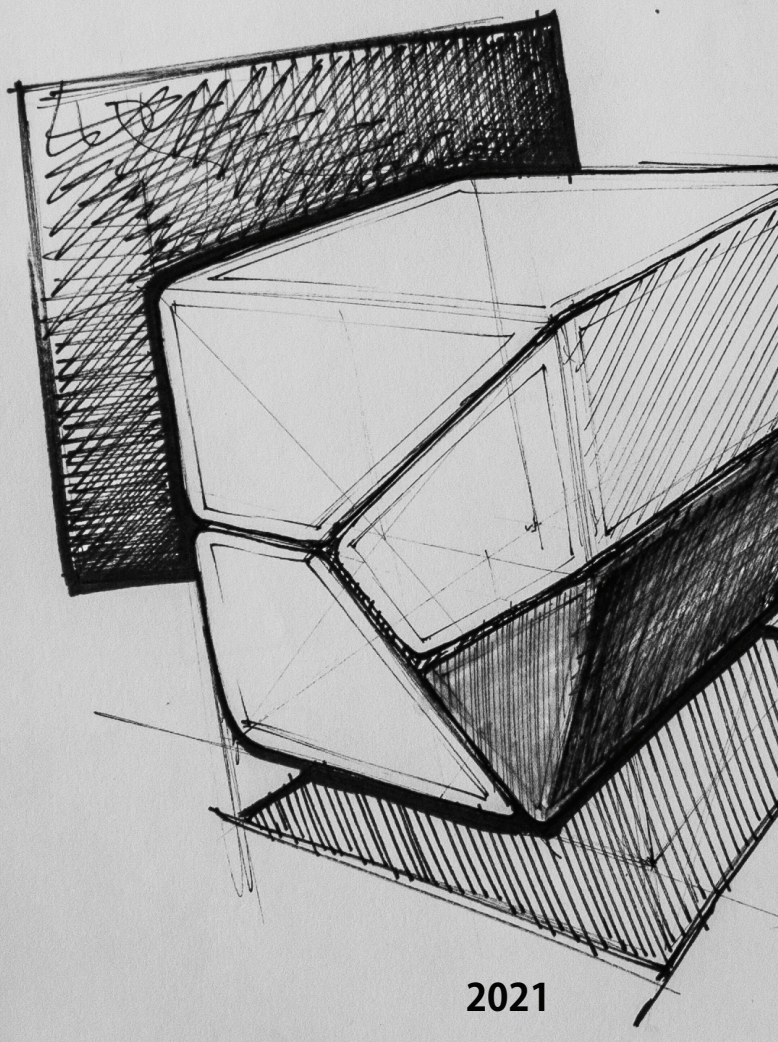
Qupic

Design Therapy?



Degree Project
Bachelor of Fine Arts
Industrial Design
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LUND UNIVERSITY

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Qupic

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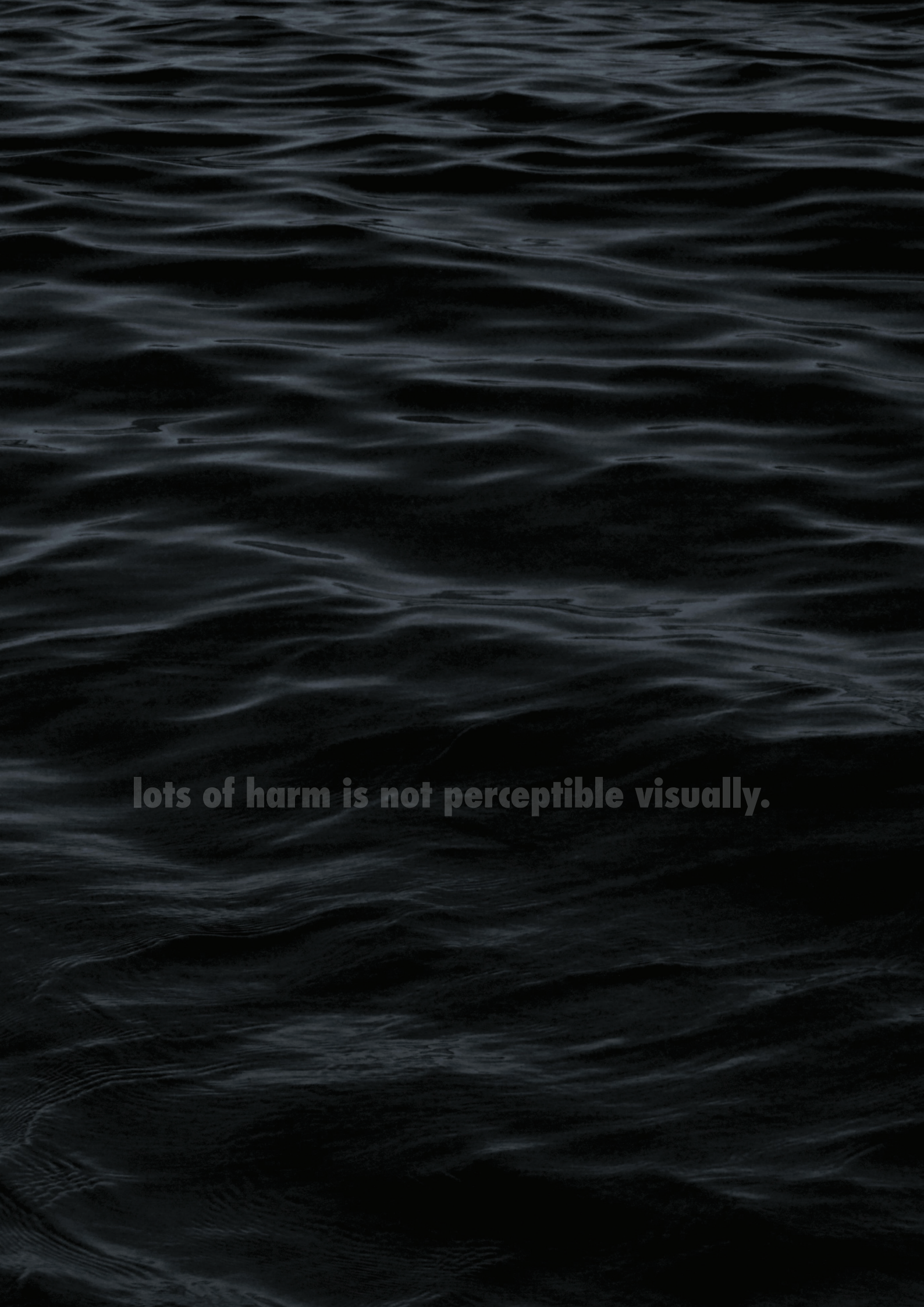
Thanks to all of the people that but time to listen to me and my ideas, and special thanks to the people i interviewed.

Mama, I love you
Baba, rest in power habibi, this one is for you


lots of harm is not perceptible visually.

Abstract

According to a recent report by "Syria Relief" organisation, 75% of the Syrian Refugees who left Syria in the last six years are suffering from at least seven symptoms of Post-traumatic stress disorder (PTSD). Youth refugees are not finding the support they need; some of them are not even aware that they need it, which leads to a lack of communication and understanding in the evaluation of their mental state. This project aims to show how a creative design process can play a crucial role in providing mental health support and to explore the possibility of design therapy as an addition to conventional forms of psychological support. Therefore, one of the main research questions is can we have "Design Therapy" similar to Art Therapy. Qualitative research was conducted in the form of semi-structured interviews with ten different people, all of which are 20-29 year old Syrians living outside of Syria and suffering from PTSD symptoms. The results showed a considerable need for communication.
Following a creative process, based on the interviews and Plutchik's wheel of emotions, examples of psychological tests were made. Furthermore, inspired by the lobes of the brain, a concept item was designed. This item gains its shape from translating the psychological tests' results into pieces of visual information.
At this stage, Qupic is a memorable object to remind the interviewees of the importance of communication. With more time to put on research, testing and more consulting from experts, Qupic has the potential to be used as a pedagogical or an archive tool.

Sammanfattning

Enligt en färsk rapport från Syria Relief-organisationen lider 75% av de syriska flyktingarna som lämnat Syrien de senaste sex åren åtminstone sju symtom på posttraumatisk stressstörning (PTSD).
Ungdomsflyktingar hittar inte det stöd de behöver; några av dem är inte ens medvetna om att de behöver det, vilket leder till brist på kommunikation och förståelse vid utvärderingen av deras mentala tillstånd.
Detta projekt syftar till att visa hur en kreativ designprocess kan spela en avgörande roll för att ge mental hälsostöd och att utforska möjligheten till designterapi som ett komplement till konventionella former av psykologiskt stöd. Därför är en av mina huvudsakliga forskningsfrågor om vi kan ha "designterapi" som liknar konstterapi.
Kvalitativ forskning genomfördes i form av halvstrukturerade intervjuer med tio olika personer, som alla är 20-29 år gamla syrier som bor utanför Syrien och lider av PTSD-symtom. Resultaten visade ett stort behov av kommunikation.
Efter en kreativ process, baserad på intervjuerna och Plutchiks hjul av känslor, gjordes exempel på psykologiska tester. Dessutom, inspirerad av hjärnans lober, designades ett konceptföremål. Denna artikel får sin form genom att översätta de psykologiska testens resultat till bitar av visuell information.
I detta skede är Qupic ett minnesvärt objekt för att påminna intervjuade om vikten av kommunikation. Med mer tid på forskning, testning och mer konsultation från experter har Qupic potential att användas som pedagogiskt eller arkivverktyg.

Inspiration

«What do they end up doing with bombed cars?
Don't you tell me they recycle them in iron and steel mills...
Tell me that they don't make them into nails which will mix with other nails, and that we don't use them putting together the doors to the closets where we hang our clothes...
Tell me these aren't the nails that squeak whenever we open the closet door to pick a shirt for a happy occasion!»
Maytham Radi

«ماذا يفعلون بالسيارات المفخخة؟
لا تخبروني أنهم يعيدون تدويرها في معامل الحديد والصلب...
أخبروني أنهم لا يحولونها إلى مسامير ستختلط بالمسامير الأخرى وأننا لم نستخدمها في تثبيت أبواب الخزانات التي نعلق فيها ثيابنا...
أخبروني أنها ليست المسامير التي تصدر أنيناً كلما فتحنا باب الخزانة لنختار قميصاً من أجل مناسبة سعيدة!»
ميثم راضي

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Introduction

This project will make it possible to communicate with refugees on an eye level and address topics that are not offered much space otherwise. For example, many integration services aim to support individuals in acquiring skills related to their "function" in society. I am interested in the well-being of the participants and therefore want to offer and design the process of looking inwards. Although the concept of integration can be problematised (if viewed only as a one-sided process), individuals' mental well-being is also related to their ability to integrate into society. Moreover, this project aims to break the taboos related to mental health, especially among (Arabic speaking) refugee communities. I hope it will create a shift in peoples' minds and normalise a topic that is otherwise seen as taboo.

I am Salim, a 26 years old person who experienced at least seven PTSD symptoms in the last two years. I was born and raised in Syria as a Palestinian refugee in the Jewish neighbourhood in old Damascus and got a Swedish passport the previous year. My life as a refugee in Sweden opened my eyes to a different world inside of me, not a typical “whole new white European world”, but a world where I have time and distance from my traumas to look more inside and take care of myself. A world with space for loneliness and emptiness, which provide time to look more inside. My personal story is a starting point for the whole project, and all of the conflict that I lived inside of my head/heart was a fuel pushing me the entire time to continue and find peace from all of the tension between what is subjective what is objective.

Research

Starting Point

The report by “Syria Relief” organization “The destruction you can’t see” was the primary resource of my research. It is a report into the prevalence of Post Traumatic Stress Disorder (PTSD) symptoms amongst Internally Displaced Persons (IDPs) and refugees from the Syrian conflict.

Syria
Relief®

Definitions

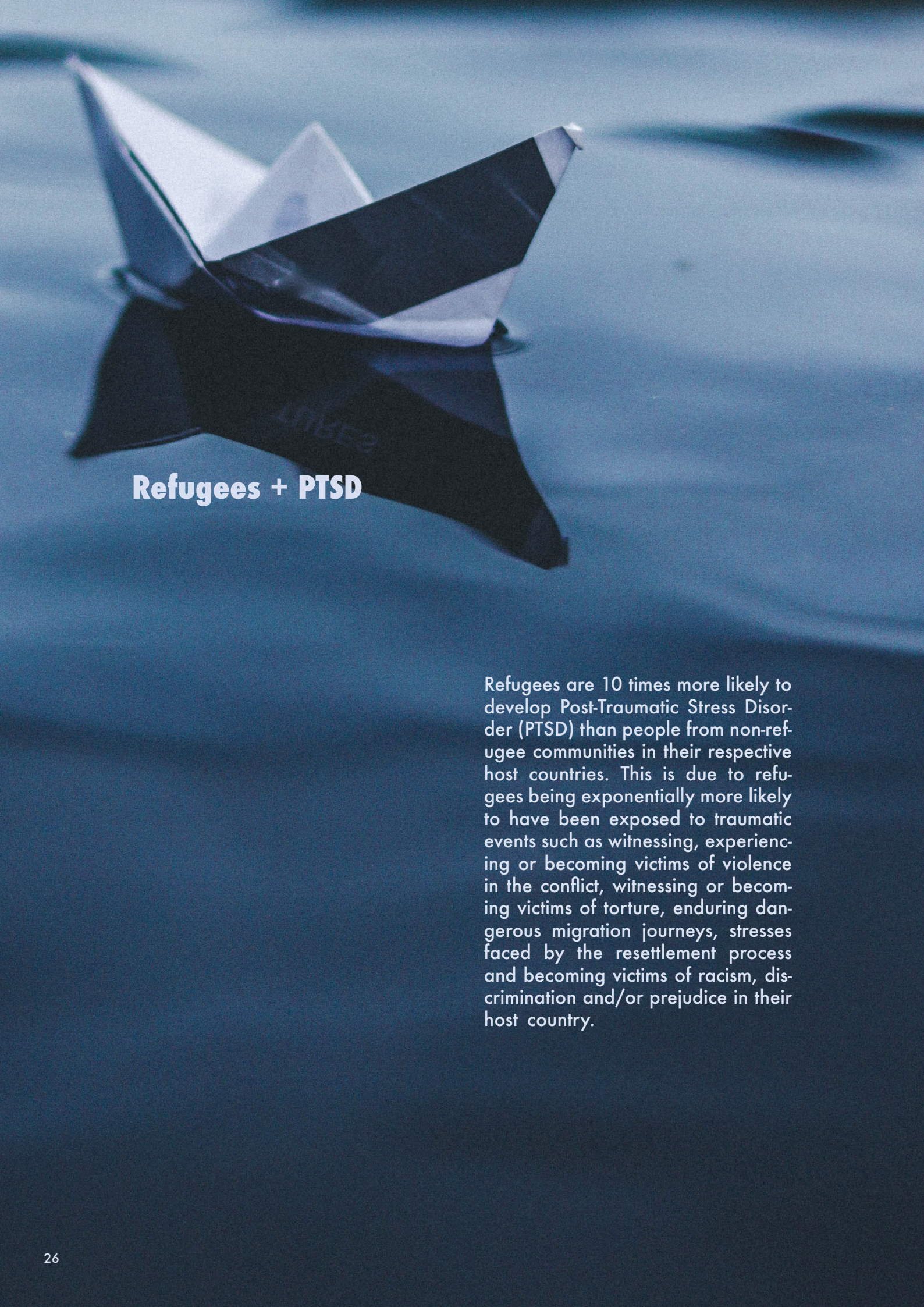
A refugee is someone who has been forced to flee his or her home because of war, violence or persecution, often without warning. They are unable to return home unless and until conditions in their native lands are safe for them again.

An asylum seeker is someone who is also seeking international protection from dangers in his or her home country, but whose claim for refugee status hasn't been determined legally. Asylum seekers must apply for protection in the country of destination—meaning they must arrive at or cross a border in order to apply.
Then, they must be able to prove to authorities there that they meet the criteria to be covered by refugee protections. Not every asylum seeker will be recognized as a refugee.

An immigrant is someone who makes a conscious decision to leave his or her home and move to a foreign country with the intention of settling there. Immigrants often go through a lengthy vetting process to immigrate to a new country. Many become lawful permanent residents and eventually citizens. Immigrants research their destinations, explore employment opportunities, and study the language of the country where they plan to live. Most importantly, they are free to return home whenever they choose.

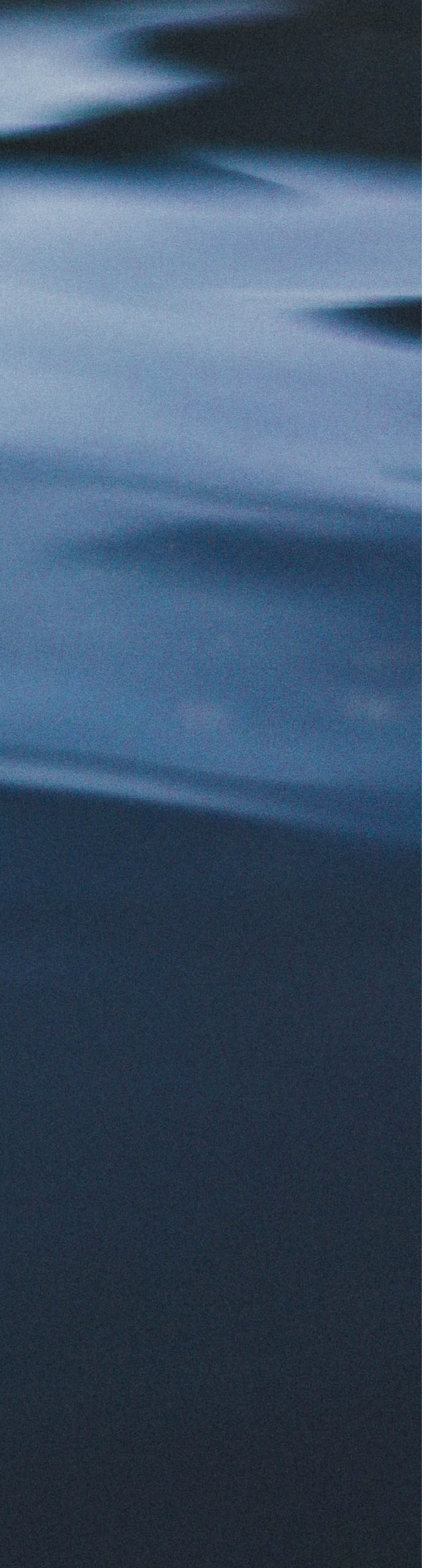
A migrant is someone who is moving from place to place (within his or her country or across borders), usually for economic reasons such as seasonal work. Similar to immigrants, they were not forced to leave their native countries because of persecution or violence, but rather are seeking better opportunities.

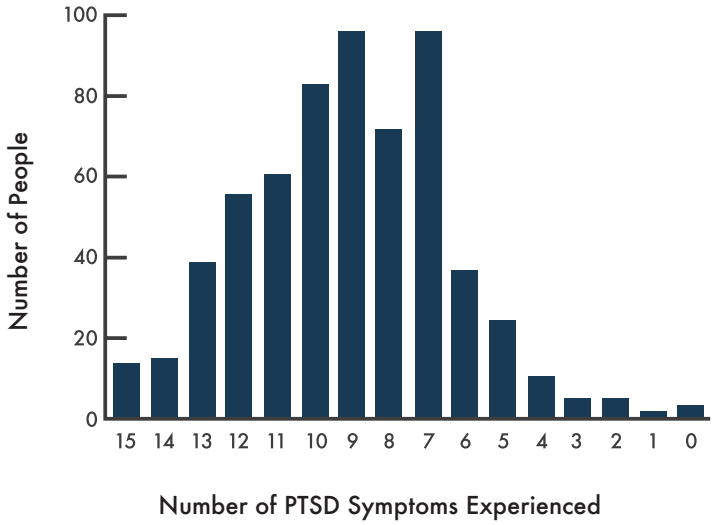
PTSD is a condition traditionally associated with military personnel who are struggling to cope with their experiences of the horrors of war. However, "shell shock" as it sometimes known, is now commonly identified in people from other walks of life who have experienced trauma. Mind, a leading British mental health charity, defines the condition as: "Post-traumatic stress disorder (PTSD) is a type of anxiety disorder which you may develop after being involved in, or witnessing, traumatic events.



Refugees + PTSD

Refugees are 10 times more likely to develop Post-Traumatic Stress Disorder (PTSD) than people from non-refugee communities in their respective host countries. This is due to refugees being exponentially more likely to have been exposed to traumatic events such as witnessing, experiencing or becoming victims of violence in the conflict, witnessing or becoming victims of torture, enduring dangerous migration journeys, stresses faced by the resettlement process and becoming victims of racism, discrimination and/or prejudice in their host country.





Of the 721 people, across all locations who returned the form, 88% of people have experienced at least one life threatening event and at least one PTSD symptom and thus need to be seen by a medical professional. For refugees in Turkey and Lebanon this is 76% and 74% respectively, however for IDPs in Idlib it is a startling 99%. In fact, in Idlib, all but 2 of the 393 respondents did not have symptoms compatible with PTSD.

Brief Development

Proposed Project Plan

The aim is to design a product taking the text of Maytham Radi as a starting point for an open experimental yet specific creative process:
Use the following process to identify/design a product and specify the target group:
1. Analyze Radi's text
2. Create a simple 2D animation that portrays emotions/concepts from Radi's text.
3. Create a 3D object/s inspired by the 2D animation.

↓

Design a product for supporting people with war trauma in the process of healing/accepting.

↓

Describe visually your trauma.

↓

Create a graphical visual identity for a music EP which is going to have PTSD as theme.

↓

Design an item that helps to abstractly visualise the thoughts of people with trauma.

Proposed Project Plan

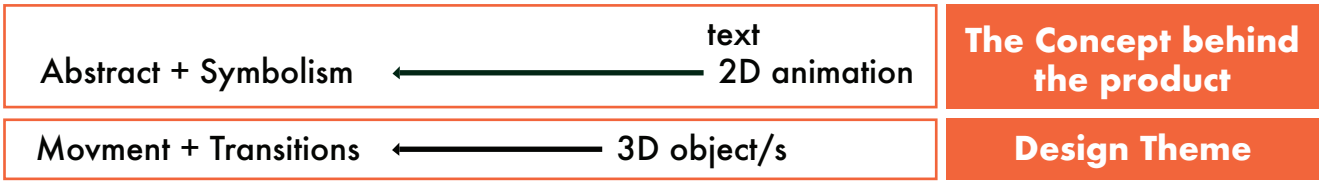
Use the following process to identify/design a product and specify the target group:

1. Analyze Radi's text
2. Create a simple 2D animation that portrays emotions/concepts from Radi's text.
3. Create a 3D object/s inspired by the 2D animation.

What to focus on while working?

Abstract + Symbolism ← **2D animation**

Movment + Transitions ← **3D object/s**



At the brief presentation, I got feedback that I need to be more direct and specific about it; I need to deliver the idea in one straightforward and clear sentence to make it easier for me to keep going with the process.

Design a product for supporting people with war trauma in the process of healing/accepting.

Interviews

To not get drawn already from the beginning in subjectivity, I thought it would be a good idea to listen from other people; how could I design a product that will help such a target group? Do they need a “product”? Or, to be more accurate, can a product help in such a situation? this also created a whole universe of questions in my head about what a “product” could be...

I posted a story on my Instagram describing the concept behind my BA project and that I need to do some interviews with people who have suffered from PTSD symptoms since they left Syria. More than 20 people answered in the first hour, but unfortunately, I did not have time to interview them, so I chose ten people 20-29 years old to do semi-structured interviews as qualitative research.

They all agreed to do the interviews secretly without showing their identities or record the video call, except for two persons who were alright with voice recording.

30 MINUTES VIDEO CALL

Have you experienced any symptoms of PTSD**?**
Have you been to a therapist**?**
Are your symptoms related to one incident that you have experienced or more**?**
How much time was there between the incident/s and the symptoms**?**

Quotes

"It took me more than one and a half year to be aware of the symptoms, the loneliness played a crucial role with that, back in Syria, there was chaos and a lot of stuff to do during the day, so I was busier with lots of people around"

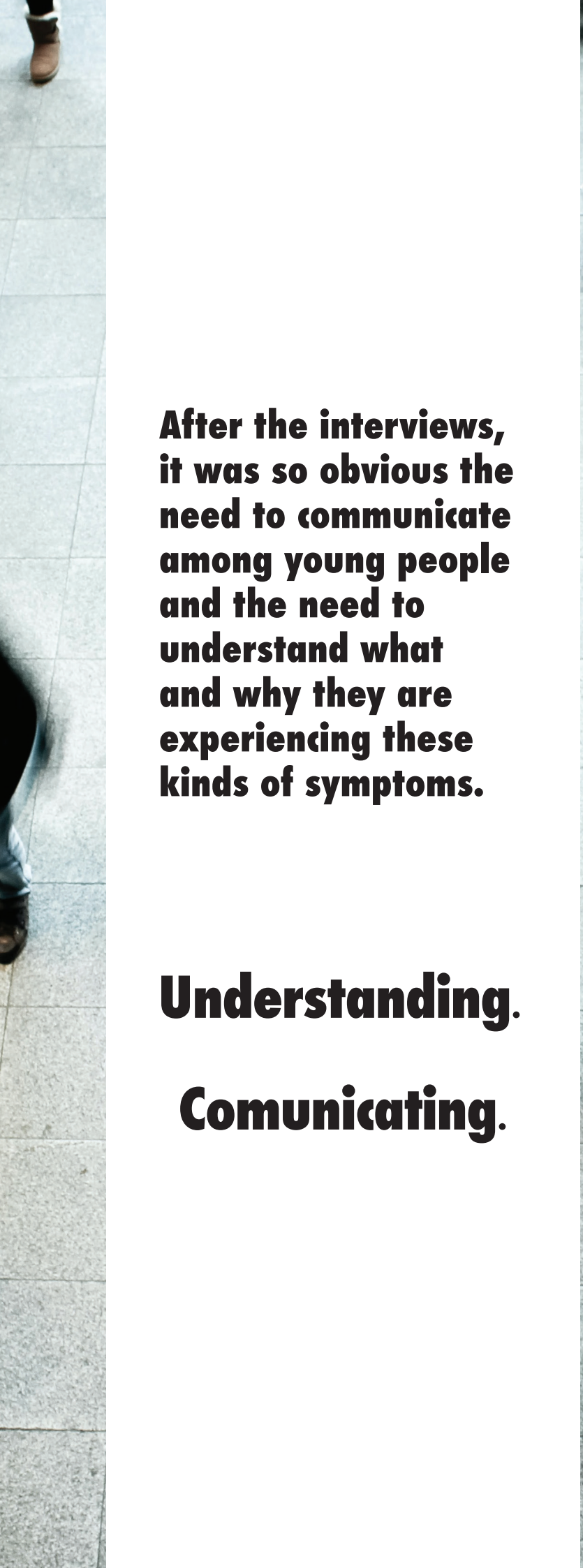
"Mentally, I think it was easier in Syria, I felt solidarity, lots of people is suffering in similar ways, I was able to share, but here, no one can relate"

"Huge amount of internal conversations I am unable to share because I couldn't find anyone to share"

"to communicate with other people helped me on different levels"

"It is all about understanding and embracing"

"When talking to you, I feel like I'm listening to myself for the first time"



After the interviews, it was so obvious the need to communicate among young people and the need to understand what and why they are experiencing these kinds of symptoms.

Understanding.

Comunicating.

The Interview With Areen Al-Asimi

The founder of Masahat
A mental health support group

30 minutes video call explaining the whole story behind the project, and talking about the interviews I made and the conclusion I have.

She Said:
"Do not exhaust yourself trying to play the superhero role who is going to save everybody. communicating? yes. Understanding? yes, but with your self and your inner thoughts"

Understanding **myself.**

Comunicating with my **inner thougts.**

Describe visually your trauma.

Double Meaning

It had all started when I asked my self what does home means to me? Is it a place or a feeling? And since I arrived in Sweden as a refugee, everything started to have double meanings; I experienced being a part of the revolution in Syria, I came to Europe, and then they call it a war or a civil war. I experienced coming by boat illegally to Europe, and then on the news, they use the term “immigrants waves” to describe us.

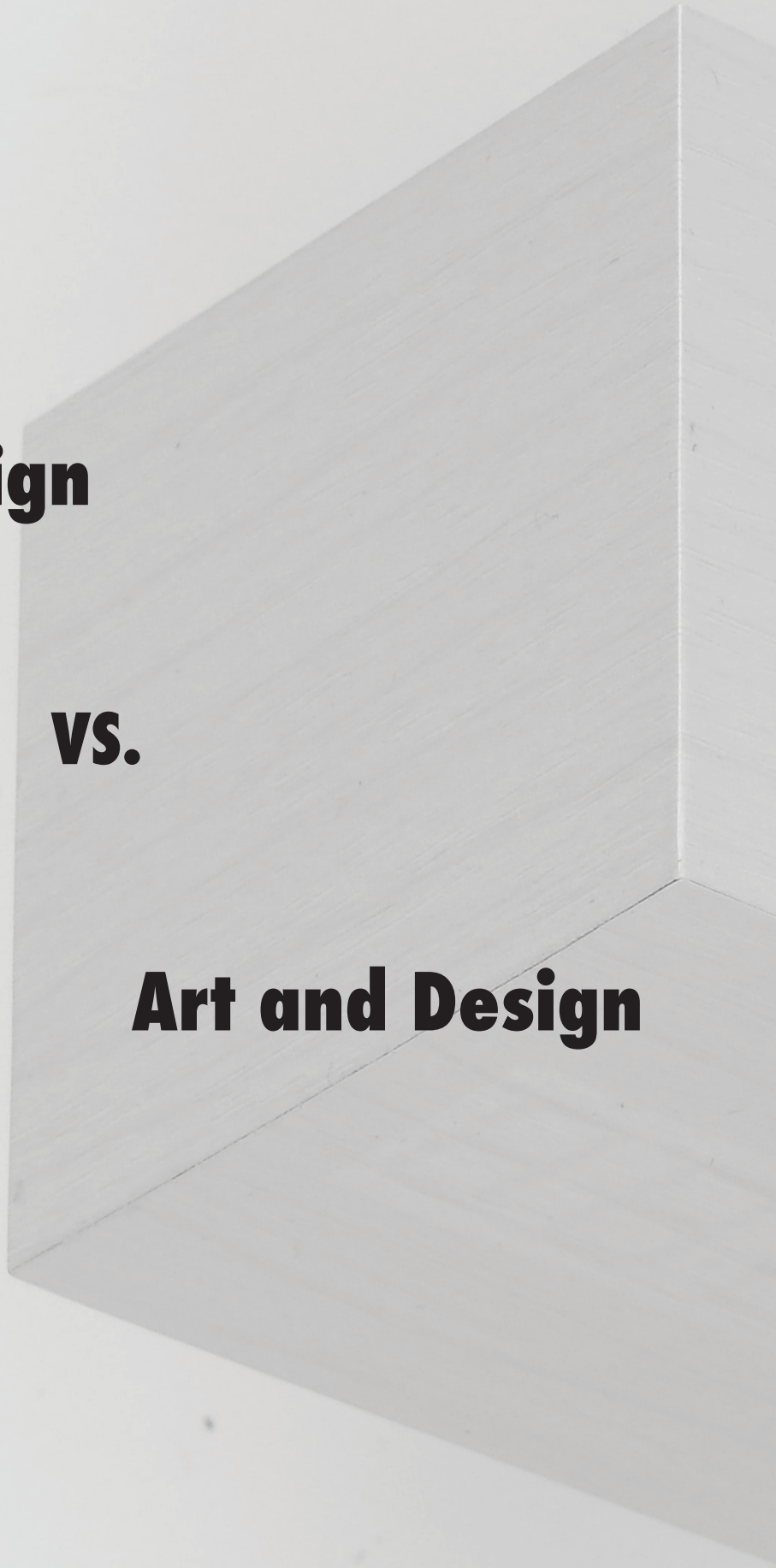
I have suffered from PTSD symptoms for the last 18 months. Riding a swing gave me the same feeling of crossing the sea “illegally” with a rubber boat; something as lovely and as playful as riding the swing started to provide me with a horrible feeling. This contrast has a high value for my emotions and the healing process, so I thought translating it visually could help me understand it in a new and different way, which helped. It did not just help me to be more aware of what I am experiencing. It was an opportunity to skip telling the story with words, which could sometimes come with some sadness; what I am trying to say here, feelings distracted me for some time from dealing with my flashbacks and trauma, I needed a way to communicate with myself and understand how is that happening and why, not just acknowledging it, and this visualizing gave me enough distance from my head\heart to look back\inside.

**Home is a feeling,
it is not a place,
and I am carrying it
with me wherever I go.**

Brief

Create a graphical visual identity for a music EP which is going to have PTSD as theme.

The main problem of this brief is objectivity; I can not be objective with this brief because the music EP will be mine since I am a rapper. Writing has been an excellent exercise capturing my emotions and telling my stories. This brief opened the door on the extensive discussion: objectivity, subjectivity and Art vs Design.



Art vs. Design

vs.

Art and Design

In the world of design today, Art is defined very poorly, and design students are making it looks like a hobby. Through my observations among the circles of design students in two different places, students use their fingers to form quotation brackets (air quotes) and say “artsy”. This often happens when you talk about a relatively complex or put some emotions into your concept.

“Flummig”: a Swedish word that means fuzzy or messy, that design students at IKDC used at least 20 times in three years, trying to describe courses and projects that look in its structure more “artsy” and not organised as other courses.

At their most fundamental level, both Art and design seek to communicate something. Whatever the differences, or whether classified as fine, commercial, or applied Art—at their best, both forms elicit an emotional response.

It has been argued that the difference between fine and applied Art is context and has more to do with value judgments made about the work itself than any fundamental distinction between the two disciplines. Furthermore, comparing “art” and “design” is However, a lofty endeavour, perhaps an ideological one, as neither can be defined because they are always changing—boundaries are constantly being pushed and will hopefully continue to be so into the future. This debate, after all, is timeless.
How do we decide what is Art and what is design, and why is the relationship between the two so fractured? Is it the difference between functional (design) and non-functional (Art) that creates the dissension?

In conclusion, it is not art versus design but the unity of the two that is at the core of any superior design. In other words, the good design incorporates art.

Analysis

A Step Back

Thinking Out loud

What is the most valuable moment so far when it comes to impact?
-The Meetings

Can I help at a reasonable Scale without playing a superhero role and influence people to communicate and understand themselves in a better way? How?
-I think yes, and I believe I can find the answer between the lines of the interviews...

Where does the project turn personal? And why?
-Areen's meeting, because I do not have to save all of the world (superhero issue), and I can not replace therapy.

What was the most potent moment before the Kick-off presentation?
-Double Meaning visualisation.

Can I apply this to the people you met?
-Yes maybe.

In what Shape? in a shape of a workshop.

How am I going to present this to look like a proper design BA project?
-I'm going to lead a design workshop to help and communicate with people with war trauma and create a physical manifestation of this phase (communicating and understanding) in a shape of a 2D artwork or a 3D object.

Writen Brainstorming

A service that provides visual help for people with war trauma?
A service that invites people to an open discussion about war trauma and a visual experience?

An invitation to **an open discussion** about trauma ends up with **a visual experience.**

Design a **system** based on a realisation that came after analysing the discussion?

Design a visual **exercise** that will come together with a particular type of structured interview.

Is it an interview?
Or a survey?
Or a **psychological test**?

I can design a test that is going to prepare people for the structured interview.

Design the test depends on the parts of the **brain.**
Every part of the brain has a **specific** function.

(I will let them read something from the interview! And answer how they feel! And how strong is the feeling, Or I will read to them!)

A phisical manifestation!

An item to help them abstractly visualise their thoughts...
And to remember, there is always someone who can relate.

Example of psychological tests

ART THERAPY

Art therapy uses creative mediums like drawing, painting, coloring, and sculpture. For PTSD recovery, art helps process traumatic events in a new away. Art provides an outlet when words fail. With a trained art therapist, every step of the therapy process involves art.

people examine feelings and thoughts about trauma by making a mask or drawing a feeling and discussing it. Art builds grounding and coping skills by photographing pleasant objects. It can help tell the story of trauma by creating a graphic timeline.

Through methods like these, integrating art into therapy addresses a person's whole experience. This is critical with PTSD. Trauma is not experienced just through words.

DESIGN THERAPY

At this point, I started to think about a way to understand the information differently from people who had PTSD, a tool to deal with the feelings visually, abstractly? Art therapy sounded more subject and could be anything somehow; for me, more organised art therapy is design therapy.

Synthesis

The Final Brief

Design an item that helps to visualise the thoughts of people with trauma abstractly.

The Brain

The brain is the central controlling organ of the human being.
Various scientific studies have proved that some regions of the brain are involved in thinking of emotions, responding to extreme emotional stimuli, and viewing emotional situations. Nearly all vital activities necessary for survival, as well as all emotions, originate inside the brain.The brain also receives and interprets a multitude of signals sent to it by other parts of the body and the environment.

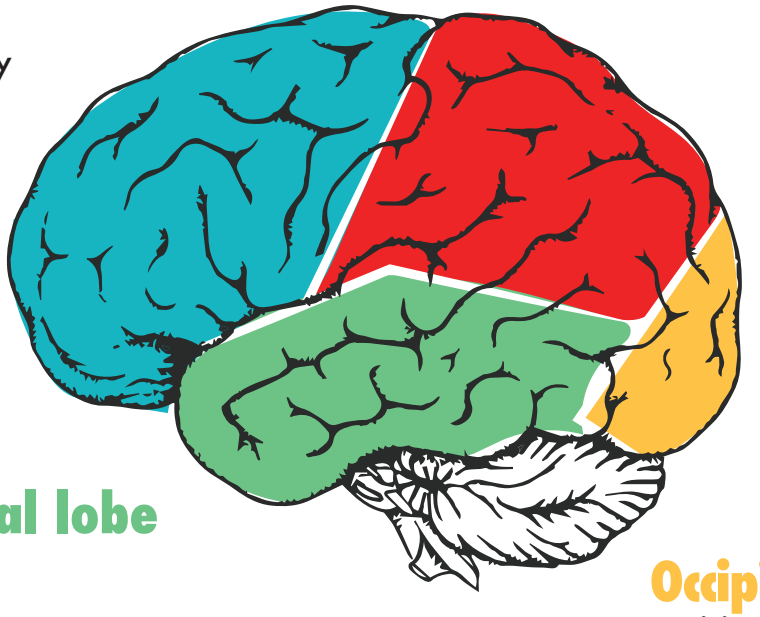
The brain is the most complex organ in the human body. It comprises the frontal, occipital, temporal, and parietal lobes, as shown in the illustration
The four lobes have different locations and functions that support the responses and actions of the human body.

Parietal lobe

- intelligence
- reasoning
- telling right from left
- language
- sensation
- reading

Frontal lobe

- movement
- intelligence
- reasoning
- behavior
- memory
- personality



Temporal lobe

- speech
- behavior
- memory
- hearing
- vision
- emotions

Occipital lobe

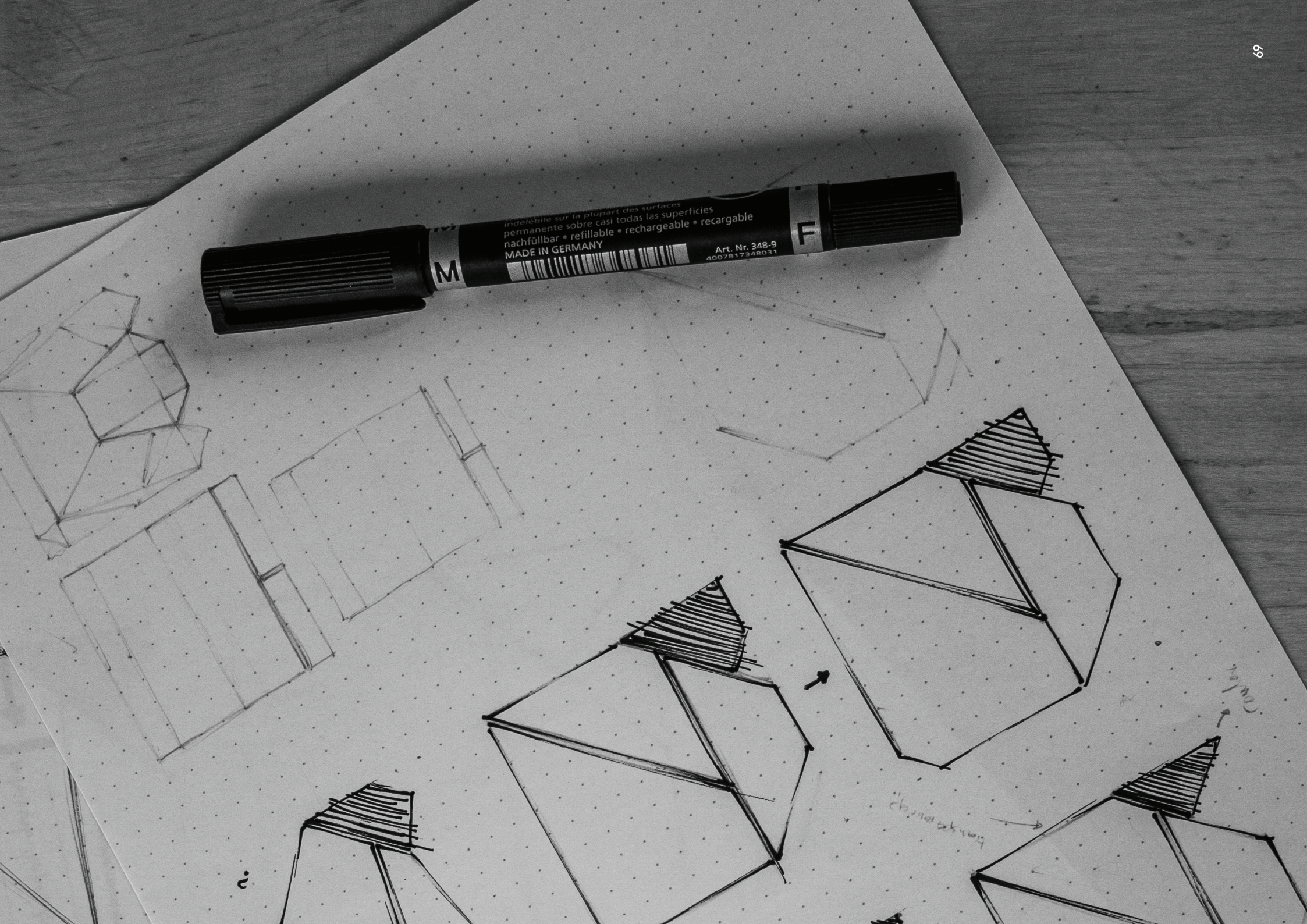
- vision

The Idea

Inspired by the brain shape and the lobes locations, I'm going to design a cube, and then design an example of a psychological tests related to one or two functions of every lobe, these functions are related in a way or another to PTSD, then I am going to translate the results of the tests to a visual information that I can apply to the cube sections

Ideation

Sketching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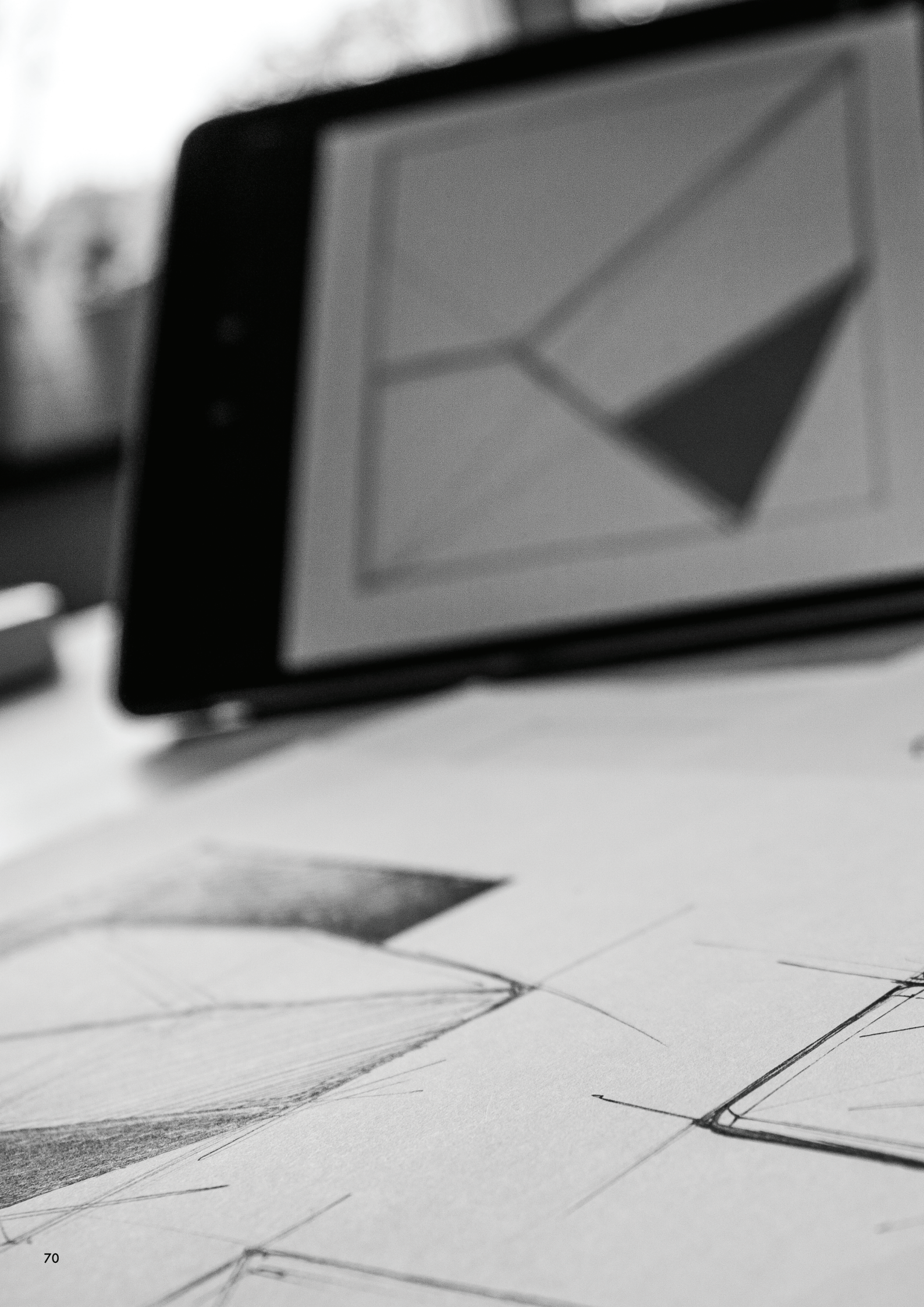
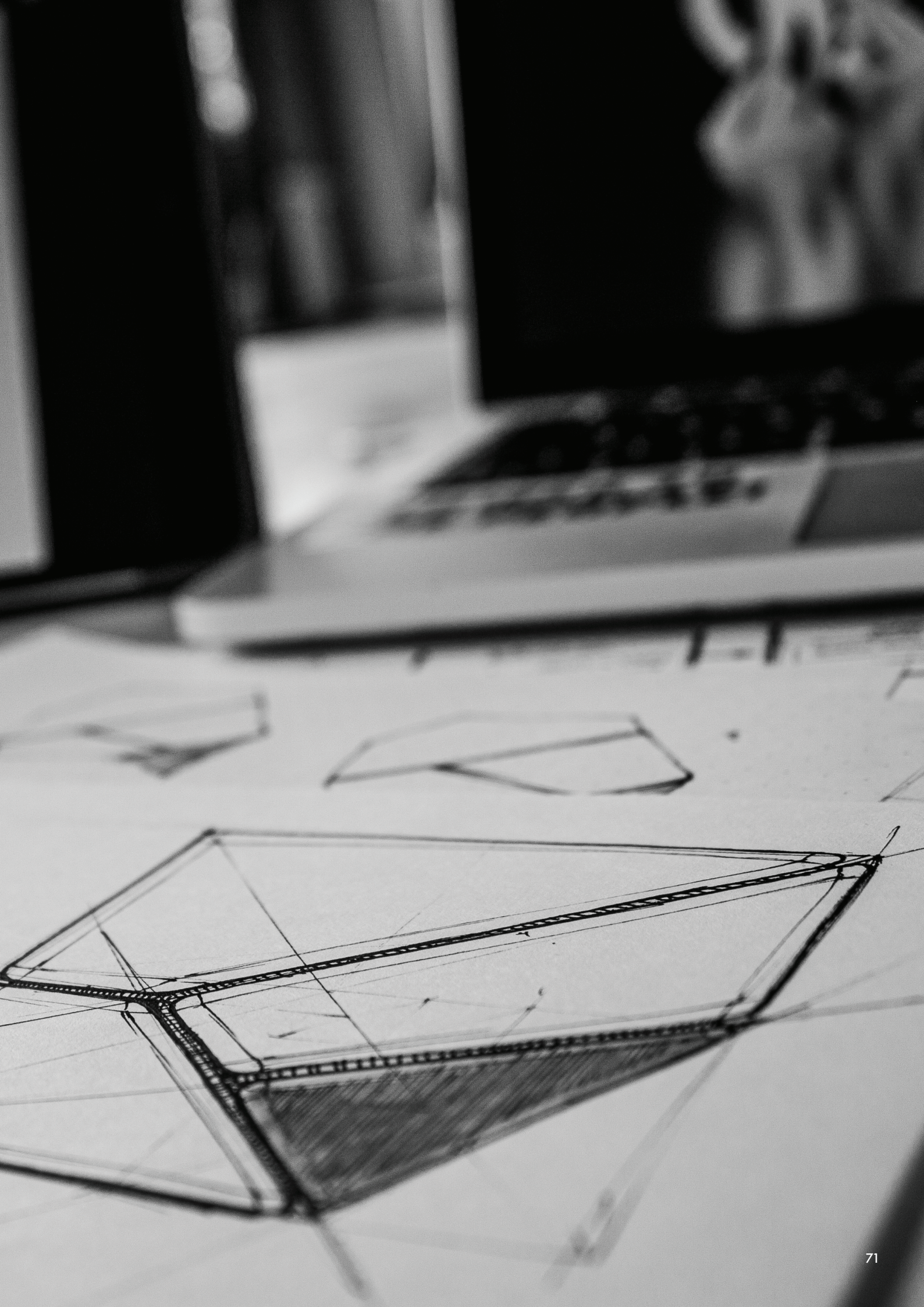
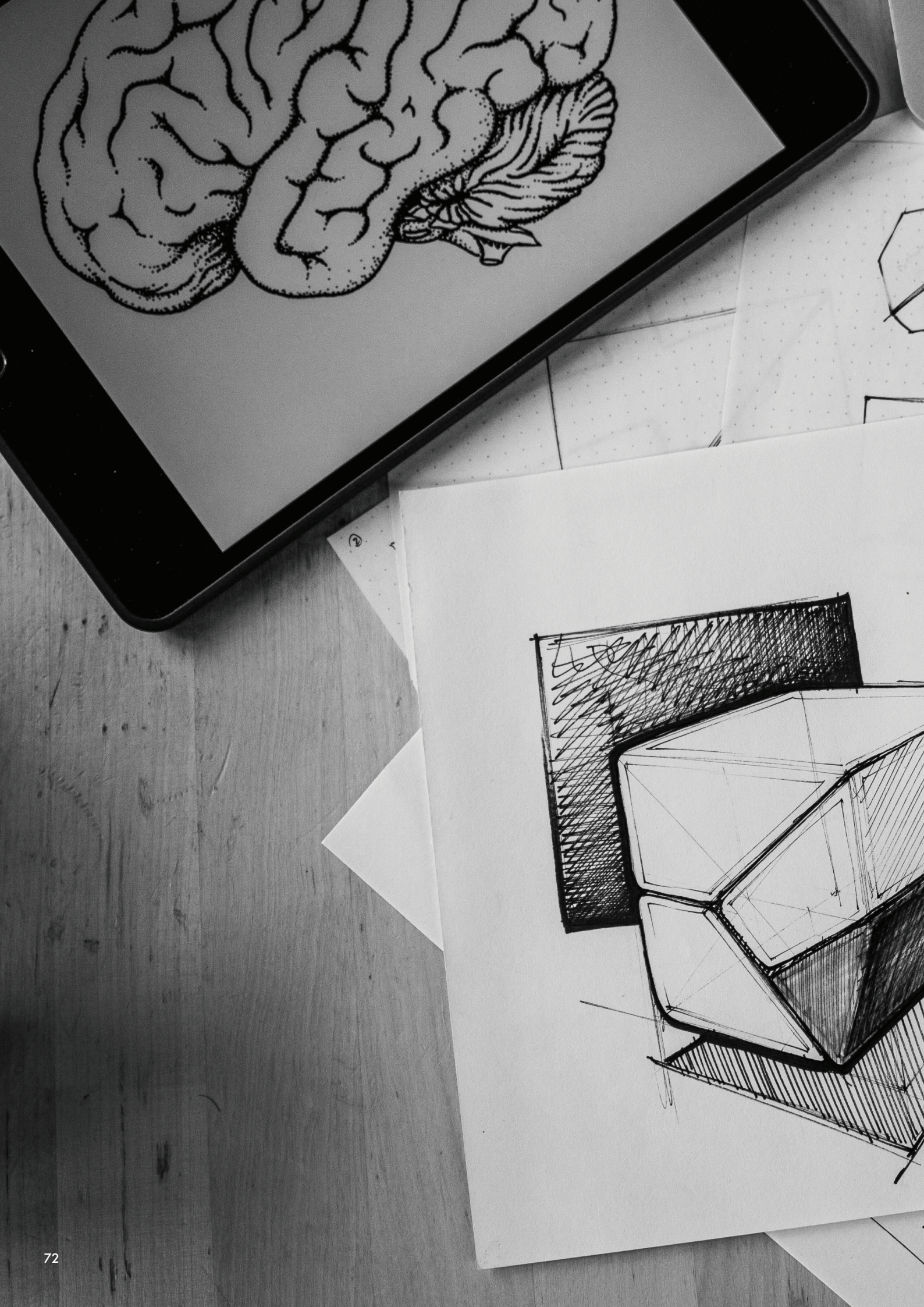
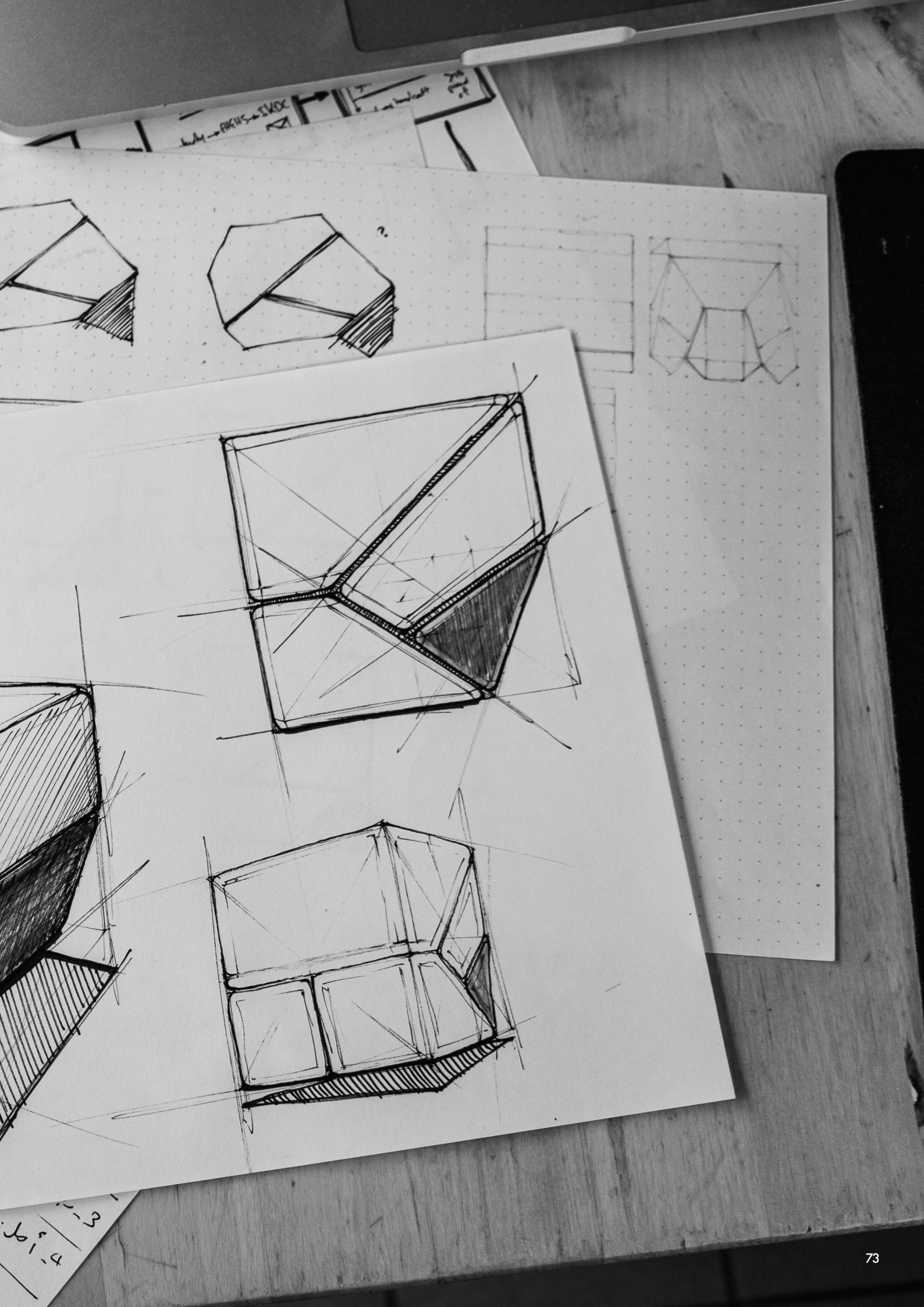


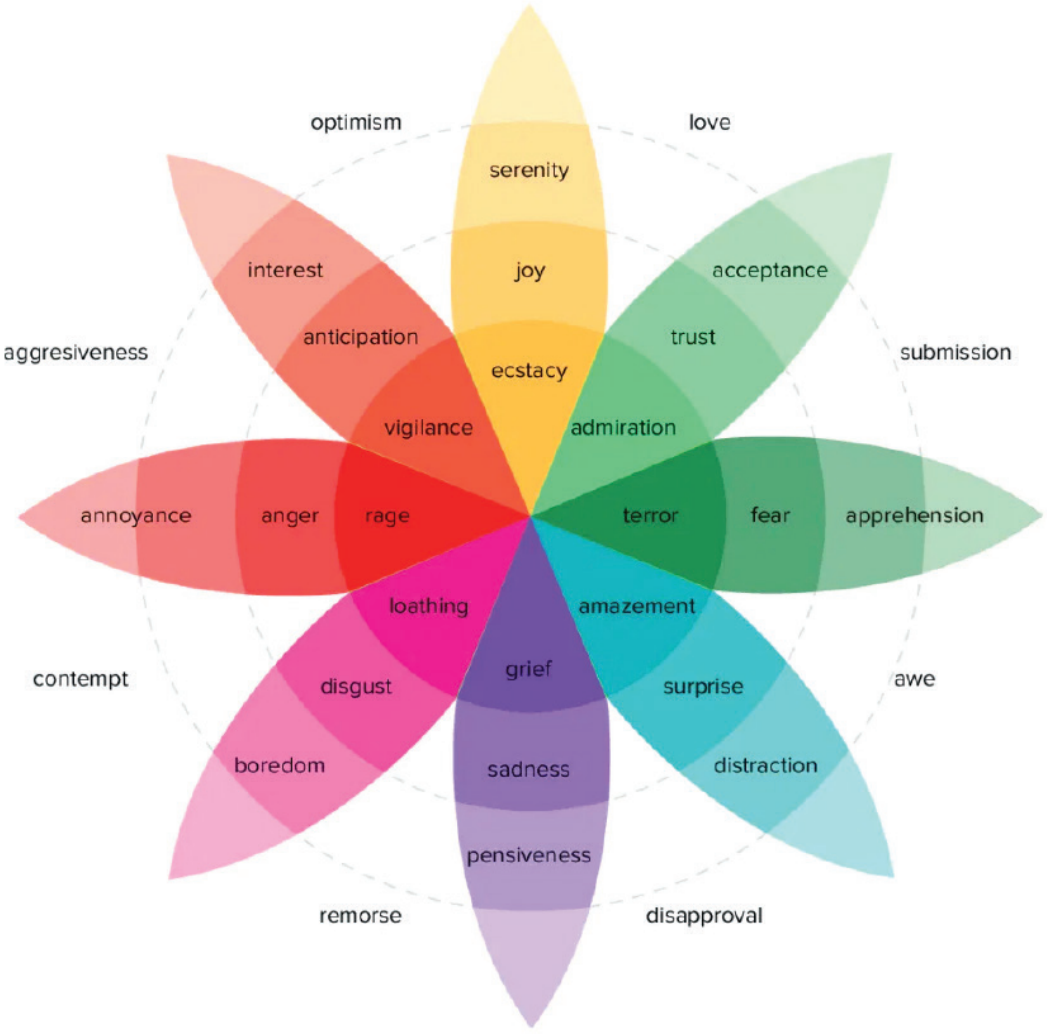






The design of psychological tests examples

Based on the interviews
+
Robert plutchik's wheel of emotions



The Plutchik wheel

Psychologist Robert Plutchik developed one of the most popular emotion wheels, known as the Plutchik wheel.
He suggested that people experience eight core emotions, which he arranged in opposite pairs on the wheel:
sadness and joy
anger and fear
expectation and surprise
acceptance and disgust
According to his theory, these basic emotions can intensify, become milder, or even combine to produce any emotional state

As you can see on the wheel on the previous page, emotions are arranged on color-coordinated spokes in three layers:
Outer edges. Along the outer edges, you'll find low-intensity emotions: acceptance, distraction, boredom, and so on.
Toward the center. As you move toward the center, the color deepens and milder emotions become your basic emotions: trust, surprise, disgust, and more.
Center circle. The center circle holds the most intense manifestations: admiration, amazement, loathing, among others.
Between each colored spoke. Here, you'll find what are called mixed emotions — contempt, for example, rises out of a combination of anger and disgust.

Also...

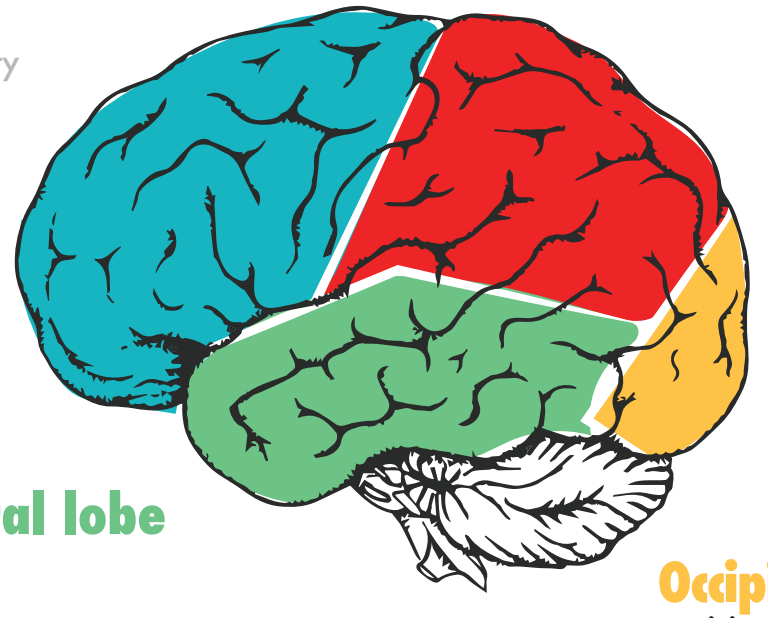
taking into account two functions for every lobe that relates to PTSD symptoms when it comes to reactions and behaviours

Frontal lobe

- movement
- intelligence
- reasoning
- behavior
- memory
- personality

Parietal lobe

- intelligence
- reasoning
- telling right from left
- language
- sensation
- reading



Temporal lobe

- speech
- behavior
- memory
- hearing
- vision
- emotions

Occipital lobe

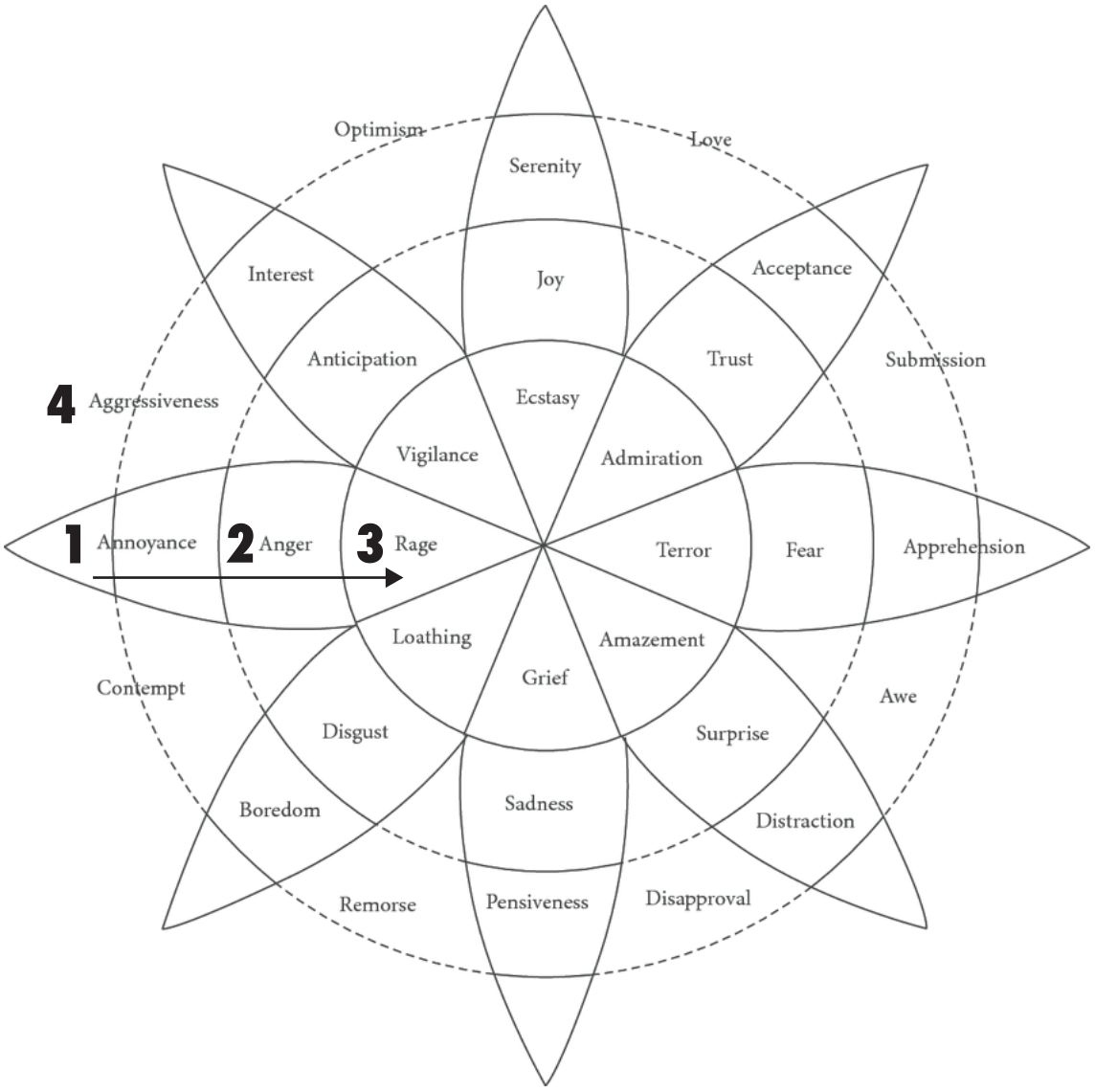
- vision

The 1st Test

(Temporal lobe)
(Hearing + Emotions)

This test is based on Plutchik's wheel and on the words which have been frequentliy used in the interviews when we talked about trauma and its causes:
Sea, War, Survive and Hope.

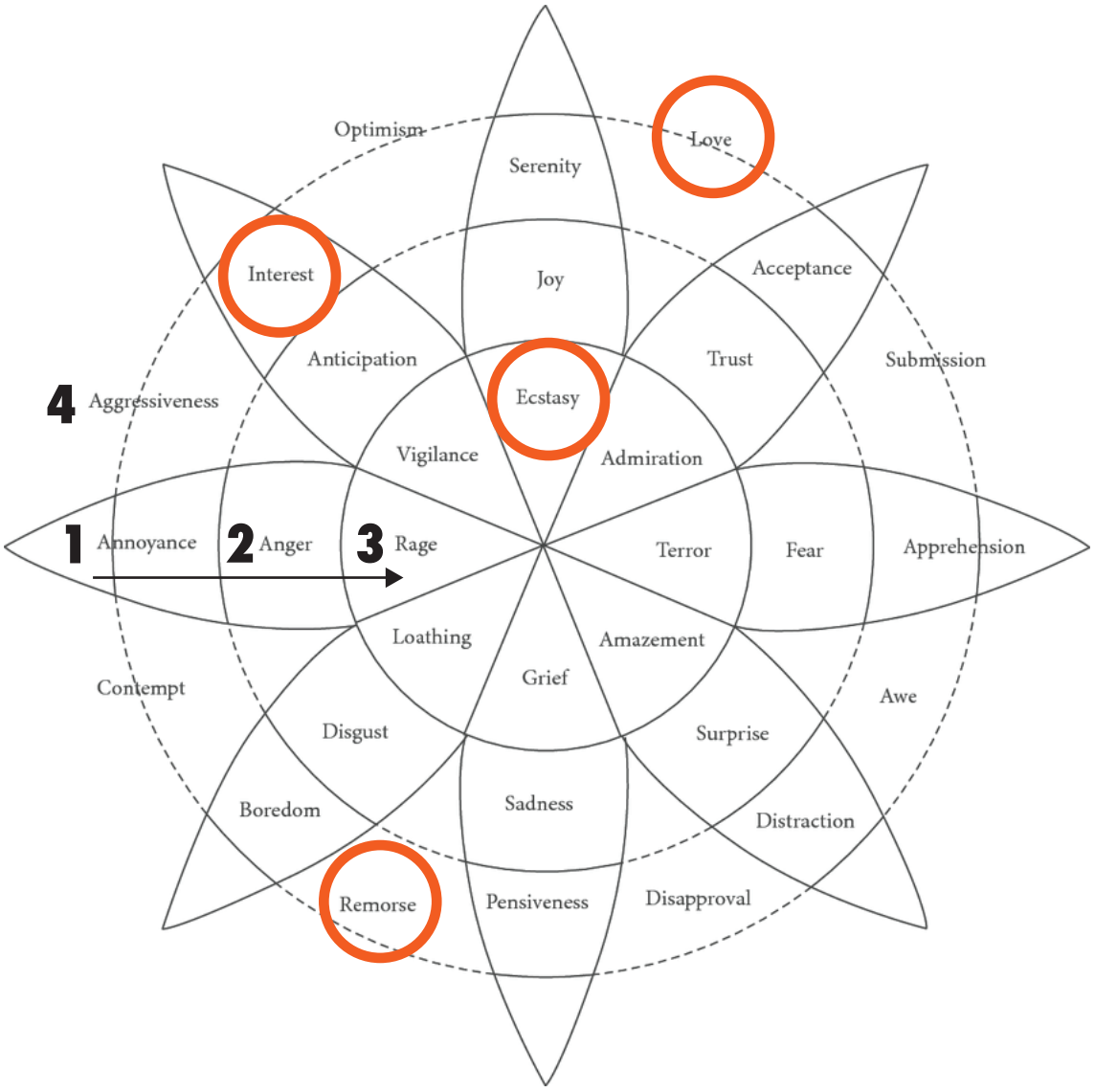
I showed the people the wheel colourless, and ask them to decide the feeling when I say the word.
The scale here is the intensity of the emotion on the wheel, the most intense has three, and the less has one; when the people chose a feeling which is a combination between two others, the score is 4.



The 1st Test

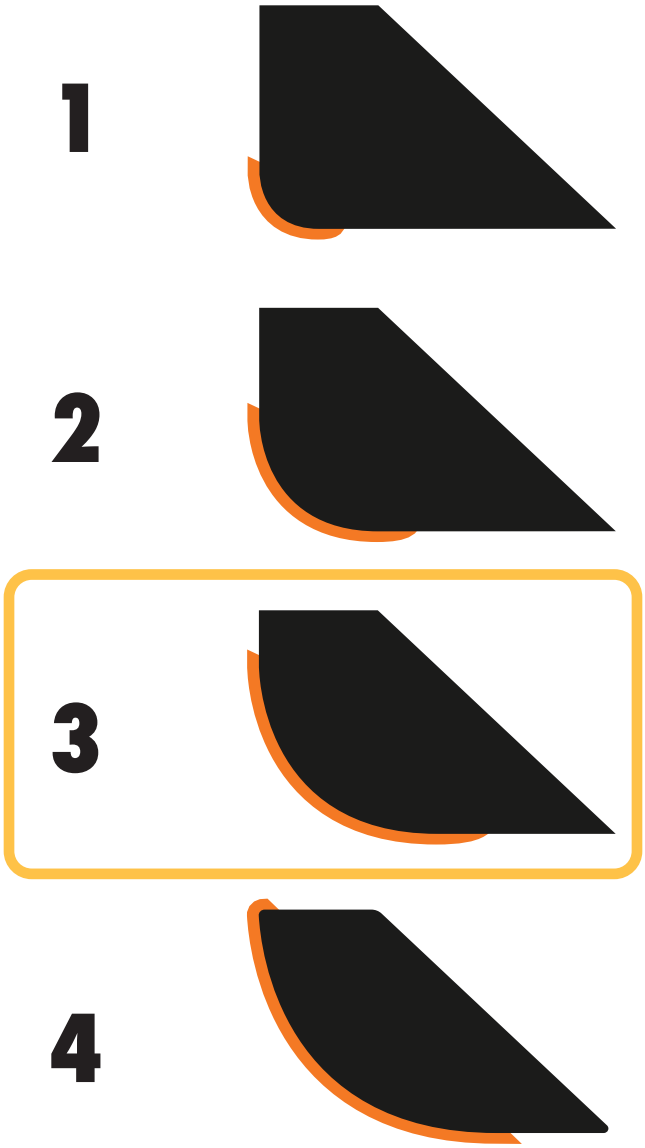
an example for a result

Words frequently used in the interviews while talking about trauma and its causes:
Sea: Interest = 1
War: Ecstasy = 3
Survive: Love = 4
Hope: Remorse = 1



The SMA = 2,5 : **3**

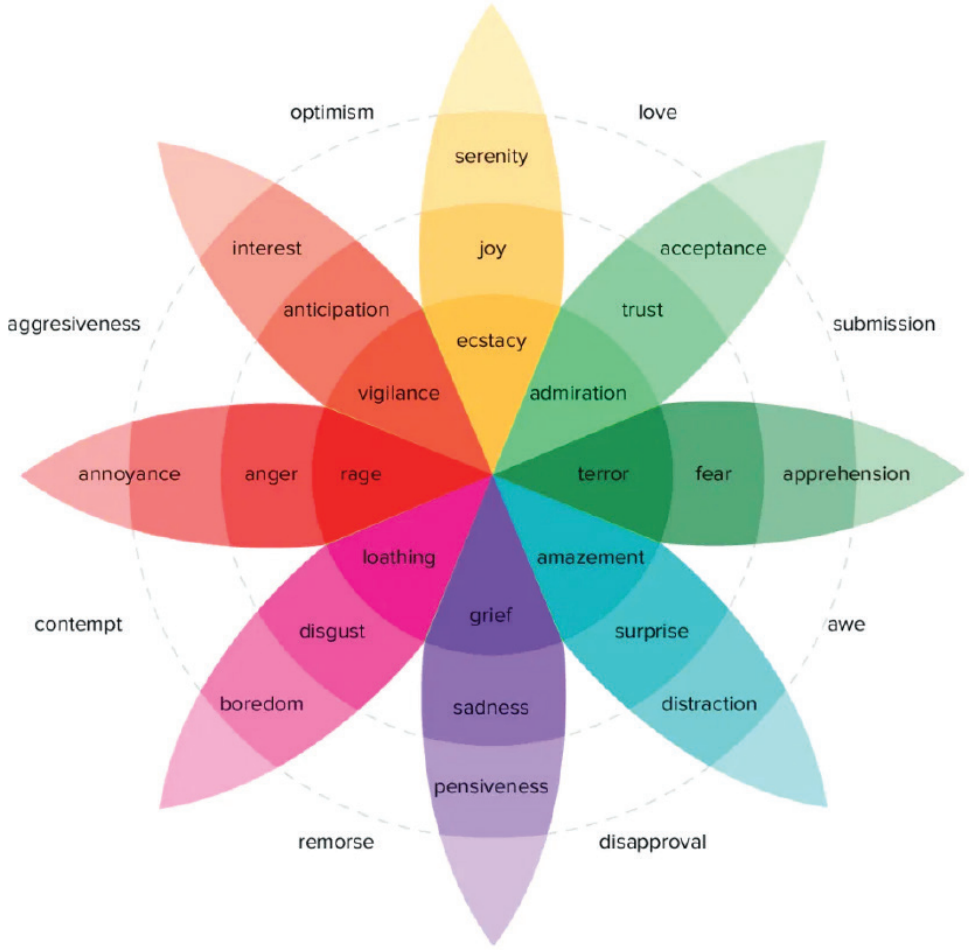
This define how big **the radius** is on the section which represent the temporal lobe on the cube.



The 2nd Test

(Occipital lobe)
(Vision + Emotions)

The most intence colourfull emotion on the wheel the person felt in the fist test, define the colour of the section which represent the occipital lobe.



Ecstacy: Yellow

The 3rd Test

(Parietal lobe)
(Language + Sensation)

This test is based on Robert Plutchik's wheel of emotions and the interviews; this test is aiming to know how much the sensation of the word is different if you read in your mother language (in this case it was Arabic) or in your second language (in this case it was English) taking the 8 main emotions that Plutchik talked about as the words that the people should read...
People will read in English first and put a score for the words out of 10; 10 is so sensible as a word to its meaning, 1 is not sensible at all.

سعادة	**Joy**
ثقة	**Trust**
خوف	**Fear**
اندهاش	**Surprise**
حزن	**Sadness**
اشمئزاز	**Disgust**
غضب	**Anger**
ترقُّب	**Anticipation**

The 3rd Test

an example for a result

	Arabic	English	
7	سعادة	**Joy**	**7**
7	ثقة	**Trust**	**5**
10	خوف	**Fear**	**3**
10	اندهاش	**Surprise**	**4**
10	حزن	**Sadness**	**6**
8	اشمئزاز	**Disgust**	**6**
10	غضب	**Anger**	**6**
7	ترقُّب	**Anticipation**	**2**
	69 of 80	39 of 80	
	%86	**%49**	

86 - 49 = 37 %

37% is the opacity of the section which represent the parietal lobe

The 4th Test

(Frontal lobe)
(Behaviour + Memory)

The test was designed based on the interviews I made earlier with 10 Syrian people. All of them have been outside of the country for the last five years at least, taking into account the frequent use of the word "relationship" and the talk about relationships in general and about the role loneliness played in understanding and detecting PTSD symptoms.

We discussed time and PTSD and how the word "post" itself has a lot to do with taking distance from the incidence; sometimes the distance is time, and sometimes it is a physical one. so depending on the discussion, the first test is three questions that relate to time: The Past and The Present and its relation to relations state.

Based on the interviews, I wrote seven levels of relations:

-3	Abandoning (forced)
-2	Loneliness (between forced and chosen)
-1	Isolation (chosen)
0	Presence (neutral)
+1	Fellowship
+2	Companionship
+3	Friendship

With the help of the previous seven words, using maximum of two words for every answer, how can you describe the nature of the relationship you had/have in the following times:

Ten years ago
Five years ago
Now

The 4th Test

an example for a result

With the help of the previous seven words, using maximum of two words for every answer, how can you describe the nature of the relationship you had/have in the following times:

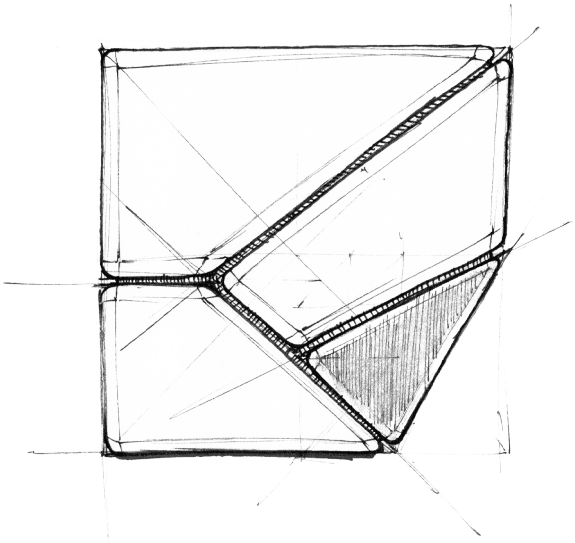
Ten years ago **Abandoning + Fellowship = -2**
Five years ago: **Friendship = +3**
Now: **Fellowship = +1**

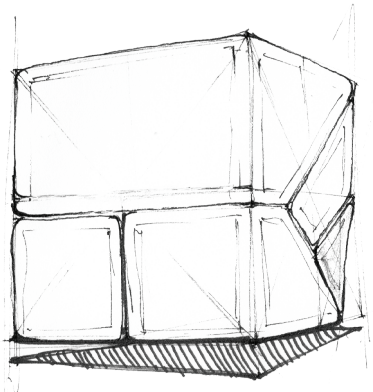
The SMA = **+2**

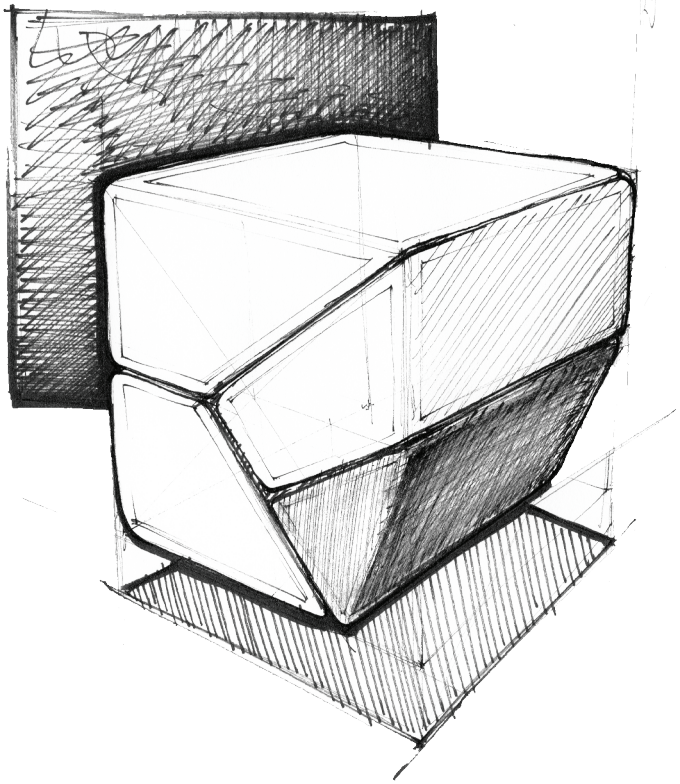
+ is a fillet
- is a chamfer

The Final Sketch

Without any result applied to

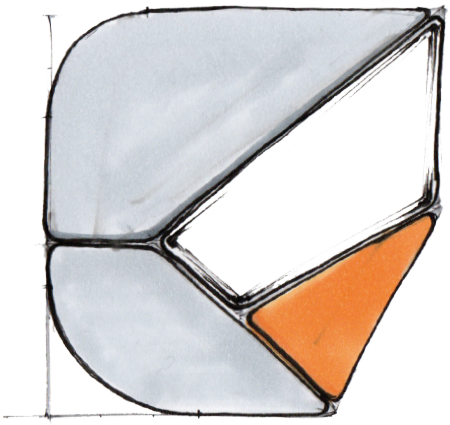


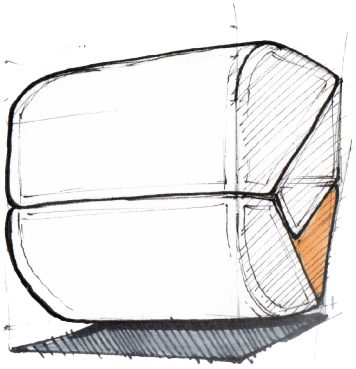


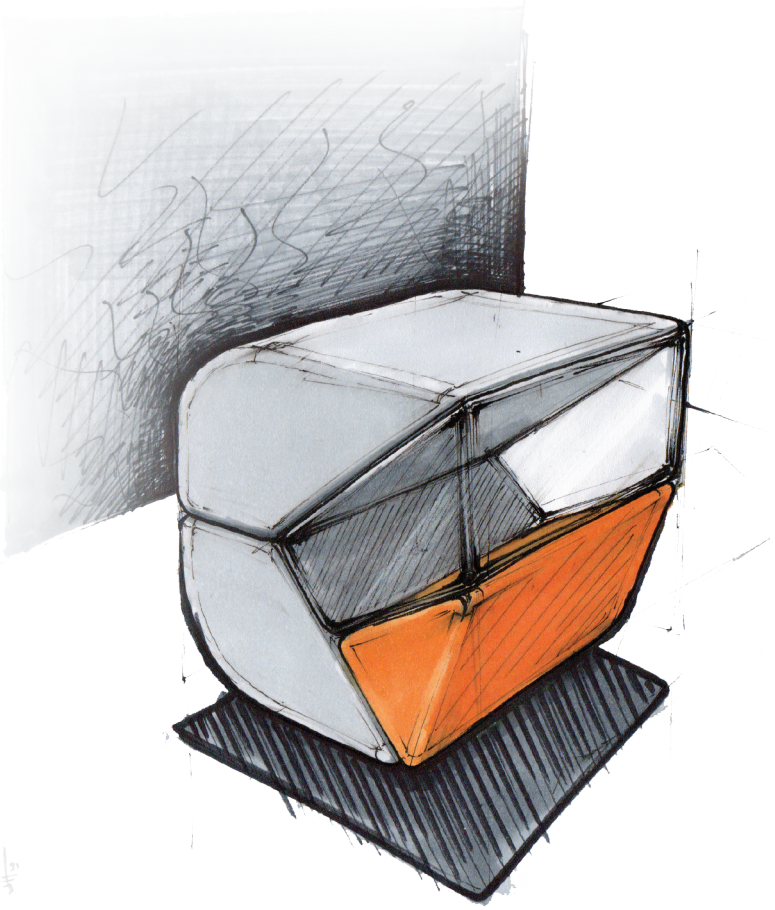


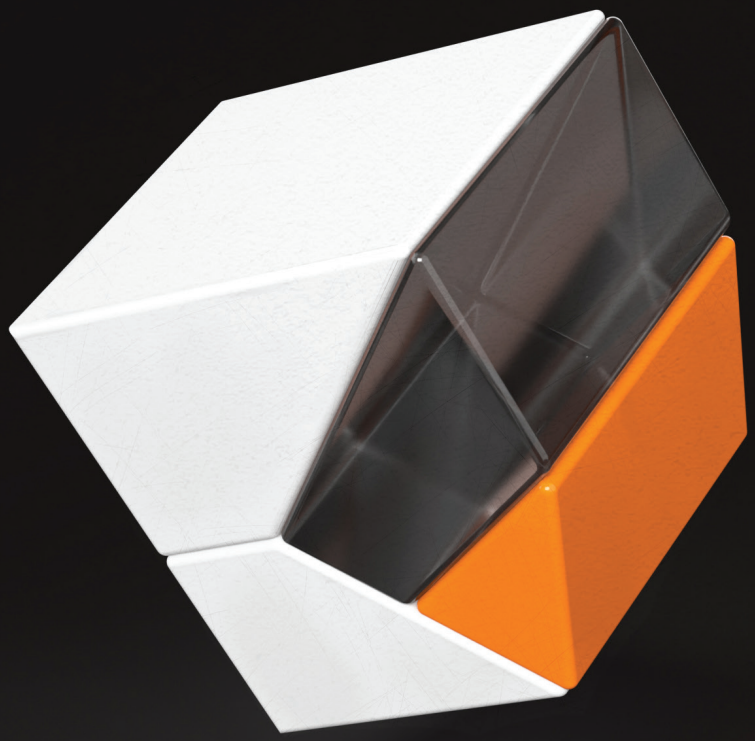
The Final Sketch

With the result from the exampel tests applied to





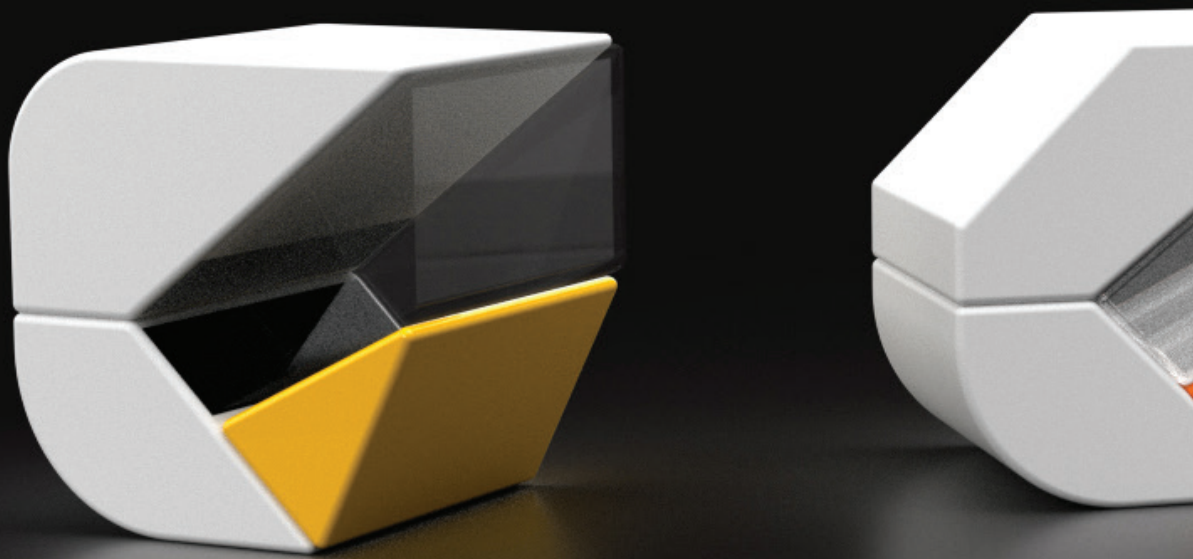


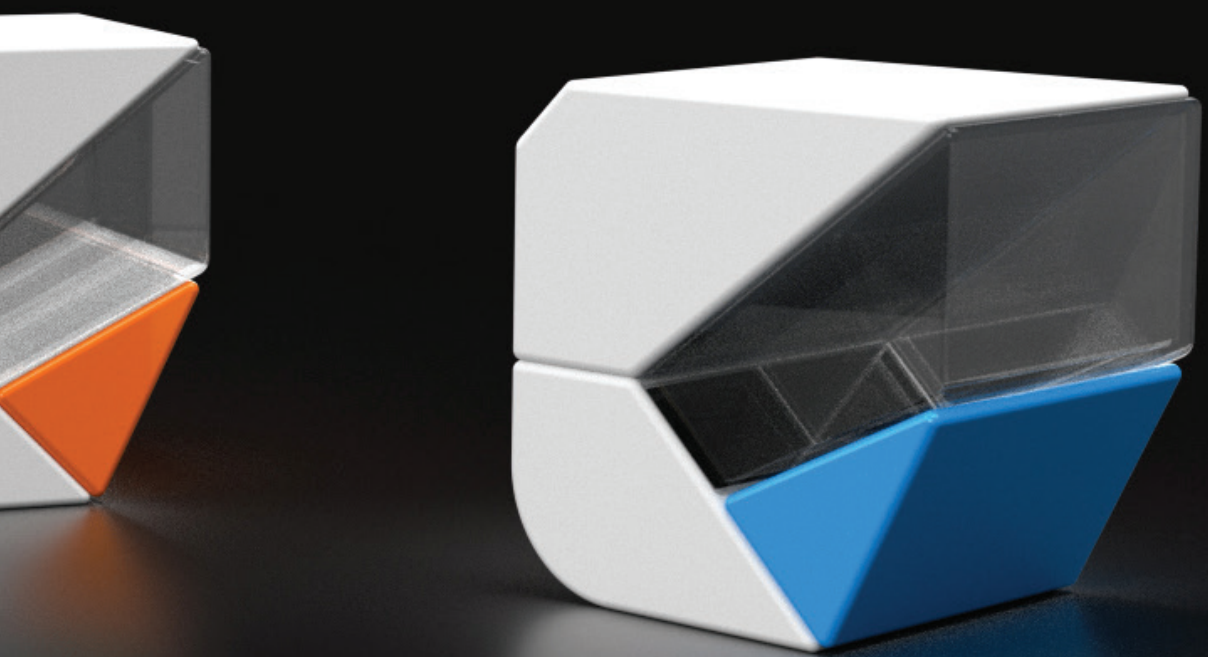


Qupic

Is a concept item that helps to abstractly visualise the thoughts of people with trauma, and to remember there is always someone who can relate.
Qupic is a physical manifestation that came after semi-structured interviews and examples of a psychological tests based on the discussions and Plutshik's wheel of emotions.

3 different people tests results
applied to Qupic





Evaluation

What if I had more time?

I would conduct interviews with experts in the mental health field (e.g. art therapists and psychologists), employees of integration centres who have talked to refugees about their mental health, and reporters who write about mental health among refugees. This will deepen my knowledge in the field and give me tools and input to work within the later stages of the project.

After conducting the research, I will determine whether my project will address refugees (dealing with PTSD symptoms) or psychologists and experts working in that field. If it addresses the refugees directly, I need to redesign the interviews based on the more profound research with the experts and redesign the psychological tests.

If the project has more significant potential, including an expert, I will work with the expert building up the idea, designing the pedagogical tool and the psychological tests if needed. The pedagogical tools functions are going to be decided based on the research.

15 5
∞ 2 1
22 16 11 8 5.6 4 2.5
ASA
M90
AUTO

He investigates how the photos of them have been appropriated and manipulated in our contemporary media society. His current investigation is about effigies as political protests and how images of effigies are used. In both works Göttke examines an iconoclastic approach to image. In *A Protestor in Homs, Syria*, included in this chapter, the reverse is the case. Here Göttke's work is about the creation of an image. *A Protestor in Homs, Syria*, was originally presented as a video in the exhibition *Power! Photos! Freedom!* (2013) in the FoMu in Antwerp. As the camera zooms in, the narrator's voice analyses the revelatory photo on the front page of *The International Herald Tribune*.

The works (...) included in this chapter express

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