with disabilities, who already have minimal provisions. The first three options are bad for non-binary people, who don't want to be reminded of their biological sex every time they use a public bathroom." (Lawford Smith, 2023).

This is a complex issue where no single solution serves all stakeholders equally. How can we create a solution that prepares the world for unisex bathrooms?

2.3 The Conservative man and the liberal woman.

The transition to unisex bathrooms is an initiative that is meant to be inclusive, where non-binary individuals can feel welcome. However, it also highlights a growing cultural and societal divide that challenges the relationships between genders.

A study from Financial Times shows how young men (age 18–29) are getting increasingly more conservative in their views on societal structure and gender roles. Simultaneously, females in the same age-group are voting progressively more towards the left and liberal parties (Burn-Murdoch, 2024).

In "Young women becomes more left-oriented – young men does not", an article from Zetland in 2024 describes the ideological gap as an universal, societal development where "the two genders are drifting away from each other" (Zetland, n.d.). Journalist, Jens Høyer Jensen, calls it a gender-polarised generation, gen Z.

Data posted in Financial Times shows that the countries where the gap is most pronounced are The United States, Germany, The Great Britain and Poland (Burn-Murdoch, 2024).

This progression can create challenges in our interactions, both on small and larger scales, if our viewpoints are getting increasingly more different from each other. Historically, men have been the more conservative gender and there is not an unusual development in their ideological beliefs. It is mostly not the men driving the

divide, it is the women getting progressively more left-oriented, which have left the gap the biggest in history so far (Zetland, n.d.).

It is questions within the value and identity policy issues, that creates the divide – views on equality, gender, immigration laws and race (Zetland, n.d.).

The ideological gap between the genders are not as outspoken in Denmark as in other countries. Still, it is the question on whether gender equality has gone too far in its development, that divides the genders in the young generation the most (Zetland, n.d.).

One of the explanations can be found in how Gen Z, identifies themselves more with their gender than with their generation (Zetland, n.d.). Perhaps, the explanation can be found at the internet and the arise of prominent voices sharing their beliefs and attitudes on the opposite gender.

With figures such as Andrew Tate, a self-proclaimed misogynist (BBC News, 2025), gaining popularity in the same period of time as challenges such as the pay gap, the mental load and the lack of research in women's health and bodies, is rarely a coincidence. The rising popularity of the soft man: a man that can express his emotions, try to listen more than he talks and acknowledge his own privileges, has lead to the comeback of the polar opposite: the macho male. Men regaining their power and solidify them as the stronger, more

powerful gender. When a point of view gain a large following, it can typically create a great opposition to the opinion.

As to the reason for this development, the answer can be found in the MeToo movement from 2015, where many young women found an outlet to voice their opinions and share their personal experiences or simply gained more knowledge and became aware on the unequal treatment of the genders.

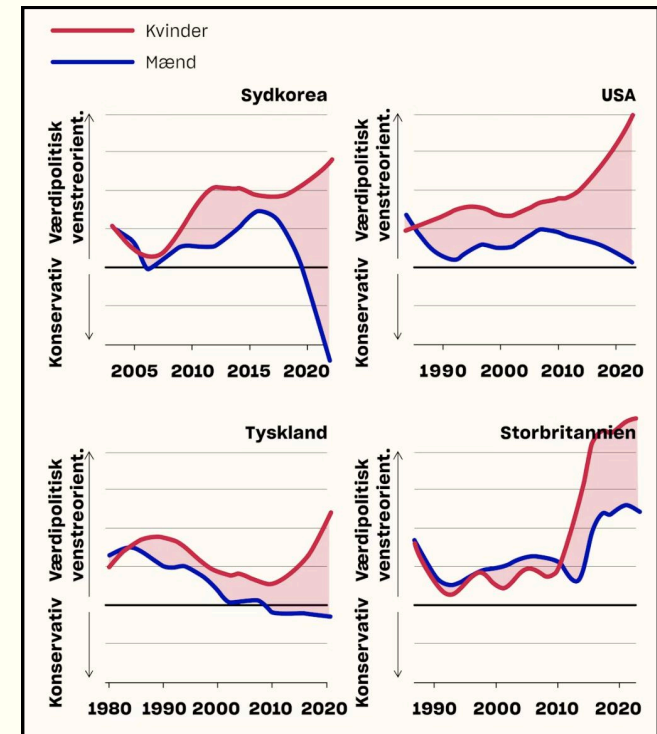


Figure 3: Graph of how women and men (age 18-29) voted. (Zetland, n.d.)

3. Literature Review

3. Literature Review

This literature review serves as a theoretical foundation leading to the central research question. The first section introduces Service Design and how it has evolved. Service Design can serve as a practical and ethical tool for addressing complex challenges. Grounded in user-centred methods, Service Design offers a framework for understanding user needs, prototyping solutions, and iteratively testing ideas in real-world contexts. It allows for the exploration of how spatial, behavioural, and systemic factors interact. Then literature is presented on behavioural change that offers insights into how norms are formed, challenged, and sometimes transformed, particularly in highly gendered environments.

The next section transitions to explore how Speculative Design can be used as a complimentary approach to analyse complex issues and explore possible futures. It looks into how storytelling can be used to share narratives of the future, and how the style can impact willingness to change behaviour.

It carries on to examine the unique social and emotional dynamics present in women's bathrooms within nightlife venues such as bars and clubs. The female bathroom becomes a complex service that often serve as something else than it is intended for . It can become an informal safe haven where community, support and temporary refuge from the broader, often male-dominated, environment of nightlife culture.

We then discuss the challenges and complexities that arise when gendered spaces are converted into unisex facilities, particularly focused on safety, both perceived and actual, as well as the broader implications for inclusivity and user experience. This review explores these tensions, drawing on studies from gender studies, architecture, and urban sociology that consider how the design of public space intersects with issues of power, identity, and control.

We then introduce a new initiative that calls 'men and boys into gender justice'. The initiative argues that we need to consider men as part of the solution if we want to achieve gender justice and challenges stereotypical rigid and violent notions of manhood.

The bathroom service, specifically the women's bathroom is greatly commented on, but with few thorough investigations and research articles. This literature review derives an array of sources from journalistic articles, books, academic journal articles from similar spaces and topics. Throughout this report we will carry out a comprehensive study of the bathroom space including less traditional sources such as comments from social media, graffiti, and creative workshops.

3.1 Service Design

This section aims to define Service Design and describe the benefits of using it as a way of problem solving. It aims to uncover the theory, methods and practical approaches that Service Design encompasses. Then it transitions to discussing the relevance of the discipline in order to promote behavioural change and awareness.

3.1.1 Definition

Service Design can be defined as “a human centred, collaborative, interdisciplinary, iterative approach which uses research, prototyping, and a set of easily understood activities and visualisation tools to create and orchestrate experiences that meet the needs of the business, the user and other stakeholders.” (Stickdorn et al., 2018 , pg. 27). Human centred means the user of the service is the focal point of the design process. By involving the users, it showcases the importance of their inputs and experiences. If the Designers acknowledge the users as the knowledgeable ones, it can empower them with a sense of pride and secure their future engagement in the design. In other words, “Service design is all about making the service you deliver useful, usable, efficient, effective and desirable.” (Stickdorn et al., 2018, p. 19).

Service Design is a discipline aimed at enhancing service experiences through user-centred, holistic, and iterative approaches. Its evolution reflects how it is a merge of ideas from marketing, management, design, and engineering disciplines (Saco & Goncalves, 2008).

3.1.2 The Evolution of Service Design

The book “A tiny history of Service Design” by Daniele Catalanotto, explains the emergence of the design discipline by highlighting different points in history, that clarifies the becoming of Service Design (Catalanotto, 2020).

The concept of Service Design as we know it today, can be traced back to the early 1980s, notably through the work of G. Lynn Shostack. In her seminal articles, Shostack introduced the concept of “service blueprinting,” a method for visualising service processes to identify potential pain points and improve service delivery (Designing Services That Deliver, 1984). This approach emphasised the integration of tangible and intangible service elements, laying the groundwork for systematic service planning.

3.1.3 Emergence as a Design Discipline

The 1990s marked a significant shift as Service Design began to be recognised as a distinct design discipline. In 1991, Professors Michael Erlhoff and Birgit Mager introduced Service Design education at the Köln International School of Design (KISD), fostering academic inquiry and curriculum development in this field (Moritz, 2009). The early 2000s saw the establishment of consultancies such as Livework (2001) and Engine (2003), which applied Service Design principles to real-world projects, demonstrating its practical value and versatility (Moritz, 2009).

3.1.4 Interdisciplinary Expansion

Service Design's growth has been characterised by its interdisciplinary nature, integrating insights from various fields. Researchers like Patrício and Fisk (2013) have emphasised the need for multifaceted approaches that encompass marketing, operations, and interaction design to address complex service systems (Patrício et al., 2018).

The introduction of concepts like the "Service Experience Blueprint" further advanced the field by providing tools to design multi-interface service experiences, accommodating the increasing complexity of customer interactions across different touchpoints (Patrício et al., 2008).

3.1.5 Human-centered design as a "trend"?

In recent years, Service Design has embraced participatory and co-creative methods, involving stakeholders throughout the design process to ensure services meet user needs effectively. This participatory approach aligns with the broader trend of human-centered design, emphasising empathy and collaboration (Wacnik et al., 2024).

Moreover, digital technologies has expanded the scope of Service Design, enabling the creation of more seamless service experiences. The integration of digital tools has become essential in designing services that are responsive to evolving customer expectations and technological advancements (Uxcel, 2025).

3.1.6 How to promote behavioural change and raise awareness through Service Design?

Within the field of design, Service Design is a discipline that can help facilitate behavioural change and enhance awareness, particularly within complex systems such as healthcare, sustainability, and public services (Junginger & Sangiorgi, 2009). By integrating human-centered methodologies, participatory approaches, and behavioural science theories, Service Design offers a structured framework to understand and influence user behaviours effectively.

Central to Service Design is the principle of co-creation, which involves stakeholders, including end-users, in the design process to ensure solutions are tailored to their needs and contexts. This participatory approach not only fosters a sense of ownership among users but also enhances the relevance and effectiveness of the designed interventions (Junginger & Sangiorgi, 2009). This can help create engagement that lead to transformative changes by making sure that services are better aligned with the users' actual expectations and behaviours.

Behavioral change theories can provide the foundation to apply the strategies from Service Design. For instance, the "I-Change Model" (De Vries et al., 2004) divide behavioural change into phases: awareness, motivation, and action, influenced by factors such as social influences, and self-assurance (De Vries et al., 2004). Principles and interventions from Service Design can can

be applied onto each phase to systematically address barriers and facilitators of change.

Secondly, the integration of Self-Determination Theory (SDT) into design practices highlights the importance of intrinsic motivation to ensure sustainable, behavioural change. Designing services that support autonomy, competence, and relatedness can lead to more sustainable behavioural outcomes (Alberts et al., 2024). Service Design, as such a multifaceted approach can help promote behavioural change and raise awareness by combining participatory methods, behavioural theories, and user-centred design principles.

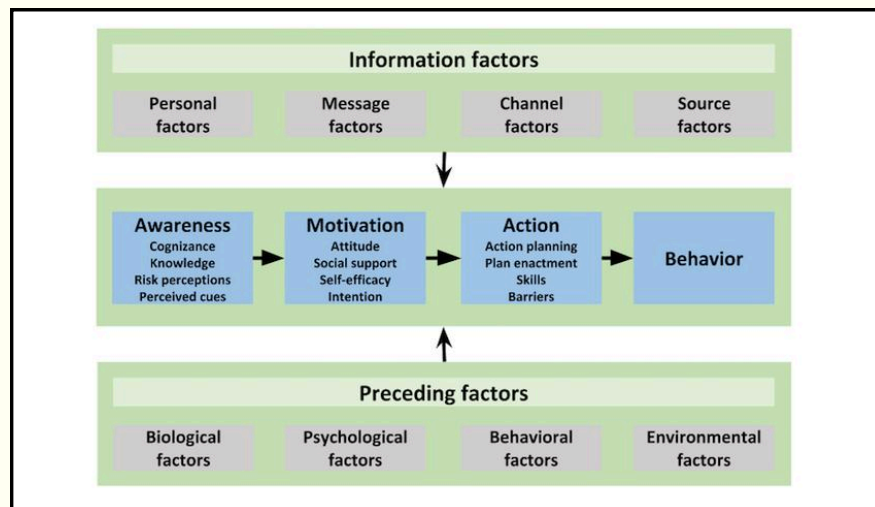


Figure 4: "I-Change"-Model. de Vries et al, 2017

3.2 Speculative Design

As the world rapidly evolves and unforeseen challenges emerge, speculative design offers a complimentary approach to Service Design by expanding the scope of traditional design thinking. Speculative Design focuses on imagining alternative futures, exploring what-if scenarios and challenging the status quo. It can be a particularly helpful resource/approach when tackling complex problems.

Speculative Design was popularized by Anthony Dunne and Fiona Raby in their book, 'Speculative Everything: Design, Fiction, and Social Dreaming'. Speculative Design is an approach used to imagine future scenarios and possibilities. It can be used to explore ethical, cultural, social, and political implications and to generate new ideas and solutions (Chakrabarty, 2023). Dunne and Raby explore the potential it has to challenge conventional thinking and provoke social change. They explain: "[Speculative design] thrives on imagination and aims to open up new perspectives on what are sometimes called wicked problems, to create spaces for discussion and debate about alternative ways of being, and to inspire and encourage people's imaginations to flow freely. Design speculations can act as a catalyst for collectively redefining our relationship to reality." (Dunne & Raby, 2014). Its about seeing the potential for things to change, develop or grow over time.

Futurologist Stuart Candy, created a diagram called 'The

Futures Cone' illustrating different futures and categorises them in terms of likelihood of actualisation. The most common theme in Speculative Design is that it is future oriented. This diagram can be used to understand where your design is placed and how it can impact the future.

The cone in the middle is 'probable futures'. This future is the one that is most likely, considering our present situation. The next cone is 'plausible futures'. This is a future that *could* happen. The next cone is possible futures. This is the future that is improbable but still could happen if substantial change to current circumstances happened. The preferable future is placed between probable and plausible futures. While plausible and probable futures are mainly concerned with cognitive knowledge for the situation today, preferable future scenarios are more concerned with people's wishes and aspirations. "In other words, these futures are largely emotional and ethical rather than cognitive, and are thus more subjective than the other future types." (Branchetti et al., 2018). Branchetti et al. discuss that in order to create a viable preferable future, Designers need to understand the complexity of the current situations where technological, social, and cultural progress plays big part in what is also a realistic within a given timeframe.

3.2.1 Storytelling

Speculative design often uses storytelling as a way of creating narratives that communicate alternative realities, making complex issues or solutions more relatable and engaging (Guangzhao Shao, 2023). Speculative Design

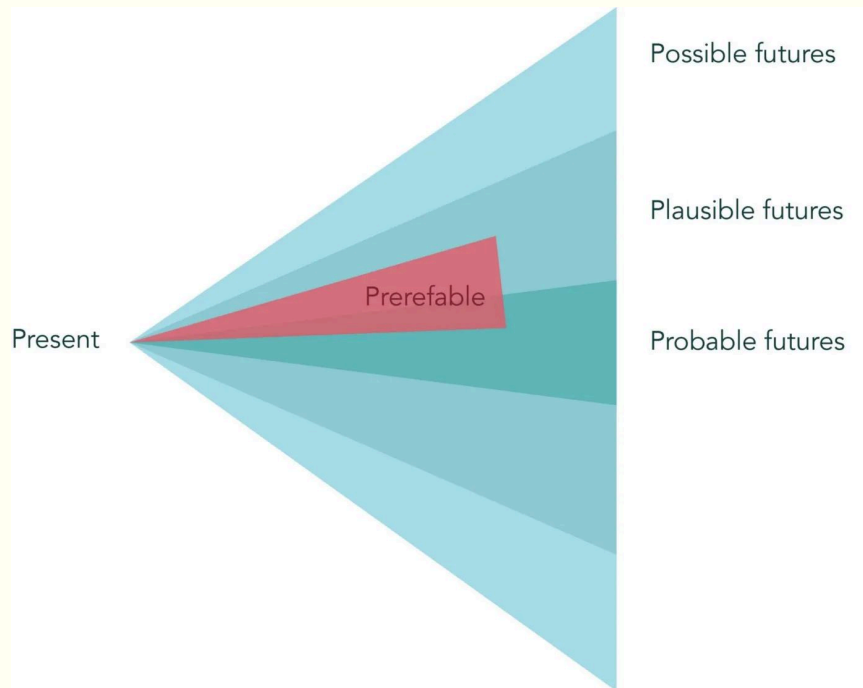


Figure 5: Futures Cone (Stuart Candy)

offers a commentary on a scenario that could occur and often leans either dystopic or utopic. It becomes a tool for storytelling that can either inspire hope through idealized visions of society or warn about dangers of unchecked progress through dark stories (Sinha, 2024).

3.2.2 Dystopias vs. Utopias

The concepts of utopia and dystopia play a significant role in shaping design narratives. Each approach can reveal thought-provoking futures.

The word Utopia has Greek origin, “ou topos” and means

“no place”. It refers to a place we can only dream about, as it is a true paradise especially in laws, government, and social conditions (“Utopia,” 2025).

Dystopia, is the opposite of Utopia. It is a society that has collapsed in some shape or form, where people lead wretched, dehumanised and fearful lives (“Dystopia,” 2025). Dystopias have been described to be more realistic and relevant to most people than utopias because our societies generally have many problems and we instinctively worry about the future (Jones & Paris, 2024).

Whether they are utopian or dystopian, speculative narratives, can teach valuable lessons in designing a better society. (Sinha, 2024). As Kleinveld (2024) explains in the article, ‘The utopia is not a utopia for everyone’: “Destroying all the negative creates a clean slate on which the improved world can be built. It is this hope that can be found in both utopia and dystopia, as dystopia also seeks to destroy the cause of all that is bad.” (Kleinveld, 2024). Both approaches aim to challenge the status quo. In the paper, ‘Exploring Dystopian Realities and Utopian Visions In Speculative Narratives’, Parthiva Sinha states that “utopian and dystopian fiction can inspire activism and resistance, presenting ideas for how to effect positive change through collective engagement and action” (Sinha, 2024).

3.2.3 Wicked Problem

While these imagined narratives offers perspective into future scenarios, wicked problems ground us in current

and complex issues. A wicked problem is a multifaceted, complex problem that tackles multiple stakeholders, evolving factors and ethical and social dimensions (Interaction Design Foundation, 2016). A wicked problem can often be described as an issue that seem impossible to solve.

Wicked problems require a deep understanding of the stakeholders involved and innovative approaches provided by design thinking (Interaction Design Foundation, 2016). Approaching a wicked problem, you need to be aware that there is no definitive formula, no one solution and no true or false. Wicked problems are usually a symptom of another problem. Therefore, while a solution can help approach the issue, it most likely won't fully solve it.

3.2.4 Which narrative works better for societal change?

In a study conducted on how people react to dystopian literature, Assistant Professor, Calvert Jones and Leadership Development Coach, Celia Paris found that dystopian narratives impacted the subjects' moral compasses. The study was conducted through three experiments, each containing a no-media control group. The group that had read dystopian literature were more likely to say that radical acts such as violent protest and armed rebellion could be justifiable (Jones & Paris, 2024).

Similarly, an article debating whether a dystopian or utopian narrative would have a better impact for societal change in terms of climate change, concluded that

“utopian thinking regarding sustainable development could result in more integrated and holistic visions of future society in climate science and policy.” (Hjerpe & Linnér, 2008).

The issue with using dystopias and utopias as method of narration is that the idea of what is considered utopic and dystopic is highly subjective. “What is considered to be ideal or dystopian in one culture may not be the same in another” (Sinha, 2024). Kleinveld, a writer and researcher at the University of Leiden, discusses that there is also a notable difference in utopias and dystopias for men and women. “What is a utopia for women is a dystopia for men. And this applies to basically all the utopias I have analysed. What may be a utopia for the author may come across as a dystopia to many readers” (Kleinveld, 2024).

3.3 The Women's Bathroom

We will use this section to describe the experience in female bathrooms. It is a difficult concept to describe as it is subjective from person to person, and is often influenced by societal, cultural and personal factors. However, there are common themes that seem to emerge for women using public bathrooms. These are considerations such as safety, privacy and comfort.

The bathroom is a fundamental and essential service (Mediclinics, 2024) we can find in almost all places we visit. Most people have an idea of what that might look, feel or smell like. In female bathrooms, however, this fundamental service often takes on a deeper role. Conversations between strangers, shared moments of reassurance, and acts of kindness can turn the bathroom into a temporary refuge – offering safety (Jeffreys, 2014), connection, and even a sense of belonging (Dalosso, 2023). Women's bathrooms in bars and clubs, become unintentional social spaces where strangers support and interact with each other (Dalosso, 2023).

3.3.1 Powder rooms

Long before the emergence of gender-segregated bathrooms in institutions and public spaces, there was the powder room. The powder room dates back to the 17th century and was intended exclusively for women's use. The term itself reflects the historical function of the space, where aristocratic women would retreat to freshen up, particularly to reapply powder to their wigs – a

common beauty and hygiene practice of the time. These wigs, often made from human hair, were expensive and served as symbols of status, primarily worn by the wealthy elite (M.S. Rau, 2023).

Beyond its practical function, the powder room became a private enclave within the larger social settings of homes or public venues, offering women a semi-private space in contrast to the often male-dominated public sphere. In 18th- and 19th-century society, where norms surrounding propriety and modesty were heavily emphasised, the powder room afforded a rare moment of solitude or intimacy for women to compose themselves, adjust their appearance, or simply take a brief reprieve from social engagements (Hinchcliffe, 2021; Gershenson & Penner, 2009).

By the early 20th century, powder rooms had also been incorporated into upscale restaurants, theatres, and department stores, maintaining their gender-specific use and reinforcing social notions of femininity. The continued evolution of the powder room highlights the intersection of architecture, gender, and social norms – offering insight into how space can both reflect and reinforce cultural expectations (Spigel, 1992).

3.3.2 Different Perspectives on Women's bathrooms

In the article 'An ode to the women's bathroom', Umang Dhingra explains: "To those who might have never experienced (and might never experience) what a women's bathroom feels like, they exemplify the principles

that make us incredibly human – the unapologetic support we extend to each other, the confrontations we make with love and the kindness we offer expecting nothing in return.” (Dhingra, 2023).

Another article feature writes, “[In the womens bathroom] there’s no need for pretense. No expectation of pleasantries, or playing the part.” (Khar, 2018).

In the essay, ‘Ladies and Gents: Public Toilets and Gender’, Housel describes public bathrooms as a space that is “far from being simply functional. [Bathrooms] are highly charged spaces, shaped by notions of propriety, hygiene and the binary gender division”.

3.4 Gender-Neutral Restroom Design

The development of gender-neutral restrooms has emerged as a significant topic of interest in contemporary design discourse, particularly within the broader context of inclusive public infrastructure. The articles referred to in this section, provide insights into the historical, cultural, and functional considerations that influence the planning and implementation of these facilities.

3.4.1 Historical Background and Cultural Context

‘In The Unisex Toilet: One for All’, Sanchez (2023) contextualises the gendered restroom as a relatively recent historical development, dating back to 19th-century Britain, when women began entering the workforce.

Prior to this, public toilets were male-dominated spaces. “Women, according to Victorian moral concepts, were considered to be more vulnerable,” Sanchez notes, highlighting the cultural roots of spatial segregation (Sanchez, 2023).

The article also highlights how modern unisex restroom design responds to the needs of individuals whose identities fall outside binary gender categories, including transgender, non-binary, and intersex users. In this context, gender-neutral facilities are described as addressing barriers to accessibility and promoting a more inclusive user experience in public buildings (Sanchez, 2023).

3.4.2 Functional and Spatial Design Considerations

In terms of design practice, both articles reference the functional and logistical advantages of unisex restrooms. Sanchez (2023) notes that gender-neutral facilities can reduce spatial requirements by as much as 40%, based on insights from architect Dirk Lange (Sanchez, 2023). This efficiency is considered beneficial for any public institution aiming to optimise their space.

Further, the article discusses several design strategies intended to improve privacy and user comfort. These include full-height cubicles with floor-to-ceiling partitions to reduce noise and visual exposure, in-stall waste bins, and the hiding or elimination of urinals. These type of features are presented as standard design responses that can support hygiene standards and usability, universally.

At the Sägeföld School in Ulm, Germany, Sanchez (2023) describes a case study where gender-neutral restrooms led to observed improvements in cleanliness and maintenance. This example is used to illustrate how inclusive design approaches can align with broader goals of functionality and facility management.

3.4.3 First Unisex Bathroom in Copenhagen

In 2020, the Municipality of Copenhagen opened their first gender neutral public bathroom, hoping to lead the way for many other institutions (Kariankaki, 2020). The Minister of Technology and Environment, Nina Hedeager Olsen, states in a press release that she is relieved that they are able to do so, as everyone should have access to public bathrooms and feel safe, regardless of gender (Kariankaki, 2020). While many applauded this initiative, some people weren't as understanding. In an article, addressing this new measure, Ditte Giese, a Danish journalist, comments that it is a great thought, but the problem is, that not all women can feel safe with all men. She states, "It's pissing on women to deprive us of our toilets. Because a women's toilet is an important space free from men.". She carries on to say that it is a space free from sexism, assault, unwelcome approaches, trolling, rude comments and all the other things that young women in particular, are exposed to from men in public.

3.4.4 Safety, Privacy, and Cultural Norms

The academic journal article, 'Feeling unsafe in public places: Understanding women's fears' investigates the complex interplay between women's perceptions of

safety, experiences of victimisation, and mobility in public spaces. Condon et al. (2007) explains that the feelings of fear that women experience in public is deeply rooted in societal structures and gender dynamics. Furthermore, they discuss the importance of gender specific experiences when addressing public safety and state that by acknowledging and addressing the unique challenges women face, society can work towards creating more inclusive and secure public environments. (Condon et al., 2007). In the book, 'No Place To Go: How Public Toilets Fail Our Private Needs', Lezlie Lowe describes the anxiety that some women have, when they have to use public bathrooms. Lowe emphasizes that the bathroom is an intimate space and references a thought she has heard from many women before when entering unisex bathrooms: "Is that a man, and could he be a sexual threat to me?" (No Place to Go, n.d.).

The article, "Things to Consider When Planning a Gender-Neutral Toilet", by Concept Cubicle Systems (n.d.), a UK-based provider of washroom solutions, focuses on practical planning guidance for gender-neutral toilet design. The company identifies three main concerns that often arise in design consultations: user safety, particularly for women and children; psychological comfort and embarrassment among users; and the potential conflict with cultural or religious values that require gender separation in public amenities. These concerns are framed as key factors that should be considered during the early design stages, particularly in projects involving diverse populations. The article recommends conducting user-

focused research and planning that is responsive to these variables.

In the article, 'Why Not Abolish Laws of Urinary Segregation?', Mary Ann Case argues that unisex bathrooms are the answer to the future of safety in bathrooms. On the topic of sexual assault, she states that: "the potential expected presence of both sexes in an integrated restroom could also on occasion act as a deterrent, by decreasing the likelihood a perpetrator will be alone with his intended victim and increasing the chances a bystander able and willing to offer aid will be present" (Case, 2010). Jeffreys argues that this initiative shows "a remarkable degree of insensitivity to women's needs and interests." (Jeffreys, 2014). She carries on to explain that it has been proven, in the article 'Sex Roles by Shawn Meghan Burn, that bystanders rarely intervene in instances of sexual harassment or assault. "The main reason for caution in relation to degendering toilets, I argue, is the risk this poses to women's safety." (Jeffreys, 2014).

3.4.5 Calling men and boys into gender equality

The Nordic Council of Ministers, held an event on how parliamentarians can be agents of change focusing on the crucial role men and boys play in promoting gender equality. Xavier Bettel, Chair of the Committee of Ministers of the Council of Europe, emphasised the importance of addressing stereotypes and the need for structural changes (Calling Men and Boys Into Gender Equality, 2025). The President of PACE (Parliamentary Assembly

of the Council of Europe), Theodoros Rousopoulos, states that: "All men must be part of the response to combat gender-based violence." (Calling Men and Boys Into Gender Equality, 2025).

The title, "Calling men and boys into gender equality" is one that is popularising and used in ministries, the UN, activists, campaign agencies and many more. It is becoming a popular slogan for initiatives that involve men in their goals of moving towards gender equality.

As referenced in section 2.3, there is a trend popularising where young boys and men are embracing online radicalisation and political extremism as a result of women becoming more liberal. The MenEngage Alliance, an international network platform with a goal for social transformation, provides collective learning on gender justice for men and boys (Odero, 2025). The issue with young boys and men becoming more radical and extremist has lead the MenEngage Alliance to question: "What communications, messages and approaches can effectively inspire men and boys to join the movement for gender justice in positive and meaningful ways?" (Odero, 2025). On a webinar, explaining how to engage men and boys through powerful campaigns, members of the MenEngage Global Alliance communications team, presented 7 tips for "creating campaigns that effectively engage men and boys in challenging harmful gender norms: Authenticity, storytelling, meeting them where they are, presenting alternative and positive narratives, role models, making gender conversations inclusive

and Embracing constructive conflict” (Odero, 2025). With this Odero states its importance of inclusion and involvement and continues to write how “It is urgent, and essential to the realisation of gender justice for all, to engage men and boys with positive alternatives that challenge rigid and violent notions of manhood” (Odero, 2025).

3.4.6 Takeaways

In summary, the literature provides a foundation for inclusive design approaches that balance spatial efficiency, functional usability, and cultural awareness. Gender-neutral restroom design is presented not only as a response to evolving gender norms but also as a reflection of broader values in contemporary architecture and public space planning.

The challenges surrounding safety in unisex bathrooms are not simply technical or design-related but are deeply entangled with cultural, social, and ethical concerns.

The integration of Speculative Design with Service Design allows for adaptable and reflective solutions, as it is possible to not only address immediate service needs but also create a framework for imagining how service systems could evolve and meet challenges in the future. Furthermore, storytelling can be used as a powerful tool to teach valuable lessons in designing a better society.

The future of bathrooms is unisex. How can everything we know by now ensure, that the future is also safe? We created a problem statement, that reads as follows:



4. Methodological Approach

4. Methodological Approach

4.1 The Five Phases of Design Thinking

Our methodological approach is based on 'The Fives Phases of Design Thinking' as it focuses on tackling unknown problems that serve the needs of real people. Design thinking is a non-linear, iterative process that is made up of five stages: empathise, define, ideate, prototype and test (Dam, 2025). These stages are not always sequential. It is a flexible process that serves as guidelines for a project where each phase can occur in parallel with each other or repeated depending on the needs of the project.

This process focuses on the end user and applies empathy skills to deeply understand the problem (Gwangwava, 2021). The empathise phase was what inspired us to use this method for our project, as we knew we wanted to focus on the difficulties on valuing soft skills in society. We used this methodological approach in order to structure our time and create clear goals for ourselves whilst welcoming the flexibility of the process, iterating or carrying out several stages at once.

4.2 Planning the Project

We used the Five Phases of Design Thinking to structure our project. We mapped out the time we had and roughly sketched out how long we wanted to spend on each phase. We wrote all of our official deadlines into a shared calendar and created milestones along the way. Later in the process we implemented a reading and writing day

once a week so we could continuously gather inspiration and knowledge in the areas we were exploring. It was important for us to have loose guidelines as to what kind of inspiration we could obtain on this day. It was a way for us to mix between literature and more abstract forms of inspiration that kept us motivated throughout the entirety of the process. This gave us an opportunity to immerse ourselves in the topics we were exploring and stay up to date.

After having created a plan for the project, we created a Team Canvas to make sure we were aligned on how we wanted to carry out this process. The Team Canvas is a tool for teamwork that aims to get group members on the same page and build a productive culture (Team Canvas, n.d.-b). It was important for us to express our goals, values and rules. Furthermore, it was important for us to be able to talk about our strengths, weaknesses and the things we wanted to challenge ourselves in.

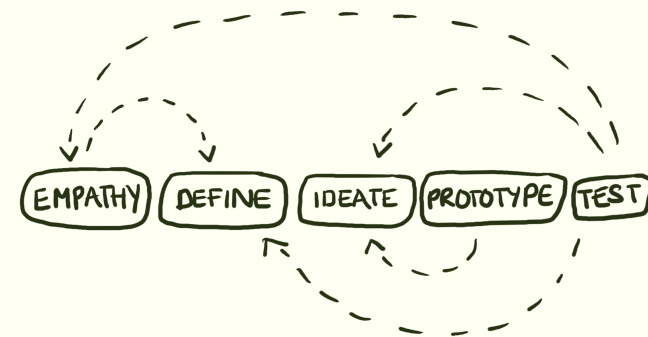


Figure 6: Own illustration of The Five Phases of Design Thinking

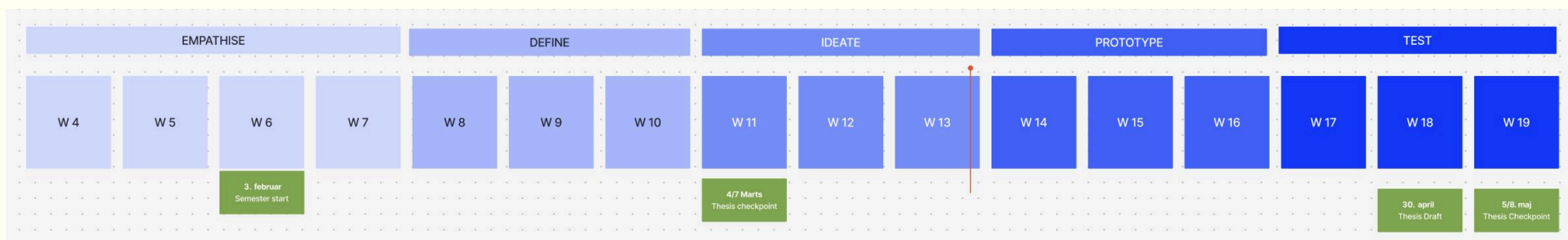
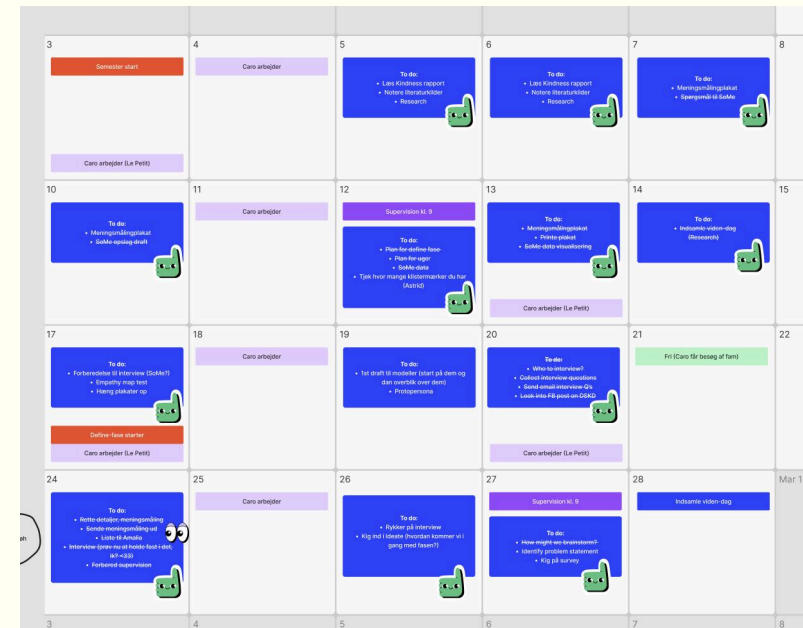
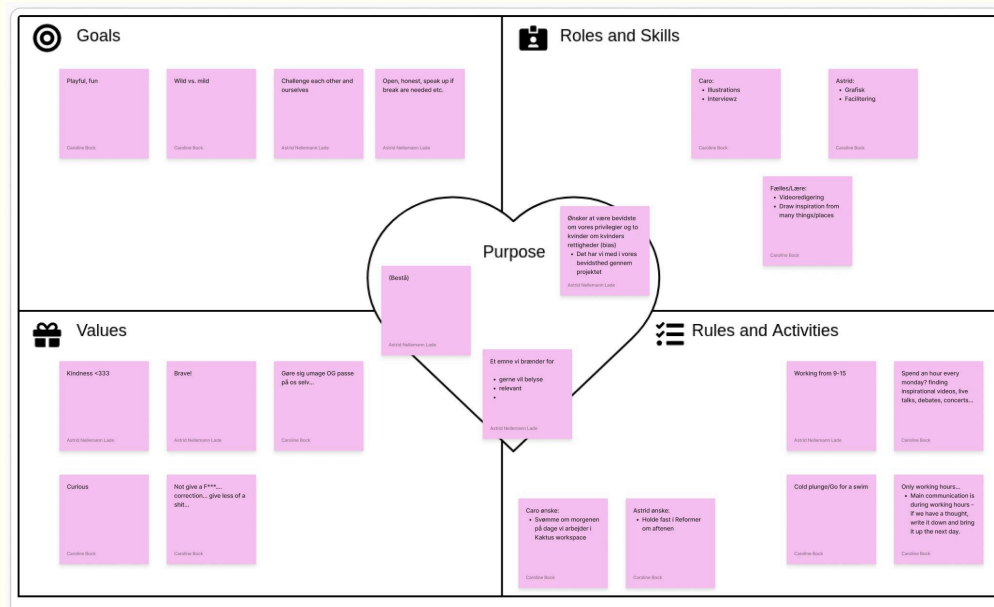


Figure 7: Screenshot of Team Canvas, Calender and Timeline
Figure 8: Own illustration of The Five Phases of Design Thinking

5. Empathise

5. Empathise

The empathise phase is the foundational step in the design thinking process that allows us to understand and connect with the users' experiences, perspectives and emotions. It is paramount to gain deep insights into how the user's experience the space and acknowledge their pain points, desires and motivations.

Our project is inspired by personal experiences and assumptions on people's experience in the bathroom. Therefore, by adopting an empathetic mindset, we are better equipped to create meaningful solutions that are truly user-centered. Our goal is to gain as much insight as possible to get an objective perspective whilst being aware of our bias.

In this phase our main methods were observation, desktop research, interviews, surveys, dot-voting and participatory workshops. Our research mainly focuses on identifying and understanding the user experience in the womens bathroom.

5.1 Observations

This project stems from a personal interest in how a service can be changed and influenced by its users. To begin, we agreed that adopting a curious mindset and exploring the field through various approaches was essential to gain the best possible understanding of the

space and how it is experienced. We brainstormed potential methods we could use within the empathise phase to get started. Our initial step was to go out and observe bathroom spaces in clubs and bars. We then created polls, interviews, tried dot voting, conducted desktop research, hosted a short workshop and reached out to as many people as possible.

We wanted to deepen our knowledge and explore the service we were interested in: bathrooms in bars and clubs. One evening we went around to 8 different bars and clubs to observe bathrooms. We were mainly interested in where the bathroom was located, how many there were, if they were gendered and how people interacted with them. Throughout this observation period we visited 8 bars in Copenhagen between the timeframe 19:00 – 00:00 on a Friday night.

The bathrooms we observed were all very different but we found that there were some reoccurring themes in the bar/club bathrooms (see figure 9). We noted that in the places where there were gendered bathrooms, the female bathroom tended to have women waiting in queues, while the men's bathrooms rarely did. Women mostly went to the bathroom with a friend or a group of friends, whereas the men mainly went to the bathroom alone. The queues displayed different tones and atmospheres as they at times were places of private conversation and other times shared dialogue between strangers. Most bathrooms in the bars and clubs we visited, had graffiti and notes written around the stalls. As it got later in the evening, many of the bathrooms became less tidy and clean.

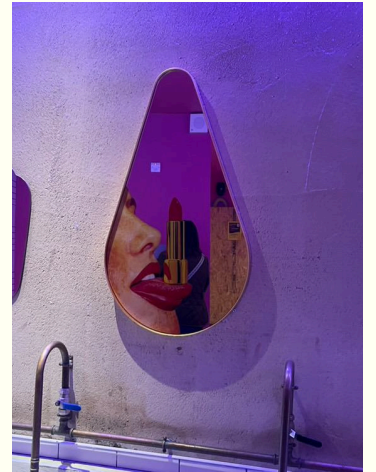
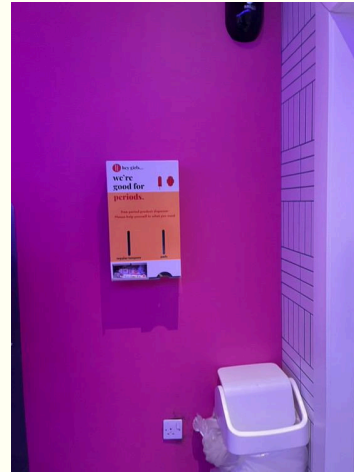


Figure 9: Bathroom observations in bars

5.2 Engaging our community

Our initial research and observations provided us with a stronger foundation to engage with our communities and gain a deeper understanding of the space. Our initial goal was to see whether this concept resonated with people around us and how it affects them. We sought to achieve this by posing similar questions through various methods, platforms, and formats to ensure the most reliable results possible.

5.2.1 Survey 1 – SoMe

We used social media as a medium to engage with our communities to find out if the atmosphere previously described, in bathrooms, resonated with them. We used instagram as a platform to reach out to a large number of people in a casual way. By posting questions on our personal accounts, the data could be biased, as only those within our network were responding. The casualness of the format may also have impacted the results, as people may not have put as much thought into it as they may have in other settings. Nevertheless, we used this method as a way of confirming or debunking our initial hypothesis that women are more inclined to use the bathrooms in bars and clubs as a social and safe space than men.

We brainstormed some of the activities that take place or the things that they may have experienced in the bathroom in a club or bar. These were statements such as 'helped a stranger', 'given a compliment' and 'hidden'.

Our aim was to make a short survey, that was easy to answer in order to receive as many results as possible.

We used the statements we found most relevant and created polls on our instagram stories, where people could vote whether it was relevant and helped us see if the results would be separated by gender (see figure 10).

In total, 152 people responded to our instagram polls. Our results showed that at least 85% of the respondents agreed with the statements that we had hoped to confirm or refute. The majority of the answers came from women who seemed to resonate deeply with the more empathetic values, such as helping a stranger or giving compliments.

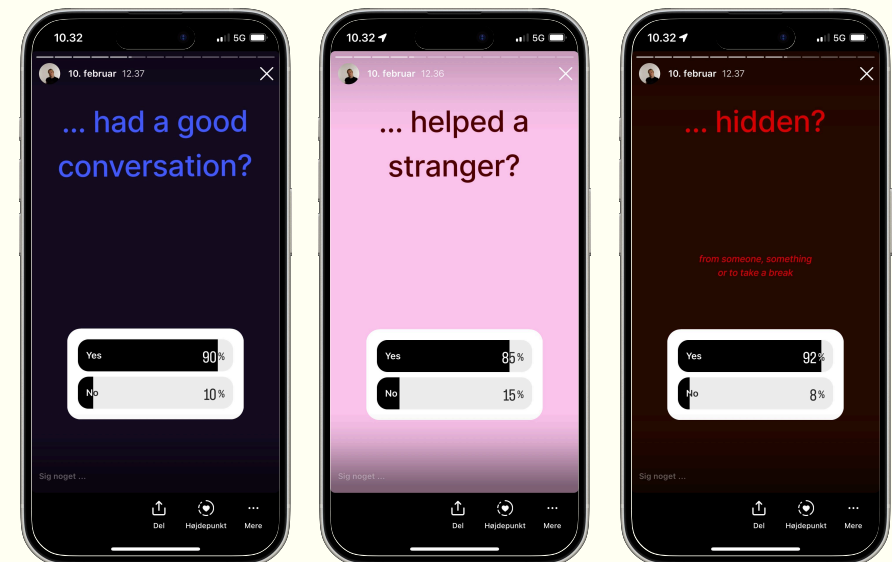


Figure 10: Social Media Polls

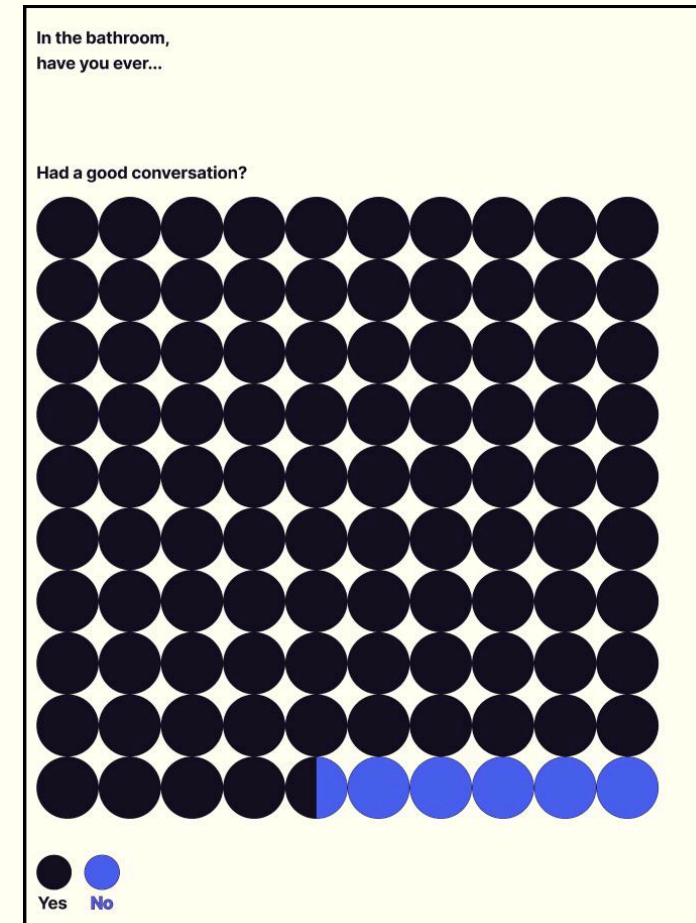
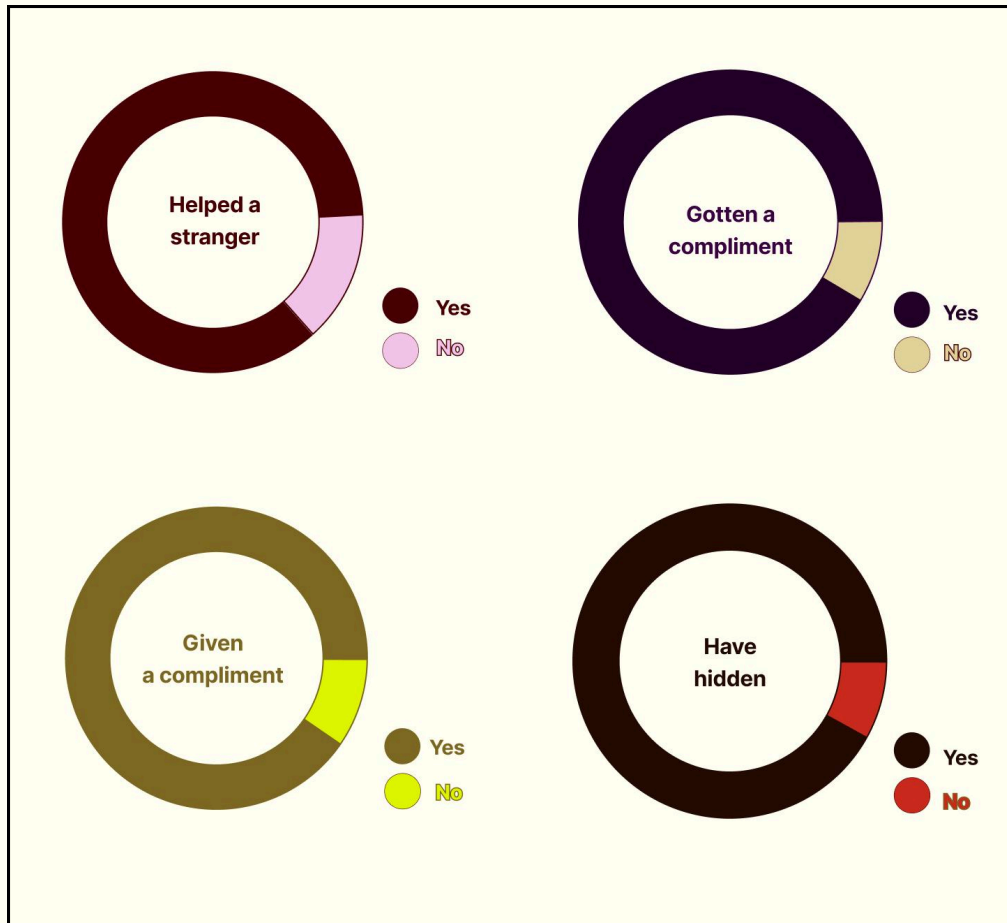


Figure 11: Data visualisation of social media polls

At the end of the survey we posted an open-ended question, that asked “How would you describe your general experience at a club bathroom?”. Both men and women described the physical space as chaotic, although, women were more inclined to also refer to the bathroom experience as gross, fun, kind and supportive. From this, we became aware of how seemingly contrasting associations can co-exist without eliminating one other. Just because a space is gross and chaotic, it can still be fun, kind & supportive.

Ultimately the survey, confirmed our hypothesis. Several women described public female bathrooms as sacred spaces, a hiding place and somewhere people find friends for the night. The positive feedback we received sparked our interest in the topic, as a significant percentage of respondents connected with the topic and even followed up with curiosity.

5.2.2 Dot voting

Simultaneously, we created voting sheets that we printed and hung up in the bathrooms on our campus at Aalborg University in Copenhagen. The idea was that a university campus would provide us with a lot of diverse, young individuals who we assumed were likely to have been to a bar or a club recently, and experienced a bathroom space there. Our assumption was that this playful and low effort voting format, would appeal to university students and encourage participation. Our goal was to gather data from people outside of our immediate network to ensure more varied and unbiased data.

However, we found that after leaving the voting sheets out for a period of 6 hours on a weekday in the university there were only two who had answered. After leaving it overnight, we came back to find that it was taken down. This lead us to believe that the campus at Aalborg University in Copenhagen, may not be suited for this type of casual data collection. It became clear that we needed to change our approach.

There are several reasons why this approach may not have worked. The voting sheets may not have been appealing enough, the format may have been too strange for some or students may have lacked the time, interest, or context to participate. This experience helped us understand the importance of audience, context and time when collecting data.

5.2.3 Survey 2

In response to the low engagement on campus, we adjusted our approach. To reach a broader audience in a more formal setting we created an online survey. Our goal was to make participation easy, more accessible, and better contextualized. We shared this survey in a couple of university Facebook groups to try and collect more diverse responses. This survey was made up of five questions. One introductory, four that asked participants to rank different statements, and one asking which initiatives could improve the bathroom experience.

The first question in the survey asks, which bathroom you prefer to use – ‘Male, female, unisex or other’. Throughout

our project we aimed to be conscious of our wording to not offend any potential participants. We framed the question, 'which bathroom do you prefer to use?' and not categorising by gender because it may not be the same. It can be argued that this could impact our results, but we agreed that we were more interested in the bathroom users in each space than their biological gender.

The statements that we asked participants to rank in the survey were: 'Which words best describe your experience in bar/club bathrooms?', 'Do you feel that there is a supportive atmosphere in bar/club bathrooms?', 'Would you describe bar/club bathrooms as a social space?', and 'How safe do you feel in bar/club bathrooms?'.

In total 34 people answered the survey. They were distributed as such: 21 who preferred the female bathroom, 4 who preferred the male bathroom, 7 who preferred the unisex bathroom and 2 who chose other. All categories described the bathroom experience in bars and clubs as 'gross' and 'chaotic', although the users of the female and unisex bathrooms also referred to them as 'social' where the users of male bathroom answered 'competitive'. There was also a clear difference in the questions asking to rank the different statements. Users of the female bathroom had a 7.2 average in finding the bathroom space supportive where the users of the male bathrooms had an average of 4.8. When we asked how they would like to improve the bathrooms, users of the female and other bathrooms were interested in having a service attendant for support and safety.

The results lead us to conclude that bathrooms are not neutral spaces – even though they are described as gross and chaotic, their emotional and social experience vary significantly. Additionally, safety and support is more important for some groups than others, specifically users of the female bathroom and other.

While the results could have been impacted by the amount of participants, the ratio of the users in the different categories, and the fact that we didn't record gender specifically, they gave us an insight into how we should focus our project moving forward.

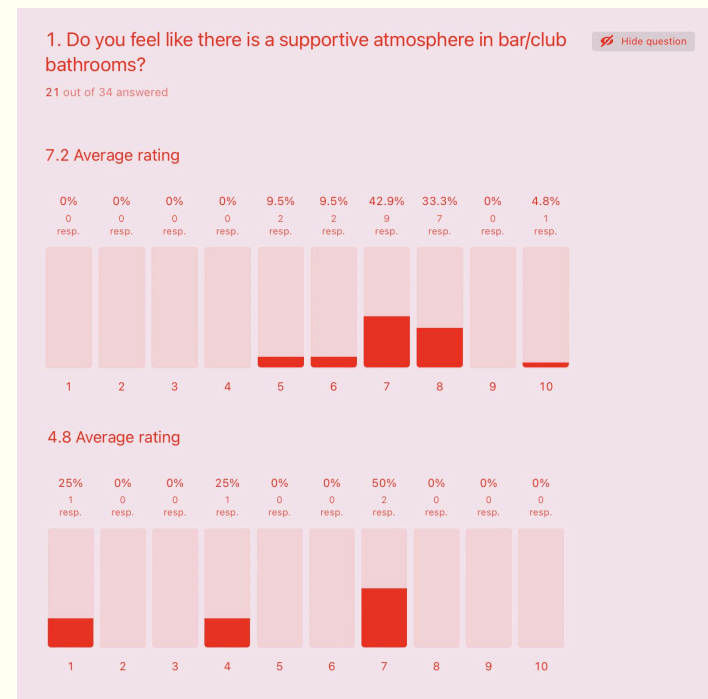


Figure 12: Results from survey 2

5.2.4 Interviews

In order to gain a deeper understanding of the topic, we conducted a brief interview with a few of the individuals who responded to our Instagram polls. The goal was to obtain more detailed insights and a clearer perspective on their experiences and opinions. We have taken small excerpts from their interviews to further support our analysis.

We interviewed Victoria, a 28 year old female, about her take on the bathrooms in clubs and bars. She refers to the women's bathroom specifically as she says: "I feel that the atmosphere can be a quite entertaining and open. Sometimes people tend to talk very openly and loud about private things in this room... Depending on the place, I think it can be a nice atmosphere or a very bad atmosphere to be in."

We interviewed Thomas, a 31 year old male. When we asked about his take on bathrooms in bars and clubs, he responded: "The atmosphere is typically not very inviting. It's a place I want to leave quickly... I associate my mental approach to using a club bathroom in the same way I do if I was visiting a library or a church. There are many differences, but also some similarities. Unwritten norms about being discreet, keeping to yourself, handling what you need to handle, and getting out again."

Lastly, we interviewed Federica, a 32 year old female, who shared her concerns about unisex bathrooms in bars and clubs as she states: "I would feel less comfortable to be in

a unisex bathroom in a club rather than in a cafe or a museum. Because of potential harassment, that maybe could be more likely to happen in a place like a club where people, in this case some cis-straight men, can think that they are able to behave like they want when drunk."

While these were casual interviews with only a few participants, we got a better idea of each individual's bathroom experiences in bars and clubs. We noted that atmosphere is highly contextual. As Victoria highlights, the atmosphere in the women's bathroom isn't fixed and can range from warm and social to uncomfortable and chaotic. This suggests that bathroom culture is shaped by the surrounding environment and user behaviour. In addition, our interview with Thomas highlighted that he saw the bathroom space as purely functional suggesting that gendered experiences differ significantly in emotional and social terms.

5.2.5 LinkedIn comments

We shared a LinkedIn post outlining our concept and encouraging others to reflect on and share their own experiences related to bathroom spaces. We were surprised by the amount of responses we received and who were curious to find out more.

There were anthropologists, automation technicians, venue coordinators, teachers and more who commented on the post, contributing with their opinions on unisex bathrooms. Some mention their experiences in bathrooms in different settings, and how that has impacted their

overall experience of a service. Others, referred to their own work or ambitions within the the field of toilets. Whether that was to assist homeless with better access to toilets, creating a guide to womens bathrooms, or improvements to womens bathrooms in a music venue. These reactions and comments gave us an insight into how many people this topic really effects and how many nuances there are.

5.3 Expert interviews

Next, we conducted three expert interviews where our aim was to grasp what the focus was for different stakeholders. We interviewed, 2 bar owners and 1 toilet designer. The interviews were supposed to give us an idea of what the different stakeholders prioritise in their line of work, when it comes to bathrooms.

5.3.1 Line Bakke – Toilet Designer

One of the people who commented on the LinkedIn post was Line Bakke, a toilet designer. We arranged an online interview where we were curious to exchange insights.

Line Bakke introduces herself as an interior designer, who in the more recent years have come to focus on bathrooms. She explained that there is a big difference in how we use the bathroom space and that we need to be able to cater for everyone or at least try our best. She explained that safety was an important part of the bathroom experiences and that part of her mission is to nudge men. She explains that they are looked up to as

powerful figures and role models and that they need to be part of making a difference if the bathroom is to become a safe space for all. She carries on to say, "I don't think I can justify designing shared (unisex) bathrooms as the world is right now. I don't know how I could do that successfully. Better to have a shared sink so people meet in the middle... There is still a lot of comfort in gender separated bathrooms." (see appendix 5).

From our interview with Line Bakke we gathered that bathrooms, even though they are built with an intended use, serve different functions for different people. Therefore, we must consider inclusive design and that means prioritising safety. Furthermore, Line considers the mens' role a big part of a more safe future.

5.3.2 Malte Behrens – Bodega Konkylie

We then interviewed Malte, one of the four owners of a bar/club based in Copenhagen called Bodega Konkylie. Konkylie was a music management company who in Feburary 2024 expanded their company and opened up a bar in Copenhagen, Nordvest.

The reason for reaching out to this particular bar was because they had renovated and opened the bar fairly recently. Since it is a team of young people in charge, we made the assumption that they have had some considerations and thoughts on the toilet facilities.

When they took over the bar from the previous owners, the bathrooms were separated into mens and women's

toilets. “We got rid of that division – and also removed the urinal, where people felt too exposed” (see appendix 6). When asked why they made that decision, Malte said that they did not have a specific reason as to why, only that “it felt natural to remove the gender separation. We wanted a space that was shared by the whole bar – to break down barriers and make it inclusive for everyone” (see appendix 6).

When you enter Bodega Konkylie, the entire space is painted red. Red walls with wooden and chrome interior. The bathroom space is secluded from the rest of the bar, but also like a natural extension of the atmosphere. With dimmed lights and a slightly orange hue, there are two toilets and a shared sink. There is no music in the space, where Malte explains how they wished to make it “a calm space – somewhere you can have a little chat” (see appendix 6).

He has mixed feelings about the toilets as they are now, and in his opinion, they still need to do some aesthetic redesigns. When renovating and re-opening the bar, the list of things to get done, has been very long, and “It’s been low on our list of priorities. Other things came first, as long as it [the bathroom] worked on a practical level.” (see appendix 6)

The main insight from the interview is how the owners are attempting to uphold the feeling of safety in the bathrooms. On two occasions, they have had people tell their bar-staff, how they suspected that other guests

consumed drugs together in the bathroom-stall. Following the episodes, they had a talk with their staff, proposing the question: what can we do about this? In their opinion, it is not likely that they are able to entirely prevent it from happening, but they can attempt to take initiatives to not let it affect other guests experience of the atmosphere of the space. Now, they have hung up signs in the toilets saying that only one person is allowed in the bathroom at a time. “You can’t stop people from using drugs entirely, but we hope this encourages them to be more discreet – so that the atmosphere in the rest of the bar doesn’t become uncomfortable or unsafe. This is not something we want the bar to be associated with.” (see appendix 6).



Figure 13: Bodega Konkylie @nordvestamore

5.3.3 Mathias Kaisner – Søhesten

We also interviewed Mathias Kasiner, the owner of a bar based in Copenhagen called Søhesten. Mathias became owner of the bar in 2016 and has focused on making it a space where the arts can thrive. On most nights, the program showcases some form of entertainment, whether it is a quiz night, a live band performance, a poetry reading, or an impromptu jam session.

Mathias explains that Søhesten was a bodega bar when he bought it. A lot of the layout has remained the same, including the bathroom layout, which is gender separated with male and female icons. He says that he would have liked to renovate the bathroom, but he didn't prioritise it in his budget.

One of the reasons we chose Søhesten, was because they have a noticeable message in the women's bathrooms. The message explains that they don't tolerate bad behaviour and that you can use a coded message in the bar if you unsafe. We asked Mathias whether there was a similar message in the mens bathroom, where he replied, "No, it's different. Mostly because the men aren't supposed to know that it's a code word – So not everyone knows what it means. It's only in the women's bathroom, since it's usually the women who are affected" (see appendix 7). He carries on to explain that there are messages hanging on the dance floor and around the bar that is meant to spark reflection and in some cases used to point at if someone is behaving stupidly.

On the bars website there is also a message that states: "We are a very relaxed living room looking for a diverse crowd to create, what we see as the best vibe. We have a no bullshit policy: No Sexism, Racism, Homophobia or transphobia. We have no tolerance for intolerance, thank you" (see appendix 7). Mathias explains that it is trying to reach everyone with a message that is sweet, friendly, and warm – but with a clear tone: "Don't be an asshole".

Mathias made a point of saying that the future of safety in bar and club bathrooms relied on how parents raise their children. Mathias says, "We're doing what we can without going overboard". Our main insight from this interview is that safety communication is gender targeted, and that reminders and cues can be used as a subtle nudge. We noted that Mathias mentions that these subtle cues and behavioural nudges are often more effective than structural changes alone.

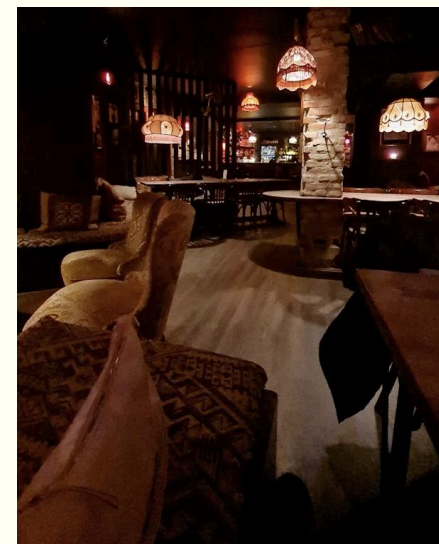


Figure 14: Søhesten bar

5.4 Draw your ideal bathroom workshop

In order to explore whether people already had an idea of what they would like to see in a bathroom space, we invited a group of people to participate in a short workshop. They were instructed to draw their ideal bathroom in a bar or club. The workshop took place in a bar, with a hope to inspire their desires in a contextual space.

We saw reoccurring themes from the womens drawings, such as privacy, safety and spaces that welcomed conversations. The drawings and notes from the men tended to be more focused on fun and practical spaces. When we talked to the participants afterwards, they mentioned that there were some considerations they always had when going to a bathroom at a club or a bar. Some of the pain points that we noted, were safety, specifically if the door and lock works properly, if it was possible to call for help in the case of harassment and if you were able to enter with your friend. Furthermore, many mentioned, cleanliness, hygiene and queues as something that majorly impacted their experience.

5.4.1 Lived experience

As we began speaking to people about our project we quickly noticed how it opened up deeply personal and powerful conversations. We had a conversation with one individual, who wished to remain anonymous, but shared a particularly distressing experience of sexual assault and the institutional response that followed. In one case, where she was the victim to sexual assault, the FBI was



Figure 15: Ideal bathroom workshop

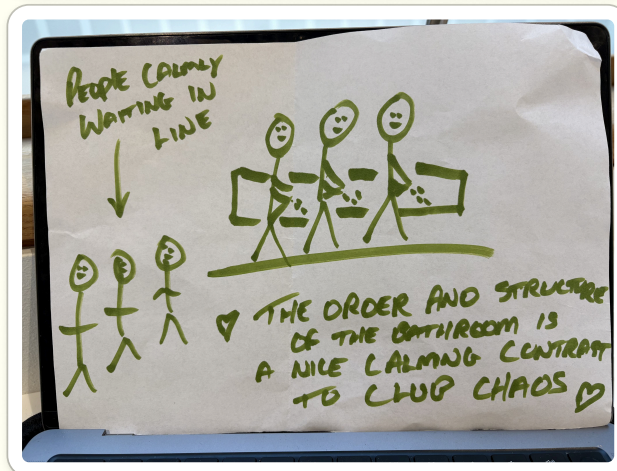
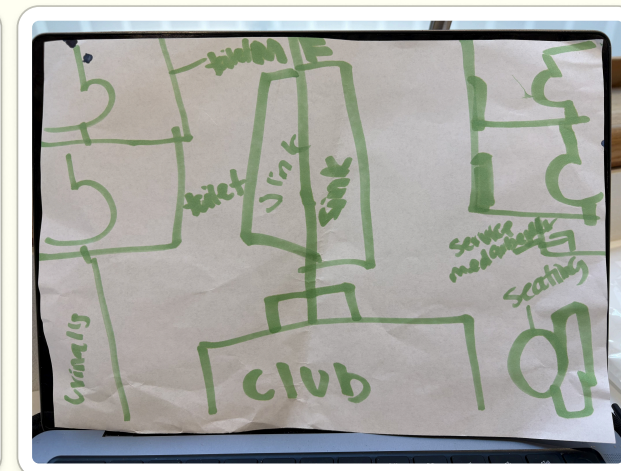
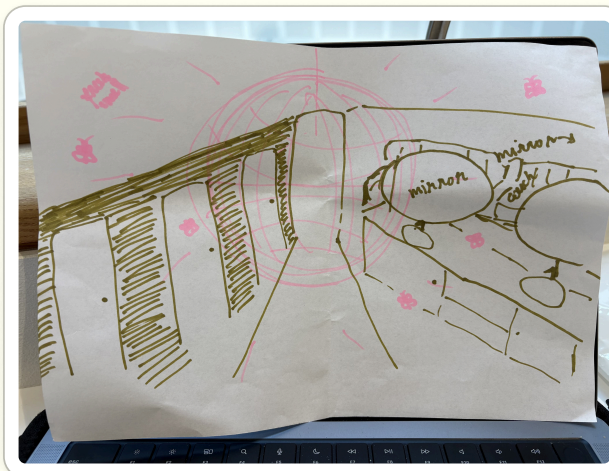
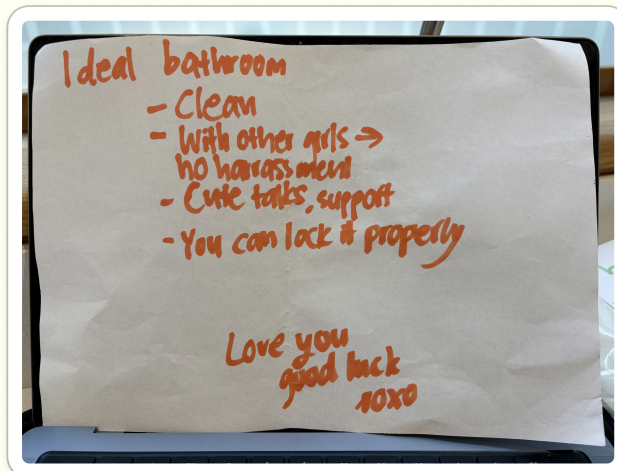


Figure 16: Ideal bathroom workshop results

involved as there was no protocol for reporting such incidents. She explains that instead of focusing on systemic change or perpetrator accountability, the advice she received from a male FBI employee centred on how women could avoid future assaults by not drinking alcohol, not taking any forms of medication, dressing a certain way etc.. This interaction vividly portrays the shortcomings of safety and responsibility in the system we live in.

5.5 Takeaways

Throughout this phase, we found that there is a clear distinction between male and female bathrooms. Both in physical attributes, including how many bathrooms are provided if separated by gender, as well as the atmosphere and interactions within each space.

Through conversations, interviews and surveys, we found that women were more likely to focus on the atmosphere and interpersonal dynamics when discussing their bathroom experiences. In contrast, unisex bathrooms brought up concerns related to safety, comfort, and support, both from personal and professional viewpoints.

The unisex bathroom challenges the idea of safety, comfort and support from both personal and professional points of view.

This phase allowed us to identify key insights that shaped our approach moving forward, with the hypothesis that

unawareness of these issues often heightens gendered experiences in bathroom spaces. Additionally, we note that the solutions cannot be focused on women only and realised that all stakeholders within the unisex space needs to participate in creating a comfortable space.

Going forward we will focus on designing interventions with emotional experiences in mind, focusing not only on function, but also on feelings of support, safety and community. We want to highlight these invisible needs in our communication.

6. Define

6. Define

6.1 Framing the Problem

The Define phase is a step in the Design Thinking process, where insights gathered during research are synthesised into a clear and human-centred problem statement. In this phase, we seek to move beyond surface-level symptoms and articulate the more invisible challenges in the users lived experiences.

For our project, this meant identifying not just what the problem is, but who it affects, where it emerges, when it occurs and why it matters.

Our central inquiry revolves around how young men understand the emotional and social function of public bathrooms, particularly in nightlife environments such as bars and clubs. As more venues transition toward gender-neutral restrooms in the name of inclusivity, we've recognised a risk: the potential neglect of spaces that serve as sanctuaries for women and queer individuals.

What emerged through this process was not only logistical elements, but findings that speaks to cultural norms, emotional safety, and spatial perception. It is a challenge how we design not just for access and hygiene, but for invisible values like dignity, empathy, and emotional connection.

By defining the problem through a lens of empathy, we aim to investigate the unspoken role that public

bathrooms play in shaping social and emotional well-being.

6.2 The Five W's

In order to outline our project, we utilised 'The Five W's'. The Five W's consist of the questions: who, what, where, when and why? It is a checklist used in journalism (Kofman, n.d.), and for us, it serves as a structure to provide clarity to our thesis.

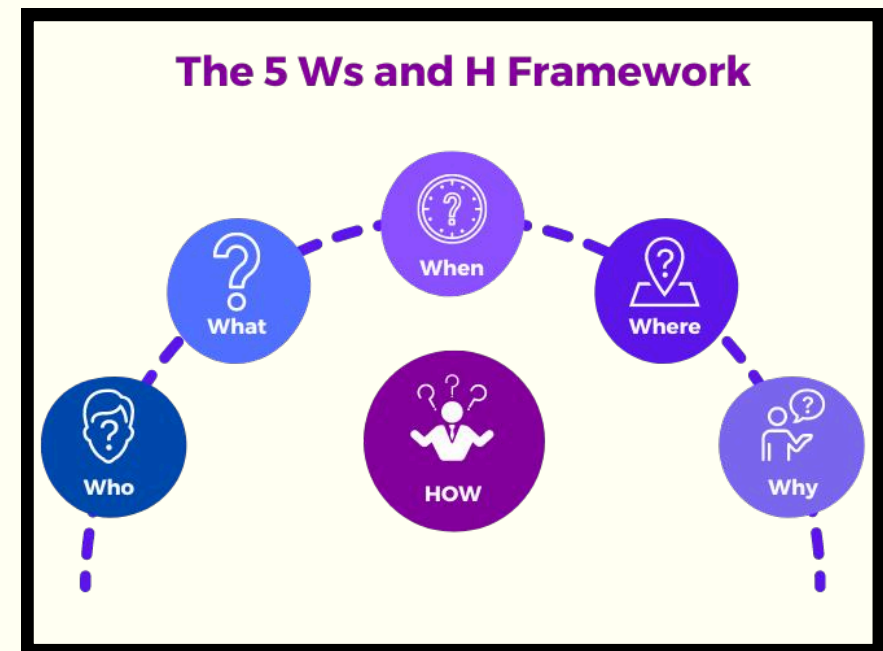


Figure 17: The 5 Ws and H Framework

6.3 Who?

The 'who' in our project serves multiple roles. To gain the most knowledge, define our problem area more clearly and view the challenge from different perspectives, we explored who it affected, who could be responsible and who takes part in the solution.

6.3.1 Who is affected by the problem?

At first glance, it may appear that the problem primarily concerns women using public bathrooms, particularly in nightlife venues like bars and clubs. However, a closer examination reveals that the issue extends to multiple groups of individuals who interact with the space. This includes not only women, but also men, trans and non-binary individuals, and anyone seeking a brief moment of privacy, safety, or emotional regulation in a public setting. Queer and non-binary who have to decide which one to chose each and every time they enter a bathroom, women in unisex bathrooms feeling uncomfortable and men needing a space to vent, but have no place to go.

Even individuals who do not consciously rely on such spaces are indirectly impacted by how they are designed. When public restrooms are designed without social awareness, it reflects a broader disregard for inclusivity, empathy, and care in shared environments. This creates ripple effects that can influence the tone and behaviour of social spaces, such as bars, clubs, cafés, reinforcing subtle hierarchies of safety and belonging. In short, the problem affects us all.

At some point, everyone needs a space to feel seen, supported, or simply left alone. When that need is not acknowledged in public design, it results in mistrust in the public sphere and can enhance the experience of exclusion.

6.3.2 Stakeholder Map

We created a simple stakeholder map to visualise the stakeholders involved, surrounding the experience of public bathrooms in nightlife settings (Stickdorn et al., 2018).

The stakeholders include the users (women, queer individuals, and men), but also bar and club owners, interior designers, security personnel, cleaning staff, and policy-makers. Each of these stakeholders either affects or is affected by how bathroom spaces are designed, maintained, and experienced (see figure 18).

These groups interact with the space in different ways and carry different levels of influence. For example, designers may prioritise spatial efficiency over emotional well-being, and venue owners may base decisions on cost or crowd control rather than inclusivity or safety.

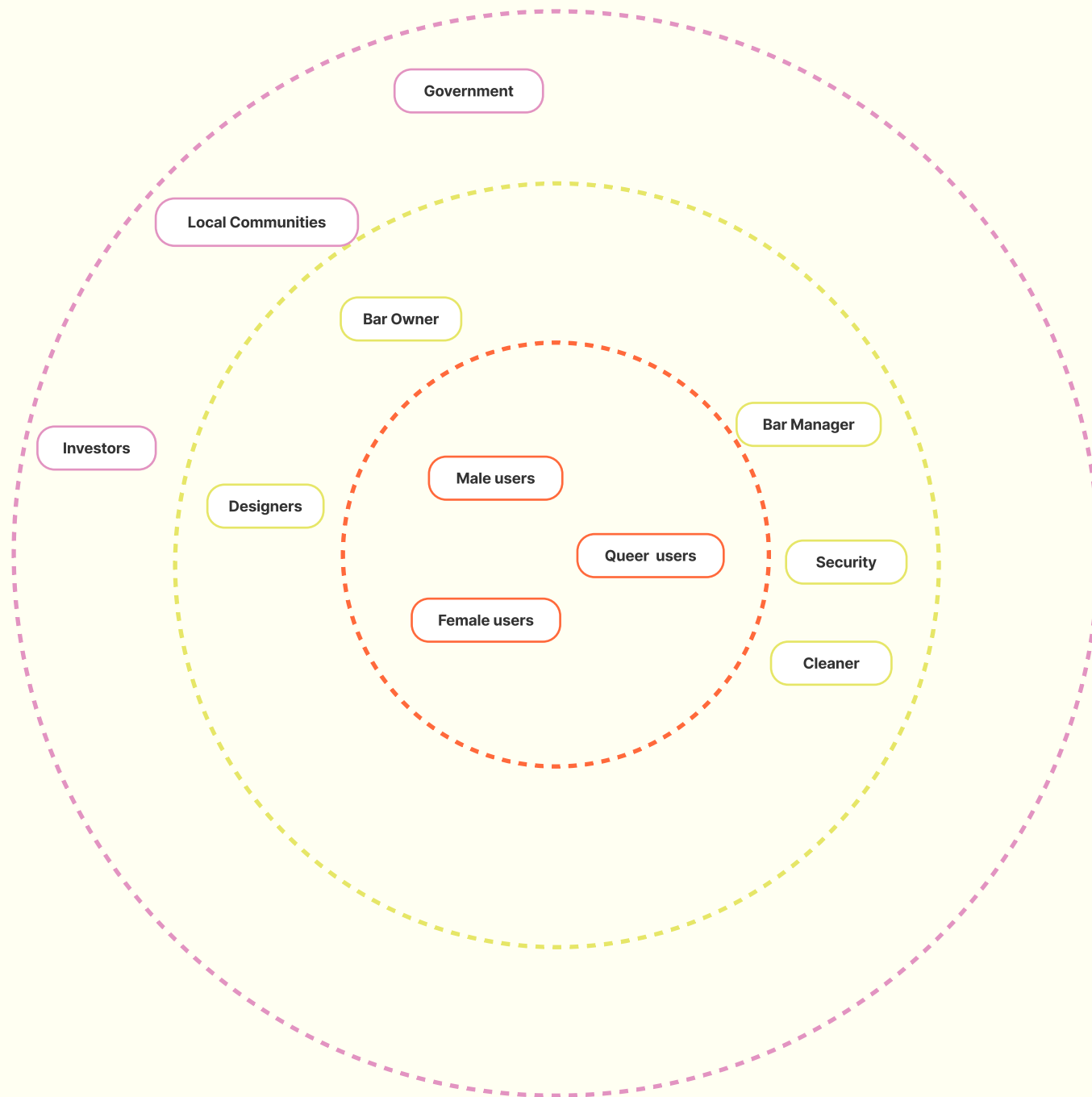


Figure 18: Stakeholder Map

6.3.3 Who caused the problem?

Identifying the cause of the problem requires careful reflection on choice of words. We needed to look at the cause of the problem and in this section, more importantly *who* caused the problem. It is tempting to point fingers, often at men, for creating unsafe or exclusionary environments. However, the issue is more complex and reflects deeper systemic complexities. The root cause can not be placed on one, single group, but rather in broader cultural and social norms that shape how we raise our children, design our spaces, and define gender roles.

The problem is not the male gender, it is how we as a society raise and educate children. We raise boys and girls differently. Boys are often taught to assert, dominate, and suppress vulnerability, while girls are encouraged to nurture, accommodate, and fear for their safety (Connell, 2005). This type of socialisation manifest in the way people behave, and feel, in public bathrooms. As a result, male restrooms can feel cold or even threatening, while female restrooms are often perceived as more communal and emotionally safe. When restrooms are merged into one large unisex space without adequate design for privacy, safety, and comfort, women and minorities can feel more exposed. Concerns about harassment, surveillance, and cultural discomfort are not erased (Concept Cubicle Systems, n.d.).

Therefore, although the cause of the problem lies not in any individual or identity group, but in our collective failure to design with empathy, inclusivity, and awareness of lived experiences, we need to involve everyone in the solution. And not point to them, men, as the problem, but as part of the solution.

6.3.4 Who will be responsible for solving the problem?

Historically, the responsibility for cultivating safe and emotionally attuned spaces, including bathrooms, has fallen on women. Women's restrooms have often been informal sites of care, emotional labor, and mutual support. But as gendered spaces begin to dissolve in favour of more inclusive alternatives, responsibility must also be re-distributed. It is no longer for women, solely, to carry the burden of emotional safety (Molotch, 2010).

Men, particularly young men, must be engaged as active participants in fostering spatial empathy and respect. This involves raising awareness of how their presence, behaviour, and assumptions affect others in shared environments. Especially, those who may already feel vulnerable or excluded.

Designers, policymakers, venue owners, and educators also have a critical role to play. Solutions to the problem should be made based on user-centred design, consultation with diverse communities, and evidence-based approaches to safety and inclusion (Sanchez, 2023; Concept Cubicle Systems, n.d.).

In essence, everyone shares the responsibility. Not only for avoiding harm, but for co-creating environments that promote dignity, comfort, and belonging for all. Whether through spatial design, social norms, or education, we all play a part in shaping public spaces that reflect the values of the society we wish to build.

6.4 What?

6.4.1 What is the problem?

The problem is that the emotional and social function of public bathrooms, particularly women's bathroom, is largely unacknowledged in design and discourse. These spaces are traditionally created for a single, functional purpose. But over time, they have evolved, often unintentionally, into something much more meaningful. For some, it is a social sanctuary.

As society moves toward unisex and gender-neutral bathrooms to accommodate inclusivity, we risk erasing the sense of emotional safety these gendered spaces have historically provided, especially for women and queer individuals. In this shift, there is little conversation about what might be lost, and how we might intentionally preserve and design for kindness, connection, and care.

At its core, the problem highlights a larger issue: kindness is an overlooked value in public service design – and in society. As spaces change and evolve, we often focus on

function and efficiency, neglecting the importance of the invisible, intangible atmosphere and emotional connections.

These "soft" components, although harder to measure, are just as critical in shaping how people experience a space. This issue becomes particularly relevant in the context of nightlife culture, where alcohol consumption, crowded spaces, and gender dynamics heighten feelings of vulnerability. In such environments, the bathroom becomes one of the few semi-private spaces available for a moment of pause. A place to fix makeup, catch your breath, cry in peace, or escape an uncomfortable situation. When redesigning these spaces to be shared across all gender identities, these roles can unintentionally disappear, or worse, be replaced with environments that feel less safe (Concept Cubicle Systems, n.d.). Even small design details, like the presence of sanitary bins, mirrors, lighting, or full-height cubicles, contribute to this sense of care and dignity. Removing or failing to consider these elements in the move toward universal or neutral design can strip a space of its emotional usefulness (Molotch, 2010).

Understand and improve customer experience

The Unisex Bathroom

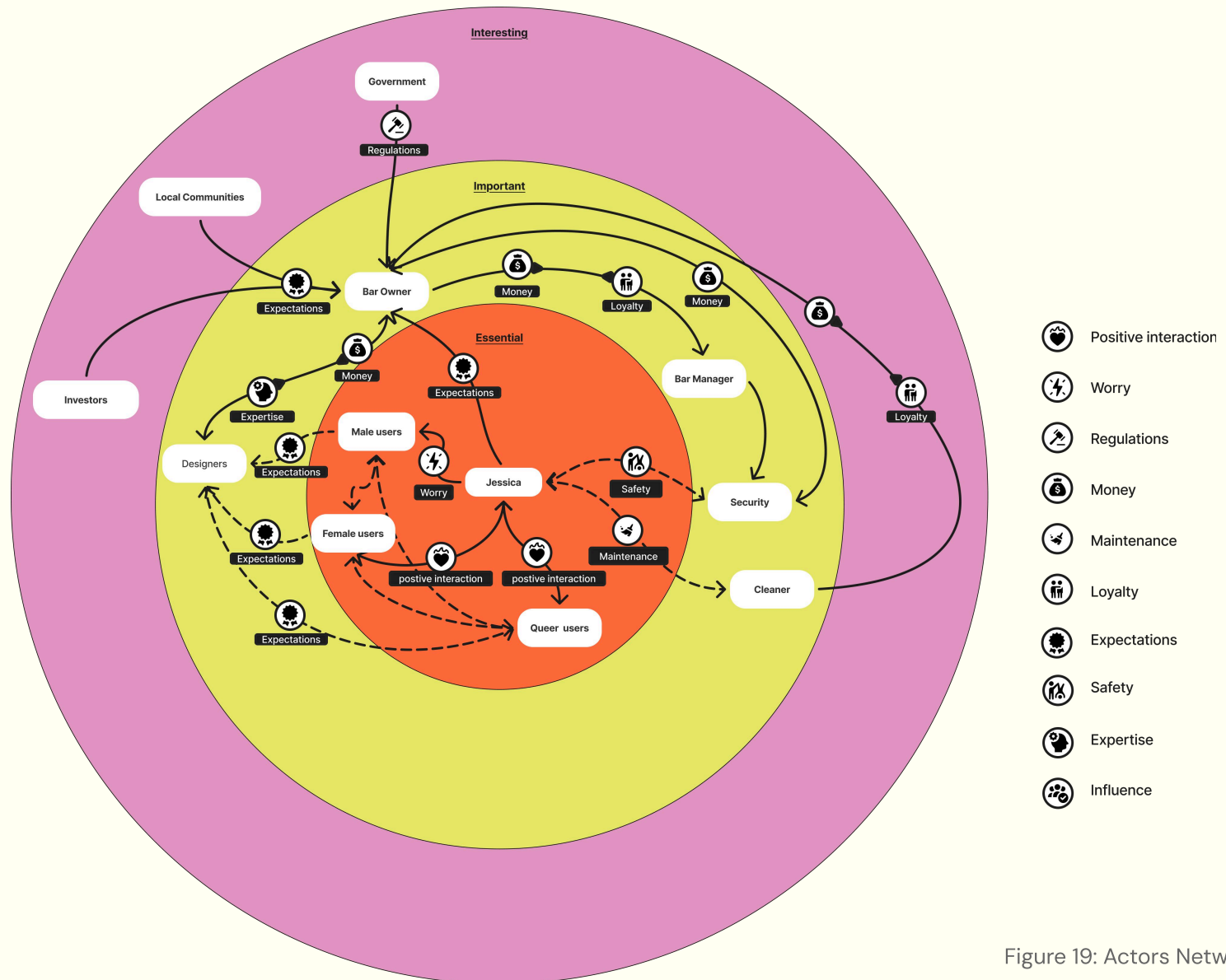


Figure 19: Actors Network Map

6.4.2 Actor Network Mapping

To deepen our understanding of what the problem is and who it involves, we created a Actor Network Map .

The Actors Network Map is a visual tool used to give an overview of network relations by identifying the stakeholders involved and analysing their relationships (Giordano et al., 2018). The map is used as an extension of the stakeholder map to visualise and understand a service as well as identifying potential issues and challenges (Giordano et al., 2018).

We applied this method to see how relationships typically unfold between the different stakeholders and establish a common understanding of arena we were working within.

We used Jessica as a persona to anchor the map in a concrete scenario. Jessica, a young woman is visiting a bar with her friends. We placed the bathroom users, divided by gender, in the center as essential stakeholders. Based on the insights gathered from our research, we categorised their relationship as either positive or worrying to reflect the emotional relationships.

A particularly interesting insight we noticed was the amount of expectations placed on the bar owner. Whether it is from the users, the government with regulations, local communities and investors. These relationships highlighted the bar owners' key role in shaping the environment and potential for change.

The Actors Network Map helped us visualise the tangible and intangible values within the system. However, it can be argued that it is hard to visualise connections that are emotional and maybe don't exist. While the practical needs of hygiene and efficiency are often met, the map reveals that emotional and social values, such as safety, empathy, and inclusion, are frequently overlooked or entirely absent in these exchanges. These values can be hard to identify, map and distinguish in such a visualisation, and often the reason why there are not tackled.

By showing what values are prioritised and which are missing, the map highlights the underlying imbalance that contributes to the issue. This moves the conversation beyond just physical design flaws and into the realm of value misalignment, making it clear that the problem is not just about space, but about what kind of experience that space enables or neglects.

So what happens when we redesign a space without fully understanding the unspoken roles it plays in people's lives? Where does the safety go? And more importantly, how can we intentionally preserve and design for it?

This is not a call to preserve the binary view, but rather an invitation to evolve our spaces with emotional intelligence: to redesign with awareness of what people need, not just structurally, but socially and psychologically.

6.5 When?

The problem arises when we reduce public bathrooms to purely practical spaces, ignoring the emotional and social roles they often fulfill, especially in nightlife settings like bars and clubs. It occurs in the everyday moments where kindness, comfort, or connection are needed, but the environment doesn't support or acknowledge those needs.

It happens when we underestimate the power of small, human interactions, or when we assume that kindness is an optional luxury rather than a vital part of public life.

It becomes most visible when the design of a space fails to reflect the complexity of its use, and when decisions are made without considering the lived experiences of the people who inhabit them. This problem also surfaces during transitions, when spaces shift from gendered to unisex bathrooms, without fully understanding or planning for the emotional impact of that change.

These oversights point to a deeper issue: a lack of awareness, particularly among those who have never needed these spaces in this way. For many men, public bathrooms are experienced as transactional and emotionally neutral. But that doesn't mean the space is neutral for all. This blind spot reinforces a culture where emotional safety is undervalued or dismissed entirely. Not because they do not care, but because they do not see it: they are unaware.

This is why now is the time to introduce change. As public spaces move toward inclusivity and gender-neutral design, we stand at a pivotal moment. We can either continue to overlook the emotional significance of these environments, or we can use this transitional phase to educate, involve, and redesign with empathy. Behavioural design strategies, from environmental cues to awareness campaigns, can help shift perceptions, especially among young men, who may never have considered how design impacts safety, comfort, or vulnerability in public settings (Lockton, Harrison & Stanton, 2010).

There is no fixed deadline, but the urgency is real. As more clubs and venues adopt unisex bathrooms, we must ensure that inclusivity doesn't come at the cost of emotional security. The risk isn't just discomfort: it's alienation, exposure, and the erasure of spaces where many have historically found moments of care and solidarity. The ideal time for implementing solutions is before more emotional harm occurs.

6.6 Where?

The problem emerges most clearly in public bathrooms within nightlife venues, bars, clubs, music festivals, and other high-energy environments where emotional vulnerability and social performance combines. These are spaces filled with noise, alcohol, and fluctuating social dynamics. Amid this chaos, the public bathroom becomes one of the few places where people, especially women and queer individuals, can lower their defences and briefly take a break from the intensity of the scene.

These spaces, often transformed by their users, into temporary sanctuaries, serve more than their intended functional purpose. Nevertheless, these bathrooms continue to be an under prioritised space. The design doesn't acknowledge the human interactions that unfold there, interactions that, while invisible in blueprints, are vital to the user experience. This statement is supported by our expert interviews with both Malte and Mathias, who both own bars in Copenhagen and stated that the budget was prioritised elsewhere.

So while the physical setting is specific, bathrooms in clubs and bars, the implications are broader. They echo into how we think about all public spaces, and how we might start designing them with empathy, emotion, and unintentional use in mind.

6.6.1 Where should the solution begin?

The solution, as we understand it now, requires a broader

restructuring of the systems we inhabit and how society understands perceives norms. It calls for a change in societal perspective and behaviour, change that ultimately starts at home.

However, to focus our intervention, it must begin in the spaces where the problem is present, in the bathrooms of nightlife venues. These environments are where emotional safety is most needed and most visible, spaces where people navigate identity, vulnerability, performance, and protection, maybe all in a matter of minutes. Addressing the problem in these environments allows us to develop solutions that can ripple outward into other areas of public design.

In an attempt to communicate the issues surrounding the bathroom experience we have visualised a zoomed in version of the flow of events in the bathroom in a bar from the perspective of a female user. Each painpoint, represents a negative feeling that has influenced her experience. Through this very simple visualisation we noticed how each of these painpoints pile up, and enhance feelings of not being welcome and unsafety.

More importantly, these are spaces where young men, often are unaware of the emotional dynamics unfolding around them. For many, the bathroom is more of a transactional zone, in and out, no interaction. This form of detachment is a learned behaviour, shaped by traditional masculinity norms and design that has never required them to think otherwise (Connell, 2005).

Female
bathroom user

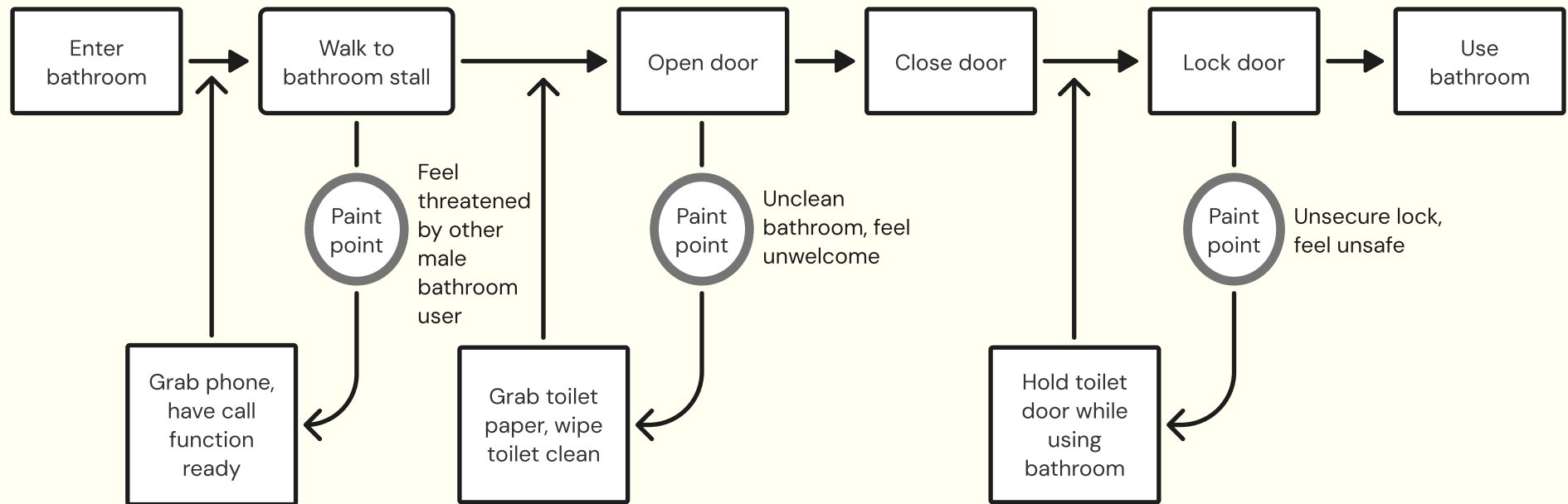


Figure 20: Zoomed in representation of the flow of events in a bar bathroom

6.7 Why?

6.7.1 Why does this problem exist?

The problem occurs because society often prioritises what can be measured and what is quantifiable: efficiency, cost-effectiveness, cleanliness, and physical accessibility. These measurable factors dominate planning decisions, while the more abstract, emotional dimensions of user experience, such as safety, comfort, dignity, are overlooked or dismissed as a secondary priority (Step, n.d.; Sanchez, 2023).

Public restrooms, in particular, are seen through a utilitarian lens. In bars and clubs, they are often reduced to how many users can pass through, how quickly, and at what maintenance cost. But this narrow framing neglects the social and emotional functions these spaces can serve. This matters because our environments deeply influence our sense of safety, dignity, and belonging (Step, n.d.).

If we design public services without acknowledging their emotional and social dimensions, we risk creating spaces that are efficient but alienating, technically functional. Recent service design research highlights the risk of this stating how “emotions influence how people comprehend, engage, adapt, and shape their world around them, they should be fundamental in efforts to transform complex service systems” (Szűcs Johansson & Strålberg, 2022).

By recognising and designing for these softer, often invisible aspects of experience, we have an opportunity to create not just better spaces, but more humane, inclusive, and emotionally intelligent systems.

Spaces that prioritise empathy and inclusivity do not only benefit minorities: they enhance the experience for all. Design that considers how people feel is not a luxury, but a necessity for creating emotionally intelligent environments that feels humane to the users. As Sanchez (2023) suggests, inclusive design is not just a response to identity politics; it's a way to promote social coherence.

6.7.2 Why does this topic matter?

Because design is never neutral. Every public space sends signals about who belongs, who is welcome, and who must adapt. If we continue designing bathrooms, or any service environment, without regard for emotional impact, we silently endorse exclusion. But if we start caring about these "soft" values, we open up the possibility for truly inclusive, safe, and meaningful public experiences. Not just for some, but for everyone.

6.8 Takeaways

We analysed and synthesised the research data using the 5 W's framework which provided us with a clear understanding of the topic and area we were exploring.

From this phase several key insights emerged, such as the importance of not placing blame and realising that reason for this wicked problem lies in the way societal structures have been built up. We also highlighted the importance of involving men in the solution, to develop a shared responsibility for creating a sense of safety in public.

By raising awareness among young men, we begin to challenge these ingrained assumptions. We encourage a shift from passive use of space to active, responsible co-habitation. Understanding why emotional safety in restrooms matters isn't just about protecting others; it's about broadening the emotional range of public life for everyone, including men.

Lastly, we recognised the critical role that soft values such as safety, privacy and inclusivity in shaping service experiences.

7. Ideate

7. Ideate

The ideate phase is the third stage of the design thinking process where we used the knowledge we have gained throughout the previous stages to generate ideas on how to approach our problem statement about creating awareness on safety in bathrooms in bars and clubs.

One of the main approaches we used was speculative design as it allowed us to explore possible, plausible and preferred futures and ideate beyond solutions that are relevant now. By imagining a variety of scenarios, both extreme and mild, we were able to challenge conventional boundaries and consider new ways to promote safety and inclusivity.

The methods conducted in this phase include brainstorming, decision matrix, futures wheel, design sprint, scenario building and creating storyboards. These methods helped us map out a range of outcomes and realise the implications, different design choices might have. Speculative design, in particular, was important for us to envision different solutions, the viability in the future and the impact it has on users.

7.1 Design Sprint – Part 1

To start the ideate phase we decided to carry out a design sprint. A design sprint is an intensive and structured process used to fast track innovation, tackle

complex issues and test new concepts in a short amount of time (What Is Design Sprint? A Quick Guide | Miro, n.d.). A design sprint is traditionally split up in five phases: Understand, Sketch, Decide, Prototype and Test. In this section we will focus on the understand, sketch and decide phases of the design sprint. Our goal for this design sprint was to explore extremes, understand the bathroom space and test concepts to see whether they could inspire solutions going forward.

7.1.1 Understand Phase

We designed a design sprint that mainly used speculative methods to generate scenarios, both wild and mild and explored the effects of these scenarios. We prompted scenarios such as “Public toilets are luxury items only available by subscription” and “Bathrooms are now scanned by biometric gender detectors. Errors are frequent”. Step by step, we developed the scenarios, including when it took place, what happened to get there, who was excluded, and so on.

We decided to work on scenarios that were more wild to, firstly, see if there was anything we could derive inspiration from or be aware of in our solution and secondly, to be able to ideate freely. Brainstorming in this way allowed us to let go of our inner critic and let out all ideas, not just the ‘good ones’.

By diving into more radical scenarios, we were able to consider the implications of bathroom design and user behaviour which helped us uncover challenges that might

arise along the way, such as exclusivity, technological errors and potentially, accessibility to public areas.

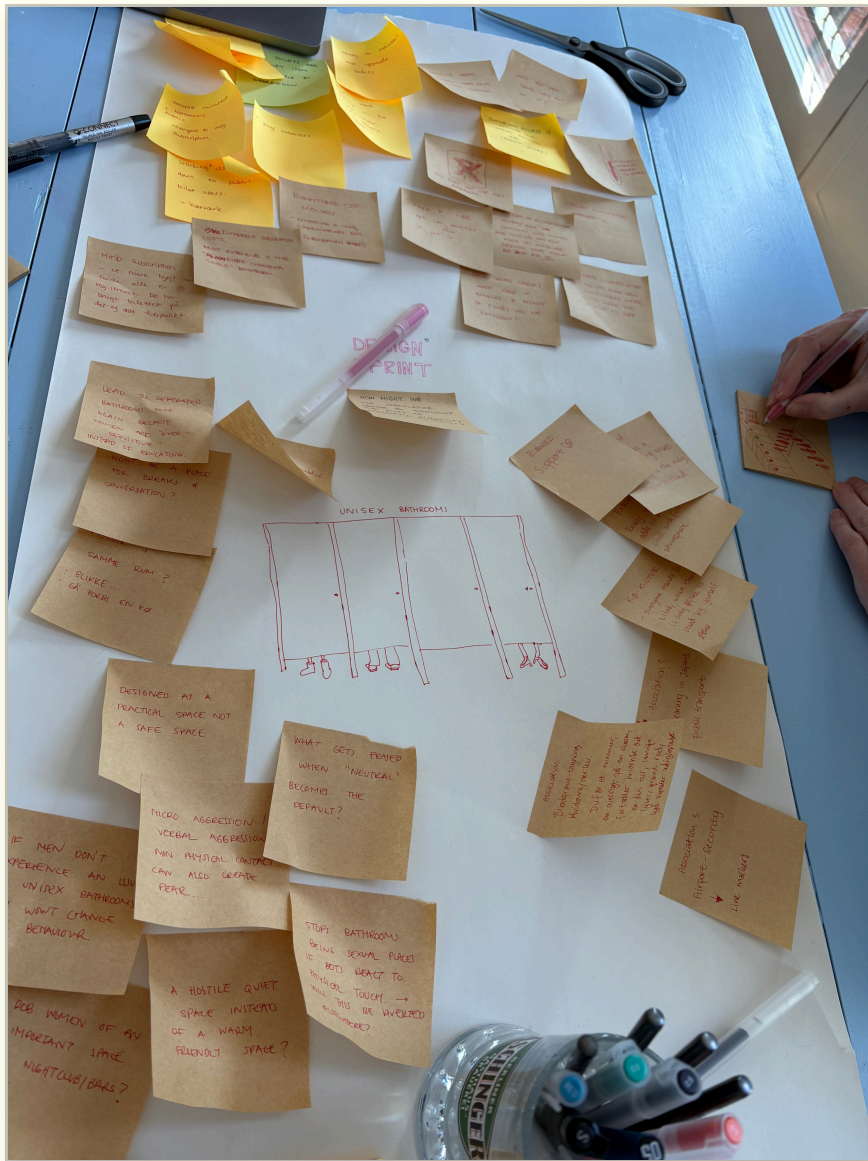


Figure 21: Design Sprint

7.1.2 Sketch & Decide Phase

We then brainstormed solutions to the scenarios we had come up with previously. We discussed the effects of the scenarios we had created and what affect that might have on potential users. There were many reasons as to why these scenarios weren't optimal but we realised that there were some interesting insights to get from them. For example, as obvious as it may be, biometric scanners do not account for gender discrimination and technological barriers can become an even more invasive and uncomfortable experience. Toilets only available by subscription can create hierarchical issues that again promote exclusion and become a societal issue. Finally, even though communal toilets is one of the earliest forms of using the toilets, our modern developments have prioritised privacy as one of the main elements of toilet design. We also discussed that it would eliminate the opportunity to graffiti the stalls. As silly as that sounds, we discussed how the graffiti in bathroom stalls are a big part of the experience in going to the bathroom in a bar or club, often offering comfort or a sense of relatability.

7.1.3 Brainstorming & Decision Matrix

Going forward, we used an adapted version of the decision matrix method to guide our brainstorming and explore different ways of raising awareness. The decision matrix is a decision making tool that allows for multiple criteria to rank choices (#TiSDD Method: Decision Matrix, n.d.). The matrix consists of two axis that each list decision factors in different categories. It allows you to consider each choice and see how they compare.

We set up criteria that explored different tones of voice on one axis and different storytelling techniques on the other (see figure 22).

We realised that educating people on a topic and raising awareness can be done in many different ways, where the tone of voice plays an important part in how a message is interpreted. The decision matrix helped guide our brainstorm and realise what the different categories would result in.

We added five categories to the x axis (tone of voice), being: educational & authoritative, playful and humorous, professional & formal, empathetic & supportive and friendly & casual. Then we added four categories to the y axis (storytelling techniques), being: Dystopic, utopic, realistic and unrealistic. We wanted to explore how the outcome would vary across different narrative styles and how these would align with different tones of voice.

Our brainstorm using the decision matrix led us to explore directions such as art installations, interior design solutions, SoMe videos and campaigns. We used dot voting to reach agreement on which ideas we wanted to carry on working with.

The areas that sparked most interest for us and seemed more impactful was in the intersections between, 'realistic' and 'playful & humorous', 'realistic' and 'educational and authoritative' as well 'utopic' and 'educational and authoritative'. The ideas we had created

within these fields were a campaign with different messages or an installation that created some sort of interference in the bathroom user journey.



Figure 22: Decision matrix



Figure 23: Scenario / No bathroom doors



Figure 24 Scenario / Flawed biometric detectors



Figure 25: Scenario / Subscription only bathrooms

7.2 Gathering Inspiration

7.2.1 Campaign

After having chosen a couple of different directions that sparked our interest, we started looking for inspiration from other campaigns. We came across one that we were particularly inspired by.

The Danish Ministry of Environment and Equality have created a campaign focused on recognising psychological violence. The campaign called “Do you see the violence?”, consists of three short films, all focusing on how to detect psychological violence in relationships from the sidelines. On their website, the ministry explains that the goal of this campaign is to encourage conversation, understanding and action around partner violence so that we are better equipped to ask questions or reach out when something doesn’t seem right (Jonas, 2025). Whether you are relative, friend, or colleague, they provide you with the knowledge that allows you to spot the signs and encourage curiosity.

The campaign inspired us to focus on raising awareness and encouraging action with our project. We reached out to them to hear if they would be willing to do an interview, and tell us about their thoughts and how they plan on measure the results of the campaign, but we unfortunately never heard back from them.

7.2.2 Graffiti

Graffiti has been around since the late 1960s and has

been used as a form of expression (The History of Graffiti | 90 Degrees Art, n.d.). Graffiti can be used to raise awareness and revitalise social justice information (Social Justice Murals: How Street Art Fuels Social Change | Walls of Justice, 2021). Graffiti allows anyone to engage with public spaces, offering social commentary, celebrating culture, and challenging the status quo (Wilkinson, 2023). Richard Clay, professor of digital cultures at Newcastle University, describes that we as people have a general need to leave a mark. Clay states that: “A toilet cubicle is a space where you can get this slightly transgressive utterance, which is often dressed up in humour” (Revolution on the Walls, 2015). Clay reinforces how graffiti, in all its forms, is a meaningful and instinctive form of human expression, even if it is written on a bathroom wall.

7.3 Futures Wheel

Inspired by a presentation we saw on Speculative Design during a class at AAU, hosted by Anyone, we used a method called ‘Futures Wheel’. The Futures Wheel is a foresight tool used to map out an array of implications of potential change (Behboudi, 2019). As Elise Boulding, Norwegian/American sociologist, says, “We can not work towards an improvement that we can not imagine”. Our goal with using this method was to understand the implications of transitioning unisex bathrooms, to make sure we were not missing the subtle signs.

The futures wheel was first introduced by futurist, Jerome C. Glenn in 1971, to help students understand the consequences of change by placing a future event or trend in the middle and identifying the primary, secondary and sometimes tertiary consequences (Glenn, 2021). The Futures Wheel can be used to not only imagine possible futures, but also communicate complex relationships, identify opportunities and risks and promote critical and systems thinking.

In the middle of our Futures Wheel we placed a scenario stating, 'All bathrooms in bars and clubs become unisex'. From this prompt, we discussed the different implications that occur (see figure 26). We quickly realised that we were building outcomes that were either utopic or dystopic. For example, an implication of bathrooms in bars and clubs becoming unisex could be more dialogue and awareness between genders meaning more understanding and willingness to help each other. On the contrary, it could also mean more gender separation; more uncomfortable experiences, more arguments and disputes as a result of the heated and controversial conversations that can often occur in unisex bathrooms in bars and clubs.

The more dystopic implications led us to believe that possible futures could result in more gender separation, making the bathroom space feel less safe and accessible ultimately leading to less people going out, becoming less social and ending up with bigger societal issues such as loneliness. The results that leaned towards a more utopic

future, inspired outcomes such as more constructive conversations between genders, leading to structural changes in society that challenge traditional gender roles and technological advances that could improve hygiene.

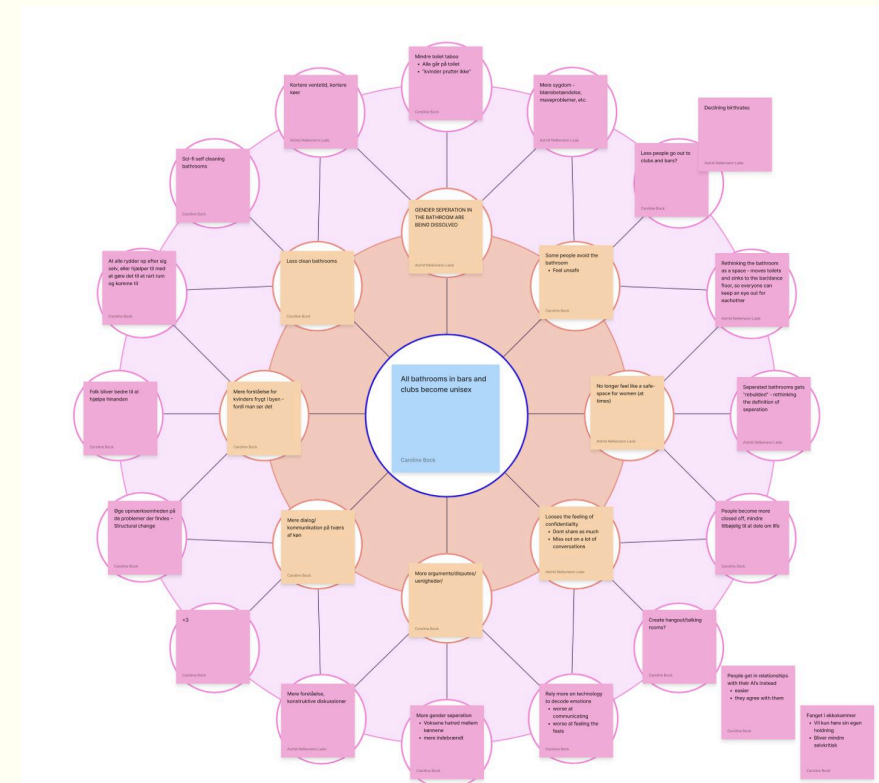


Figure 26: Futures wheel

7.4 Initial Concepts

After having brainstormed, gathered inspiration and explored potential narratives we arrived at two core concept directions.

The first is a campaign that focuses on safety and spatial awareness and aims to encourage more considerate behaviour in unisex bathrooms. The aim of this storyboard was to show how individual actions impact the collective atmosphere, using tone, language and subtle cues for empathy and accountability.

The second was a graffiti prompt that was placed in bathrooms stalls to promote conversation and awareness. This concept serves as means for awareness but also a

tool for discussion. The graffiti in the bathrooms, also known as latrinalia, should spark conversation and raise awareness by conveying different perspectives on different topics and challenge perceptions directly in public spaces.

Together, these concepts reflect our goal to raise awareness, spark conversation, and explore interventions that challenge norms and promote safer, more inclusive spaces.

7.5 Takeaways

Throughout the Ideate phase we continued our exploration of different formats that allowed us to raise awareness on safety in unisex bathrooms. Using different methods we became more in tune with the aim of the project. The design sprint gave us a fresh perspective and inspired us to develop a solution that catered to a more inclusive, friendly and realistic future.

Through our research we found an overwhelming amount of issues that we could tackle and our passion for the project got the best of us. As we moved forward, it became clear that we needed to focus the message we wanted to communicate, aiming for a utopian vision that could inspire positive change. We also saw the value in creating an interactive experience for users, using tools like graffiti to encourage conversation and engagement. We focused in on two concepts that we think could have the best possible impact.

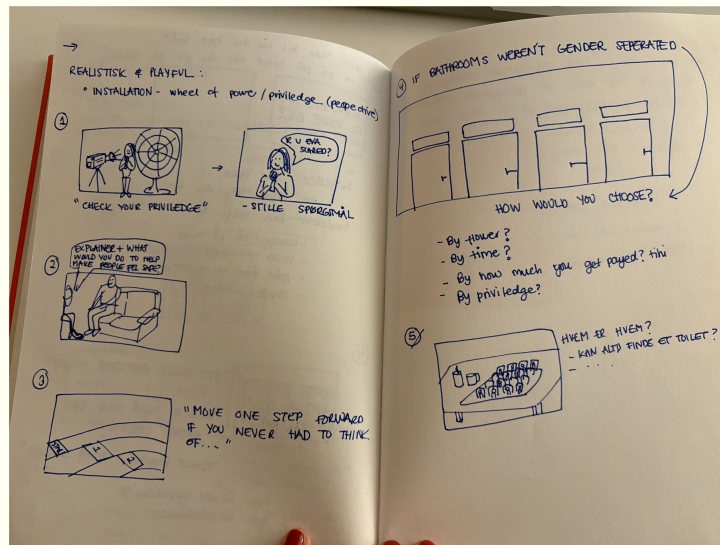


Figure 27: Ideation storyboards

8. Prototype



8. Prototype

In this phase, our aim was to bring our ideas to life in a tangible form. Something we could test and gather insights from. Prototyping helped us connect the abstract concepts and visual communication. Inspired from our initial brainstorming, inspirations, and theoretical grounding, we explored how we could visualise the scenarios we had discussed and imagined. These early prototypes were deliberately rough and low-fidelity, allowing us to experiment freely without overcommitting to a final direction too early.

8.1 Criteria

From our initial brainstorming sessions and sources of inspiration, we created a list of criteria that we wanted our solution to live up to. These served as guiding principles throughout the process and helped us stay aligned with our intention with our project.

The guidelines are:

- Raise awareness – highlight that there is a problem
- Be informative in some way, shape, or form
- Focus on unisex bathrooms
- Carry an authoritative tone
- Involving men in the solution
- Feature real people
- Strike a tone that is serious, subtle, yet playful

This set of criteria was especially helpful when we began exploring potential scenarios to develop into storyboards. It allowed us to filter and sort through our ideas more effectively – helping us determine what could work within the limitations we had defined for ourselves.

Rather than feeling limiting, these boundaries were actually freeing. Having clear parameters made the creative process easier and more focused. It became much simpler to make decisions, and we found that the constraints helped sharpen the message we were trying to communicate. Our assumption is that this ultimately leads to a stronger, more coherent storyboard: one that does not get diluted by too many conflicting ideas.

So the question we constantly returned to in order to sort in our ideas was: Does it meet the criteria, or does it not?

Working within the criteria helped ensure that our message remained intact throughout the development process.

8.2 Design Sprint – Part 2

8.2.1 Prototype & Test Phase

Inspired by the method of Service Origami from our design discipline, we decided to create a very low-fidelity stop-motion prototype to visualise some of our potential scenarios for a video-campaign. The Service Origami is a prototyping method used in service design. It supports

tangible thinking, which equalise thinking by doing. For teams, it is a useful tool to visualise and explore multiple service concepts using modular paper pieces to represent the key components of a service – like people, touch points, channels, and objects (Stickdorn et al., 2018, p. 238).

The idea was to focus on doing instead of thinking, and bring form to our thoughts. We needed a way to get out of our heads and create something tangible, we could relate to. If we did not have the time to overthink, we could not be overly critical of our own ideas.

8.2.2 Setup in the kitchen

Since we wanted to create something fast, we did not want to get too precious with the prototype. We knew from experience and from design theory, that when things are too polished too early, it tends to be more critical.

We built a simple setup using what we had at hand.

A long roll of blank paper taped across the kitchen table and up the wall to serve as a backdrop. Cut-out paper figures representing actors, toilets, sinks, signs, doors, and props like toilet paper. Lamps for good lighting and an improvised tripod setup for the camera. Then we created four rough scenarios that were loosely planned, but improvised in terms of which cut-out actors we used and how our storyline panned out.

The goal was to explore different conceptual messages

through simple visual storytelling. We had an overall theme in mind and some rough direction for who would be in each scene, but we let the details develop naturally as we animated.



Figure 28: Behind the scenes of creating the stop-motion prototype

One example of a scenario we tested showed unequal amount of bathrooms or urinals available resulting in queues.

Story-line:

- A woman stands in line.
- Another woman joins.
- A man walks straight into the men's bathroom.
- He comes out again – the women are still waiting for their turn.

This visual representation helped to clearly demonstrate the imbalance in access to facilities based on gender, without needing audio or text.

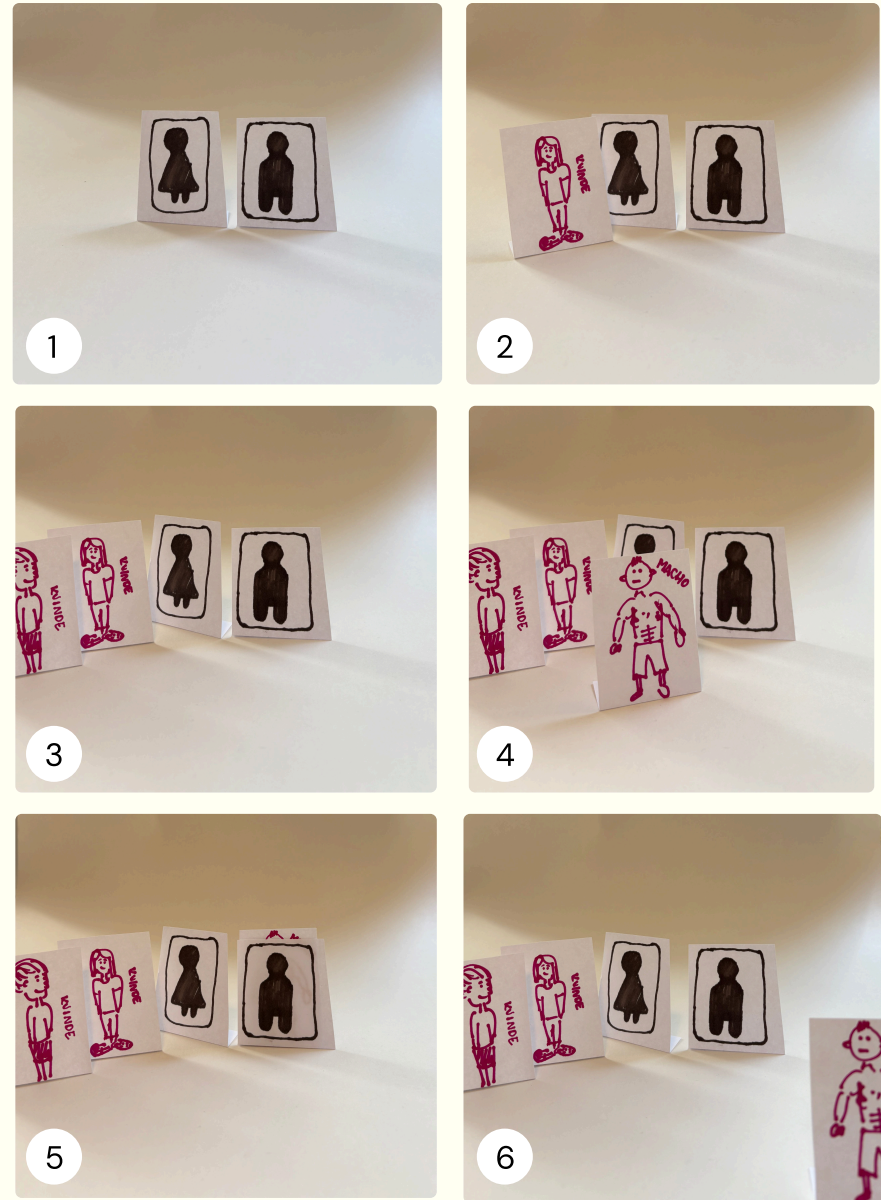


Figure 29: Photos from one of the short stop-motion videos

8.2.4 Storyboard

Following the stop-motion phase, we translated our core concept directions into quick, low-fidelity storyboards. These were developed to test how effectively our intended messages could be communicated through simple visuals.

To prototype these ideas, each of us sketched out two to three storyboard scenarios of six frames each. The storyboard sequences distilled our ideas into key moments. The rough sketch style was intentional: keeping the fidelity low helped us stay focused on the narrative, not the visuals. It also made it easier to make changes, reflect, and iterate without hesitation. These storyboards became tools. Not just for testing, but for discussion and gathering feedback.

8.2.5 Graffiti

Prior to our thesis, we have both had a fascination with the messages on the inside of the bathroom stalls in bars and clubs. There is something quite intimate about them, even though they are written in a public space for every other visitor and guest to read them. Since they are anonymous, there is another kind of honesty and “randomness” to the messages – it can be to entertain the toilet goers, show appreciation for a friend or a way of venting frustrations.



Figure 32: Storyboards

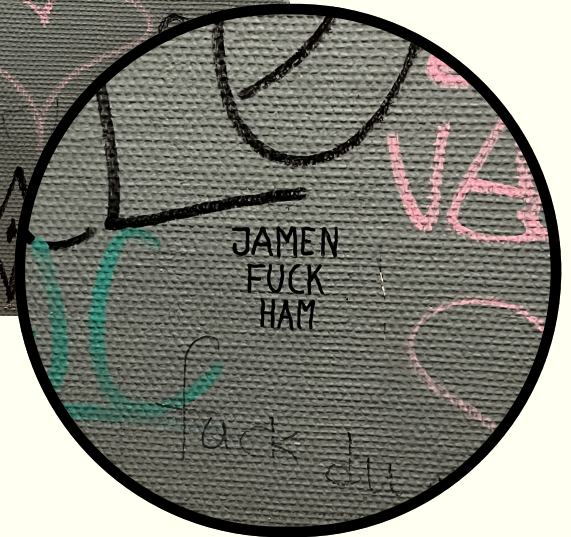


Figure 33: Prototyping

As part of our dot voting test (see section 5.2.2) in the bathrooms at Aalborg University, Copenhagen, we created a few posters with the prompt: “How would you improve public bathrooms?”, that encouraged people to share their inputs.

We received very few responses, since our posters was taken down. Still, we were encouraged by the idea of gaining insights as to what people wish to change with the space.

As part of our data gathering in the beginning phase of our thesis, we visualised our data to better be able to communicate our findings.

To gain an overview of their overall, general experience with public restrooms, we took inspiration from our own personal, and one of our favourite kind of experiences being in public female bathrooms in bars and clubs: seeing tags, messages and graffiti all over the stalls.

In the question of “How would you describe your general experience at a club bathroom?”, our followings replied how they associated the space to be: “Fun, sweet and chaotic”, “Smelly”, “Messy, confidence boosting, funny”. “**gross**”, “**kind**” and “**supportive**”, among many other descriptives (see appendix 3).



Figure 34: Prototyping

8.3 Takeaways

Through a series of low-fidelity experiments, from stop-motion animation to quick storyboards and bathroom prompts, we explored how different formats could communicate emotional and social messages around the use of public restrooms. These early prototypes helped us refine our concepts, push through critical thoughts and creative blocks, and clarify the narratives.

We realised, particularly after testing the storyboards, that we were trying to solve too many things at once. This realisation was key: moving forward, we needed to narrow our focus, clarify our message, and develop concepts that aimed for interaction and engagement.

Our next steps will build on these insights: encouraging user interaction, and ensure that our campaign has clear, powerful messaging. We are not only designing for awareness, we are designing to start a long awaited conversation.

9. Test

9. Test

Following the Prototype Phase of our design process, it was time to test. We had conducted low-fidelity storyboard testing to evaluate how effectively our intended message was communicated. Besides the storyboard, we re-introduced a discarded visual, initially created for presentation purposes, unexpectedly sparked engagement, conversation, and nostalgia among our peers.

9.1 Storyboards

For the storyboard testing, we provided the participants with only a very brief introduction to our thesis topic, ensuring they had little to no context or prior knowledge of the project. The format of the test involved having them sit together and discuss what they thought each frame might represent.

It was important for our results that we did not intervene or guide their interpretation during this discussion. We did not want to interfere with their first, instant understanding of the scenarios.

After they finished talking through the storyboard, they were asked to summarise what they believed had happened in the story. Only after this step did we reveal the intended meaning and overall message behind the storyboard and our project.



Figure 35: Test w. Natalia and Francesca, master students at AAU

This approach was designed to assess how clearly the message could be understood without external explanation, and to identify areas where the narrative or visual cues may have fallen short.

Scenario 1 featured a setting with drinks and dancing, followed by a person entering a unisex bathroom. One participant noted discomfort and surprise when a woman had to share the bathroom space with a man. They highlighted how the space felt unbalanced, with a large room and small stalls, and noted visual cues such as a male figure with short hair appearing large, while the female figure seemed small or diminished. There was also a reflection on how male bathrooms typically don't have queues, raising a question about whether the issue was more about the space itself.

In scenario 2, one participant pointed out how it seemed as though the character urgently needed the toilet. The participant pointed out that the character might have missed the sign due to stress or distraction, or simply needed to be alone. They emphasised feelings of isolation, being left out, or becoming hyper self-aware: "small" in both a literal and emotional sense. The visual of one person facing a wall while others laughed created a strong impression of being excluded. A reflection emerged around the idea of considering how much space a person, or a group of people, takes up and how that affects the overall feeling in the room.

Our intention was to evoke a particular emotional or social message, but the results showed that the impact was weaker than anticipated. The participants quickly began referencing other related themes, such as queueing, peer pressure, and spatial dynamics, rather than focusing on the central message we had hoped to convey.

The test revealed how the message we have intended didn't come through clearly. Moving forward, we need to refine the core message and ensure it is communicated more explicitly and powerfully.

9.2 Initial Data Visualisation

This visual (figure 36) was meant to only be part of our presentation. But when we worked on it at school, some of our peers commented on it, which started a conversation about how great the inside of the bathroom stalls in the ladies bathrooms are and exchanging some of our favourite messages through the years.

Throughout our process with the thesis, people around us have started to associate us with bathrooms. Resulting in receiving photos from over-written toilet doors and messages and voicenotes of conversations they eavesdropped while standing in line. Friends have committed to be our eyes and ears in public restrooms, and it has created a level of engagement in our communities that has been quite motivating for our project.



Figure 36: Data visualisation of responses to the question "How would you describe your overall experience at a club bathroom?"

These visuals received acknowledgement and woke nostalgic associations amongst the people around us. Sharing stories of how they scanned the bathroom stall for messages, both the sweet, funny and the messy ones. How they would send pictures to their friends of some of them or had an entire album in their phones titled 'bathrooms'. This, had reawakened *something* in people we had met in passing. And so, we returned to the concept, that we had left weeks ago.

9.3 Takeaways

Through testing different narratives, we found that the messages we were trying to convey weren't coming across strong enough. We also noted that our initial test group consisted of two women, whose feedback highlighted certain interpretations that we believe were shaped by their lived experiences. These are perspectives could possibly be missed by men, if they don't have the ability to resonate with the concept.

This showed us how important diverse user involvement is, and that we have lacked the involvement of men in our ideation and test phase. Even though we had previously defined the importance of involving users and specifically men, we ultimately failed to follow through on this intention.

Time, proved to be a challenge at this stage as we were eager to test our concepts. We also found that it was difficult to

test the full effect of a campaign. We needed to make sure that we had a strong message that the users could resonate with in order to make the final result meaningful and impactful.

For our final delivery we compiled the insights and literature gathered throughout our process, which provided us with the tools and knowledge we needed to create a deliberate, thoughtful and impactful campaign.

We recognised the need to focus in on setting a positive example using a utopian message that inspires conversation and behavioural change. We want to engage users in a interactive and fun way to promote a sense of agency in the topic. We also aim to make sure the bars and clubs assume responsibility and provide a framework for safety.

10.Deliverable

10. Deliverable

Our design outcome is a service intervention that supports and integrates with an existing initiative aimed at making nightlife safer in Copenhagen. Rather than offering a fixed solution for a single space, we propose a strategically designed campaign package that addresses key pain points identified in our research – particularly emotional safety, behavioural norms, and spatial discomforts tied to unisex public restrooms in nightlife settings.

The campaign is built within the existing frameworks of the Municipality of Copenhagen's nightlife safety efforts. By integrating into established systems, it becomes both relevant and scalable. The deliverable is a modular campaign, consisting of behavioural prompts, visuals and participatory elements. The deliverable is a modular campaign, consisting of behavioural prompts, visuals and participatory elements – designed to influence behaviour, foster empathy and increase awareness – particularly among young male men.

This section introduces our multi-platformed campaign package. What it consists of and how the key actors are involved. How do they play a part and what is their point of view on the service?

10.1 Context

In 2024, following a ministerial reshuffle, the Ministry of Environment and the Ministry of Equality (now, 'MEE')

were joined together. Despite the initial criticism, their policies and initiatives are more relevant than ever. As a part of an initiative to create a safer nightlife for young people, especially young women, a political agreement has passed to allocate DKK 19,3 million to fund a variety of different projects. On their website they state: "Young people, especially young women, feel particularly unsafe when moving around at night" (Millioner Til Et Tryggere Natteliv, 2024). This is confirmed by safety surveys conducted by both the Tryg Foundation and the Ministry of Justice.

According to MEE, "Young people, especially young women, feel particularly unsafe when moving around at night." This concern is echoed in national safety surveys and reflected in statements by Equality Minister Magnus Heunicke, who emphasises the urgent need for measures that reduce fear and insecurity in nightlife environments.

Their approach to combat these concerns spans across five specific initiatives. We will focus on one of the initiatives, which reads: "Fund for local solutions to ensure a safer nightlife, enabling municipalities and their local partners to enhance safety so that young women and men can move about safely and securely in the nightlife scene" (Millioner Til Et Tryggere Natteliv, 2024). Our solution offers a proposal for a campaign for the municipality of Copenhagen as a part of this initiative.

CAMPAIGN OVERVIEW

Physical

- Posters
- Stickers



Digital

- Video campaign (SoMe, web)
 - Website
 - Social Media



Interactive

Prompts (encourage latrinalia)

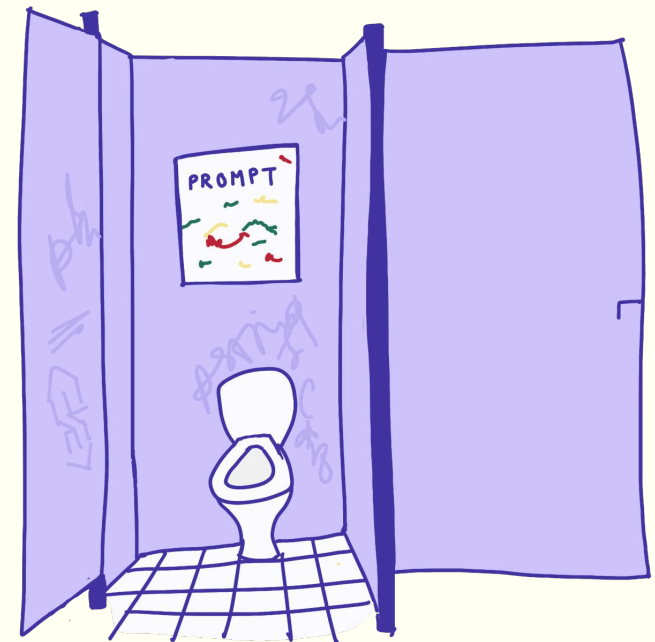


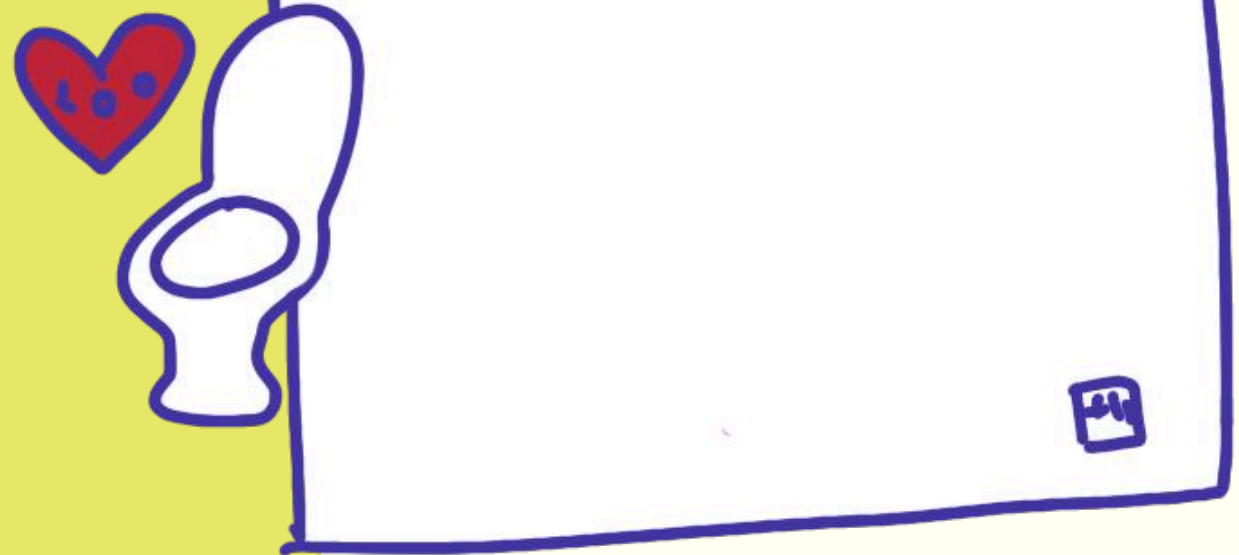
Figure 37: Overview of Campaign elements

10.2.1 The Physical

The physical components of the campaign consists of strategically placed informational posters and stickers. The posters are used as an informative addition to the campaign that can be found, both in bars/clubs and around high-traffic public areas across the city such as, metro stations, billboards by bike lanes and bus adverts.

To further maximise relevance and exposure, the campaign should also be placed near universities, high schools, and popular nightlife spots.

Stickers will be used as a subtle and engaging touchpoint, designed to spark curiosity and link back to campaign through a QR code and recognisable graphic elements.



10.2.2 The Digital

The digital layer of this campaign is made up of four main parts:

1 A video campaign

Up to three, short and engaging films that highlights authentic user stories and focus on a positive narrative.

2 An independent website

To provide deeper information about the topic.

3 A landing page on the MEE's platform

Used to lend credibility and provide information on the topic.

4 Social media marketing

Designed to reach a large audience within the target reach, as well as user interaction and engagement.



The digital elements of this campaign are essential in order to reach our goal of societal change. The digital elements include a video campaign, a website and a social media profile. In order to meet the target audience, in this case, young men, where they are as Odero advises, the video will flourish on social media platforms such as Instagram, TikTok, Facebook and Youtube.

The campaign will feature a dedicated website and active social media channels to engage directly with the target audience. Moreover, not only will visibility be amplified through reposts from the Ministry of Environment and Equality, it will lend credibility to the campaign. MEE currently has an instagram where they post their partner campaigns and initiatives. The creation of the video will be outsourced, with well-defined guidelines to ensure alignment with the campaign's tone and objectives. A proposed storyboard is shown in figure 38.

10.2.3 The Interactive

The last layer of the campaign is an interactive element, used to spark interest, engagement and conversation. This feature encourages bar and club goers to participate anonymously, either by contributing their own thoughts or reading reflections left by others.

It is made up of a poster, installed inside the unisex bathroom stalls, with a thought-provoking prompt such as 'Bathrooms should be...', 'What's something about nightlife or bathrooms you don't talk about — but think about?' or 'what would make this bathroom feel more comfortable for everyone?' (see figure 39). There will be a pen attached and is meant to encourage users to write a comment on the poster, embracing the long standing tradition of bathroom graffiti. As Wilkinson (2023) notes, writing on walls in bathroom stalls has been around for centuries, this campaign is just giving it context and a purpose.

The installation assumes unisex bathrooms in the form of private bathroom stalls. As the campaign is targeting young men, the poster is placed behind the toilet, assuming most men stand up to pee (see figure 39).

When the posters are full, they are photographed and captured for the social media account, as well as displayed as an installation. This will ensure that the responses are reaching an audience outside of the cubicle and continue to create an impact.

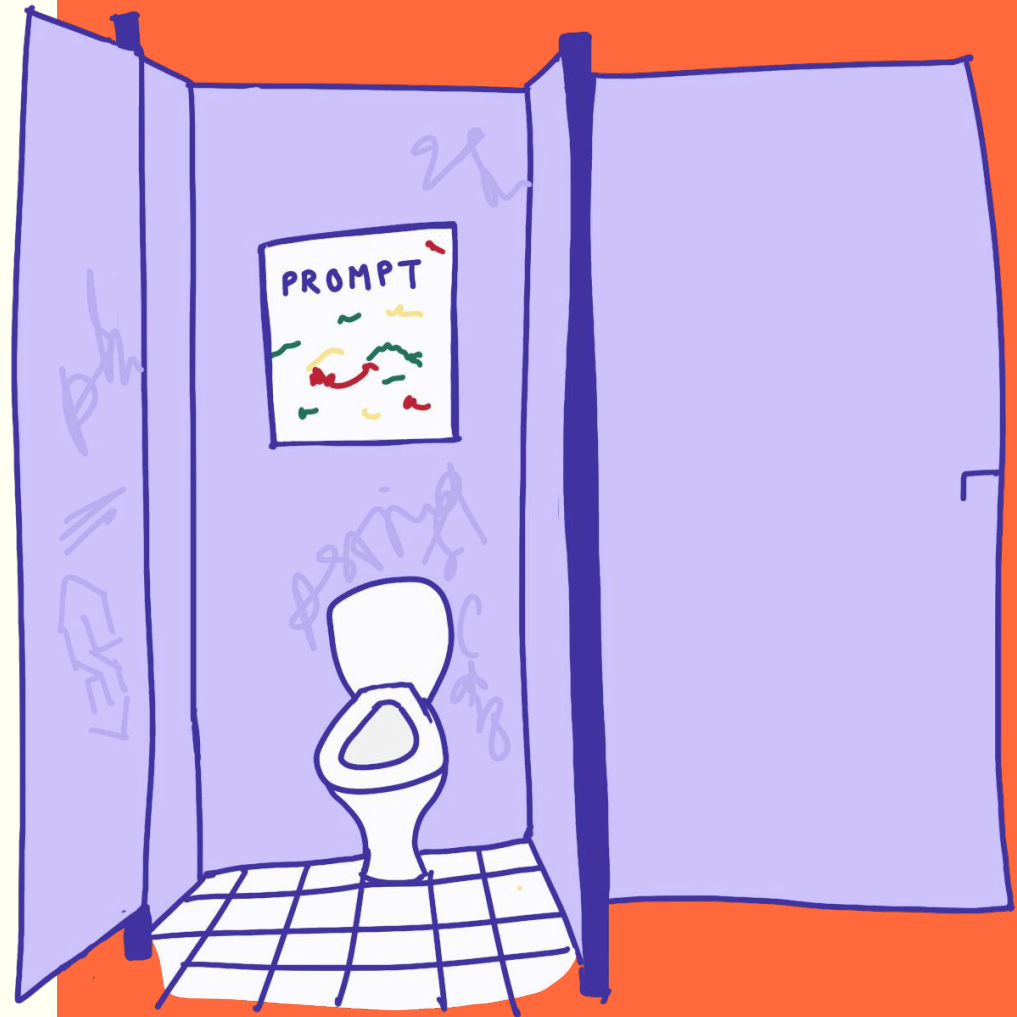




Figure 38: Storyboard, Campaign Video

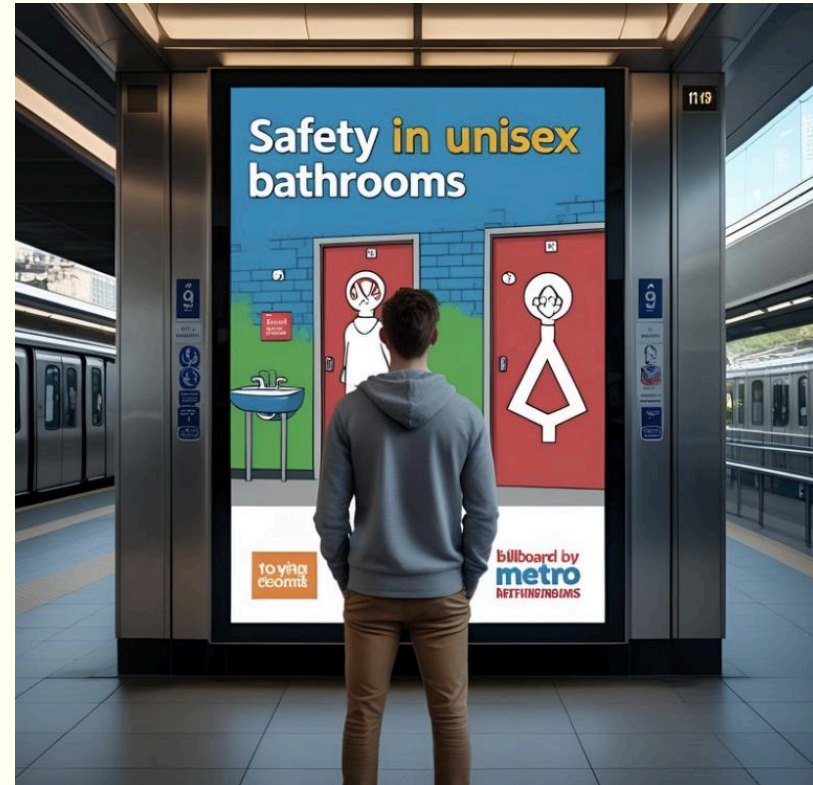


Figure 39: Examples of Campaign in action

10.3 The Municipality

As a part of the local initiatives under the safer nightlife program, this campaign will seamlessly fit in. We envision the campaign being launched and maintained by Copenhagen Municipality, specifically the equality department.

We tried reaching out to the ministry and the municipality, unfortunately with no response. Therefore the models shown to communicate the service from the perspective of the municipality will be based on online findings and assumptions.

In order to run this campaign we propose that the municipality dedicate a campaign team to oversee the happenings. With only a few roles in-house, most of which most likely already exist, the campaign can operate smoothly. The team should be made up of a graphic designer, a logistics coordinator, a communications lead, a SoMe lead and a sales person.

As shown in the “Do you see the violence?” campaign, the Ministry has experience in developing this type of campaign, therefore we envision the development of this team happening in collaboration with them.

In the first testing round, Copenhagen Municipality will find 10 partner bars/clubs around, that are willing to test the concept. The person in charge of sales on the campaign team will be in charge of reaching out and

making these agreements. It is also possible for bars to order the kit via Copenhagen Municipality's website. When a bar has agreed or ordered the kit, they will receive a safety kit. This will be sent out by the logistics coordinator. When the bar owner has received that kit, there will be instructions inclosed, in a guide. The Graphic Designer will have had the objective of creating a guide, that is intuitive, informative and encourages action. After the posters have been hung up, it is up to the users to interact. Following the campaign, the SoMe lead will update the online campaign, involving influencers, reposting hash-tagged photos and updating social media platforms, while the communications lead will update websites, press and keep an overview of the initiatives.

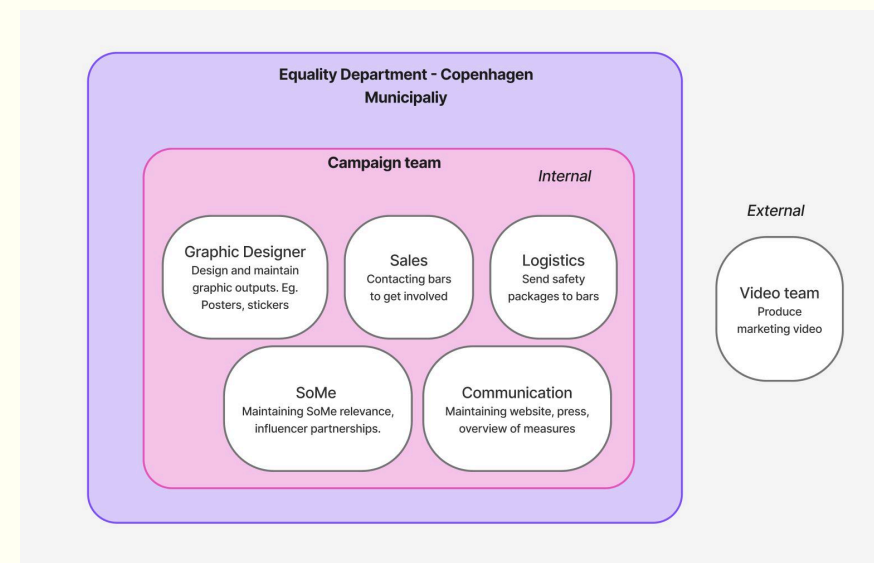


Figure 40: Roles in campaign team

10.4 The bar

From the venue's point of view, the campaign operates as a plug-in service, module: lightweight, low-cost and easy to set up. The bar will receive a kit containing a safety guide, interactive latrinalia poster, a few informational posters and some stickers.

The safety guide contains tips on how to create a more comfortable space without having to do major renovations. These are things such as checking the locks, the lighting, implementing an area where you can collect sanitary pads and tampons and staying aware of hygiene and cleanliness.

The Safe Kit is designed to empower the venues as co-creators of safer spaces, and make them part of mission. By engaging them, the bars are not only the hosts, but double-functions as allies.

The reasons for bars to participate in the initiative includes, that it increases and strengthens the bar values, such as respect, safety and diversity. Additionally, it positions them as part of a bigger initiative, that encourages bar users to be more aware and respectful towards their surroundings.

Furthermore, the campaign encourages bars to become active stakeholders within the ecosystem, connected to the Municipality of Copenhagen's nightlife safety agenda.

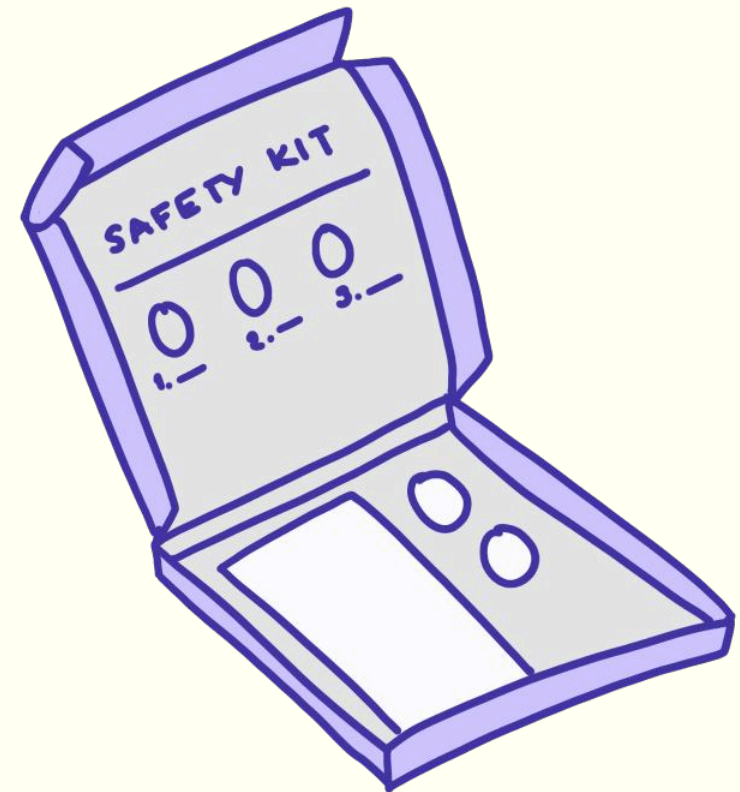


Figure 41: Visualisation of The Safety Kit

10.5 Service Blueprint

We chose to represent the service using a Service Blueprint. This method visualises the entire chronological process of delivering a service, from the customer's perspective (Service Blueprint | Service Design Tools, n.d.).

Our visualisation is divided into pre-conditions and flow of events, to show what needs to happen in order for bar users to experience the campaign in the bars. The Service Blueprint highlights the course of events from when a bar owner orders a safety kit to when the bar users experience the interactive element of the campaign in the bar.

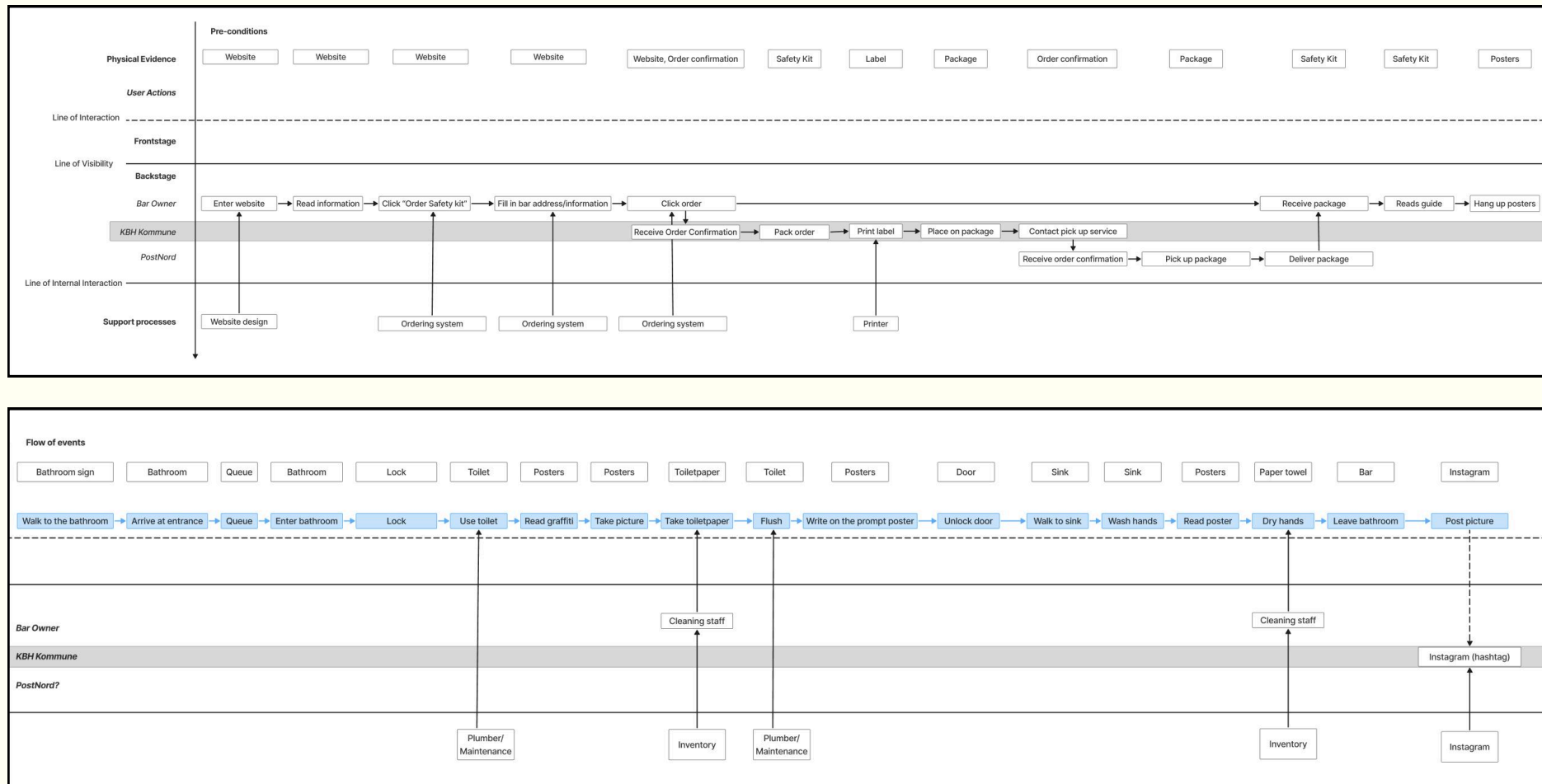


Figure 42: Service Blueprint, part 1 and part 2

10.6 The User

From the perspective of the user, our service intervention will be experienced through multiple multi-sensory and contextual touch points. Not only in the bathroom stalls of unisex bathrooms in bars and clubs, but also prior to entering that space.

The campaign intentionally embeds itself in the users' micro-moments, such as waiting in line or entering a stall.

An example of a touchpoint is the bathroom stall. Regardless of how you physically place yourself in relation to the toilet, the poster will only hang behind and above the toilet. This is intentional to aim to exchange the male gender the most. Standing up, facing the back wall. A long piece of paper-roll with a prompted headline inviting the users to engage and reflect on both the prompt, but also the notes other users have written.

The posters carry supportive, respectful prompts aimed at shifting norms through subtle behavioural nudges. It is prompting the users to consider their own actions and how they influence the shared space.

The interaction is not only based on the visuals, but whether the user chooses to engage directly with it. Placed beside the poster, is a pen, prompted to be used to contribute to the co-creation.

Here, users can write, respond, or simply read others' reflections. This design transforms the bathroom into a participatory and affective space, where empathy and solidarity are co-created in privacy. In this way, it can create a loop of kindness and awareness, being kindly confronted with others experiences and thoughts on safety and kindness.

Since it is an municipal campaign, the users will be met with it in other scenarios besides in the actual space of a public bathroom. On their way to the university, biking past a "stander" commercial. On their commute with the Metro on a Sunday visiting their parents.

In digital settings, the campaign continues to create awareness with the a three-layer package consisted of the video, social media marketing and a website.

These additional contributions to the service allow users to remain engaged beyond a specific, static, physical space. In this way, we can secure that the conversation and reflection can continue to grow and develop. This can help deepen the impact of the interaction.

10.6.1 Value Proposition

In order to see whether our intervention and solution caters to the users, we created a value proposition canvas. The value proposition canvas is a tool that designers can use to align their product or service with their customers' requirements (Interaction Design Foundation, 2024).

From the User Journey, we derived the users pain points to be: the feeling of being unsafe, lack of privacy, the risk of being harassed and hygiene concerns (see figure 42).

To accommodate the pain points, our value proposition is a service intervention that transforms the bathroom experience from functional space to be one that is also emotionally supportive. One of the key features are the graffiti prompts. They are meant to encourage the users to share their feelings, stories, or supportive notes, creating a loop of empathy and reassurance. By reading others' reflections and adding their own, visitors might feel less alone, more understood, and part of a community, even inside a bathroom stall. The posters should encourage kindness, respect, and awareness of others' presence. These messages aim to over time, subtly, shape behaviour while reassuring users that their safety matters.

The safety kit that is provided to the bars, contains a list of criteria that encourages the bars to check or make small improvements to encourage feelings of safety. This may include improved locks and hygiene enhancements,

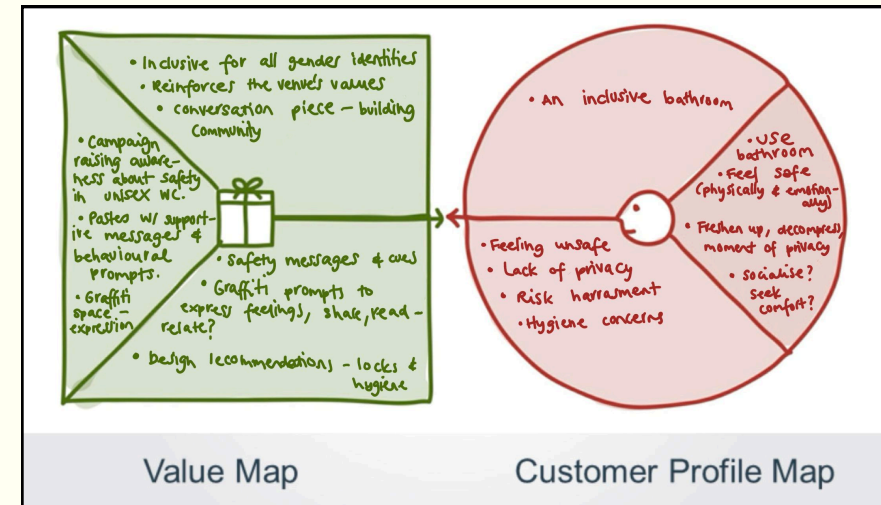


Figure 43: Value Proposition Canvas

that address the physical dimensions of safety. Together, these interventions create a layered experience that speaks to multiple, co-existing needs.

It promotes inclusivity for all gender identities, reinforces the venue's values, and transforms the bathroom into a conversation piece, sparking connection and community. These changes help shift the perception of what a public bathroom can be: not just a necessity, but a space that holds emotional value, fosters respect, and builds trust among strangers.

The value proposition summarises our goal of designing with empathy. It aims to preserve the overlooked emotional and social functions of public bathrooms and to ensure that in striving for inclusion, we don't sacrifice the comfort, safety, or dignity of those who are in need of these values.

10.7 Takeaways

Our proposed campaign is more than a visual intervention – it is a strategic service that redefines how public restrooms in nightlife settings can contribute to safety, dignity, and more social responsibility.

Through this intervention, we seek to transform unisex bathrooms from sites of discomfort into participatory, emotionally resonant spaces that reflect a shared commitment to respect, safety, and community.

For our target group, the visual elements is an important part of the service to gain their attention and create engagement. We aim to create a campaign that is at eye level with the users and a strong identity that is situated and supported by the existing visual identity from the campaigns of the Municipality of Copenhagen.

The campaign is not a standalone solution but a contextually, systemic response to a relevant social issue. By combining behavioural insight, spatial sensitivity, and institutional alignment, this intervention aspires to shift the way safety is conceptualised, experienced, and collectively maintained in Copenhagen's nightlife scene.

11. Discussion

11. Discussion

Can a scribble on a wall and a video seen on instagram encourage the feeling of safety?

In this section we aim to answer and discuss our research question. We will discuss the approach, the methods used and the presented outcome. The chapter is divided into reflections on the research question, reflections on the approach and lastly reflections on our learning goals.

11.1 General Reflections

This section specifically focuses on discussing our research question: **‘How might we use storytelling as a tool to create awareness for young men about safety in unisex bathrooms in bars and clubs?’**, in relation to our key findings.

Our research on atmosphere and safety in bathrooms in bars and clubs has revealed a number of complex, and at times conflicting, perspectives. While the movement towards a unisex bathroom promotes the idea of gender inclusion, our findings indicate that this transition can unintentionally neglect feelings of safety, particularly for women and non-binary individuals.

The unisex bathroom can often lack the unwritten rules of safety and support that have existed in gender separated bathrooms.

11.1.1 Wicked Problem

Ensuring safety in unisex bathrooms is a complex issue that is deeply connected to systemic, social, cultural, and emotional factors. Service Design operates across multiple touchpoints, considering space, behaviour, communication and infrastructure, and each of these holds conflicting needs. For example, the need for gender inclusion suggests that bathrooms should be unisex although that challenges feelings of safety for another group of people. Things that aren't measurable and quantifiable, such as the feeling of safety, can easily be disregarded as it is measurable factors that dominate decisions in our society (Step, n.d.; Sanchez, 2023).

11.1.2 Should it Exist?

As Stickdorn et al. (2018, pg. 24) describe, “Service Designers are much more concerned with whether a service works, whether it fulfils a need and creates value, than details of what it looks like or sounds like... In fact, service design looks not just at how a service is experienced, but also how it is delivered and even whether it should exist.”. So the question is, should unisex bathrooms exist? Do they create more problems than they fix?

The emergence of gender-neutral restrooms has sparked debate in both design and sociopolitical contexts. As societies increasingly acknowledge gender diversity, public infrastructure, including bathrooms, is being scrutinised for inclusivity. One of the main reasons people are encouraging unisex bathrooms is due to non-binary

individuals having experienced intimidation, harassment or uncomfortable experiences in gender binary bathrooms. In the same way that our anonymous source explains that the solutions proposed to victims of assault, were directed to how women could act pre-emptively, we argue that implementing unisex bathrooms as a solution for intimidation and harassment similarly places the burden on potential victims, rather than addressing the root cause of the problem.

But what happens when those who need to change are also those least likely to see a problem in the first place?

This is why awareness campaigns and empathetic storytelling are essential. Our campaign aims to nudge young male audiences through relatable narratives and show how that can bridge the gap between ignorance and responsibility. Change requires men to be engaged not just as potential “threats” but as allies and co-designers of safer spaces, as well as club owners and bar staff should be.

Should unisex bathrooms exist? Do they create more problems than they fix? Or should we reimagine bathrooms altogether? Not as binary vs. unisex, but as a third, more nuanced model?

They should exist – however, as our literature findings suggest, not in isolation. The literature shows how gender-neutral spaces are important for inclusion (e.g., for non-binary people), yet they must be accompanied by

behavioural change and systemic awareness to avoid reinforcing unsafe conditions (Bettel, 2025; Line Bakke interview).

11.1.3 Gap in Perception

Our findings highlight that there is a gap in the perception of the bathroom experience between genders. Many men are unaware of how their presence and behaviour can contribute to feelings of discomfort for women or queer individuals in unisex bathrooms. This gap or unawareness is not necessarily intentional, but exists due to a lack of insight into other’s lived experiences. This is where we saw storytelling as a useful tool to bridge the gap and encourage empathy, kindness and community between genders.

The interviews and surveys that we conducted showed that women often view bathrooms in bars and clubs as social and supportive spaces, associating them with: “Friendly vibes, sisterhood, talking each other up, compliments, makeup, dancing” (see appendix 3).

In contrast, men tended to see these spaces as mainly practical and functional, describing them as “Gross, filthy and usually as expected” (see appendix 2). Through the workshop we carried out where we invited a group of individuals to draw their ideal bathrooms in bars and clubs (see figure 16), we found that women were more inclined to focus on safety.

They noted things such as hiring bathroom attendants, focusing on cleanliness, locks and the ability to socialise.

On the other hand, the men were more likely to only focus on the functionality of the space. This lead us to believe that safety is more than layout and signage, but also of shared understanding and cultural norms. Sanchez (2023) highlights that the implementation of gender-neutral bathrooms is a cultural task that requires careful and empathetic design thinking, more than only rearranging spatial elements.

11.1.4 Balancing Privacy, Safety, and Inclusivity

Despite their potential, unisex restrooms are not a one-size-fits-all solution. Cultural acceptance varies, and any such transition must be handled with care. As Sanchez (2023) notes, “there is no universal solution to the toilet issue. It is, first and foremost, a cultural task that should be planned with care along with comprehensive needs- and user-oriented research.” To gain broader acceptance, both critics and advocates must be heard in the design phase. Emphasising how privacy and safety features can ease concerns while also allowing room for aesthetic and functional design.

Roger Furrer of Laufen Sanitary Ware encapsulates this balance, stating that “all genders welcome has something to do with safe intimacy” (Sanchez, 2023). Only by prioritising the user’s emotional and physical sense of safety can truly inclusive and functional public restrooms be realised.

11.1.5 Critiques of the Gender-Neutral Concept

Concept Cubicle Systems, a UK-based bathroom design provider, outlines several disadvantages in their article on planning gender-neutral restrooms (Concept Cubicle Systems, n.d.).

The three main criticisms they highlight are: increased potential for violence, particularly against women, discomfort or embarrassment for users, and incompatibility with cultural or religious norms that emphasise gender separation in particular spaces (Concept Cubicle Systems, n.d.). These points are supported by feminist voices such as Hanna Dahlberg, writing for stoerenfriedas.de, who warns that under the banner of inclusivity, “women’s rights to privacy, dignity, and safety are being violated” (Sanchez, 2023).

In this view, separate facilities are also created to safeguard women's bodily autonomy. If we expand our viewpoint, this concern is not only philosophical but also practical. Globally, especially in the Global South, access to safe, separate, and lockable toilets has been linked to higher school attendance rates among girls, according to the United Nations (Sanchez, 2023). Therefore, any shift toward unisex spaces must carefully consider regional and cultural differences, especially in countries where mixed-gender facilities may be deemed inappropriate and unacceptable.

11.1.6 Bridging the Gap

Stakeholders, like bar owners, Mathias and Malte and toilet designer, Line Bakke, echo the need for social change that supports safety. Mathias, owner of Søhesten, emphasises that bars can only do so much with their design and budget, and that ultimately lasting change depends on upbringing and social norms. Line highlights the difficulty in designing safe and comfortable unisex bathrooms without better behavioural norms in place, and that these changes need to happen with men on board. These perspectives reinforce the idea that awareness is a must when it comes to creating societal change, and that men, as key users of these spaces, need to be a part of the conversation. As Xavier Bettel, Chair of the Committee of Ministers of the Council of Europe, emphasises, addressing stereotypes and the need for structural changes is crucial (Calling Men and Boys Into Gender Equality, 2025).

11.1.7 Storytelling & Awareness

When we decided to use storytelling as a tool to create awareness, it was particularly because of its abilities to address social, complex and charged challenges. Research from Condon et al. (2007), suggest how feelings of safety are rooted in norms and social dynamics. Traditional Service Design interventions has a tendency to focus on tangible elements, and with the topic of public restrooms in bars and clubs, we did not find that spacial changes could fully address the problem by itself. Storytelling became a method for exploring if unisex bathrooms support

inclusion without compromising feelings of safety and support. And if not, how might we invite users into the conversation by help them to consider perspectives that might be invisible to them?

The Council of Europe's 2025 report, "Calling Men and Boys Into Gender Equality," reinforces this idea: systemic change around safety and inclusion requires men to be part of the dialogue, not just as observers but as active participants (Bettel, 2025). Our campaign aligns with this, using storytelling to reach users in non-judgemental ways that encourage engagement rather than reacting defensively. As Xavier Bettel stresses, addressing stereotypes and structural issues requires awareness and education, which we chose to foster through emotional, relatable storytelling.

Our concept explores storytelling as a tool to make these invisible dynamics visible. Using Speculative Design, we proposed a campaign that uses narrative elements, emotional testimony and every day scenarios to create a sense of empathy and recognition in male audiences. The campaign, made up of physical, digital and interact elements, aims to invite reflection and raise awareness by presenting relatable situations and engage users to interact and reflect. In doing so, we hope to nudge a change in mindset rather than enforce rules.

11.2 Limitations

This section will introduce some of the limitations we met throughout our project and in answering our problem statement.

11.2.1 Engagement

One of our concerns lies within user engagement. Both high and low engagement. If there is a high level of curiosity and participation, could we then potentially create longer queues with our interventions in the bathroom stalls? Or could it be that there is disinterest in the prompts, and we have a similar experience as we did with our initial dot voting at AAU?

11.2.2 Measuring Societal Change

Our concern with creating a project that focuses on changing user behaviour, is the difficulties in being able to record whether it has an impact. It is difficult to measure the effects of efforts to create societal change in the short run, possibly even the long run.

One of our initiatives to ensure feedback, is the QR-codes on the stickers and posters. But this touchpoint only measures engagement, and not societal change.

Exploring existing tools and frameworks to measure emotional and social change, we found The 'Social Return on Investment' (SROI). SROI is explained as a framework that can identify and appreciate social, economic and

environmental value by evaluating inputs, outputs, outcomes and impacts made and experienced by stakeholders with respect to the organisation's activities (Arvidson et al., 2010). This example resembles the Theory of Change tool – breaking down the ultimate goal into milestones, helps realise how the preferred outcome will be reached realistically.

11.2.3 Safety

Our findings show that women's fears are a complex interplay of personal experiences, perceptions of safety and mobility in public (Condon et al., 2007). This means, that the amount of bathrooms, the bathroom layout and user experience in the bathroom are not enough to fully implement a feeling of safety. The fears are deeply rooted in societal structures and gender dynamics (Condon et al., 2007). This knowledge made us think about what we aimed to pursue with this project. While there are definitely changes that could be made to the physical space to promote the feeling of safety, there will still be an issue if the thought process for vulnerable individuals is "Is that a man, and could he be a sexual threat to me?" (No Place to Go, n.d.).

But what does it actually mean to 'feel safe' in a shared public space? And whose version of safety are we prioritising? Feeling safe goes beyond physical security; it includes emotional comfort, social inclusion, and freedom from judgment or threat (Condon et al., 2007). In many cases, safety is perceived differently based on gender, experience, and identity. Our findings suggest that the

most acknowledged version of safety often reflects the male norms, which marginalises the lived experiences of women and non-binary individuals.

11.2.4 Alcohol

Any experiment conducted in the nightlife scene can be skewed because of alcohol. It can be discussed whether it is ethical and practical to implement design solutions that meet users in a state where they are or can be intoxicated. We risk the campaign having the opposite affect, creating more gender division through hateful or demeaning messages that in essence lack understanding. Our hope is that the atmosphere represented in women's bathrooms can flourish and inspire a tone for the campaign. However, acknowledging that the users are the ones providing the content, we must trust the process. This thought also lead us to reflect on how whether the posters should be mediated. If hateful messages do appear, how do we tackle them and who is the judge? We hope that if such messages do appear that the other users can reply and start a productive conversation. This would require a round of testing to realise how to navigate such situations.

11.2.5 Does our solution solve the problem?

If we look at it critically, the findings from our research suggest that the main solution to ensuring feelings of safety, in any public space, is found prior to entering a social setting. If you are only confronted and learn that there is an issue, when you are located in the setting of where the problem occurs, it is more difficult to change a

behaviour. Can emotional storytelling compete with years of social conditioning and normalised behaviour? Perhaps not immediately, but storytelling taps into emotion, which is key to attitude formation and change (Stickdorn et al., 2018). While conditioning is powerful, emotional narratives disrupt passive consumption and spark reflection – particularly in spaces where people don't expect it. The goal isn't instant change, but conditioning in order to allow new ways of thinking.

Another valid question is, if we are able to reach those who needs to hear the message most?

One concern could be whether our message and agenda will only exist in an echo chamber of likeminded people. Ideally, interventions should be implemented in education and early socialisation, but public interventions can reinforce those lessons and create "micro-moments" of learning. Since it is a reoccurring arena for the users, bathrooms, can still be impactful spaces for nudging without external pressure due to the private nature of the place. By embedding interventions in everyday settings, and using subtle, non-degrading language, the campaign aims to surprise and involve people who might not otherwise engage in gender equality discourse.

11.3 Process:

Creating unisex bathrooms is in many ways a very challenging thing. Through our process we started with wanting to identify the fun, supportive and kind atmosphere that exists in women's bathrooms and be able to adapt it elsewhere. We quickly noticed that, that would be near impossible as this room already has so many pre-defined elements and unspoken norms. In the same way you know to be quiet in a library, you know when you enter a female bathroom that you are entering a safe space. Instead, we decided to focus on the opportunity this new space gave us. We could use this space to start conversations and raise awareness.

11.3.1 Testing solutions with relevant stakeholders

While we had created a plan for each stage, we were met with challenges that pushed our timeline little by little that ultimately affected our testing phase. After having collected, analysed and synthesised our data, ideated and prototyped we would've liked to have prioritised more time to testing our final concept. To be able to give final answer to our problem statement our goal is to be able to test with relevant stakeholders, including Malte and Mathias, bar owners in Copenhagen, and getting in contact with the Municipality of Copenhagen and the Ministry of Environment and Equality to learn more about the structure, to implement our solution and test whether the concept resonates with them. Furthermore, we would have liked to co-create and ideate with them and other users more along the way although planning between

bar owner schedules or everyday students or workers, proved difficult. In the future, we would like to engage users more in the later phases of the design process and be more flexible and prepared to accomodate busy schedules.

11.3.2 Navigating Sensitivity and Data Collection

One of the challenges we faced in this project was balancing the need for meaningful data with the importance of being inclusive and sensitive to different gender identities. We aimed to avoid gender binary categories, instead asking which bathroom they prefer to use. However, without these gender binary categories, it becomes difficult to analyse a pattern and compare to existing results and reports. This proved to be a tug of war between traditional data analysis and inclusive language.

This issue shows a deeper challenge in Service Design, where empathy driven approaches have to meet with quantifiable results such as efficiency, cost-effectiveness, cleanliness, and physical accessibility (Step, n.d.; Sanchez, 2023). Data collection should be able to capture more nuanced and complex insights.

11.4 Official Learning Goals

This project allowed us to strengthen our skills, acquire new ones and demonstrate them in a Service Design process from beginning to end. We decided to work on a project that was curiosity-driven rather than a design brief from a partner because we were inspired by the topic that felt both relevant and meaningful to us. This also meant that we had to define a problem statement, milestones and find feedback where relevant underway.

Throughout this project we applied a methodological approach and methods commonly used in Service Design, drawing on both theory and literature from the Service Design field to guide our work.

By framing and investigating a complex real-world issue, we demonstrated the ability to identify problem areas and design innovative solutions for them. Our project included continuous reflection of social, organisational, and user-centered factors, allowing us to critically address both practical and systemic challenges. This helped us build confidence in managing complex issues.

11.5 Personal Learning Goals

An important goal for us was to work on a problem statement that we were passionate about, do our best to try different Service Design methods and solve it to the best of our abilities.

We wanted to make sure we aligned with our own personal values, and work with softer values that are rarely recognised in the service industry. Our focus was on how atmosphere and user behaviour influence service experiences and how these insights inform the design of more inclusive and emotionally resonant services in other contexts. We were curious to look at the informal and overlooked ways users engage with services – typically prioritising efficiency and functionality over emotional and social impact. We are very proud of our project and excited to be able to work with emotional values in a Service Design context.

We aimed to meaningfully involve users throughout the design process. We feel that we achieved this to a certain extent although we had seen that we had co-created more in the later stages of our process. This would have created a more informed solution that had the best chance of creating a narrative that engaged users.

Finally, the project reflects how Service Design not only responds to user needs, but can also shape how people approach, experience, and even redefine services – raising questions about the designer's role in influencing social behaviour and emotional experiences through design.

We carried out a project from an initial curiosity and created a solution that we are proud to present, and excited to continue working on.

11.6 Takeaways

Our exploration of the topics of awareness, safety, story telling and unisex bathrooms has made us more aware of how complex the nature of designing for inclusion is in public spaces. We believe, even though our campaign alone is not the only answer to the systemic issue, it demonstrates how Service Design can enable conversation and reflection.

Some of the main takeaways from the discussion is how the unisex bathroom is not inclusive as a default. The inclusivity must be co-created by the users. For some users it can compromise their safety, hence the importance of knowing that the redesign of the space, goes beyond the physical environment.

Another is how to utilise Storytelling to spark awareness. In ways that data is not able to. Through emotional resonance, empathy and subtle interventions in the everyday life of the users, we can reach an audience other campaigns might not be able to.

While we do not claim to have solved the wicked problem entirely, we believe we have created a space for it to be discovered, acknowledged and discussed. And that in itself is an accomplishment and a progress.

12. Conclusion

12. Conclusion

This project has explored the complexities and tensions surrounding unisex bathrooms in bars and clubs, particularly focusing on how storytelling can be used as a means of inspiring young men about safety.

To structure this process we used the Five Phases of Design Thinking methodology. We used a mix of more traditional human-centered design methods such as interviews, field research, and co-creative activities combined with alternative methods such as conversations, social media polls and voice notes to document user journeys, to get insights from bathrooms users and other relevant stakeholders. Our process left us with several reflections and findings on how and why to use storytelling as a way of raising awareness, specifically for young men.

Firstly, the research and findings reveal that this case is a wicked problem that serves a higher systemic issue than a room design alone, could solve. Through our research we identified bathrooms, not just as infrastructure but as socially charged spaces shaped by behaviours, expectations and social experiences.

The aim to raise awareness is to shift societal norms and expectations, where future solutions and responsibilities aren't placed on the victim, rather collectively aim for a society where safety is the norm.

These insights lead us to develop a multi-layered campaign with the aim to raise awareness with the users in focus. With Service Design in mind, awareness does not simply function as information dissemination but as a strategic intervention that is meant to reshape the way users interact with the unisex bathroom in the long run. Awareness acts as a catalyst for change especially when focusing on social norms and safety.

While we aim to impact broader societal behaviour we also recognise the importance of applying the insights we have gained to make immediate improvements. This is why we have decided to include a guide in the safety kit. The guide includes a list of criteria that can determine the bars current status of safety. These are elements such as functional locks, adequate lighting and clear signage.

12.1 Awareness as a tool for change

What started as just a initial curiosity and fascination of the atmosphere of the women's bathrooms, their warmth, supportiveness and the sense of sincerity we both had experienced, grew into a exploration of the complex dynamics of this public space. When this sacred space faced a change, we wished to understand how the future unisex public bathrooms in bars and clubs, could look like, without compromising the safety of its users. Our goal was to design a service solution, but also to ask better questions, challenge assumptions, and bring light to the emotional and social realities associated with safety.

Our approach centred on awareness as a tool for change. We designed a storytelling campaign not to lecture, but to invite reflection, especially among young men. Storytelling, in this context, allowed us to highlight the invisible dynamics and create a sense of community.

While we are aware of how our campaign will not be able to solve everything, we still believe in its potential. The potential to start conversations, increase empathy and a shift in mindset.

12.2 Knowing what we know now

If we could go back and adjust our design process, it is a possibility that we would have chosen to collaborate directly with a single bar to explore implementation in a real context. A collaboration might have enabled the opportunity to explore different initiatives and been able to measure which one worked the best, since we could have conducted user tests.

With more time and resources, we hope to have developed more high-fidelity and nuanced prototypes, and test how these could work in a collaboration with a bar or within the campaign for The Municipality of Copenhagen.

But even in its current form, this project has shown us how design can be a tool for empathy, dialogue, and social transformation.

Not just in theory, but in practice. And that awareness, when designed thoughtfully, can be a subtle, yet substantial and powerful tool to ensure change – in mindsets and behaviour.

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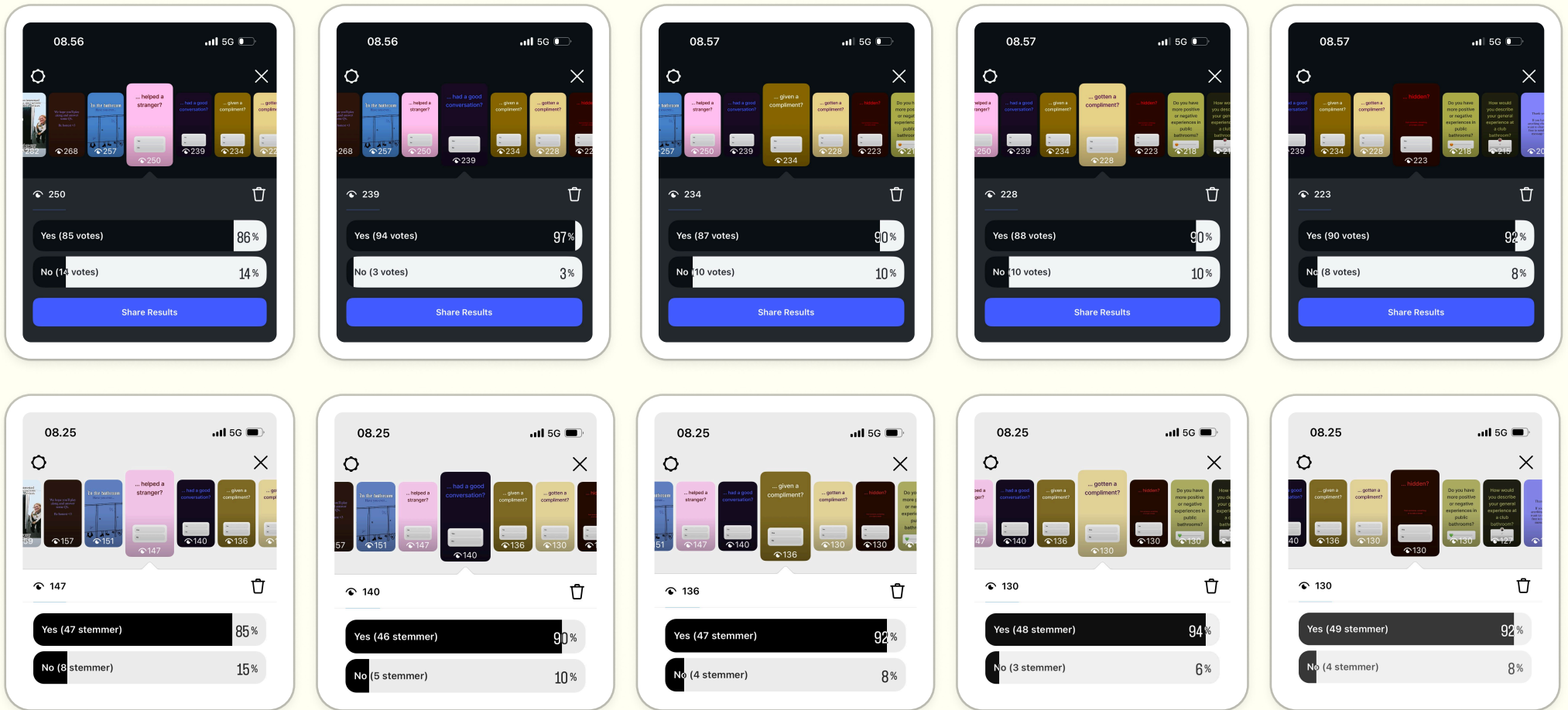
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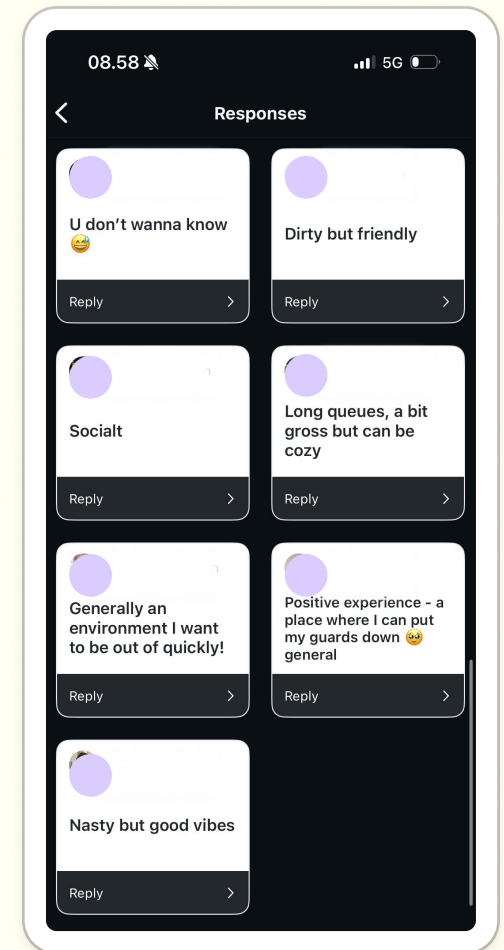
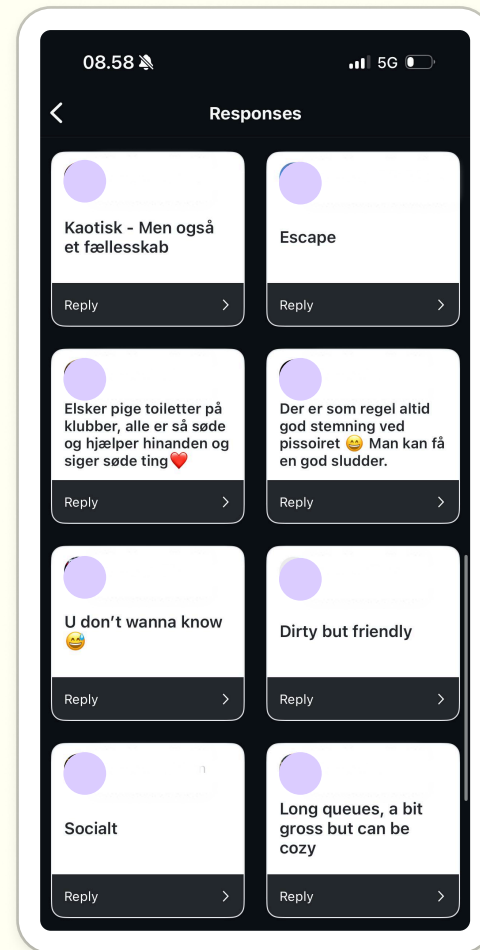
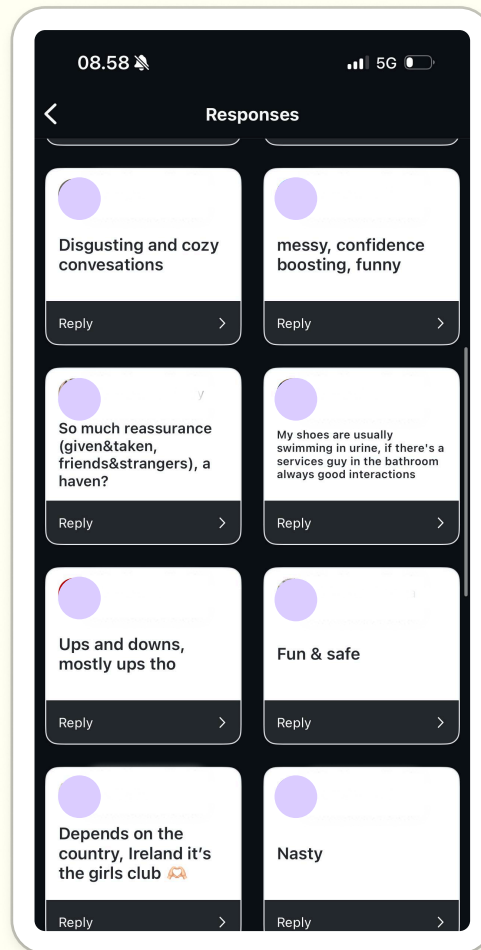
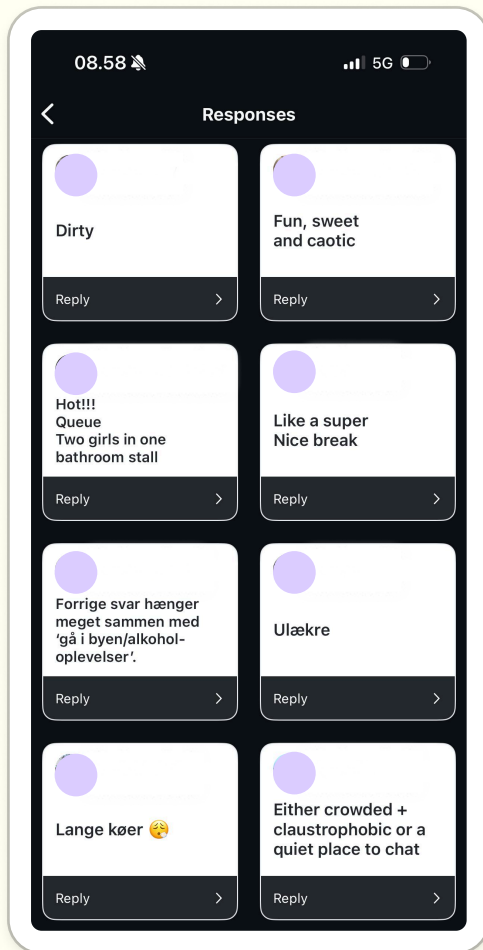
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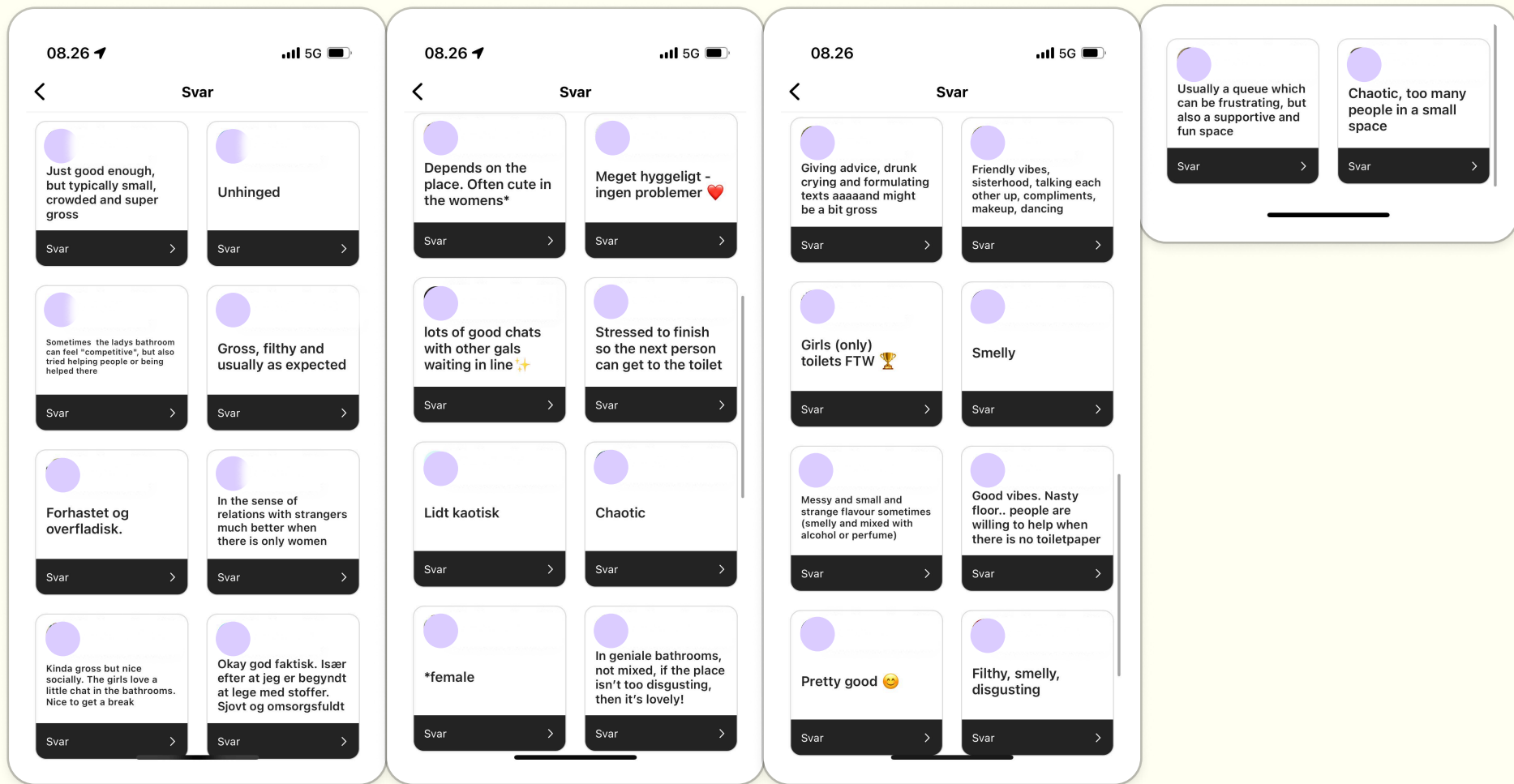
14. Appendix



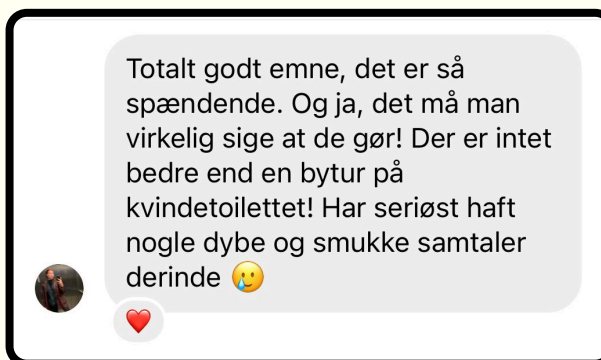
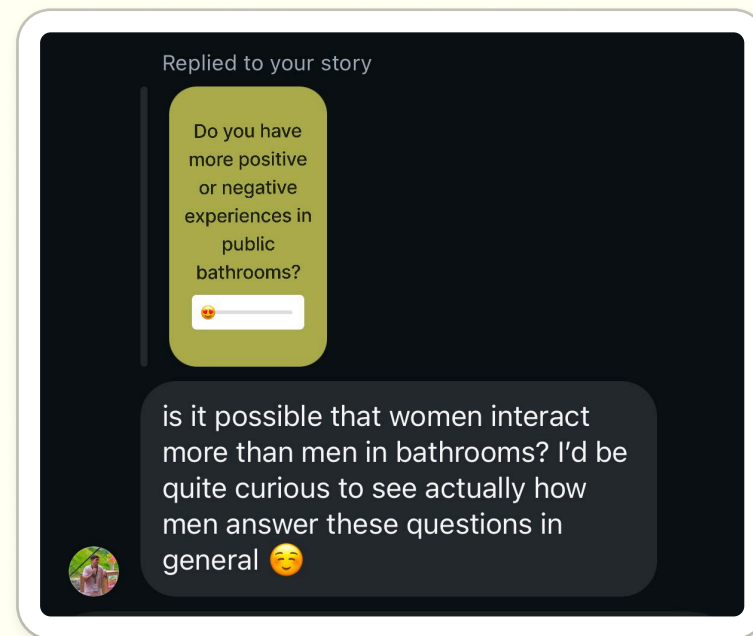
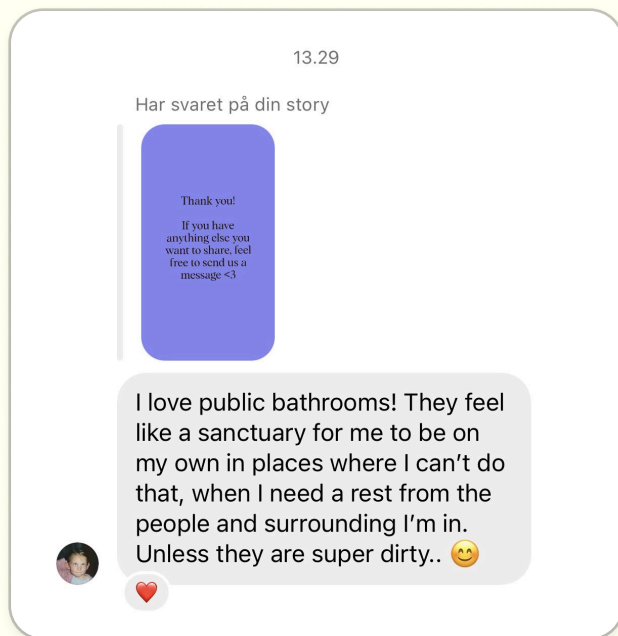
Appendix 1: Instagram polls



Appendix 2: Instagram poll replies

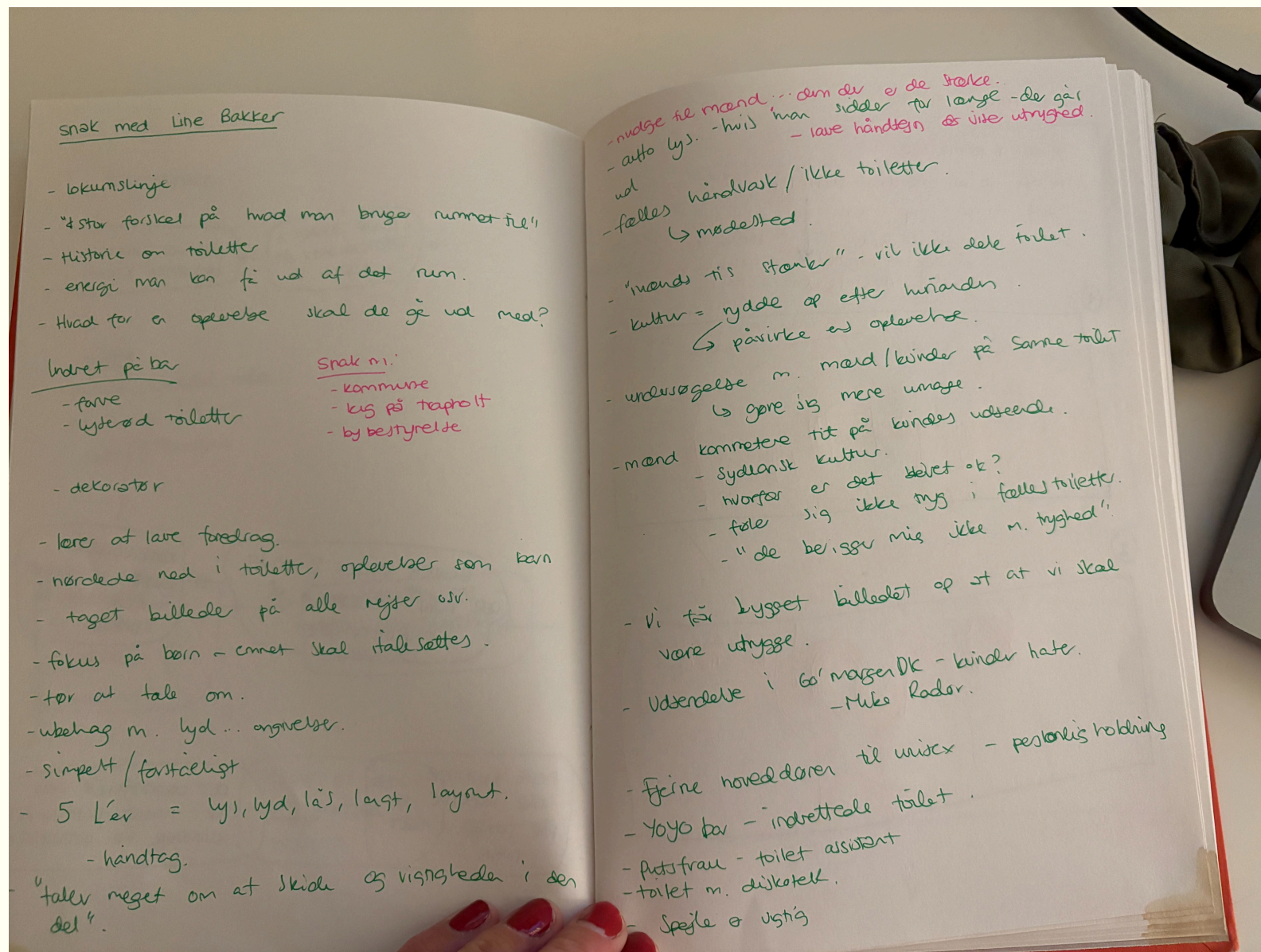


Appendix 3: Instagram poll replies:
How would you describe your general experience
at a club bathroom?



Appendix 4: Instagram private responses

Appendix 5: Interview med Line Bakke - Toilettdesigner



Appendix 6: Interview med Malte – Bodega Konkylie

Quotes

“It felt natural to remove the gender separation. We wanted a space that was shared by the whole bar – to break down barriers and make it inclusive for everyone.”

“We used to have separate men's and women's toilets. We got rid of that division – and also removed the urinal, where people felt too exposed.”

“The bathroom is still a work in progress – at least aesthetically. It's been low on our list of priorities. Other things came first, as long as it worked on a practical level.”

“We also want it to be a calm space – somewhere you can have a little chat.”

“We had a conversation with our team: What can we do about this?”

→ As a response, we've put up a sign on the door: only one person at a time.

→ You can't stop people from using drugs entirely, but we hope this encourages them to be more discreet — so that the atmosphere in the rest of the bar doesn't become uncomfortable or unsafe.

→ This is not something we want the bar to be associated with.”

Appendix 7: Interview med Mathias – Søhesten

SPØRGSMÅL SØHESTEN & SVAR

- På jeres hjemmeside deler I jeres retningslinjer og værdisæt for baren:
"We are a very relaxed living room looking for a diverse crowd to create, what we see as the best vibe. We have a no bullshit policy: No Sexism, Racism, Homophobia or transphobia. We have no tolerance for intolerance, thank you."
 - Har det påvirket hvilken slags gæster I får og hvad stemningen er i baren?

"Godt spørgsmål – Jeg står ikke bag baren længere, jeg har udviklet konceptet og sat sedlerne op i sin tid. Sedlerne var lavet til at påvirke folk til at opføre sig ordenligt uden at være alt for opdragen. Tænkt som en friendly reminder. Husk at tage dig sammen. Forhåbentlig også på bagkant afvise folk, ikke at komme igen hvis de ikke kan relatere til det univers. Mange forskellige variationer. Nogle tager det meget ind, nogle har aldrig set det før. Mange forskellige typer. Prøver at ramme alle med et skriv der er sødt og venligt og rart, med men en klar tone. Du skal ike være dumt svin."

- Når vi har besøgt Søhesten, har vi lagt mærke til at der er en besked ude på kvindetoiletet, der opfordre til at man kan henvende sig i baren hvis man føler sig utryk m.m.
 - Er der en lignende besked ude på herretoiletet?

Nej, den er anderledes. Der hænger en på dansegulvet og rundt omkring. Søhesten er tænkt som et safe space hvor alle kan være og have det sjovt. Vækker tanken. Pege på den og sige til nogle at de skal fatte noget hvis de opføre sig dumt. Mest fordi mændene ikke skal videt at det er et kodeord. "Elisabeth i baren". Så alle ikke ved hvad det handler om. Kun på kvindetoiletet da det ofte er kvinderne det går ud over.

- Har I oplevelser med at nogen har benyttet sig af den?
Cirka 5 gange om året

- Hvad gør i så?

Barchefen tager en snak med personen der henvender sig. Nogle gange løst ved en snak – ofteste en kvinde der henvender sig. Måske mindre alvorligt – nogle gange finder gæsterne modet til at gå tilbage og sige fra og havde bare brug for en snak. Nogle gange skal dørmændene med ind over. Få gange

beder man at personen der er tale om at tage hjem og tænker over det. Samme som hvis man er for fuld. Vi gider ikke at folk ikke opføre sig ordenligt.

- Hvad har gjort at I har sat beskeden op?
 - Var det for at løse et konkret behov eller er det et præventivt/forebyggende initiativ?

Mere præventivt. Kommer selv fra den elektroniske scene, hvor man arbejder meget med safe space – på godt og ondt. Det kan blive for ekskluderende... meget kortfattede at formulere i de her sætninger så folk ser det og rent faktisk læser det. Også for at sige til nogle at de ikke er velkomne – vi kender alle nogle specielle typer mænd der har en agenda og skal ud score.

- Har I gjort jer tanker om hvordan I har indrettet jeres badeværelser?
nej desværre ikke helt, søhesten er et gammelt værtshus. fået noget nyt maling. Det kunne være fedt at renovere det. Der har været en tanke om at lave en dør og lave et fælles toilet.

- Hvad er jeres holdning til kønsopdelte toiletter?
Vil gerne tilvælge det og omfagne det, toiletter er som de er. En gang i mellem er der nogle der ikke forstod hvor trans kønnet skulle være. Når folk reservere borde, får de et skriv med om intolerante holdninger.. prøver at undgå at gå op i hvad folk gør – gamle nisser.

Føældre skal lære at opdrage deres børn ordenligt.

Vi gør hvad vi kan uden at det bliver overdrevet.