

Faculty of Design

2020

Preparing for the Pluriverse: Encouraging a critical self-reflective practice to build cultural humility into service design

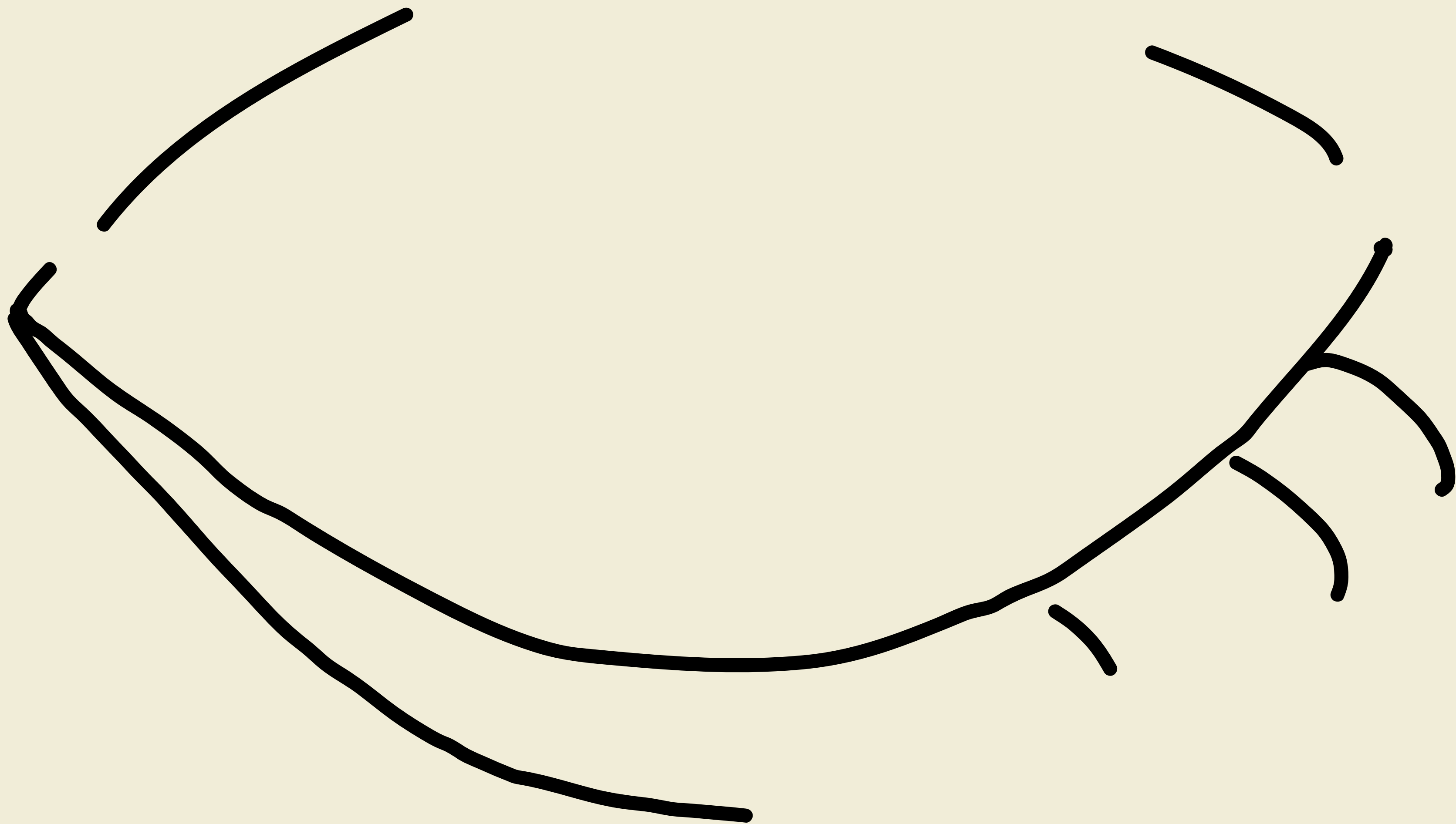
Prakash, Shivani and Heier, Oda

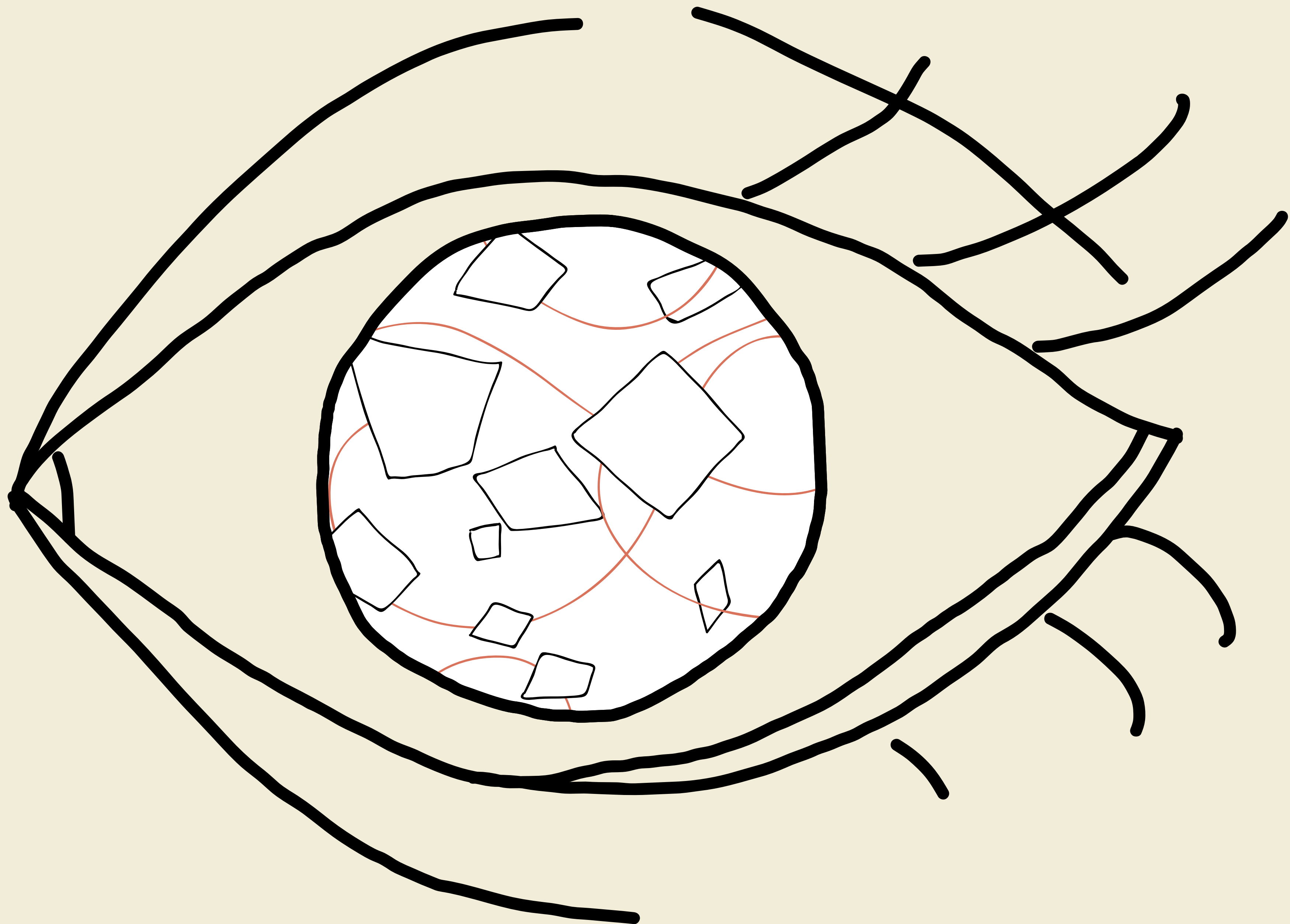
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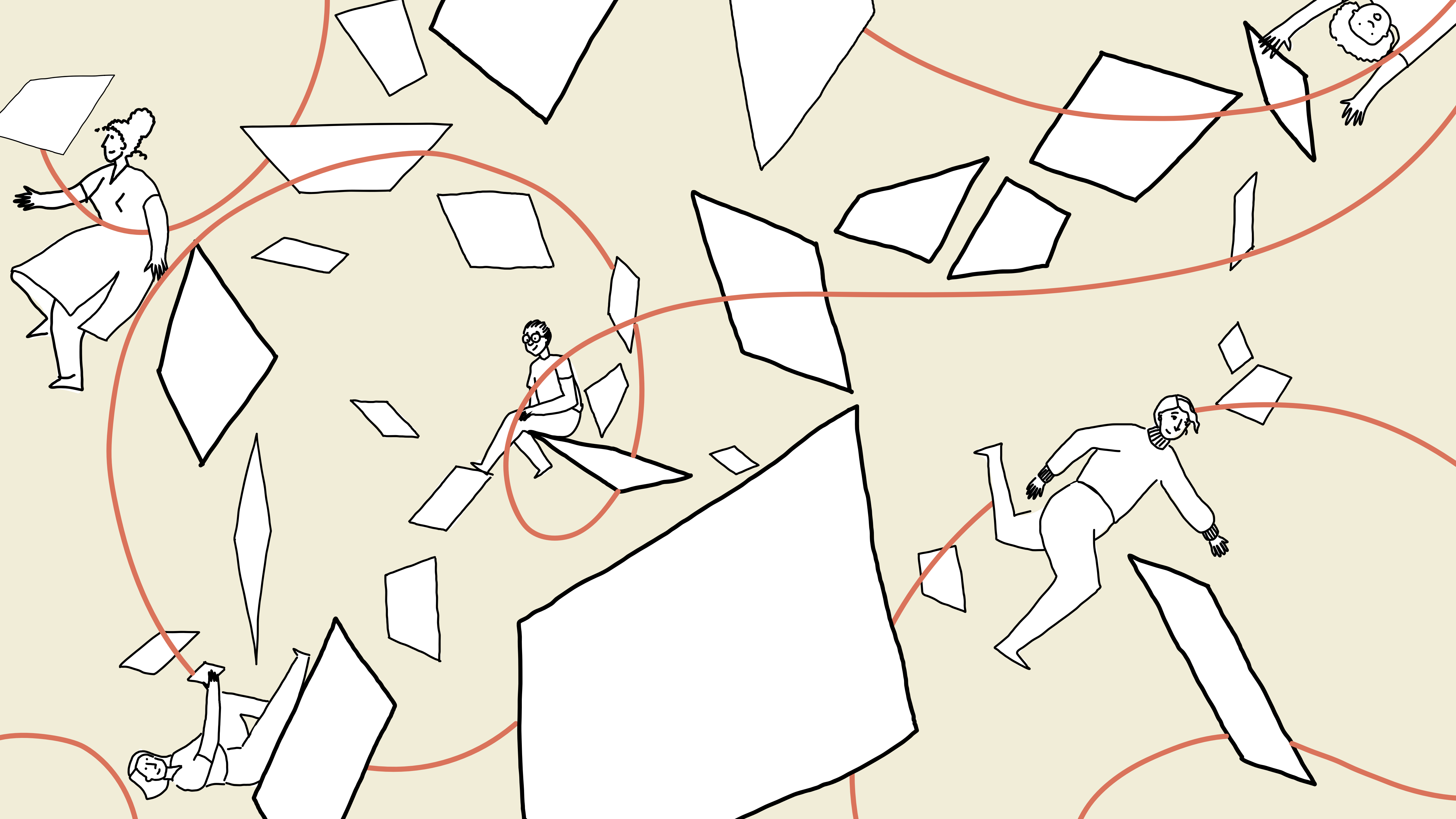


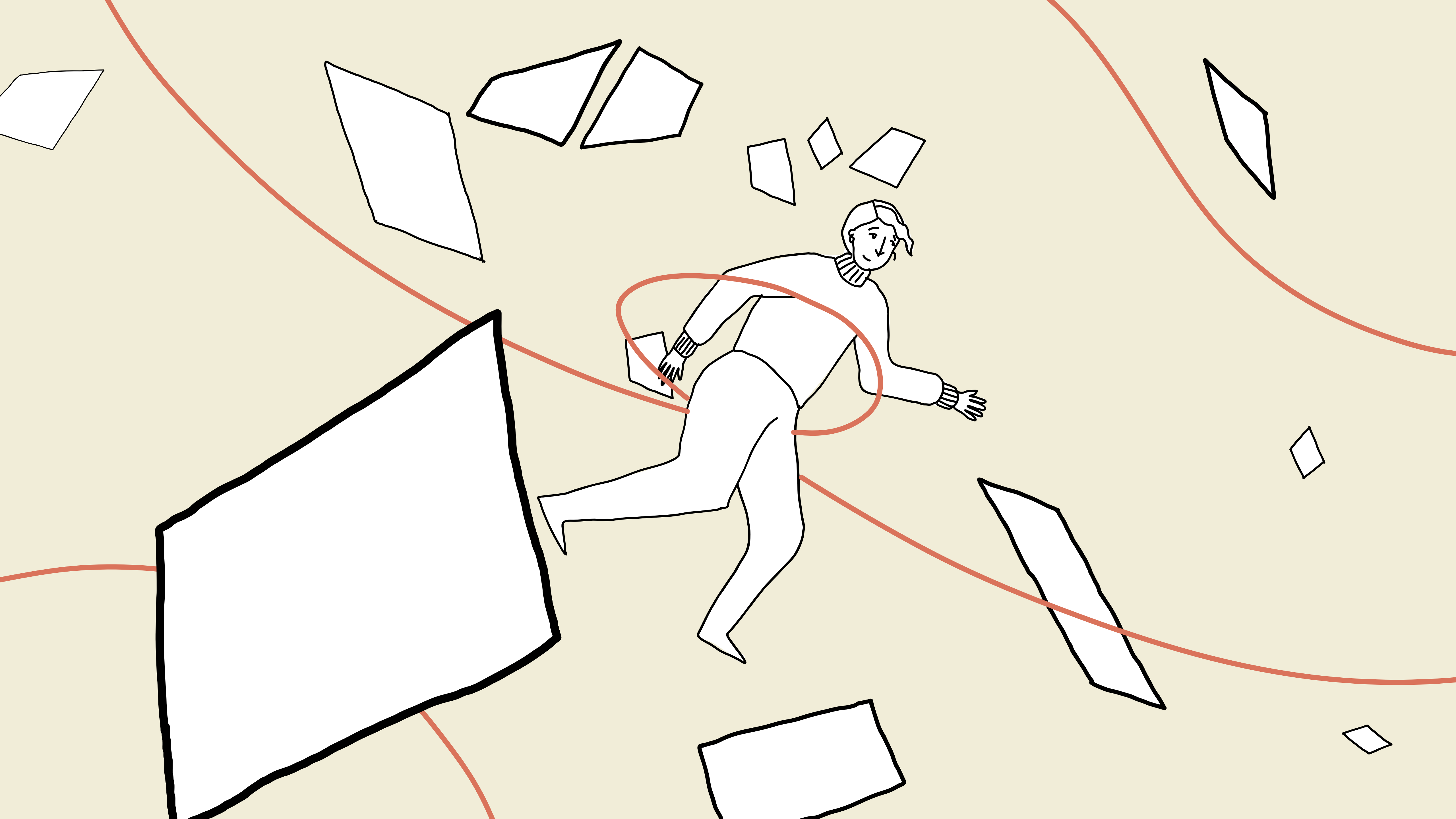


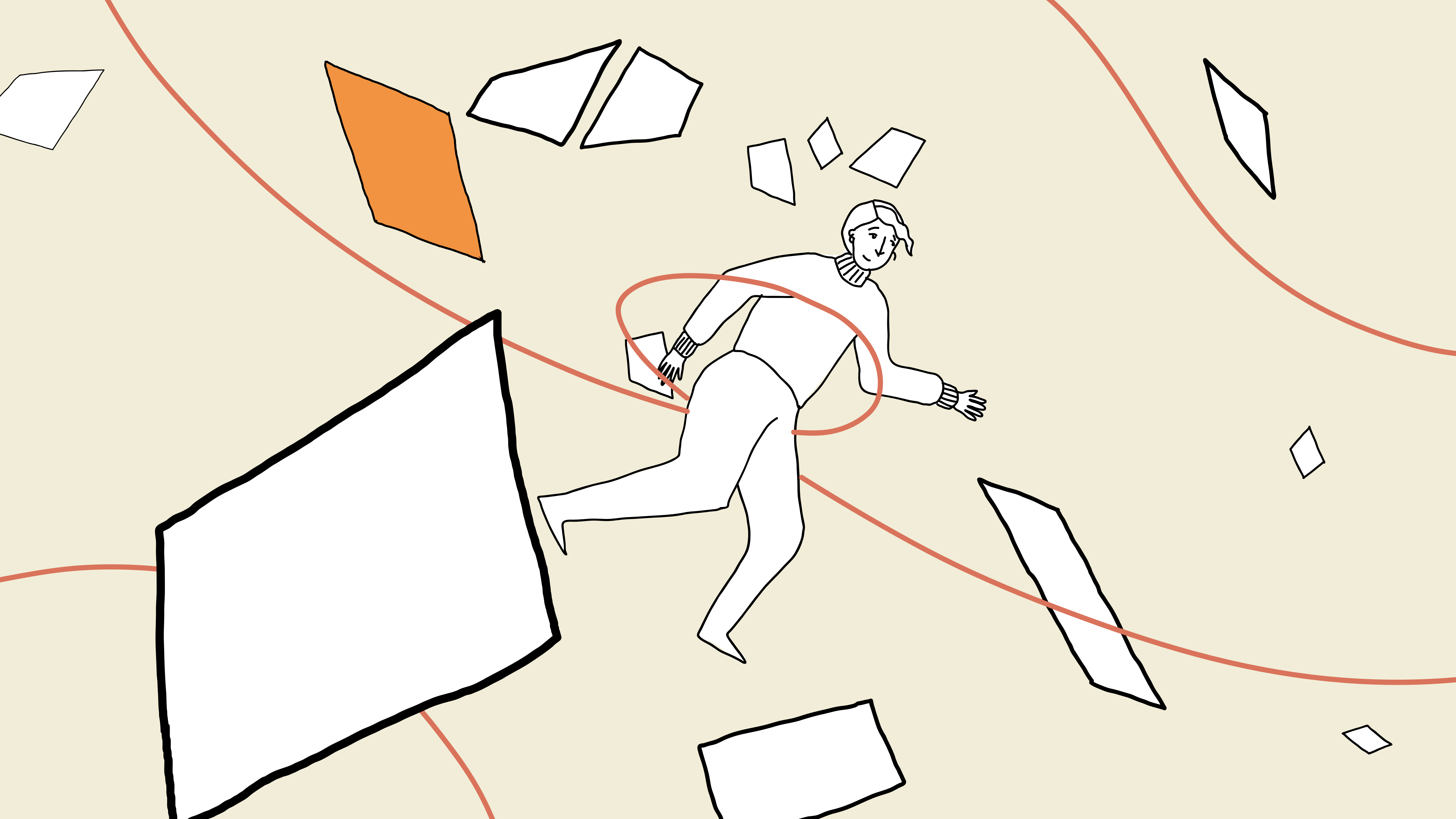


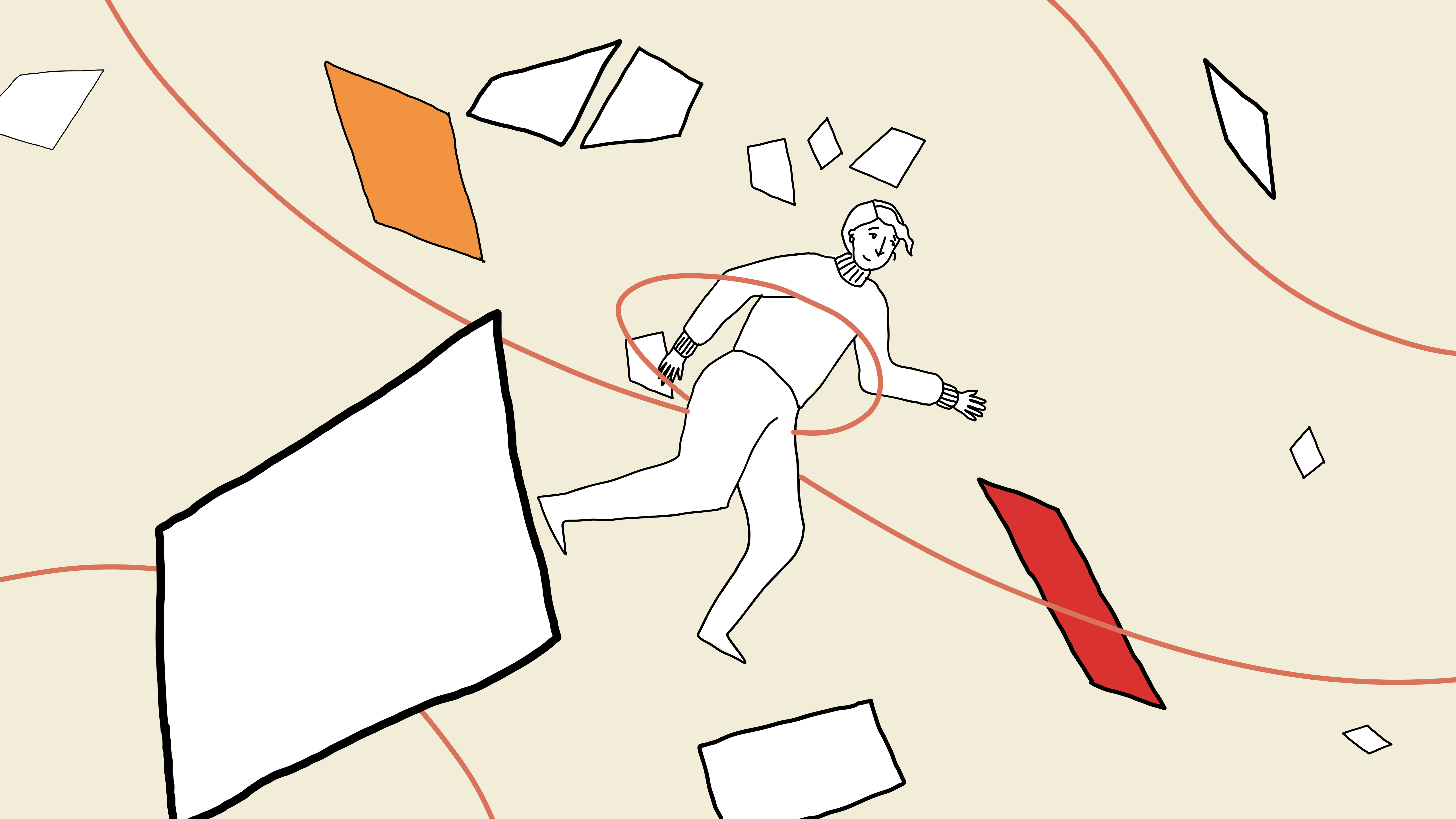


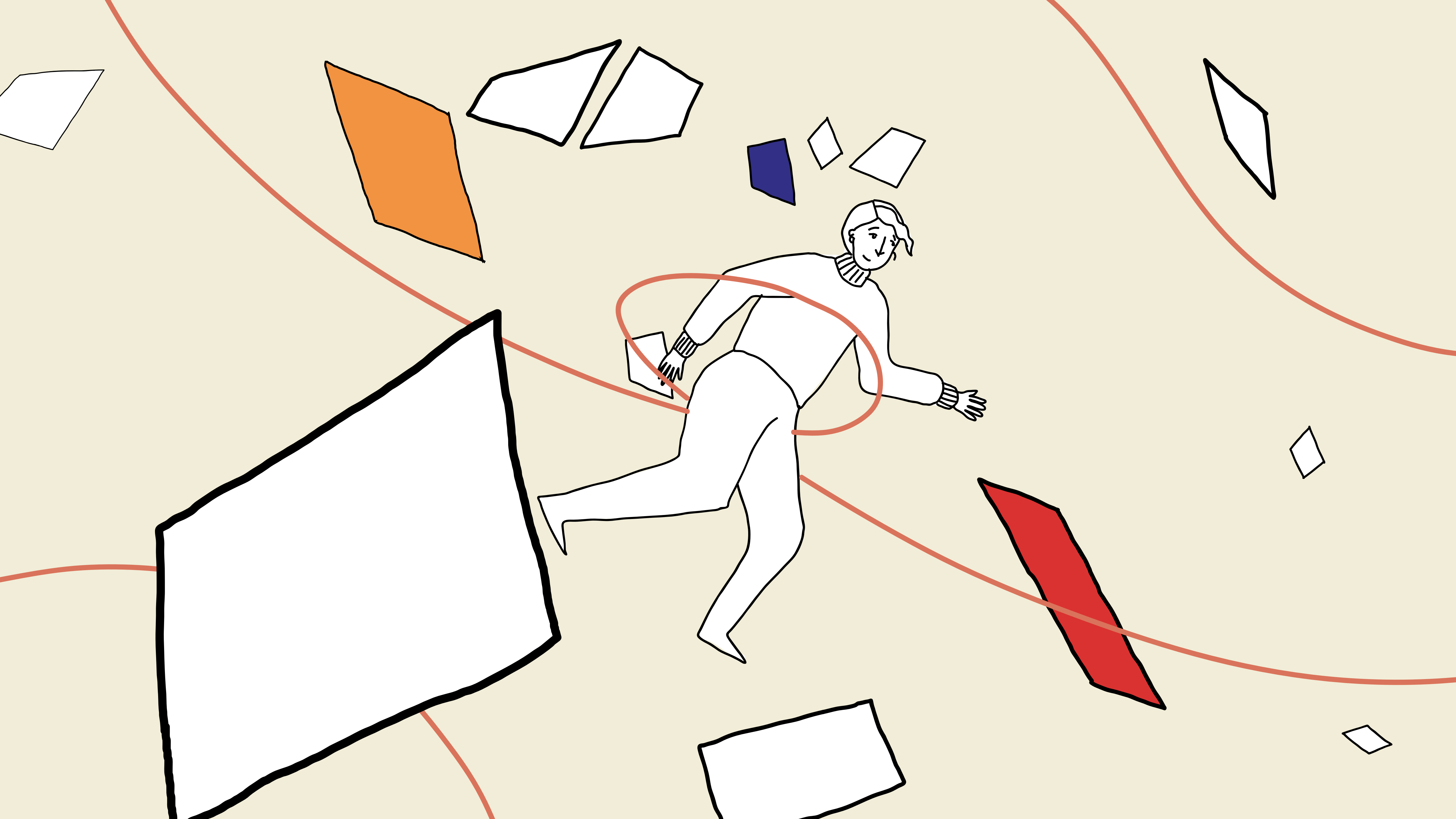




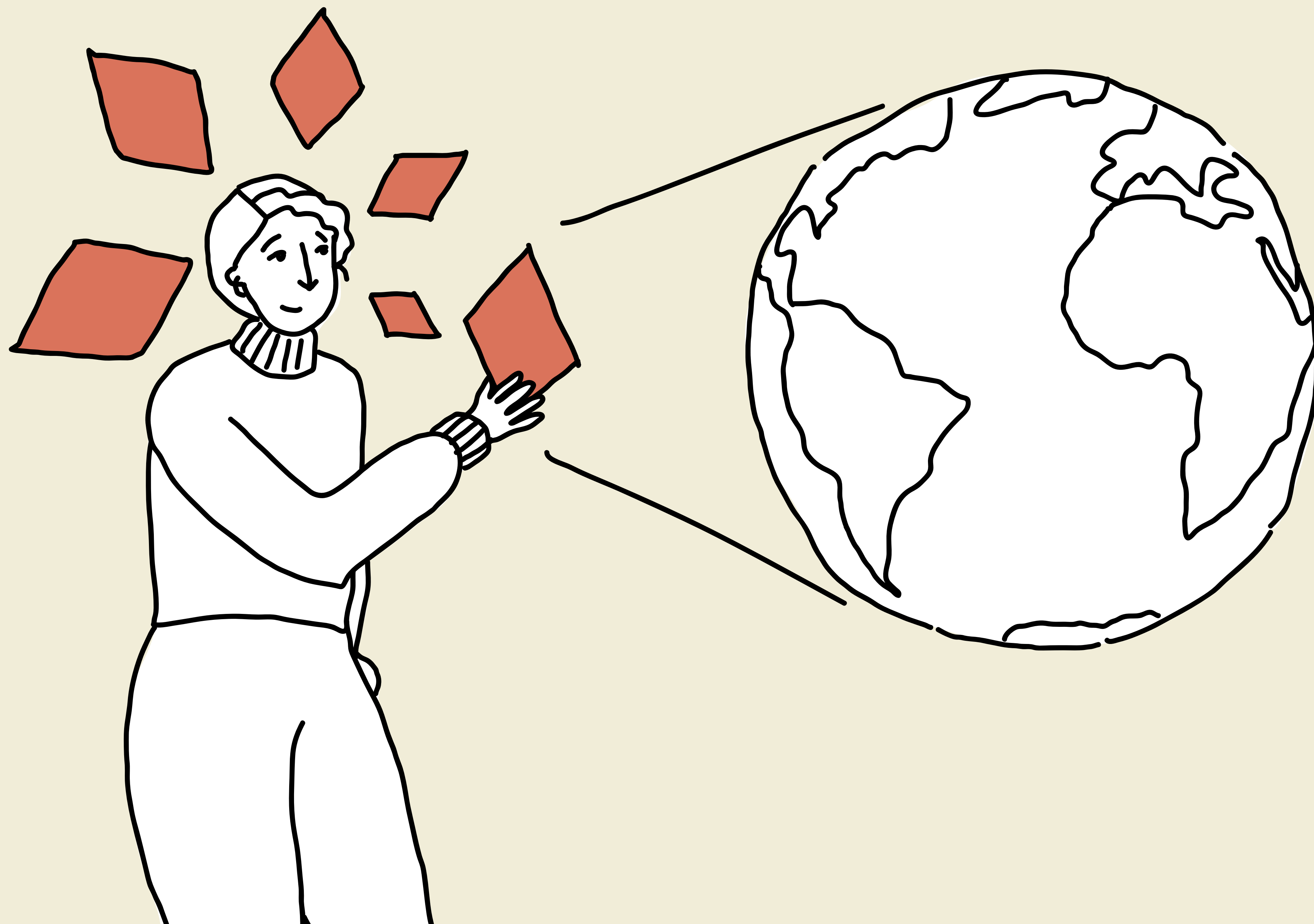


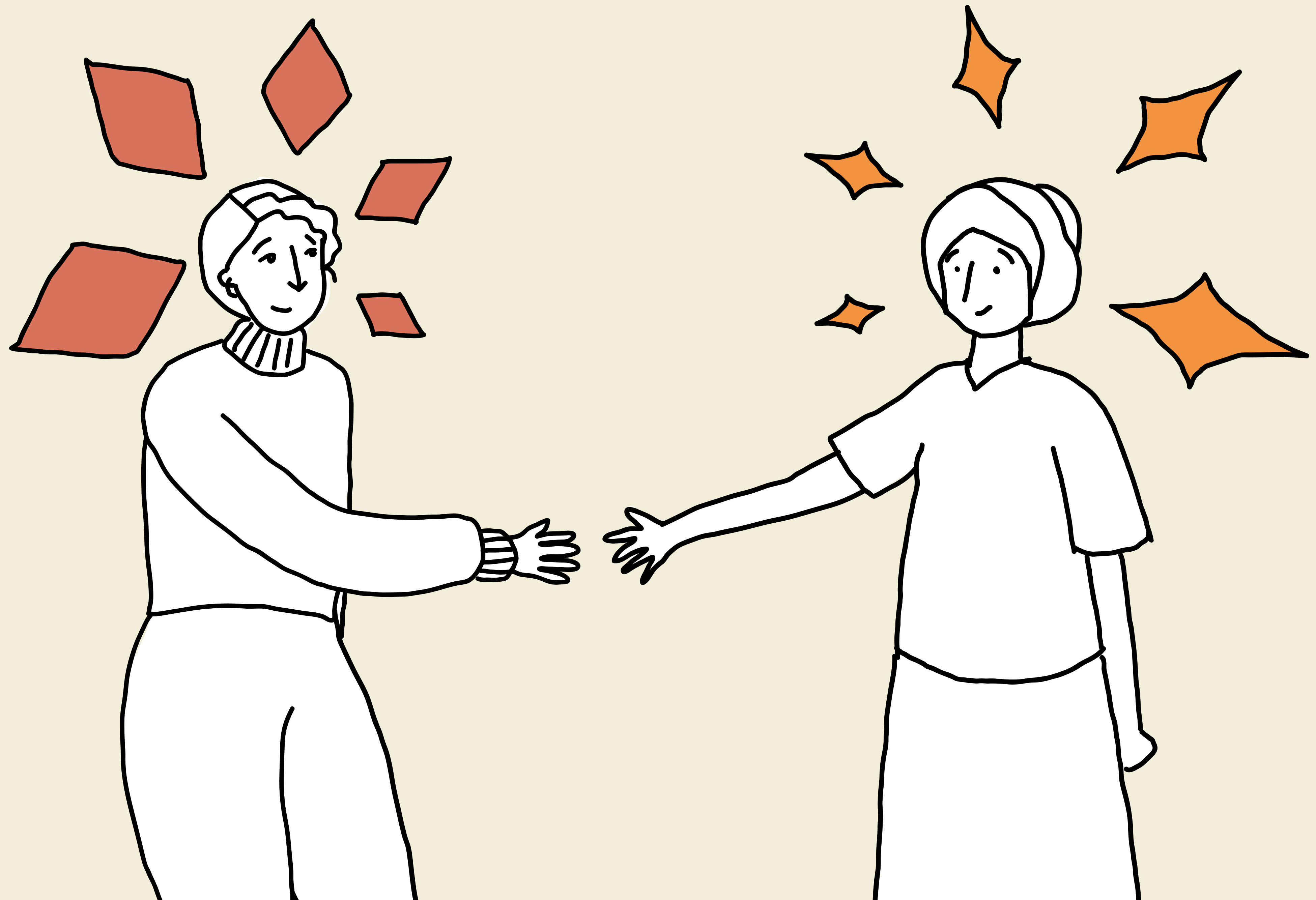


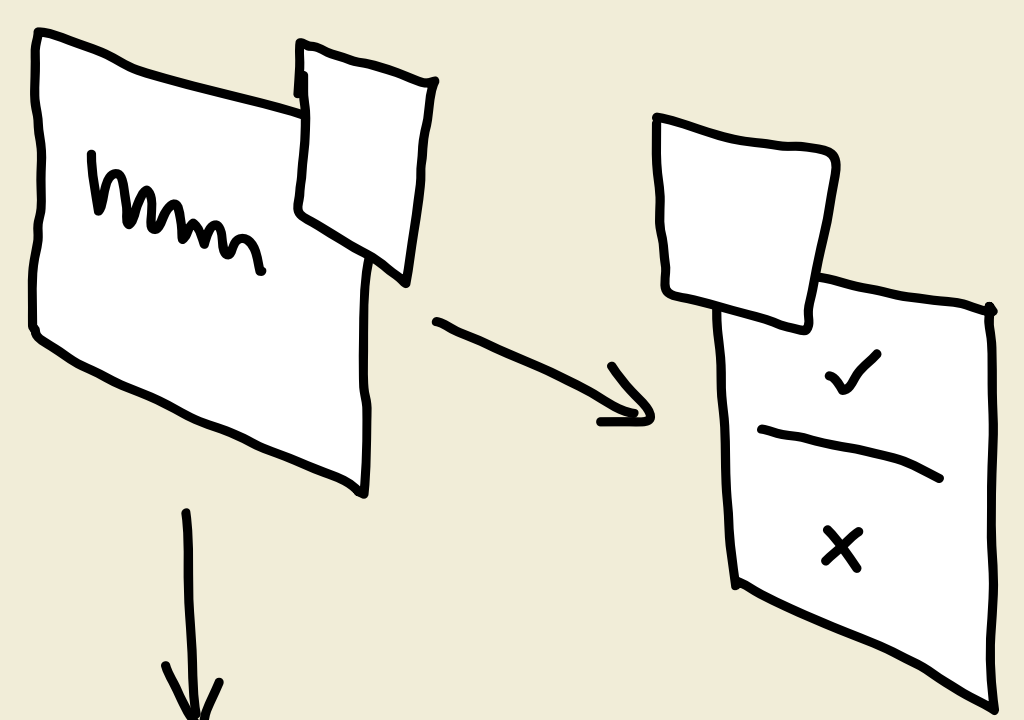
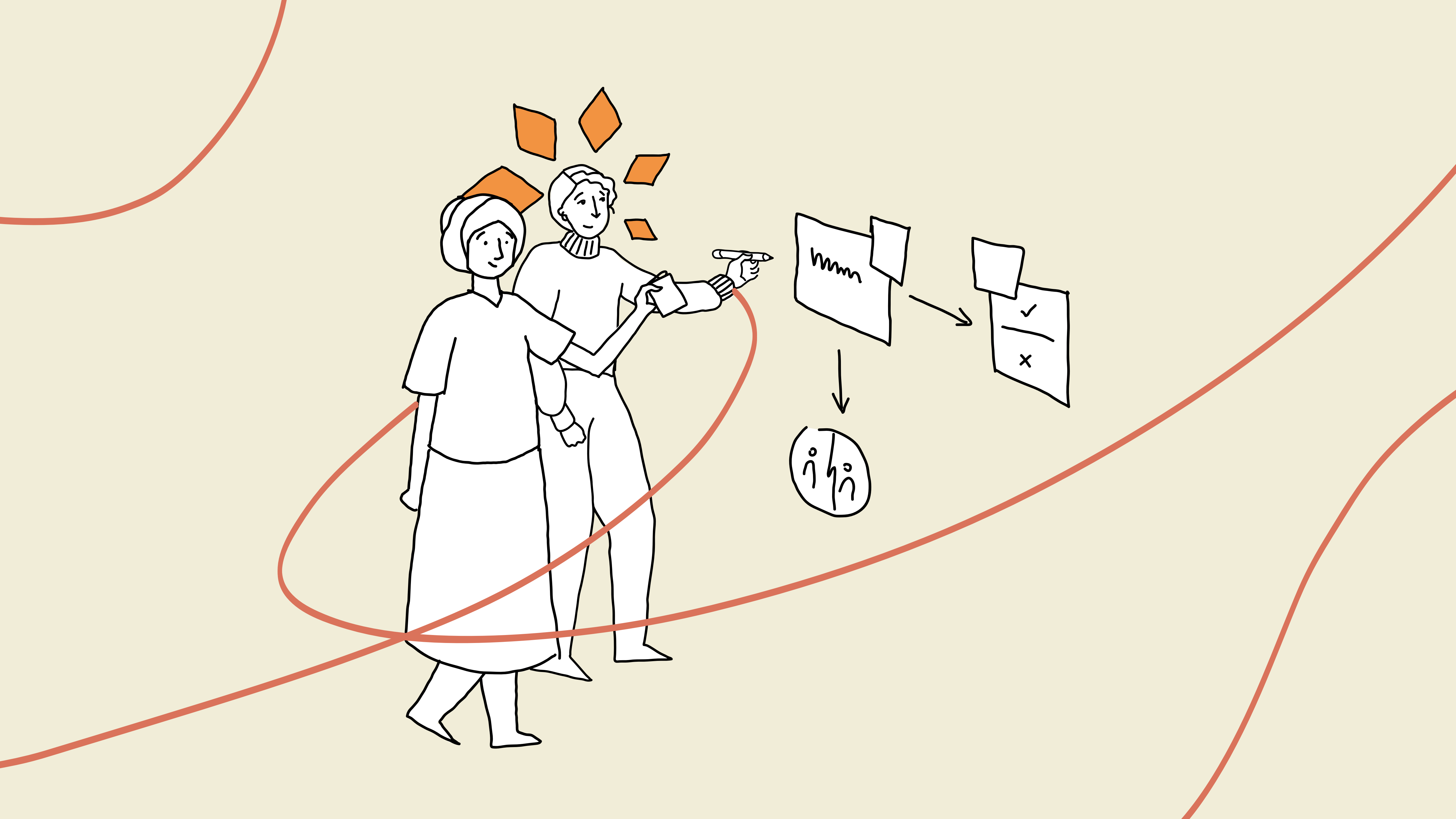












The Oslo School of
Architecture & Design

Main supervisor,
Josina Vink

PREPARING FOR THE PLURIVERSE

Masters project by,
Oda Heier & Shivani Prakash

External supervisor,
Henry Mainsah

CHANGES IN MULTICULTURAL MAKEUP

MULTICULTURAL
MAKEUP



Sami children

Photo: Helge Amundsen



Rom family, 1955

Photo: Birthe Melchior



Jewish youth, 1949

Photo: Wilhelm Råger



Kven women, 1890 - 1910

Photo: Ellisif Rannveig Wessel



SVANVIKEN ARBEIDSKOLONI
Besøk: henvendelse til styreren

Svanviken Work Colony (1908 – 1989)

Photo: Unknown / Riksarkivet



CHANGES in SOCIO-CULTURAL CLIMATE



Photo: VOA News



Photo: Frankie Fouganthin



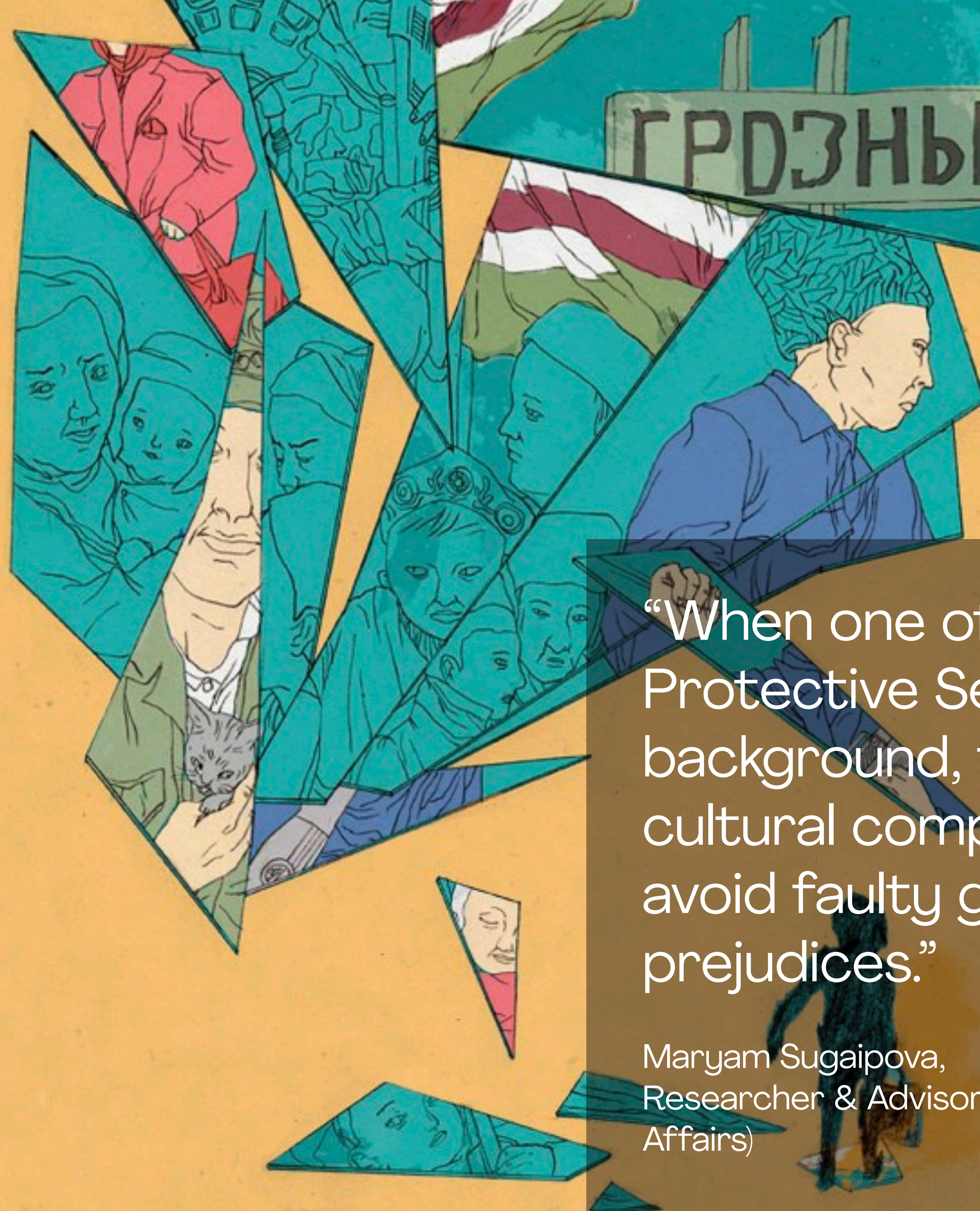
Photo: Helene Mariussen



“The government has failed the minorities in the corona crisis”

Loveleen Brenna,
Founder of Seema (Senter for mangfogsledelse / Center of diversity leadership)

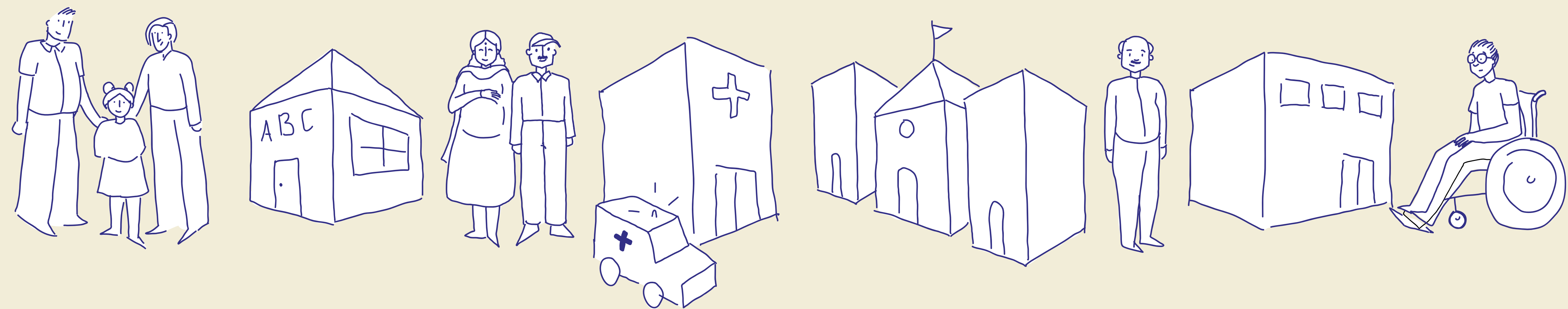


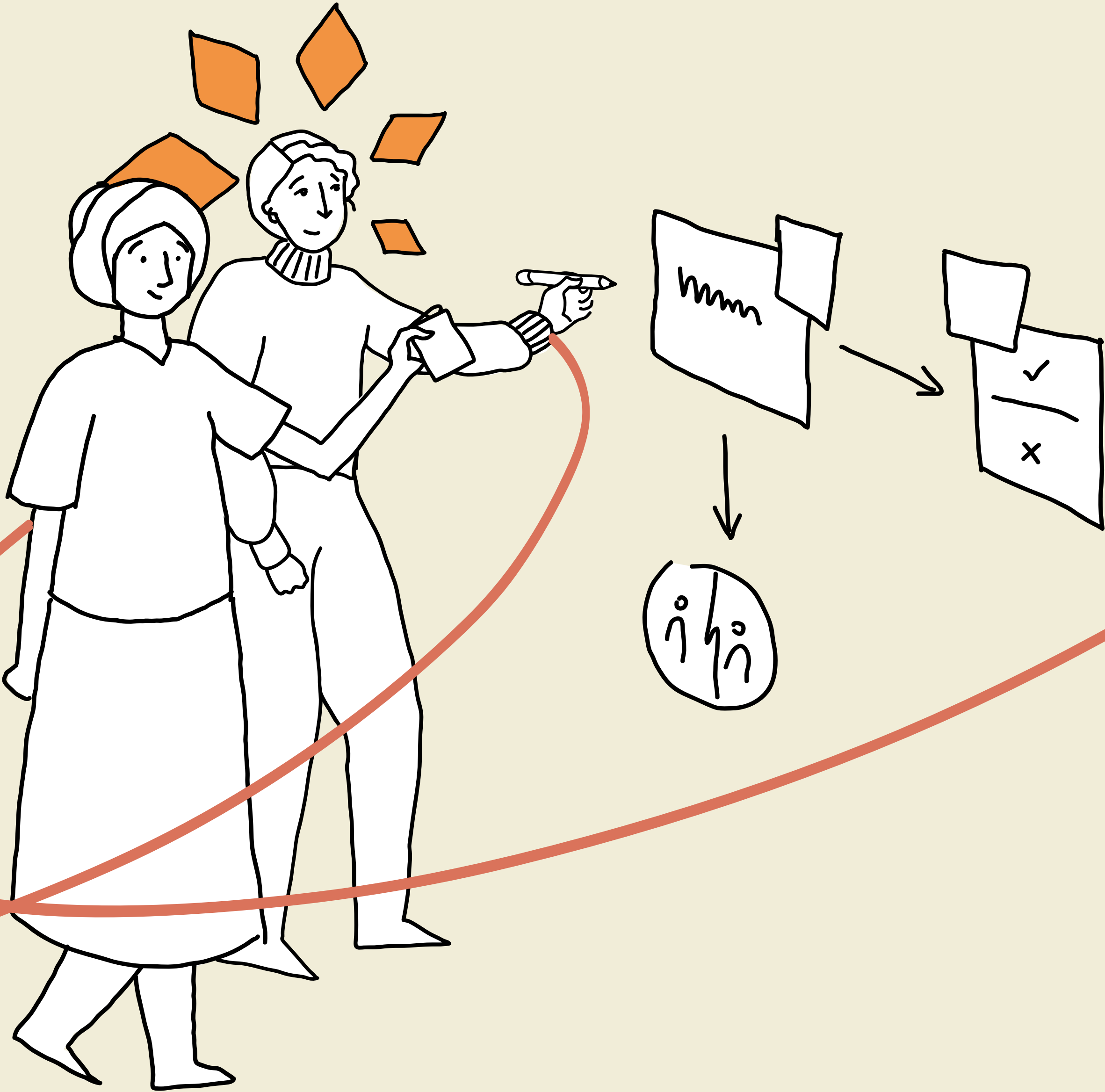


“When one of four kids in Child Protective Services has a minority background, there is a need for cultural competence in order to avoid faulty generalizations and prejudices.”

Maryam Sugaipova,
Researcher & Advisor (Norwegian Institute of International
Affairs)

ROLE OF
DESIGNERS





RESPONSE
BY DESIGN

Partitioning Vulnerabilities: On the Paradoxes of Participatory Design in the City of Malmö

Erling Björgvinsson and Mahmoud Keshavarz

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A. M. Dancus et al. (eds.),
Vulnerability in Scandinavian Art and Culture,
https://doi.org/10.1007/978-3-030-37382-5_12

**SERV20
DES20**

Tensions Paradoxes + Plurality

Culture Sensitive Design

[Home](#) / [Find courses](#) / Culture Sensitive Design

About this online course

OVERVIEW

DETAILS

QUALIFICATIONS

ADMISSION

CONTACT

Learn to use different methods and tools –applicable in different design contexts and practices– to identify, deal with and avoid culture-related pitfalls in design that can jeopardize the success of your products and services.

This course will help product, industrial or UX designers to:

- find and avoid mismatches between designs and intended users, which cannot be identified by traditional user-product research;
- develop your culture-sensitivity to know which aspects matter most and need to be integrated in your design;
- stimulate your potential for innovation using a new source of inspiration and opportunities for new product and service design.



16 eye-openers
let you see beyond
the obvious



16 insights
lens to examine
your us



16 activities



Course video

Enrollment is closed

Starts: Future dates to be announced

Fee: € 695

Group fee: [contact us](#)

Length: 7 weeks

Effort: 3 - 4 hours per week

Why Choose Our Online Courses?



**Top Ranked
Universities**

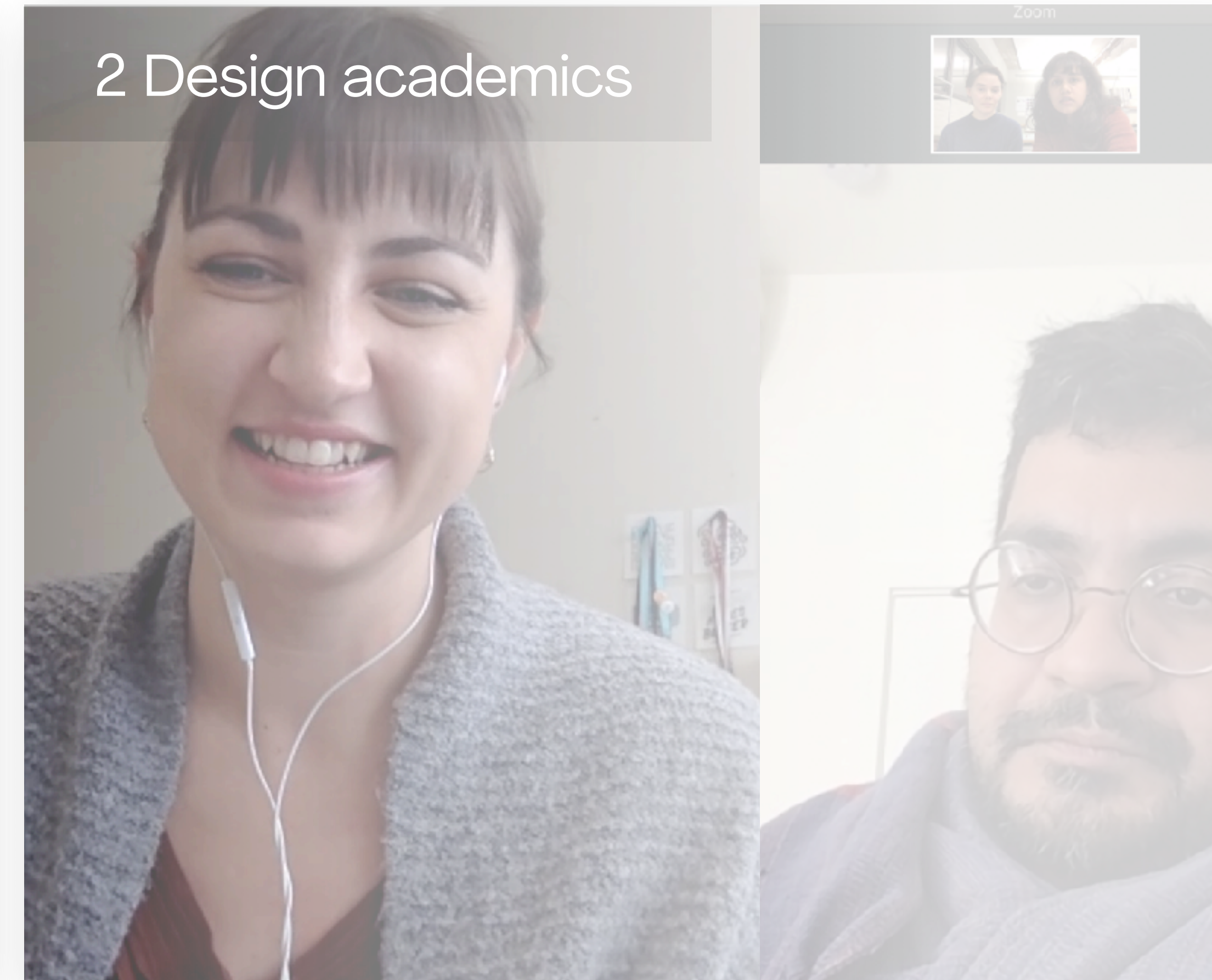
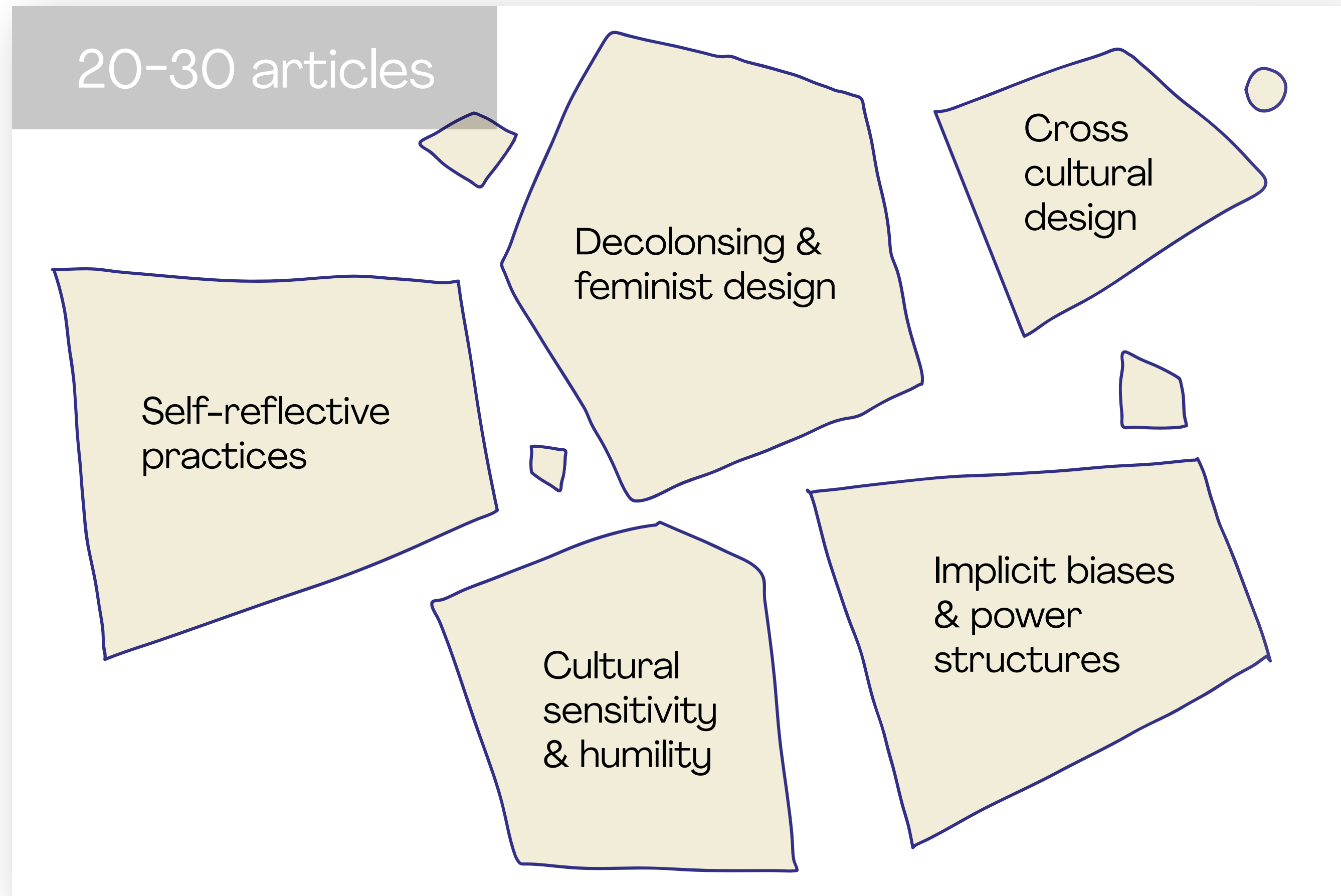
CHECKING THE TEMPERATURE

OUR APPROACH

Research into, through & for design



Research into design

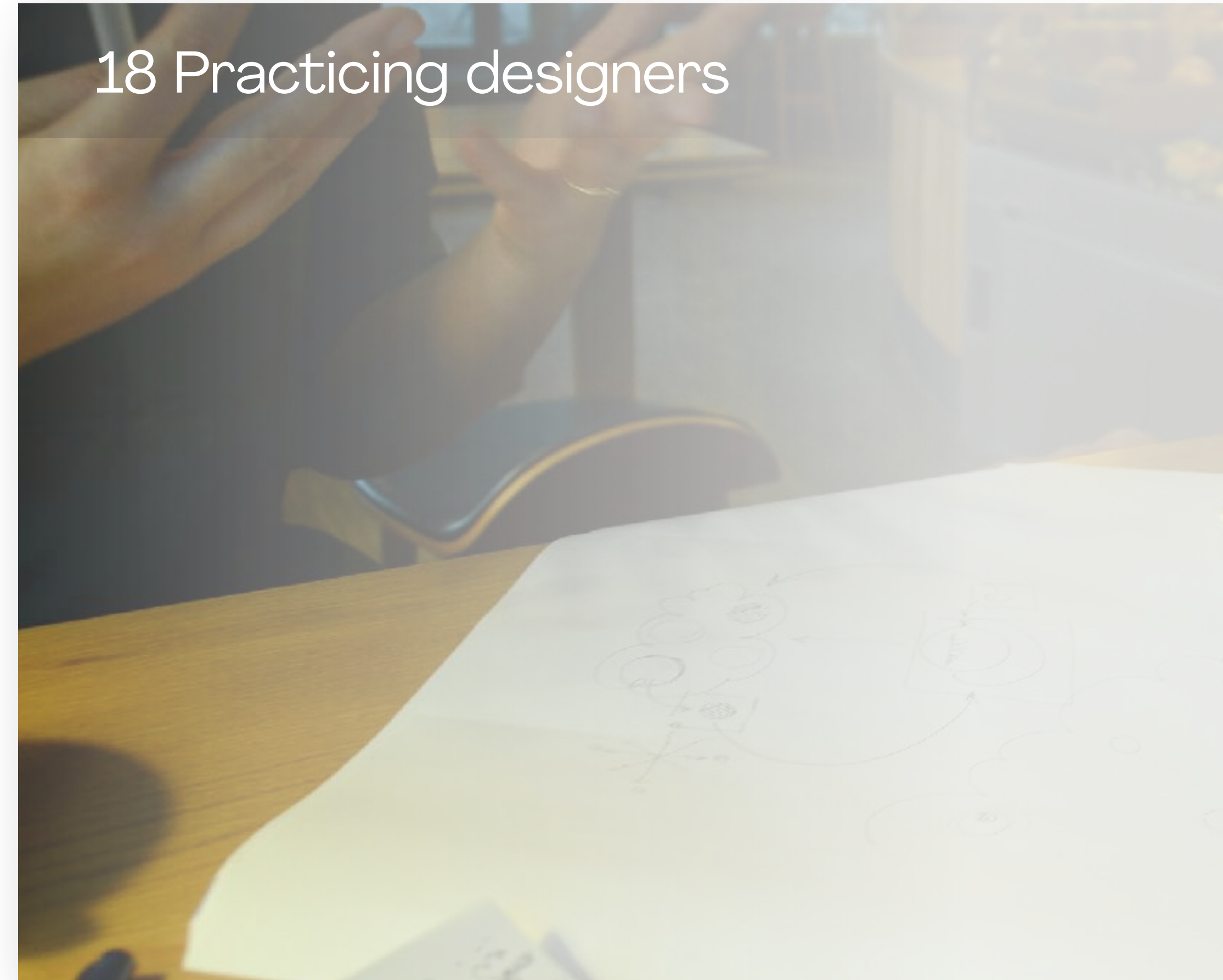


Research into design

2 Design academics



18 Practicing designers



OUR APPROACH

Research into design

18 Practicing designers



Research through design

Gigamapping



Artefacts

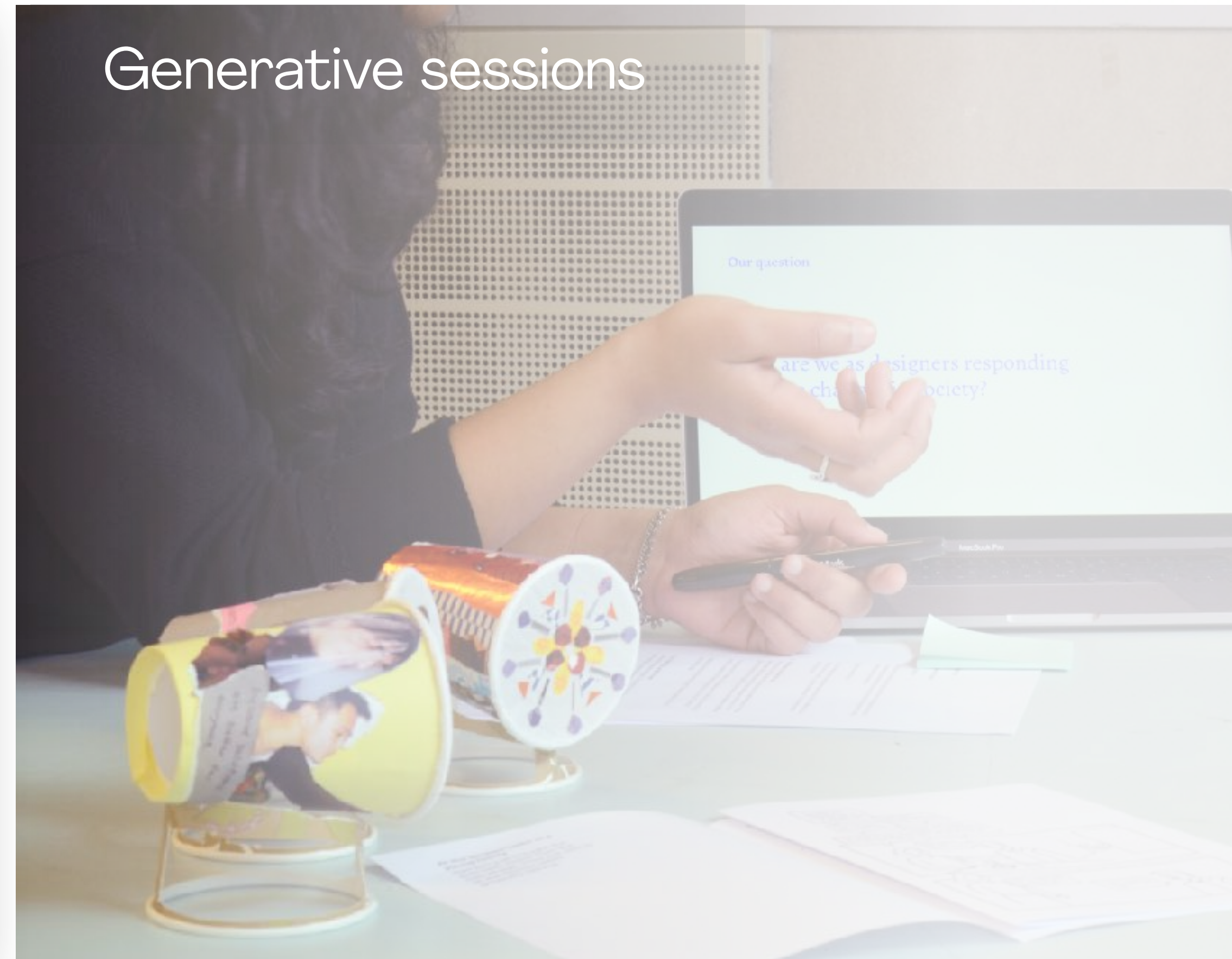


Research through design

Artefacts



Generative sessions



Research through design

Generative sessions



Tracking

High observations

Abstract → Concrete

Engaged

Resource

People that already know each other: The session was conducted with two fellow design students. They knew each other as well as knowing us. This enabled the conversation to be more open.

Clarity of the topic and intentions

We needed to use examples in order to explain the tasks

The safe space to talk

Our confidence

As we have managed to further concretise aspects, overall goal and intentions of the topic, along with finding an *emotional storyline* rather in a *multicultural experience of flowway*, that we managed to tie to a design project, we didn't feel so much on edge.

The process of concretising the goal made it easier to manifest topics of the conversations into more coherent artefacts.

The artefacts has helped us externalise different tensions and uncomfortable subjects. By doing this, we as facilitators got "off the hook" in terms of addressing uncomfortable aspects.

Session stages	Prompt	Intention	Sources/ Theoretical input	Reactions	Observations
Introduction: Why this topic, what it means, and how the session is structured	Introductory text:	To argue for the importance of the topic, and how we angle our conversation as a response to this issue.	Nasjonal mironsteier, Mang'old eg ending, Nasjonal Digital Læringsarena) Onl, Cultural Creativity (Nyc.gov)	The text evoked feelings such as feeling ashamed, being excited but also nervous "I feel ashamed. Our services are supposed to be designed for the user and supposed to be complex. It hurts to notice that I am not as aware as I should be" "I hate to find out these things about yourself, but it is important to know to do something about it"	
Warm-up: Define your lens	Exercise prompted by illustration and questions to answer	Get a greater understanding of our own lens which will help us navigate our relation to the cultural other	Articles on cultural humility	Unclear of how to answer the questions since the terms identity and life events are wide. Out	Us as facilitators easier to do the exercise, an example of how we have exercised. It's ok to share aspects of identity
Acknowledging our biases	Exercise prompted by design brief	Our intention is to normalise that we have biases by channelling them through a metaphor	Outsmarting Human Minds Project at Harvard University Professor Malzerin Baraji	Thought that the brief was itself was condescending Superficial analysis is how to tackle one's biases in a design setting. "It would require a lot of testing to ensure that your bias is not within the	Taboo: There were a lot of rephrasing and hesitation about the topic, and not able to fully open to talking about the new topic to talk openly to each other, which is to be expected. Acknowledgements: Thanks to...

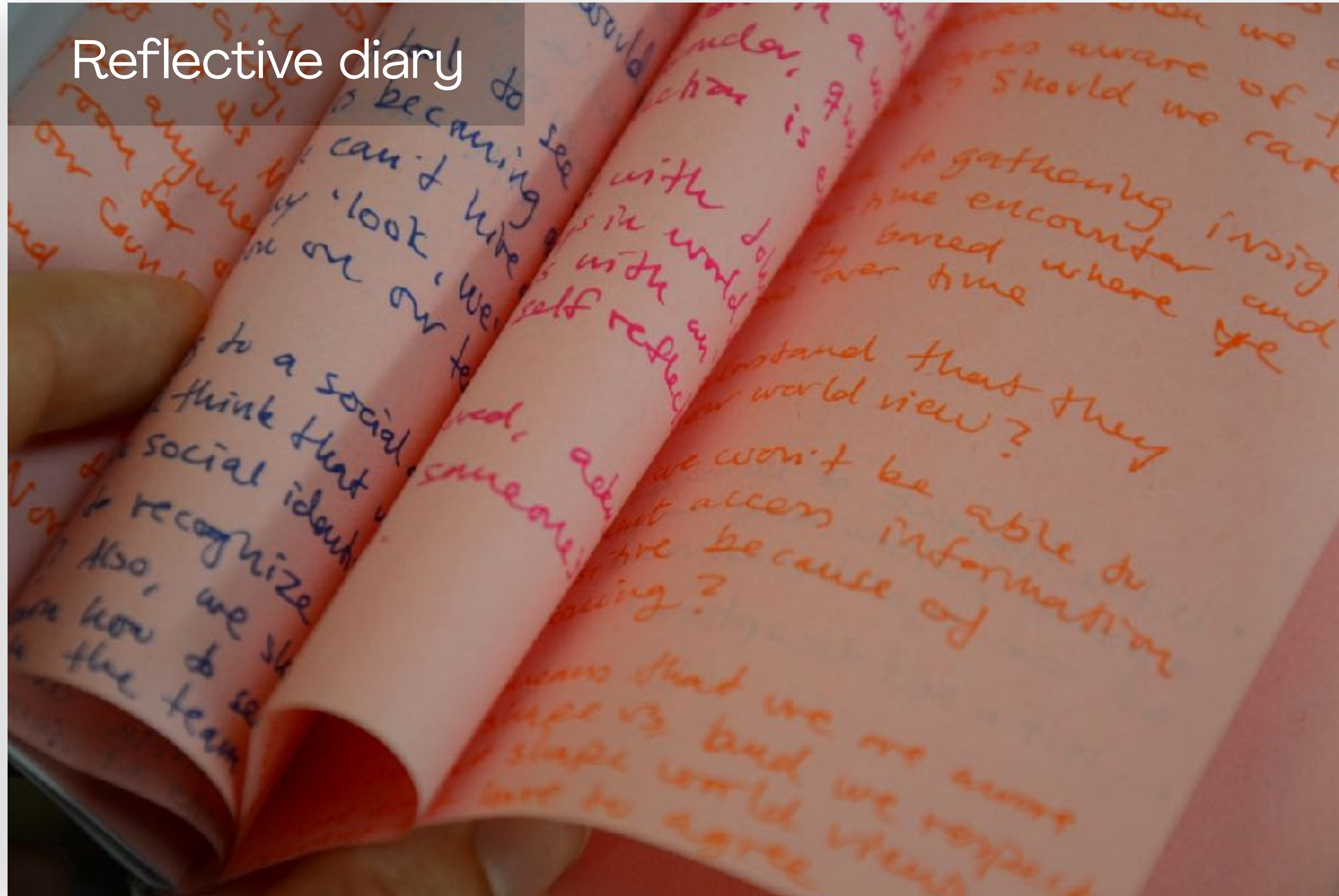
Research through design

<div><div><div>High level observations</div><div>Tracking</div></div><div><div>Abstract</div><div>Concrete</div><div>Engaged</div></div><div><div>Engaged</div><div>Presence</div></div></div>					
<div><div><div>Clarity of the topic and intentions</div><div>We needed to use examples in order to explain the tasks</div></div><div><div>The safe space to talk</div><div>People that already know each other: The session was conducted with two fellow design students. They knew each other as well as knowing us. This enabled the conversation to be more open</div></div><div><div>Our confidence</div><div>As we have managed to further concrete aspects, overall goal and intentions of the topic, along with finding a concrete storyline rooted in a multicultural experience of flowery, that we managed to tie to a design project, we didn't feel as much on edge.</div><div>The process of concretising the goal made it easier to manifest topics of the conversations into more coherent artefacts.</div><div>The artefacts has helped us externalise different tensions and uncomfortable subjects. By doing this, we as facilitators got "off the hook" in terms of addressing uncomfortable aspects.</div></div></div>					
Session stages	Prompt	Intention	Sources/ Theoretical input	Reactions	Observations
<div>Introduction: Why this topic, what it means, and how the session is structured</div>	<div>Introductionary text:</div>	<div>To argue for the importance of the topic, and how we angle our conversation as a response to this issue.</div>	<div>Nasjonal mironleier, Mang'old eg ending, (Nasjonal Digital Læringsarena) Grit, Cultural Creativity (Nyc.gov)</div>	<div>The text evoked feelings such as feeling ashamed, being excited but also nervous</div> <div>"I feel ashamed. Our services are supposed to be designed for the user and supposed to be complex. It hurts to realise that I am not as aware as I should be"</div> <div>"It hurts to find out these things about yourself, but it is important in order to do something about it"</div>	
<div>Warm-up: Define your lens</div>	<div>Exercise prompted by illustration and questions to answer</div>	<div>Get a greater understanding of our own lens which will help us navigate our relation to the cultural other</div>	<div>Articles on cultural humility</div>	<div>Unclear of how to answer the questions since the terms identity and life events are wide.</div> <div>Got</div>	<div>Us as facilitators sharing: It was easier to do the exercise after seeing an example of how we had done the exercise.</div> <div>It's ok to share aspects of their identity</div>
<div>Acknowledging our biases</div>	<div>Exercise prompted by design brief</div>	<div>Our intention is to normalise that we have biases by channeling them through a metaphor</div>	<div>Outsmarting Human Minds Project at Harvard University Professor Mahzarin Banaji</div>	<div>Thought that the brief was itself was condescending</div> <div>Surfaced anxieties is how to tackle one's biases in a design setting.</div> <div>"It would require a lot of facing to ensure that your bias is not within the</div>	<div>Taboo: There were a lot of self censoring, stumbling, rephrasing and hesitations. This illustrates that we are in a taboo area, and can also imply that the space is not perceived as fully open to talking about the gritty biases or that it is a new topic to talk openly about. (Which might not be the goal either, which is to enhance the awareness of them)</div> <div>Acknowledging biases are too central to share at least for</div>



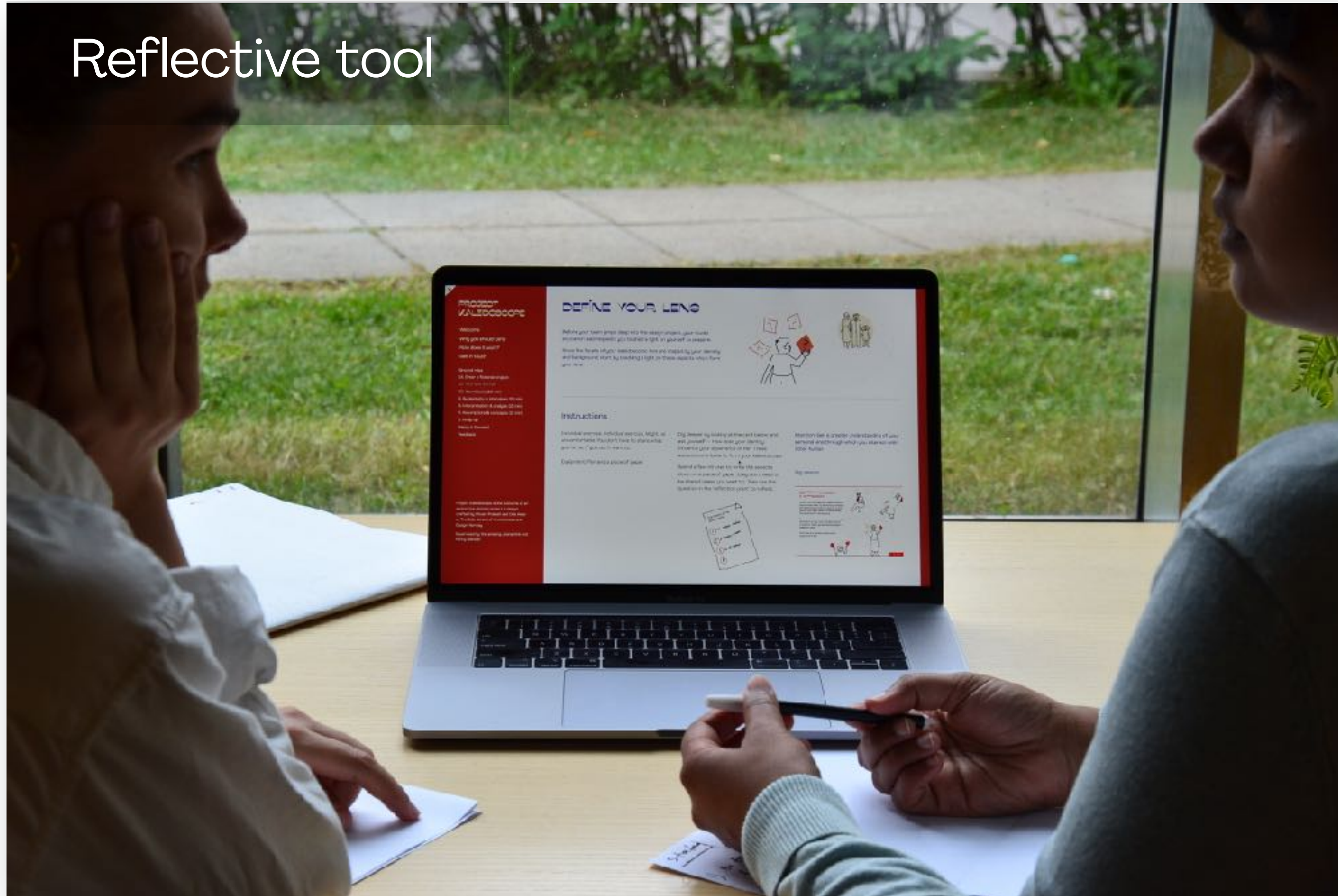
Research through design

Reflective diary



Research for design

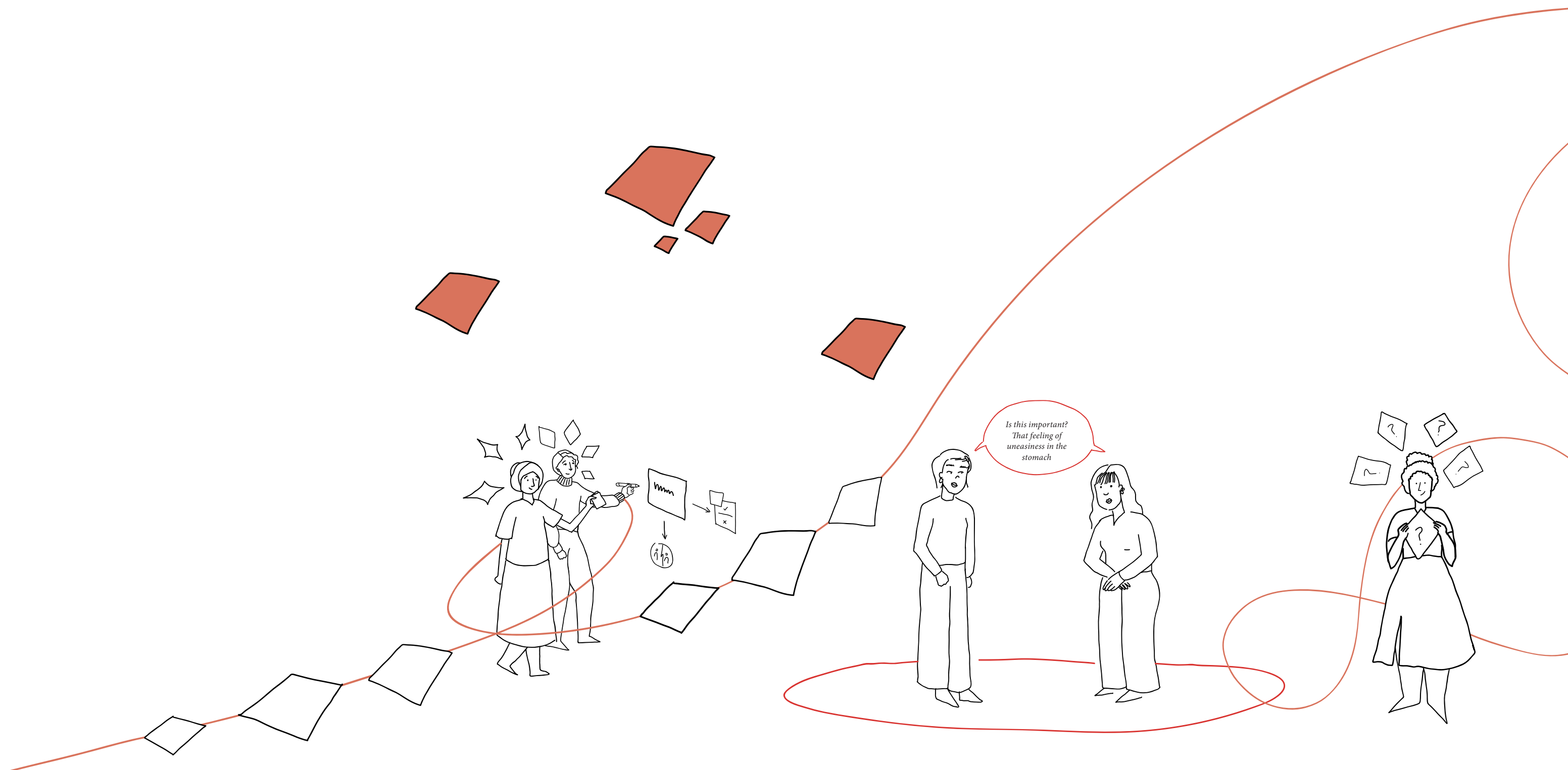
Reflective tool



1. Not integrated into practice

“I’m not saying that designers “haphazardly neglect” to work more inclusively, but surely this is a situation all of us could easily find ourselves in.”

— Designer 10



KEY OBSERVATIONS

1. Not integrated into practice

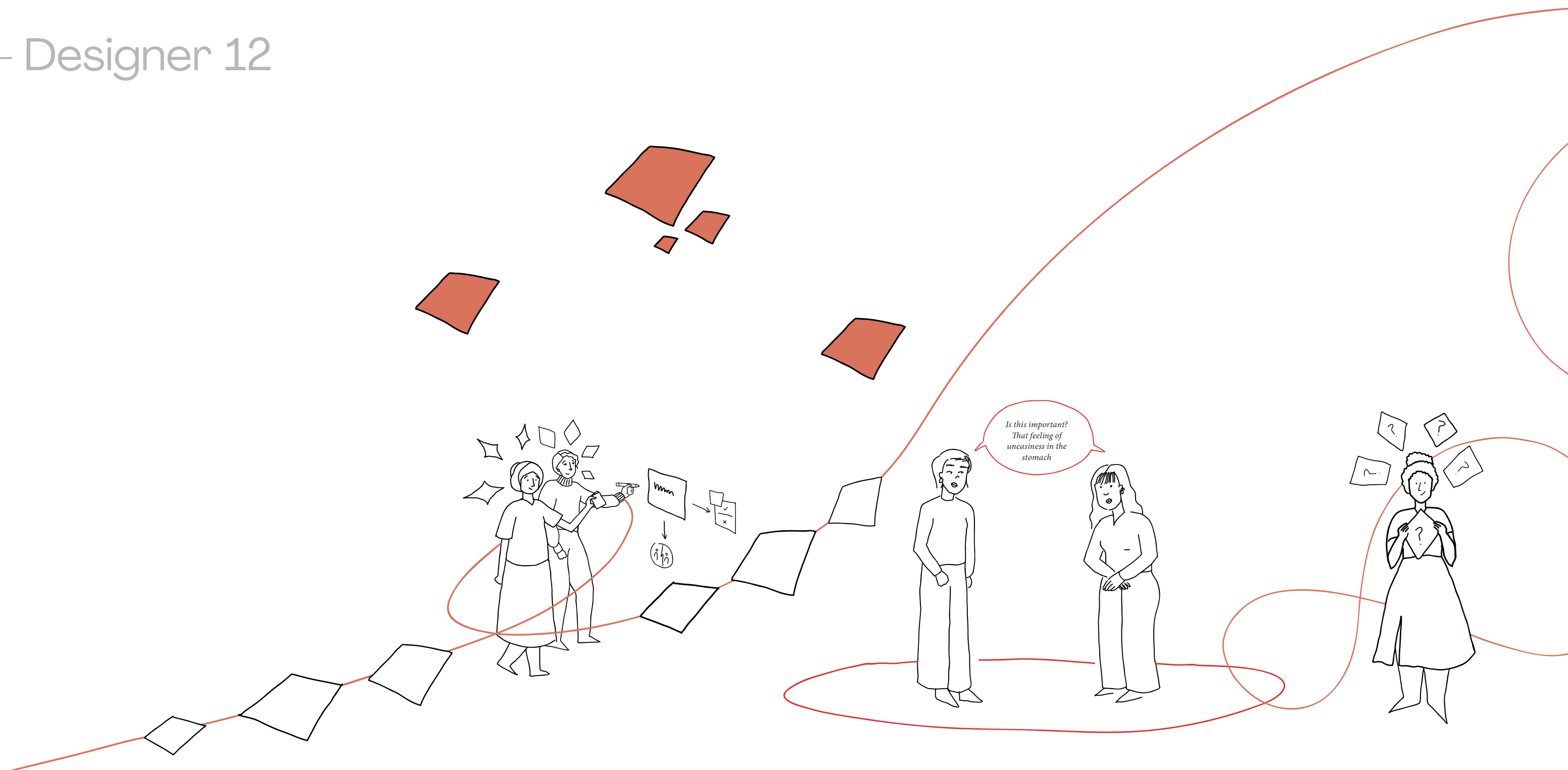
“I’m not saying that designers “haphazardly neglect” to work more inclusively, but surely this is a situation all of us could easily find ourselves in.”

— Designer 10

2. Start with yourself

“[To understand the cultural other] we need to start with ourselves and understand where we are positioned in the world”

— Designer 12



KEY OBSERVATIONS

1. Not integrated into practice

“I’m not saying that designers “haphazardly neglect” to work more inclusively, but surely this is a situation all of us could easily find ourselves in.”

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2. Start with yourself

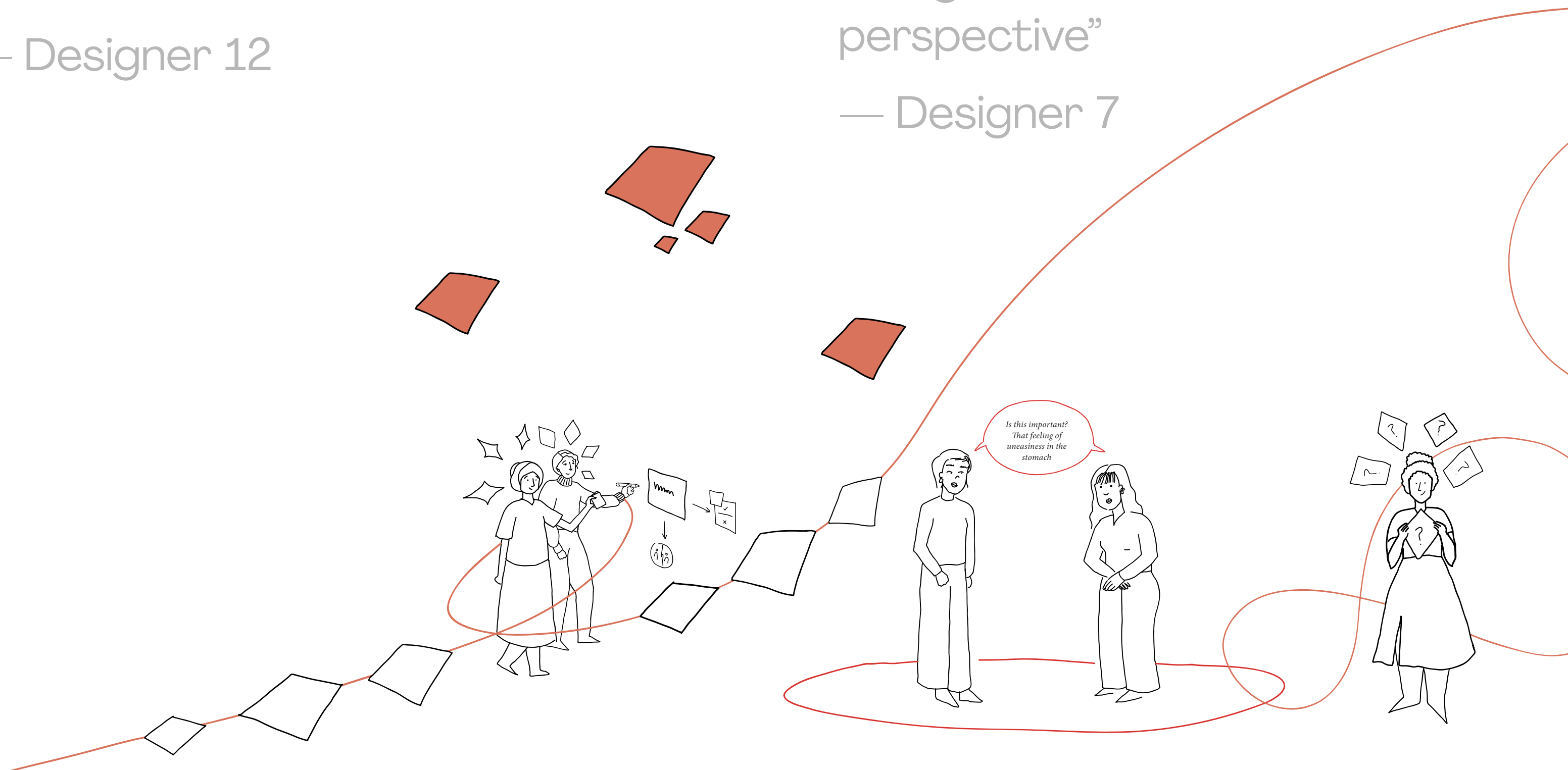
“[To understand the cultural other] we need to start with ourselves and understand where we are positioned in the world”

— Designer 12

3. A taboo conversation

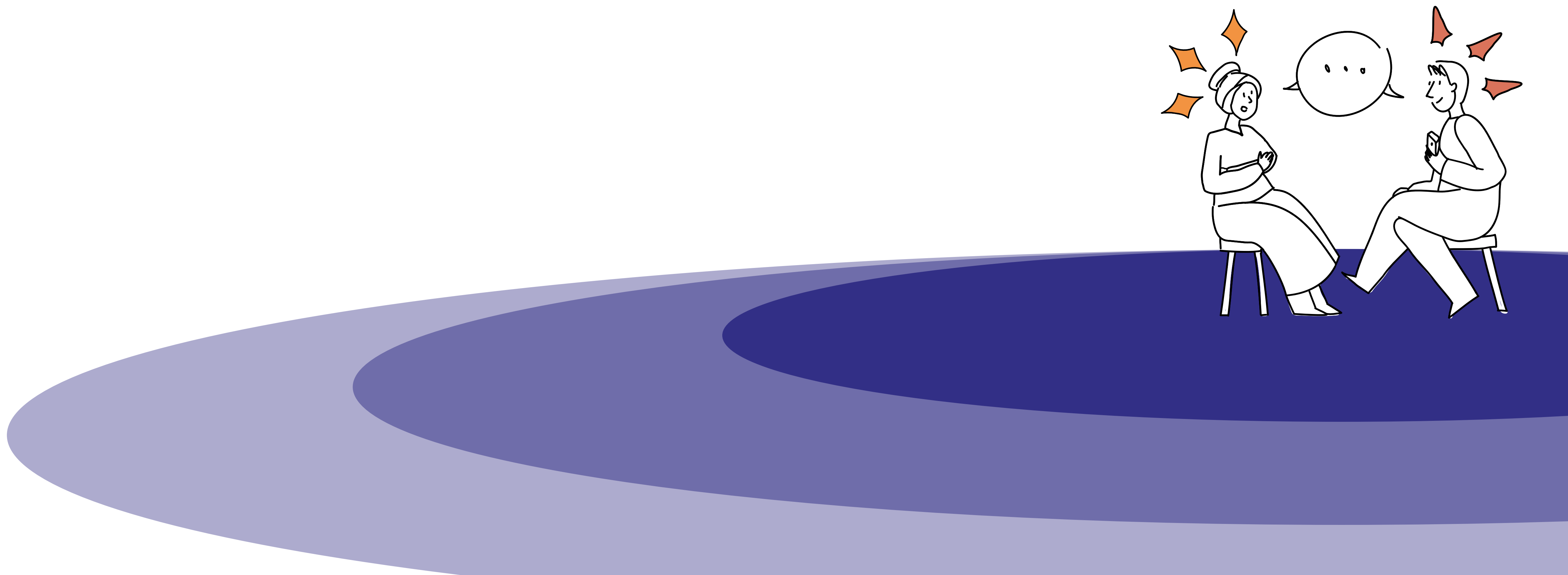
“It’s painful to raise this topic since people become defensive. It’s painful that they are not curious or willing to receive the other perspective”

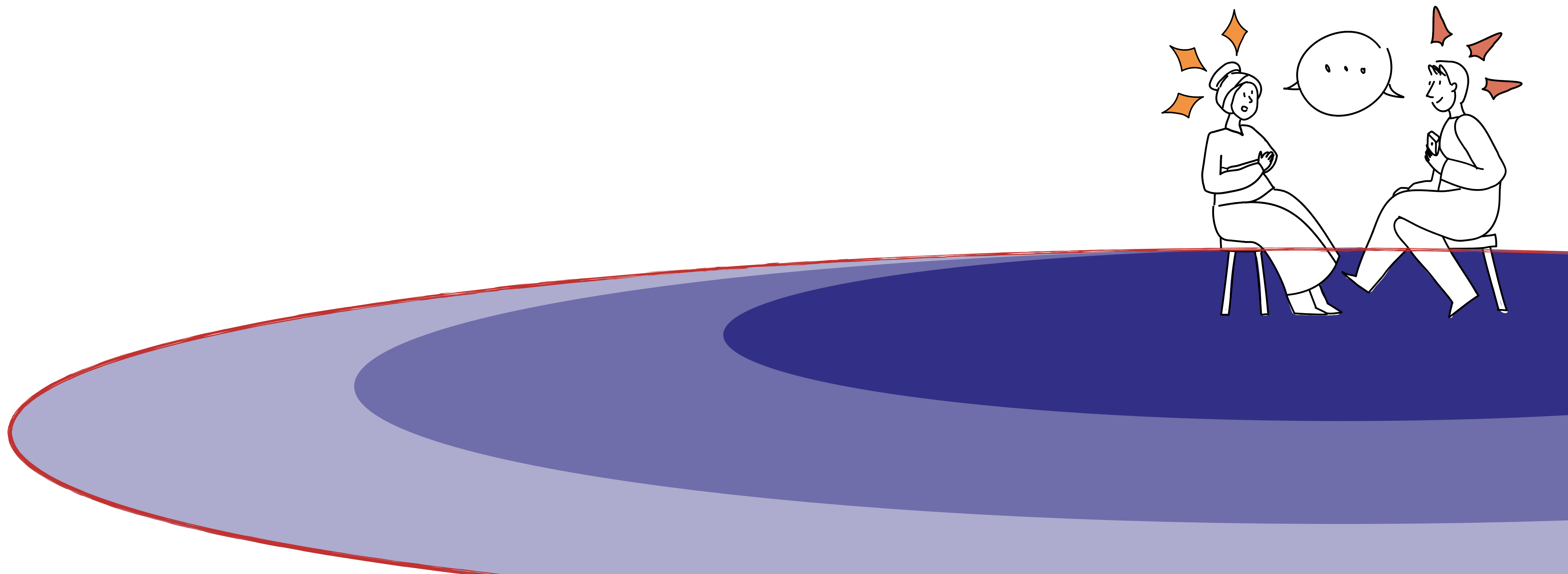
— Designer 7

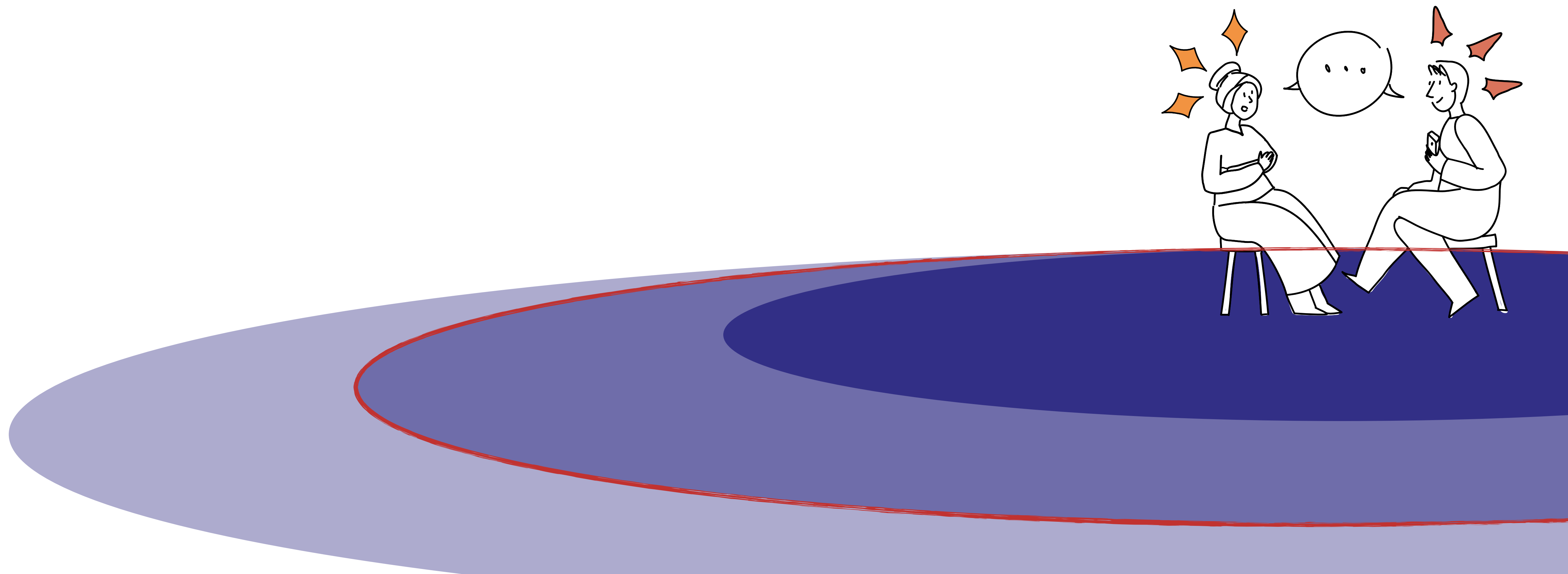


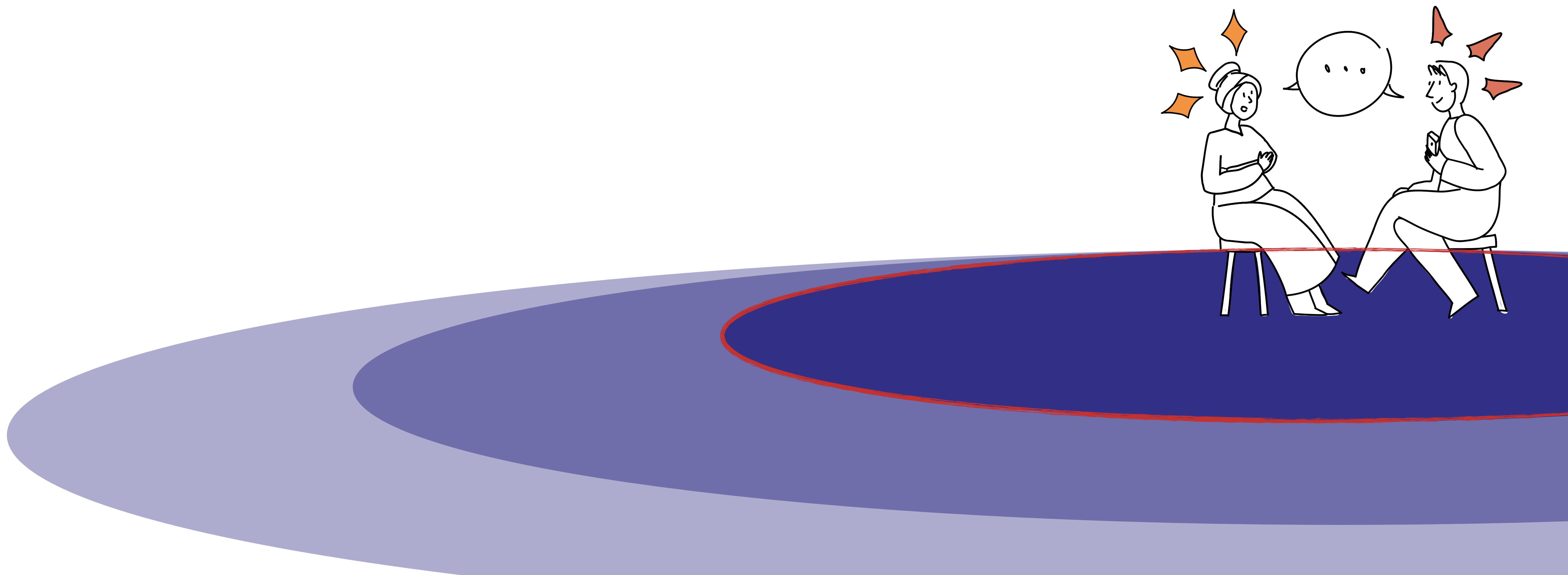
How might we pop the taboo bubble
and create a space to build cultural
humility into service design practices?

CRAFTING A CONVERSATION









CRAFTING A CONVERSATION

1. Unpacking
an incident

2. Crossing
three worlds

3. Project
Kaleidoscope



CRAFTING A CONVERSATION

1. Unpacking
an incident

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Kaleidoscope

CRAFTING A
CONVERSATION

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an incident

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3. Project
Kaleidoscope

Cultural
sensitivity

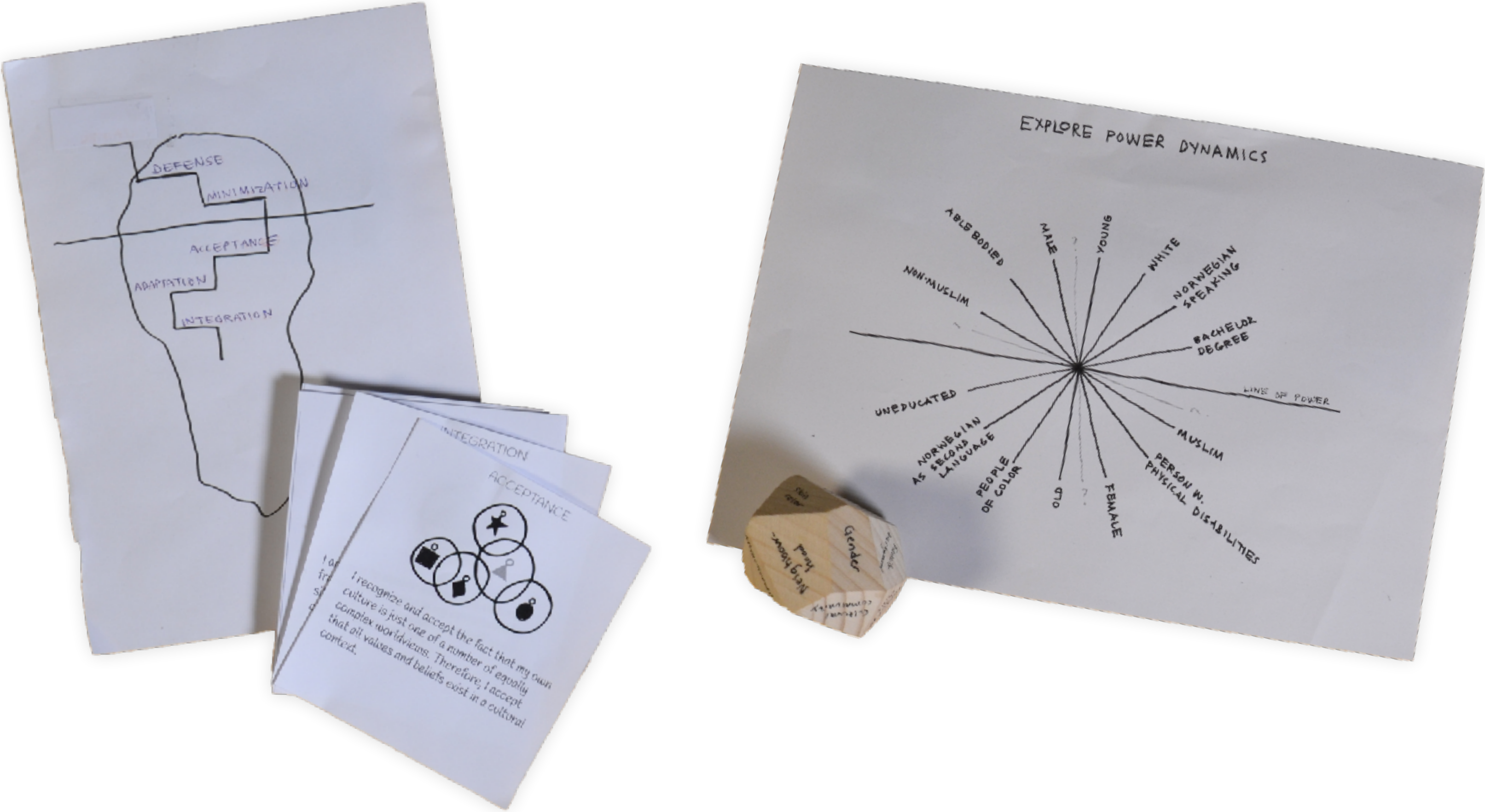
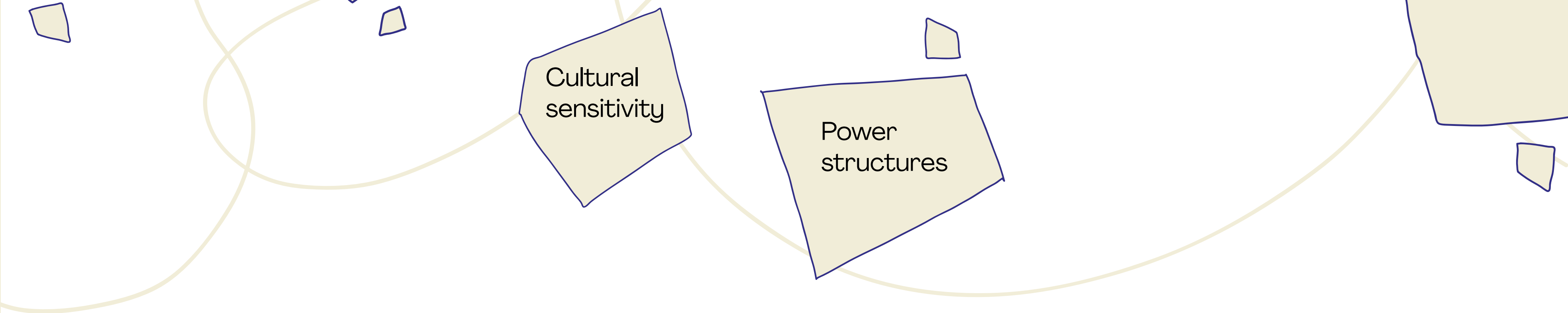
Power
structures

CRAFTING A CONVERSATION

1. Unpacking an incident

2. Crossing three worlds

3. Project Kaleidoscope

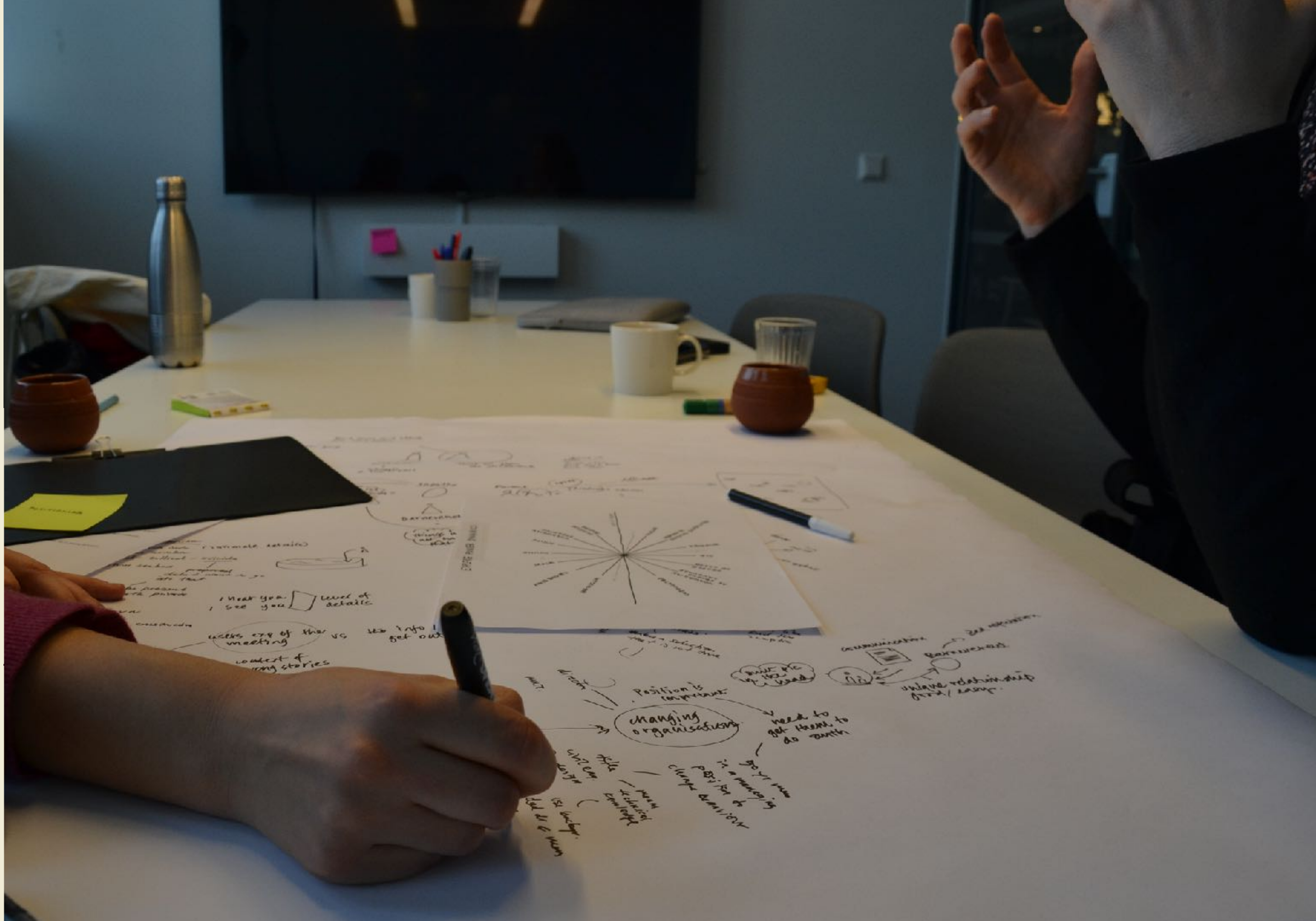


CRAFTING A CONVERSATION

1. Unpacking an incident

2. Crossing three worlds

3. Project Kaleidoscope



CRAFTING A CONVERSATION

1. Unpacking
an incident

2. Crossing
three worlds

3. Project
Kaleidoscope

“Designers are a well
intentioned lot, no one
designs to exclude”

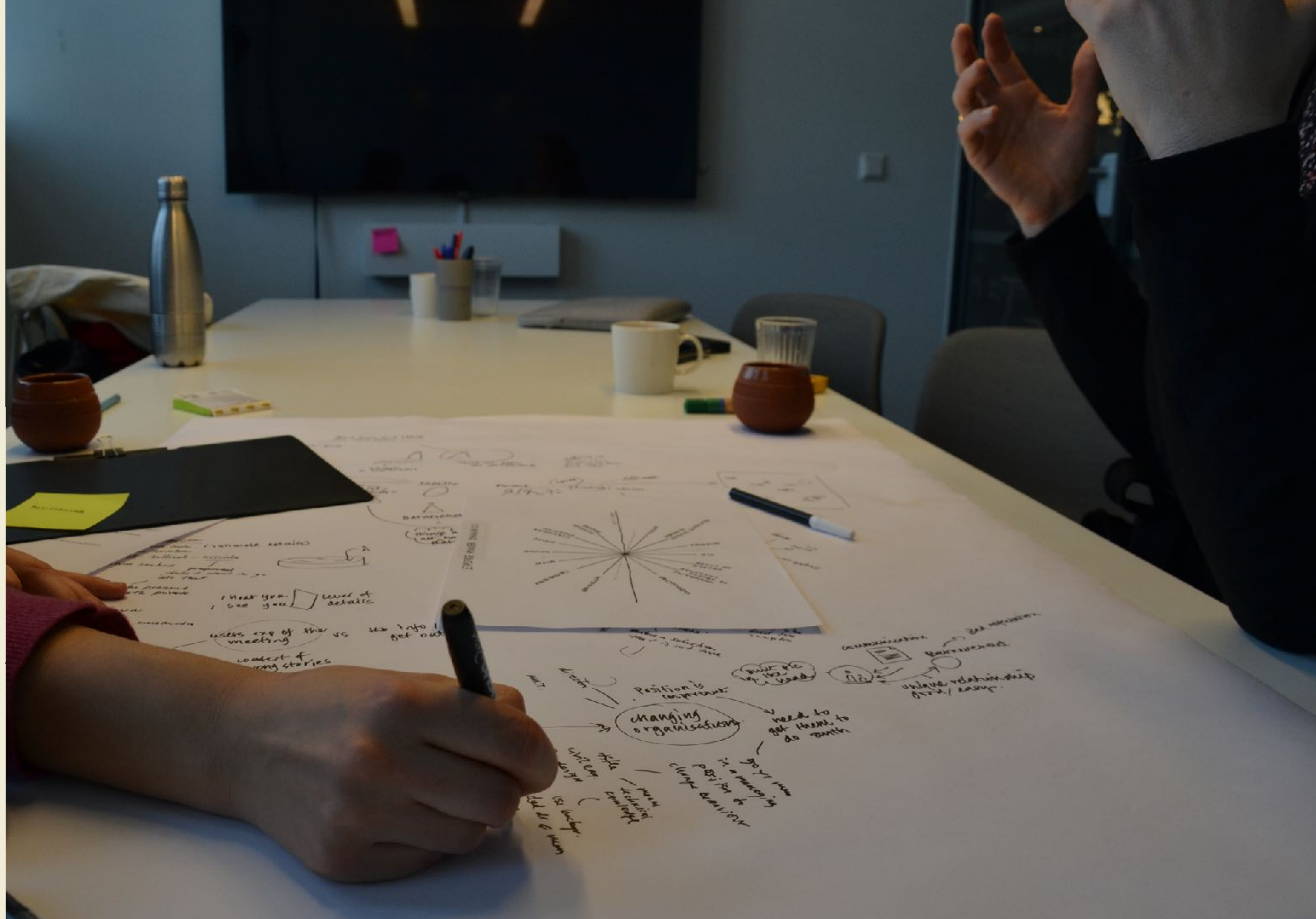
— Designer 5

CRAFTING A CONVERSATION

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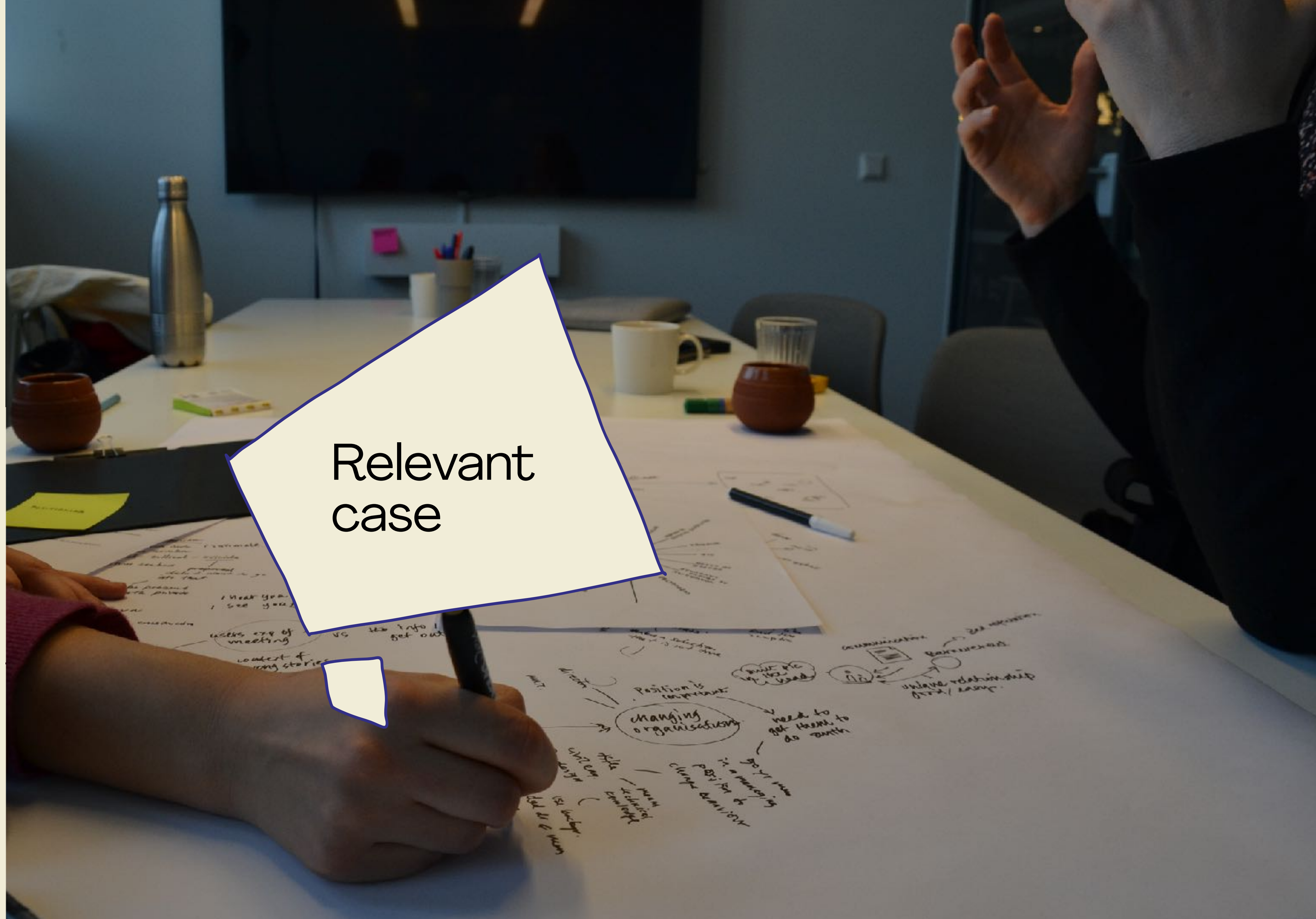
CRAFTING A CONVERSATION

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Relevant case



CRAFTING A CONVERSATION

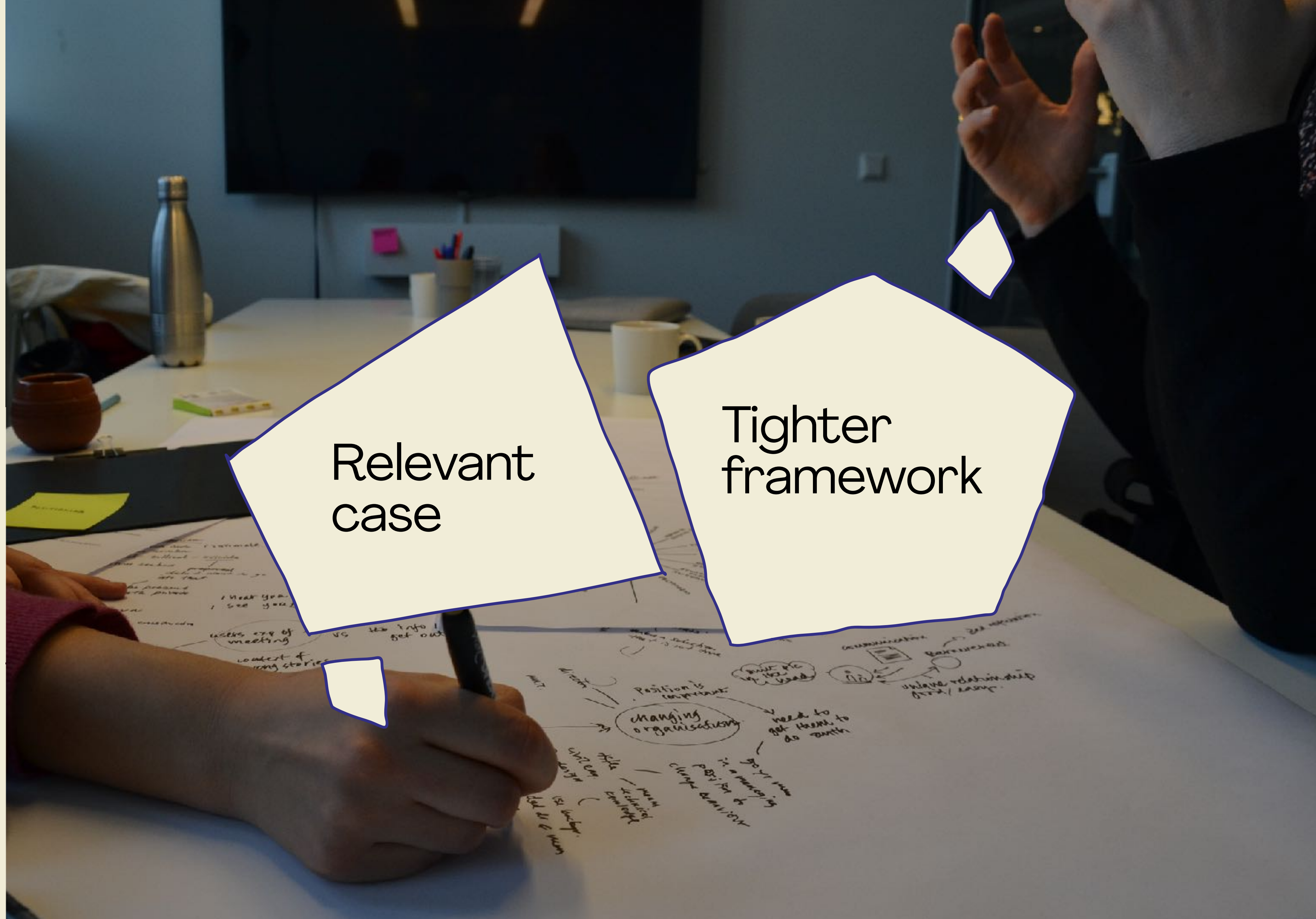
1. Unpacking an incident

2. Crossing three worlds

3. Project Kaleidoscope

Relevant case

Tighter framework



CRAFTING A CONVERSATION

1. Unpacking
an incident

2. Crossing
three worlds

3. Project
Kaleidoscope

Stories

Power
structures
& lenses

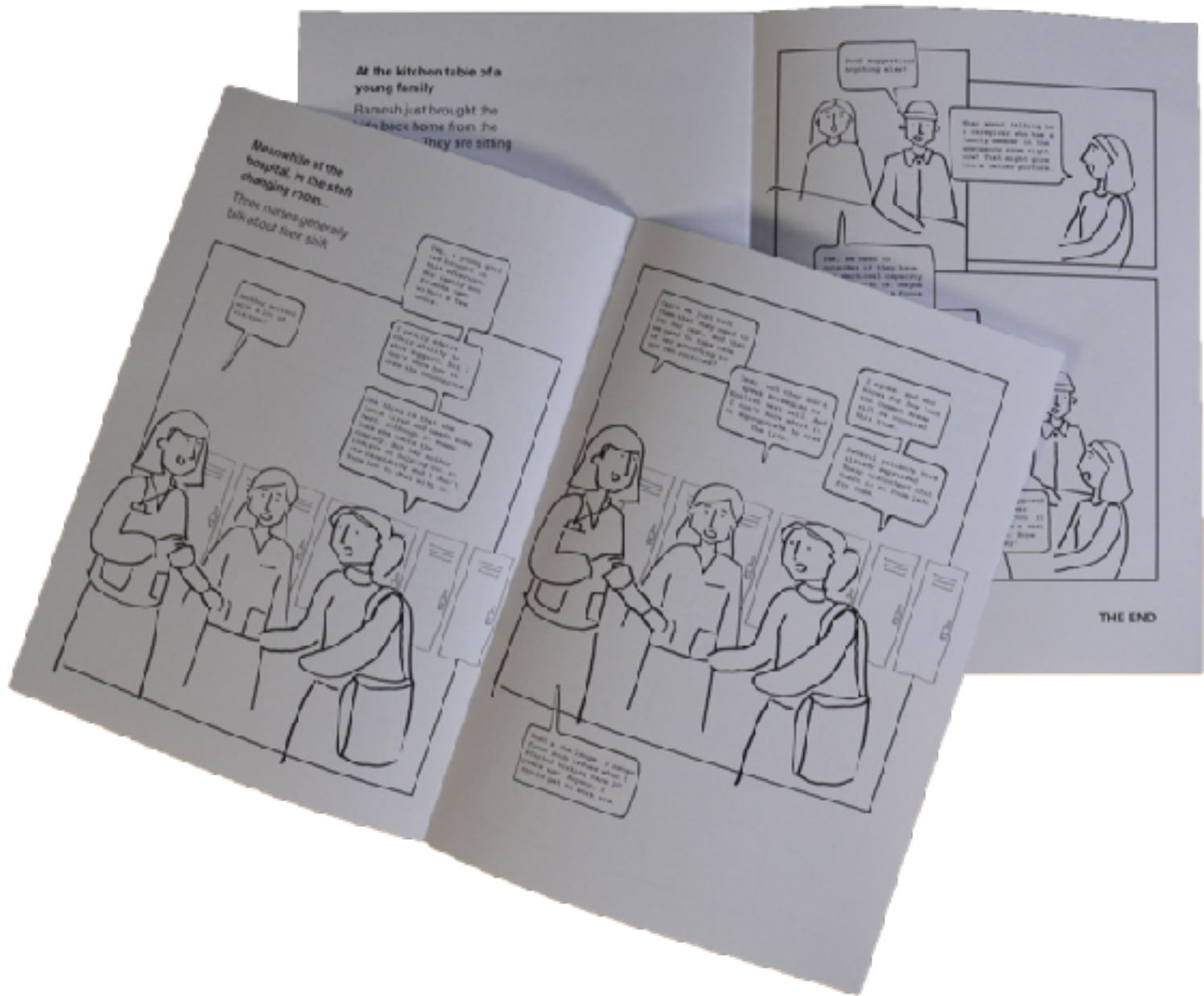
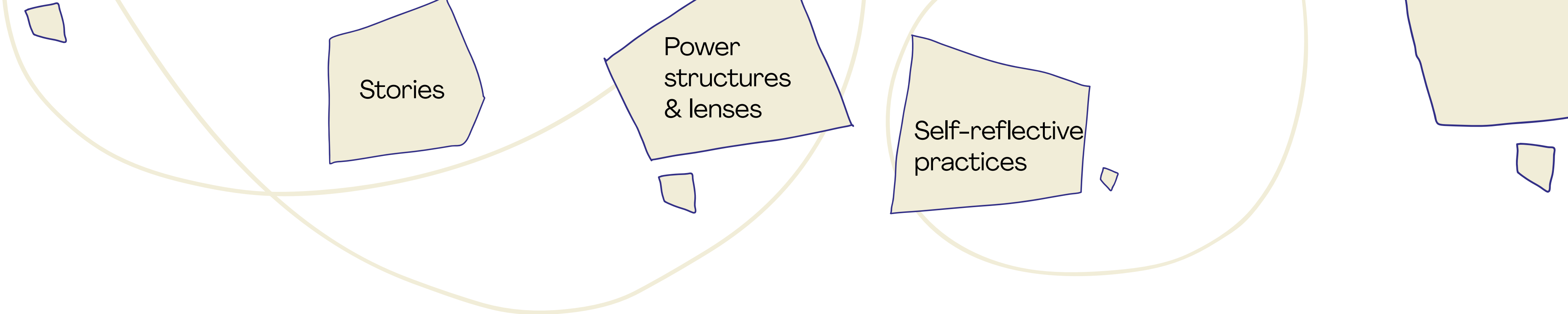
Self-reflective
practices

CRAFTING A CONVERSATION

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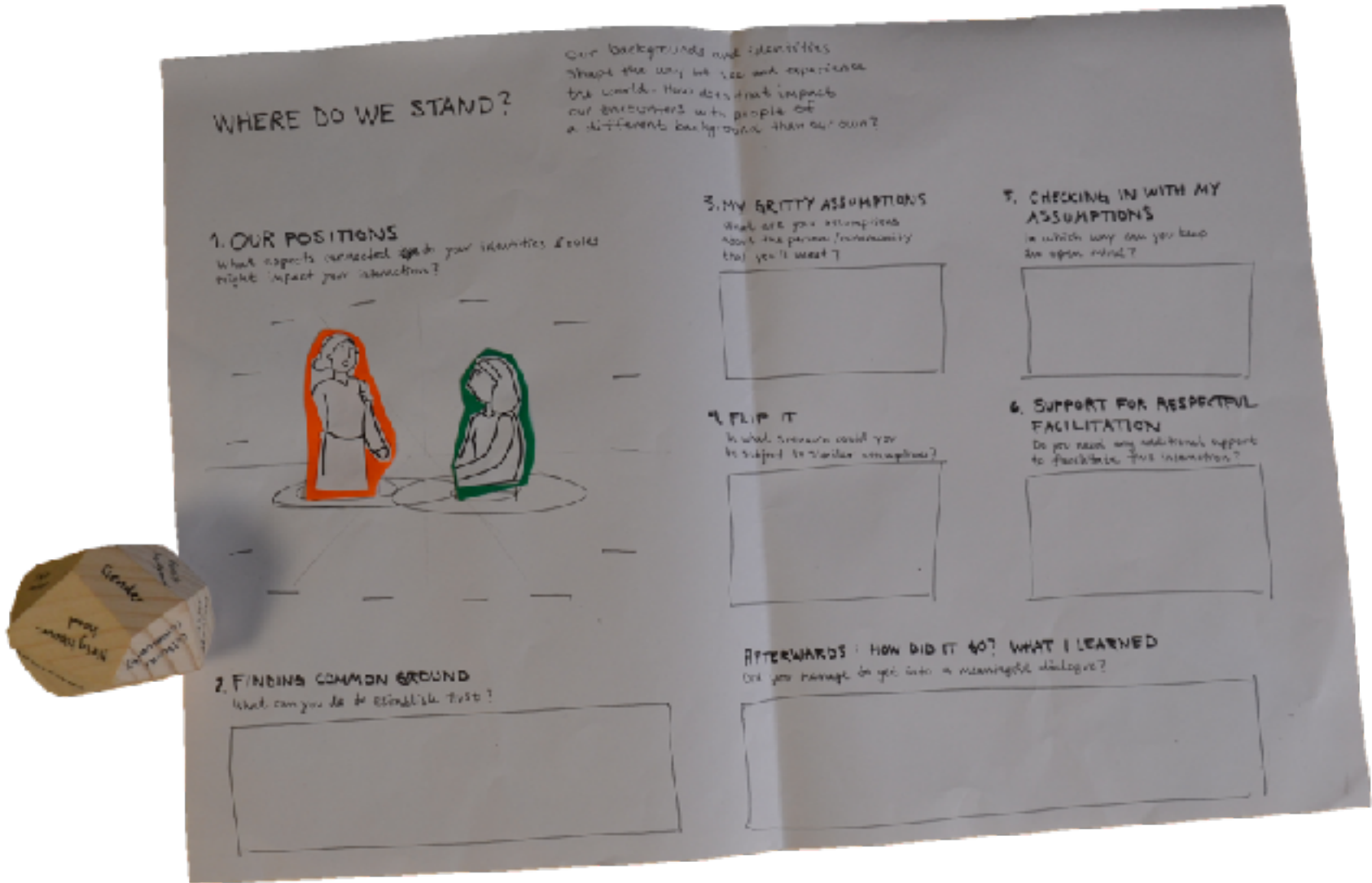
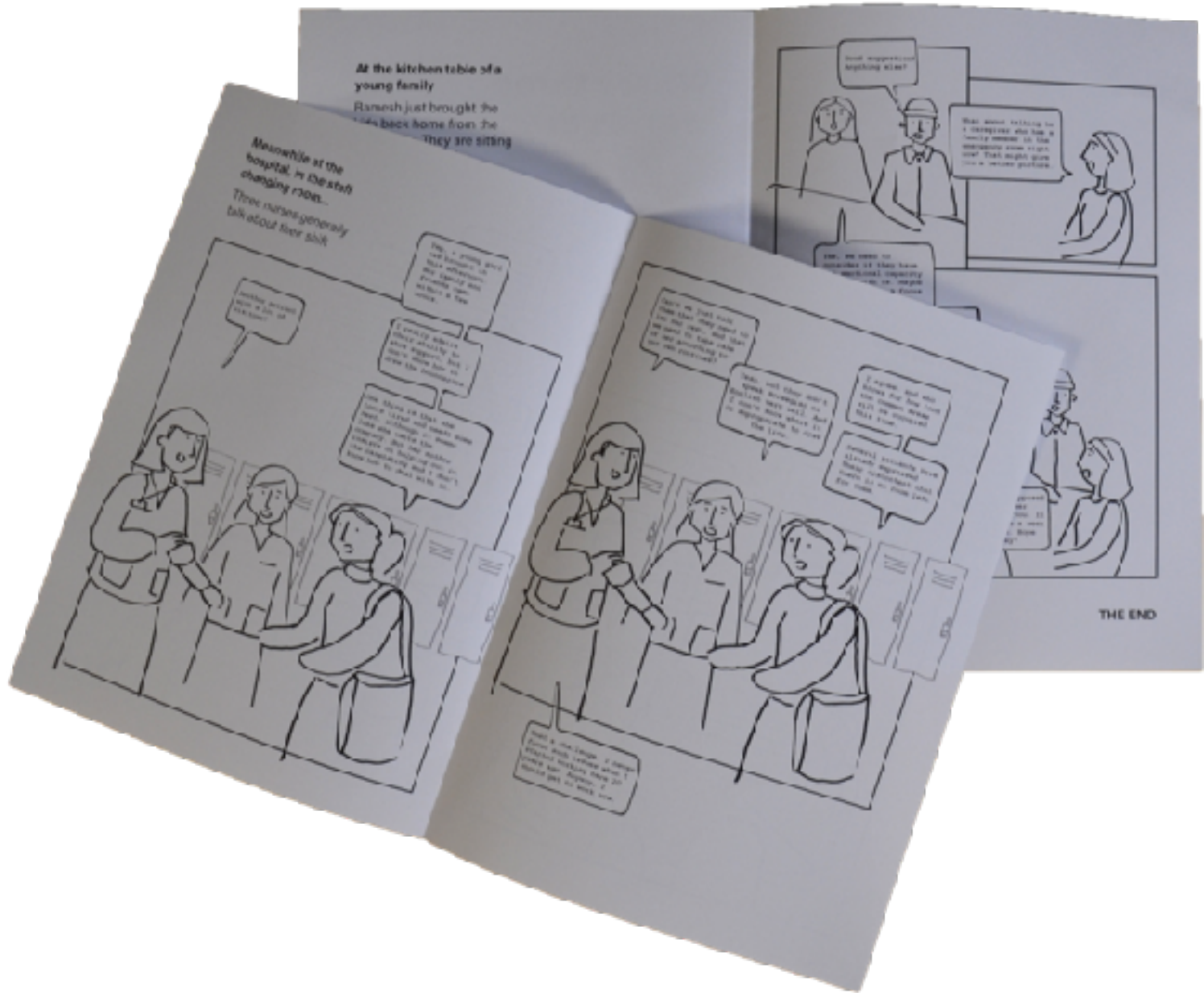
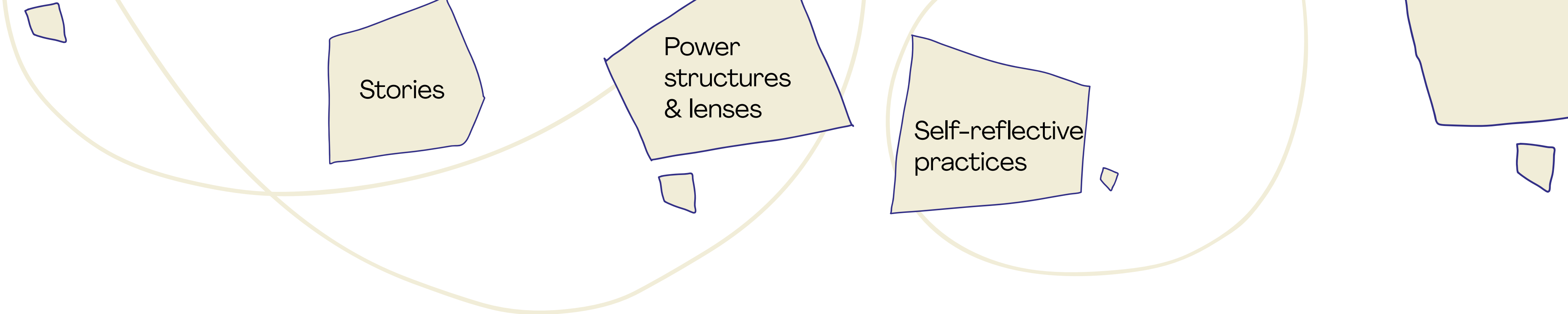


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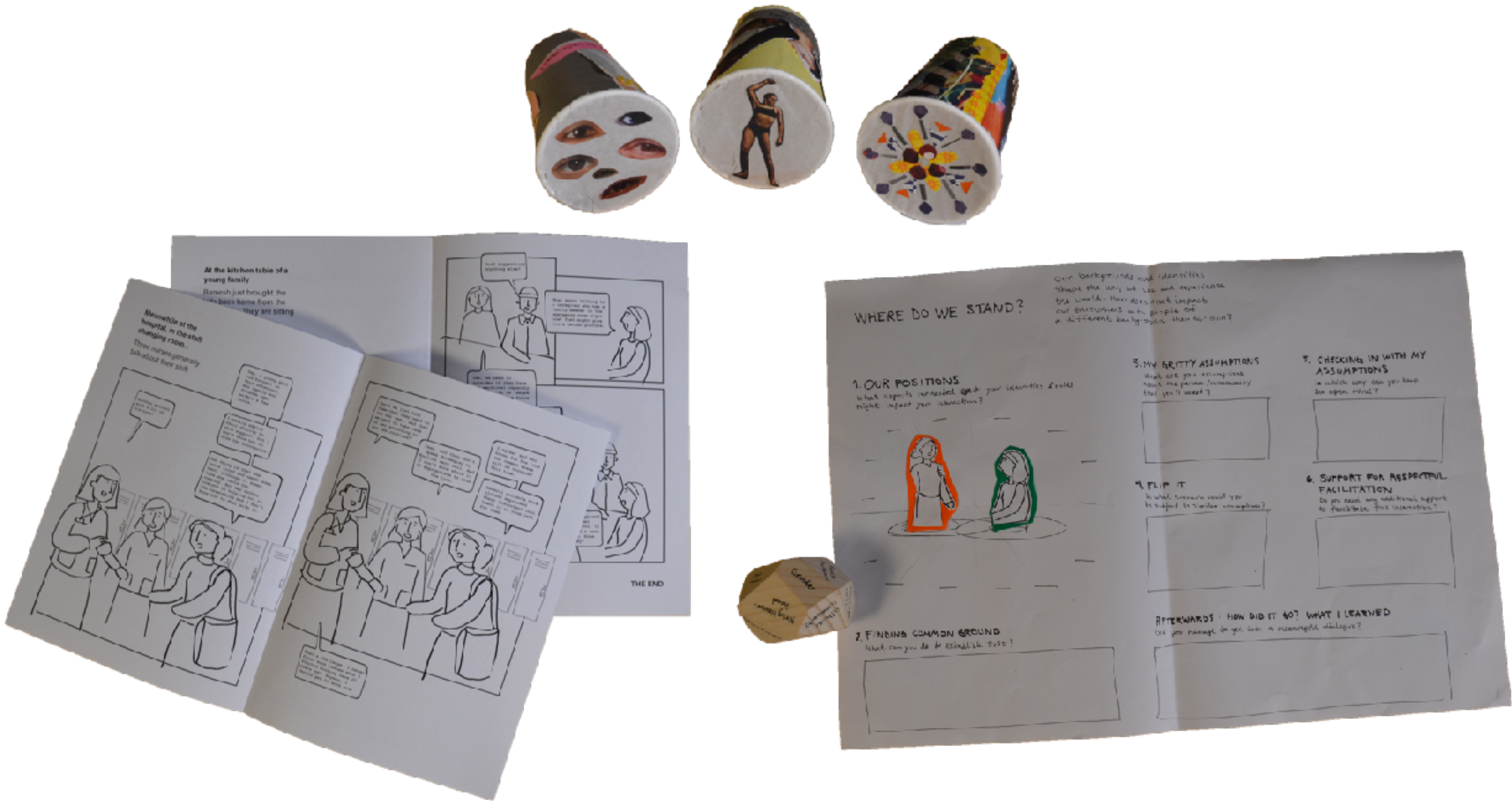
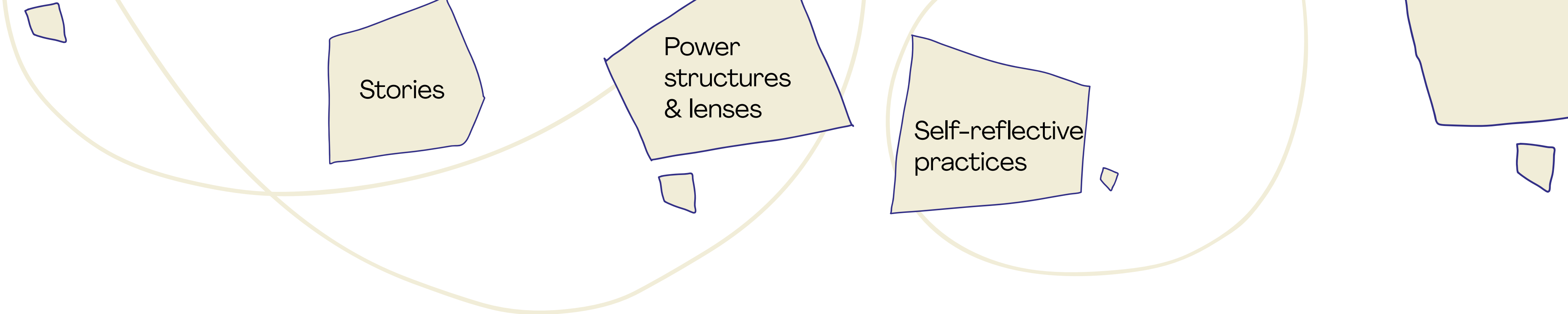


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CRAFTING A CONVERSATION

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3. Project
Kaleidoscope

“I guess I could force
myself to look for some
cultural hooks”

— Designer 9

CRAFTING A CONVERSATION

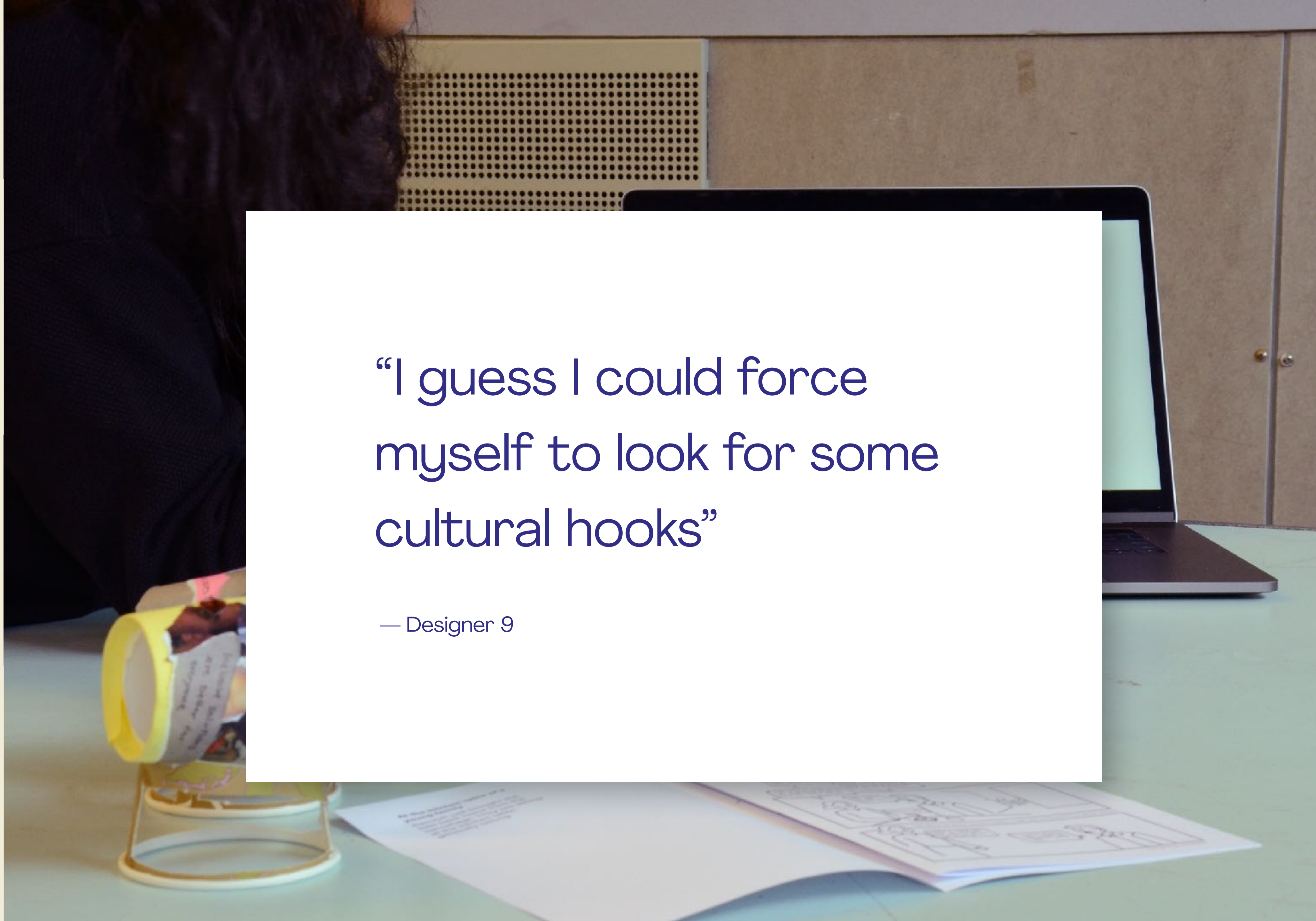
1. Unpacking
an incident

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Kaleidoscope

“I guess I could force
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— Designer 9



CRAFTING A CONVERSATION

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Kaleidoscope



CRAFTING A CONVERSATION

1. Unpacking
an incident

2. Crossing
three worlds

3. Project
Kaleidoscope

Even more
pointed case



CRAFTING A CONVERSATION

1. Unpacking
an incident

2. Crossing
three worlds

3. Project
Kaleidoscope

Even more
pointed case

Enable critical
self-reflection



CRAFTING A CONVERSATION

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CRAFTING A CONVERSATION

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Kaleidoscope



Opinion piece
on Barnevernet

CRAFTING A CONVERSATION

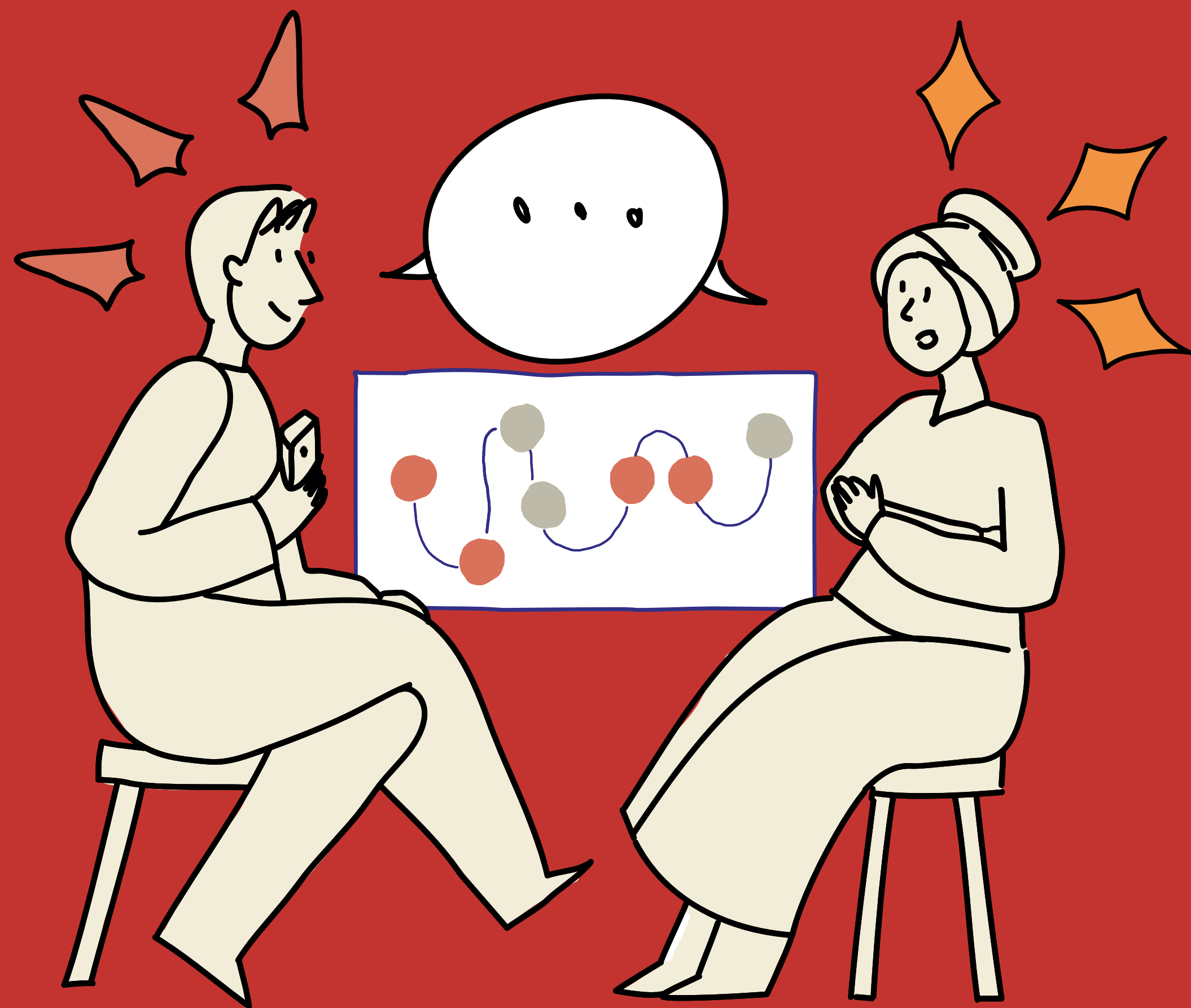
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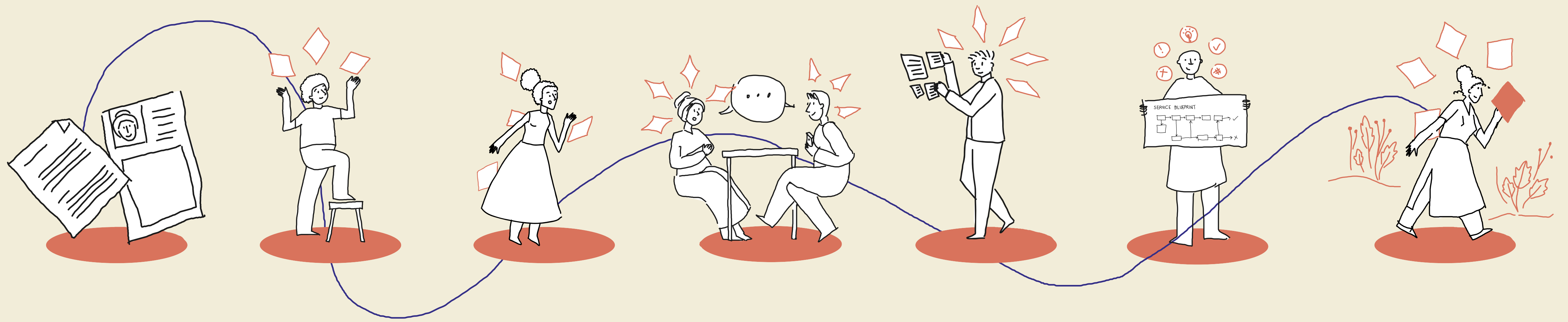
Opinion piece
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Cultural
humility



project
KALEIDO
SCOPE



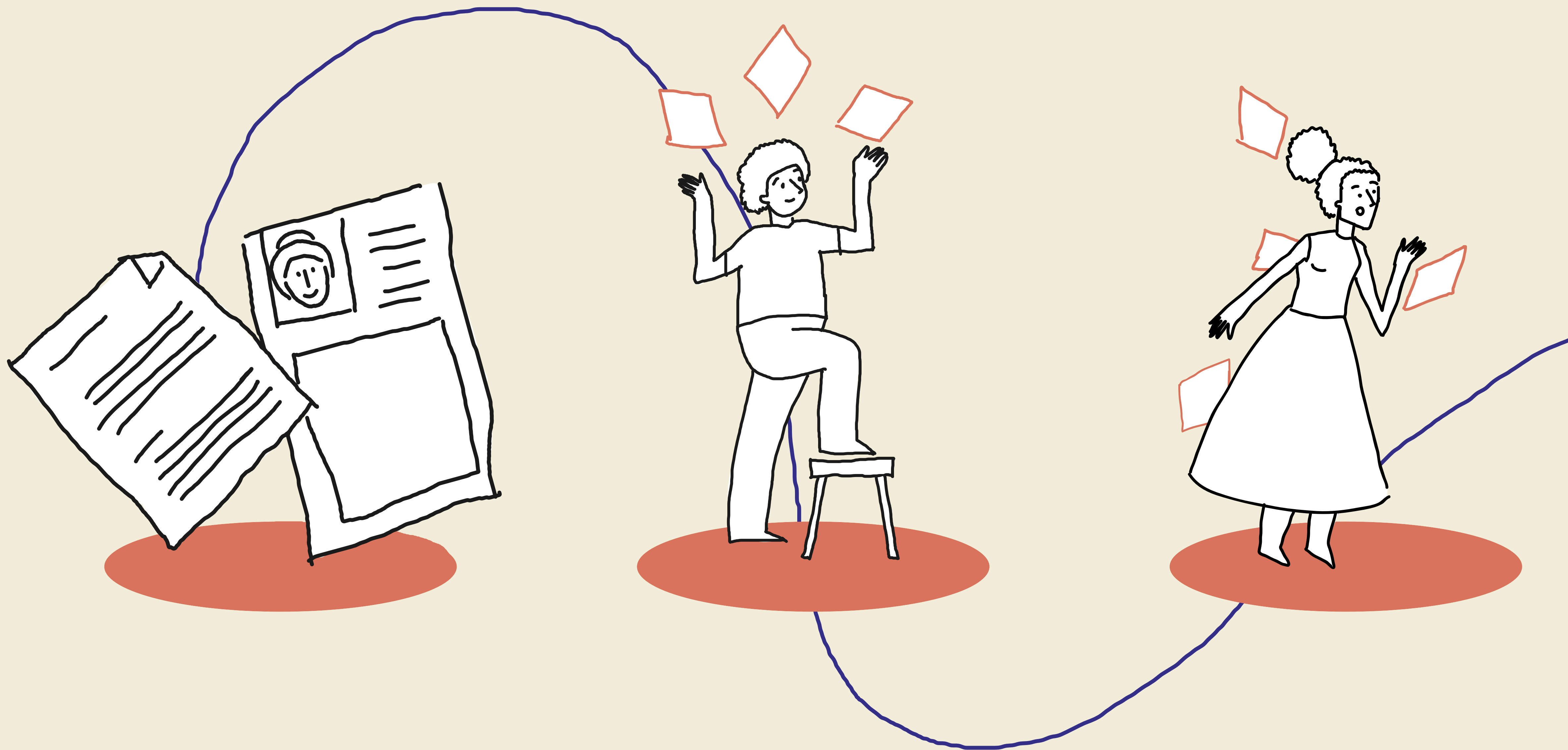


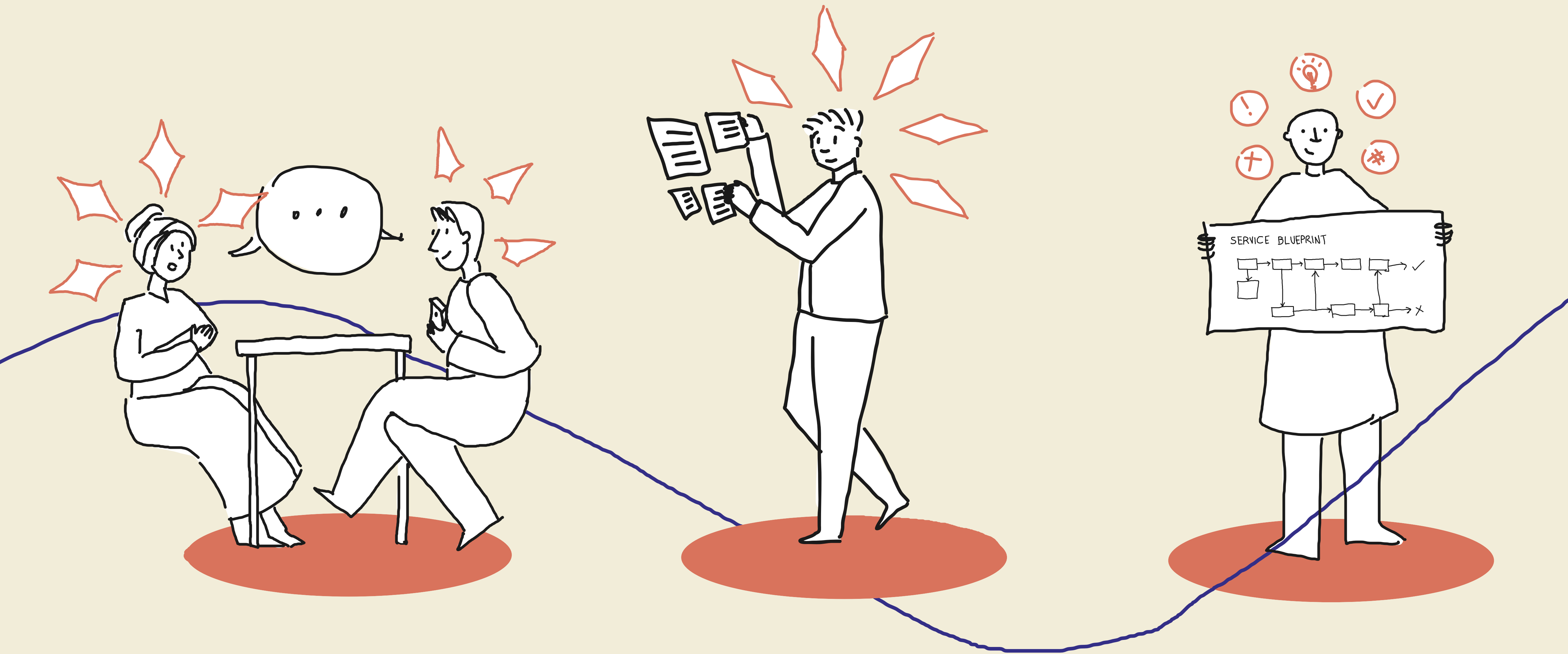


confidentiality

non-judgementalism

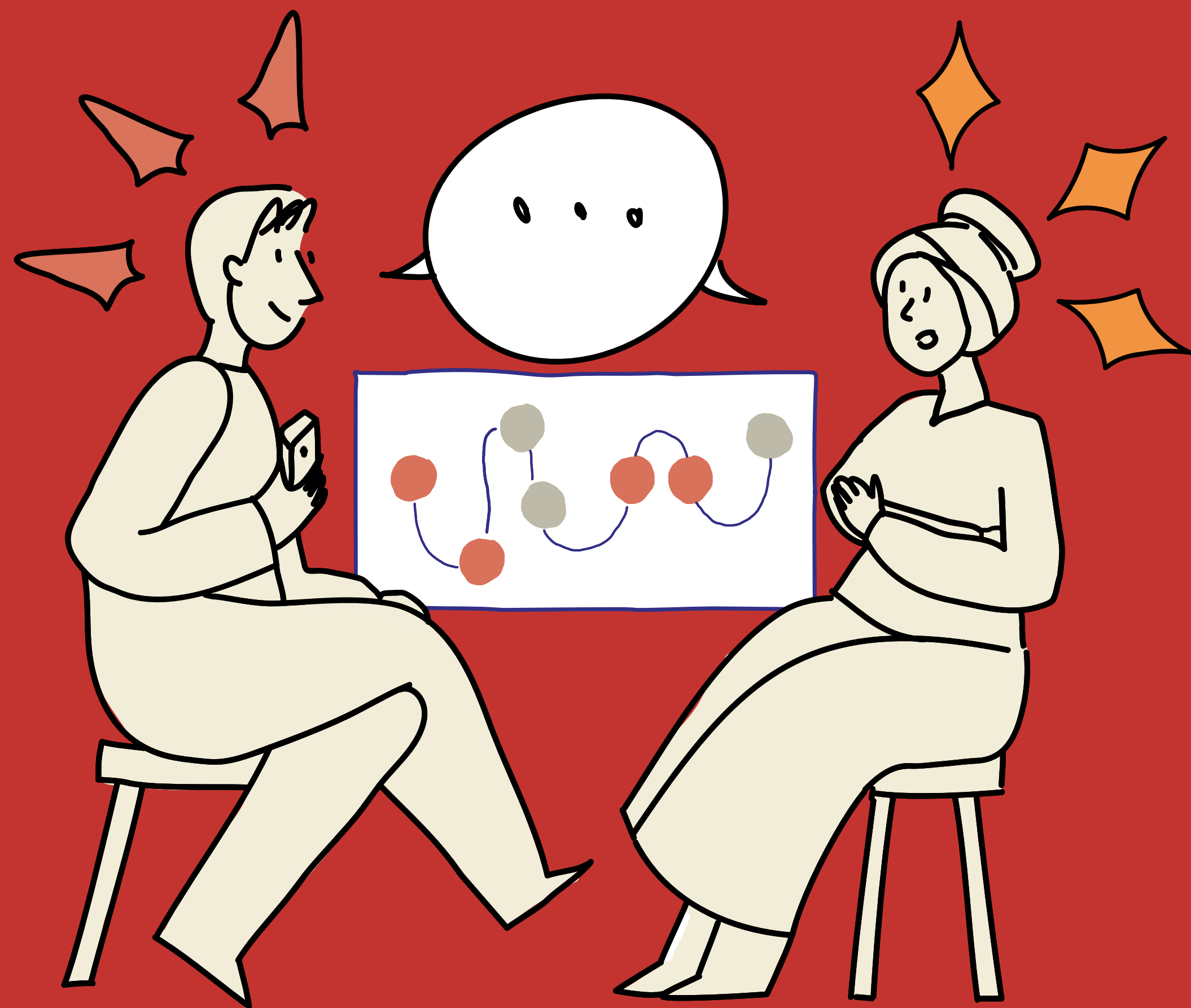
respect











project
KALEIDO
SCOPE

PROJECT KALEDOSCOPE

Welcome

Why you should care

How does it work?

Get in touch

Ground rules

1A. Enter a fictional project

2B. Research (10 min)

1C. Your biases (10 min)

2. Subjectivity & intentions (20 min)

3. Interpretation & analysis (25 min)

4. Assumptions & insights (15 min)

5. Wrap up

Telling it forward

Feedback

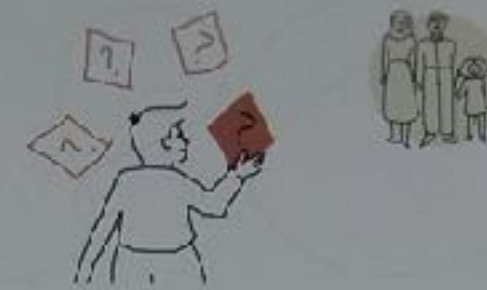
Project Kaleidoscope is the outcome of an
explorative systems project in design,
initiated by Øyvind Mørseth and Lars Peter
at The Oslo School of Architecture and
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DEFINE YOUR LENS

Before your team jumps deep into the design project, your studio
education lead requests you to shed a light on yourself. In 15 minutes.

Since the facets of your kaleidoscope lens are shaped by your identity
and background, start by shedding a light on these aspects which form
your lens.



Instructions

Individual exercise. Individual exercise. Might be
uncomfortable. You don't have to share what
you write. If you don't want to.

Equipment: Pen and a piece of paper.

Dig deeper by looking at the card below, and
ask yourself: How does your identity
influence your experience of life? These
aspects contribute to form your kaleidoscope.

Spend a few minutes to write the aspects
down on a piece of paper. They don't need to
be shared unless you want to. Then use the
question in the 'reflection point' to reflect.

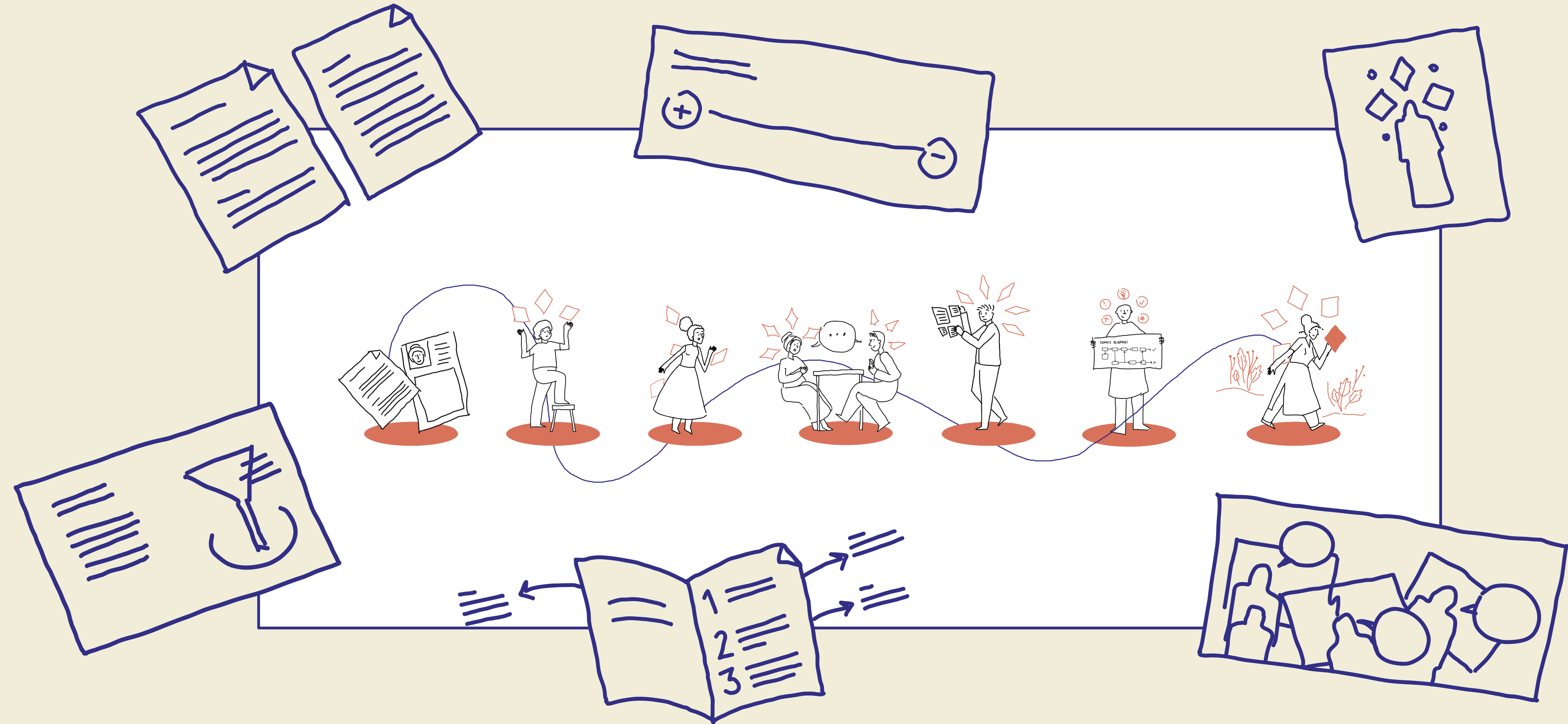


Intention: Get a greater understanding of your
personal lens through which you view out with
other humans.

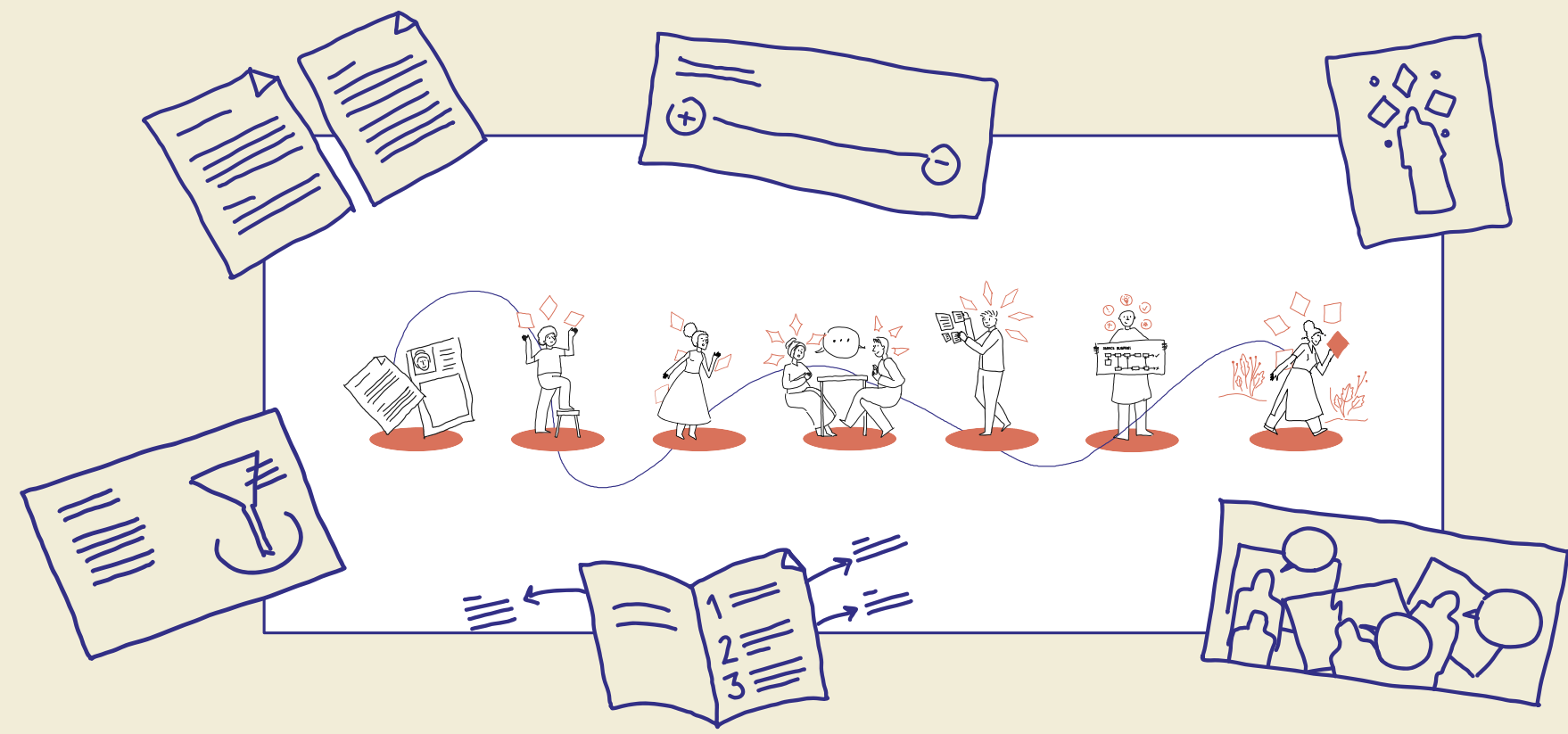
Dig deeper!

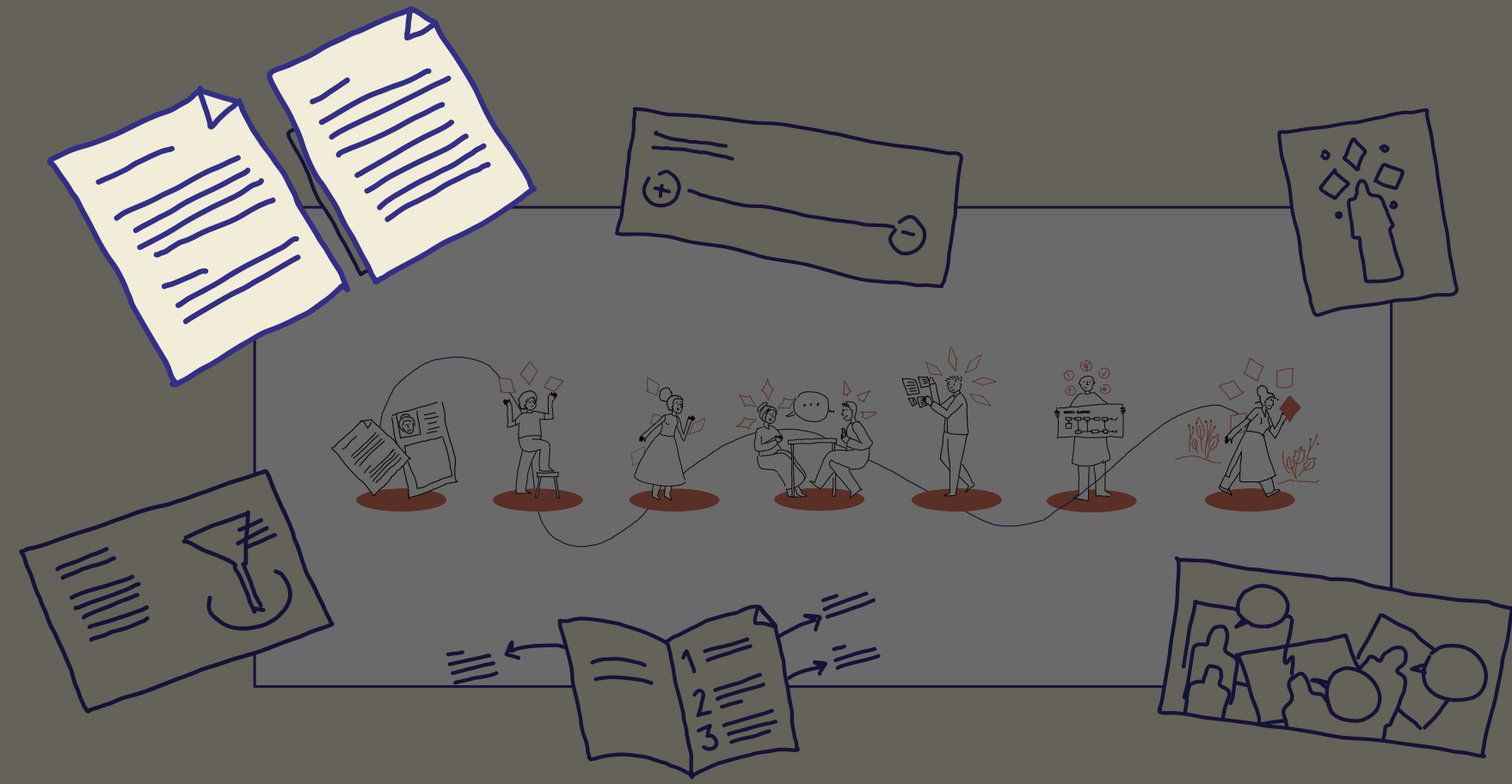


PROJECT
KALEIDOSCOPE



PROJECT K.ALEIDOSCOPE



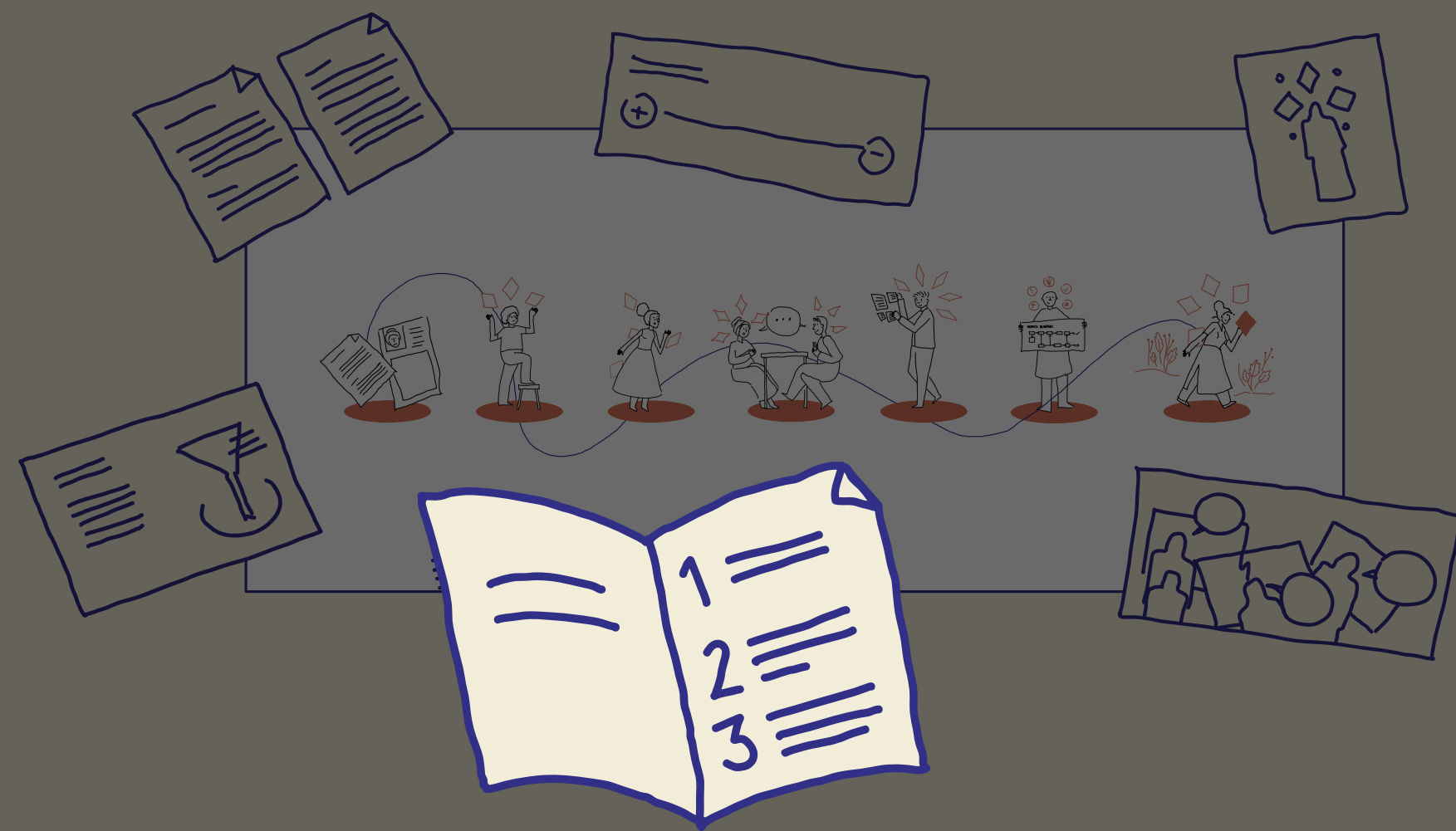


Instructions

*Discuss within your group
No material needed*

*Read through the snippets from Dourida's
perspective, and use the reflection points to
discuss together*

*Intention: Reflect around how you move into
the interview setting with your identity and
lens, and how to facilitate the interview in a
culturally appropriate manner*



Service guidelines Communication

There are three key guidelines which you may find useful when writing to your clients.

Communication should be ...

1. Simple

Using simple language is all the more of being able to reduce the number of things that you have to say. It is also a good idea to use simple language when you are writing to your clients.

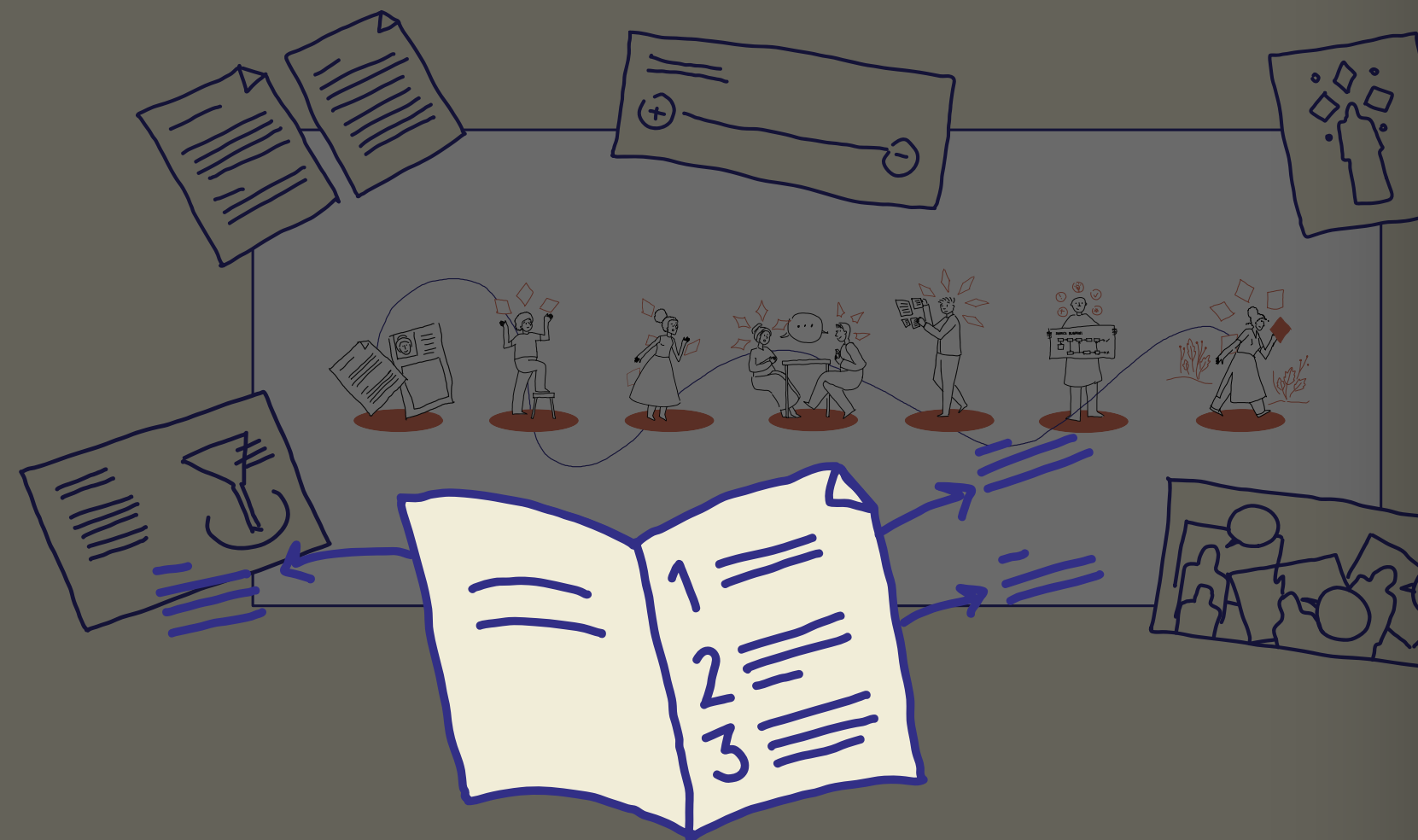
2. Focus on the client

When you focus on the needs of the client, you will be able to write what they need to know. This is a good idea to use when you are writing to your clients.

3. Be clear about

Use time to think about all the things that you need to say. It is a good idea to use time to think about all the things that you need to say. It is a good idea to use time to think about all the things that you need to say.

PROJECT KALEIDOSCOPE



Systemic

Does the problem lie within communication?

Take a step back — communication guidelines might also need to address how we interpret situations differently.

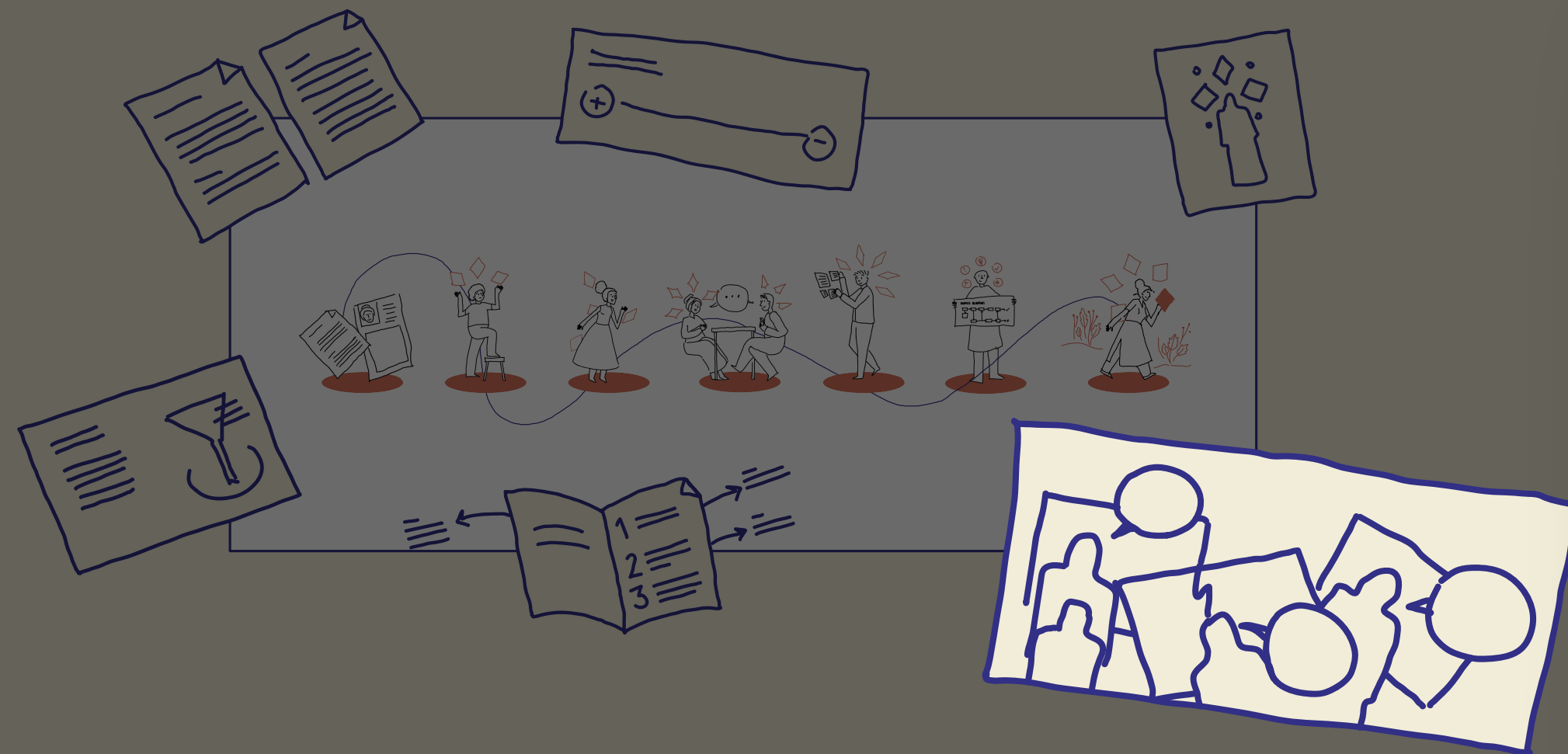
Have you thought about considering cultural competence as a cornerstone of communication guidelines?

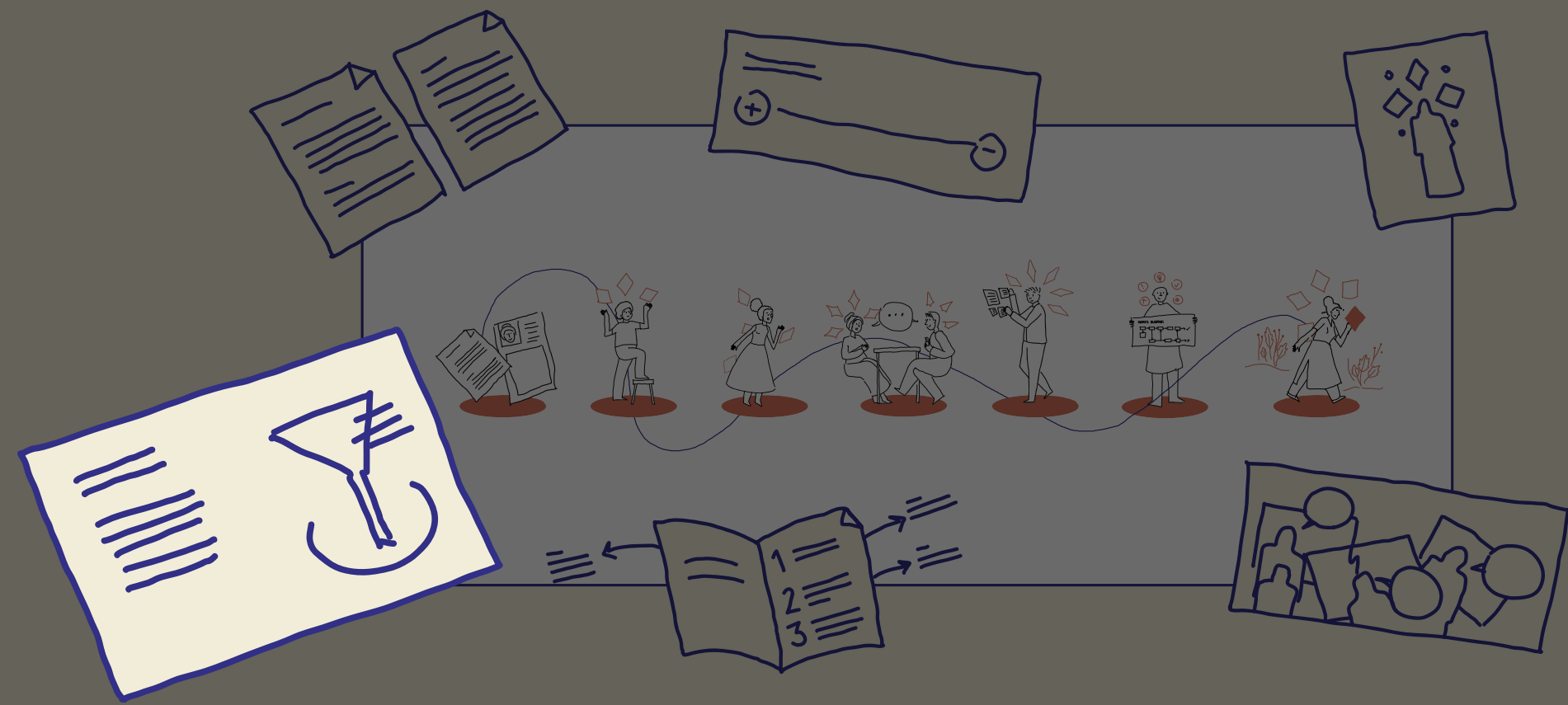
Service guidelines Communication

Form
It seems like you assume that writing is the ideal form of communication for all clients.

Accessibility
Looks like you assume that any client will have the same contextual understanding of what is written. Different clients might need different type of information and ways of accessing it.

PROJECT KALEIDOSCOPE



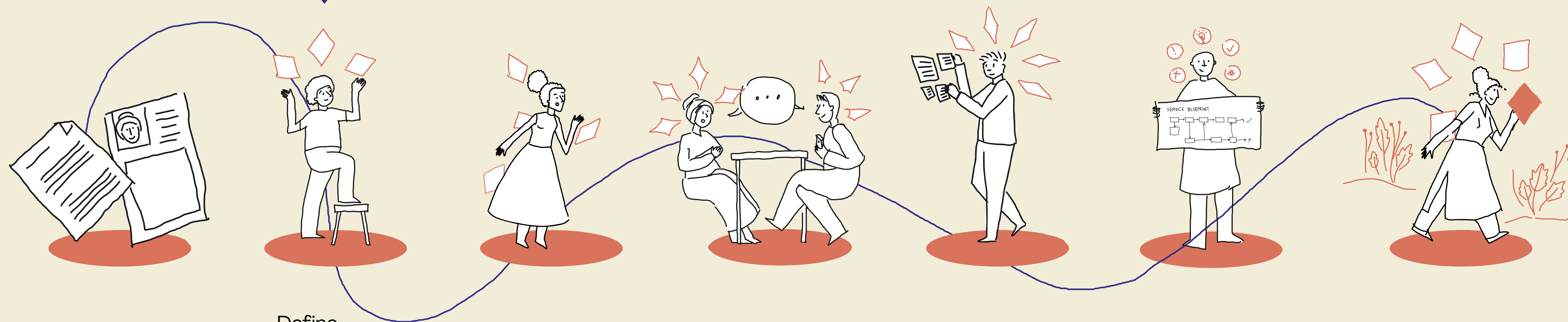
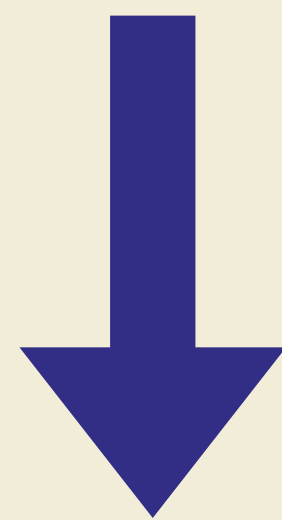


DESIGNERS ARE NEVER. NEUTRAL.

Students of interactional services learn that to create user centred, life-altering products through our own lens. Designers bring qualitative interpretations, we need to acknowledge that our biases can inform the way we ask questions in an interview setting.

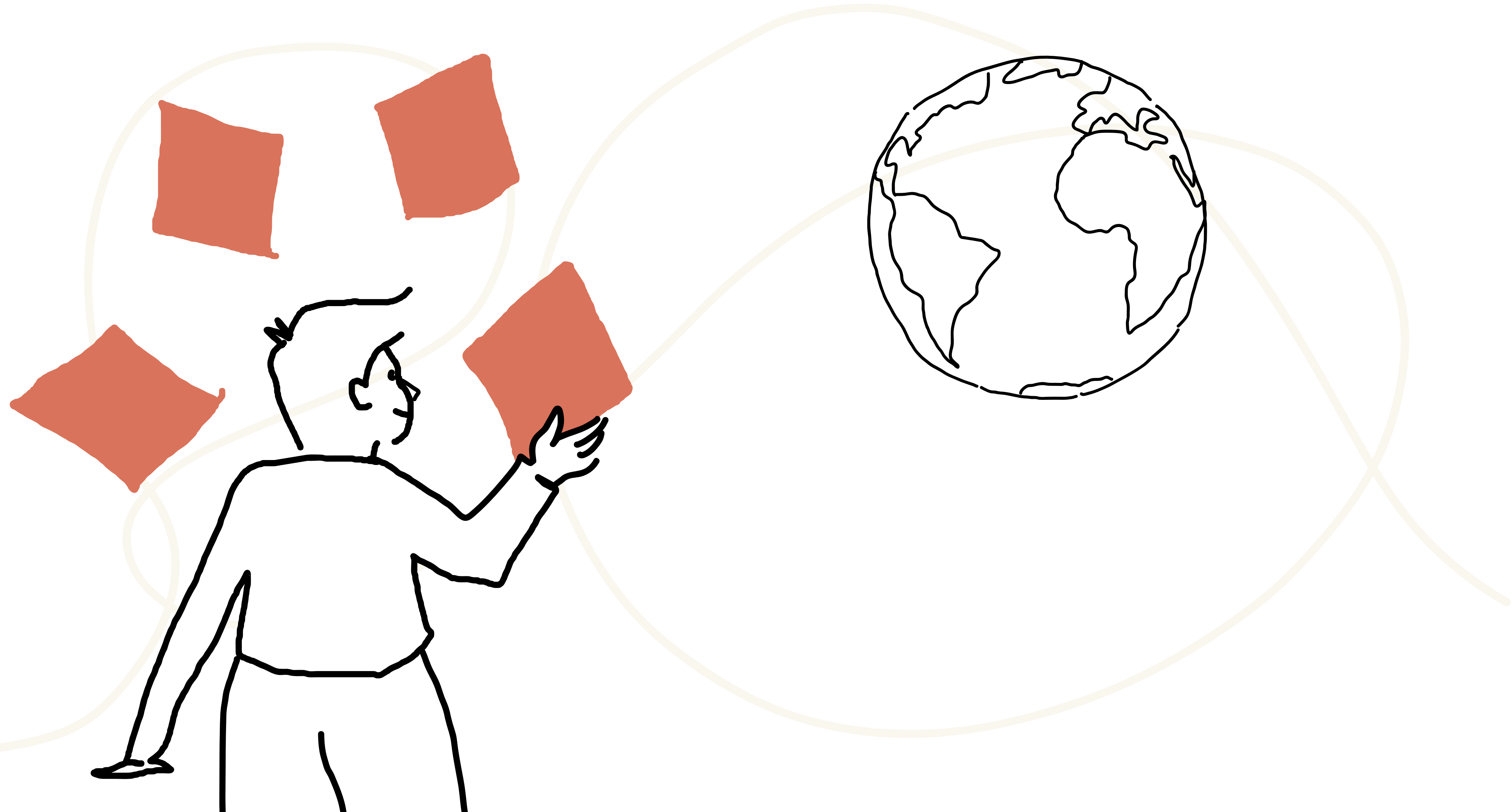
When interviewing, what can you do to acknowledge your lack of neutrality?

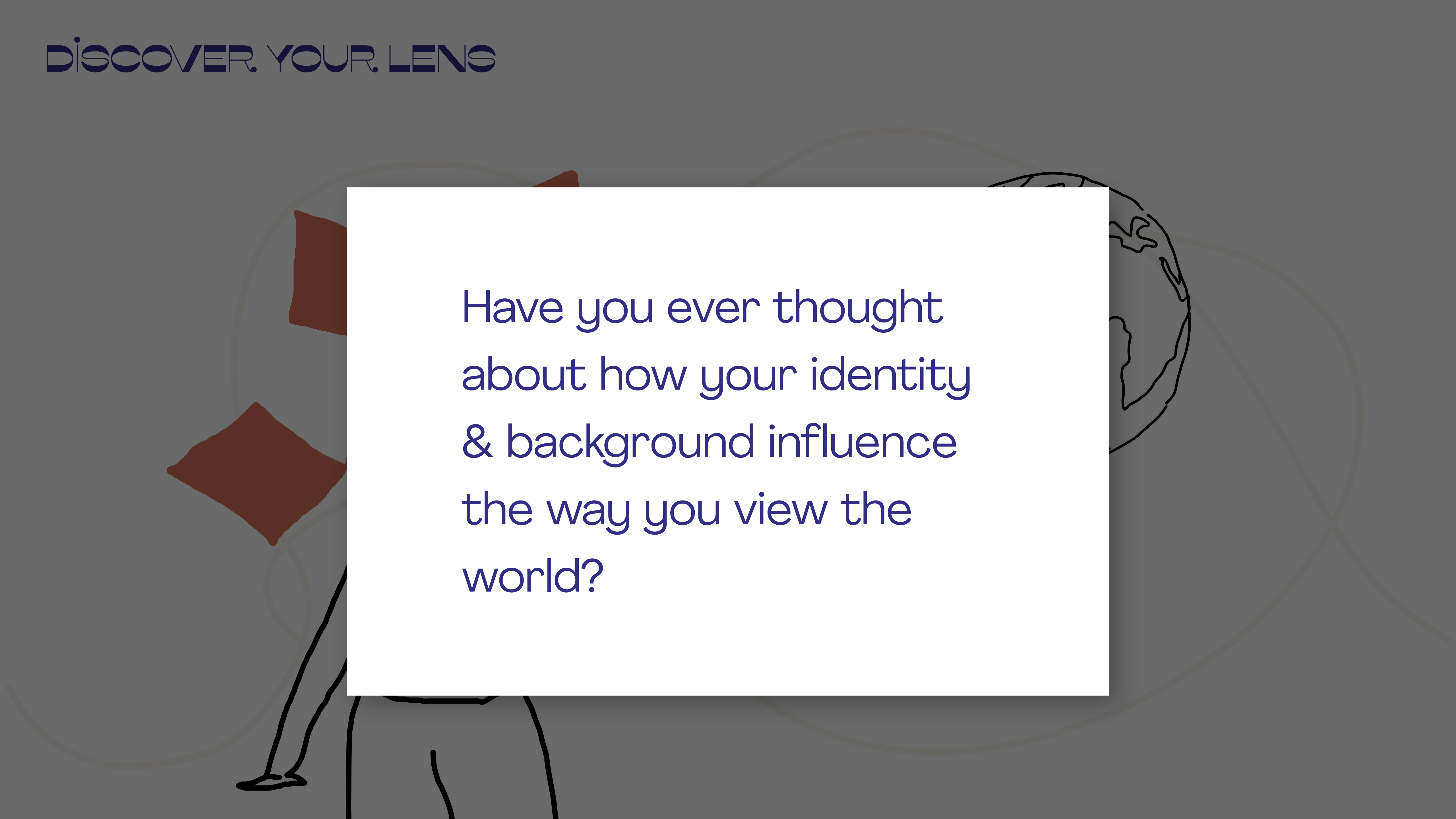




Define
your lens

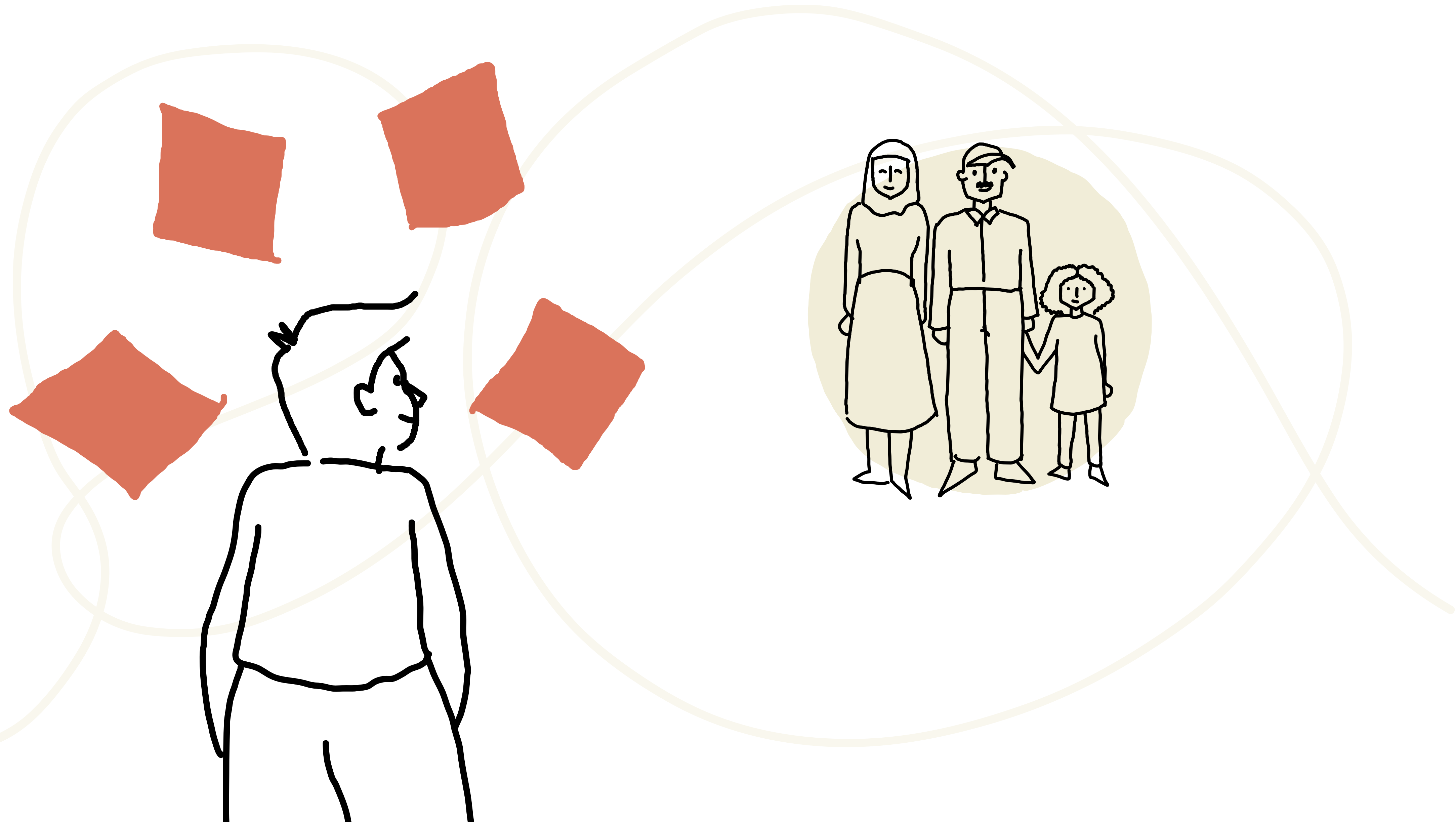
DISCOVER.YOUR.LENS



A faint, stylized background illustration on a dark grey background. It depicts a person from the waist down, wearing dark pants and shoes, standing next to a large globe. Several brown, cushion-like shapes are floating or placed around the globe. The entire scene is overlaid with a large, white rectangular box containing text.

Have you ever thought
about how your identity
& background influence
the way you view the
world?

UNPACK YOUR BIASES



UNPACK YOUR BIASES



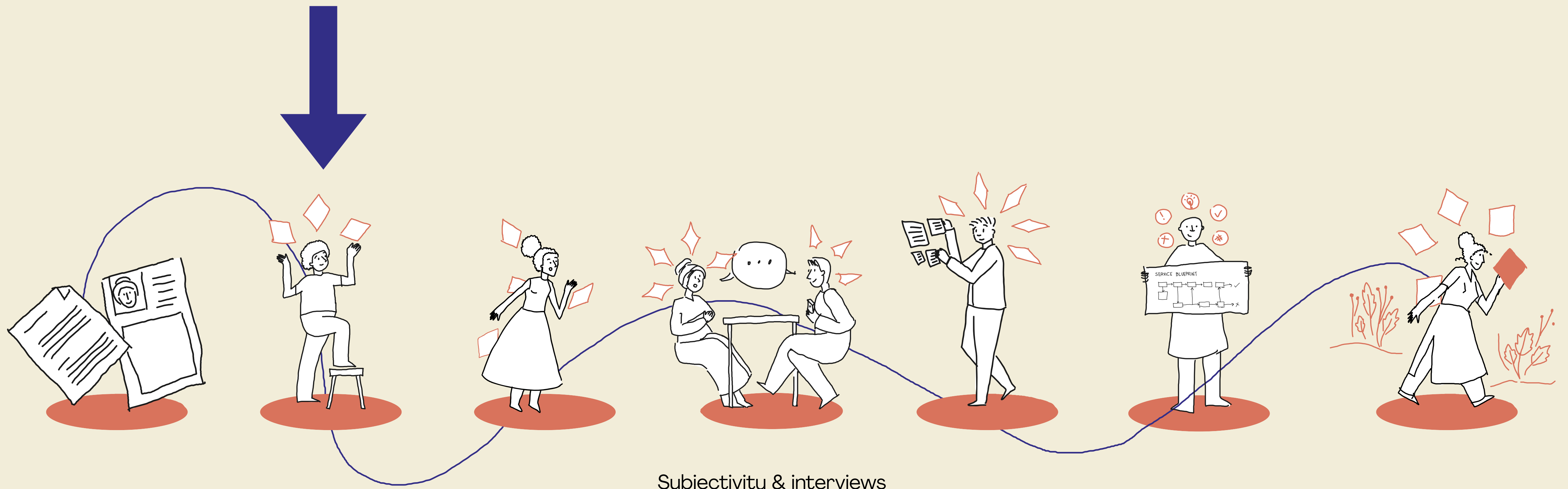
Have you ever caught
yourself being biased
in a situation?



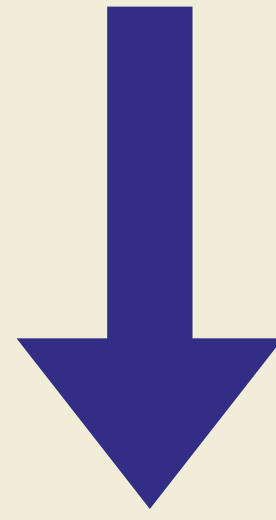
“It hurts to find out these things about myself. But it’s important to know in order to do something about it”

— Design student





Subjectivity & interviews



PROJECT KALEIDOSCOPE

Welcome

Why you should care

How does it work?

Get in touch

Ground rules

1A. Enter a fictional target

2B. Research (10 min)

3C. Your biases (10 min)

4. Subjectivity & intentions (10 min)

5. Interpretation & analysis (10 min)

6. Assumptions & assumptions (10 min)

7. What up

Telling it Forward

Feedback

Project Kaleidoscope is the outcome of an
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Instructions

Individual exercise. Individual exercise. Might be
uncomfortable. You don't have to share what
you write. If you don't want to.

Equipment: Pen and a piece of paper

Dig deeper by looking at the card below, and
ask yourself — How does your identity
influence your experience of life? These
aspects contribute to form your kaleidoscope.

Spend a few minutes to write the aspects
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Intention: Get a greater understanding of your
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Dig deeper!

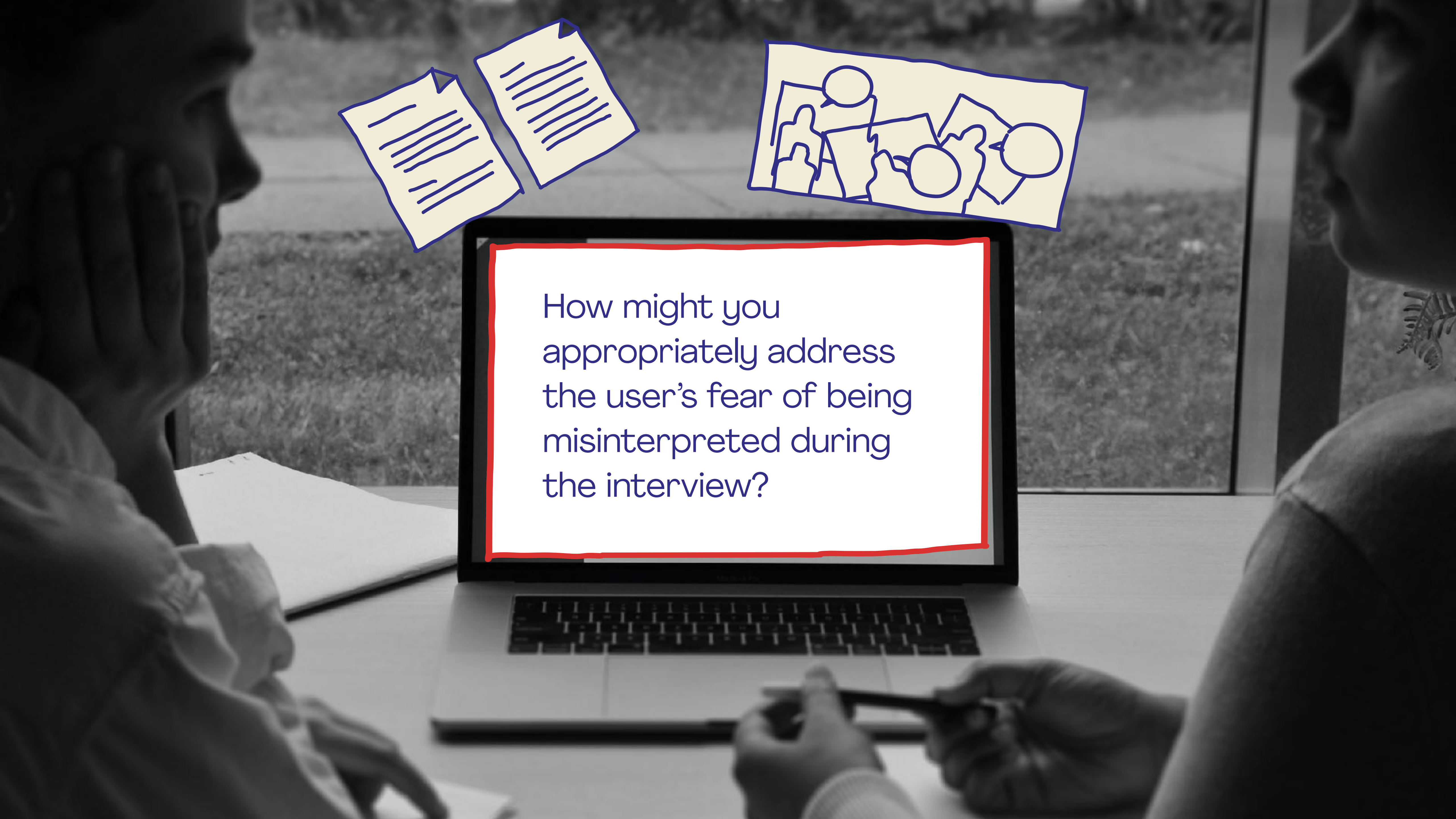
IDENTITY & REFLECTION

Identity is a complex and
multifaceted concept that shapes our
experience of the world. It is the sum of
all the things that make us who we are.

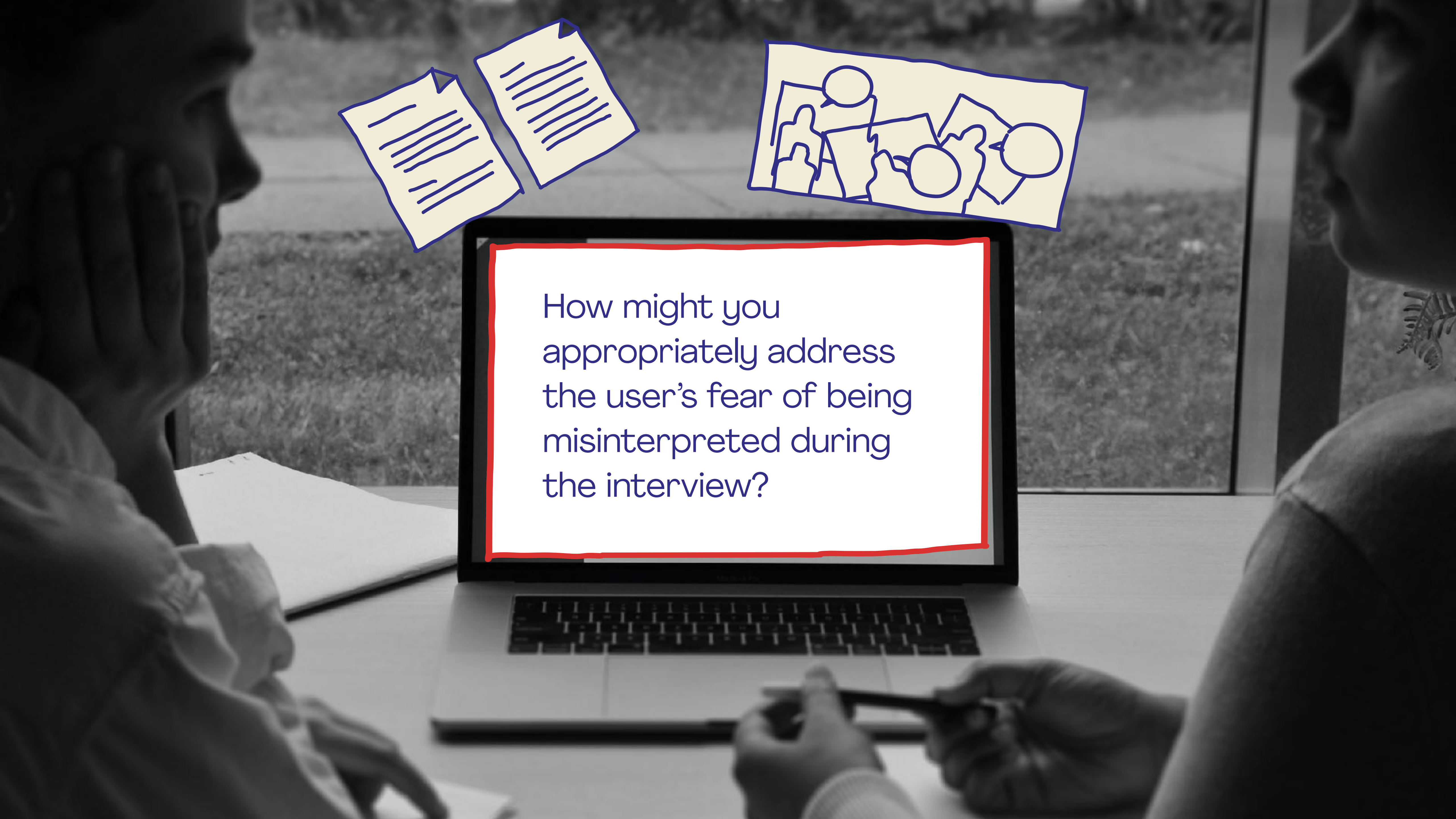
How does your identity shape your
experience of the world? How does it
influence your choices and actions?

Consider your identity and how it
shapes your experience of the world.





How might you
appropriately address
the user's fear of being
misinterpreted during
the interview?


The background is a grayscale photograph of two people sitting at a table, looking at a laptop. The person on the left is partially visible, and the person on the right is also partially visible. The laptop screen is the central focus, displaying a question. Above the laptop, there are three yellow sticky notes with blue outlines. Two of the sticky notes contain horizontal lines representing text, and the third one contains a simple line drawing of three people sitting around a table, similar to the people in the background image. The entire scene is set against a window showing a grassy outdoor area.

How might you
appropriately address
the user's fear of being
misinterpreted during
the interview?



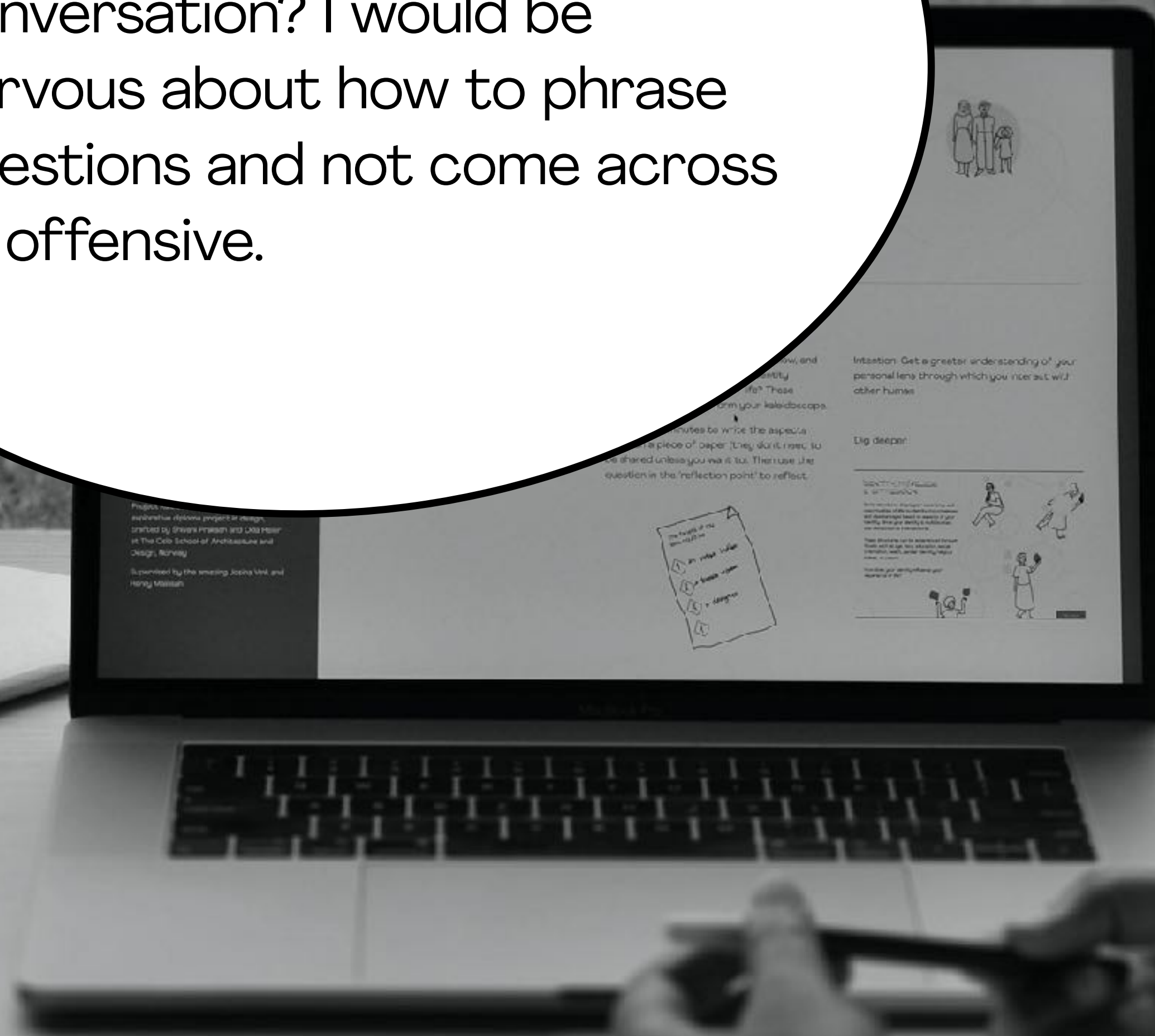
Project: Substructure is the outcome of an
educational system project in design,
created by Øyvind Fjellheim and Lars Peter
at The Oslo School of Architecture and
Design, Norway.
Supported by the amazing Jessica Viki and
Henny Møller.





People might feel
misunderstood when you
don't hear them out.

I agree, but how shall start that conversation? I would be nervous about how to phrase questions and not come across as offensive.



I agree, and this interview guide seems to be leading the conversation to be negative. Shall we let the user share their stories, and then pick points to zoom in?

PROJECT KALEIDOSCOPE

Welcome
Why you should care
How does it work?
Get in touch

Ground rules

- 1. Enter a fictional target
- 2. Interpretation & analysis (2 min)
- 3. Interpretation & analysis (2 min)
- 4. Assumptions & scenarios (3 min)
- 5. What is?

Telling it Forward

Feedback

Project Kaleidoscope is the outcome of an
autonomous system project in design,
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at The Oslo School of Architecture and
Design, Norway

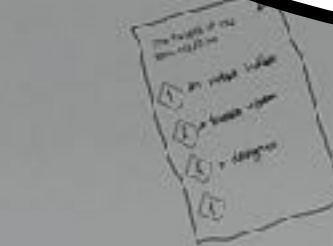
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Henry Møller

DEF

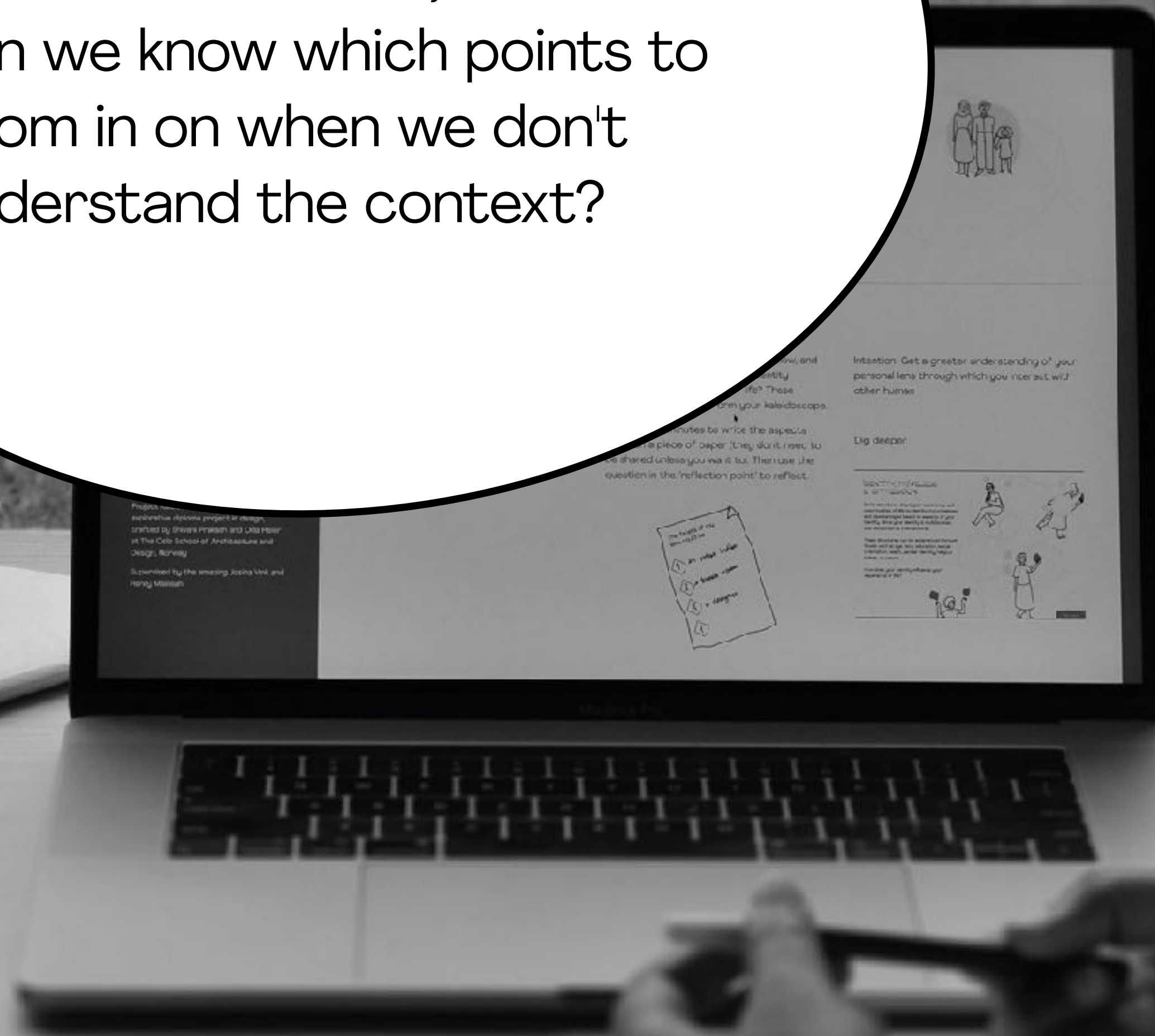
Before you
education
Since the
and budget
your-lets

Instructions

Individual exercise: Individual
uncomfortable. You don't have
you write. If you don't want to
treatment: Pen and a piece of paper



Sounds like an idea, but how can we know which points to zoom in on when we don't understand the context?



PROJECT KALEIDOSCOPE

Welcome

Why you should care

How does it work?

Get in touch

Ground rules

1A. Enter a fictional target

1B. Research (10 min)

1C. Your biases (10 min)

2. Subjectivity & intentions (10 min)

3. Interpretation & analysis (12 min)

4. Assumptions & scenarios (15 min)

5. Wrap up

Telling it Forward

Feedback

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Dig deeper!

IDENTITY & REFLECTION

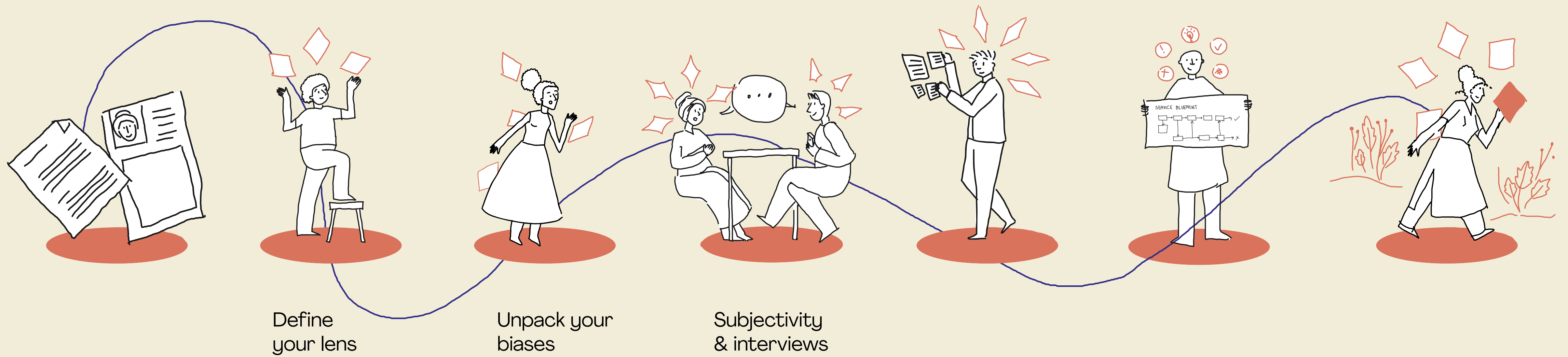
Identity is a complex and multifaceted concept that shapes our experiences and perceptions of the world around us. It is the sum of all the things that make us who we are, from our beliefs and values to our roles and relationships.

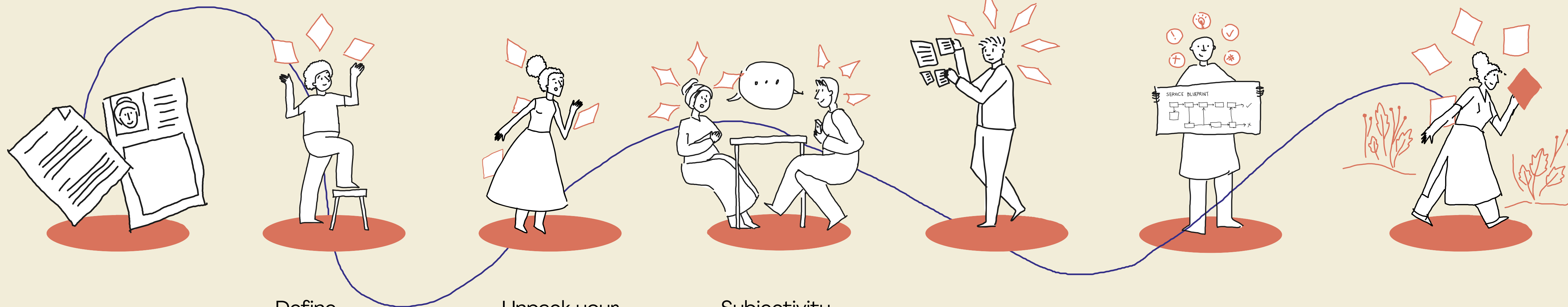
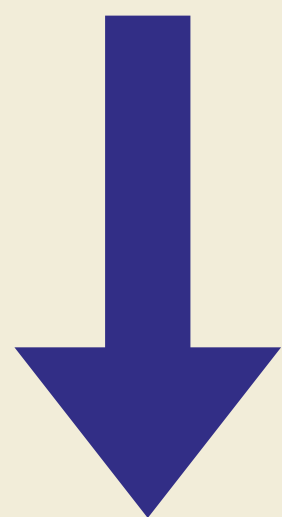
One way to explore identity is through reflection. By taking time to think about who we are and what we stand for, we can gain a deeper understanding of ourselves and our place in the world.

Reflection can be a powerful tool for personal growth and self-discovery. It allows us to see ourselves from a new perspective and to identify areas where we may need to change or grow.

Whether you're a student, a professional, or a parent, taking time for reflection is essential for living a meaningful and fulfilling life.



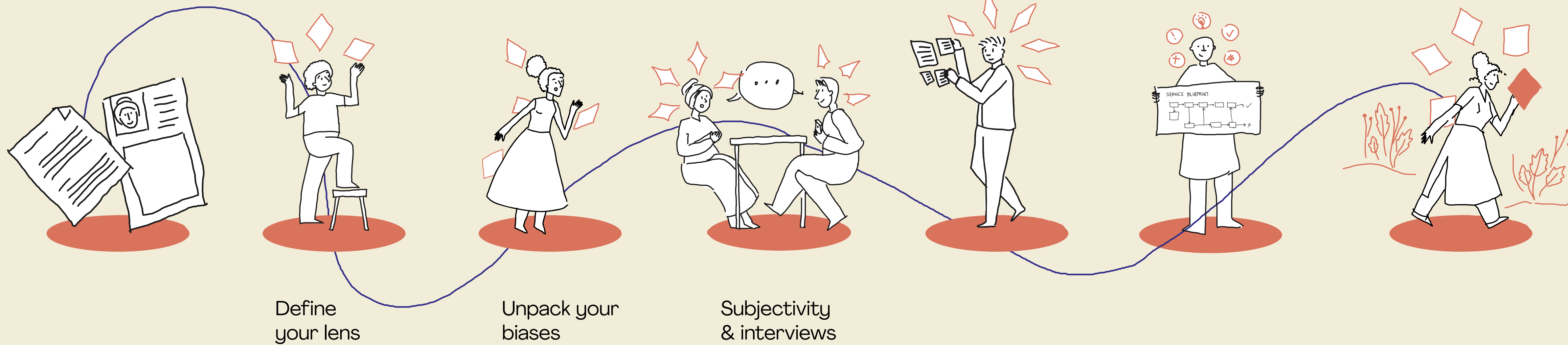
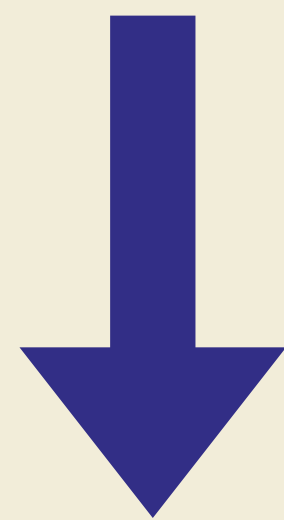


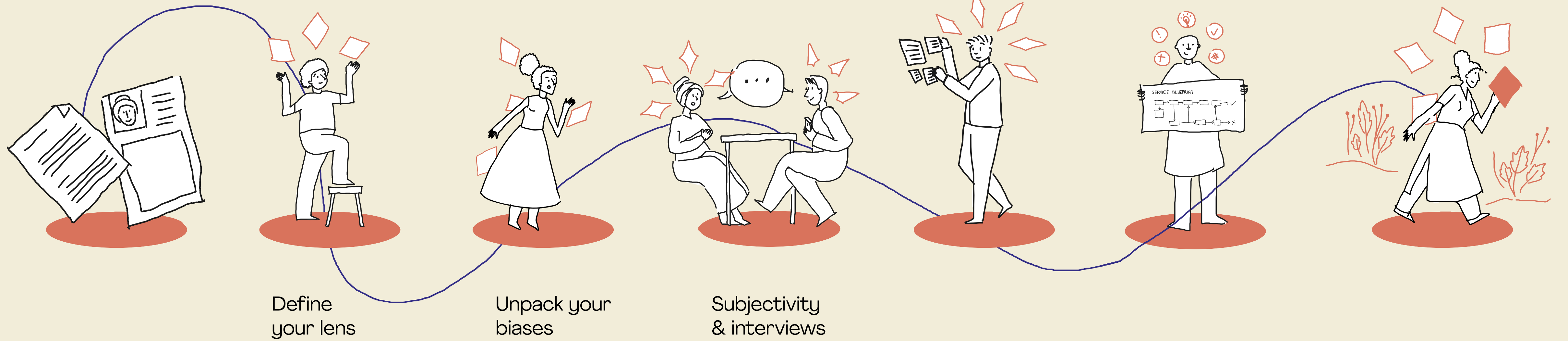
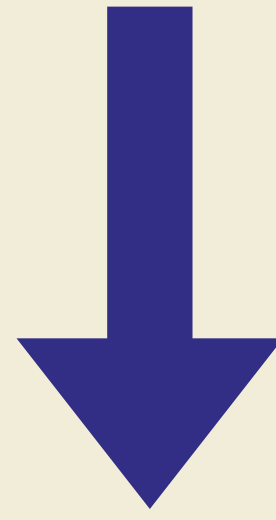


Define
your lens

Unpack your
biases

Subjectivity
& interviews







“Designers are a well
intentioned lot, no one
designs to exclude”

— Designer 5



“Designers are a well intentioned lot, no one designs to exclude”

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“I guess I could force myself to look for some cultural hooks”

— Designer 9



“Designers are a well intentioned lot, no one designs to exclude”

— Designer 5

“I guess I could force myself to look for some cultural hooks”

— Designer 9

“I feel some resistance towards it. It exposes how I should be thinking at all times”

— Designer 18



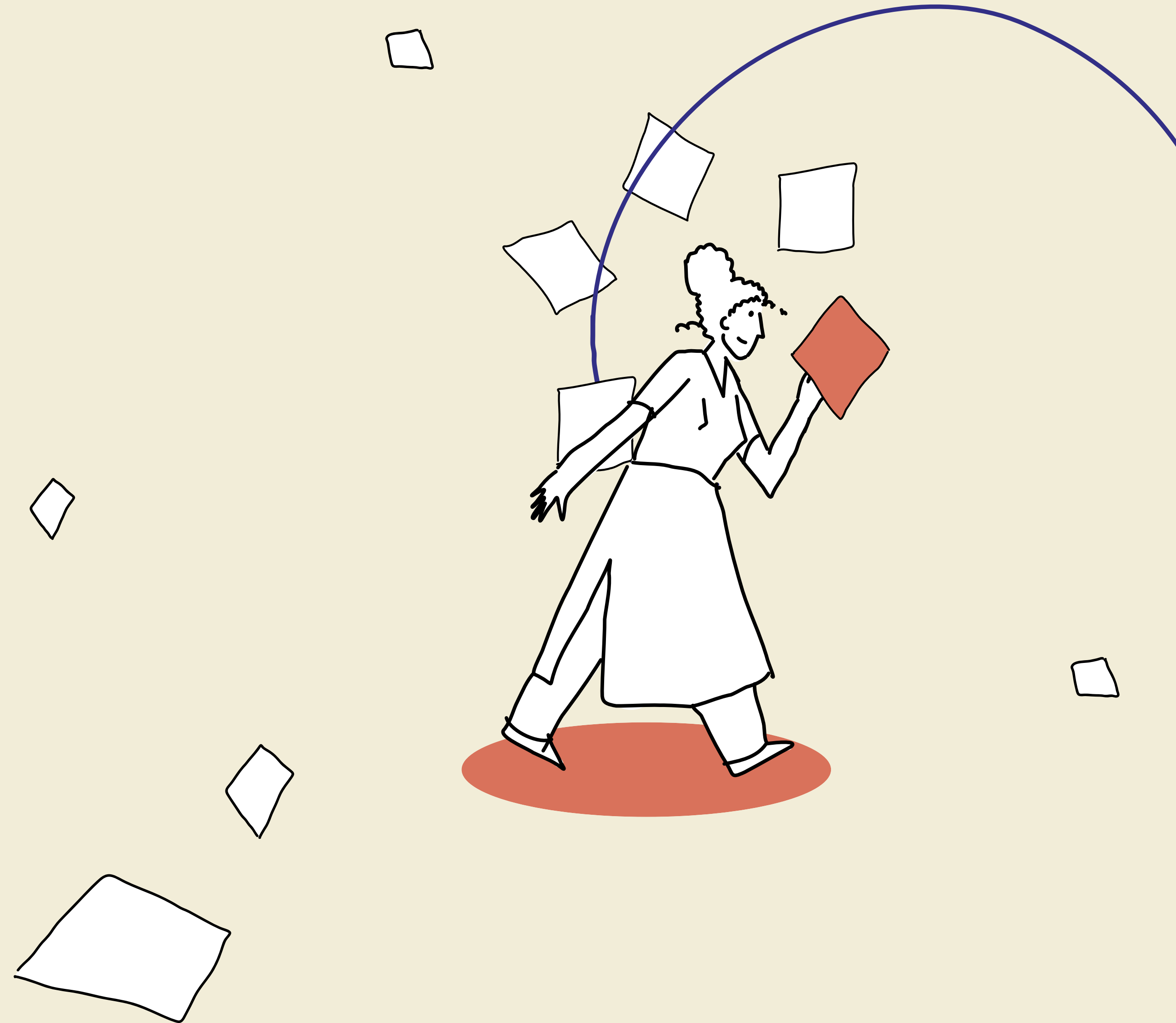
WRAP UP





“Not everything that is
faced can be changed,
but nothing can be
changed until it is faced.”

— James Baldwin





THANK YOU!

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REFERENCES

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SOURCES

SOURCES

SECTION: MULTICULTURAL MAKEUP

“Samer med reinsdyr”, Photo by: Helge Amundsen

“Kvenkoner i Neiden”, Photo by: Ellisif Rannveig Wessel

“Sigøynerleir på Vingnes i Lillehammer, 1955” Photo by: Aage Storløkken

“Romanifolk/tatere” Photo by: Birthe Melchior

“Jødisk ungdomskongress”, Photo by: Wilhelm Råger

“Svanviken arbeidskoloni” Copyright: Riksarkivet

SECTION: SOCIO-CULTURAL CLIMATE

“Black Lives Matter Berlin” Photo by: Montecruz Foto

“Womens March 2018” Photo by: Marc Nozell

“Joika- Fra metall til papp” Photo by: Clare & Ben

“Diplom-is” Photo by: Berit Roald (NTB scanpix)

“Festen etter fasten” Screenshot from nrk.no

“Erna Solberg” Photo by: Kilian Munch

Process images by Oda Heier and Shivani Prakash

ACKNOWLEDGEMENTS

ACKNOWLEDGEMENTS

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Andrew Morrison for lending his thoughts on the topic. Lise Amy Hansen for the corridor conversations.

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