



Faculty of Design

2020

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

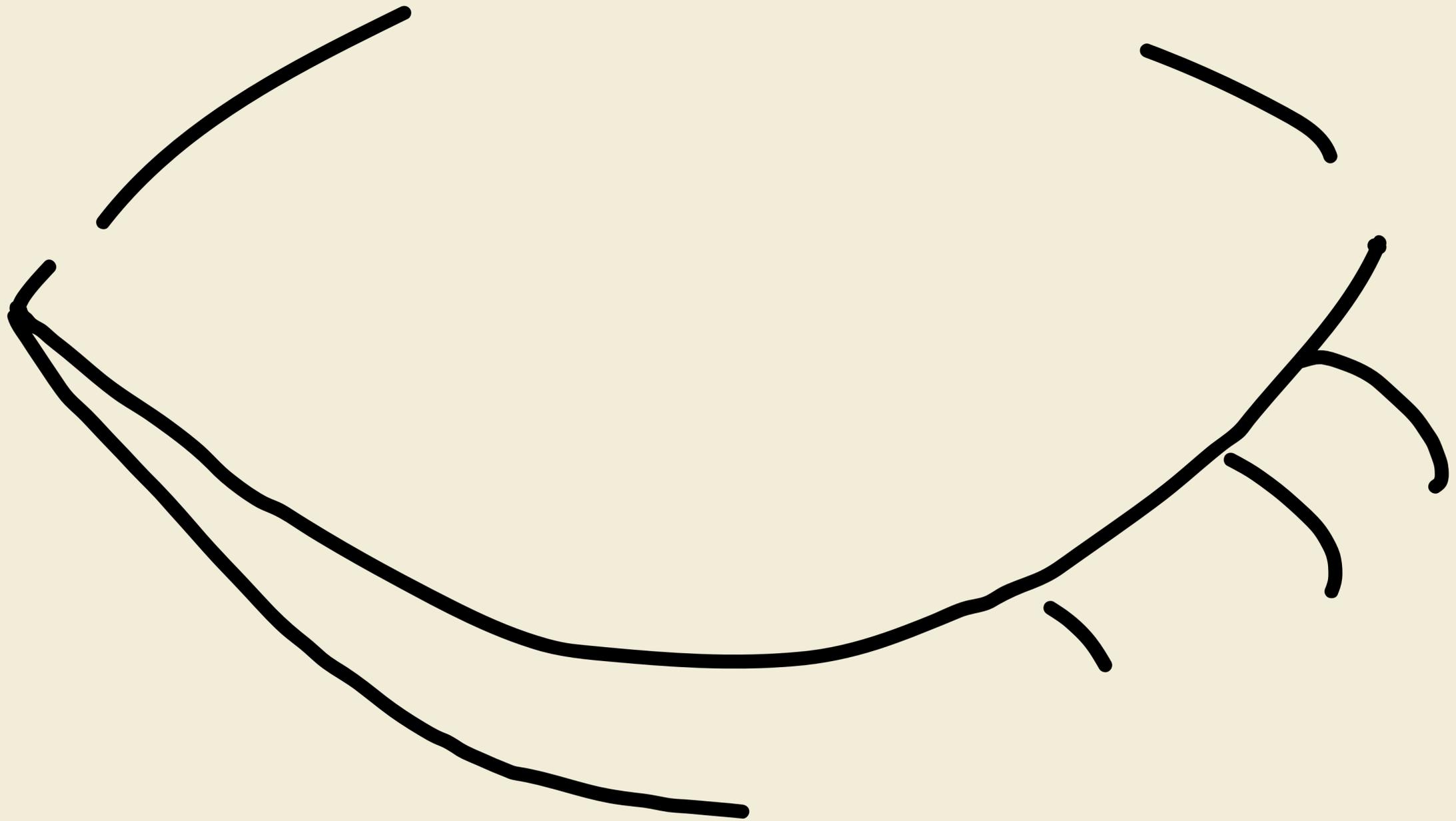
Prakash, Shivani and Heier, Oda

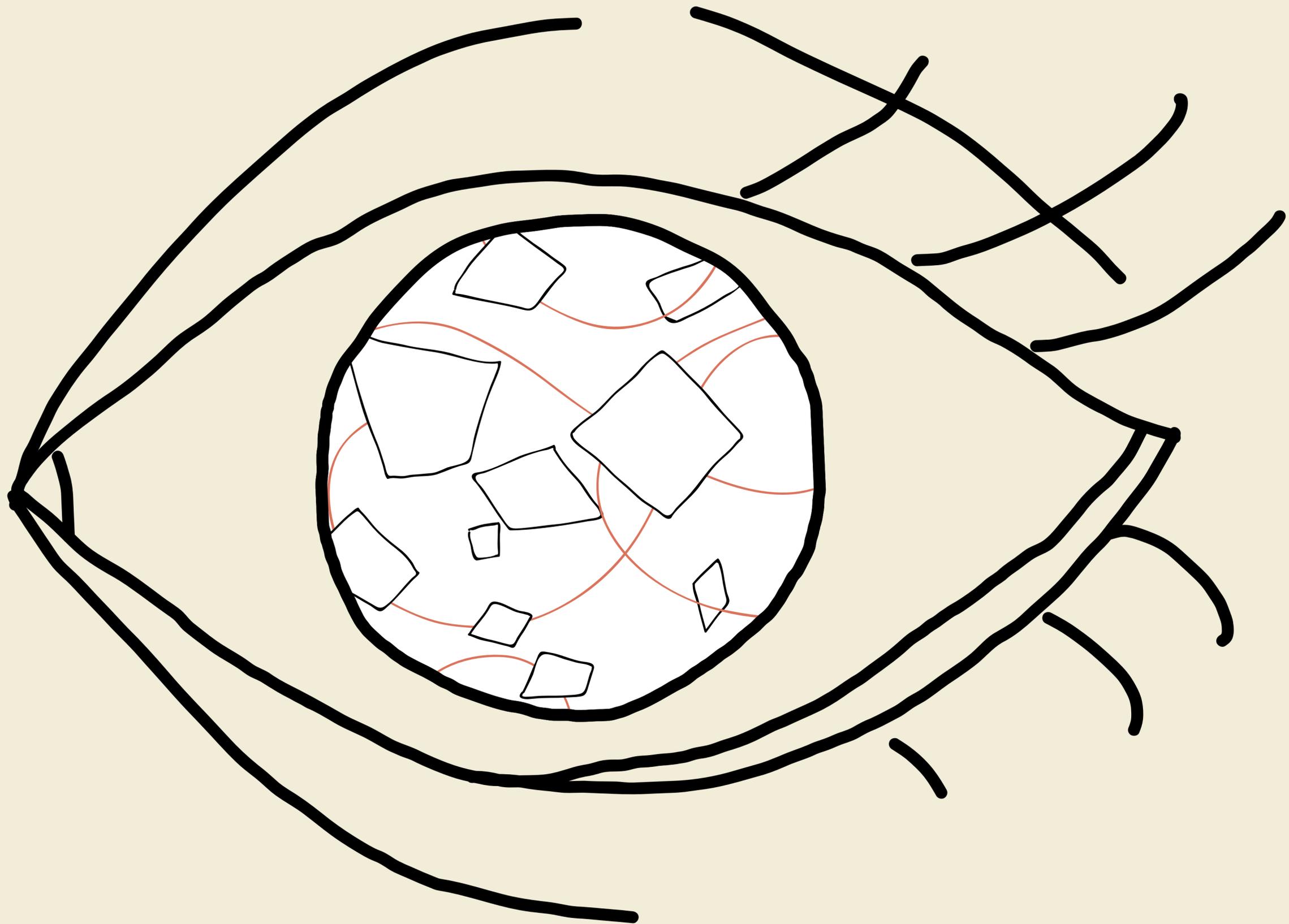
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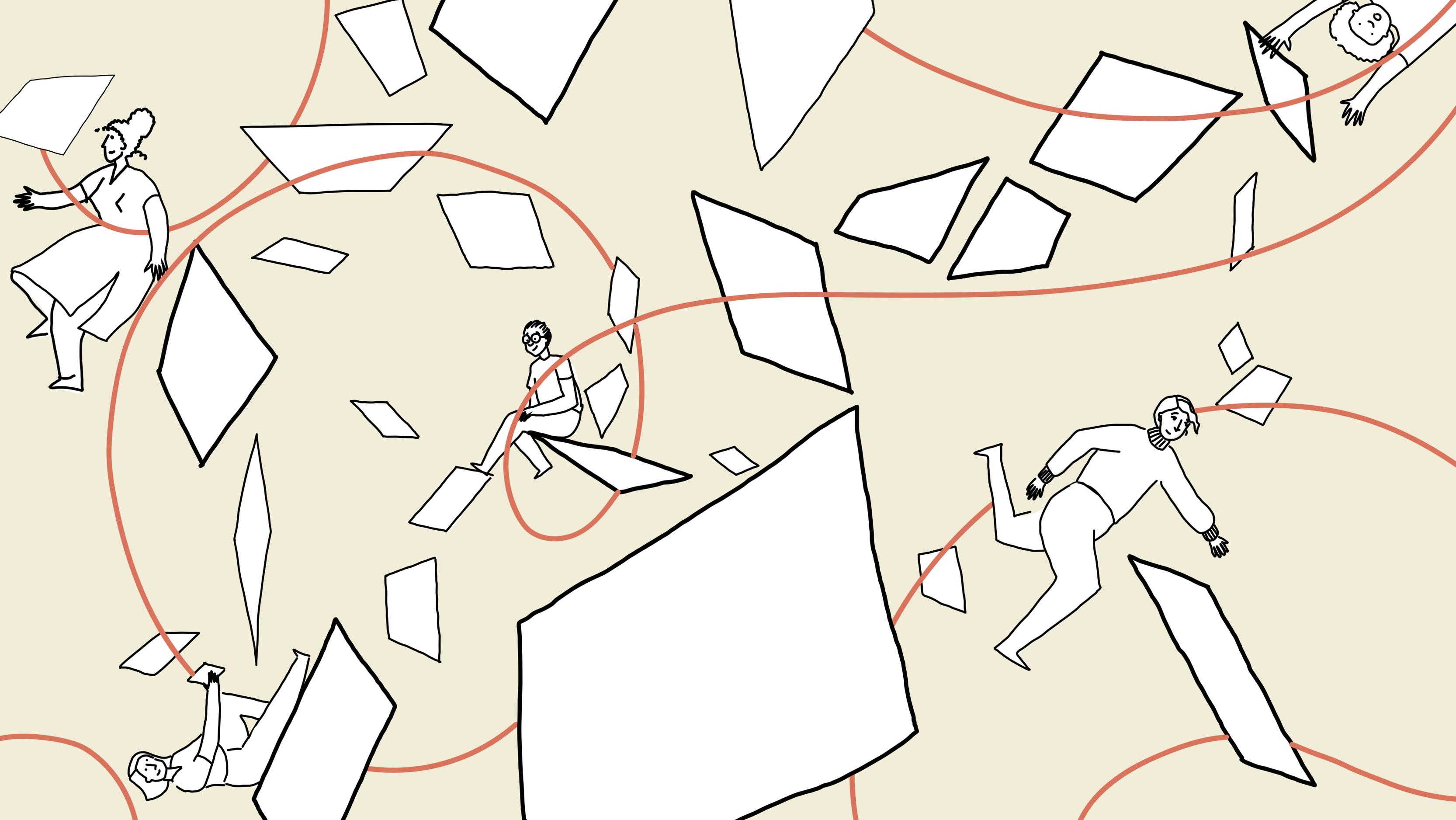


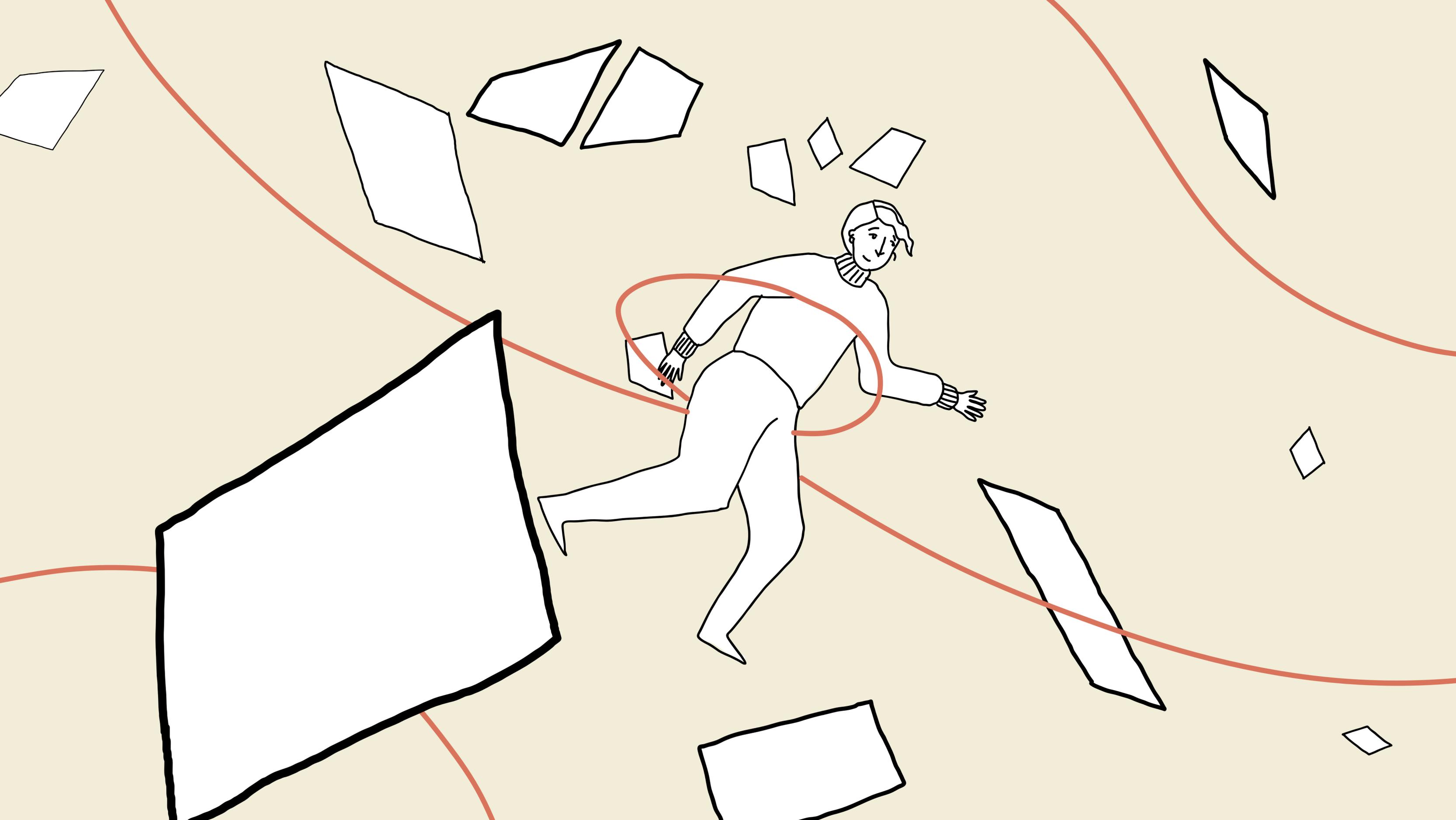


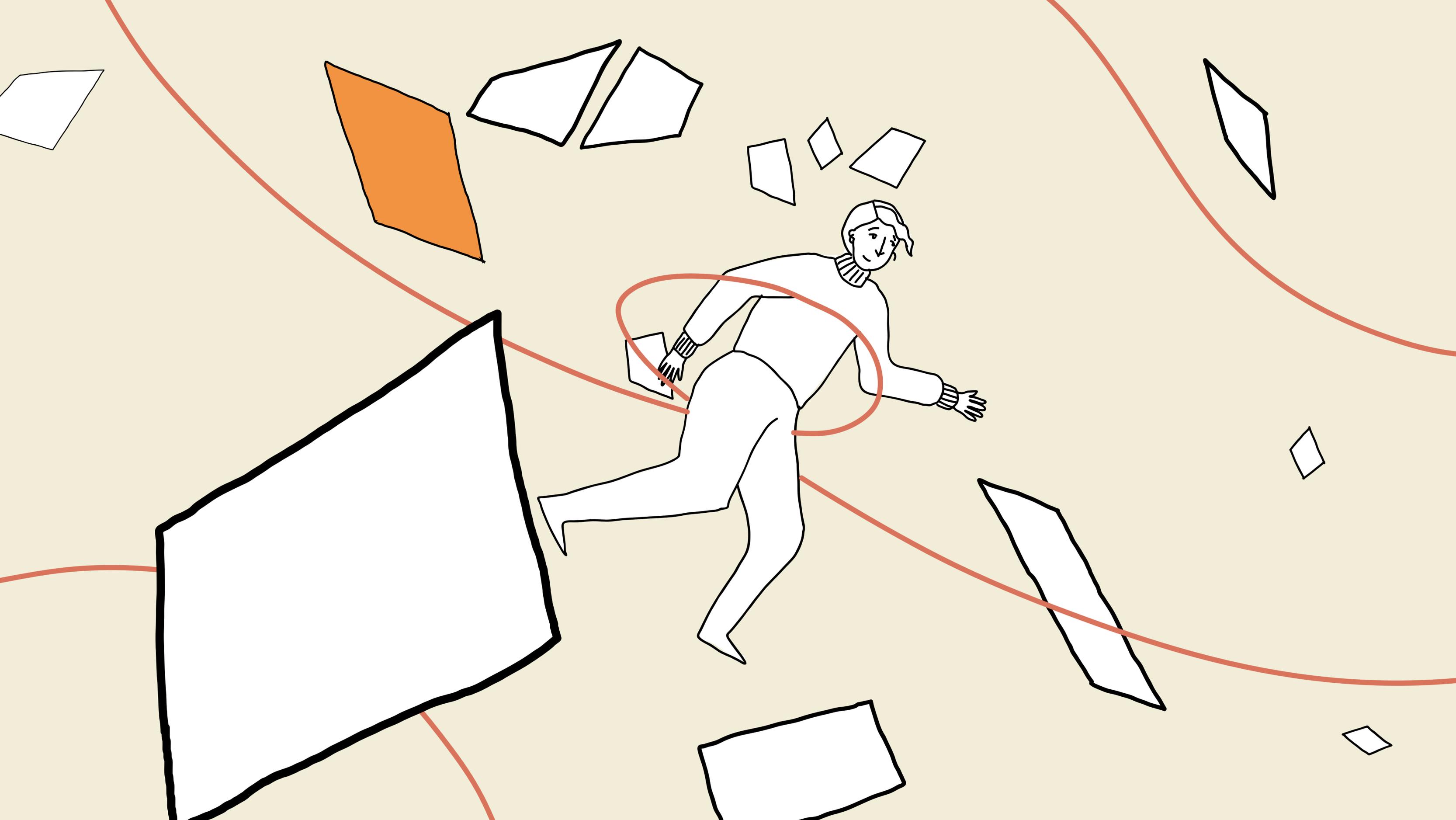


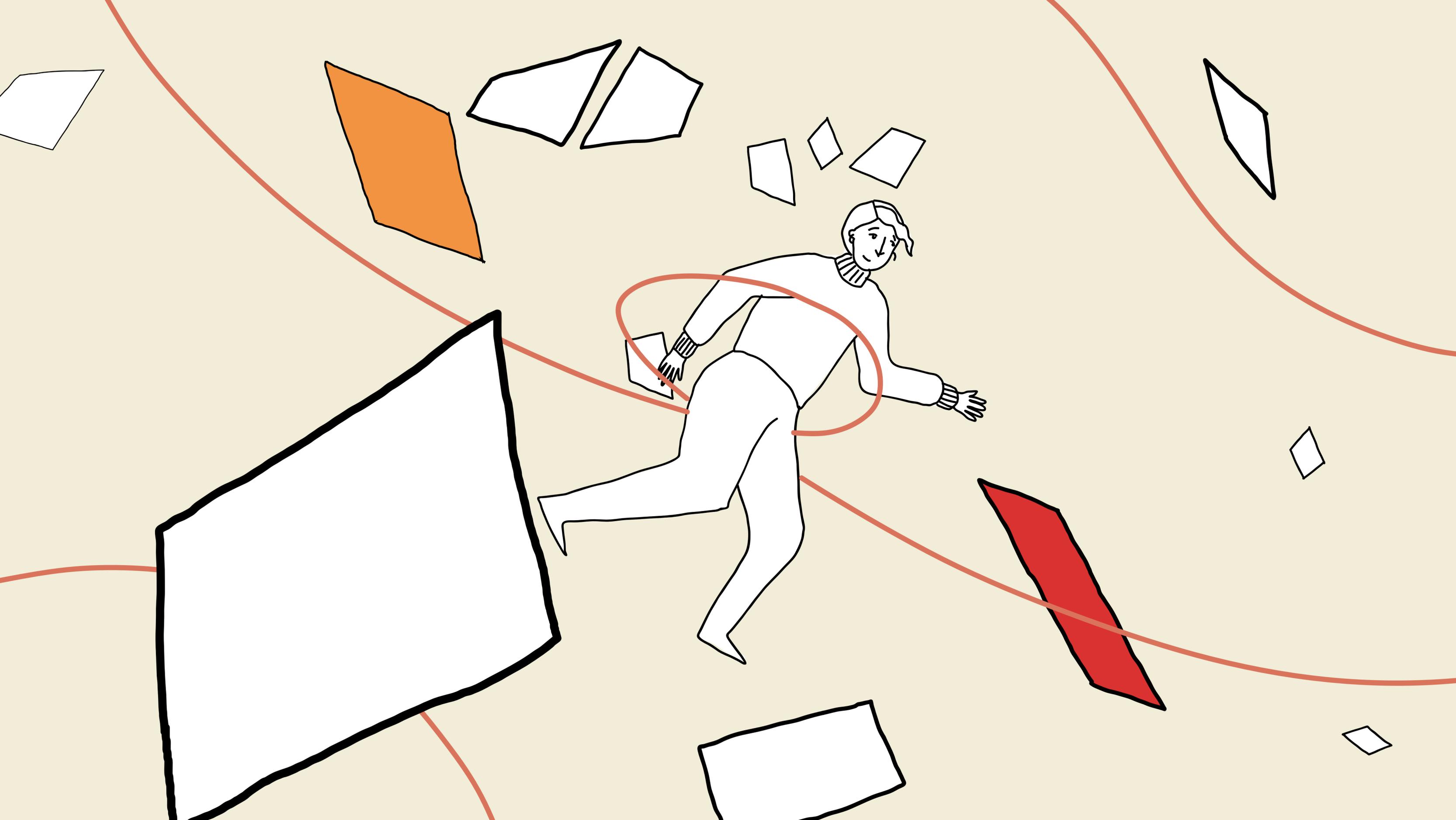


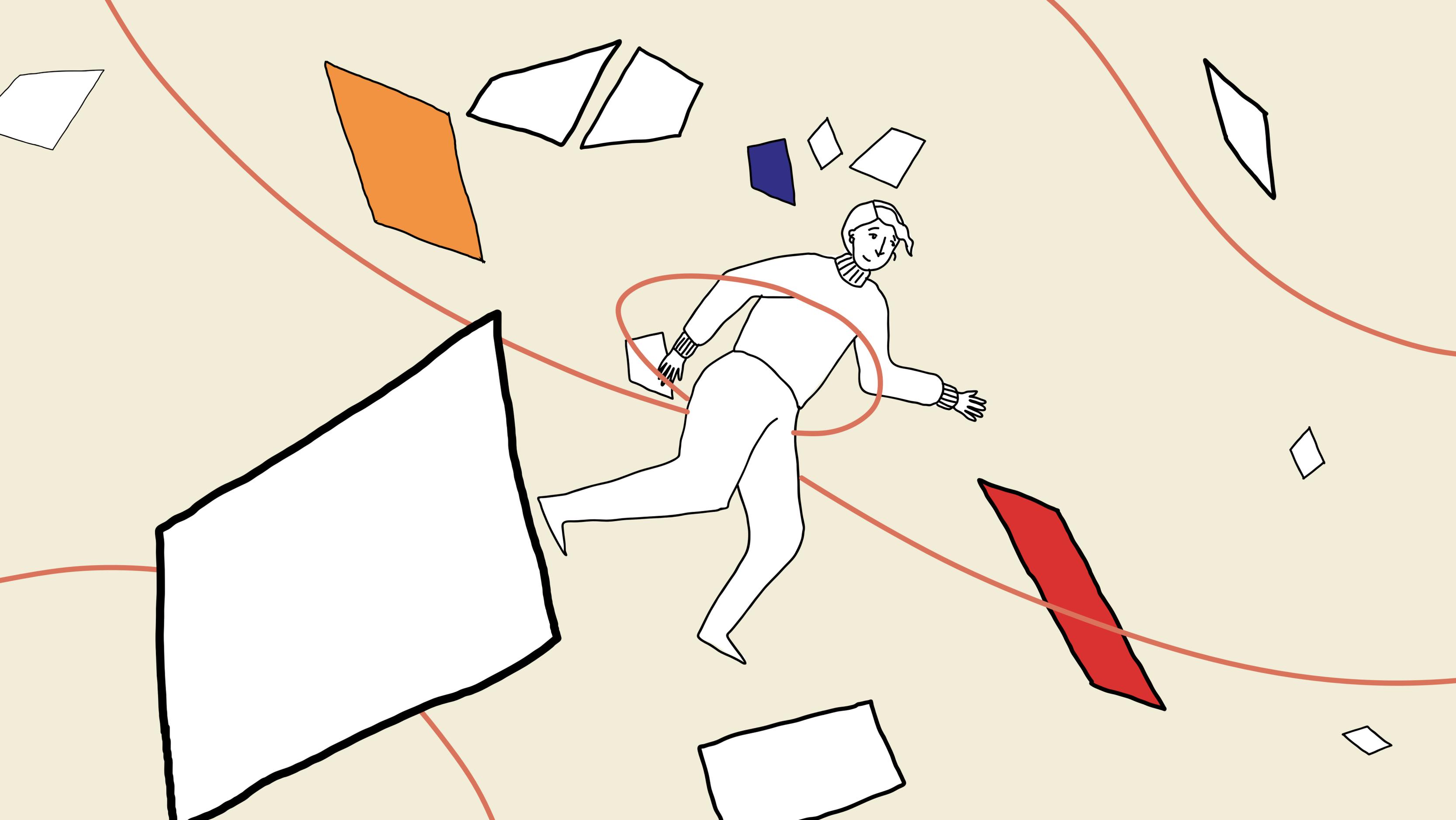


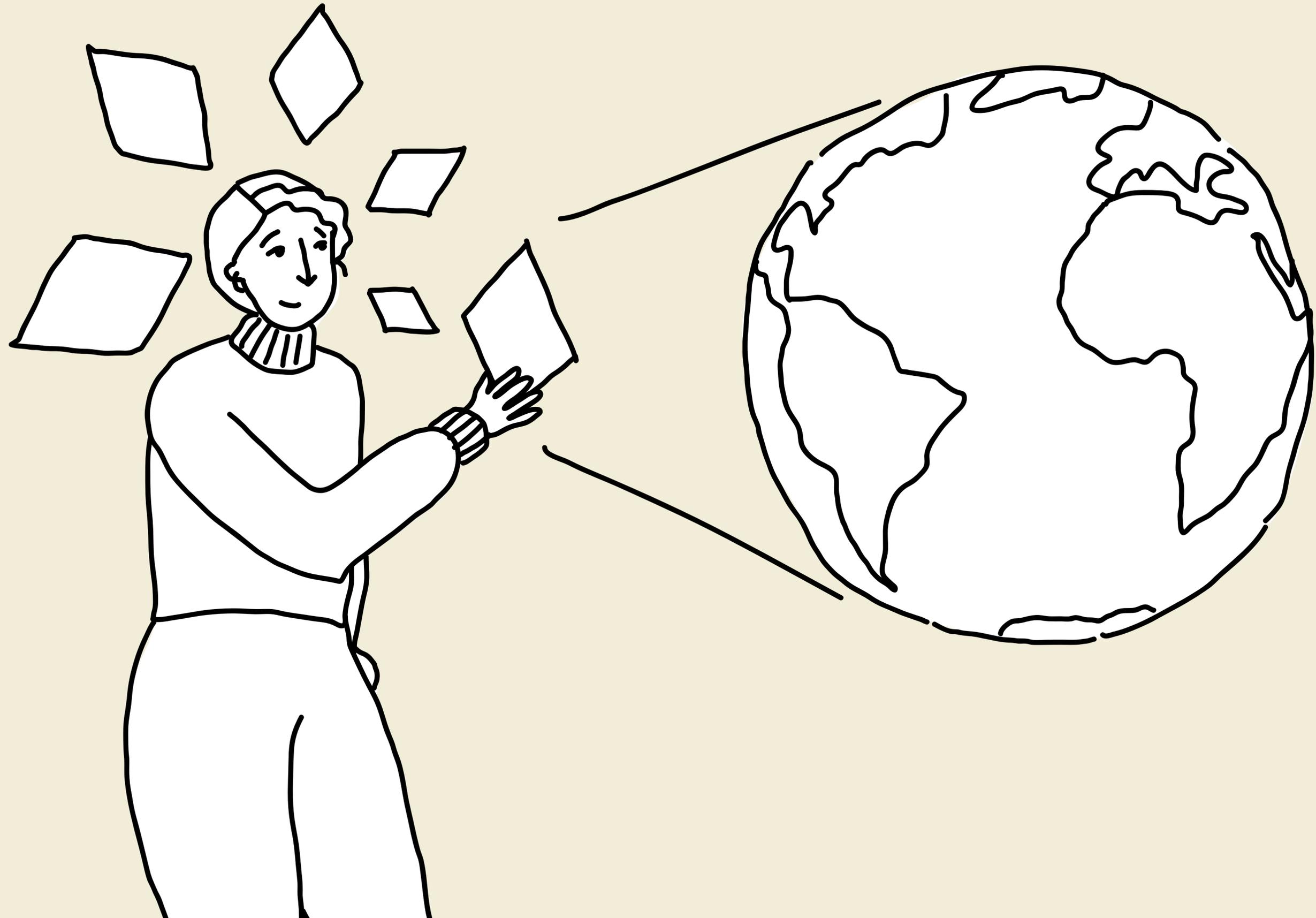


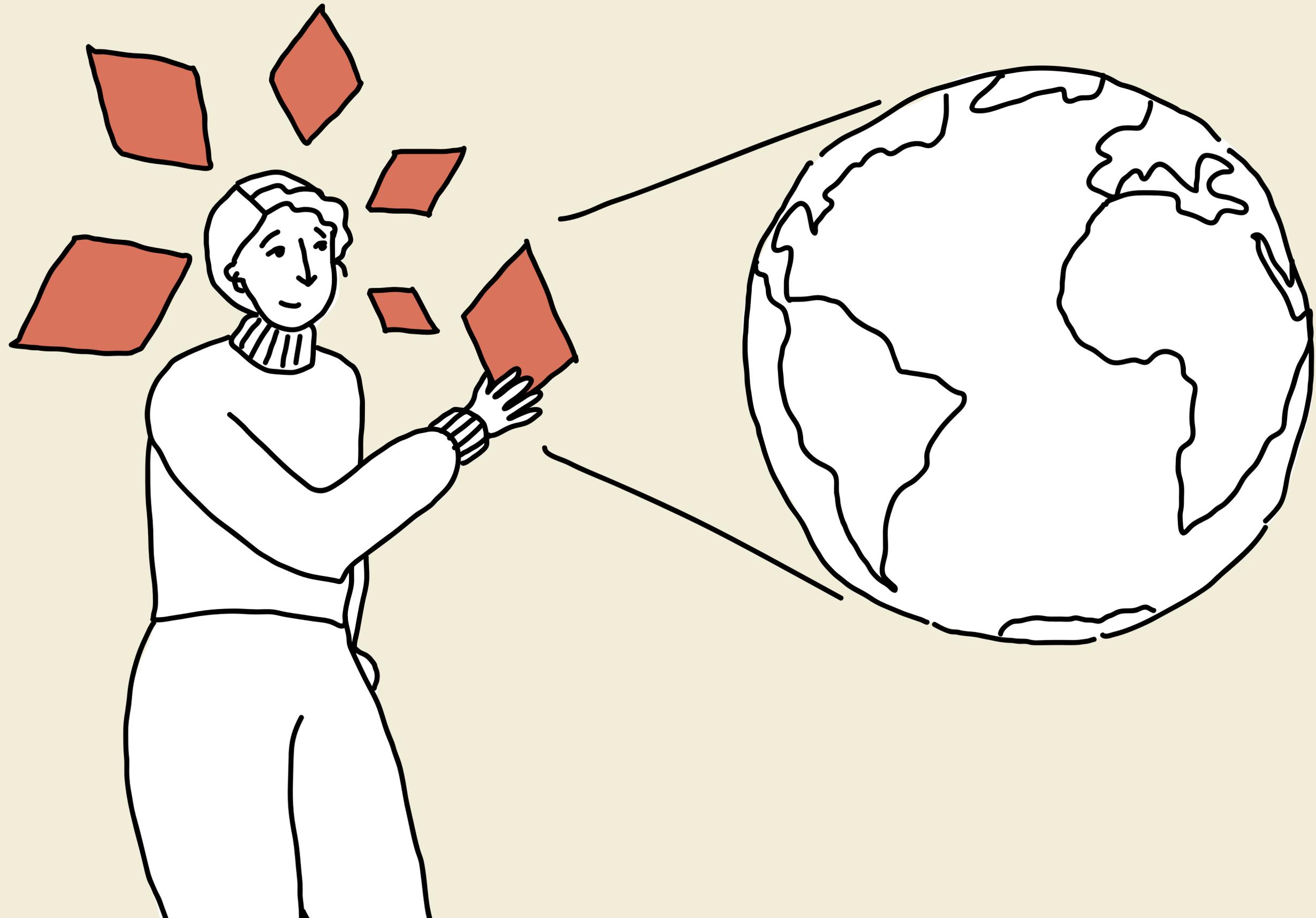




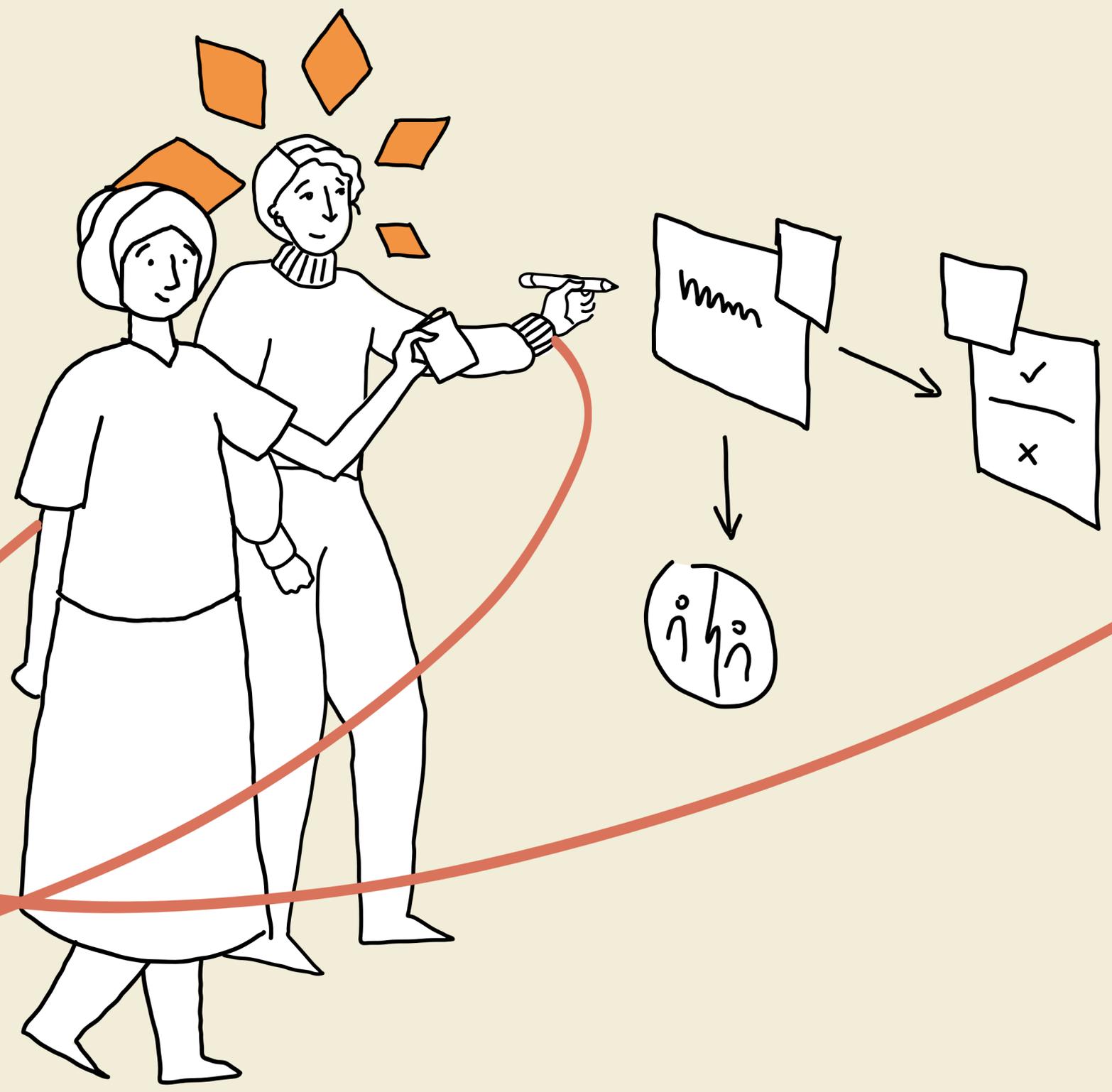












The Oslo School of
Architecture & Design

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

MULTICULTURAL
MAKEUP

SVANVIKEN ARBEIDSKOLONI
Besök: henvendelse til styreeren

Svanviken Work Colony (1908 – 1989)

Photo: Unknown / Riksarkivet

MULTICULTURAL
MAKEUP



Melafestivalen, Oslo

Photo: Stian Lysberg Solum

CHANGES IN
SOCIO-CULTURAL
CLIMATE



Photo: VOA News



Photo: Frankie Fouganthin



Photo: Helene Mariussen

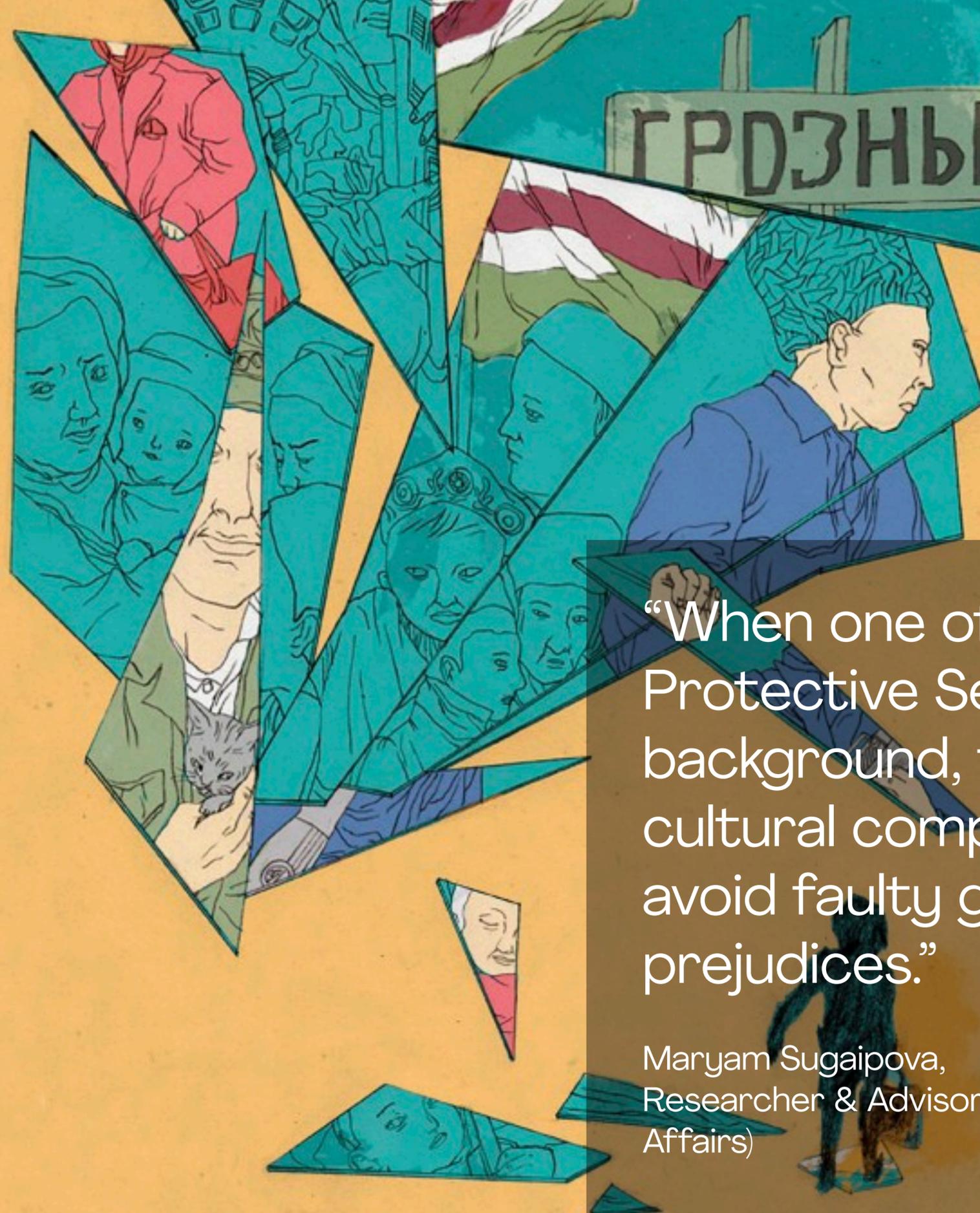
SOCIO-CULTURAL
CLIMATE



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

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

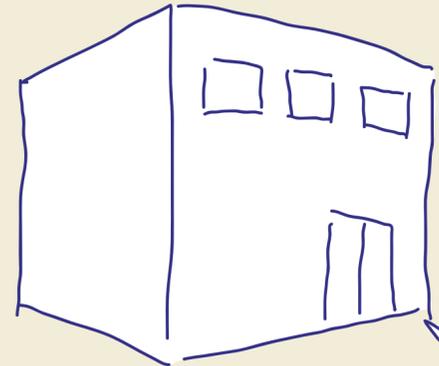
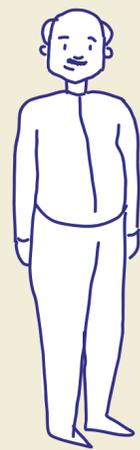
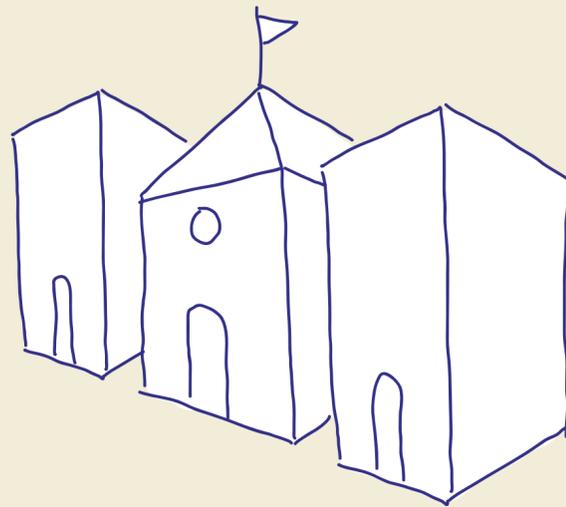
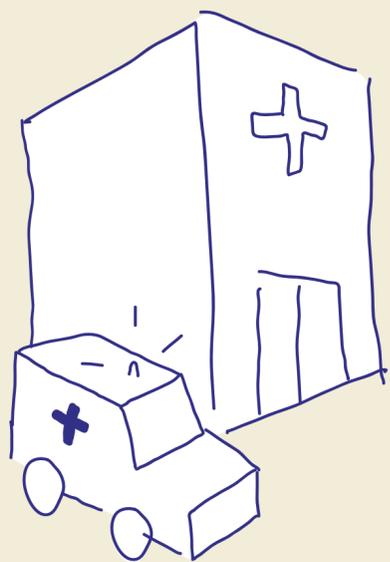
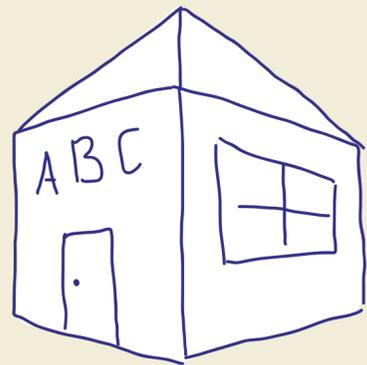
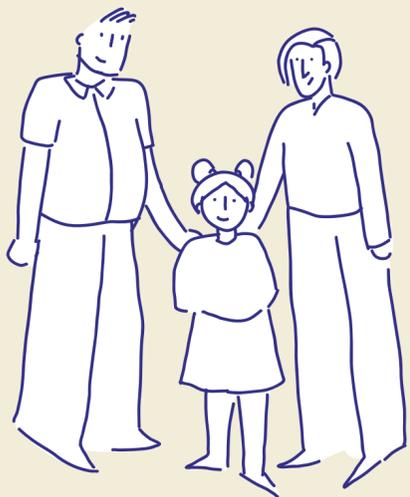


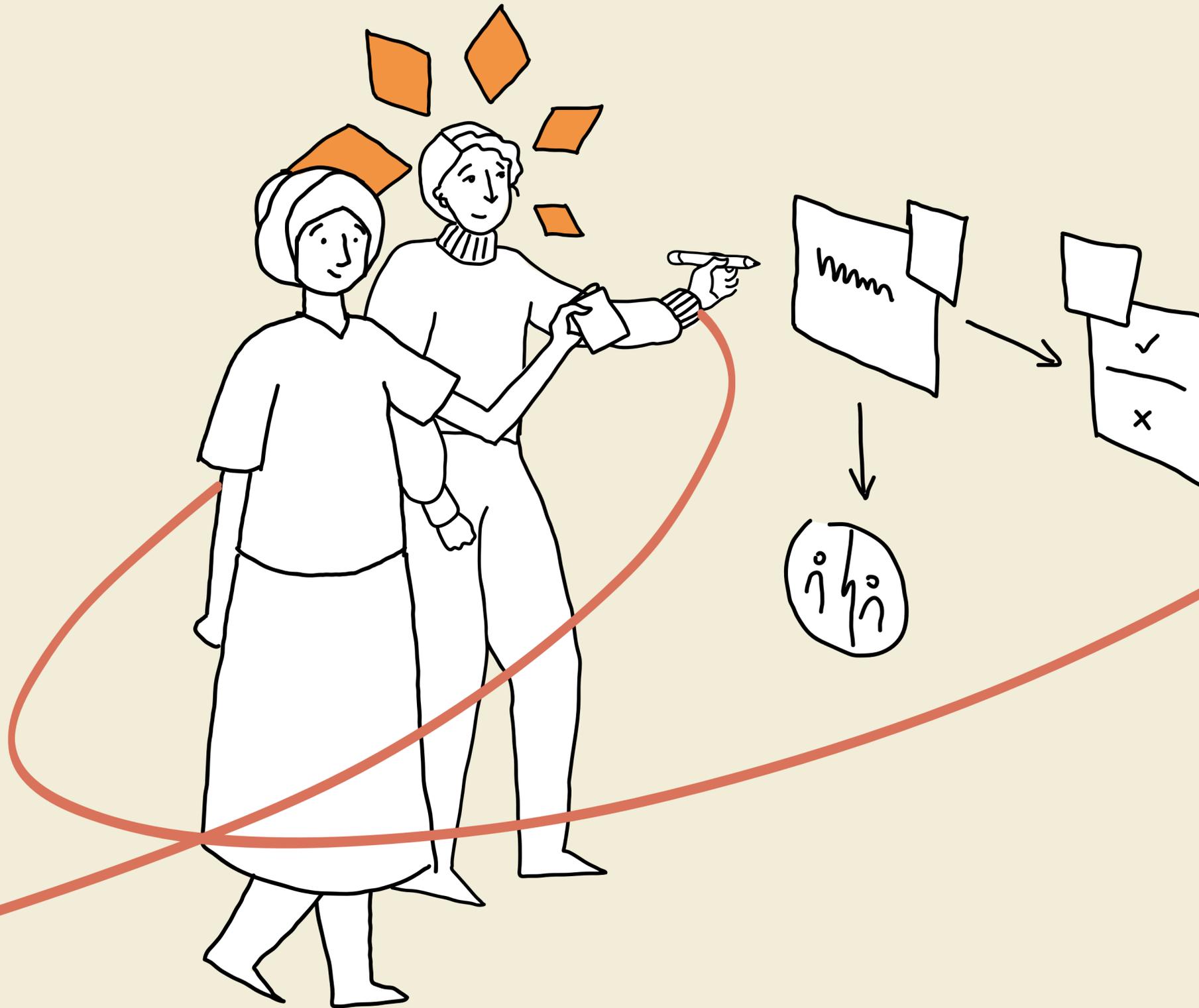


“When one of four kids in Child Protective Services has a minority background, there is a need for cultural competence in order to avoid faulty generalizations and prejudices.”

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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© The Author(s) 2020
A. M. Dancus et al. (eds.),
Vulnerability in Scandinavian Art and Culture,
https://doi.org/10.1007/978-3-030-37382-5_12

A large yellow circle containing the text 'SERVDES 2020' in a bold, black, sans-serif font. The year '2020' is stylized with a circular graphic element that resembles a stylized '0' or a circular arrow.

SERVDES 2020

**Tensions
Paradoxes
+ Plurality**

Culture Sensitive Design

Home / Find courses / Culture Sensitive Design

About this online course

OVERVIEW

DETAILS

QUALIFICATIONS

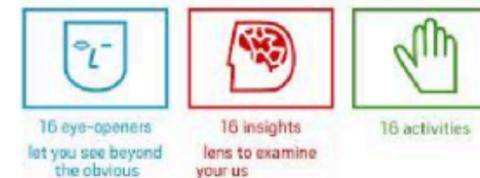
ADMISSION

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.



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

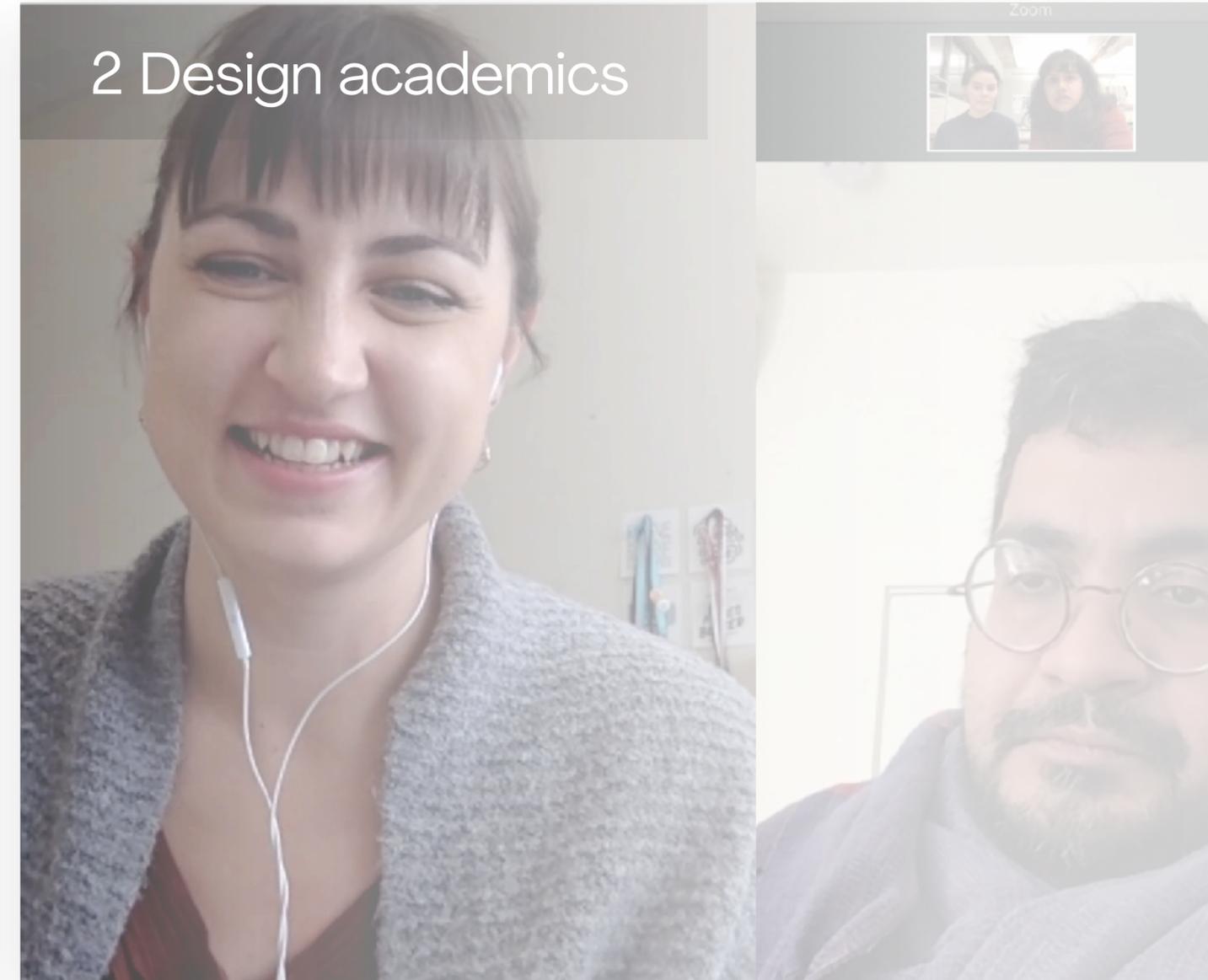
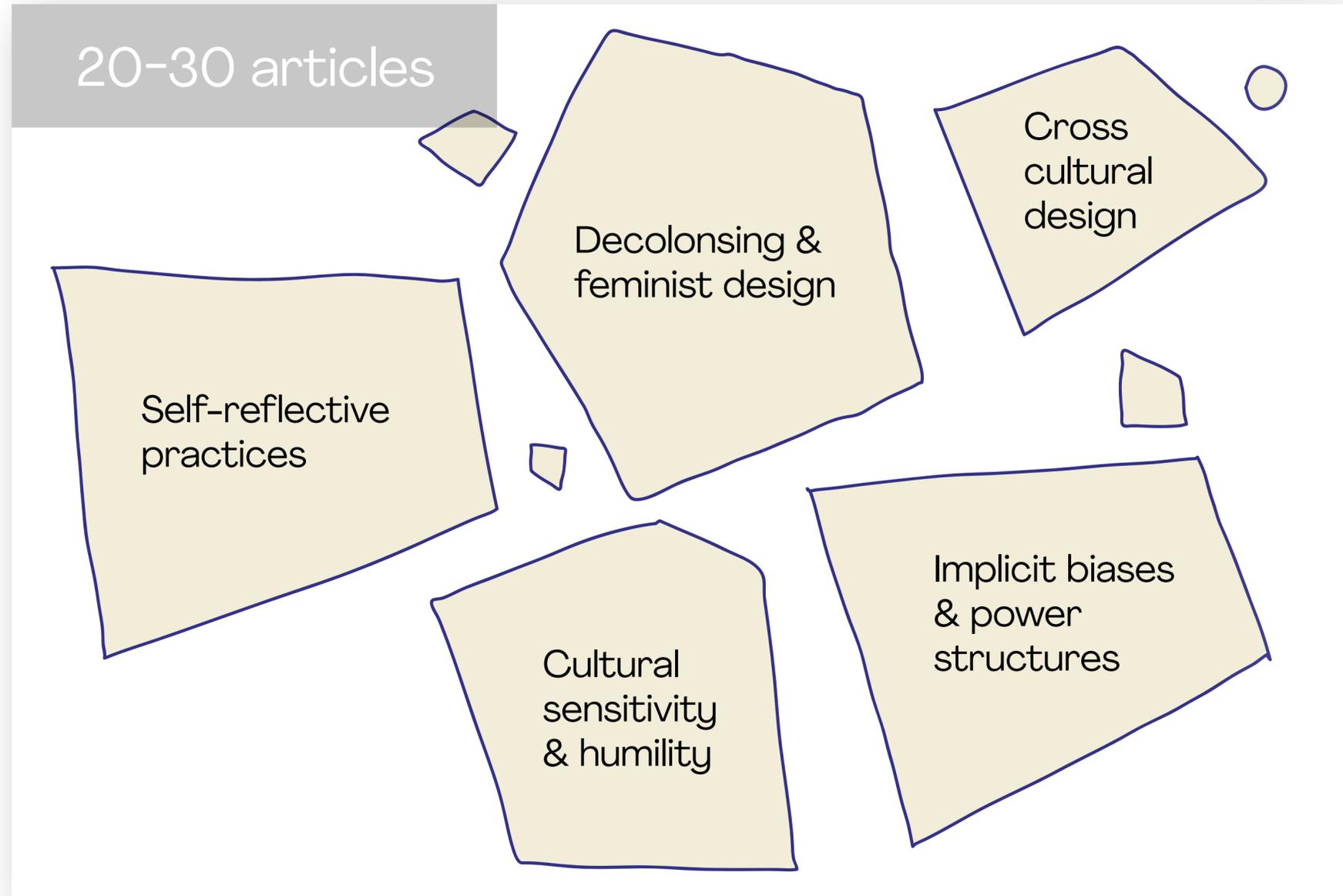
CHECKING THE TEMPERATURE

OUR APPROACH

Research into, through & for design



Research into design

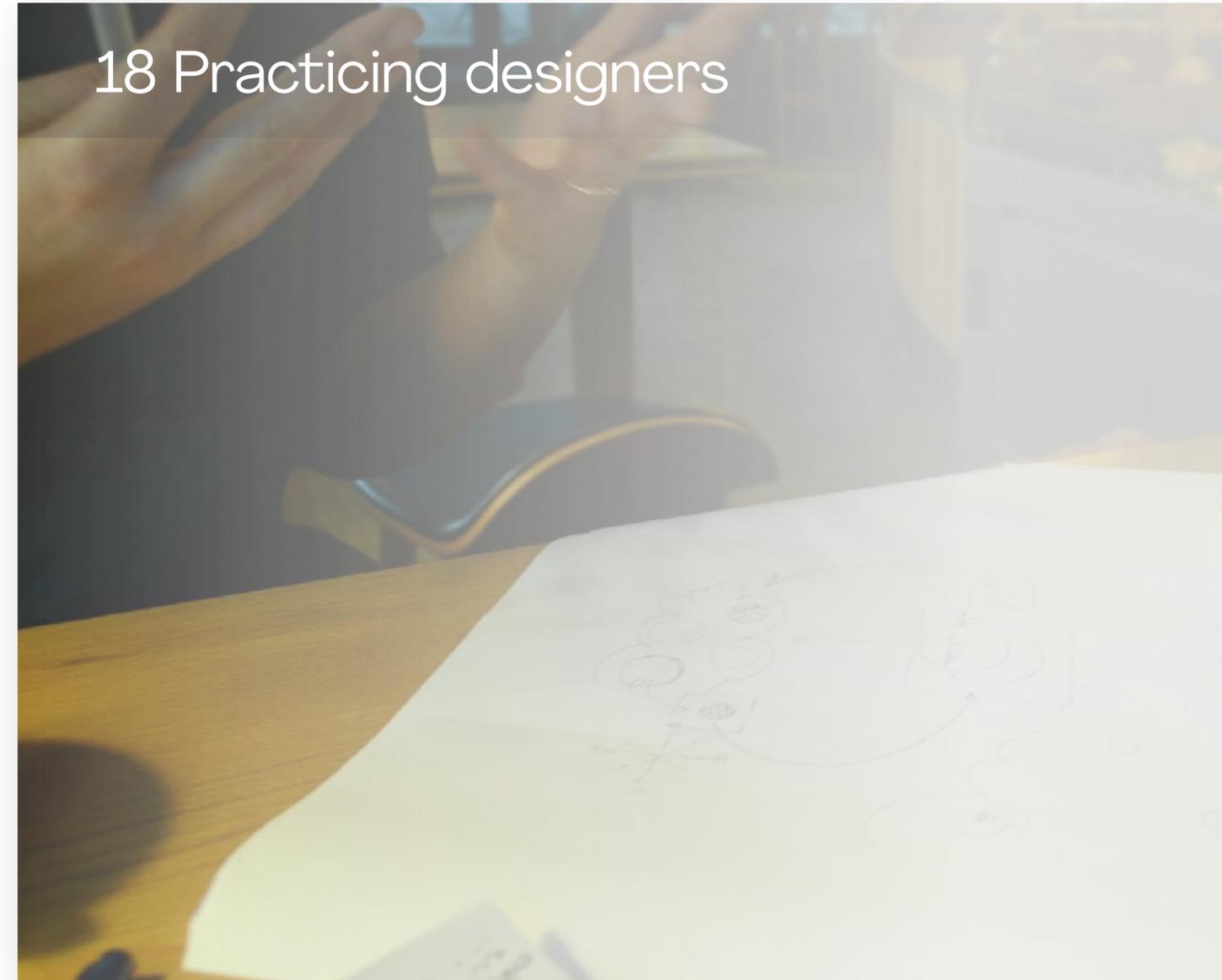


Research into design

2 Design academics



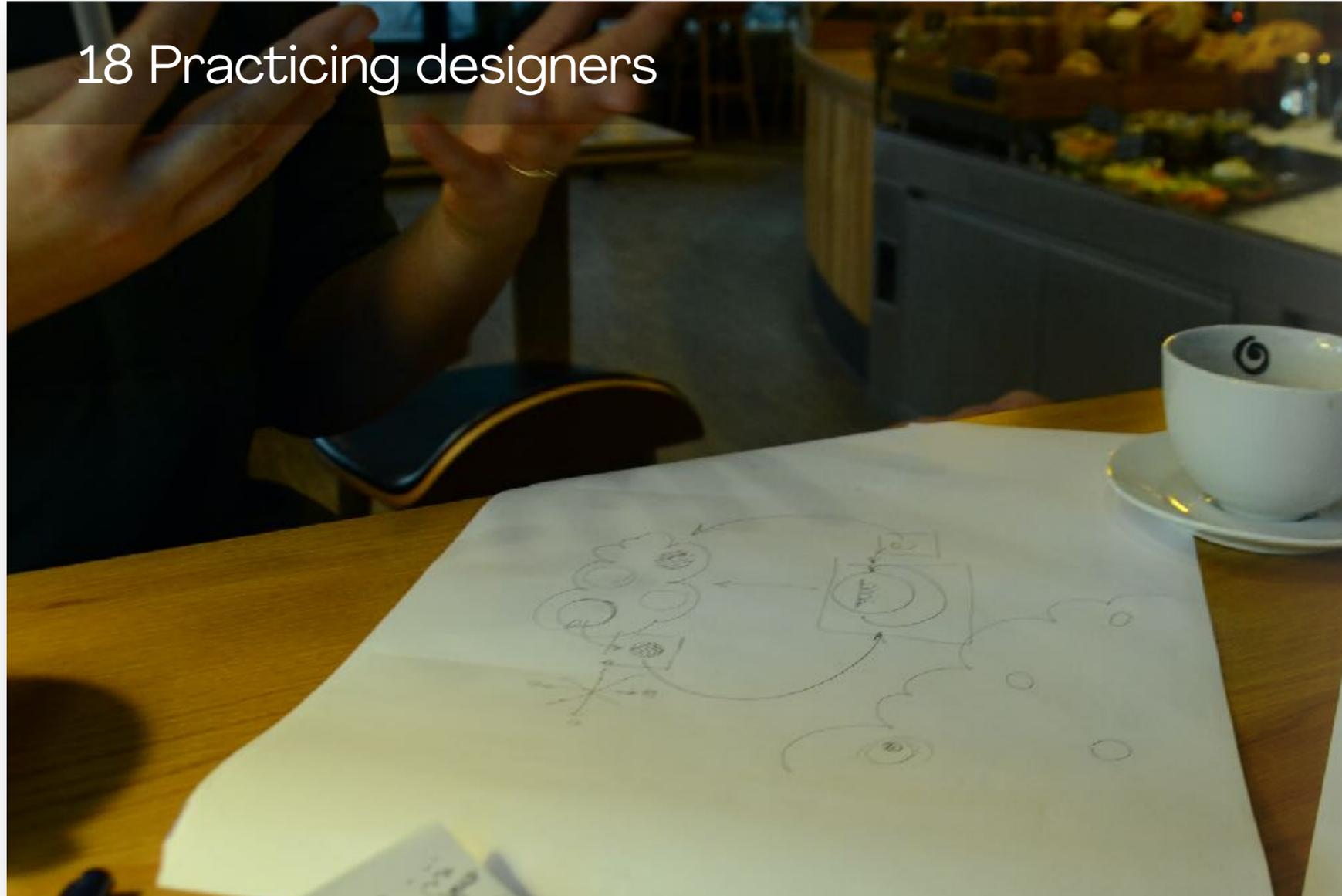
18 Practicing designers



OUR APPROACH

Research into design

18 Practicing designers



Research through design

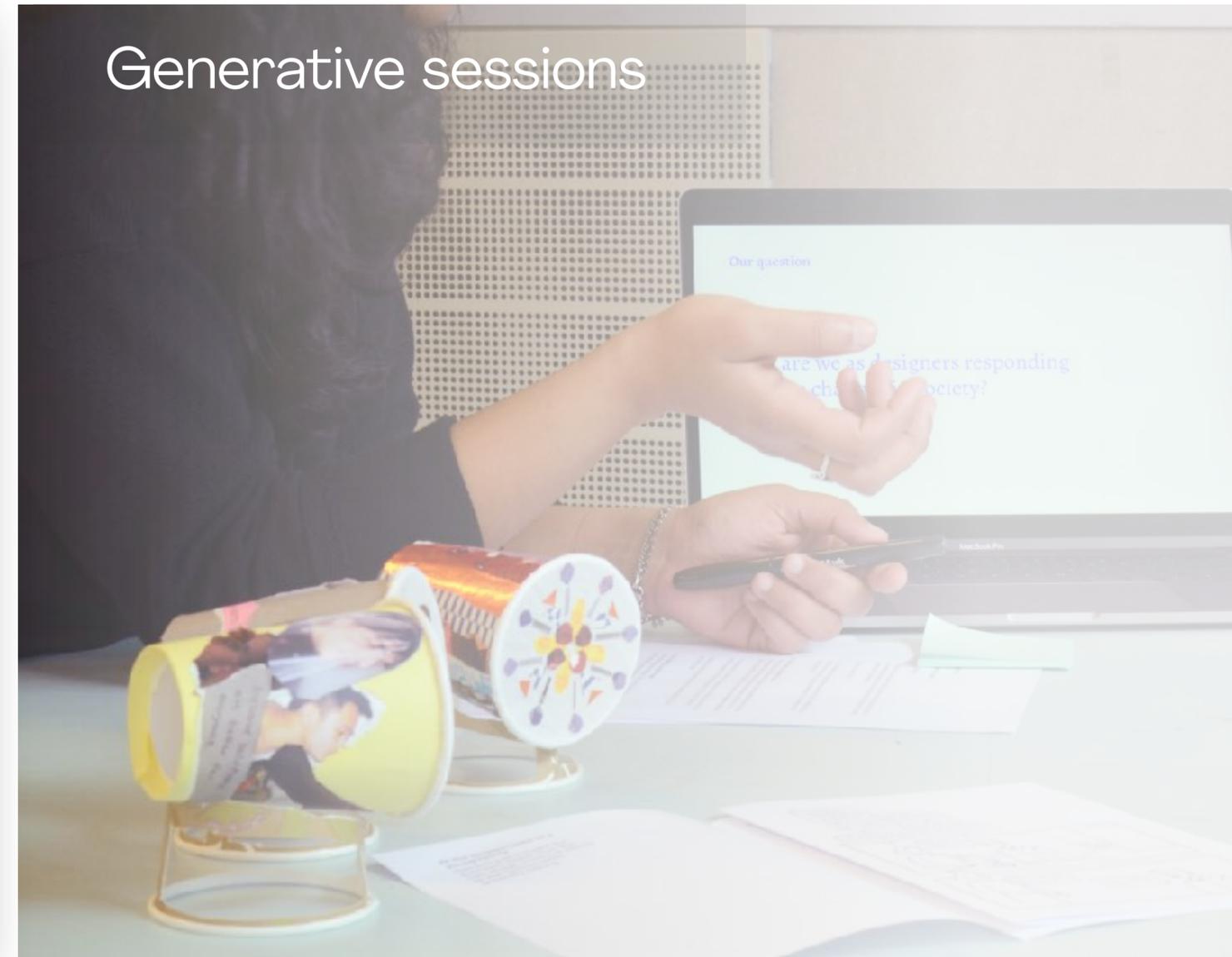
Gigamapping



Artefacts



Research through design



Research through design



Generative sessions

High Level observations

Tracking

Clarity of the topic and intentions

We needed to use examples in order to explain the tasks

The safe space to talk

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

Our confidence

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

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

The artifacts 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.	Nasorata microletter, Mang'ol'd eg ending, 'Nasjonal Digital Læringsarena' Oml, Cultural Creativity (NYU.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" "It hurts to find out these things about yourself, but it is important to start 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	Use as facilitators easier to do the exercise as an example of how we handle exercise. 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 channeling them through a metaphor	Outsmarting Human Minds Project at Harvard University Professor Mahzarin Banaji	Thought that the brief was itself was condescending Surfaced anxieties in 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 rehashing and hesitation to take ideas, and not always fully open to talking about new topics to talk openly to each other, which is to be expected. Acknowledge: James et

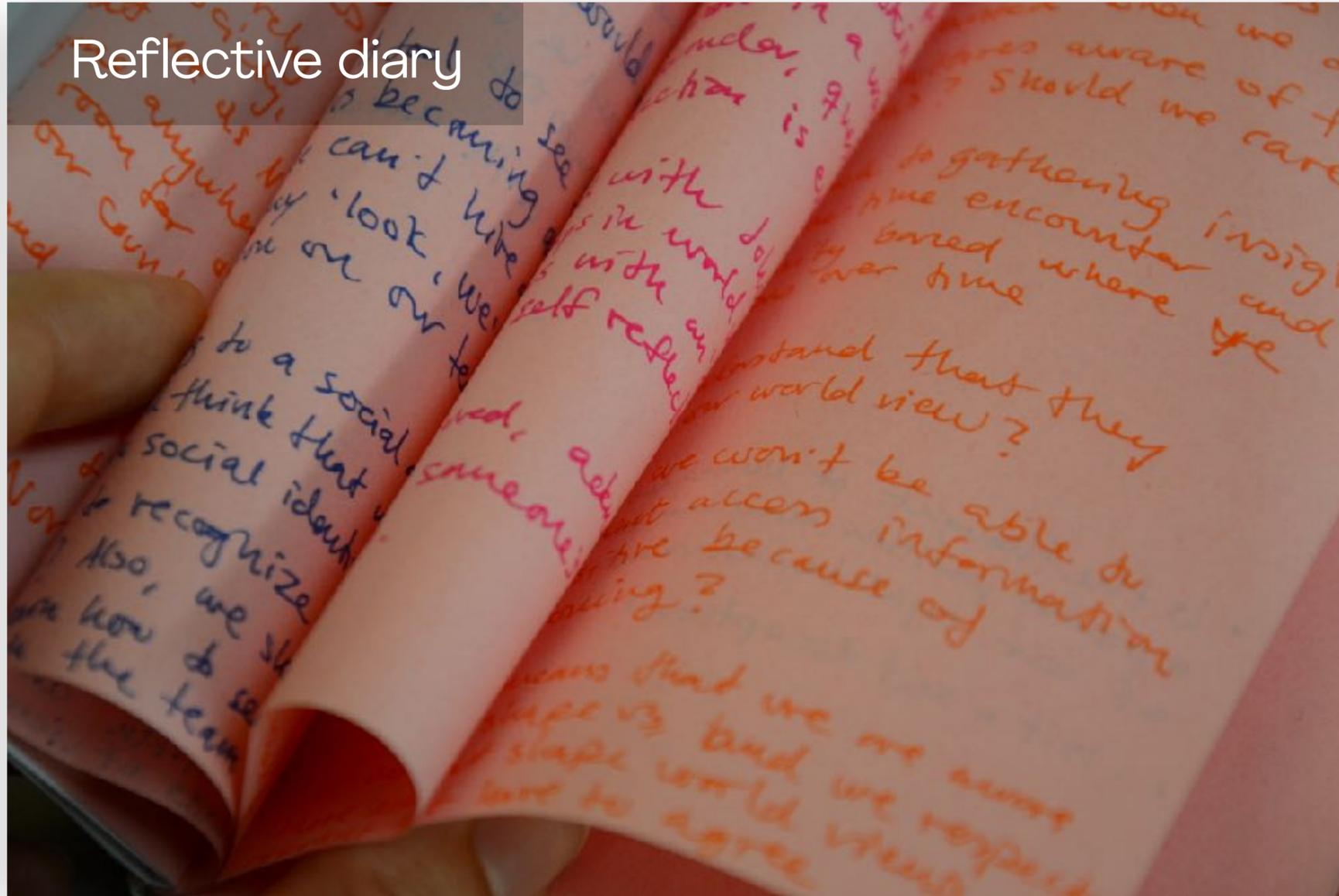
Research through design

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Acknowledging our biases	Exercise prompted by design brief	Our intention is to normalize that we have biases by channeling them through a metaphor	Outsmarting Human Minds Project at Harvard University Professor Mahzarin Banaji	Thought that the brief was itself was condescending Surface-level exercises is how to tackle one's biases in a design setting. "It would require a lot of teasing to ensure that your bias is not within the	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) Acknowledges: Issues are too complex to share (at least by



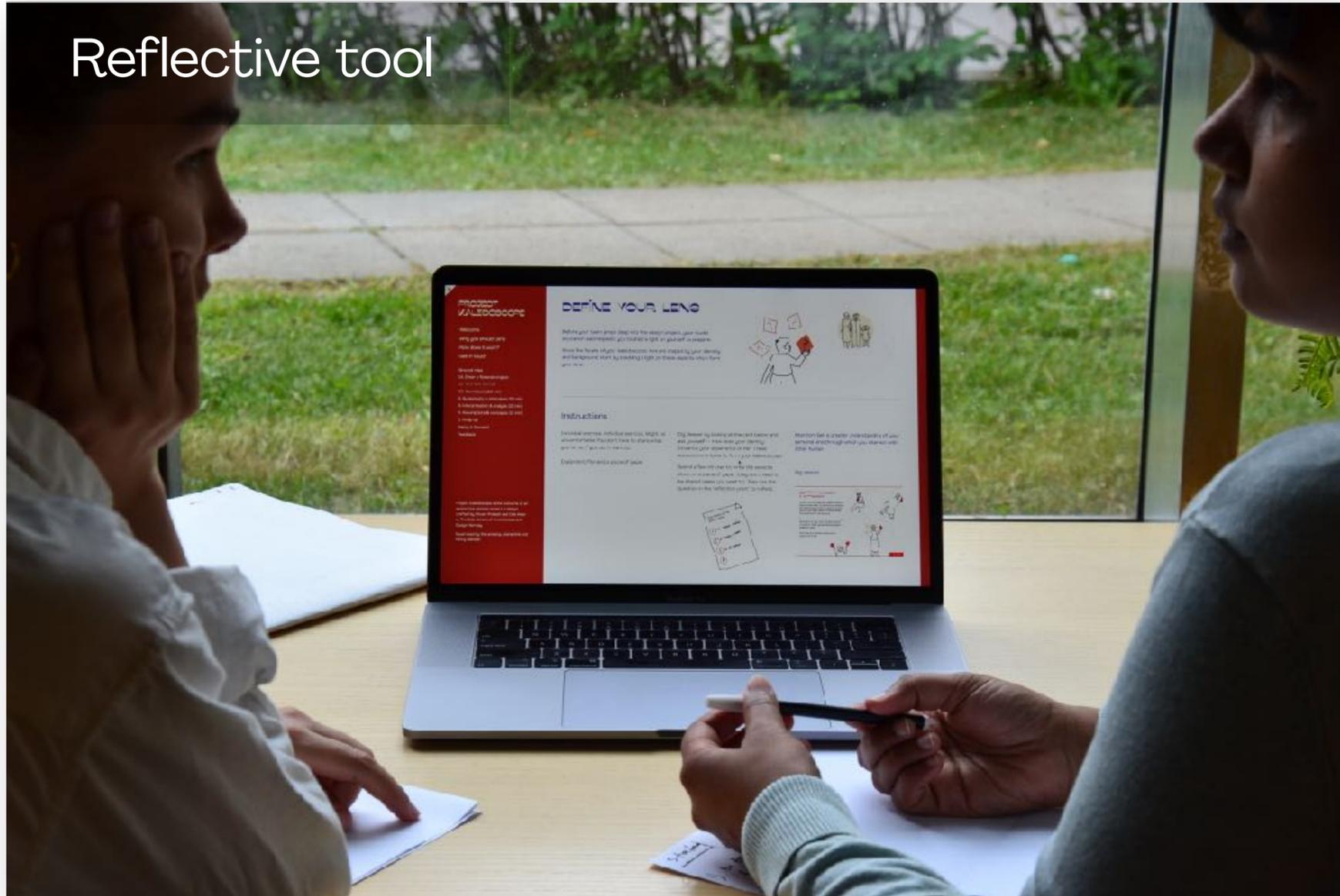
Research through design

Reflective diary



Research for design

Reflective tool

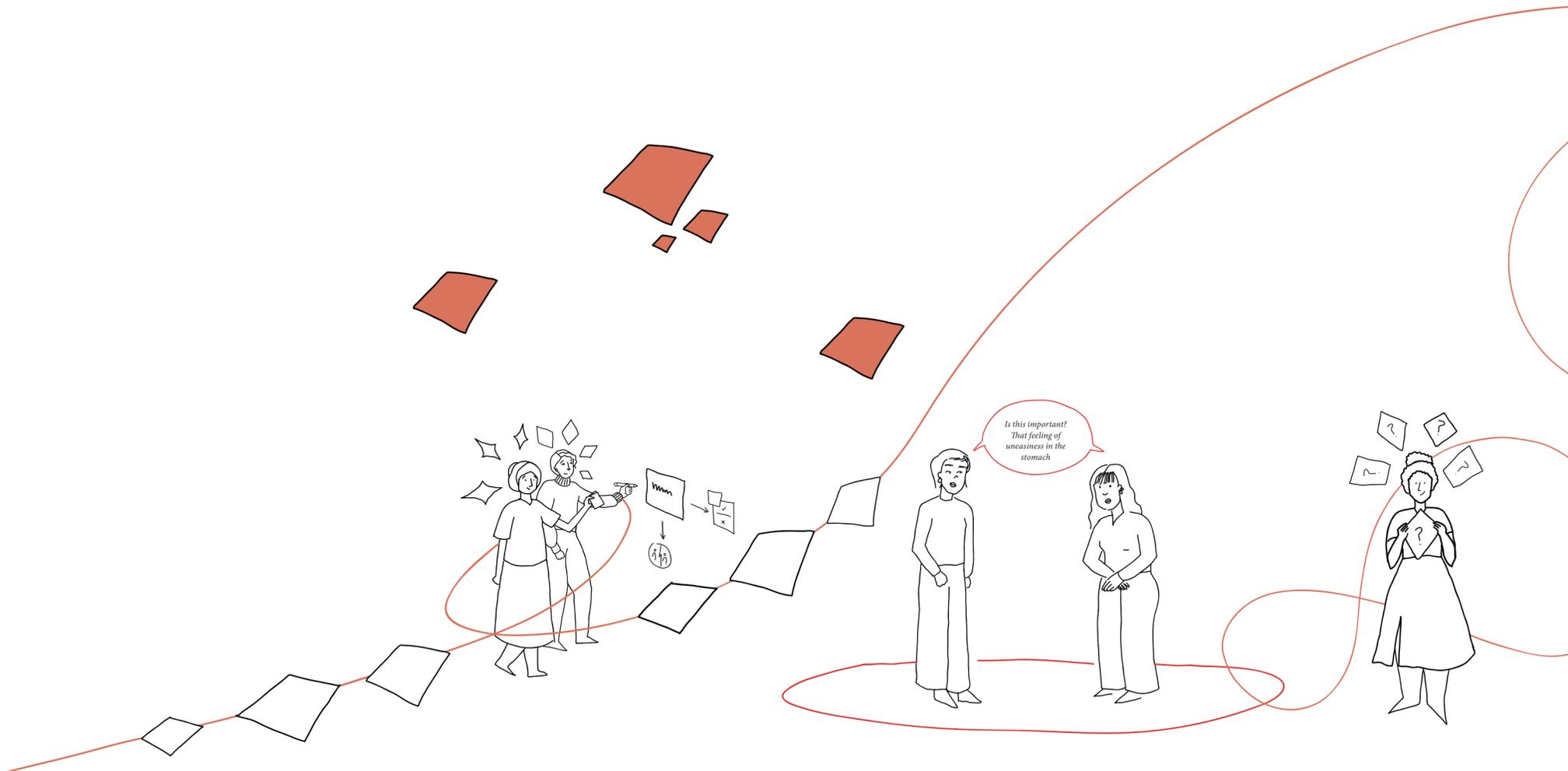


KEY OBSERVATIONS

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



KEY OBSERVATIONS

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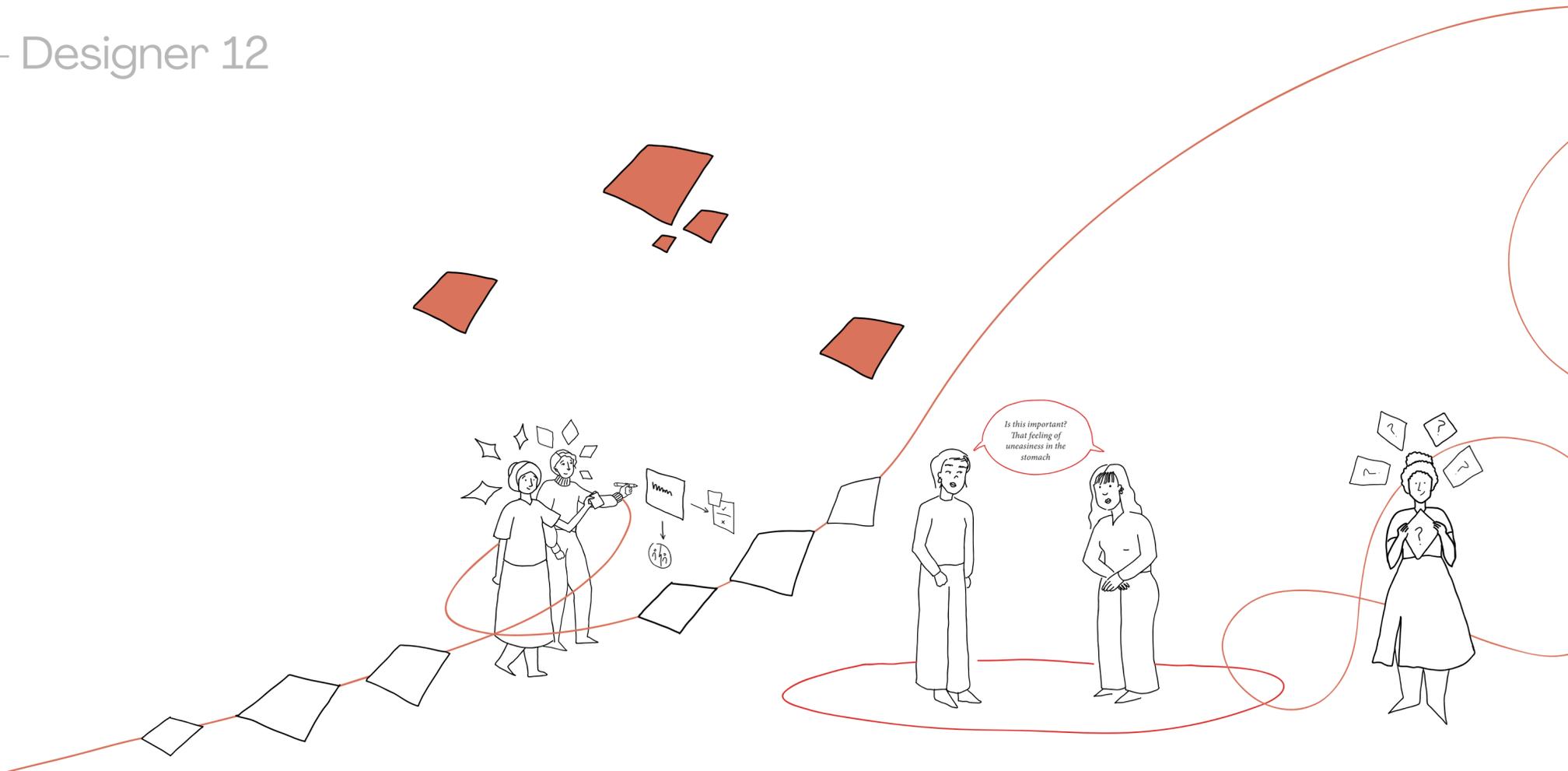
“I’m not saying that designers “haphazardly neglect” to work more inclusively, but surely this is a situation all of us could easily find ourselves in.”

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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



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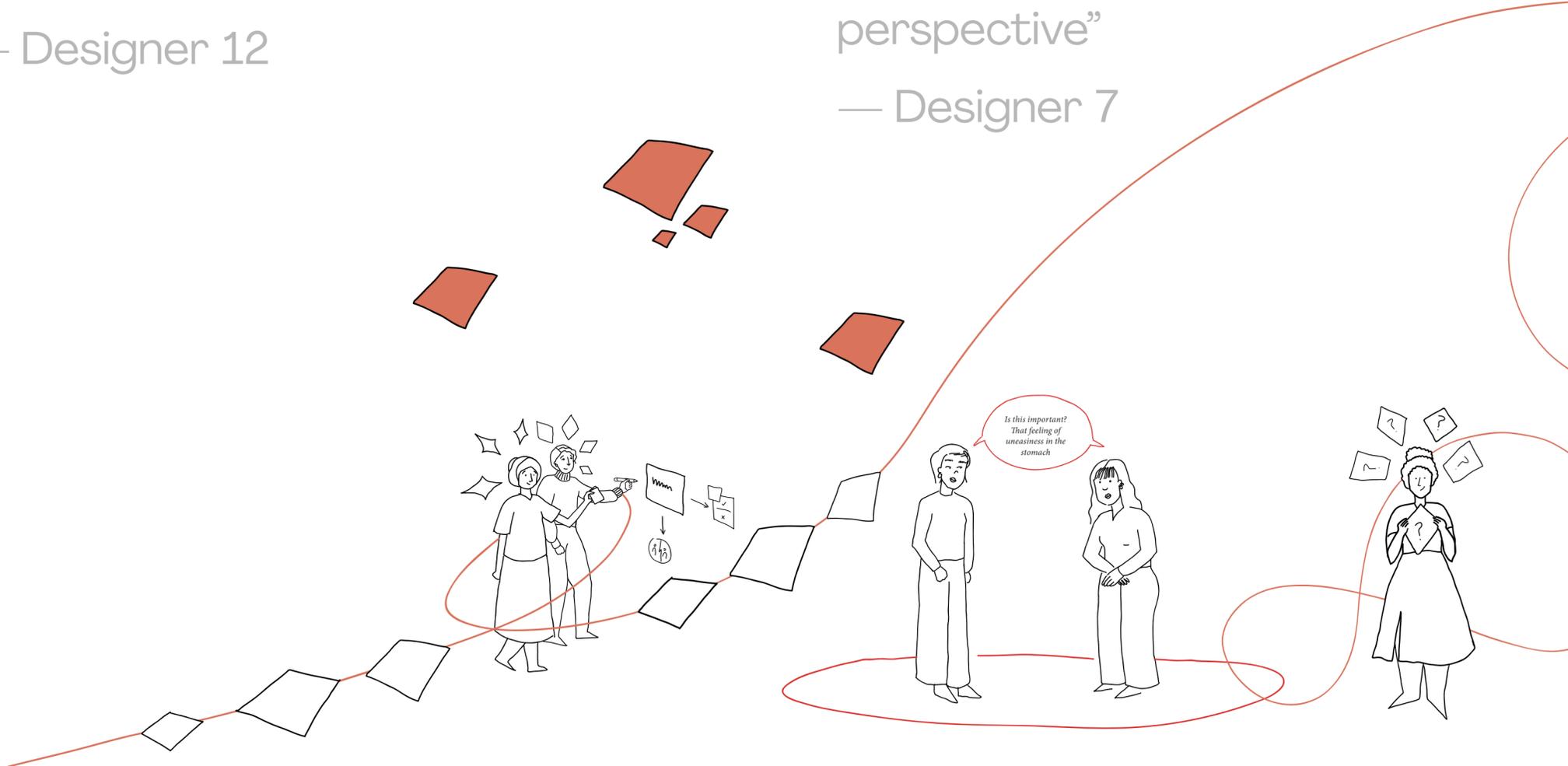
“[To understand the cultural other] we need to start with ourselves and understand where we are positioned in the world”

— Designer 12

3. A taboo conversation

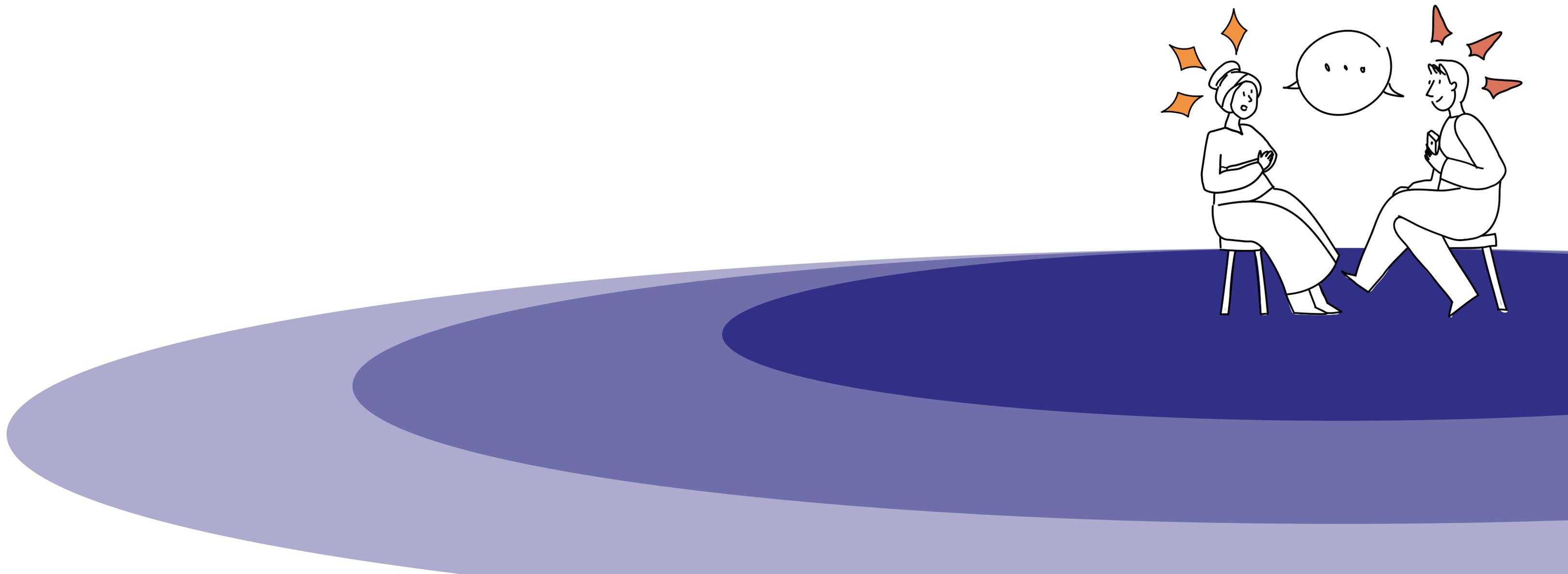
“It’s painful to raise this topic since people become defensive. It’s painful that they are not curious or willing to receive the other perspective”

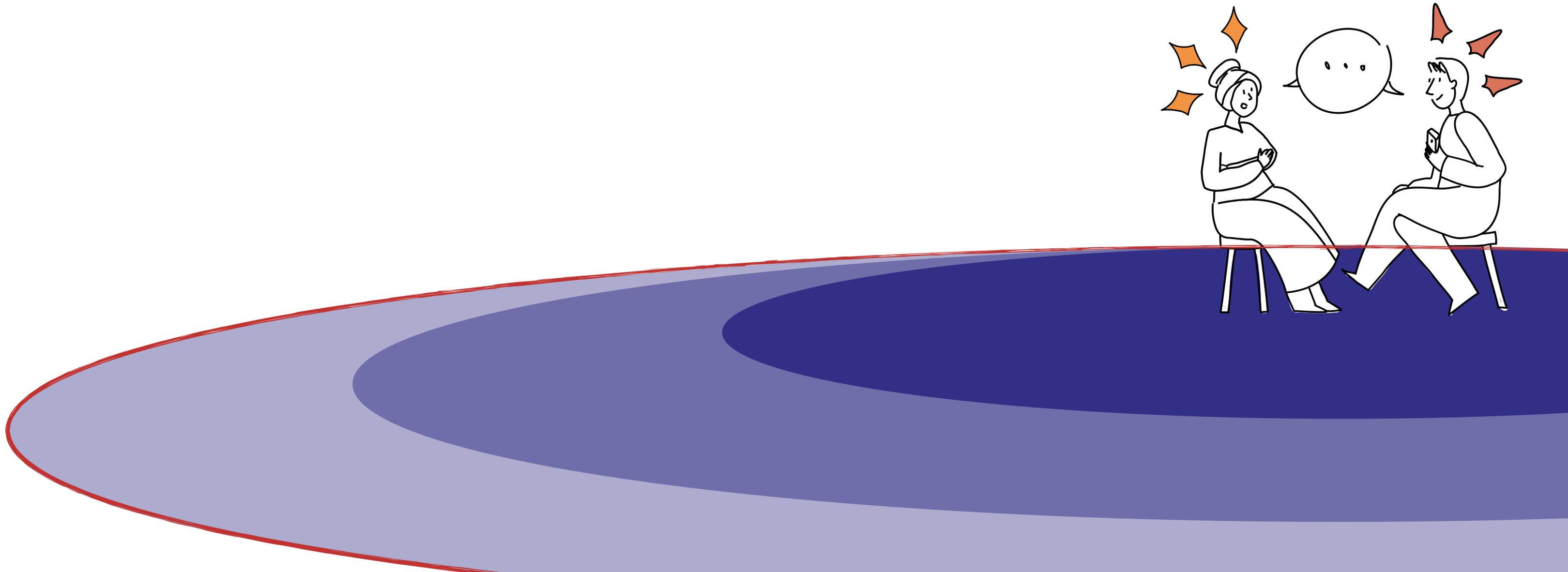
— Designer 7

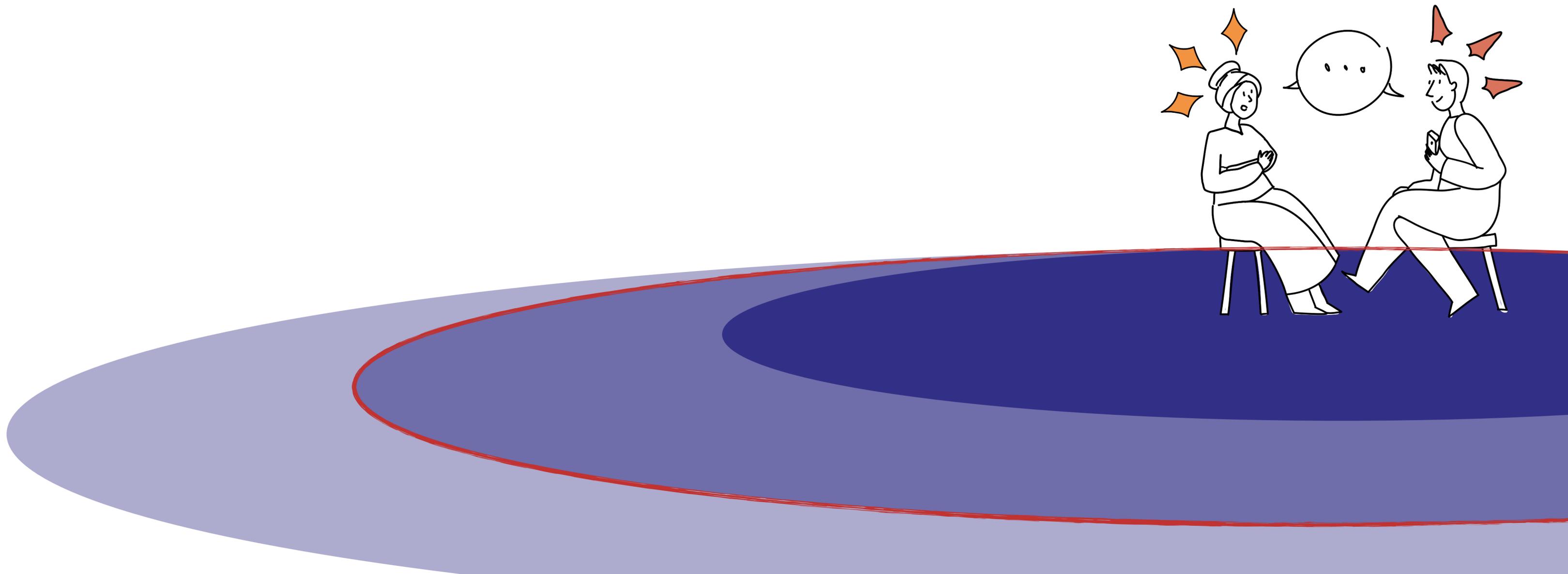


How might we pop the taboo bubble
and create a space to build cultural
humility into service design practices?

CRAFTING A CONVERSATION









CRAFTING A CONVERSATION

1. Unpacking
an incident

2. Crossing
three worlds

3. Project
Kaleidoscope



CRAFTING A CONVERSATION

1. Unpacking
an incident

2. Crossing
three worlds

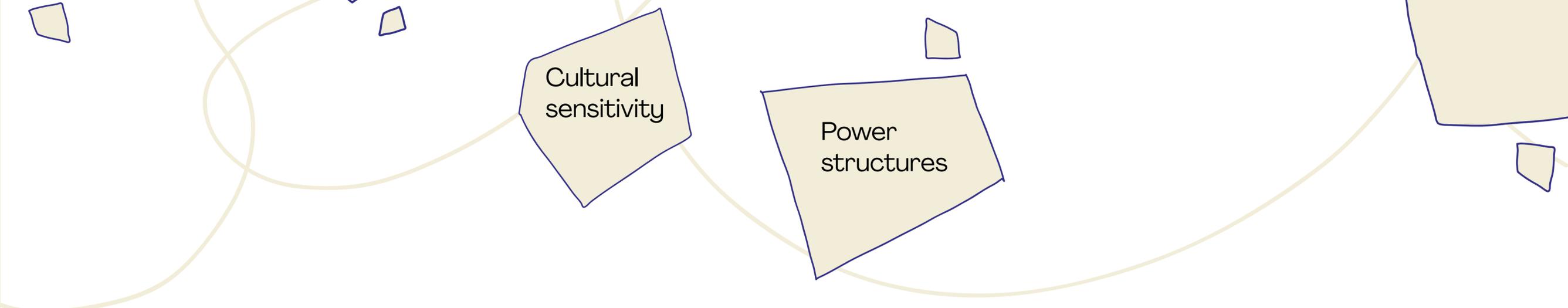
3. Project
Kaleidoscope

CRAFTING A CONVERSATION

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Cultural sensitivity

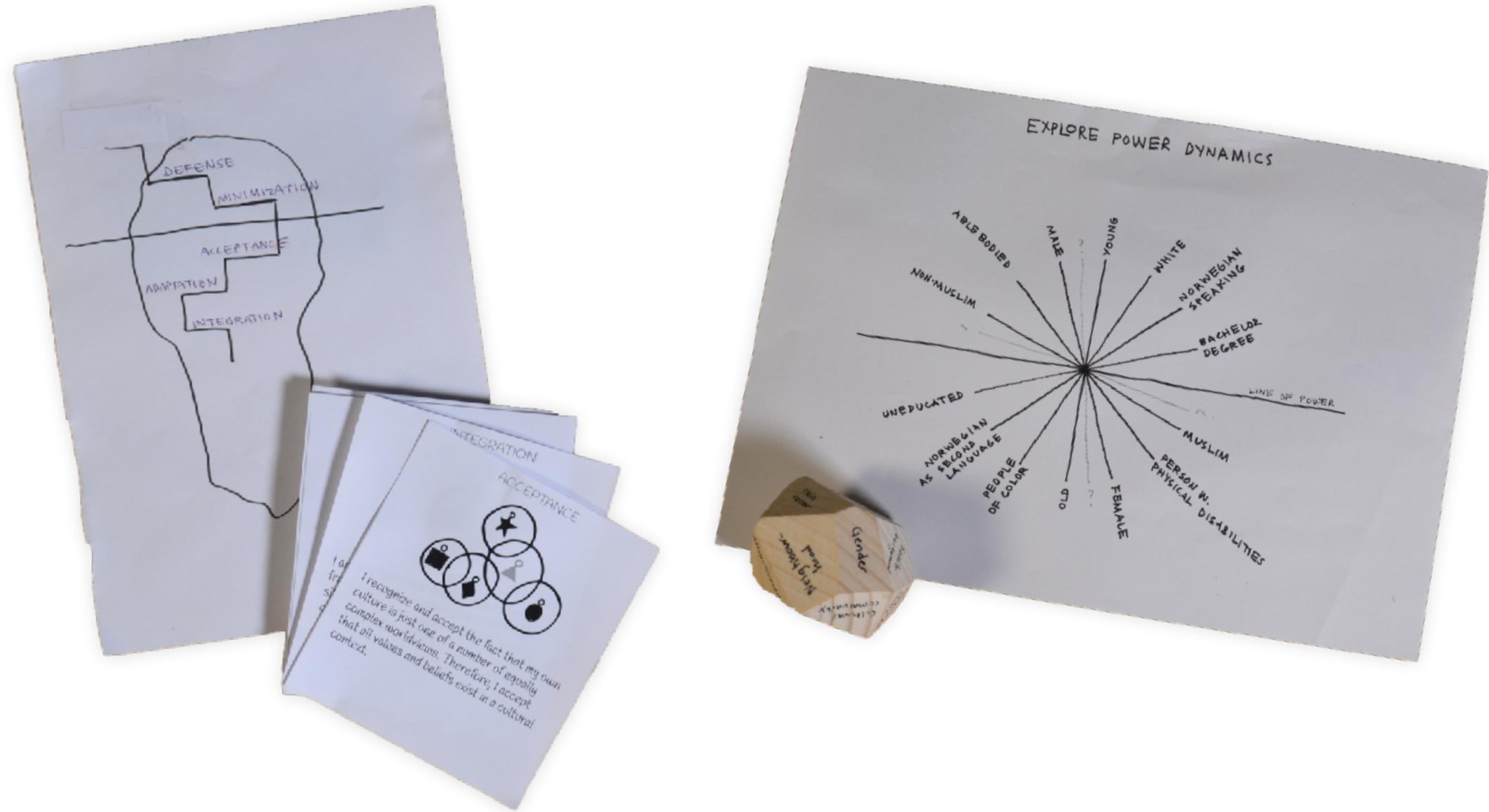
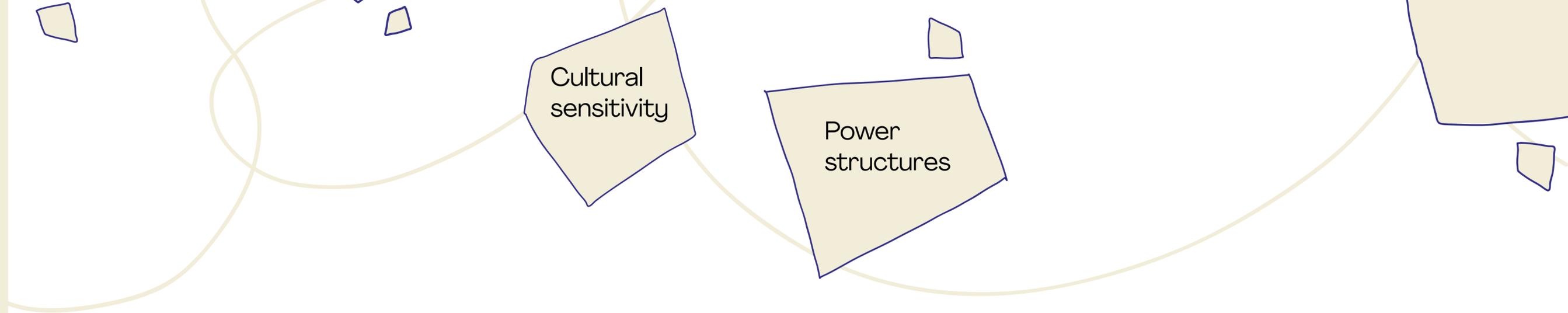
Power structures

CRAFTING A CONVERSATION

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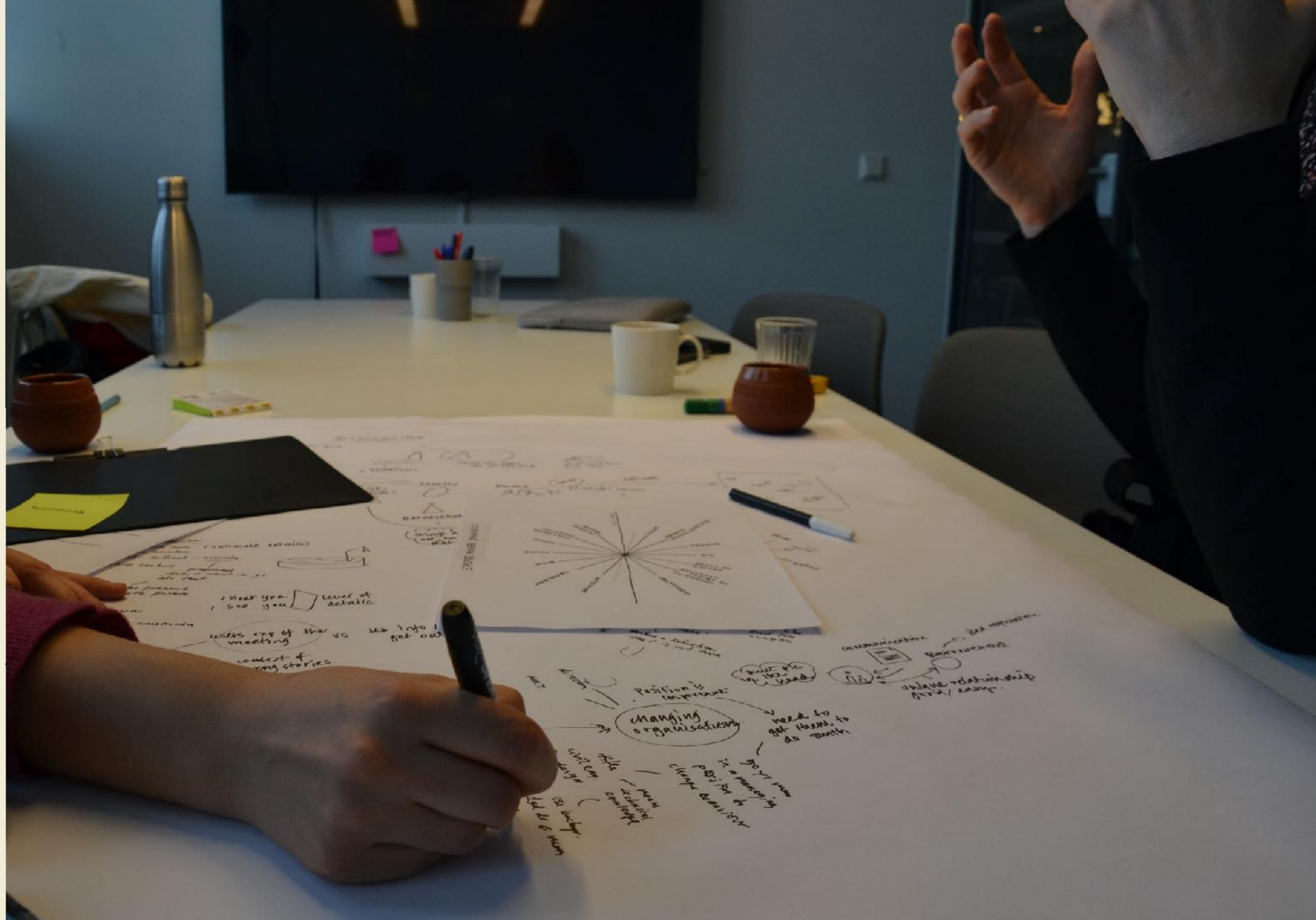


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CRAFTING A CONVERSATION

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

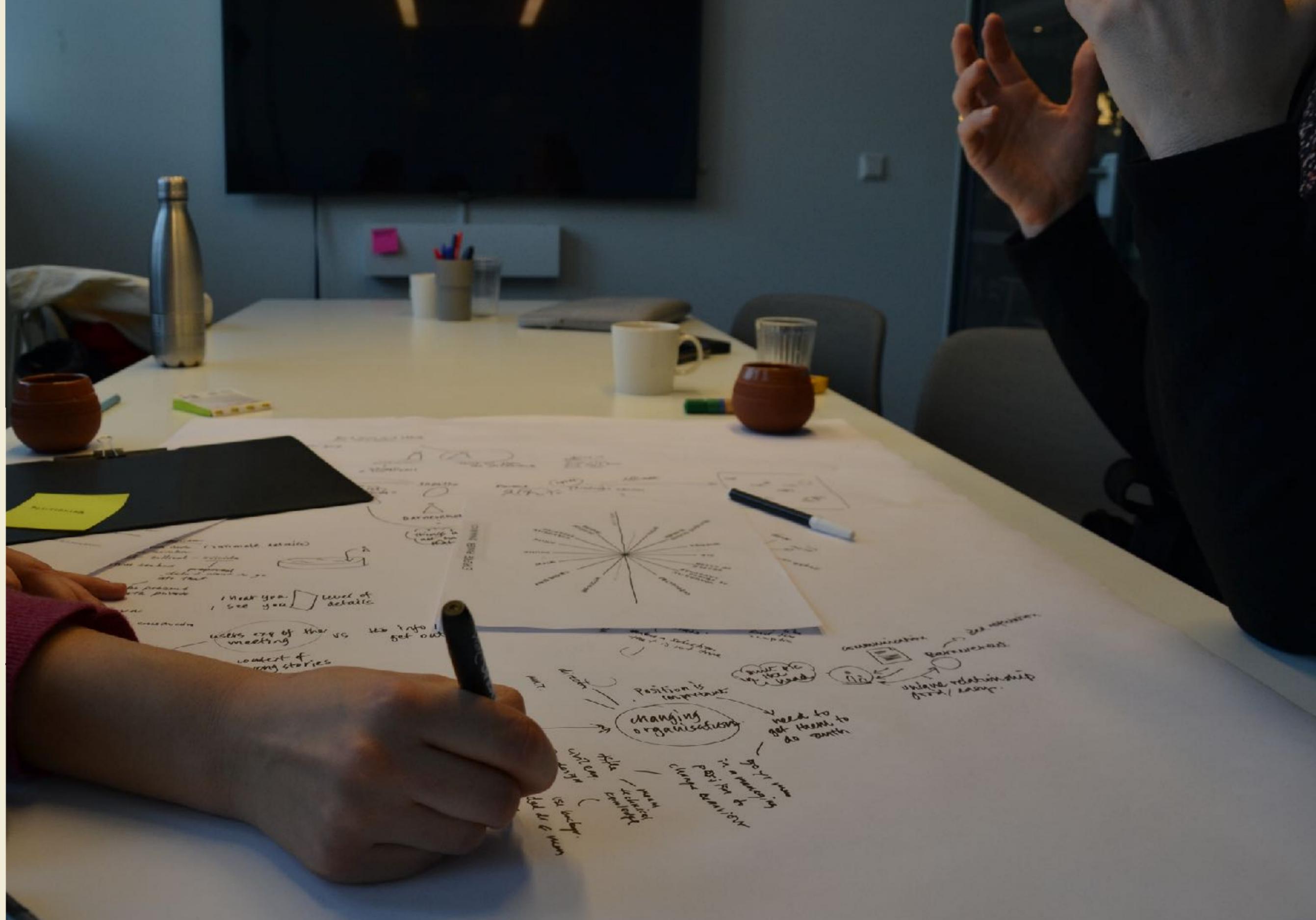
— Designer 5

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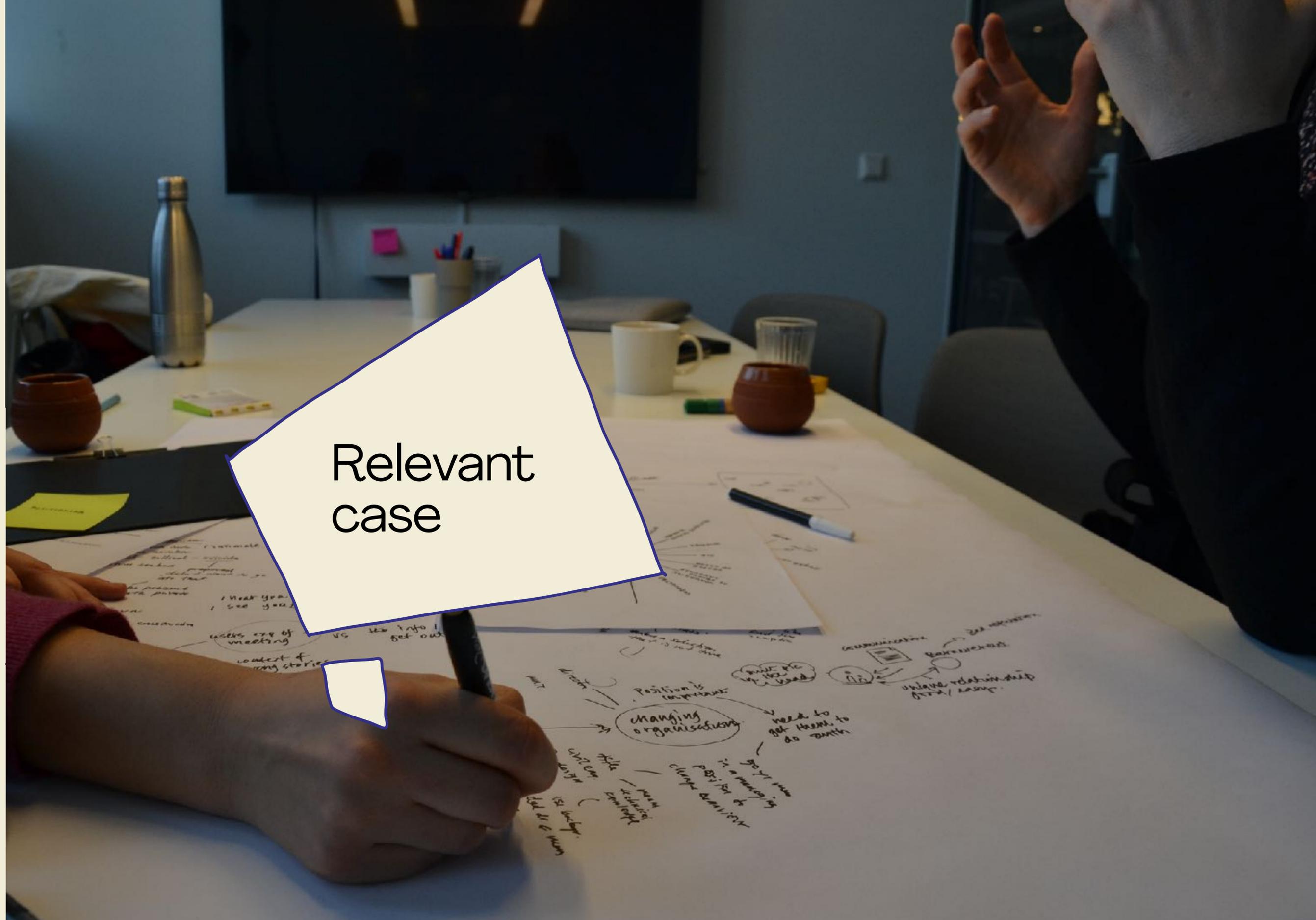


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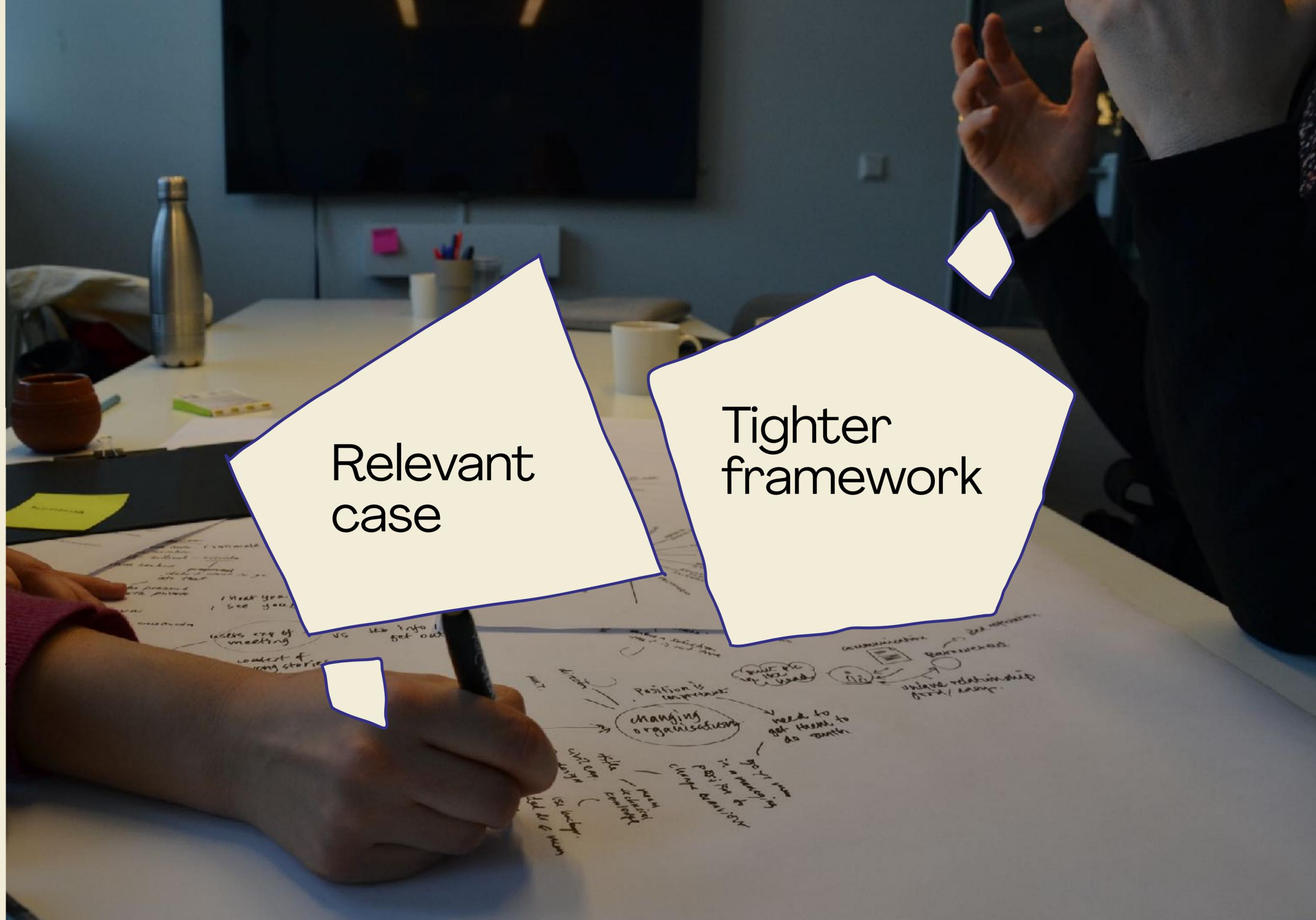
Relevant case

CRAFTING A CONVERSATION

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Relevant case

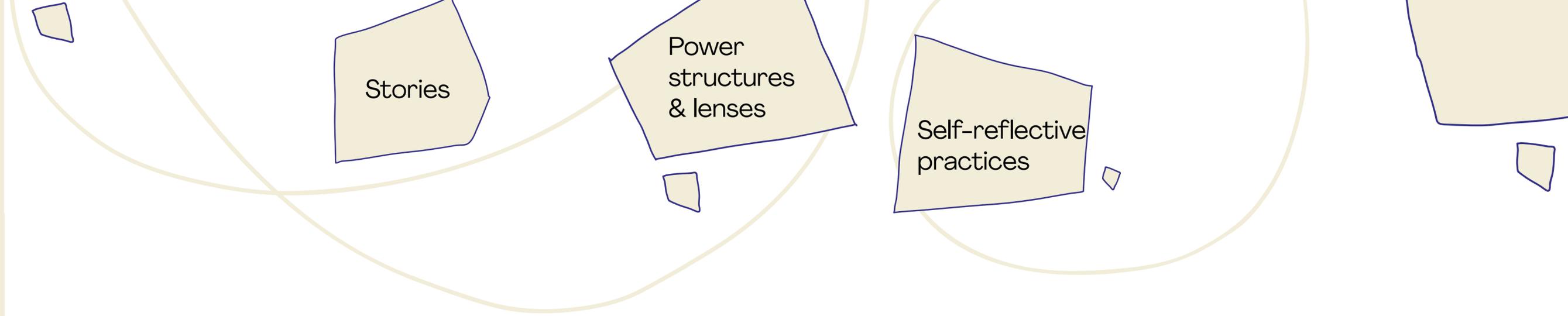
Tighter framework

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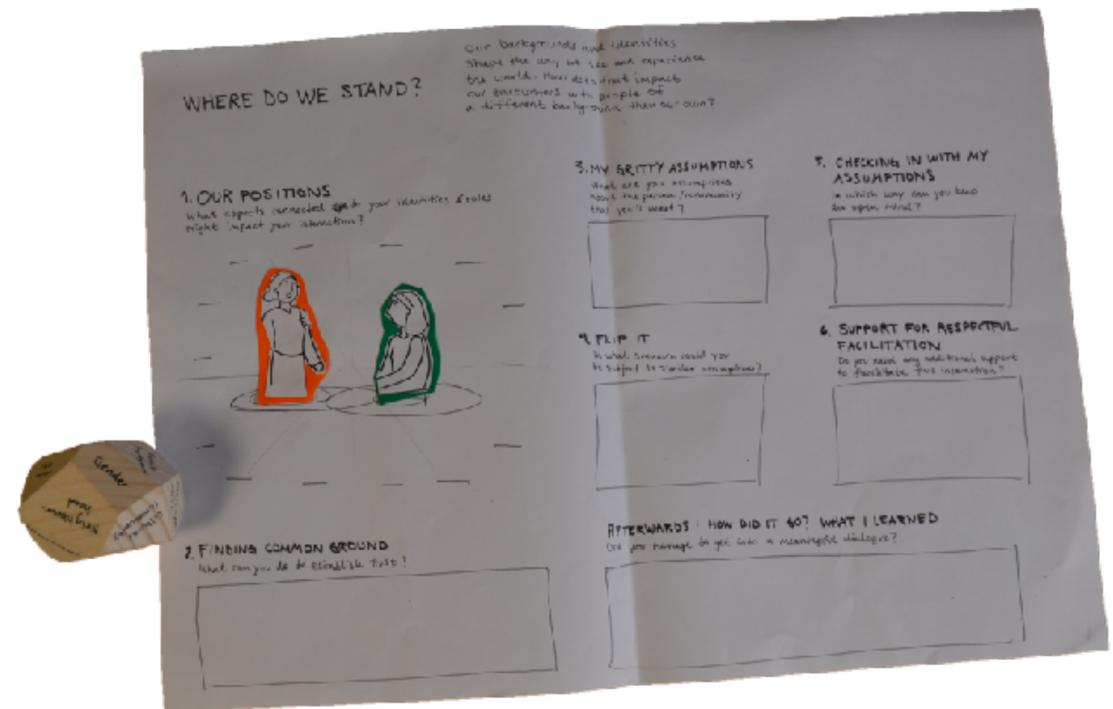
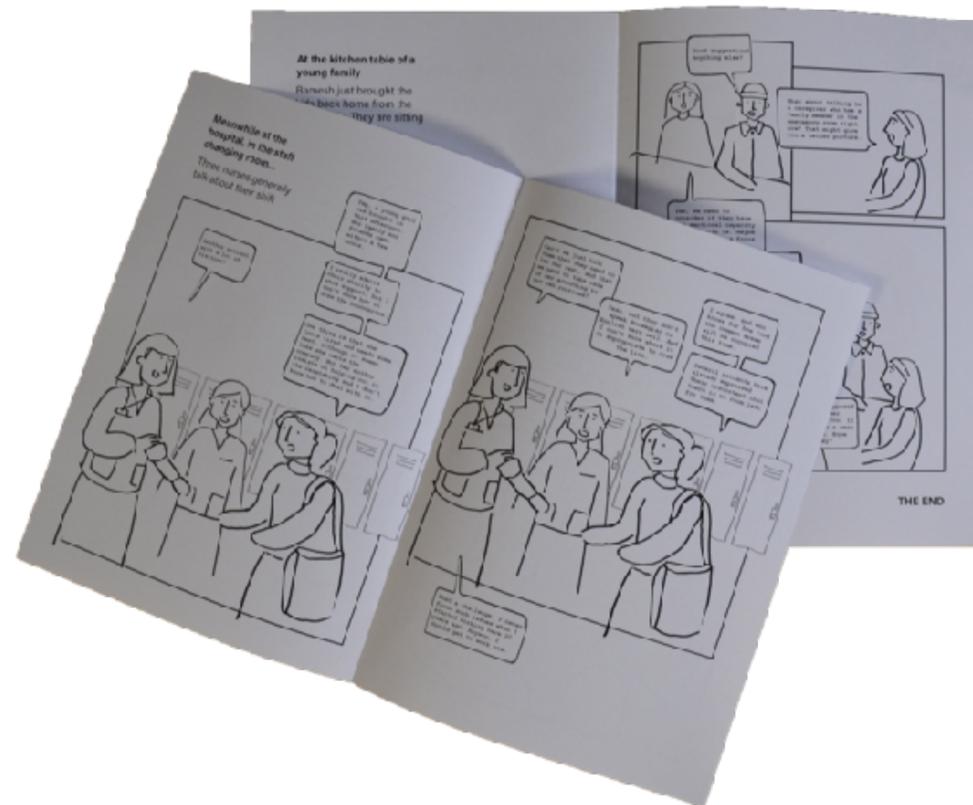
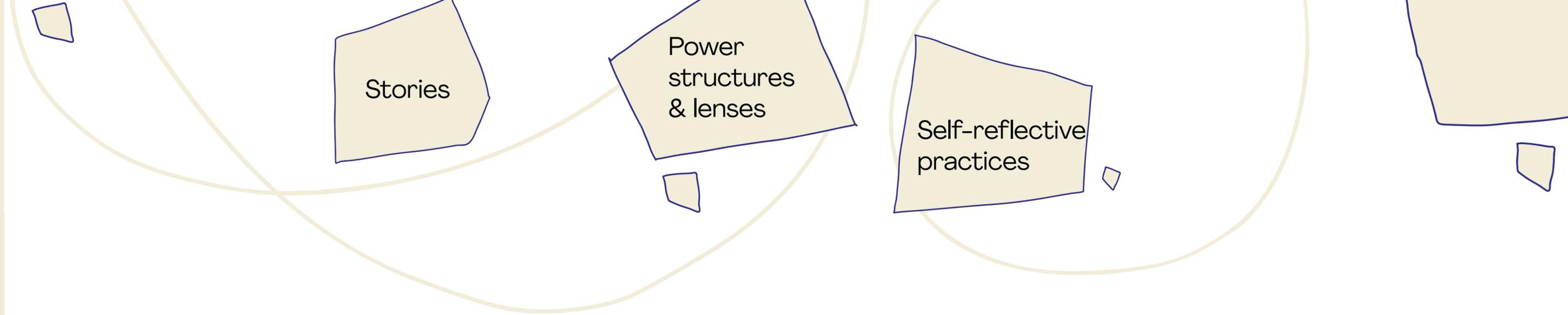


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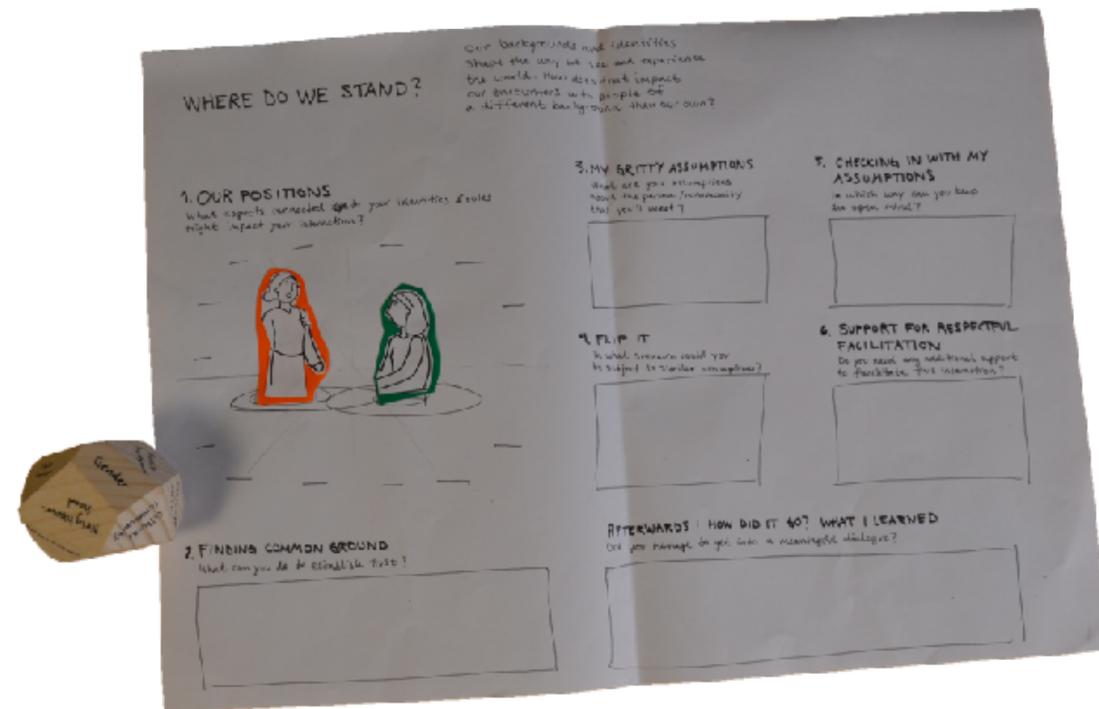
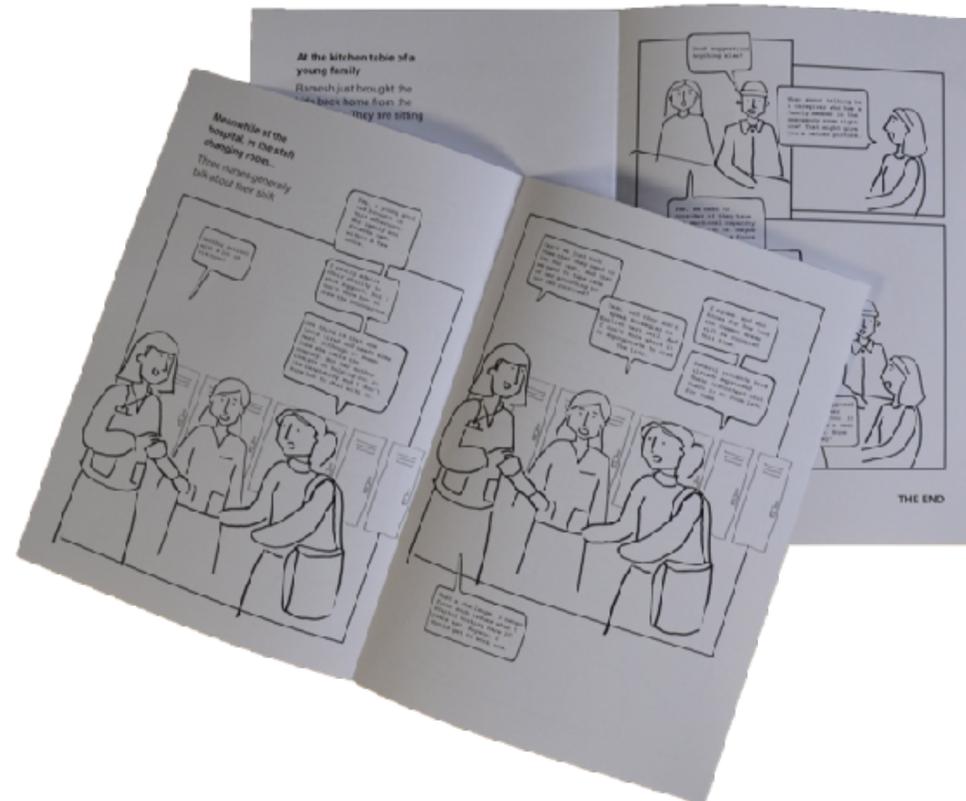
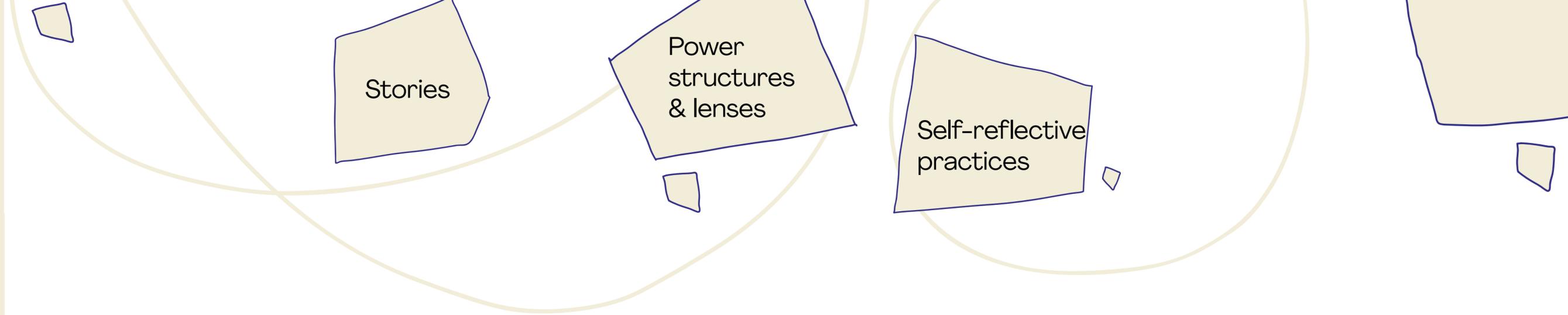


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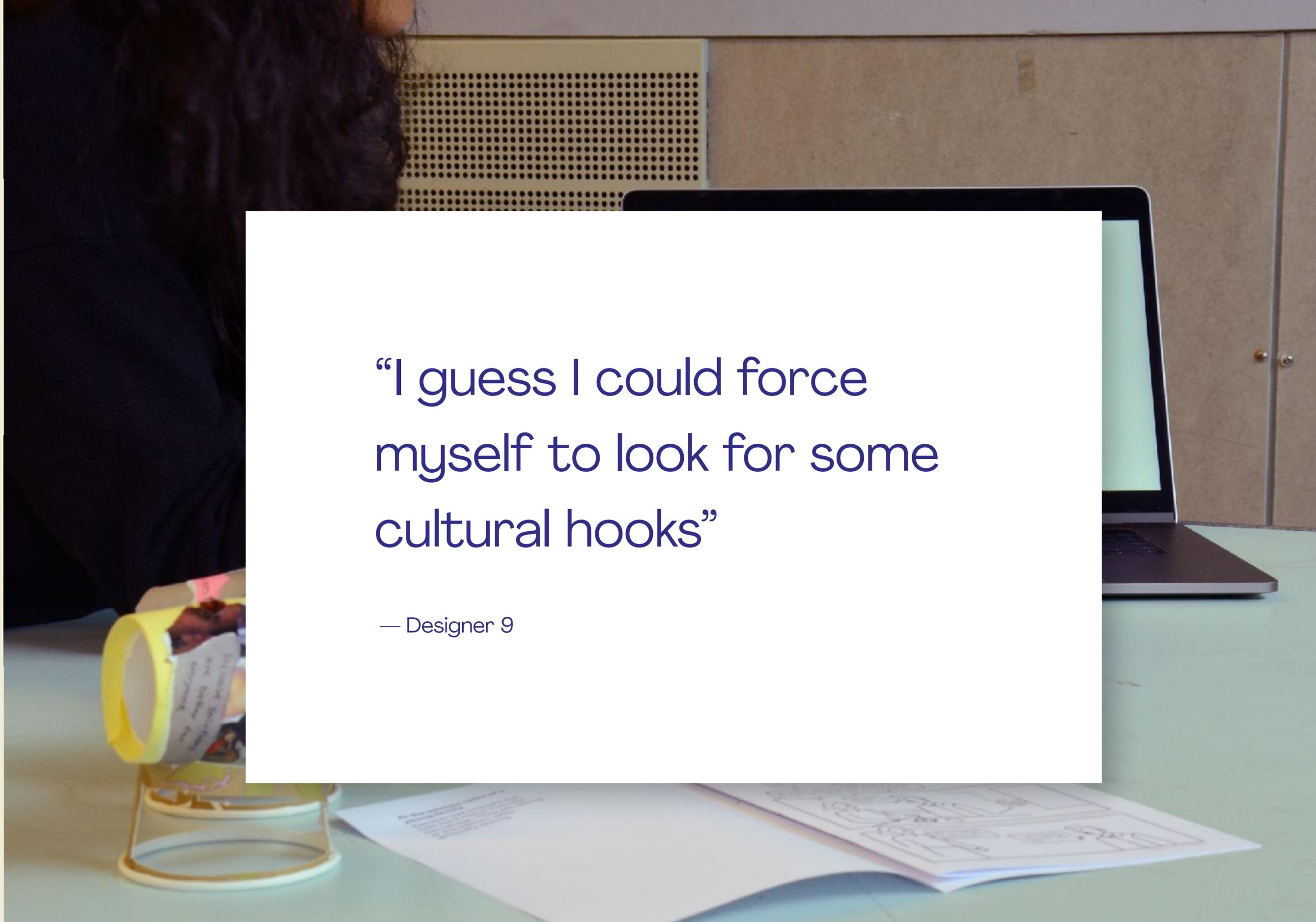
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“I guess I could force
myself to look for some
cultural hooks”

— Designer 9



CRAFTING A CONVERSATION

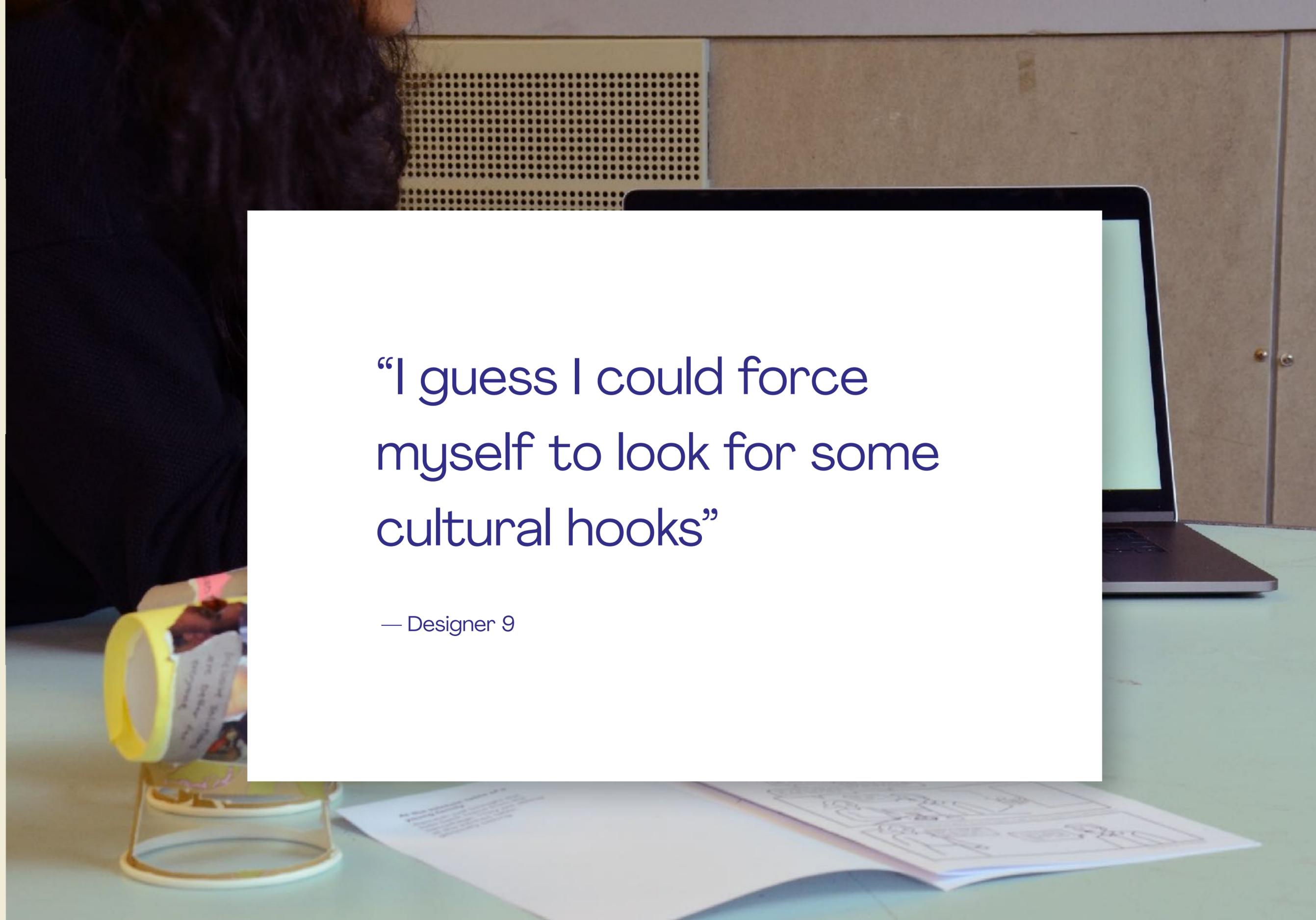
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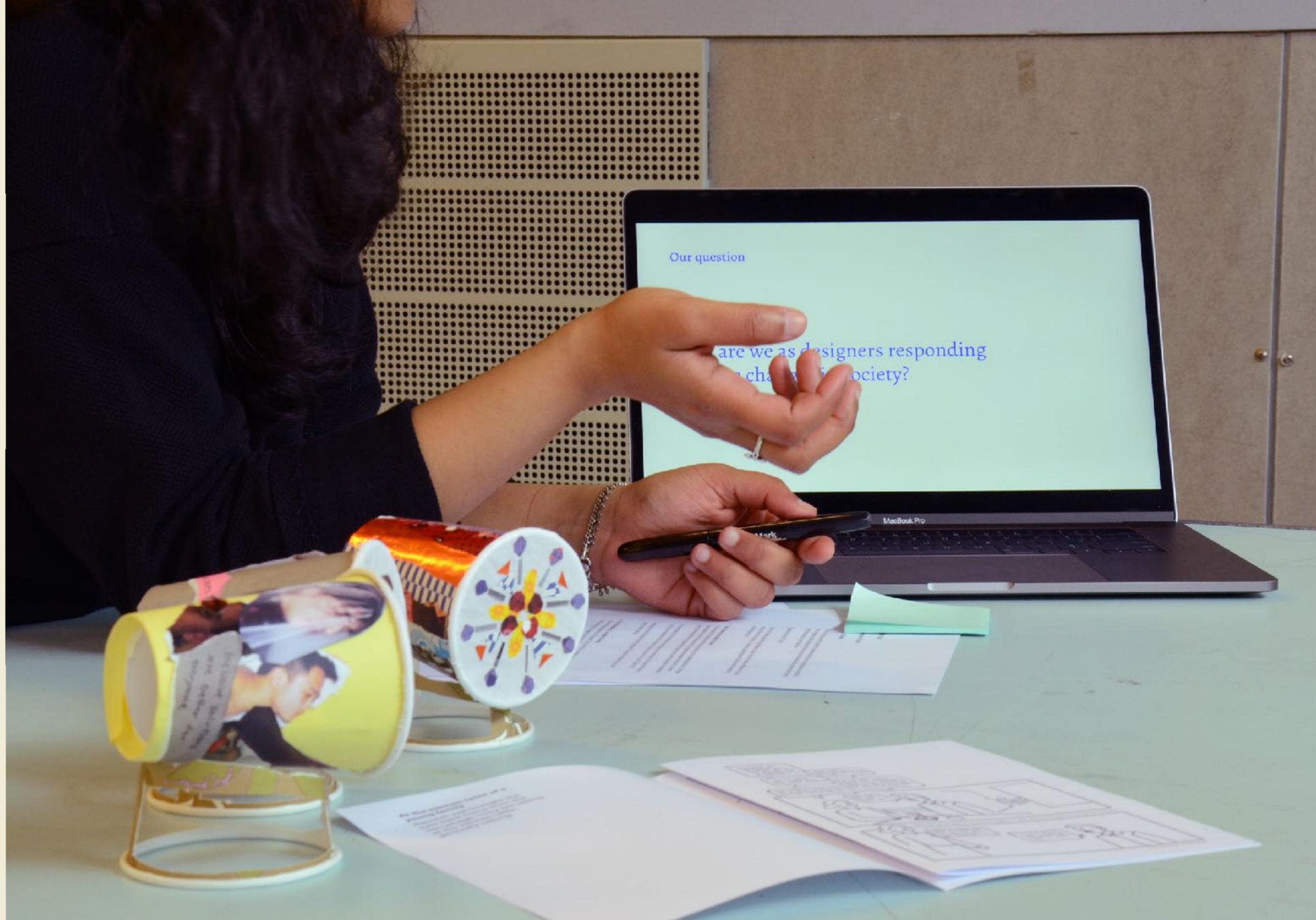


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CRAFTING A CONVERSATION

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Even more pointed case



CRAFTING A CONVERSATION

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Even more pointed case

Enable critical self-reflection



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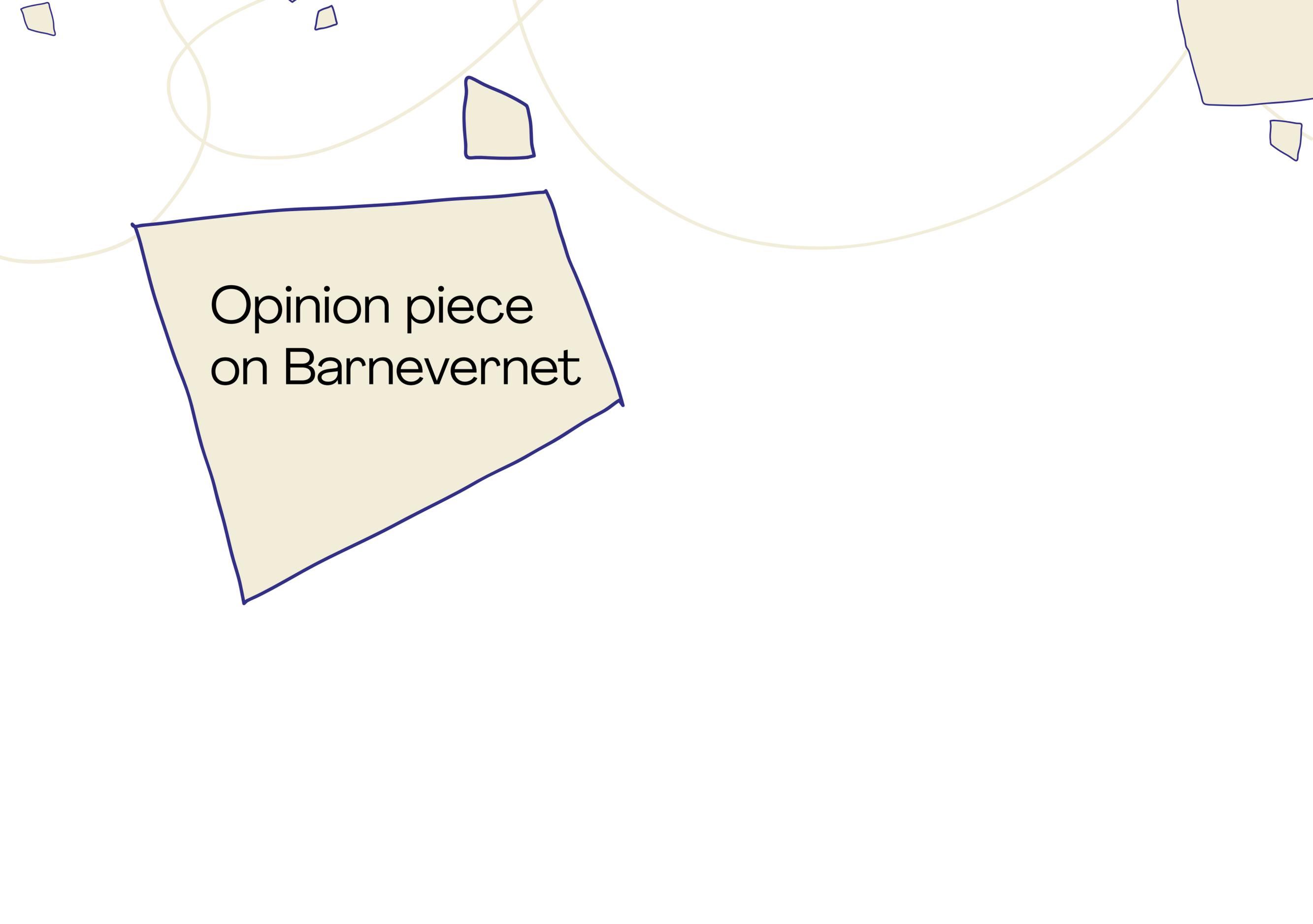


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Opinion piece
on Barnevernet

CRAFTING A CONVERSATION

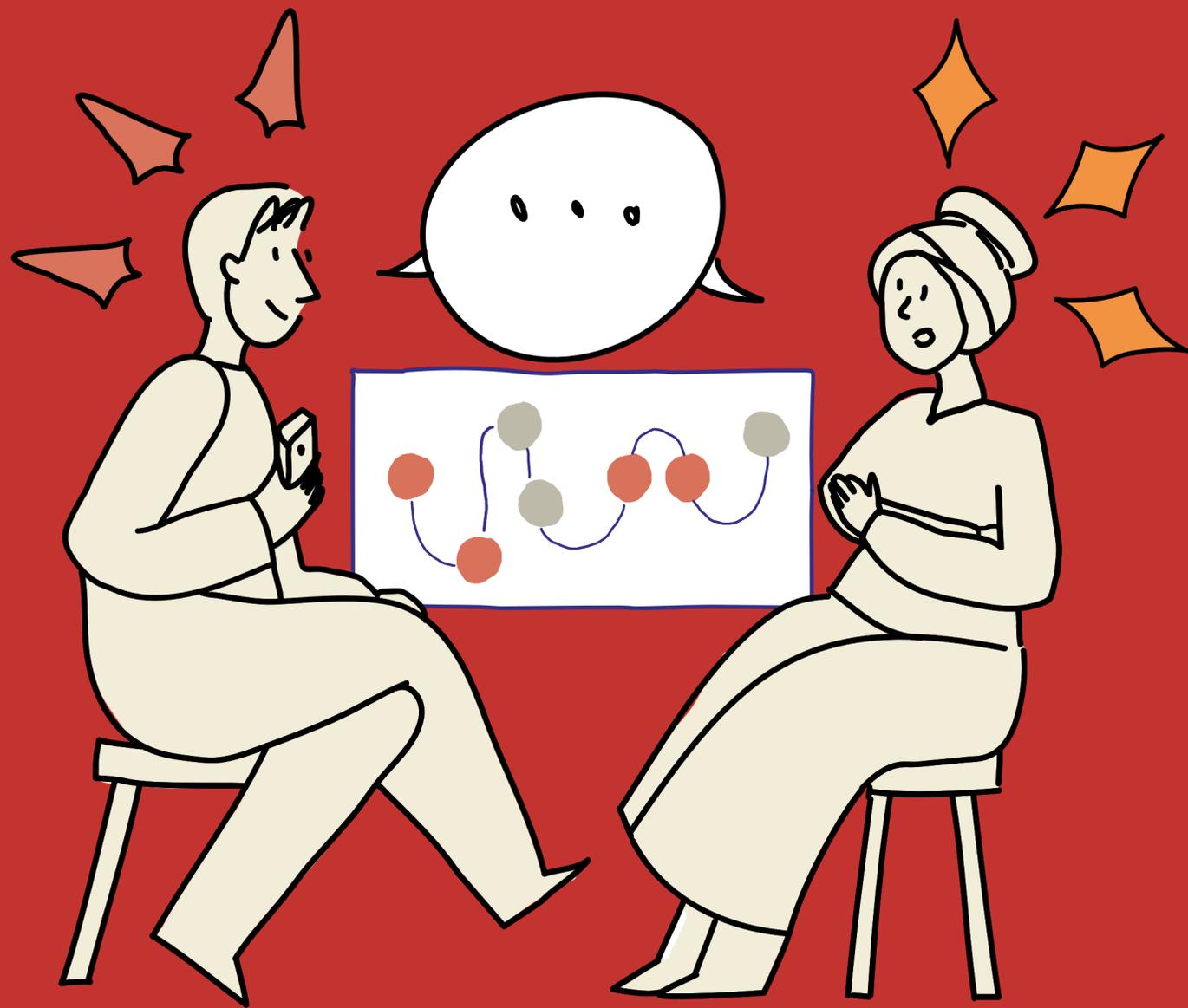
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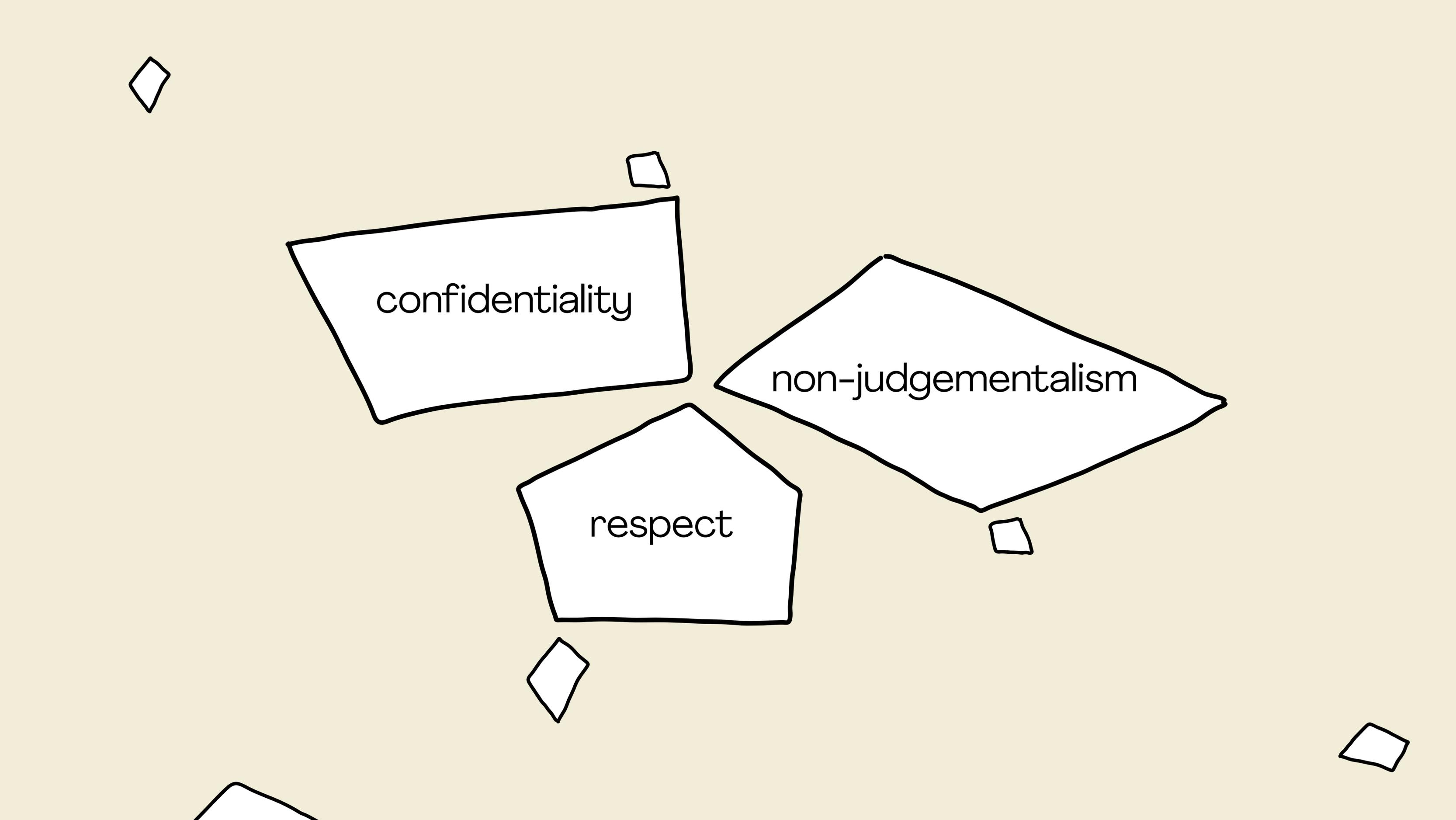
Cultural humility



project
KALEIDO
SCOPE



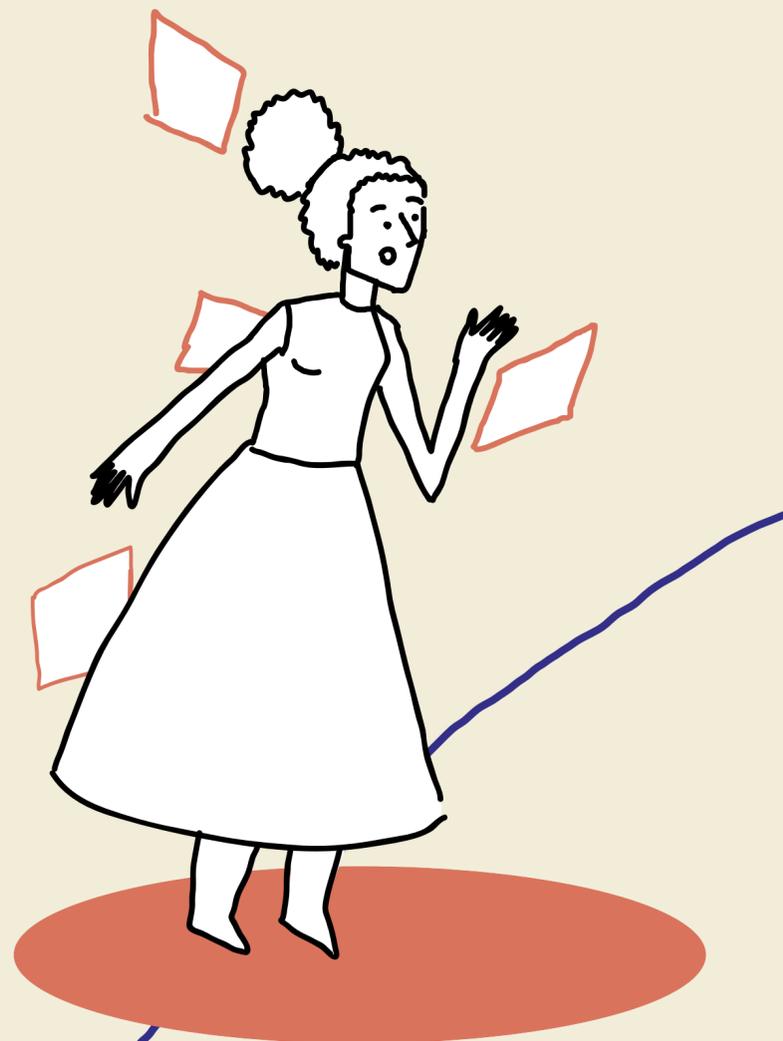
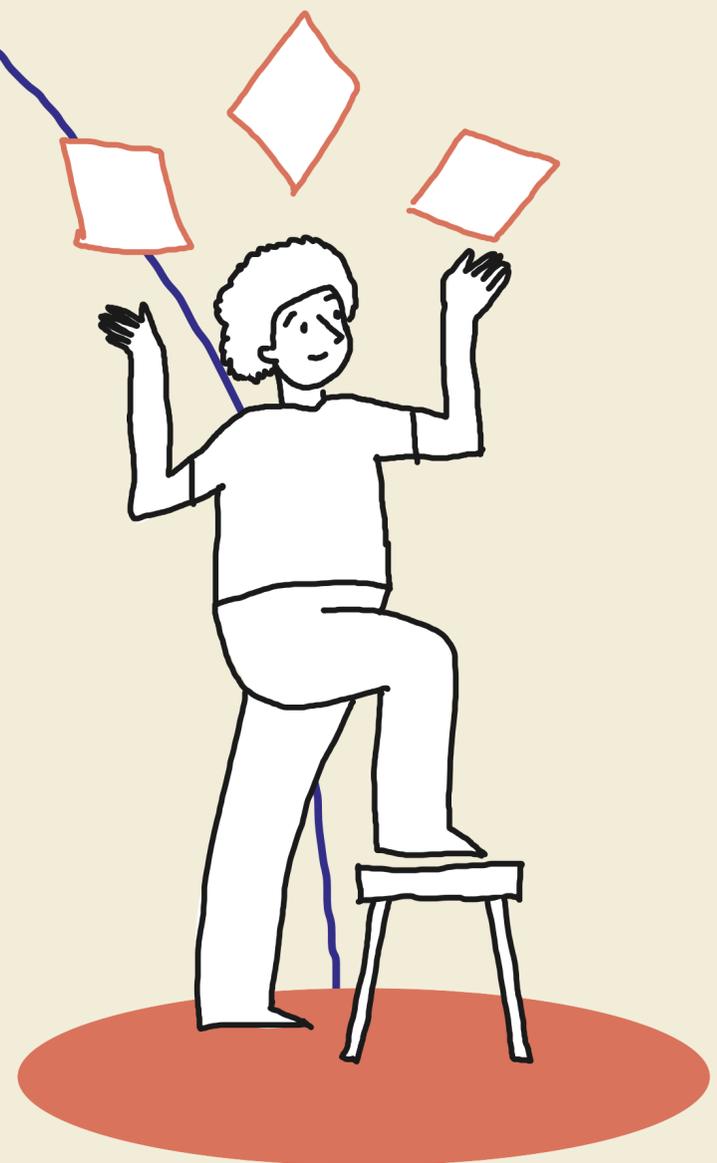
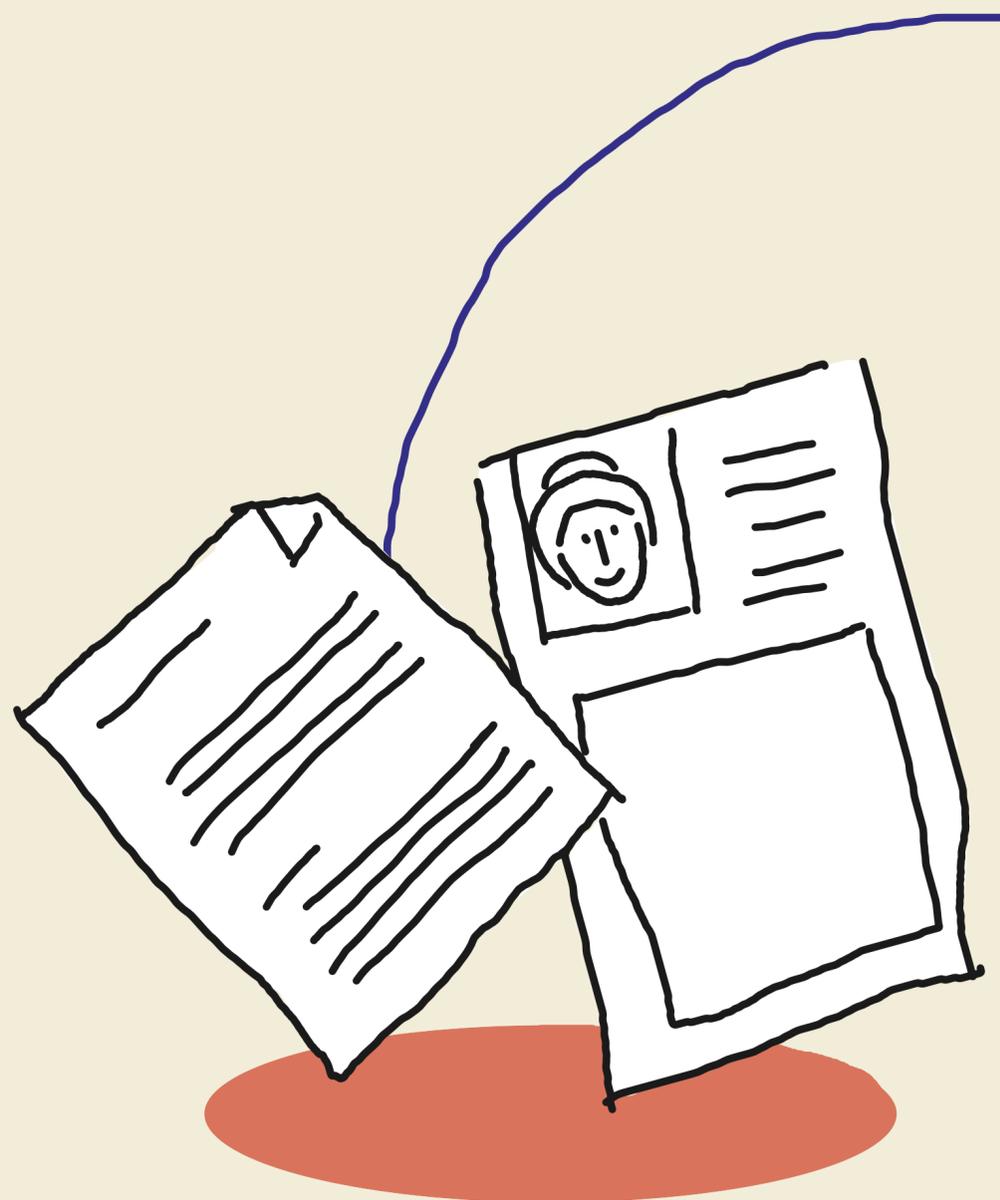


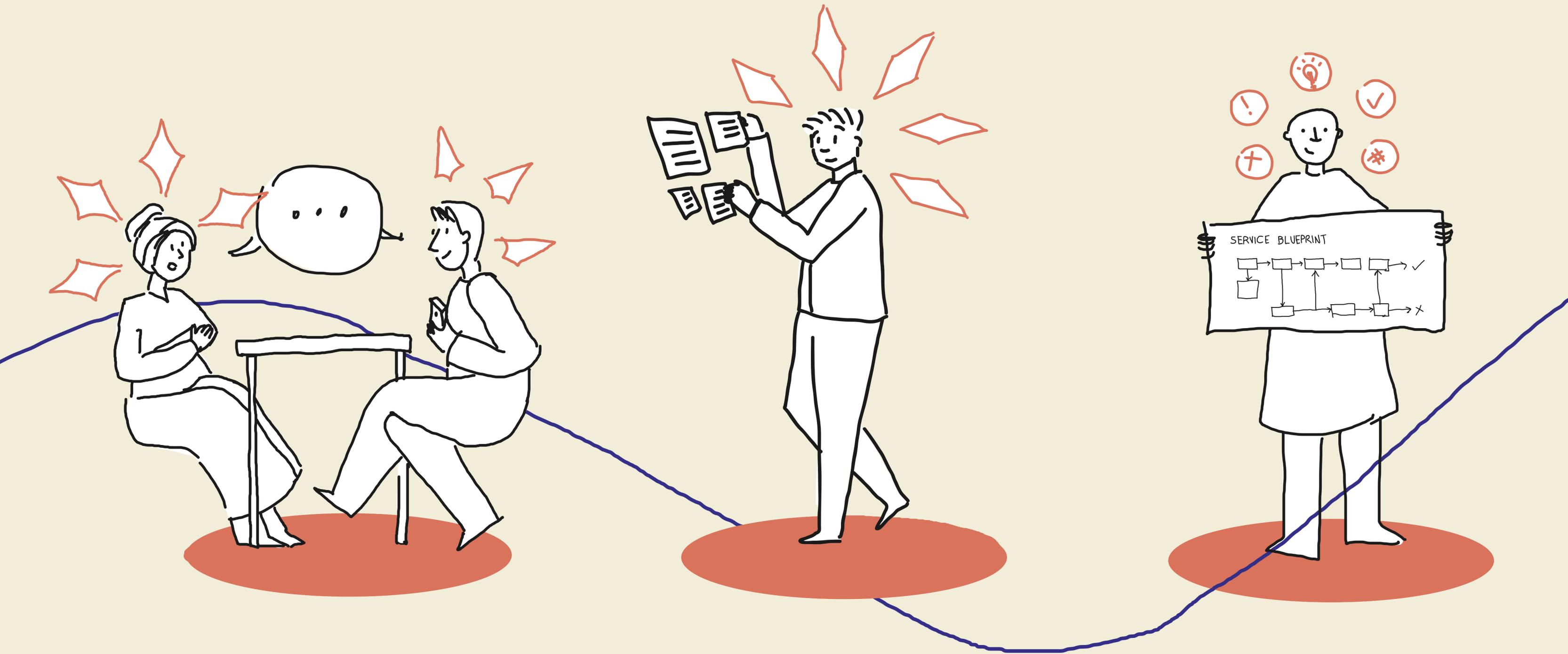


confidentiality

non-judgementalism

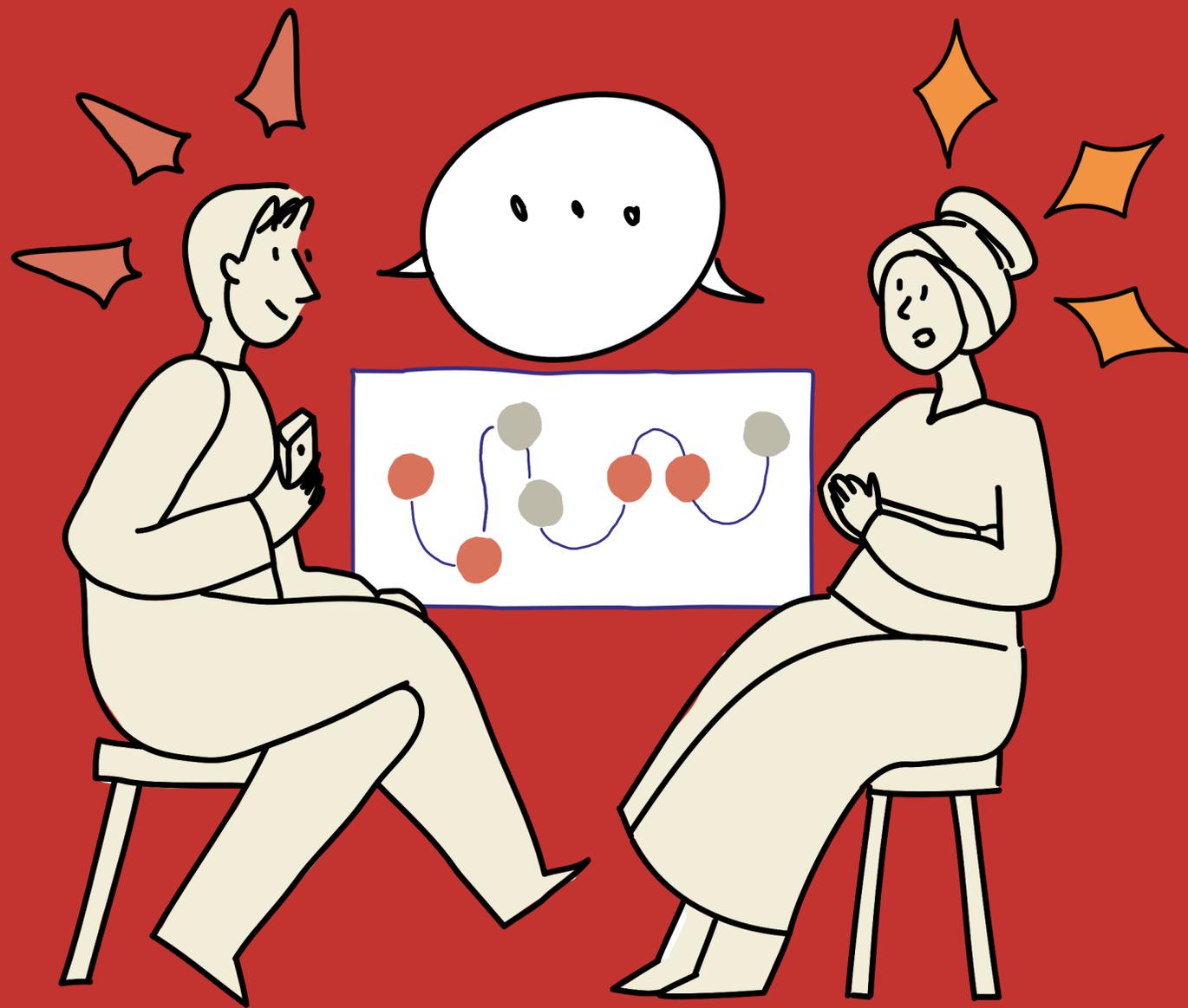
respect











project
KALEIDO
SCOPE

PROJECT KALEIDOSCOPE

Welcome

Why you should care

How does it work?

Get in touch

Ground rules

A. Enter a fictional target

20 minutes (10 min)

C. Your biases (10 min)

7. Subjectivity & intentions (20 min)

3. Interpretation & analysis (22 min)

4. Assumptions & insights (15 min)

5. What is?

Taking it forward

Feedback

Project Kaleidoscope is the outcome of an
explorative systems project in design,
created by Emma Pearson and Liam Peier
at The Ohio School of Architecture and
Design, Cincinnati

Supported by the amazing Jessica Vint and
Henry Morrison

DEFINE YOUR LENS

Before you 'lean' far into the design project, your studio
education lead requests you to shed a light on yourself to prepare.

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 can't wait 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 wish to. The rest of the
question in the 'reflection point' to reflect.

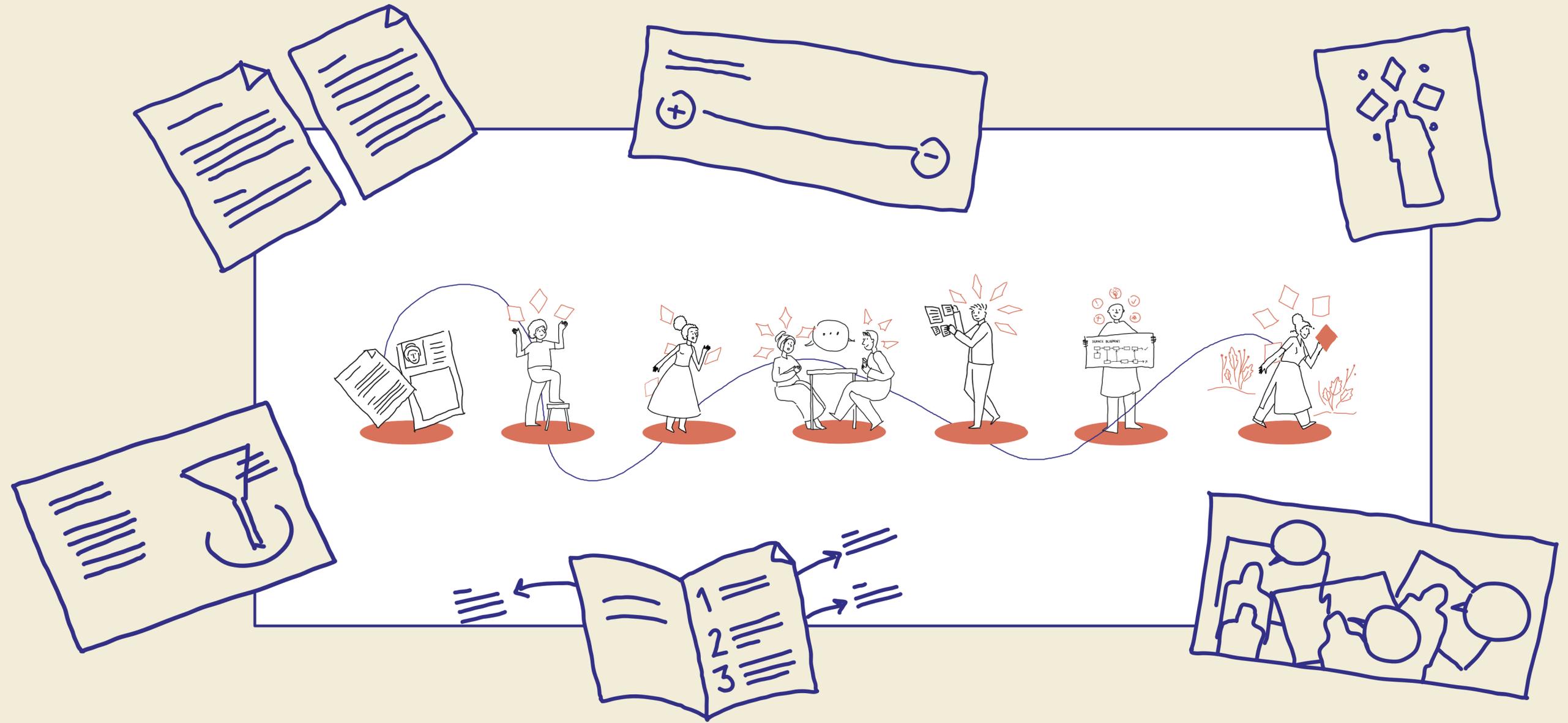


Intention: Get a greater understanding of your
personal lens through which you view the world
and other humans

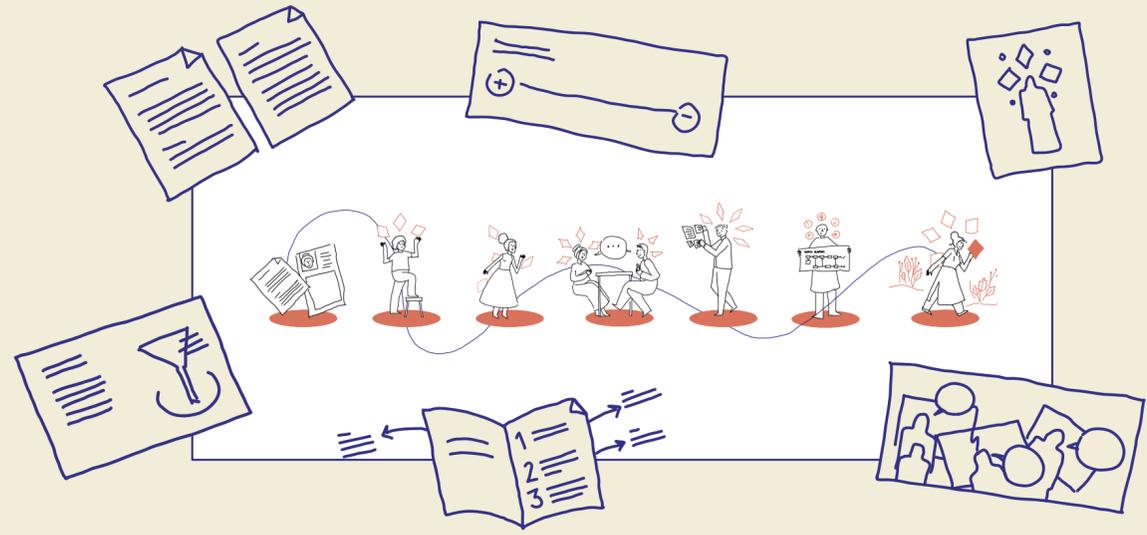
Dig deeper!

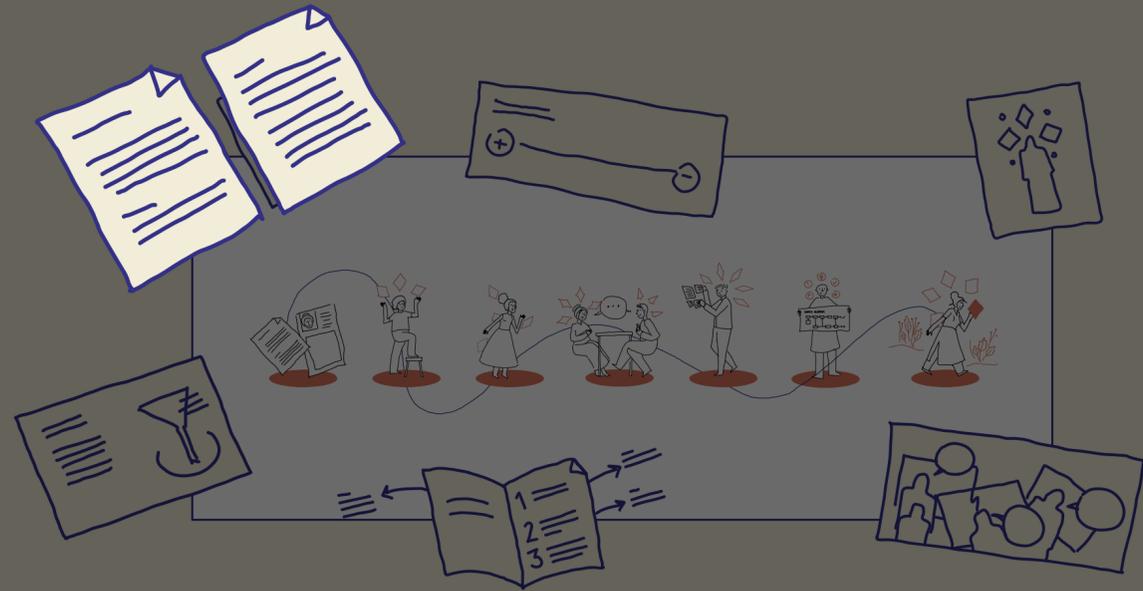


PROJECT
KALEIDOSCOPE



PROJECT KALEIDOSCOPE



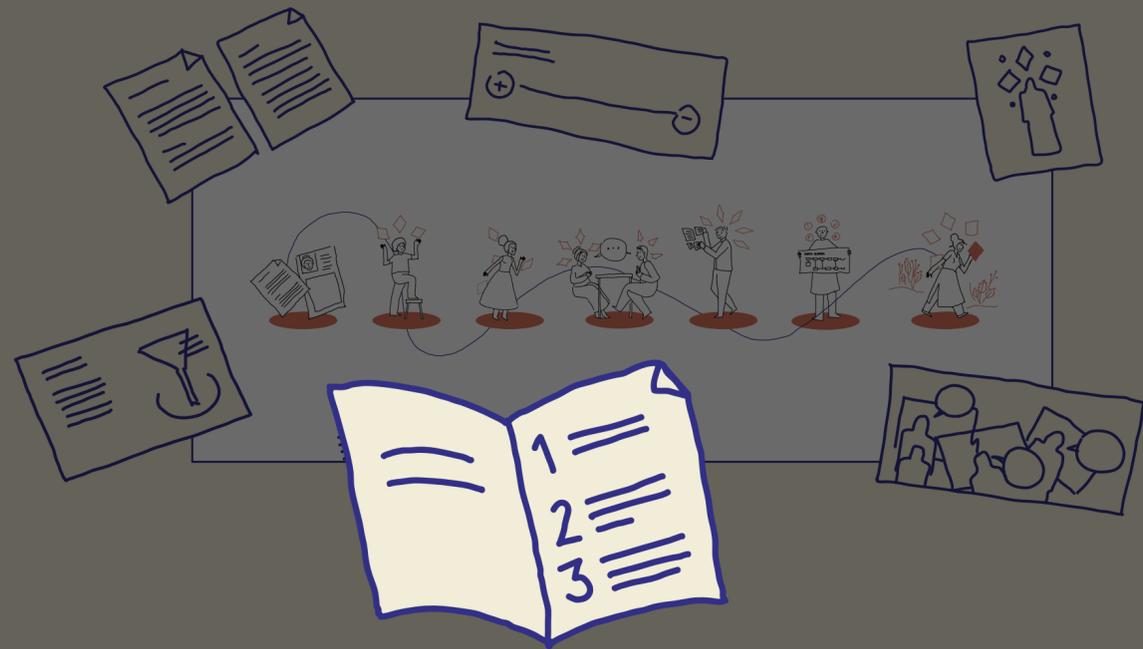


Instructions

*Discuss within your group
No material needed*

Read through the snippets from Dourian'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

How are there any problems
with you may have in with
writing to your clients.

Communication should be --

1. Simple

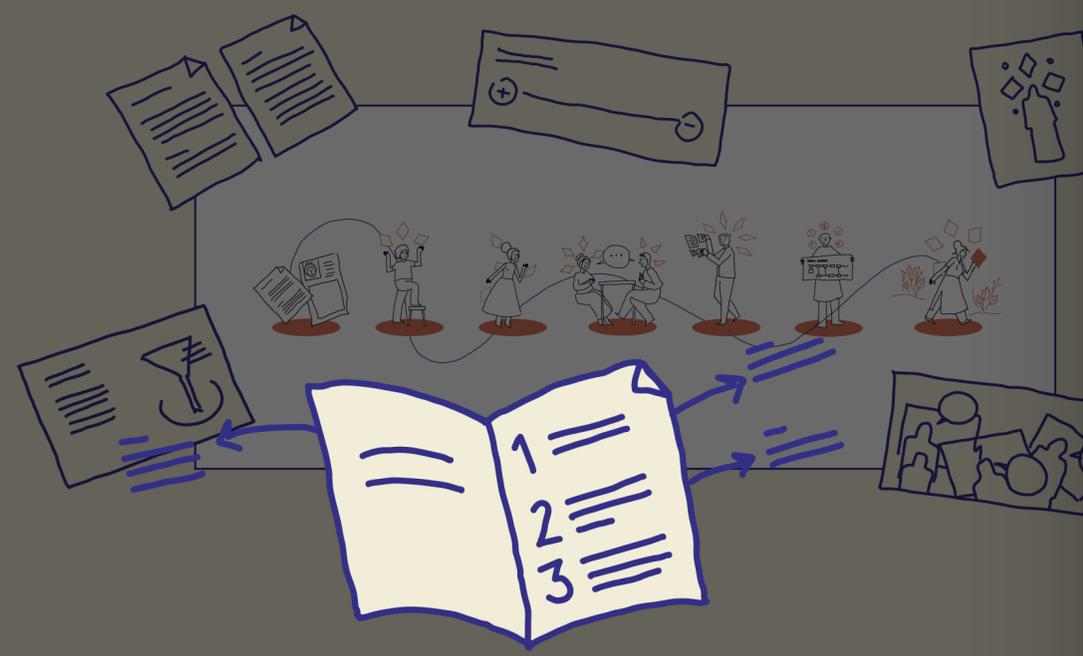
They should be easy to read and the style of writing
should be simple. It should be clear and concise.
It should be easy to read and understand.
It should be easy to read and understand.

2. Focus on attention

They should focus on the main message of the
letter. They should be clear and concise.
They should be clear and concise.

3. Be clear about

They should be clear about all the key points
that you want to make -- and try writing
them in simple words to make it easier for
your client to read them.



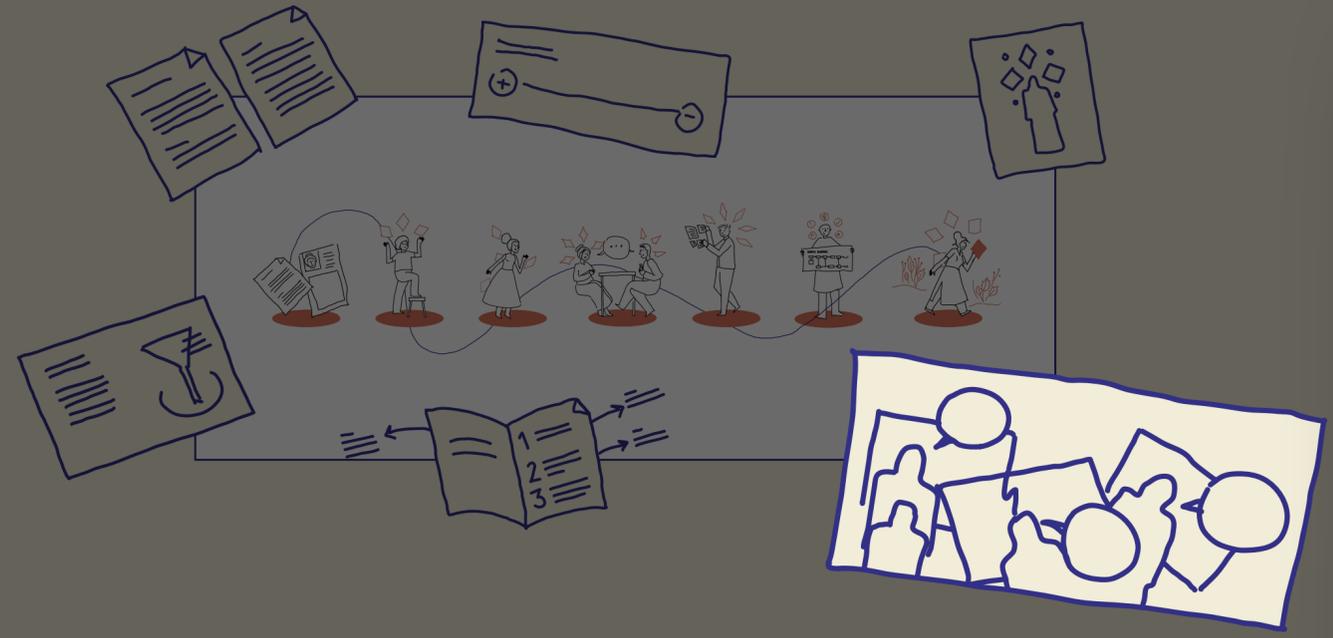
Service guidelines
Communication

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?

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.

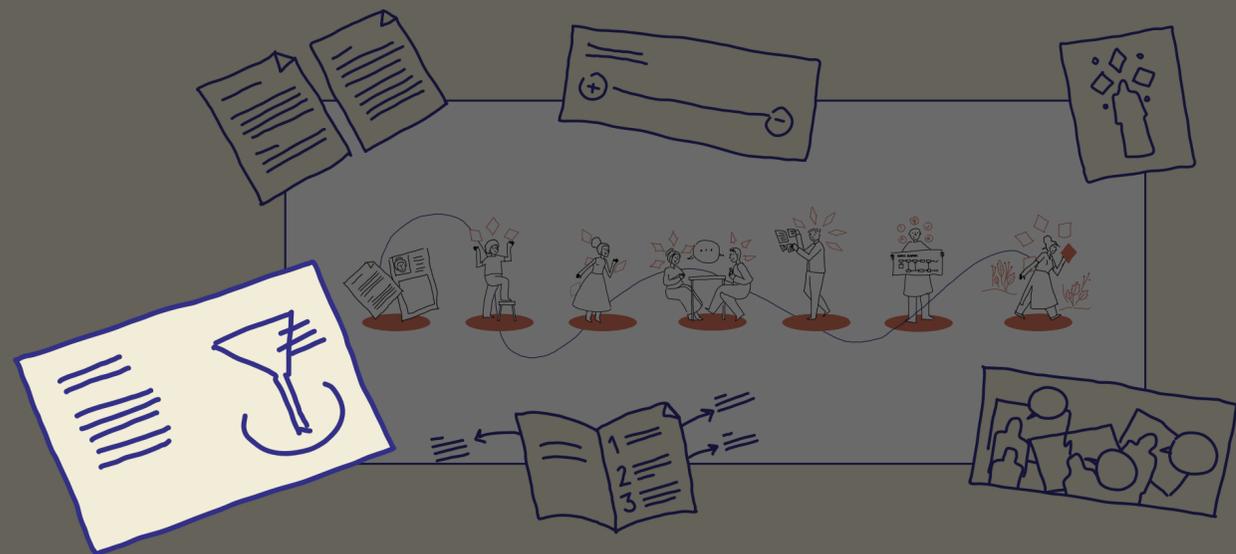
PROJECT
KALEIDOSCOPE



A hand-drawn illustration depicting a woman and a child. The woman is on the left, and the child is on the right. The illustration includes several text boxes and icons. The text boxes contain the following phrases:

- "This woman, the mother, has a public service role to perform. She has to be seen and she gets credit."
- "This is a role in that profession. She has to be seen and she gets credit."
- "This is a need for more effort. She has to be seen and she gets credit."

There are also icons of people and flowers. The illustration is drawn in a simple, sketchy style.

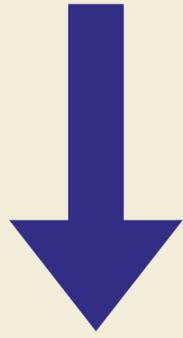


DESIGNERS ARE NEVER. NEUTRAL.

Students of interactional services learn that to create user centred things all over the world through our own lens. Designers bring qualitative interpretations, we have the knowledge that our teams can inform the way we all function in an interview setting.

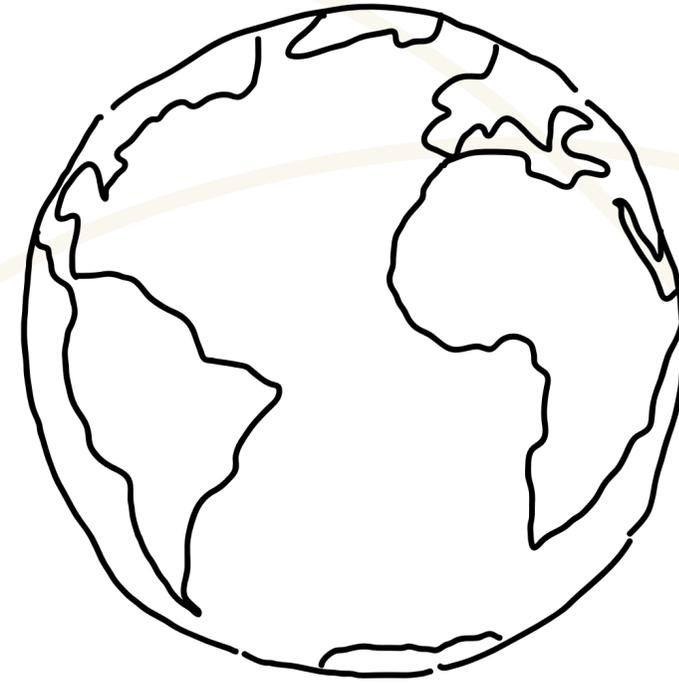
What interesting what can you do to acknowledge your lack of neutrality?





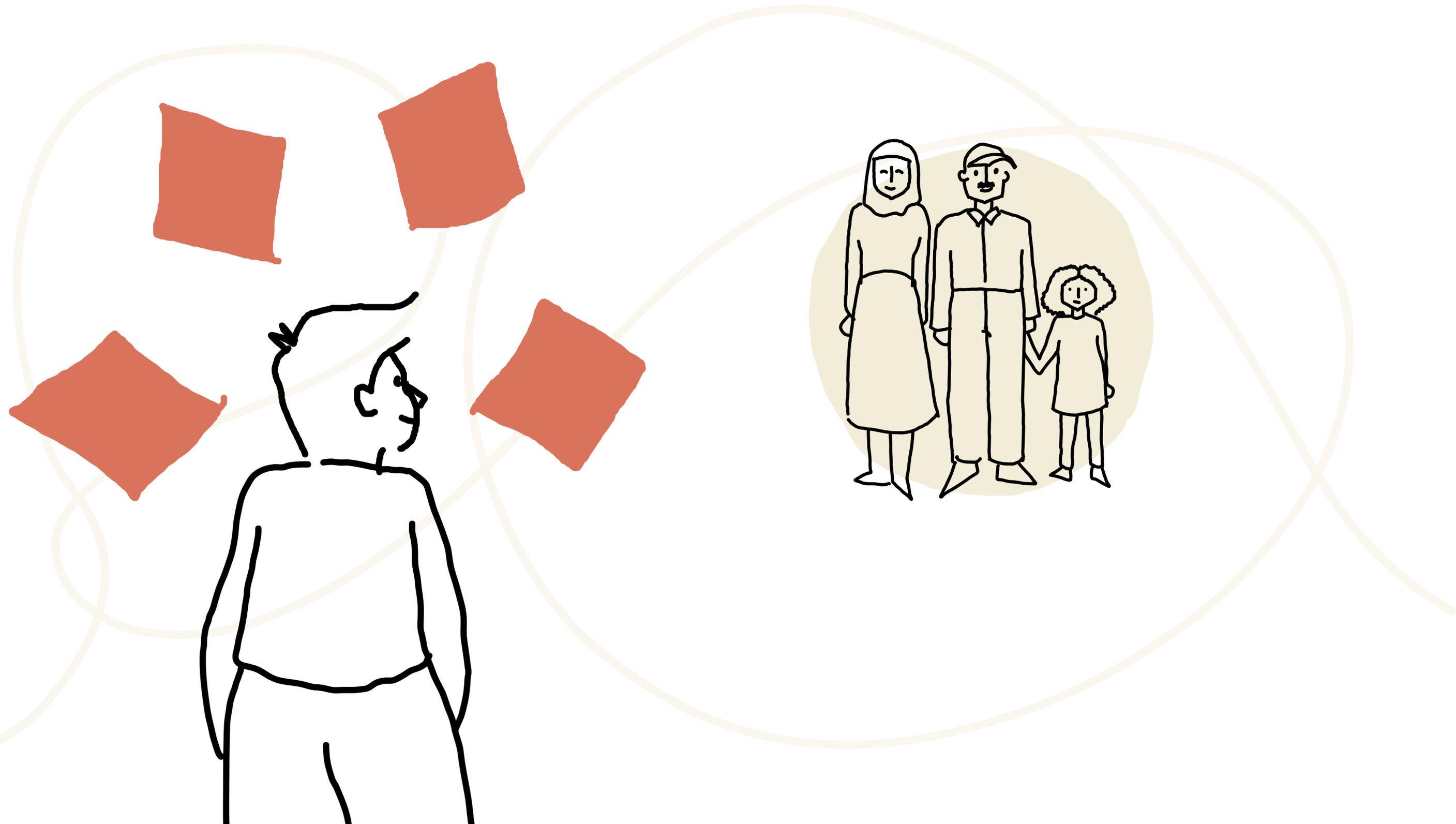
Define
your lens

DISCOVER. YOUR. LENS



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

UNPACK YOUR BIASES



UNPACK YOUR BIASES



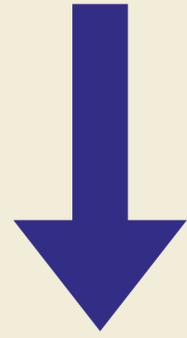
Have you ever caught
yourself being biased
in a situation?



“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



Subjectivity & interviews

PROJECT KALEIDOSCOPE

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

- Ground rules
- A. Enter a personal target 20 minutes (10 min)
 - B. Your biases (10 min)
 - C. Interpretation & analysis (20 min)
 - D. Assumptions & insights (15 min)
 - E. What is...

Taking it forward
Feedback

Project Kaleidoscope is the outcome of an
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created by Sherry Prasad and Dan Miller
at The Ohio State of Architecture and
Design, Newark
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DEFINE YOUR LENS

Before your 'lean' jumps deep into the design project, your studio
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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 can't wait to...

Equipment: Pen and a piece of paper

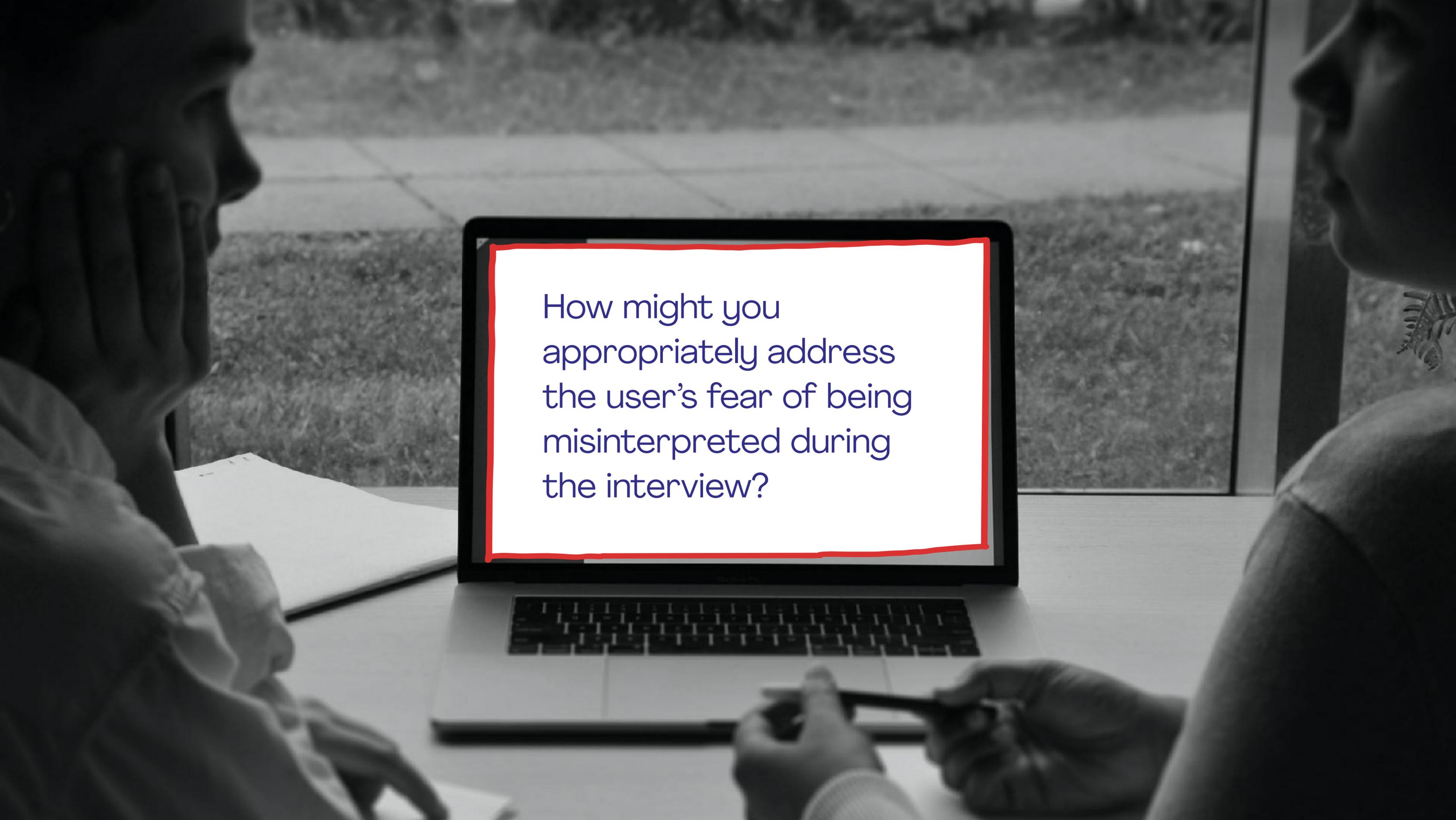
Dig deeper by looking at the card below, and
ask yourself — How does your identity
influence your experience of life? These
aspects contribute to form your kaleidoscope.

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

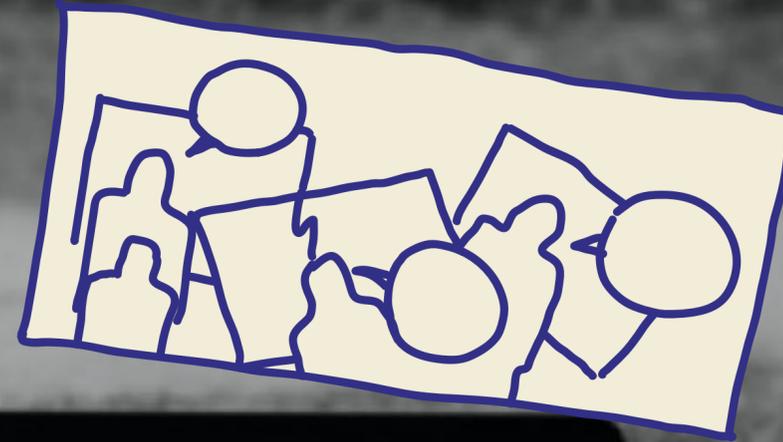
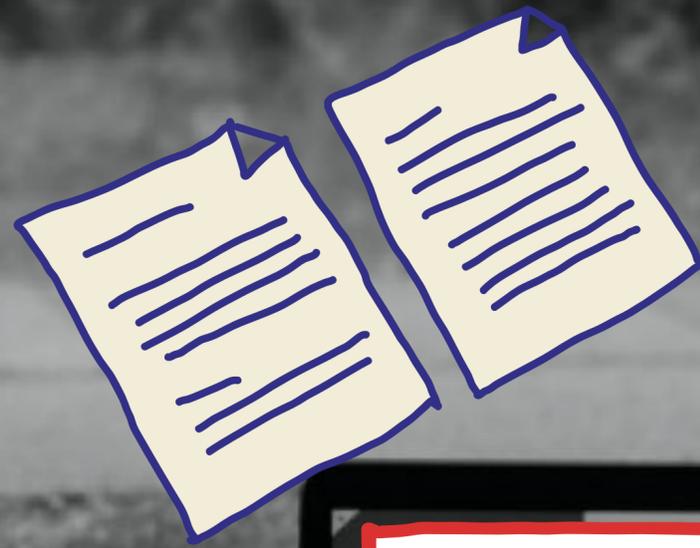
Intention: Get a greater understanding of your
personal lens through which you view the world
and other humans.

Dig deeper!

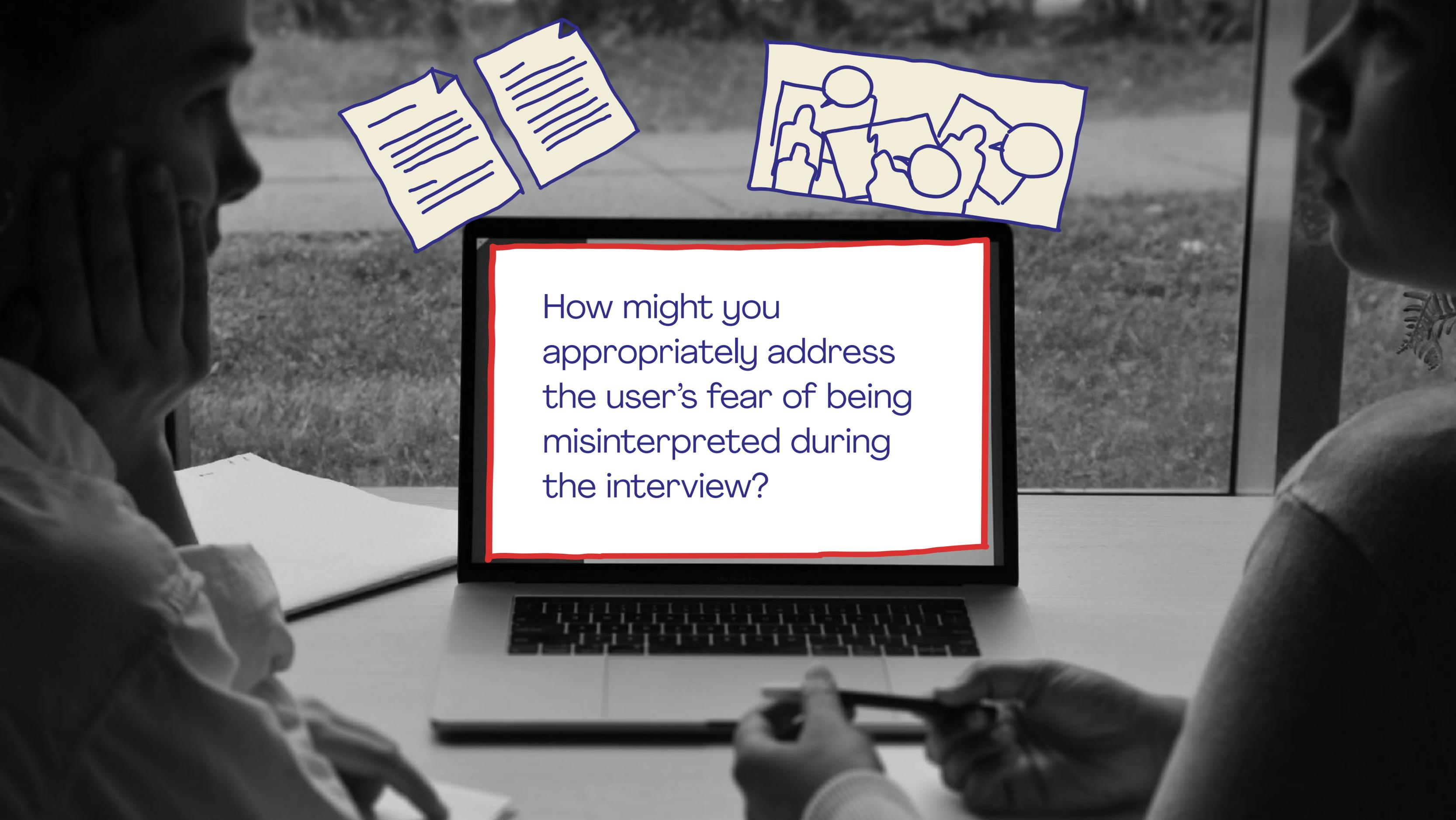




How might you appropriately address the user's fear of being misinterpreted during the interview?



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

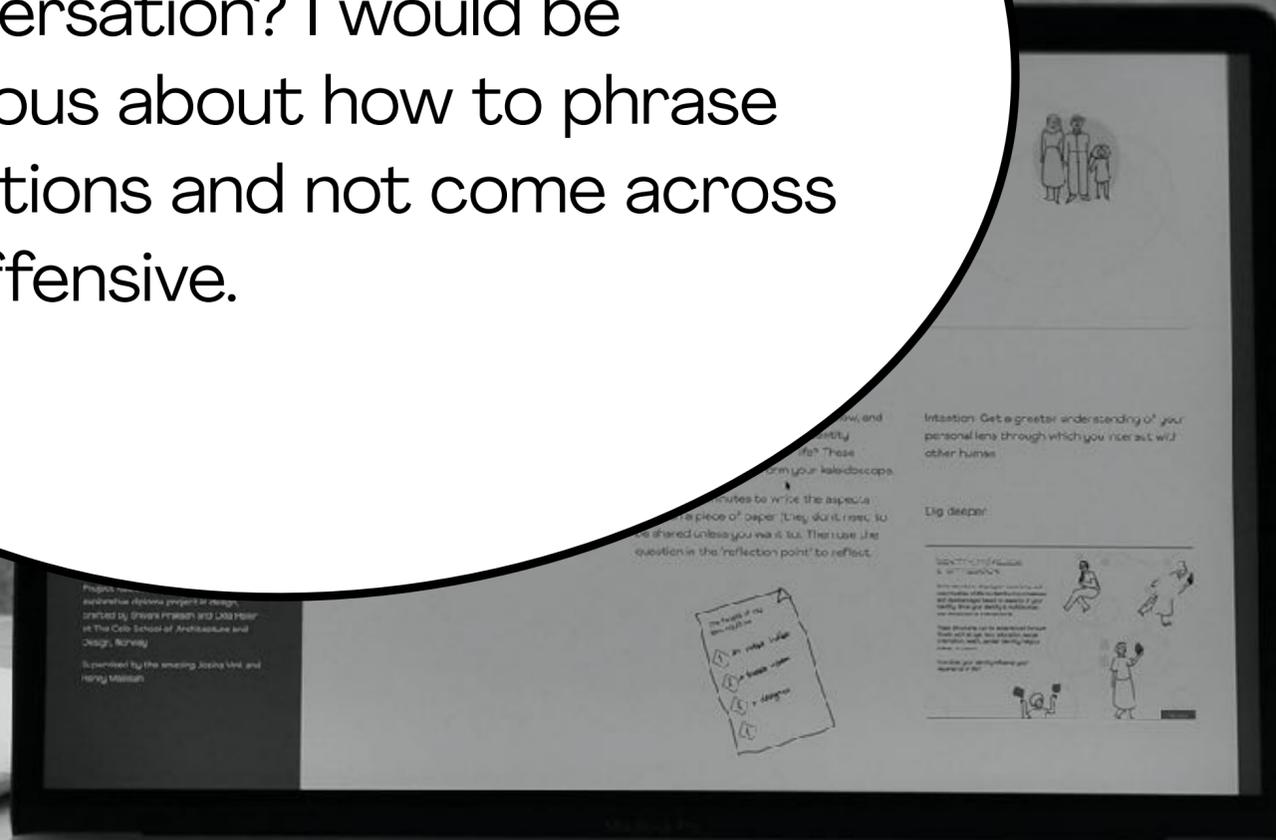






People might feel
misunderstood when you
don't hear them out.

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

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How does it work?
Get in touch

Ground rules

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2. 10 minutes (10 min)
3. Your biases (10 min)
4. Interpretation & analysis (10 min)
5. Assumptions & scenarios (10 min)
6. What is...

Taking it forward

Feedback

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DEF

Before you

education

Since it's

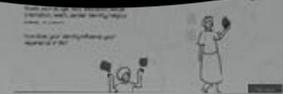
am, becau

just lets

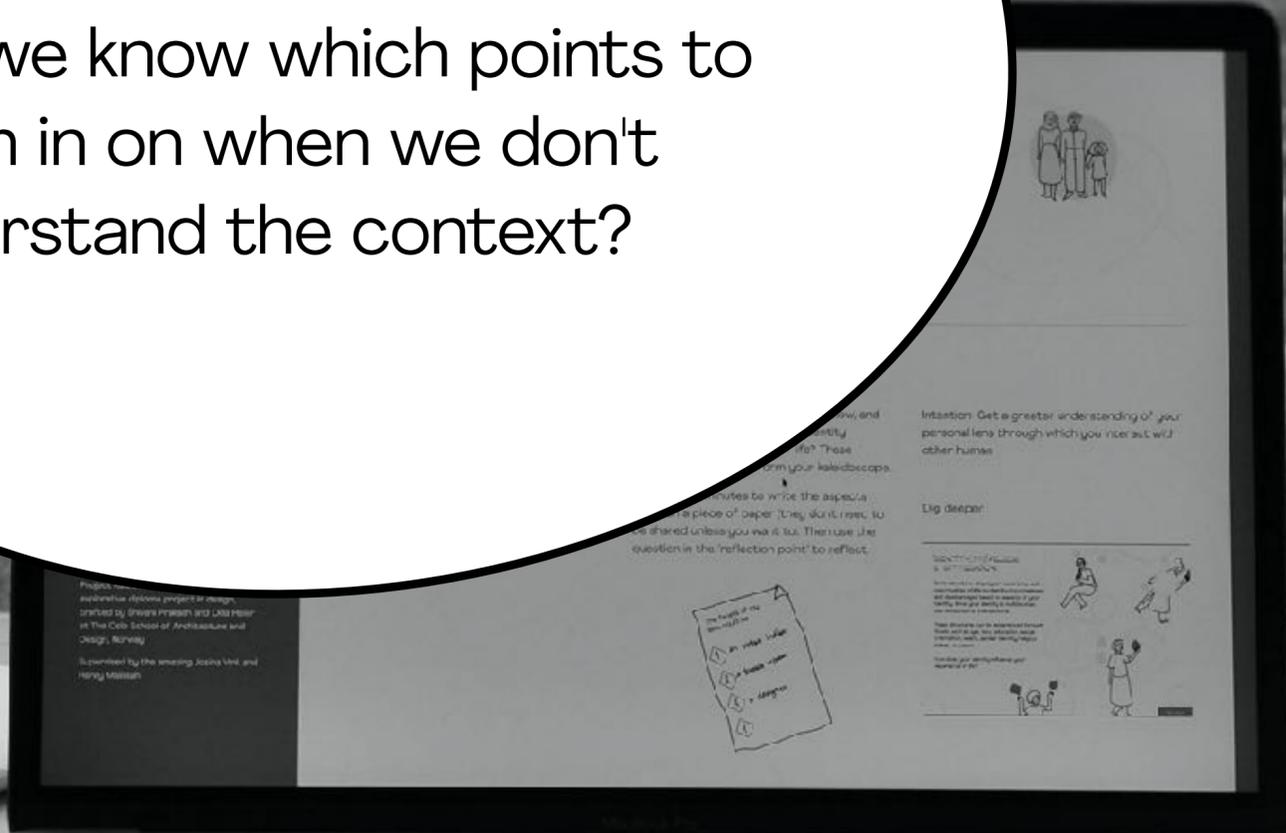
Instructions

Individual exercise: Individual
uncomfortable. You don't have
you write. If you don't want to

Equipment: 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

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

- Ground rules
- A. Enter a personal target 10 minutes 10 min
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Instructions

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Equipment: Pen and a piece of paper

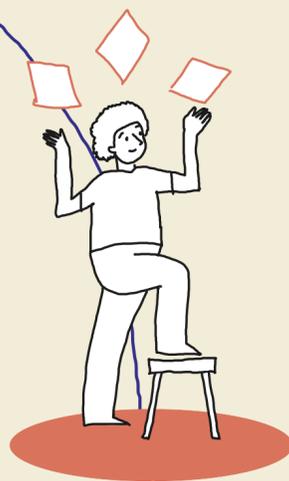
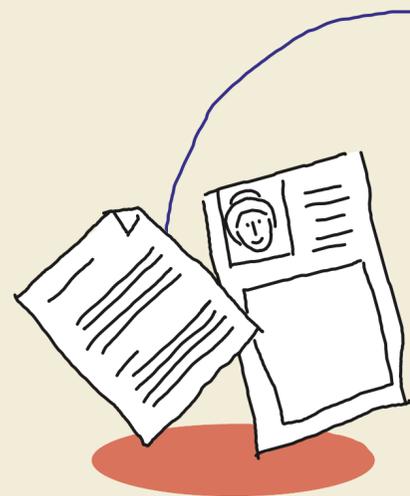
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be shared unless you want it to. The use of the
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Intention: Get a greater understanding of your
personal lens through which you view the world
and other humans

Dig deeper:





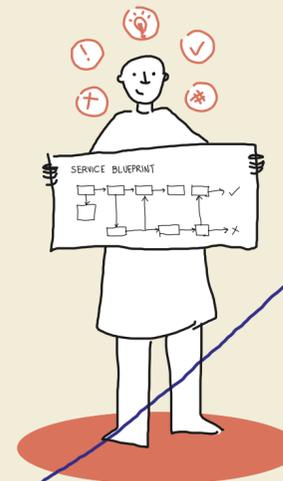
Define your lens

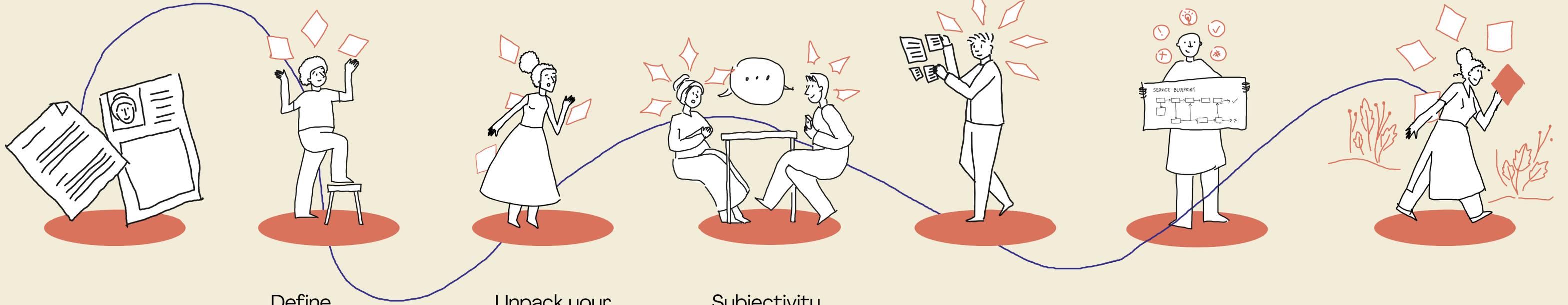
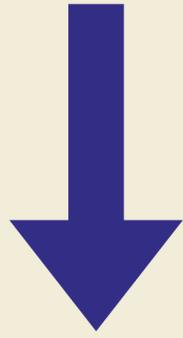


Unpack your biases



Subjectivity & interviews

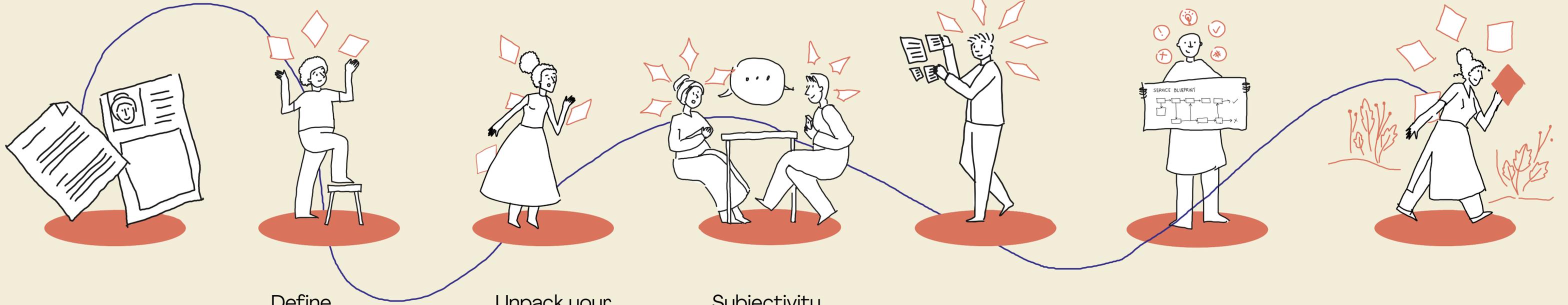
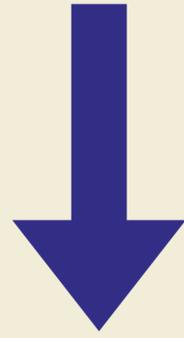




Define your lens

Unpack your biases

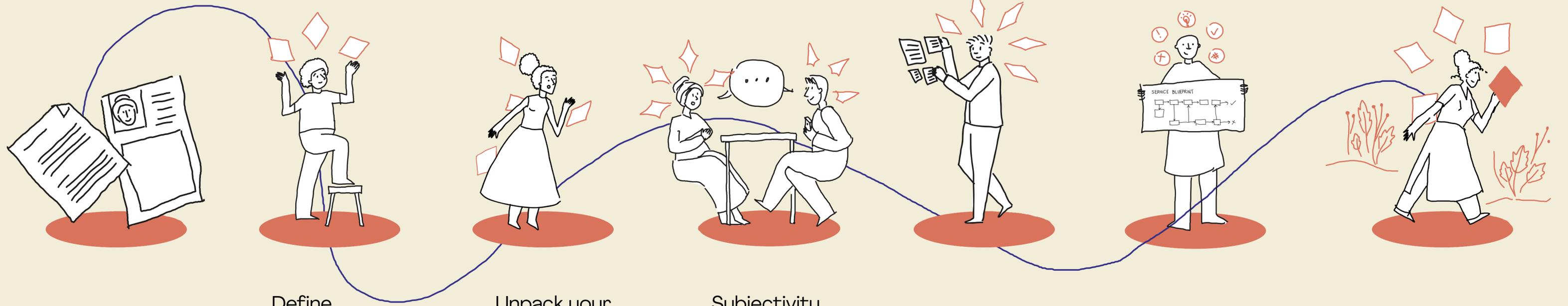
Subjectivity & interviews



Define your lens

Unpack your biases

Subjectivity & interviews



Define your lens

Unpack your biases

Subjectivity & interviews



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

— Designer 5



SUMMARY

“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



SUMMARY

“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



I UNDERSTAND

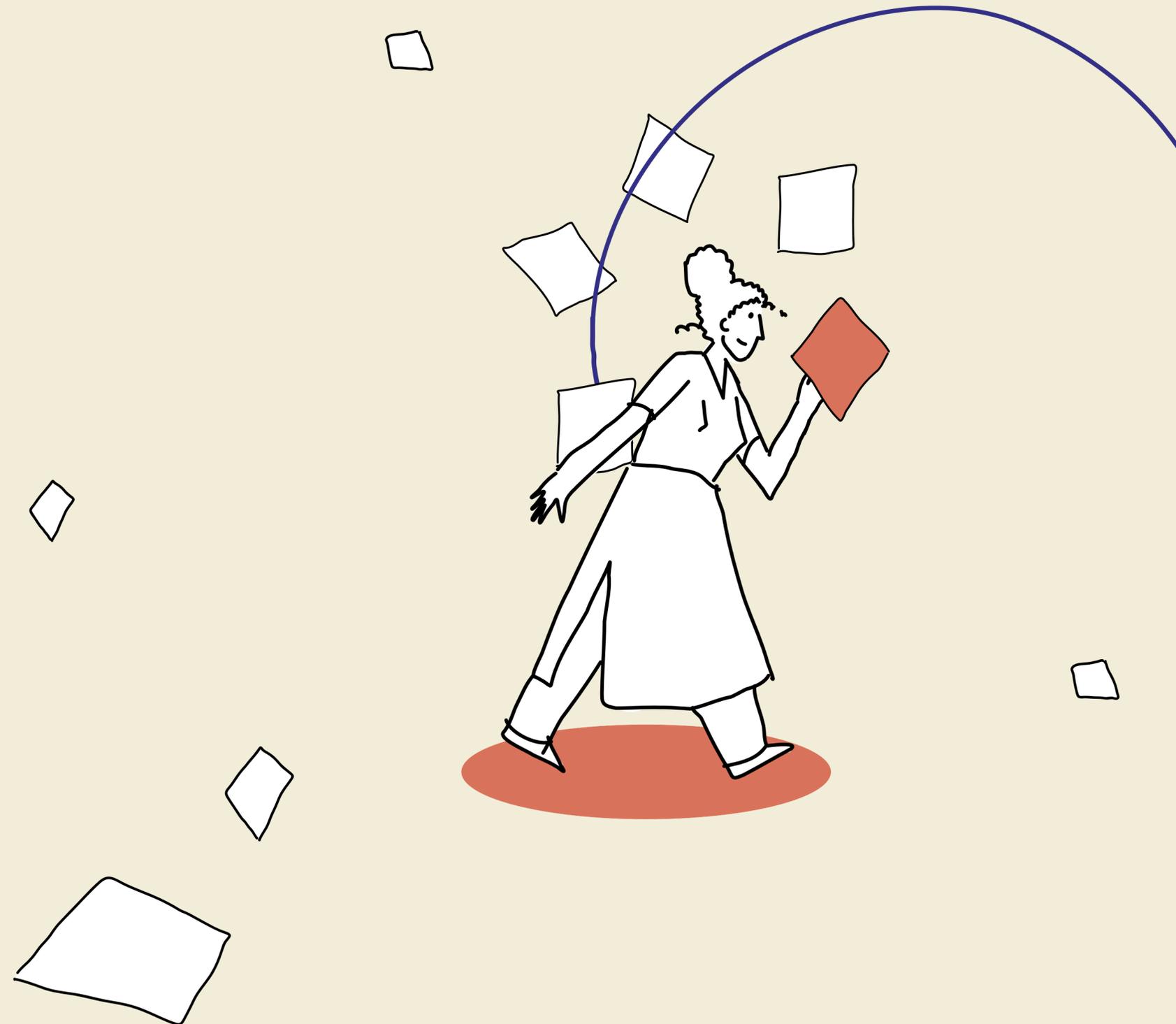
BUT I WILL NEVER UNDERSTAND

BUT I STAND



“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

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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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