

BAHAM
bolani

storytelling for **intercultural** dialogue

experience design with
unaccompanied minors
from Afghanistan

Yénika Castillo Muñoz

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Supervisor: Elisabet Nilsson



to all the young people of Afghanistan in Sweden
and to the members of the BAHAM bolani team
for their courageous hearts and their love for life

Abstract

This project explores storytelling tools for the collaborative work with persons in vulnerable situation, in this case, a group of unaccompanied minors from Afghanistan living in Umeå, Sweden.

The concept presented is the prototype of an eating experience, BAHAM bolani: An idea for a social company where the participants are active into creating their own possibilities to stay in Sweden. With their own stories, they fill in the gap of how unaccompanied minors and asylum seekers are depicted in the dominant narrative. It is them providing meaning to the design concept.

The theoretical approach is from a decolonising and feminist point of view, with collaborative design methods.

In the discussion, I debate the need of more listening tools for the design community based on these theories, because they allow the designer to challenge their own cultural assumptions, and meet the participants in a more humble and equal way, especially when working with persons in vulnerable situations.

Keywords:

interaction design; social innovation; experience design; collaborative methods; decolonising theories; feminism

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Contents

Abstract	3
Acknowledgements	4
Introduction: The stories we see	7
1. Background	9
1.1. Why storytelling?	9
1.1.1. Storytelling in design	9
1.1.2. Related work	10
1.2. Counteracting the bias in our theories and methods	10
1.3. Study case: Group of Afghan unaccompanied minors in Umeå, Sweden	13
1.3.1. Context in Afghanistan	13
1.3.2. Situation and experience of the unaccompanied minors in Sweden	14
1.3.3. Activist and support communities	15
2. Methodological approach and methods	18
2.1. Interviews	18
2.2. Collaborations	19
2.3. Design workshop	19
2.4. Sketching	19
2.5. Visual production, video and lo-fi prototyping	20
2.6. User testing	20
2.7. Ethical considerations	20
3. Exploration phase	21
3.1. Preparation of the design workshop	21
3.1.1. The bolani as an identity symbol	21
3.2. Execution of the design workshop	21
3.2.1. Brief description of activities and materials	22
3.2.2. Profiles of the participants	23

3.2.3.	Observations during the workshop	24
3.2.4.	Shaping the experience together	27
3.2.5.	Results of the workshop	28
3.2.6.	Evaluation of the workshop	29
4.	Design phase	31
4.1.	Design concept	31
4.1.1.	Sketching and feedback with the group	31
4.1.2.	The name and visual concept	31
4.1.3.	The stories and phrasing	33
4.2.	Evaluation of the design process: Considering limitations	36
4.3.	Produced design materials	36
4.4.	Testing of the concept at the Gala in benefit of UM	38
4.4.1.	Observed interactions and feedback from public	38
5.	Results and evaluation	41
6.	Discussion	42
6.1.	Discomfort and reciprocity: The basis for listening	42
6.2.	Participants as codesigners: "We exist!"	44
6.3.	The purpose of the design: Embodied dissent	44
6.4.	Contribution to the design field	45
6.5.	What worked and what didn't in the process	46
6.6.	Implications for future developments	47
6.7.	Conclusions	48
7.	References	49
8.	Appendix	51
I.	Brief profile of the persons interviewed for this project	51
II.	Full description of workshop activities and materials	52
III.	Full description of behavioural observations during the workshop	54
IV.	Produced texts in Swedish	55
V.	Full program of the Gala in benefit of UM	56

Introduction

The stories we see

During my first year in the Masters of Interaction Design at Malmö University, I have gained awareness of the politics involved in every project of social innovation. In a way, this has been a drive in my own motivations for study this program: This project aims at *using design tools to create conditions for showcasing stories that we might not often see*. I describe it as an attempt to bring together design and activism, while reflecting upon the role of the designer when engaging with vulnerable groups.

From my own background as an immigrant in Sweden, and also as an activist, I have experienced that there are parallel realities for many of us that live here. The main narrative is the one that the majority of citizens in Sweden perceive and live, fully exercising their rights. And while me, as a Latin American immigrant, might have some difficulties in the process of integration to the Swedish system, my case is somehow privileged in comparison with other immigrants coming from very uncertain backgrounds of war and systematic oppression, which means that the way we experience our adaptations to the existing structure, depends on a larger extent to our origin, upbringing and other factors as education, gender and ethnicity (Blanco Valer, 2018).

For this project, then, it was a conscious goal to work with persons in vulnerable social conditions: A group of unaccompanied minors from Afghanistan (from now on in this document “UM”), and indirectly, with activists that are aware of their situation, that are trying to reach a wider public to bring these stories up for common knowledge.

The research questions of this project are:

What is the role of storytelling in design for intercultural dialogue?

In what ways can storytelling in design create the conditions for solidarity from a mutual perspective?

The first chapter of the project presents the theories behind the use of storytelling with a decolonising perspective, which is very related to collaborative design. A brief background will be presented about the group of minors that I worked with, and of the non profit organisations that they have been in contact with, active in and supported by.

The second chapter describes the research and design methodologies.

The third and fourth chapters deepen into the Exploration and Design phases. Here, I will describe all the material produced by the group of participants, and how it was integrated into the design concept. These two chapters include evaluations as separate processes, in relation with observations made in the execution and testing occasions.

In the last part of the project, the results will be presented in chapter 5, and a discussion will be shared in chapter 6, about the critical points of this project. Here, I share reflections about our position as designers, the roles and relations with our participants and the awareness we can pay attention to, in terms of ethics of care.

I also offer an overall evaluation of the whole process and the possible expansions of the design concept in the future, and what I consider is the contribution to the Design field.

Chapter 1

Background

1.1. Why storytelling?

Storytelling as a tool for passing on knowledge, has been present in human life since we are human. Through the spoken word, but also through registers of information in multiple formats, we have been able to get to know what other generations before us have experienced, and by this mean, we also produce our own knowledge. As Ho Chu (2015) describes, “stories are shared in every culture as a means of entertainment, education, cultural preservation, and to communicate moral values”.

We need stories. Words in languages that describe other concepts that we don't know. Images and codes of values that are important for other groups of people. Experiences of how persons build their identities with what they have at hand, for us to reflect upon our own individual and social behaviours.

Stories are needed to complete a picture we have about a reality that is dynamic, in the past, present and future. To achieve this, spaces and tools need to be open for re-appropriation by those who are directly connected to the stories (Breimo, S., personal communication, April 19, 2018). To build a more understanding world, we need to know other realities.

We live in a world full of information, however, it can be hard to reach stories of marginalised voices. The lack of representation of minorities can also leave an empty spot where stereotypes and misinformation appear, reinforcing an oppressive social behaviour towards certain groups in vulnerability (Blind, E., personal communication, May 7, 2018) This means that, the more we can work directly with people that are part of those groups, the more they could have a better representation through their stories, as told directly by those who live and embody those experiences (Nilsson, 2016).

1.1.1. Storytelling in design

Storytelling is a tool in itself for the preservation of knowledge. As media, available technologies and materials evolve, designers are exploring for further tools to support new interactions. However, in the case of indigenous or marginalised people, it can be a challenge to present design concepts that are respectful, and that don't alienate them from their own production of knowledge (Reitsma, et al., 2013).

Storytelling is being used both as a method in collaborative design processes, and as an end result present in the design concepts. As a method, storytelling creates connection and reflection upon cultural practices, and, from the design point of view, multiple tangible interactions can come from and for the stories (Ho Chu, 2015).

1.1.2. Related work

In interaction design, experiences are also proposed to foster storytelling, that later on can be archived and presented in diverse formats. For the case of this project, food was involved as a central element of interaction, so related work in this field is provided and revised:

EAT A MEMORY, 2016.

Is a Co-archiving practice that is part of the Living Archives Project (Nilsson, 2016). In this experience, participants with a refugee background, share memories while cooking and eating together. The interaction is proposed as a more organic and natural meeting point, where there is a highly sensorial component: Stories are prompted by smells, tastes and textures of the food. A strength in this project is that, with such a basic element as food, other possible obstacles can be minimised, such as language barriers. The prototyped experience by itself is proposed as a collaborative method of archiving, used along with other tools presented in their project.

FOOD: A CELEBRATION OF DIVERSITY, 2015.

Photographer Audrey Horn explored the intersection of food, culture, community and stories, in Rochester, NY. For 10 months, she visited the neighbours of an area of the city and explored stories with them while cooking. The result was a photojournalism project in which she presented the stories, along with photos of people's kitchens while preparing food. (Nilsson, 2016). A main feature important to remark from this project, is the displacement of the artist-researcher to find the stories in their most authentic state: The participants showed their own homes. The action happens from their own space.

1.2. Counteracting the bias in our theories and methods

For the work with persons in a vulnerable social situation, one must take into account various factors already present in the context of the interactions: The existing power structure that might favor some persons' participations while hindering others (Nilsson & Barton, 2016). Thus, it was important to have a theoretical framework that could allow that the project would develop in awareness of these factors, and with respect to the participants.

It all starts by acknowledging that most of the methods that we use in the academia are produced from the top of the power hierarchy (Vieira de O., & Prado de O., 2014), understanding that this academic knowledge might be biased by default (Sheehan, 2011). That I, as a designer, and from my own background and position,

needed to be quite open to question theories and methods, and to make sure to give space for participations to happen as equal as possible. Therefore, the literature that has been reviewed for this project provides a *feminist and decolonising framework*.

While in modern feminism we can talk about *intersectionality* as a key aspect to understand how oppression affects different bodies in a conjunction of gender, class and ethnicity (Prado de O., 2014), it also provides the awareness of the point of view and the positioning, aspects that are often overlooked, recognising that, in most of the power structures, the *unmarked* position that produce the knowledge from a 'neutral' point of view, is often unaware of their privileges (Haraway, 1988). Recent works on feminist pedagogies and methodologies encourage the research and the knowledge production from *the margins*, that is, supporting those persons that are to become the co-creators and users of the design. This means even *displacing ourselves* as designers from our own workplaces to let these collaborations happen from the users' locations (Schalk et al., 2017).

On the other hand, a *decolonising* point of view provides with the perspective that the global economic system is still based in a profoundly unequal relation between nations, and ultimately, between persons. This situation creates conflicts that provoke wars and forced displacement, events that impact directly into the lives of many people, even in Sweden, that is considered to be a developed country. (Sheehan, 2011, Blanco, 2017). In the case of the unaccompanied minors that come to Sweden as asylum seekers, this situation is embodied to the fullest extent: Not only have they experienced oppression and threats that made them leave their home countries in the first place, but they are also unable to exercise their rights in Sweden. For them, and for other vulnerable groups of people, living in a colonial structure in Sweden is a reality, and we as researchers should be aware of this (N. Torretta, personal communication, April 12, 2018). We can even analyse further, from a feminist and decolonising point of view, how this structure of oppression manifests into the fact that, most of the UM are male. This is a very complex question, that should be explored in future work.

Feminism and decolonisation come together in a third theoretical aspect: The manipulation of emotions in Western Culture. In her work "The Cultural Politics of Emotion", author Sarah Ahmed (2014) effectively dissects how emotions are used in political discourses to create embodied perceptions, within ourselves and in the culture that fosters us. Pain, fear and shame are being used in the official narratives to appeal to individual emotional connection to the culture we live in, and we can experience these emotions in different ways in accordance to our own background and position in the social structure, which is something to keep in mind, to explore how these emotions are embodied by different individuals when we meet in a common space.

Finally, it is important to point out that, while being open for the "trustworthy" academic information available, the notion of finding literature from other voices and other perspectives was a conscious exercise in this project (Vieira de O., 2014). Many of them directly through interviews and personal encounters which are documented in this text, which provide with qualitative information in a more personal level,

understanding what Haraway (1988) describes as *situated knowledges*, as particular and specific embodiments within a structure, that complete a bigger picture.

A NOTE ABOUT INCLUSION

In the beginning of this project, the notion of *inclusion* was considered as a starting point for creating spaces of interaction. What does it really mean to be inclusive? In a conversation with activist and popular teacher Carmen Blanco Valer (personal communication, April 24, 2018), we discussed the meaning of “inclusion”:

According to the Oxford Living Dictionaries website (<https://en.oxforddictionaries.com/definition/inclusion>, as retrieved on 2018, April 24), inclusion means:

“

1 [mass noun] The action or state of including or of being included within a group or structure. ‘they have been selected for inclusion in the scheme’

1.1 [count noun] A person or thing that is included within a whole. ‘the exhibition features such inclusions as the study of the little girl’

Origin Early 17th century: from Latin *inclusio*(n-), from *includere* ‘shut in’. ”

From the same website, and as an adjective related to social interactions, inclusive means:

“

1.3 Not excluding any section of society or any party involved in something. ‘only an inclusive peace process will end the conflict’ ” (<https://en.oxforddictionaries.com/definition/inclusive> as retrieved on 2018, April 24)

This points to a non equal relation of power: When talking about the work with vulnerable persons, we resonated together into how this word reinforces perceptions of an *active part* that includes (the majority), and another *passive part* that is included (the minority or vulnerable person), which has roots into a deep sense of colonial discourse. After making this analysis, we came into the conclusion that talking about **intercultural dialogue** is a better term to define the space where interactions can happen from equality, because it refers to a simultaneous and dynamic process of exchange, parting from diversity.

Taken from the same dictionary referred to above, intercultural means:

“ADJECTIVE

Taking place between cultures, or derived from different cultures. ‘intercultural communication’” <https://en.oxforddictionaries.com/definition/intercultural> as retrieved on 2018, April 24).

1.3. Study case: Group of Afghan unaccompanied minors in Umeå, Sweden

1.3.1. Context in Afghanistan

The situation in Afghanistan is complex and multifaceted. While the country has been in war almost uninterruptedly for the last 40 years, what we hear and see in the media is just one aspect of the hard reality for many Afghans. A major three-party war is being going on at least from 2001, where the precarious official government fights to keep certain control against two radical Muslim factions: the Taliban and the ISIL (or DAESH). The Taliban, who were overthrown in 2001, seek to regain control and establish a Muslim government within Afghanistan's territory, whereas ISIL strives to reestablish a larger territory based on historical Muslim settings beyond Afghanistan, connected with regions of Pakistan and other neighboring countries, recognising a central government in a caliphate, also external to the Afghan territory (Al-Jazeera, 2015).

Violent rages between the official government and these two armed groups are an everyday issue and many territories are being disputed by them. Historically, for the past 40 years, foreign aids have supported one faction or the other, according to their own political agendas (Sundelin, 2005). Russia, U.S.A., Great Britain, Pakistan and presumably Iraq have been directly involved into the military activities, economics and politics of Afghanistan (Al-Jazeera, 2015).

In the middle of this international conflict, the civilians struggle their own fights: Poverty, and violence, has forced almost 2.5 million Afghans of all ages and conditions to seek asylum in other countries (UNHCR, 2018). Ethnic conflicts have been intensified by the change of governments and powers. The Pashtun ethnic majority has exercised oppression towards other ethnic groups, being the Hazara people the most oppressed. In this more hidden part of the conflict, the Hazara and other minorities cannot exercise their citizen rights even in their own countries: While recognised by the constitution, the institutional discrimination against them blocks their access to proper public services, that can include so basic things as a civil registry. They mostly depend on international aid to survive, and when living in big cities like Kabul, or as refugees in Iran or Pakistan, they are constantly harassed and threatened, with very low chances of development. There have been documented cases of organised killings of Hazara people in various settings in Afghanistan (Forsberg, 2005).

The situation for children in Afghanistan, then, is quite dangerous. Living in precarious conditions, children and youngsters are also a target either of the armed groups, which can kidnap them and force them to perform military incursions, a common practice among ISIL and the Taliban (Al-Jazeera, 2015) or to constant harassment because of their ethnic origin. An opinion article in the Swedish news appeals to this hidden reality: In the case of many UM seeking asylum in Sweden, the ethnic origin is often overlooked in the assessments of individual cases, but it is a factor that can determine to much extent if the minor has possibilities of survival if repatriated to Afghanistan (Razmjoo, 2016).

The group I worked with consists of 5 unaccompanied minors from Afghanistan. These participants are all male, now between 18 and 20 years old. Two of them got their permission to stay in Sweden, and three of them are still asylum seekers. In this project, they are referred to as “the participants”.

They have been very active and involved into their own integration, partly because of the existing support through different networks in Umeå, Sweden. Through the help of Tistou Blomberg, a Swedish activist who is part of some of these networks, the group have sold bolani, a kind of flatbread from Afghanistan, in a couple of occasions, for raise funding.

1.3.2. Situation and experience of the unaccompanied minors in Sweden

In Sweden, the official position is that the situation in Afghanistan is acute but not generalised, and for that reason, individual assessment has to be done in particular cases, according to the Swedish Migration office website (<https://www.migrationsverket.se/Om-Migrationsverket/Pressrum/Fokusomraden/Afghanistan.html> Retrieved May 18, 2018).

Under 2017, 25,666 persons applied for asylum in Sweden, from this amount of persons 1,336 were unaccompanied minors, mainly from Morocco, Afghanistan and Somalia. The numbers have dropped dramatically from 2015, partly because of a change in the Swedish legislation that makes the family reunification process more difficult, but also because of the European Union’s treaty with Turkey for guarding the European borders and hindering migrants to make their way to European countries, explained in the Swedish Migration office official website (<https://www.migrationsverket.se/Om-Migrationsverket/Fakta-om-migration/Migrationsverket---mitt-i-varlden-2017.html> as retrieved May 18, 2018).

Testimonials from the minors match some research made into the experience of the young asylum seekers in Sweden: Even when the reception in the country happens in a friendly setting, the waiting time for the resolution from the Migration office is quite long and stressing for them (Thommessen et al., 2015).

Upon arrival to Sweden, the UM will go through legal and administrative procedures that are managed by the Swedish Migration office, as well as an individual case assessment. The minor will have a place assigned to live, with staff that will guide them in general aspects of living in the country, as well as an assigned good man (task that can be performed by women too), who are their support for contacting authorities. (Hedlund, 2016). Whether the system works efficiently or not depends on many factors, both from the politics and the administrative point of view. Researchers on this area have also pointed out that some of the practices carried out, in terms of credibility of the subjects, are ethically questionable (Hedlund, 2016).

For reasons of time and space, the details of this debate are [unfortunately] out of the frame of this work. But it is worth to mention that the conditions in which the assessments are done, and the arbitrariness, misinformed and one-

sided perspective into executing the migration rules, are the reason why the civil society are mobilizing in support of UM from Afghanistan, for almost three years now (Chytraeus, 2018). It is already controversial the use of biomedical age testing, which has been proved to be imprecise, and which is been taken as a more relevant tool for granting asylum, instead of the overall condition of the UM, as human beings with very low chances of survival, under extremely adverse and violent situations (Hedlund, 2016).

A common factor amongst the young persons that I worked with, is that the waiting time for their resolution is/was above one year, and that during this process often they feel severely judged and under a high pressure to prove themselves worthy of staying in the country, in a race against time where they have absolutely no control of (A, personal communication, 23 April, 2018). The latest legislation includes programmed deportations, in which the minor that is getting close to be 18 years old -as decided by the Swedish Migration office, will have his tramit retained and then, almost automatically, be deported on the argument of the age limit, which brings ethical questions about what defines the majority of age (Hedlund, 2016).

The feelings of hope and will for starting a new life in Sweden are mixed with the fear of being rejected by the system, and the uncertainty of being apart from the loved ones. Both in research and in my conversations with the participants, they express how stressful it is for them to be able to concentrate in scholar activities, when they know the course of their lives can change dramatically with an administrative decision (Thommessen, et al., 2015). In the case of the participants I worked with, they express feeling an enormous emotional load when thinking of this condition, which can lead them to depression that can turn fatal, if they are not able to get the proper support. The best resource they have is to try as much as possible, to open up for the available network of friends, who become their basic support for emotional safety (A, Personal communication, 23 April 2018).

1.3.3. Activist and support communities

In this section, I present three organisations that the UM have direct contact with. These three organisations were involved into the Gala event where our design was probed, so they played an important role as a gateway for the UM to find ways of integration and development into the Swedish society. (Fig. 1)

INDIVIDUELL MÄNNISKOHJÄLP

Individuell människohjälp (In english: IM Swedish Development Partner) is a Swedish non-profit organisation that arranges different spaces that serve as a starting point for immigrants and refugees. They work with local teams of volunteers that support activities and meetings with newcomers. IM also gives work and health advice, and can even give some guidance into entrepreneurial initiatives to a certain extent. (manniskohelp.se, as retrieved on 30 April 2018).

In Umeå, a successful program is the Språkkafé (language café), a concept that is not new, but is very well prepared in this organisation, with topics each session and a follow up of the forming community. In an interview, a coordinator of IM who prefers to remain anonymous, describes his own experience in Sweden as a refugee, after living for years in Iran, having escaped from Afghanistan. In Sweden, the most he wanted was to be able to stay, educate himself and work. For him, integration was the key, and after being in IM for years as a participant, as soon as he was able to study further and get a job, he enrolled as volunteer. He now continues to work here and give guidance and support for young people, that now are like he was some years ago. He sees the importance of having contact with both Swedish people and established immigrants, who can give new perspectives and directions on how to come in faster into the Swedish culture (Personal communication, 1 May 2018).

The minors I worked with, attend regularly to the language café, and see in this coordinator a mentor that, not only shares background with them, but also experiences, contacts and good advice.

UNG I SVERIGE - VÄSTERBOTTEN

Ung i Sverige (Youth in Sweden) is an activist network that emerged during protests in Sweden last autumn against deportations of UM from Afghanistan. Anna Rosenkvist, one of the activists of this network in its local section in Västerbotten, tells that in September 2017, the group were sitting in for several weekends as protest on a public space in Umeå, and informing the general public about the legal situation for UM from Afghanistan in Sweden, when one of the activists came up with the idea of bringing an inflatable boat as to give a more visual image of the protest. The boat became both a symbol of the protest and a detonator for telling stories (Rosenkvist, A., personal communication, May 14, 2018). Eventually, the idea evolved into creating a theatre performance that could depict the refugees situation in a more direct way, attempting to reach also other kind of public (Bernspång, 2018).

The whole group that I worked with is involved into this play, called *Den svåra vägen* (loosely translated as *The difficult road*), in which they already use storytelling tools to share with the people the experience of escaping Afghanistan and Iran, and come to Sweden in a dangerous travel, where they meet with Swedish authorities and the rejection of the Migration office. This performance has been presented already 3 times since February. An important goal for them is to reach both Swedish teenagers in schools, who will vote for the first time next September, as politicians and decision makers, in order to reconsider their positions about asylum legislation. The downside of this initiative, is that, even when it is a good idea to portray situations in a role play manner, it could be also emotionally hard for the participants to go through their painful stories again and again, without the proper emotional care. It is something that the group is already considering (Frost, Per, 2018).

Vän i Umeå (Friend in Umeå) is a volunteer network that started in 2011 and that today has around 6,000 persons involved either as volunteers or participants. They create meeting occasions, with a careful selection of profiles, matching interests and ages to foster possible friendship relationships. This movement was actually nominated by the news site Dagens Samhälle as Social Entrepreneur of the year: They argue as a motivation, that even when the idea they do is not the newest, nor the group the biggest in Sweden, they have a flexibility in their organisation that allows a persistent participation and sustained growth, and people can really meet here as equals, no one coaches anyone (Wikstrand, 2018).

Vän i Umeå was the main organiser of a quite big event on 9 May, at Norrlands Opera, consisting on a Gala in benefit of UM, with donated performances by artists, poetry slam and a fragment of the theater play *Den svåra vägen*. Also, they collaborated with other organisations to have information tables for the general public. Our work group coordinated directly with them the bolani sale.

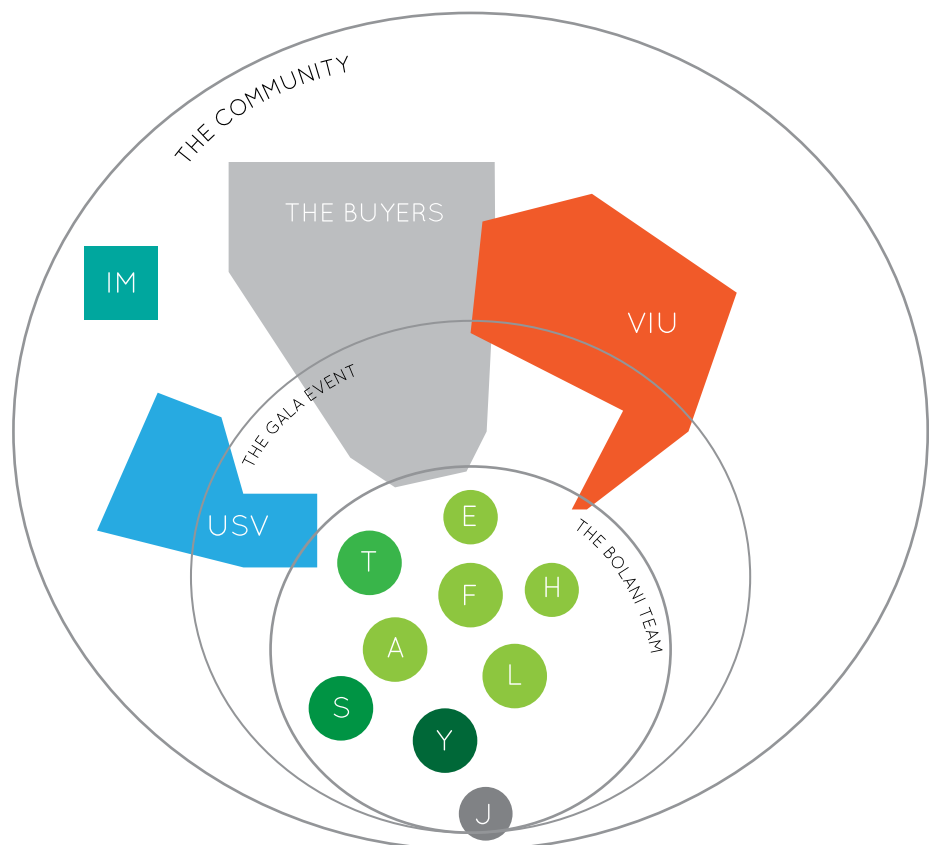


Fig. 1. Stakeholders in the spaces of interactions.

Chapter 2

Methodological approach and methods

A combination of Evidence Based Approach (EBR) and a Participatory / Collaborative design approach (Binder et al, 2011) was used and reflected in the chosen methods. The EBR suggests a diversity of methods, in which the participants can retain ownership of the produced results (Sheehan, 2011), therefore, for the research, a strong component of interviews and conversations were included and considered to be equally important as the documental research. This approach also tells of the importance of paying attention to the information provided in non-active spaces, that is, *before, between and after* the directed activities are executed.

In the ideation and design phase, the focus shifted to favour collaborative actions, which could encourage equal participation and engagement from the participants through a Design workshop, a follow up of the ideation, and a test presentation of the design concept together. In favour of reciprocity, some personal collaborations were included as part of the exploration and ideation methodologies.

2.1.Interviews

The conversational part of the project was essential into getting into matter directly with the participants, but also through the communication with activists and scholars that are currently working with similar matters. To this matter, I'd like to stress out that, even when for ethical reasons the names of the participants are not mentioned, the testimonials they provided are as important or more as any of the other persons interviewed: The material produced by them in the workshop is the key content of the design concept.

Both semi-structured and unstructured interviews were used for this project (Wilson, 2013) Some of the questions were quite open ended, in order to let the interviewed person to formulate, resonate and relate their own ideas in a free way. The conversations ranged from 45 minutes the shortest, up to 3 hours the longest in the same session.

A special factor to pay attention to, was that in some cases, some persons would feel even freer to disclose more information *even when the session was over or in a pause*, that is, when for some reason, we considered that we were not in "interview mode", and in the meantime of thanking for their time, agreeing a follow up or saying farewell, or during a coffee break, something more could be added to the already existing information, as suggested by EBR. This prompted me

to pay attention to even small details during these transitions, for guiding these conversations as unstructured interviews, which happened during exploration, design and evaluation stages.

A brief profile of the interviewed persons can be found in the Appendix I.

2.2. Collaborations

During the exploration phase, I got in contact with the local students of Umeå University, both from the programs of MA Interaction Design and from the Industrial Design Intensive program. This led to the opportunity of getting valuable contacts and information, from the course coordinators and with the students themselves, who had carried out projects in related topics. From my part, I was able to participate too in a design exploration and in a design workshop with them.

Later on, during ideation and design phase, and with my final research group, it became evident that getting personally involved into their activities was a good way to foster reciprocity and equal participation. This proved to be fruitful in terms of experiencing more closely their social circle, their activities and the people that they relate to, and specially, the amount of work and time needed to bake bolani.

Collaborations with the activist organisations happened in a more organic and indirect way. Concretely with *Vän i Umeå*, where many practical issues had to be solved, they provided us with the place and some resources to make possible the testing of the design concept.

2.3. Design workshop

One creative workshop was run with the group, which included different stimuli presented in the form of design games to promote storytelling, that included visual materials as well as cues for more physical action, like acting and expressing with the body. The activities and materials proposed were loosely based in the book *The Convivial toolbox* (Sanders & Stappers, 2013) and in my own experience as clown facilitator.

The results of the workshop were gathered in the same occasion with the participants.

2.4. Sketching

According to Buxton (2007), sketching is an array of techniques we use to explore ideas in a fast, evocative and dynamic way. During the workshop, some types of sketches and concepts were the basic material to show a visual idea: From different cues, the group produced hand drawn sketches and texts, mind mapped together and even bodystormed to explore emotional expressions. On the

design stage, hand drawn and digital sketches were provided to the group to decide together the visual aspect of the concept, as well the written material. I also used basic bodystorming to understand the better use of visuals in the local and in digital interactions, for example, like when taking selfies.

2.5. Visual production, video and lo-fi prototyping

Prototyping the experience is also defined by Buxton (2007) as the way we present to communicate, test, refine and depict the design concept. The presentation of the concept at the Gala is considered a prototype of the experience, composed of various elements, prepared in a lo-fi fashion. The main objective is to share impressions with the public and learn more about what to refine in the design. The prototype was presented mainly with printed and digital materials, and hand-built models. A short video was sketched and produced for promotion purposes on social media.

2.6. User testing

Due to the fact that the group decided shortly before the session, that they would want to participate in the Gala event the week after, we quickly iterated some visual concepts that later on were presented in the public event, as a manner of User testing.

2.7. Ethical considerations

In accordance to the *Ethical guidelines for good research practice in Humanities and Social Sciences* (The Swedish Research Council, 2017) both the interviewed persons and the participants were informed about the aim of the research project, and they freely chose to participate and share information, giving oral consent. In the case of the participants, they were informed that documentation of the activities was going to be taken in form of photographs, audio and video for research purposes, and they orally consented for the images to be used as part of the project. For protection of their integrity, they were asked if their testimony and basic information could be used, and they agreed. There is little control over the use of images on social media, and the use of these tools were required for some sharing images taken during the event. However, their names will be maintained anonymous in the text, to protect their privacy on their testimonials.

Chapter 3

Exploration phase

I met **A**, spontaneously, through Stefan Andersson, a professional actor, who coached the team for their theatre performance. In this first encounter, I learnt that **A** was part of the group that were going to play at the Gala event. He also mentioned that, some of the participants that have baked and sold bolani in other minor events, were invited to bake for this occasion, but they were not sure if they were ready to take on this task, both in terms of time and capability of the team. Later on, I got to know that **A** has had much trouble with the resolution of his case at the Migration office. He has been waiting for an answer for almost 2 years. This is how I considered them to collaborate in a workshop, supporting the idea of their participation in the Gala, selling bolani.

This first encounter happened barely 2 weeks before the event. As a decision for the evolution of the project, I decided to change the focus group of my research, and work with the Afghan minors instead.

3.1. Preparation of the design workshop

The team accepted the invitation to collaborate in a workshop, and with the basic information provided, a creative session was designed, where we would find inspiration for *designing together the experience of selling bolani with storytelling*.

3.1.1. The bolani as an identity symbol

The *bolani* is a kind of flatbread filled in with a mix of mashed potatoes, leek and spices. It is a typical plate from Afghanistan that can be either bought in street markets, but also baked at home. In the activities designed for the workshop, the exploration is about how the bolani can serve as a mediator for triggering stories, and for linking them to an identity that can be shared with others.

3.2. Execution of the design workshop

Date: 2 May, 2018.

Place: Study room Klura, at Väven Umeå Library.

Language: Swedish.

Number of participants: 6 persons.

3.2.1. Brief description of activities and materials.

Objective of the workshop:

Use creative tools to tell, listen and create stories together. The stories would become material for creating an eating experience in the Bolani sale at the Gala event in benefit of UM in Umeå.

The workshop had two parts: An *exploration part*, and a *planning part*.

In the *exploration part*, the activities are proposed as a combination of cues and instructions, aimed to provoke play and storytelling from different angles: Images, words, emotions, sounds. The instructions included to tell, read, act, dance or sing, draw and manipulate materials. The activities are also thought to be executed in pairs and to rotate the team members in every stage, so that everyone could play with everyone (Fig. 2).



Fig. 2. Some images from the workshop. The activities included cues to draw, conversate, play and represent actions and emotions.

INTRODUCTION: With a small physical activation, the participants are welcomed. We establish some agreements for respectful participation together, they are informed that documentation is to be registered during the session for research purposes.

EVOKING EMOTIONS AND CREATING STORIES: In pairs, they work with graphic and text cues to find a common story and write it down in a couple of lines. More than the story itself, the exercise is a creative warm up, and it is more important how they feel in this first try. They also select some of the images given to continue working with them in a later stage.

BOLANI METAPHORS: In pairs, we work with an image of a Bolani in the center of the table, and each couple gets a What if question. If a Bolani was X, what would it (say, do, mean,

sound like, etc.) The instructions for this exercise included them presenting their ideas in a physical way, using all their bodies to express themselves. With the produced ideas, we start forming together a mind map around the bolani and the shared notions, using sticky notes and their own images.

PAUSE FOR SNACKS, DRINKS AND CHOCOLATE.

DESIGN THE MESSAGE: In groups of 3, and with our bolani map as a reference, the teams are given paper napkins that they can fold, rip, draw or write onto, and they have to come up with short phrases answering:

What is the best of eating bolani together?

Write a memory about eating bolani.

Here, they are encouraged to look back to the first short stories produced, and try to find if any of them are useful to include in this exercise. As each person presents their ideas, more words are added to the map, or even images. The aim of this is to see the *emerging pattern* and choose those ideas that describe better the concept we're creating together.

In the planning part, the whole group worked together to come up with a basic action plan. This was worked as a brainstorming exercise on a timeline, that later became a list.

9TH OF MAY: tools, roles and strategies: With the help of a timeline and images of different tools, the participants come up with ideas of how they want to communicate about the sale, and which roles they want and can assume during the preparation and during the sale. We also think together on how do we want people to share the experience, what our attitude is, what information they need to know. Then, we make a To-Do list and establish a communication channel to follow up.

CLOSURE: We share our experience on the activity, and share appreciation for our team mates.

The full description of activities and materials can be found in the Appendix II.

3.2.2. Profiles of the participants

In the workshop, I had the participation of 6 persons: 3 Afghan minors, **A**, **F** and **L**, Tistou, the Swedish activist (**T**), Stefan, the Swedish actor (**S**) and Janaina, a Brazilian guest from the Design department of Umeå University (**J**). In the bolani team there are 2 youngsters more, that couldn't come to the session.

While in the beginning I thought of only having the minors as participants, later on I realised that, if an intercultural approach was to happen, it could be beneficial to have other profiles, that could represent the persons they are likely to meet in real life, when testing the design. Both Swedish persons know them and had been in contact with them, but not the Brazilian guest. I was aware then, that I had to

assume a mediating role for the participants to participate more.

3.2.3. Observations during the workshop

The design workshop was a good occasion for the participants to discuss their own views about the work they had done together before, and the idea that they started as a quick fundraising initiative, acquired a new meaning for them.

Observations were made both from the behavioural point of view, which refers more to the interactions, and from a conceptual point of view, which refers more to the qualities that could be represented in the design concept.

BEHAVIOURAL OBSERVATIONS

The personalities of the participants are quite different, and they expressed freely their views about the activity of selling bolani. The interactions with the guests was very rich and brought up a relaxed environment for sharing ideas through storytelling and corporal expression (Fig 3).

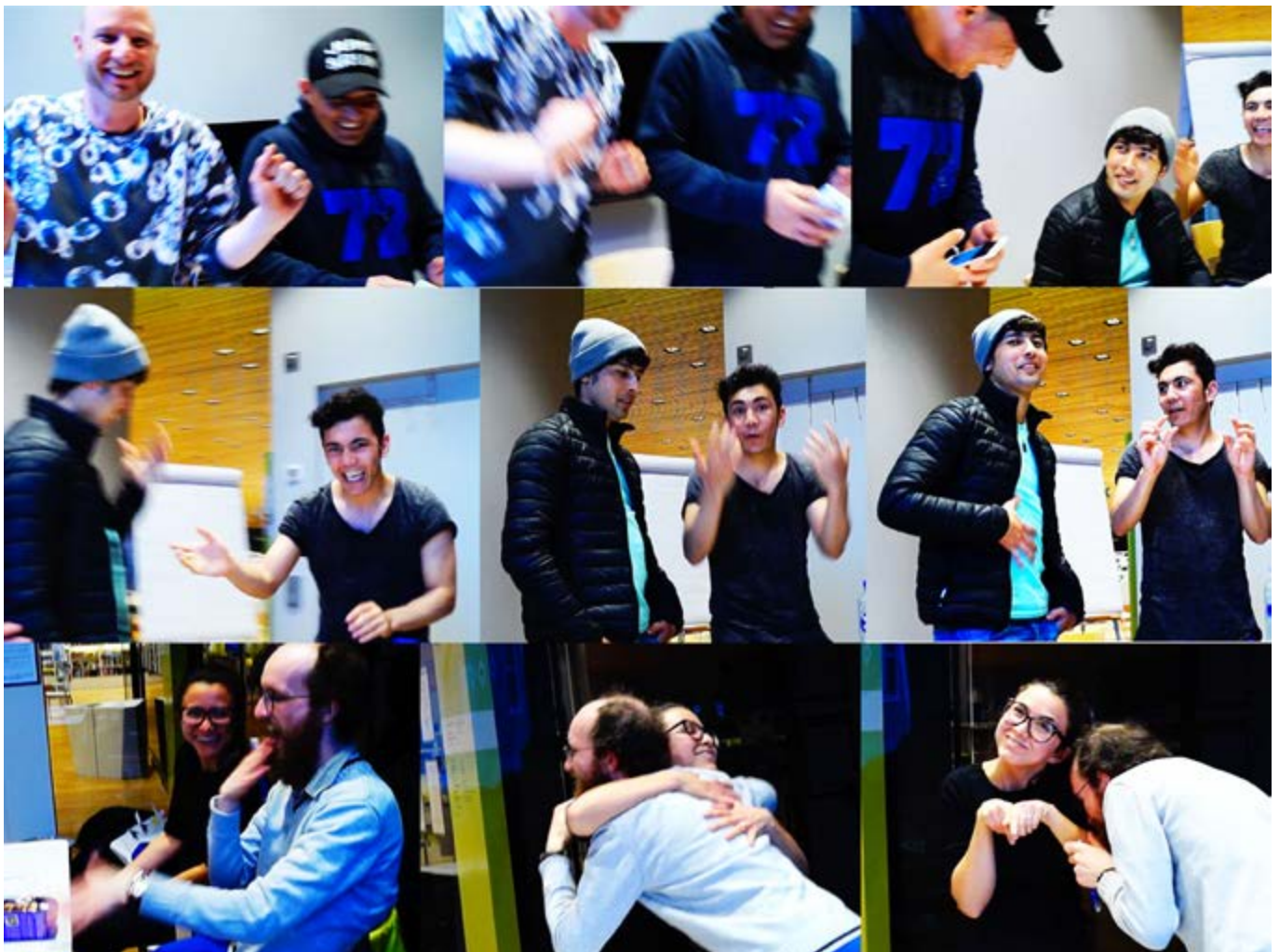


Fig. 3. Activities based in corporal expression: Bolani Metaphors.

As a summary, some of the most important traits in the interactions were:

- a) Clear roles between the participants: A clear leadership from **A**, a good mentorship from **T**, good motivation from **S**, good listeners **L** and **J**, and a slightly more reserved **F** who also dared to express disagreement when needed.
- b) An existing emotional connection with the symbol of the bolani, which, in a reflective way, was connected effectively with the strong motivation of staying in Sweden and further in the future with their own dreams and aspirations.
- c) A strong consideration of the community they have formed between them and into the community in Umeå.
- d) Feeling comfortable with known persons to “rehearse” with the activities.
- e) The idea of getting new allies motivates them.
- a) Valuable inputs from **T** and **S** on how to connect with the local values.
- b) Mediation was a good tool to raise awareness about the need to embrace dissenting points of view, and about the available resources in time, money and capabilities.
- c) The observed interactions and qualities brought up an important question to design the experience: *How can we provoke a two-way conversation about our homes and identities?*

The full description of individual participations and interactions, can be found in the Appendix III.

CONCEPTUAL OBSERVATIONS

During the session, one of my roles was to validate the group’s ideas and help them rephrase them into words that we could use in the mind map (Fig. 4, Fig.5).



Fig. 4. From every activity we identified qualities, that were integrated into the Mind map.

This facilitated the identification of the qualities that were emerging, that would become part of the design concept. Some of them were shown right from the beginning, as we started sharing the stories along with the spontaneous feelings about the activity.

Concepts that emerged as strong associations with the bolani:

- as a tool to connect with others
- as a tool to gain belonging
- as a social enterprise idea
- as a cultural ambassador
- as something to feel proud of, an identity symbol
- as a trigger for a sensorial experience
- as a trigger for empathic conversation
- as a vehicle for humanising stories, to inspire solidarity from another point of view
- simply, as a warm, lovable and delicious thing to share

Emotional aspects deeply related to the bolani, to be included in the design concept:

- Togetherness - A couple of words in Dari, were proposed to be used as a brand name that could connect with this feeling: “Baham” (meaning “Together”) and “Hambastagi” (meaning “cohesion, solidarity”).
- Home
- Lift up happy memories
- Solidarity in equal terms
- Embodiment of positive and constructive feelings
- Creating a safe space to express pride
- Possibility



Fig. 5. The Mind map completed with the produced material.

3.2.4. Shaping the experience together

The last part of the workshop, the timeline exercise, was a good moment to talk about practical issues that had to be considered immediately, and the division of tasks. This exercise was very useful for me, to understand better how they envision their contact to the public (Fig. 6).



Fig. 6. Designing the experience, with a timeline.

They were encouraged to think about the *experience*: *How* do we want our buyers to experience the bolani? *What else* do we want them to do, feel or say when buying a bolani? Here, we briefly talked about the role of our buyers, who they are. It became important to see them also as active and curious subjects, and we wanted them to respond to our stimuli -both food and visuals- and become *allies*.

I showed them various images of possible digital, material and human resources to use, like website, different social media tools, email, printed materials, networks of friends, buyers, and concrete actions like selling in a cashier, taking a selfie, conversation and signing a petition.

The preference was for communicating mainly via Facebook and through their network of friends. The website and Facebook page were discarded for now,

because **T** mentioned that legally, they are still not allowed to advertise as an organisation without a proper tax register. He mentioned actually, that he was afraid that the design would look very polished. We agreed that the communication would be sent from a Facebook event made from our personal profiles, keeping the design concept as lo-fi as possible and communicating clearly that this was still a non-profit activity in a trial stage.

Another discarded idea was signing a petition: We didn't have a particular one ready, and the organisations that arranged the event were already promoting a donation campaign in support of the community of UM.

Other ideas came out in the conversation and were added with sticky notes, like having local TV, radio and newspapers to come and interview us, having a price list with a Swish number¹, offering also drinks like tea and juice, having a guest book or a way to have feedback from people in the place, and promoting that people could order in advance to calculate the amount of bolani to bake. Also, I suggested the idea of creating a hashtag so people could share pictures on social media.

A mentioned that it would be great if we could cook some side dishes and sauces, he mentioned sallad. However, the full idea was discarded due to logistics and time, we only kept having sauces.

3.2.5. Results of the workshop

As a result of the workshop, and concretely after this final activity, we came out with a very basic working plan which included:

- Confirming our participation to the Gala organisers.
- Visit the location in Norrlands Opera to find out the resources that we could use there and how the place looks like.
- A purchase and baking basic schedule.
- Opening a common communication channel where other participants that are part of the group could be included and informed.
- A very basic schedule of communication to the public, via the creation of a Facebook event that would later could be shared in the existing information about the Gala in social media.
- From my part: come up with sketches of how to present visually the concept considering the stories presented and the qualities mentioned in the observations.

1 Swish is an electronic system of money transfer via telephone, widely used in Sweden.

3.2.6. Evaluation of the workshop

What worked well in the workshop:

- Hosting the workshop in Swedish. My knowledge of Swedish is very functional. The fact that I (and J) had a language limitation to accommodate their needs, made us all adapt in one way or another, it gave a sense of a more equal relation.
- To rotate team members (couples or thirds) so everyone could work with everyone.
- To include other forms of body expressions into the storytelling: It made the participants listen and connect in a different way, it also helped battle language barriers and brought a more active sense into the session.
- To have a break for snacks: we could breathe a bit and I could observe some natural conversations emerging there, in the “informal” space.
- The use of napkins: The idea of having a food accessory as working material enhanced a direct relation with the main topic. The consistency of the material allowed other manipulations: While some people drew little bolanis on the napkin, others felt like folding it in different ways to create sketches of possible applications.
- The use of visual cues to plan future activities: Providing images of possible digital tools (like social media) was valuable for them to think how to invite and communicate with the general public, with tools they already use. Seeing also a drawn timeline gave them a sense of urgency into the preparation for the sale.

What could have been better in the workshop:

- J’s feedback was very valuable. She pointed out that I should be more careful with keeping the track of time: the workshop extended for an hour more than planned. I wanted to consider some extra time to contain possible discrepancies or simply to allow other ideas to emerge. But it proved to be too much flexibility. When coming to the planning part, they were a bit tired already. L and J had to leave. The closure didn’t happen as planned, because the library needed to close.
- The ideal would have been to break this session into two sessions. But due to the limitation in the days left for preparing for the event, this was not possible. They needed to prepare so much for baking: There were around 300 persons coming to the event, and the participants had only baked bolani for smaller meetings before.
- Documentation could have happened in a much better way. I took some quick notes during the workshop, some others right after it finished. I was juggling a lot, giving instructions, taking pictures and some video. J took the initiative in some

points to take some pictures too, but she was also interested in participating. To consider next time that even a small workshop with 6 persons requires a much better planning for documentation OR help of a team mate or assistant. **J** emphasized to me of the importance of registering these behavioural traits and pay attention to all details possible.

- Limitations with the place: The room was chosen because of its availability, it is free to book it and everyone finds it quite central to go to Väven. It's a place known and commonly used by the participants in other community activities. However, it was a small room. If the activities were only to be sitting and drawing, it would have been adequate. However, in my planning, I really wanted people to stretch out and do other things, and they did, but in a limited span.
- **J** had offered a space in the university and **S** had offered a space in the theater. I declined both: The university could be a bit intimidating, and I needed always to have someone else's access to it, as it is not a public space. On the other hand, the forum of the theater is in a black box format. It is a room that is perfect for a 20-60 persons' workshop in performing arts, like dance or improvisation. It felt like too big and too black for a 6 person design workshop. I shall dedicate more care and attention into finding a better place for workshops, that are more neutral, and that allow cozy and playful interactions.

Chapter 4

Design phase

4.1. Design concept

After the design workshop, we had clear guidelines for the creation of the design concept:

*An eating experience around the **bolani**, supported by brand design and visual communication, that could foster interactions in an intercultural dialogue, sharing a new narrative created by the participants, to inspire solidarity from a more mutual point of view.*

The bolani eating experience would emphasize the notion of ‘togetherness’, communicated with the interactions, texts and a visual image, presented through printed and digital materials. This concept, if successful in this testing, could be considered in the future for service design and interactive concepts.

4.1.1. Sketching and feedback with the group

The sketching phase started almost simultaneously in the workshop when playing with words and concepts. Through the documentation of the workshop material, my work was to translate this material into images and phrasing that could be used for the final concept. Because of time limitations, all the proposals were discussed by the group in a Facebook messenger group conversation.

4.1.2. The name and visual concept

Some ideas, especially from the Napkin exercise, were taken as the base to create the visual concept, like the drawings they made of piled up bolanis and little bolanis rotating around (Fig. 7).

Technical graphic elements such as color combinations, typography and composition were unfortunately not discussed in the workshop, hence it was my job to propose images and hear back from their opinions and feelings, to find out what best could represent the ideas we all had.



Fig. 7. From the exercises, we found graphic and text elements to create the content of the design.



Fig. 8. Digital sketches of graphic proposals, colors, compositions and names.

◀◀ The chosen one!

Parallel to this, and along with presenting graphic concepts, I sent proposals of how the names would look like based on their proposals, that could be easily identified and pronounced by Swedish speakers.

After a three iterations of digital sketches, the name “Baham Bolani” was the chosen one, both for its meaning and because it was quite easy to pronounce and remember (Fig. 8).

4.1.3. The stories and phrasing

The work with texts can be classified into *Storytelling, Information and Engagement*. These texts cover specific functions in the design concept, involving the selected qualities found in the workshop. For legibility reasons, the translations to English are shared in this space. The original texts produced in Swedish can be found in Appendix IV.

STORYTELLING TEXTS

For the Storytelling texts, we chose 6 short phrases that portray the stories and qualities that we found relevant in the workshop. These ones were re-written in a group style (“We”) and proposed in a sequence that would show a narrative line:

1. What is a bolani?:

Bolani is food from Afghanistan. Our version is fully vegan and with organic ingredients!

2. Bolani as a symbol:

Our home, our mothers, our families. The taste of our memories!

3. Bolani for dreams:

We have escaped a dangerous situation in Afghanistan. Our bolani give us the possibility to start again in Sweden.

4. The taste of bolani:

Bolani and hot sauce are a delicious combination: The bolani is nutritious and the sauce brings extra taste.

5. The bolani feeling:

You get crazy with bolani joy only with the smell! You want to eat 1, 2... or 8 at the same time!

6. Sharing togetherness:

Bolani gathers people: We bake them together, and it tastes the best when we share with others!

A catchy line that stuck as a slogan is “**BAHAM means together**”

These short stories were proposed to be communicated in the social media as a teaser in video format (Fig. 9), and also in the Gala event in the form of texts that people could read.



Fig. 9. Sequence images of the video used for social media promotion.

INFORMATION TEXT

The Information text came out of T’s recommendation of explaining a bit further the nature of the initiative, while clarifying the trial status of the idea, and opening up an invitation for people to get involved. After some corrections, we came up with the following text:

Baham means together

Baham bolani is an initiative where possibilities are created by and for unaccompanied minors.

Bolani is an Afghan flat bread filled with potatoes, leek and spices.

Through baking and selling bolani, we create a meeting point for people, where we can share our memories and dreams together.

We dream of a welcoming community and a flourishing bolani organisation.

Contact us if you would like to be part of making this dream come true!

Or if you’d like to order bolani!

ENGAGEMENT TEXTS

The last part of this section is about the Engagement texts. We wanted people to do something, to share something too. As proposed with the use of a hashtag, the idea was to give people cues to share images and thoughts. We came up with proposals of short texts inviting people to engage into interaction, either by starting a conversation in the moment, or by using digital media to spread out the word. The note here is that we wanted to connect to the people both in an emotional way by sharing positive feelings, but also with the urgency of activism. For this, we also used existing hashtags within the topic of the fight for the UM rights.

- I am a guest in a bolani party!
- From my home to you!
- Here, we share pride, joy and warmth!
- Can we create a country without borders?
- Stop deportations, No person is illegal, Asylum right for all

Originally, the idea was to share these texts, in a poster that could be used as a background for people to take a selfie with. However for reasons of space and budget, this idea was not the best. It meant that there would be a fixed point in the space where people would do this and maybe, with such a big amount of people, this was not practical at all.

The idea refined into A5 size speech bubbles mounted on sticks, that people could playfully share and easily pass around (Fig. 10).



Fig. 10. Sketching and bodystorming of the speech bubbles for engagement texts.

We would even leave a couple of blank speech bubbles and pens so hopefully people would fill them in with their own messages.

4.2. Evaluation of the design process: Considering limitations

Time was our biggest limitation. The design process couldn't be more collaborative as I expected: My work was to translate the ideas found in the workshop into visual material, as an interface for people to interact with the team. When sending sketches back and forth via chat, I understood that there were limitations in the participation of the whole group: There were two other persons that didn't attend the workshop, and it was hard for them to catch up in a conversation that had to happen fast. We needed a different strategy that could facilitate this conversation.

In the beginning with the first rounds of sketches, I got little feedback, and it wasn't until they saw a full sketch of the locals and the video that they could envision the whole concept, and started responding more. This tells me that most probably I needed to think more holistic into presenting the concept, and remind myself that they are not clients, but codesigners. They were quite busy baking and could not reply as fast as I expected. In the end, instead of expecting longer feedbacks, I told them to please type shorter answers, just to give me the go into taking design decisions and proceed to production. Even when language was also a limitation, the whole team were more engaged into the phrasing part than into the visual part.

4.3. Produced design materials

Several visual materials were produced, both digital and printed, in order to communicate the concept before, during and after the Gala (Fig. 11):

Digital materials:

- Banner for Facebook event
- Teasing video (Fig. 9)
- Photography of baking sessions
- Photography during the event: (See next section)

Printed materials:

- A1 posters
- A3/A4 information posters
- A4 stories posters (6 different models),
- A4 price lists
- 82x55 mm business cards
- A5 size speech bubbles mounted on sticks (5 different models)

Other support tools created:

- Facebook event (Retrieved from <https://www.facebook.com/events/348262882362618/>)



Fig. 11: Some of the digital and printed materials produced.

4.4. Testing of the concept at the Gala in benefit of UM

May 9, 2018 was the big day for us, testing our whole experiment at the Gala in benefit of UM, which took place at Norrlands Opera, in Umeå, from 18.00 to 22.30 hrs. The bolani team would be participating both selling bolani and with their theatre intervention. Two locals were “dressed” with BAHAM bolani’s graphic profile in order to receive around 350 buyers, according to Vän i Umeå’s ticket register.

The program of the day included several artistic interventions for the whole evening, and we had 3 time spaces of 25 minutes to sell bolani and drinks. The full program of the evening can be found in the Appendix VI. We had considered to use both locals for the sale of bolani and drinks, however during their preparation, we realised it was going to be harder than we expected to do so, because the upper floor local didn’t have any access to water and equipment to warm up the bolani. We decided to only use that local for selling drinks.

So most of the action happened downstairs, where people also had access to information tables of other involved organisations.

4.4.1. Observed interactions and feedback from public

The prototype tested at the Gala event, then, was the sale of bolani framed by the design concept of BAHAM bolani, sharing the produced texts for people to have a quick glimpse on the reason of the sale. The team managed to bake 186 bolani that were sold in halves out of practicality: In total 372 portions. We had bought also juice and tea for 200 persons. And of course, chili sauce and vegan mayonnaise. We were told that the event’s tickets were sold out, so we expected around 400 persons.

The first ones to see the concept, was of course, the participants. It is not the same to share files in a chat thread, than actually see the produced materials. They were very surprised, and the team got a good feeling of satisfaction and motivation for this first impression. We went together through the whole work plan as devised by T, some people would mount the graphics, others, prepare the kitchen. For everyone to see the show, we took turns into the sale, because even when most of the persons came to buy during the breaks, there were still some people in the foaié that could come. The idea was to never leave the counters unattended. The only exception was when the participants were to take part in the theatre play, then we would close for about 30 minutes.

Already, as we were placing the posters, people that had come early started coming by and looking at it. A couple of persons offered to help. The hardest work was to start warming up the already baked bolani to have enough for the first break. The smell attracted some more people, and there were a couple of early sales.

The pauses were the real challenge: As the program started at 18:00 hrs., the public was quite hungry during this time. The team had to be really efficient into serving. The payment with Swish was a very good idea, however it was hard to keep control on all the incoming payments, which should be discussed for the future.



Fig. 12: Images of the Gala for UM, where we tested our prototype.

The most important interactions happened during the pauses. The people would come by the counter and have a personal encounter with the bolani team. They felt that the people were really curious, engaged and authentically surprised by this narrative. However, also in the middle of so many people, the stories were not very visible to everyone. Some people though, were not in a hurry to go back in to watch the show, and were staying a bit extra to talk to the team. Conversations could be anything from the taste of the bolani, to appreciation for the work.

The feeling was very respectful and friendly. There were really no incidents about bad comments or negative reactions from the public.

The speech bubbles were a good input and people played with them. However, not all of them shared pictures in a public setting, as found later on social media. Going around with the camera (**S** and I took turns for this) proved to be a more effective method for engaging in short conversations and having people taking a photo for us.

As we had imagined, the organisers had arranged that the newspapers would come and cover the event. Unfortunately, the story, which the team thought would be very relevant, really didn't make it to the news. The local newspaper chose to talk about the performances, the poetry and the organisations. We can see a relationship with the short amount of time for our preparation, but also I would add that even when the team is making an effort, we still depend on raising awareness in different arenas, so the message will really come forward.

In general, the feedback received during the evening was very positive: People not only loved the taste of the bolani, but they were quite surprised with the way we presented it, and appreciated the effort of the whole event.

I'd like to share a comment received from Kalle Johansson (personal communication, 2018 May 21), who is a volunteer in another organisation and has also been in contact with the participants: "I think that the mood between the Bolani team and their clients was very loving, it really felt like many clients were sincerely interested of the activity, and even in the preparation of the food. Some of them actually talked about trying to bake bolani at home. Other clients put extra care into expressing appreciation and stayed a few extra minutes to share back their warmth and energy, which was incredibly beautiful to see, I think. One could also tell that there were many clients that never had spoken to an unaccompanied minor before, and for sure they also got something to think about their situation and the responsibility that we, as a society have, and as citizens, for a successful integration."

Chapter 5

Results and evaluation

The fact that we had little time to prepare the material for the prototype was an overall disadvantage, and in relation with the amount of people we received, it was difficult that the material would be visible all the time.

However, even with these limitations, ***the bolani were sold out***. Most importantly, in terms of behaviour, was the change of perception of the participants about themselves. To see their own stories, and a new way of representing an important symbol for them, brought a sense of confidence that was beautiful to see: The embodiment of these emotions gave them a *different sense* to meet the people, and to transmit that energy back and forth. By the end of the evening we were totally exhausted, but very satisfied with how the idea was received.

In words of **A**: “We felt motivated when we saw the material, really glad. The people were very curious, wanted to read more and were asking us. I think they were surprised too. This was something new, both for us and for them. Now, we have set a standard, a more permanent impression. It was stressful with the short time when all wanted to buy. Some would come, take a bolani and go quickly. But others wanted to stay anyway and talk a bit more. The information was the most useful thing, they know we exist!”

The comments of **T**: “I received two comments about the graphic profile and the whole concept, the opinion was that it looked very professional. One could read well the stories, but there were some people that still asked what a bolani is, I think some of them missed to see the poster in the inner wall. Everyone at the Gala were friendly and curious, and it was super fun to be effective, warming up and working together in a fast tempo”.

In the opinion of **S**: (In the gala, the bolani café and the theatre performance took place after each other). “During the Gala, there was something very special about seeing the whole bolani team also participate in the performance; it became so clear that these were two very different ways of storytelling, and in how they represented themselves. The evening made those parts come together, and gave a more integral picture of their experiences and who they are. I think the bolani café was unique during the gala, because it concretely manifested their dreams, visions and motivation”.

Chapter 6

Discussion

Working with the Bolani team has been such an enriching experience in all means. Their commitment and energy is very inspiring, and the interactions observed during the exploration, design and testing processes gave so many insights and reflections, it is hard to express them all.

In this discussion, then, I try to keep a simultaneous (or closely following) conversation around the ***roles of the designer, roles of the participant and purpose of the design***, embedded into a social environment we all belong to, and that also plays a part into the interactions we have (Sheehan, 2011). Some related notions and insights will be shared briefly in these three main observations, however, many of them could be topics for projects on their own.

6.1. Discomfort, silence and reciprocity: The basis for listening

Acknowledging our bias in our position is harder than we think. When working with persons in vulnerable situations, we can ask ourselves: What causes solidarity? Is it *their pain* or is it *my sense* of empowerment when I do something to help? Am I open enough for the real causes of their pain, even if it involves knowing something shameful about my own culture? How do these emotions affect us, when meeting others? We are surrounded by a culture that packs in pain, fear and shame in different envelopes. We, as diverse social groups, learn them, experience them and embody them in different ways (Ahmed, 2014). So, there is a clash when persons from other cultures, and especially, from situations of war and displacement, come to Sweden and are immediately subjected to biased views about them.

As designers trying to create safe spaces for interaction, we have a responsibility: To question the dominant narrative, humanising our participants' experience and avoiding polarisation in the representation. It is a very fine balance between fetishizing pain and fetishizing success. We could also experiment *fear* of asking and evoking *painful* situations for our participants, and *shameful* situations for ourselves.

There are two risks of overviewing these matters: The first one, that we feel paralysed by the lack of tools and we miss important pieces of information, that could make a difference in the project (Nilsson & Ottsen, 2018). The second one, that we, unwillingly, *reproduce a colonial approach* to our participants as *passive* subjects, which implies a condescending treatment of their needs, providing with

solutions that we think are good for them, and, in the end, reinforcing a one-sided, static story (N. Torretta, personal communication, April 12, 2018).

Pedersen (2015) already adverts that we have to be aware that even the notion of “the bigger good”, or the values we consider as “universal” (from the western point of view) can become totalitarian, if we don’t question our own approach. Here, I argue further that we should stop talking about “inclusion”, which appeals to this unbalance of power, and aim instead to “interculturality”.

To work in collaborative projects, the decolonising perspective was very useful for me: As designers, we don’t need to provide with all the answers. This is what Sheehan (2011, p. 69) calls “productive inaction”: Taking a few steps back to become observers, would allow the participants to engage deeper into the process, and to the designer to witness the emergence of patterns.

How can we encourage empathy? We can start by expanding our notion of *collaboration*, as an opportunity for human connection based on mutual support and respect, to foster solidarity and community resilience (Brolund de Carvalho, & Linna, 2017). Consciously putting ourselves into discomfort or disadvantage (like displacing ourselves from our regular workplace, or like adapting to meet language or resources limitations) can give us the opportunity to embody empathy, to let ourselves be taught and guided by others. This appeals to our own humanity, to give and receive through a more committed involvement (as a volunteer, in the case of this project), and to share parts of our own human experience towards the matter (Schalk et al., 2017).

So, by adopting a more humble attitude towards design, and towards the stories that were about to be shared and listened to, we allow ourselves to dwell into more unpredictable situations that can become a personal challenge: It is in the uncomfortable side of emotions, situations and projects that our view of the world can be challenged, and where new stories can be created and connected (Bauer & Wiberg, 2017). Managing these uncertainty together as a group creates a sense of interdependence, favouring the embodied experience to reposition our emotional connection to the context, in a caring way.

Our role as designers, then, expands: We become listeners, we become a tool ourselves. It is important to note then, that facing discomfort doesn’t mean necessarily to be unprepared. Specially, when working with storytelling tools, we need to embrace silence: If our participants are really the ones to take on the spot, then we need to become better listeners, for example, by provoking more informal interactions “out of the program”, or by designing more open-ended activities, where it’s the participants that fill in with the contents they choose. The design discipline juxtaposes many fields of action, and therefore we need to consider carefully the collaboration with other professionals, including other practices into the codesign processes (Nilsson & Ottsen, 2018).

6.2. Participants as codesigners: “We exist!”

Building an identity is a dynamic process. But this process can be smooth for some, and quite painful for others. When referring to people that suffer persecution because of ethnic origin, religion, sexual orientation or economic condition, it can be shameful and even dangerous to fully disclose their identities (Ahmed, 2014). For some people it is possible to blend in their identities using different aesthetic and expression codes that belong to the dominant culture, but it is not the case for everyone (Blanco Valer, 2018).

In the process of moving to another country, our identities get questioned, both by ourselves and by the new environment. Sharing my own experience as an immigrant with the participants, made us connect in a personal way: Not only they experience the same thing, but they are also faced with preconceived labels about their status as refugees, which is in itself a very violent reality.

During the observed course of this project, the most interesting part was the dynamics of how the tools were used to shape the story: The cues provided to play and build appealed to different senses and emotions, some of them quite opposite, and the participants reflected about their own roles, identifying other aspects of themselves. As an observer, I had no expectations. The fact that the participants chose notions to define the bolani as a symbol of *home, joy, togetherness, pride and identity*, points at the *empty space* in the current narrative: they chose to tell about themselves as caring and hardworking young persons that have dreams and aspirations.

By feeling that they were in a safe space for expression, they took a step further to reappropriate the idea: They provide the *meaning*, use their own language to define it, reflect on what this word means to them, and share this concept with others: “BAHAM means together. It tastes better together. We share warmth, pride and joy. *We do this BAHAM*”.

It is a challenge to create spaces of interaction where people feel comfortable with their identities, and even proud of them. *How can we create a sense of safety and empowerment, when expressing one’s identity in an intercultural exchange?* For the first, by reciprocity. But most importantly, in terms of knowing what to tell or what they need, by understanding that they are the experts (Sheehan 2011).

Our participants become codesigners when they own the ideas and provide with meaning to the whole project. The designer becomes the *tool* with how they can shape and express this co-creation.

6.3. The purpose of the design: Embodied dissent

Western culture places *freedom of speech* as an important quality of being a political subject. However, *listening* is still seen as a passive action, maybe not out of choice. *How can we pose listening also as an active choice that completes our notion*

of being political subjects? How can we balance our positions of power to encourage others to speak, if we can not choose freely to listen? By giving more importance to listening through our design process, we can encourage a new set of qualities into democracy, based on the feminist notion of ethics of care (Bauer & Wiberg, 2017).

The designed materials, then, carry a discourse: We delegate attributes on them, that actuate and mediate between participants, and to the external public (Eriksen, et.al. 2014). Understanding our roles as designers-listeners and participant-codesigners, brings us to the last part of the discussion: Our responsibility to provide with objects of *dissent, conversation and democracy* (Lamadrid, 2013), understanding conversation as a two-way communication between equals, and as a the place where democracy happens.

This is when design becomes a bridge between message and receivers, not to provoke storytelling anymore, but to foster listening and reaction from a curious and respectful point of view: We embed these stories and qualities in objects, we choose how to present them, and we invite people to engage into the conversation. We have to make sure that the design concept lifts up the resources identified and used by the team, that we are equalizing the value between the intellectual and manual work that *we all produce together*, that they (and we as a team) are *occupying the storyteller space by making* (Lamadrid, 2013).

In the case of the BAHAM bolani concept, I argue that the message carried into the design is a *challenge to the norm* of how UM are represented. The observations gathered in the testing phase at the Gala show that we managed to flip the discourse about the participants' way to tackle their own situation: Despite having such a hard background, they are actively choosing life. They only need the opportunity to stay, because they are fully capable of creating their own opportunities and contribute to society.

Sharing this definition created by themselves, brought a sense of surprise and inspiration, both within the team and to the people that came to the Gala. In a way, even with a humble lo-fi prototype, we gave them something different to talk about, filling in the gaps of the current narrative, and engaging others into a double-way conversation, that can hopefully contribute to a democratic dialogue.

6.4. Contribution to the design field

The overall experience with this project points at the notion that, in order to work with persons in vulnerable situations, we need to find better ways to humanise our own experience to create encounters as equals. Engaging into more personal ways, by reciprocity, silence or discomfort, can provoke rich interactions that we can learn from, even in a personal level.

In that sense, going *back to basics* using a resource like food, proves to be effective to humanise the experience: Already the *Eat a memory* prototype (Nilsson, 2016) is a good example of how, with carefully thought experiences, we can learn

to make space for other narratives to come up to the surface. In the BAHAM Bolani project, the bolani is really the ambassador, the design elements simply support the experience for creating interaction and conversation, providing the space for our natural curiosity to expand, to find this common ground where we could understand each other from empathy.

It is clear that an opportunity and challenge we have ahead, is to design for the design community: To provide ourselves with better tools based on decolonisation and feminism, to listen and to *make the most out of the discomfort*, questioning our own cultural assumptions for a better and more horizontal co-creation. This is a discussion that has already been pointed out by Nilsson & Barton (2016), and that seems to be urgent to address. This is proposed, too, as a research to extend or complement the methods used in Participatory / Codesign theories: Even when hierarchical structures are discussed in order to prompt more equal participation (Binder et al, 2011; Pedersen 2015), I still can see that there is a gap to be filled when the collaboration is to happen with persons in vulnerable situations.

I consider this to be relevant especially in the field of Social Innovation, where design is considered to be a key tool for initiatives deeply related with collaborative projects, sustainability and new economies. If we can part already from the idea that the world is in a unequal state, then we can open up for acknowledging our own positions in relations to the power structures and with the people we want to become codesigners.

6.5. What worked and what didn't in the process

The original premise of this project was to work with design tools and decolonisation with indigenous groups in Northern Sweden, but I was lacking a clear direction to work with. The Sami community is so diverse, and the challenges they face are so complex, so trying to explore it in a general view was not a good strategy to effectively land a design project. However, I consider this an urgent topic to address from the design field.

From the intention to work with the oldest community of settlers of this country, I ended up working with the youngest group of the newest immigrants. Different minority groups can have similarities on their experiences with the hegemonic system, and in that sense, the theory base of *feminism* and *decolonisation* is very useful in both cases. I argue that, as many social relations are embedded into this unequal global system, we should use this base more.

As opposite to the first intention of the project, the second group had a very defined issue to work with, and had already identified the resource they wanted to explore: The bolani. This brought clarity into the planning of the activities, and it was easier to gather the team around a question that was already there. Working in a fast paced rhythm had both benefits and disadvantages. On one hand, the time constraint to execute the design workshop: Having the Gala as a deadline for presentation, gave the whole team the sense that *it was serious*. On the other hand,

some processes needed more time. It would have been ideal to have a second workshop to design and prototype further together.

6.6. Implications for future developments

The BAHAM bolani team is very determined to continue after this first testing and evolve into an organisation or a social company, and probably even a movement. We have already discussed some quick scenarios about having other activities to foster intercultural dialogue with the bolani as the main ambassador, for example, workshops to bake bolani at schools, where teenagers find a meeting point and discuss their dreams, and also become aware of the situation for the UM. The bolani sale will continue as a raise funding activity for the group, and they already own access to all the files produced in the design phase. We have agreed that I will still keep in contact as a volunteer, for producing some other materials, if needed.

From a research point of view, I see a lot of possibilities of creating more methodological tools for designers, based on indigenous knowledge and decolonisation. Much of the available literature on these topics is *not* in English or Swedish: It is mainly from theorists in countries that once were colonised or still are, but also from social and indigenous movements in Latin America, Sápmi and around the world.

Indigenous knowledge and decolonisation also bring a different perspective into ethics and democracy, and a more equal and balanced view on our relation to our environment, which contributes to a debate on sustainability. I am deeply interested into these topics, and into creating more tools to bring designers closer to other points of views, that enrich our own roles into communitary processes, and above all, that give us a starting point to challenge our own cultural assumptions (Sheehan, 2011). Here, we might be able to find new resources for listening from a respectful and mutual perspective, as the lack of these tools are already been pointed at and discussed by Nilsson and Barton (2016).

And last, but not least, I'd like to research more into the way designers can continue the projects we do with persons in vulnerable situations: The time settings we have as designers are often *too short and intensive*, in proportion to the evolution of societal values. We might have the illusion that we contribute with something, but changes in society happen in a slower pace and require a more sustained effort from the design community. The risk is that the participants get exhausted with such timing, and that we can not follow the continuation: It might happen that the project stays as a project, and the community is left with the same issues they had before. My opinion is that this discredits the design community, and the participants might feel somehow deceived. We need to find mechanisms to follow up projects for an extended period, and really see how the design concept works for the intended community over time. I raise this as an ethical issue, when, for the designer it's another project and for the participants it's about their life.

6.7. Conclusions

To summarise the Discussion chapter, the result of this project is that, storytelling tools are useful to create spaces of intercultural dialogue, as long as a respectful and humanising approach is adopted with the participants from the beginning, and, as long as adequate tools for listening are provided or created as well.

The impact that the design project can have into a social issue can be meaningful, as long as we, as designers, are willing to question our own cultural assumptions and let others be the storytellers. For this, the concrete proposal is to create tools based on decolonising and feminist theories. The designers that want to engage into social issues can be better equipped to place themselves into a disadvantaged position, and make the most of that discomfort.

Above all, designing for social issues requires us to appeal to our most human side. For that, designing and prototyping experiences with such basic elements as food, brings us back to our own creativity, playfulness and spontaneity to dare to break barriers, to listen and tell. The design, then, becomes a bridge with which we can gather as human beings and shape our reality together. ●

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Appendix

I. BRIEF PROFILES OF THE PERSONS INTERVIEWED FOR THIS PROJECT

A is one of the participants from Afghanistan. He has waited for the resolution of his asylum process for more than a year and a half. He is the first of the team I met and openly exposed his worries, but also his ideas. Apart from the ideas and material produced from the group, direct conversations with him brought forward his perspective as how the situation is experienced directly from the participants' point of view. 04-23-2018, 05-18-2018.

Carmen Blanco Valer is an activist and popular teacher. She is the head of a course called "Feminism without borders" in Färnebo Folkhögskola, in Uppsala Sweden, where she teaches the relation between feminism and decolonisation. This year, she is a candidate to the Swedish parliament, on behalf of Feminist Initiative. I had interviewed Carmen last year in a radio show where I was one of the hosts, and we talked about white privilege and intersectionality. For this project, I interviewed her about feminist and decolonising theories. 24-04-2018

Ellacarin Blind is the social and cultural issues responsible at the Swedish Sami National League (Svenska samernas riksförbund). She had been one of the contacts that worked in a project with the Sami community and the IxD students of the University of Umeå. Our conversation was about storytelling and decolonisation, and even when we talked about the Sami, I could draw many parallels into the situation of the Afghan unaccompanied minors. 05-07-2018.

Sofia Breimo, ethnologist and museum pedagog at Västerbotten Museum in Umeå. She is the curator for the exhibition "Priority Minority" at Västerbotten Museum, which is designed to be an inclusive space, in which members of the 5 national minorities of Sweden (Sami, Tornedalians, Sweden Finns, Romani and Jews) are invited to tell their own stories to complete a regional narrative. The exhibition is complemented with events, seminars and the celebration of particular festivities, like the Sami national day, to give visibility to these days, and for these communities to take space. 19-04-2018

Anna Rosenkvist is an activist in the network Ung i Sverige Västerbotten. She is one of the coordinators of the theatre play *Den svåra vägen* that communicates the situation of the UM, from their escape from Afghanistan, to the rigidity of Swedish laws. 05-14-2018

Janaina Teles is a Phd Student from the University of Aveiro in Portugal, and visiting PhD student at Umeå University. Her research is about the co-production of "common spaces" in neighborhoods, in local initiatives in Brazil and Portugal. The aim of this study is to understand to what extent design can generate discussion and interfere in the community relations when trying to build alternative ways of living. She participated in the workshop, and shared feedback about the workshop, Gala, and the research paper. 2-05-2018, 9-05-2018, 20-05-2018.

Nicholas Torretta is a PhD Student, in Umeå University. His work is mainly focused into sustainability and anti-oppressive methodologies in design. Through his research he also got interested into decolonising theories, which were the basis for the project with the IxD students in Umeå and the Sami community that he coordinated in March 2018. 12-04-2018

II. FULL DESCRIPTION OF WORKSHOP ACTIVITIES AND MATERIALS

CREATIVE WORKSHOP!

Storytelling and interculturality

Objective:

The participants will use creative tools to tell, listen and create stories together.

The stories will become material for creating an eating experience in the Bolani sale at the awareness event.

Introduction - 5 min.

Introduce myself and the project I'm working with.

My interest in activism and grassroots movements.

A couple of agreements for creating together:

Throw our brains out of the window!! Loosen shoulders, more around neck, breathe deeply.

You can use the given cues or propose new ones

Respect your partners and have fun!

Preferably turn the phone off.

I will take some pics/audios/videos of the session in order to continue working later. Please mention if you don't want to be in a picture.

Brief introduction of everyone, names and what they expect of the session.

Evoking emotions and creating stories - 10 min.

ACTION: We'll work in pairs. Each pair will be given an envelope, look at the images together and tell each other what the images and words make them feel.

Then, together they'll write a mini-story that couples both persons' experiences in a couple of lines.

Then, they will share their short stories with us, and how they feel with this first exercise.

The stories don't need to make sense!

MATERIAL: A kit in an envelope with 2 images, 1 verb, 2 random words, 1 pen and 1 color card.

Bolani metaphors - 20 min.

ACTION: New couples. We'll post an image of a plate of bolani in the center of the wall. Quickly someone describes what a bolani is and how it tastes.

The couples will get an image of a metaphor, describe bolani if it was something else:

- A music CD: which music would it play? What kind of sounds? Lyrics? They can draw the cover of the album and share small song they come up with, dance and sing.
- A child: What kind of games would he/she play? A word she would repeat? They can write on the paper and act the bolani toddler, hug, jump or explain how she plays.
- A feeling: What would a person mean if they say they feel a bit "bolani" today? Would it be a good or bad feeling? Connected to what other feelings? Then they can act the feeling and explain it.
- An old person: What kind of memories or advice would a "bolani" give you if they were a grandpa or a grandma? They can write them down on the paper and act them, or write a "saying".

After they have shared, we can quickly complete a bolani mindmap with the words that we think

they fit well to describe the bolani further on, in a more emotional way.

MATERIAL: A4 printed bolani. Each couple has an A4 printed paper and pens. They can have extra paper if they need. A4 printed images of metaphors.

Around 17:40 --- break for drinks, snacks and chocolate 10 min. ---

Design the message - 15 min.

ACTION: Back to our Bolani mindmap. Let's add a keyword about the reason why we are going to sell bolani: SOLIDARITY.

How can we include here some of our stories that we made in the first activity? We can talk about what felt good of creating a story together with the cues. We can rescue from there words or images that we think can go good with the bolani experience.

In the group, let's find 3 keywords of the best of sharing a bolani with others.

Then go in pairs, you'll be given two Napkins.

On Napkin 1: Write in one sentence what is the best of eating bolani together.

On Napkin 2: Write in one sentence a good memory of eating bolani.

We show in the end our napkins, and see if any other phrase or idea can be added to extra napkins. Extra napkins are available if more ideas come, they can use them however they want.

MATERIALS: Bolani map and images, post-its for words, pens, napkins.

9 of may: tools, roles and strategies. 40 min.

ACTION: We'll try to organise better for the 9 of may.

Timeline: What do we need to do to have people buying bolani on the 9th of may?

Write on the timeline the actions that we need to be ready on 9th may and who can do them.

On 9th of may: How do we share the bolani experience? We want people to do something more than just eat the bolani. We want them to share it, to be aware of the reason of the sale, to tell others to come or buy in the future. Add 2 keywords: Empathy and closeness.

MATERIAL: Images of social media, network, posters, etc. Let's make a map on the timeline with these images, to see how to reach the people we want to reach. We can go back and forth with the timeline, the napkins and the mindmap.

Let's create now a list of who is doing what and agree how we communicate during these days. Let's agree on a next meeting day.

Closure. - 10 min.

ACTION. Sit together in a circle. Each person can share what was their experience of the activity, briefly. What they enjoyed the best and what they think it can be better. Then they will say an appreciation sentence to the person sitting next to them.

We thank each other and we meet in the next working session! :)

III. FULL DESCRIPTION OF BEHAVIOURAL OBSERVATIONS

As mentioned in the Workshop observations, each participant of the workshop has a unique personality and contributed with something special to the interaction. The following observations are shared from the perspective of each individual participation and the way I related to each person.

A is a very initiative-taking person, very expressive. For him, the exercises were a very good opportunity to reassess the bolani as a social enterprise, he has a visionary attitude despite his young age. He hasn't got the permission to stay in Sweden yet. But he mentions that, starting formally a business or organisation could be a good idea to have something to work with that gives the participants "extra points" to be considered in their permissions, as the Migration office takes into account the will of the UM to study or work, but often jobs are hard to get (if they are not legally allowed to seek for them). **A** expressed also a very strong emotional connection to the memories of the bolani: In his opinion, the bad image that the world has of Afghanistan has a negative impact in how people view the refugees. Bolani for him means the positive side of his culture and a joy for life that made them fight for self-preservation. His body language reveals confidence when talking. In the exercise of the "feeling", he and **L** made a role playing in which they act how one "feels bolani", explaining it a mixture of pride and happy craziness. In the phase of the planning and the timeline, it was basically him that took the leading role, asking the others for more ideas and their time availability. The challenge with **A** was to make him aware of the available resources, in time and money. Also, that he could accept other views and feelings that might dissent with his own.

L has a slightly different personality. Participative, but a bit distracted. It seems like he enjoyed the exercises, played with the emotional connections, and he express a strong desire to keep studying. He sees the bolani initiative as a tool to get to know more people. He sees himself as a part of it but doesn't have clear how. Talking about his dreams, **L** mentioned he would like to become a hairdresser, and have his own business, next to a bolani restaurant. This provoked a lot of agreement laughter from the other participants, he shared this in a very casual way. To me, it revealed the need of being close to the community that he belongs to, I asked this and he confirmed it. With **L**, more labels were added to the mind map that could portray this feeling of community, belonging and future. **L** had to leave before the session ended, he could see a bit of the organisation and asked to be informed of the tasks that were needed from him.

F was the most reserved of the three participants. He seems to be the kind of person that needs to try out things first, feel comfortable and listen to others before expressing his own views. For example, in the first exercise of storytelling, he was more following **L**'s flow. In the second exercise of metaphors, we worked with the actor, which made him feel quite comfortable and playful. Together, they performed a small dance to explain "if bolani was a music CD", he played the voices of men selling bolani in the streets of Afghanistan, and even played a song from his telephone to share the sensorial feeling of bolani connected to culture. However, **F** was also very critical of the idea of selling bolani as a long term enterprise. He expressed directly that for him, this is only a temporary job while being able to get something else, that this is not his dream. He wants to work as an engineer or in science. My role here was to validate his feelings, to recognise that what he said had to be taken into consideration by others: it is a tough job to bake. He added that of course, when doing it together, the work is more fun, but stressed that this is something he wouldn't do by himself. He acknowledges that the initiative is good while it can help the participants to establish in Sweden.

T (Tistou) is the Swedish activist that has supported the participants in different integration activities. His role in the workshop was decidedly more passive, he is aware that it's them that need to speak. He has very practical views into the available resources and he was the one bringing **A** back to reality into what was possible to achieve in one week. In the storytelling part, he knows a lot about the participants through an extended time of supporting them. He lifted up their stories. In the part we he dared to be more playful, was in the metaphor exercise, because there he worked with **J**, the Brazilian guest: They played together a small dialogue that a bolani toddler would say to others: "I am warm and lovable, I smell good and I love playing with hot

sauce, she's my best friend!". I relate this behaviour to the fact that he worked with someone who was totally new to the topic, and in a way, needed more basic information. He is patient and a good mentor for the participants to have. By refraining himself to coordinate everything, he leaves the participants the space to commit and deal with each other's ideas and available times. **T** also emphasized the importance of mentioning that the bolani are vegan and baked with organic ingredients, which is valuable into connecting with the Swedish public, that consider these aspects to be very relevant.

S (Stefan) has known the participants from a different and specific context: the theatre play. He is seen as an open and caring person, that could translate their feelings in an expressive way from an embodiment point of view, from their work with the play. **S** brought a lot of playfulness to the session, and the participants felt comfortable having him there, to play and say more things. However, **S** expressed after the workshop that he found it a bit difficult to maintain himself out of the initiative-idea taking role, he was quite aware of this from the beginning. But he also mentioned that he saw a big difference in the way participants could relate to stories in the workshop, than in the theater play. This is because in the theater they deal directly with describing (and embodying) painful emotions and impressions. Here, in his opinion, the topic was addressed in a more general and playful way. It focused more in positive thoughts of memories and belonging, that reinforce a sense of pride for their identity -something that in his opinion, the participants have not had opportunity to do in the past. He also pointed that, letting the participants talk about their dreams and wishes to move on from a traumatic experience, might inspire people in a different way, as they would be seen more as teenagers with individual personalities and aspirations (as any other teenager). This would become a way to humanise their stories and appeal for support from a different ground (than pain). The participants felt encouraged when **S** also said he would volunteer on the day of the event.

J (Janaina) is a Brazilian researcher in social innovation. The invitation made to her was a last minute one. We met through common recreation activities, and started talking about what we do. I felt that having one external person was a good idea, both for the participants to try out to open up with someone new, and for myself to get feedback from a professional point of view. **J** has a very limited knowledge of Swedish, which I consider partly good, because she could indirectly experience a limitation that made her listen more. From a participation point of view, this gave the participants the notion that there was someone who needed extra help to understand what was being said, and for once, it was not any of them. So when explaining basic things as concepts and contexts, we all tried to be careful to ask if all was clear for her. In the "Design the message" activity, **J** made the comment that she could feel the emotional connection of the participants and the bolani, by thinking of the connection she has with certain food in Brazil. When she shared this, the participants really understood that a strong trait of the concept was the feeling of home, and the possibility of provoking empathy with others that might have this kind of connection with food.

IV. PRODUCED TEXTS IN SWEDISH

Storytelling texts

Bolani är en maträtt från Afghanistan. Vår version är helt vegansk och med ekologiska ingredienser!

Vårt hem, våra mammor, våra familjer. Smaken av våra minnen!

Vi har flytt från en farlig situation i Afghanistan. Vår bolani ger oss möjlighet att börja om i Sverige.

Bolani och stark sås är en läcker kombination! Bolani är nyttigt och såsen ger extra smak.

En blir helt galen av bolaniglädje bara av att känna lukten! En vill äta direkt, 1,2... eller 8 på en gång!

Bolani samlar folk: Vi bakar tillsammans, och det smakar bäst när vi delar med andra!

SLOGAN: "BAHAM betyder tillsammans"

Information text

Baham betyder tillsammans

Baham bolani är ett initiativ där möjligheter skapas av och för unga ensamkommande.

Bolani är ett afghanskt bröd fyllt av potatis, purjolök och kryddor.

Genom att baka och sälja bolani, skapar vi en mötesplats mellan människor där vi kan dela våra minnen och drömmar tillsammans.

Vi drömmer om ett välkomnande samhälle och en blomstrande bolaniverksamhet.

Kontakta oss om du skulle vilja vara en del av att göra detta till verklighet!

Eller om du vill beställa bolani!

Engagement texts

- Jag är gäst i en bolanifest!
- Från mitt hem till dig!
- Här delar vi stolthet, glädje och värme!
- Kan vi skapa ett land utan gränser?
- #stoppautvisningarna #ingenmänniskaärillegal #asylrättåtalla

V. FULL PROGRAM OF THE GALA IN BENEFIT OF UM (Swedish)

No

Föreställningar Kalender Inför ditt besök Mer

English

Gala till förmån för ensamkommande

Konsert | 9 Maj | 18:00

Den 9 maj presenterar Vän i Umeå tillsammans med flera samarbetsparter en stor gala för att uppmärksamma situationen för de ensamkommande ungdomarna i Umeå. Alla artister och medverkande ställer upp gratis för detta viktiga ändamål och Norrlandsoperan bidrar med lokal och personal och allt galakvällen kan behöva.

Kvällens program startar kl 18.10 med Faizal Aden - Poetry Slam, därefter panelsamtal och under kvällen uppträder följande artister; Sammani, Jakobsson och Nestander, Anna Axelson och Jazztrio, Okänd värld, Min Stora Sorg, Utdrag ur Den svåra vägen, Kristina Issa och Emil, Katastrof samt Pop & Rockkören.

Konferencier är Petra Falk.

Alla programtider hittar du i rutan till höger.

Varmt välkommen!

Samarbetsparter: Norrlandsoperan, Kulturbiron, Rädda Barnen Umeå, Unga i Sverige Västerbotten, Kulturstorm, Röda Korset Umeåregionen, Arezo, Svenska Kyrkan, Unga i Sverige Västerbotten, Bilda, Studieförbundet och Ume Audio System AB.

På bilden: Ann-Sofi Lundin (Min stora sorg). Fotograf: John Artur.

Köp biljett

Information

Titel: Gala till förmån för ensamkommande

Längd: 4 timmar och 30 minuter

Pris

Fri entré

Tidigare tillfällen

Onsdag 9 maj

18:00 - Teatrar

Program

18.00 Petra Falk (konferencier) hälsar välkommen och berättar om kvällens program

kl 18.00-18.10 Faizal Aden - Poetry Slam

kl 18.15-18.45 Panelsamtal

kl 18.45-19.00 paus

kl 19.00-19.15 Sammani

kl 19.20-19.35 Jakobsson och Nestander

kl 19.40-20.00 Anna Axelson och Jazztrio

kl 20.00-20.30 paus

kl 20.35-20.50 Okänd värld

kl 20.55-21.10 Min stora sorg

kl 21.15-21.30 Den svåra vägen

kl 21.35-21.50 Kristina Issa och Emil

kl 21.55-22.10 Katastrof

kl 22.15-22.30 Pop & Rockkören

BAHAM
betyder
tillsammans!