



REDESIGN BELONGING

D11.1

Workshop report



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D11.1 Workshop report

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Abstract	In WP11 – Piloting with citizens and communities the winners of the Redesign Belonging project’s design call piloted their solutions in three project countries, Spain, Finland, and the Netherlands. The solutions were piloted with different stakeholder groups, through large community events open to general public and through more localised events targeting specific stakeholder groups. This report contains the results for each country respectively
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1. Introduction

The objective of Redesign Belonging's WP11 Piloting with citizens and communities was to pilot and gather feedback for five winning solutions of the Redesign Belonging Design Call. Piloting sessions were organised in three countries, Spain, Finland, and the Netherlands. These events aimed to engage diverse local communities in exploring themes of belonging and integration through interactive workshops and pop-up workshops.

In Spain, Fundea facilitated two workshops organised on the premises of a language café, focusing on the "You Too Are a Wanderer" solution and gathering feedback from participants with migrant background. In Finland, Laurea and Visio hosted pop-up workshop sessions at the World Village Festival in Helsinki, where attendees of all ages interacted with five design call projects, offering insights into their relevance and resonance with the public. Meanwhile in the Netherlands, WDCD's pop-up sessions invited local residents to experience the projects and share reflections, both formally and informally. Through these events in three respective countries, the project aimed to foster dialogue, community engagement, and gather valuable feedback to further develop the solutions proposed by the winners of the design call.

Table 1 below illustrates the breakdown of participants per countries of residence and gender for each event.

Table 1: WP11 participant breakdown

Country	Female	Male	Non-binary	All participants
Spain	10	5	0	15
Finland	136	46	11	193
Sweden (in FI WS)	1	0	0	1
Romania (in FI WS)	1	0	0	1
Netherlands	8	7	0	15
Non-participating countries (in FI WS) ¹	5	2	0	7
Total per gender	162	60	11	232

¹ Participants from countries not participating in the CERV program have been combined to a single row. The total participants counted in this report thus differ from the D11.2 Event report sheet which excludes non-participating country participants.

2. Spain: language café workshop

2.1. Event description

2.1.1. Project tested

You Too Are a Wanderer – multimedia storytelling and mythology (Carla Sanfratello Marco, NL)

By drawing inspiration from mystical ancient stories and more specifically the culturally omnipresent figure of the wanderer, the project questions how a design and world-building approach can ignite imagination as well as a speculative exploration of a post-nation-state world?

To dismantle the romantic myth of a culturally pure nation, and challenge the notion of "the Other", we must accept that all nations have and are shaped by migration. Only then can we embrace a shared, collective identity beyond national borders. This project invites the audience into a contemplative space where they can embody the fluidity of identity and belonging.



Figure 1: Illustration of the myth of the "wanderer"

This will be done by introducing an alternative narrative by drawing inspiration from already existing religions, cultures and myths. By drawing analogies to ancient history and contemporary themes of migration, the audience can connect to the past and the present, allowing for an imagination of a possible future.

This project can only be done through a collaborative process in which the makers exchange their cultures, stories, ideas in order to create a site of cultural synthesis and collective memory.

Before being able to start imagining and actually creating a post-nation-state society, we, the people must accept our hybrid, culturally synthesized identity. Only when accepting that we are all wanderers, we can begin to loose our ties to nations and national identity.

This project, after a set of collaborative workshops and process, will be a multi-media installation work in which the audience will transform its mindset and embody the characteristics of the people who would inhabit a post-nation-state, they too will become wanderers.

2.1.2. Date and location

Date: 29/04/2025, 30/04/2025

Location: Spain, Granada: Enero cafe - Language café

2.1.3. Target audience(s):

Young adults, local migrant community, creatives, and cultural workers

2.1.4. Brief profile of attendees:

Participants were between 20 and 35 years old, coming from diverse cultural backgrounds including Latin America, North Africa, Northern and Southern Europe. Most of them were either currently living, studying, or working in Spain. Some were first-generation migrants, others second-generation or locals interested in migration-related topics. Their motivations ranged from artistic curiosity to personal connection with migration, identity, and belonging.

2.2. Workshop Objectives

- To introduce the conceptual framework of "You too are a wanderer", a multimedia project exploring post-nation-state identity through myth and migration.
- To test if the concept resonates with migrant and multicultural youth in Spain.
- To gather open, honest reactions from participants: What excites them? What confuses or doesn't work?
- To explore whether the project could be meaningful or usable by migrant communities, and how it could be improved to better reflect their stories.

2.3. Activities & Methodologies

- The session was informal and conversational in nature.
- Participants were invited to sit around a table, where the facilitator introduced the project's core ideas using simple visual and verbal cues
- Rather than using structured exercises, the methodology relied on open dialogue and spontaneous reactions to the concept.
- The emphasis was placed on listening: participants shared stories, personal experiences with migration, and offered feedback on the concept itself.

2.4. Key Insights & Learnings

2.4.1. What worked well?

The open conversation format created a safe, intimate environment. Participants quickly connected with the theme of "the wanderer", especially when the facilitator linked it to ancient myths and cross-cultural journeys. Several mentioned they had

never been in a space where migration and identity were discussed in such a creative and non-political way.

2.4.2. What challenges or resistance emerged?

Some participants asked how this project would become "usable" for migrants, whether it would provide tools, visibility, or community. Others raised concerns about how abstract language or artistic formats might be less accessible to people outside the creative field. One quote:

2.4.3. What unexpected results or feedback came up?

Participants from Northern Europe and Spain noted that the project helped them rethink how national identity is constructed and taught, even within privileged contexts. Several Latin American and North African attendees mentioned that the concept felt healing, as it gave dignity to their experiences without victimising them.

2.4.4. Any particularly memorable quotes or observations? (participants ethnicity/country of origin before migration in brackets)

Female (Colombia): For the first time, I saw not belonging as a superpower, not a weakness.

2.4.5. If you sent a participant feedback from, any particular insights?

Yes, but with conditions. Participants felt it would need to be accessible, welcoming and visibly collaborative, not something too abstract or academic. Several suggested including real voices and testimonies as part of the installation. Many expressed interest in contributing their own stories or cultural elements, especially if the process was co-created and not top-down.

2.4.6. Participant Feedback Summary (participants ethnicity/country of origin before migration in brackets)

Female (Colombia) → I really loved the idea of identity being something that shifts and is shared. As a migrant, I've always felt like I don't fully belong anywhere. This project helped me see that as a strength, not a flaw.

Male (Morocco) → The no-borders society idea sounds kind of utopian to me, but it made me think. The storytelling and cultural exchange was the most meaningful part.

Female (Mexico) → There was something poetic about the whole thing. Sometimes we forget migration has a spiritual side too. The connection with ancient stories reminded me of the tales my grandma used to tell.

Female (Syria) → The artistic part was a bit abstract at first, but I appreciated the message. I still hold on to my national identity strongly because of everything I've lived through, but I'm open to exploring these ideas.

Deliverable information



Male (Venezuela) → Look, it was cool, but we also need to talk about real stuff like racism, legal status, being underpaid. Art is fine, but don't forget the politics.

Female (Algeria) → It made me feel less alone. We shared stories without judgment. I'd love to do something like this again

Female (Spain) → It was like part roleplay, part activism. I never thought we could actually reimagine how we live together. Super inspiring

Female (Peru) → Creative space, yes. But I'm not sure all migrants are comfortable with these symbolic activities. There's a risk it becomes too abstract and disconnected from our day-to-day.

Male (Turkey) → I especially liked the link between ancient stories and modern migration. In my culture, there are also many travel tales. It was a deep way to connect beyond just talking about struggle

Male (Spain) → I'm not sure a post-nation world is possible, but yeah, the project made me question the idea of borders. We made space to dream a bit

Female (Morocco) → Cool stuff. But to be fair, it would be even better if non-migrants joined too. They're the ones who need to hear this most

Female (Portugal) → It felt healing. I liked how they weren't just sharing trauma, but also building something new together. I'd love to see this become an actual exhibition

Female (Sweden) → Coming from Sweden, where we have a strong welfare state, I always saw identity as something protected by systems. But this workshop made me reflect on identity beyond the state, beyond comfort zones.

Female (Italy) → It was beautiful and a bit surreal. The space reminded me that we're more than our passports. As Italians, we often focus on our national pride (food, art, language) but this made me think about how those things were shaped by centuries of migration too

Female (Spain) → As someone who grew up in Granada, surrounded by layers of history and cultures, I found the idea of embracing hybridity very natural. But I also realized how often we still think in national terms without noticing. This experience helped me see identity as something we actively build together.

3. Finland: workshop pop-up sessions

3.1. Event description

3.1.1. Projects tested

All of the Redesign Belonging Project Winners:

- You Too Are a Wanderer – multimedia storytelling and mythology (Carla Sanfratello Marco, NL)
- Home? Belonging Shortstories – design tools for migrant youth (Sarah Binkowski, IT)
- Homelore – embroidery workshops as safe space and storytelling tool (Riddhi Varma, PT)
- Winadill Project – platform for connecting skilled immigrant women with flexible work (Tamara Mezina, FI)
- Unwritten Recipes – a exploratory workshops and a zine capturing migration through food and emotion (Meriç Çukurova, NL)

Project descriptions can be found at the Redesign Belonging website at <https://redesignbelonging.eu/meet-the-redesigning-belonging-winning-projects/>.

3.1.2. Date, time, and location

Date and time:

- 24.5.2025 Saturday 11-21
- 25.5.2025 Sunday 11-19

Location: [World Village Festival](#), Suvisahti, Helsinki

3.1.3. Organizing Partner(s):

- [Laurea University of Applied Sciences](#)
- [Visio Education Centre](#)

3.1.4. Brief profile of attendees:

Target audience(s) of the work package: Active citizens, NGO workers, immigrants, stakeholders to immigration, the general public.

The pop-up workshop attendees were visitors to the World Village Festival in Helsinki. This free culture festival has been organized since 1995 and offers a range of activities, cultural experiences, debates for attendees of all age groups, as well as gives organizations active in the fields of sustainability, promoting democracy, or multiculturalism a chance to present their activities. The workshop attendees represented a wide age range, from young people to seniors. Of the total 202 participants, 143 were women, 48 men, and 11 non-binary. All but nine were residents in

Finland, and out of those nine, 7 gave a non-CERV-affiliated country as their residence and have thus been excluded from participant total D11.2.

3.2. Workshop Objectives

The goal of the workshop was to gather feedback for the winner projects to be used in the projects' piloting stage. Piloting stage refers to the stage in which the concept for a solution has been roughly defined, and the feedback gathered concerns the practical implementation of the solution. Earlier, the Redesign Belonging project teams had a session in which piloting as a practice was explained to them, and they thus had the chance to think which kind of feedback they would like to get, and what kind of questions to ask.

The project teams thus could decide by themselves what questions would be most valuable for them to answer at this stage. The feedback was to be collected from a wide range of stakeholders that might possibly be interested in the activities their projects present. Therefore, the World Village festival was deemed a suitable place to organize the workshop, since the audience there is quite varied. Each project had prepared their own set of questions that they had identified as important at this stage of development.

3.3. Activities & Methodologies

The workshop was organized as a pop-up workshop at the Open Finland tent at the World Village Festival. The festival is a free event organized by Fingo – Finnish Development NGOs, and it attracted about 60,000 participants during the festival weekend. The Open Finland tent offered a place for various organizations active in the field of immigrant integration to present their activities.

Redesign Belonging project had its own stall in the tent where we organized the pop-up workshop. The festival attendees were individually approached by project members and invited to take part in the workshop as they passed through the tent. The participants could individually and in their own time familiarize themselves with the projects of the Redesign Belonging Creative Collective Design Call finalists presented on posters (one poster per project, text and images) and with the help of their smartphones (or with the use of organizers' handheld devices) give their feedback on the projects by answering the questions prepared by the project teams. The answers were collected digitally using a survey tool.

Furthermore, the pop-up workshop facilitators interacted with the participants – they presented and discussed the Redesign Belonging project as well as its winner projects, and if needed, translated some information, as both posters and questions were in English. As a small reward for participation, the participants received a small pack of coffee or sweets.

While discussing with the attendees, it became clear that many of them had their own experience with and opinions on the importance of belonging and also shared different ways how the individual projects could be supported, for example through

collaboration with other organizations. Some participants were especially interested in, for example, the talking game developed in the *Home? Belonging Short Stories* project and saw immediately how this could be implemented in professional practice. It seemed that some participants, perhaps feeling a bit lonely, welcomed the chance to share their life stories with the facilitators. In this way, the workshop also nurtured a sense of belonging.

3.4. Key Insights & Learnings

In general, the workshop achieved its objective and varied feedback was gathered throughout the event. Despite chilly weather on Saturday that affected the attendance rate compared to Sun, festival attendees participated in the pop-up workshop throughout the festival. We noticed that approaching the festival visitors in person was crucial – as opposed to, for example, passively collecting feedback through posters only – as this allowed us not only to invite them to take part in the feedback session or explain the process, but casually interact with the passers-by and interest them in participating in the pop-up workshop and engage in discussion around the topics of migration, integration, loneliness, belonging and the meaning of home. We confirmed that the topic belonging extends over the category of migration but also concerns other groups and individuals in Finnish society.

The workshop experience was inherently positive, as it allowed for in-person and voluntary interaction between the project members and members of the general public interested in the project's topics, results and aims. The project team could answer any further questions about the projects or assist in another way. One member of the Finnish project – *Winadill* – also came by and interacted with the visitors. Many people were keen to know when the specific presented project will be put into practice, and asked how one can join, or how one can download the application that was a part of the project. One visitor got excited about a specific project to such extent that they asked us for help with contacting the project team for possible cooperation. Several persons who work with integration or immigrant related issues expressed interest in obtaining the *Home? Belonging Short stories* card deck for their workplace. Another person mentioned that it would be very useful if the projects also included or targeted members of the native population.

All interactions took place in Finnish, English – since many festival visitors and those persons interested in our project were of foreign background – as well as in Russian. The posters and the feedback questions that were to be answered by the festival visitors were in English only, and one could only answer using a handheld communication device, which we understood may have constituted a barrier to participation. Several people shared with the team that they wished for the information on the posters to be in Finnish. We tried to level out these barriers by helping with translation or lending the project members' smartphones, and in some cases also asking for the participants' answers and filling in the survey for them.

Commented [SK1]: Magdalena, pystyisitkö tekemään tämän osion?

Naturally, not all encounters were fruitful, a large share part of passers-by contacted did not want to participate in the pop-up session or otherwise interact; fortunately, the team did not need to face any direct expressions of distaste or hate speech. We always communicated to the passers-by that their participation is voluntary and anonymous and accepted people's decision to leave the workshop session, read the project presentation(s) only, engage in the drawing activity or just collected a freebie project sticker. The tent was located within proximity of the music stage, which was at times difficult for both the participants and the project team, at the same time, such factors are to be expected on a culture festival.

3.5. Participant Feedback Summary

Below are the summaries of the feedback received by each project. Microsoft Copilot has been used in summarising the raw data collected at the event

3.5.1. Homelore:

Homelore's primary inquiry was to find out why people would attend a craft workshop by migrant women.

Overall sentiment:

The responses reflect a **strongly positive and open-minded attitude** toward participating in craft workshops led by migrant women. Participants are motivated by a mix of **curiosity, cultural appreciation, social connection, and solidarity**. Many see these workshops as meaningful opportunities for **learning, empowerment, and community building**.

Key motivations:

Learning new skills and crafts

- Many respondents are eager to **learn new techniques**, especially those rooted in **diverse cultural traditions**.
- The workshops are seen as a chance to **gain unique skills** not typically available elsewhere.

Cultural exchange and curiosity

- Participants are interested in **exploring different cultures, hearing personal stories**, and **understanding new perspectives** through craft.
- The workshops are valued as a **non-verbal medium** for cultural expression and connection.

Social connection and community

- The workshops are viewed as a way to **meet new people, build friendships**, and **foster a sense of belonging**.
- They are appreciated for creating **inclusive, welcoming spaces**.

Empowerment and solidarity

- Many respondents want to **support migrant women, promote equity**, and **encourage participation** in the community.
- There is a strong sense of **empathy and solidarity**, especially among those with experience in integration work.

Personal interest and enjoyment

- Some participants are simply drawn by their **love of crafts** and the **joy of creative expression**.
- Retirees and hobbyists see it as a **fulfilling way to spend time** and stay engaged.

Notable quotes from the feedback:

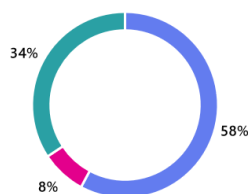
"To support and learn from their unique cultural perspectives and skills."

"To share concerns, stories, and be able to express it through art without verbalizing."

"I might learn something new and interesting."

5. Would you be interested in taking part in folk craft workshop taught about and by migrant women?

● Yes	118
● No	16
● Maybe	70



3.5.2. Home? Belonging Short Stories

Overall Sentiment:

The majority of respondents found the game thought-provoking and a useful tool for reflecting on societal issues, personal identity, and fairness. While a few participants felt it had limited impact, most appreciated its potential to spark meaningful conversations.

Key themes:

Reflection and awareness

- Many participants reported that the game encouraged them to think about their **place in society**, **privilege**, and **unfairness** around them.
- Several mentioned it helped them consider **belonging**, **language barriers**, and **cultural differences**, especially in the Finnish context.
- Some noted it brought up **unconscious biases** and **norms**, such as those around family structures or minority experiences.

Conversation and connection

- The game was praised for **facilitating dialogue**, especially in group settings or among new acquaintances.
- It was seen as a **non-threatening way** to approach difficult topics and **connect with others** on a deeper level.

Target audience and use cases

- Respondents suggested the game is particularly suitable for **younger audiences**, **schools**, and **educational settings**.
- Some felt it might be less effective for seniors or those already deeply engaged in social issues.

Game design and engagement

- While many found the questions **thoughtful and varied**, a few felt the experience was too light or lacked depth.
- Some participants expressed interest in playing the game more or using it in **facilitated environments**.

Notable quotes from the feedback:

- *"It got me thinking about how difficult it is to belong."*
- *"Yes, the game supports thinking and creating solutions."*
- *"It helps people understand each other better and their current situations."*

3.5.3. Winadill

Overall sentiment:

The overall sentiment was **strongly positive**, with many respondents expressing appreciation for the platform's goals of **empowerment, cultural exchange, and community building**. The project was seen as **inclusive, meaningful, and socially impactful**, though some respondents also offered **constructive suggestions** for improvement, particularly around **visibility, accessibility, and long-term impact**.

Empowerment and inclusion

- Many respondents praised the platform for **empowering migrant women**, helping them **showcase their skills**, and **gain visibility** in society.
- It was seen as a **low-threshold, inclusive initiative** that supports **integration and self-expression**.

Cultural exchange and community

- The project was appreciated for **bringing people together, sharing cultures**, and **fostering solidarity**.
- Respondents liked the **community-based approach** and the opportunity to **connect across cultural lines**.

Creativity and skill sharing

- The platform's focus on **crafts, creativity, and skill-sharing** was seen as a strength.
- Many valued the chance to **learn from others** and **celebrate diverse talents**.

Practical benefits

- Some saw the project as a **viable business idea** and a way to **support employment** and **entrepreneurship**.
- It was noted for offering **real opportunities** for **networking, income generation**, and **career development**.

Design and concept

- Respondents liked the **visual appeal, clarity**, and **conceptual simplicity** of the platform.
- The project was described as **well-planned, motivating**, and **easy to understand**.

Visibility and outreach

- Many respondents suggested **increasing marketing efforts**, especially through **social media**, **local events**, and **collaborations** with existing platforms (e.g., libraries, Ilmonet).
- Some noted they hadn't heard of the project before and recommended **better promotion**.

Accessibility and inclusion

- Suggestions included making the platform more accessible to **non-digital users**, **non-Finnish speakers**, and **people from different cultural backgrounds**.
- Some recommended **offline events** and **multilingual content**.

Support and infrastructure

- Respondents emphasized the need for **support with legal, financial, and bureaucratic aspects** of earning income.
- Others suggested offering **training in technical or entrepreneurial skills** to help participants succeed.

Partnerships and integration

- Ideas included **collaborating with vocational schools**, **EU integration platforms**, and **community organizations**.
- Some highlighted the importance of **connecting with local residents** and **ensuring long-term impact**.

Content and engagement

- A few respondents suggested **broadening the scope** beyond crafts to include **other skills** or **topics of interest**.
- Others recommended **engaging men** or **diversifying the audience**.

Notable quotes from the feedback

- "A good idea! More diversity to Finland."
- "It's a feel-good project—empowering, fun, and inclusive."
- "Helps preserve knowledge and build community."
- "Needs more visibility and support to reach its full potential."

3.5.4. Unwritten Recipes

Topic 1: What does food tell you about someone's journey or identity?

Overall sentiment:

The overall sentiment to this topic was deeply reflective and culturally rich. Most respondents viewed food as a powerful symbol of identity, heritage, and personal history. While a few saw food as neutral or purely functional, the majority recognized its role in connecting people to their roots, expressing values, and building community. Food was seen not just as nourishment, but as a storytelling medium that reveals much about a person's background, emotions, and life journey.

Key themes identified

Cultural identity and heritage

- Food was widely seen as a reflection of cultural background, family traditions, and regional roots.
- Many respondents emphasized that food carries memories of home, childhood, and ancestral customs.

Personal journey and values

- Several responses highlighted how food choices (e.g. veganism, traditional dishes) reflect personal values, beliefs, and life experiences.
- For some, food became more meaningful after migration, as it helps maintain a connection to one's homeland.

Social connection and community

- Food was described as a shared experience that fosters social bonds, mutual understanding, and community cohesion.
- It was seen as a universal language that can bridge cultural divides.

Emotional and symbolic meaning

- Respondents noted that food evokes strong emotions, such as nostalgia, belonging, and love.
- Food is often tied to family memories, celebrations, and life milestones.

Neutral or functional views

- A minority of respondents expressed a more neutral stance, viewing food as just sustenance or not personally meaningful.

Notable quotes from the feedback

- *"Food tells a story of where someone comes from, their culture, and how their experiences have shaped their identity."*
- *"It's like offering a piece of self to make people feel secure and happy."*
- *"When I lived in my own country, I didn't think about national cuisine, but being far from home made me realize how important it is."*

Topic 2: Have you ever had to improvise or change a traditional recipe? What did you do, and how did it feel?

Overall sentiment:

The overall sentiment the second topic was positive and adaptive, with many respondents expressing creativity, flexibility, and resilience in the kitchen. While some felt a sense of loss or frustration when they can't recreate traditional dishes exactly, most viewed improvisation as a natural, even empowering part of cooking, especially in a new cultural or economic context. A few respondents, however, preferred to stick to tradition or not cook at all.

Key themes identified

Experimentation and creativity

- Many respondents enjoy experimenting with ingredients, often due to availability, dietary needs, or personal taste.
- Substitutions like tofu for paneer, gluten-free versions, or vegan adaptations were common.
- Improvisation was often described as fun, inspiring, or a source of pride.

Dietary and ethical adaptations

- Several participants mentioned adapting recipes to be vegetarian or vegan, often to align with ethical values or health needs.
- These changes were sometimes seen as less authentic, but still meaningful and satisfying.

Cultural and practical challenges

- Respondents living in Finland noted difficulty finding traditional ingredients, leading to creative substitutions or compromises.
- Some expressed nostalgia or sadness when the adapted dish didn't match the original, while others appreciated discovering new local ingredients.

Emotional responses

- Feelings ranged from joy and accomplishment to frustration or indifference.
- Some felt connected to family traditions even when modifying recipes, while others felt detached or simply saw food as fuel.

No Experience or Interest

- A portion of respondents said they don't cook, don't change recipes, or don't find food personally meaningful.

Notable Quotes

- *"It's like blending your own taste into something fixed and proven."*
- *"I often use ingredients that I have, and what money I have... I have an experimental nature."*

3.5.5. You Too Are a Wanderer:

Overall sentiment

The overall feedback to the project was overwhelmingly positive, with participants describing the exercise as engaging, reflective, creative, and emotionally resonant. Many felt happy, calm, or inspired, while others appreciated the opportunity to pause and think. A few respondents found it challenging or outside their comfort zone, especially those less interested in drawing or distracted by the environment. Overall, the activity was seen as a valuable and inclusive experience that encouraged self-expression and connection.

Key emotional themes

Positive and uplifting

- Many participants described feeling good, happy, calm, or hopeful.
- Words like *"fun," "nice," "magical," "empowered,"* and *"blessed"* were common.
- Several appreciated the creative outlet and the chance to reflect on meaningful topics.

Creative and expressive

- Drawing was seen as a fun and engaging way to express thoughts.
- Some mentioned it helped them connect with poetry, memories, or imagination.
- A few noted the time limit was challenging but added excitement.

Reflective and thought-provoking

Deliverable information



- The exercise prompted self-reflection, emotional insight, and personal memories.
- Participants valued the chance to pause and think, even if the themes weren't new to them.

Connected and included

- Several responses highlighted a sense of belonging, community, and shared experience.

Neutral or mixed feelings

- A few participants felt indifferent, distracted, or not particularly moved.
- Some found the setting (e.g. event noise) made it hard to focus.

Challenging or uncomfortable

- A small number found the exercise difficult, not their thing, or too spiritual.
- Some expressed discomfort with drawing or felt disconnected from the activity.

Notable quotes from the feedback

- *"Magical and takes me out for a moment out of now."*
- *"It made me think of poetry, which I love, and it gave me a sense of calm."*
- *"Sort of happy since I wanted to create a picture that could be the beginning or the end."*

3.5.6. Photo documentation of the workshop space



Figure 2: Workshop attendees and facilitator on the background at right explaining the workshop activities



Figure 3: Spices related to food-related exercise for Unwritten Recipes project



Figure 4: Drawing exercise for the You Too Are a Wanderer project



Figure 5: Workshop space with a staff member (rights to publish the image have been obtained by the project)

4. Netherlands: workshop pop-up sessions

4.1. Event description

4.1.1. Project ideas tested

All of the Redesign Belonging Project Winners:

- You Too Are a Wanderer – multimedia storytelling and mythology (Carla Sanfratello Marco, NL)
- Home? Belonging Shortstories – design tools for migrant youth (Sarah Binkowski, IT)
- Homelore – embroidery workshops as safe space and storytelling tool (Riddhi Varma, PT)
- Winadill Project – platform for connecting skilled immigrant women with flexible work (Tamara Mezina, FI)
- Unwritten Recipes – a exploratory workshops and a zine capturing migration through food and emotion (Meriç Çukurova, NL)

4.1.2. Date, time, and location

Date and time: 13/08/2025 until 12/09/2025 10:00-18:00

Location: The Beach, Garage Notweg, Notweg 38, 1068 LL Amsterdam

4.1.3. Organizing Partner(s):

What Design Can Do (project partner), The Beach (affiliated partner)

4.1.4. Participant Overview

- **Total number of participants: 15**
- **Target audience(s):** Local community, citizens, youth
- **Brief profile of attendees:**

The event was primarily attended by members of the local community from Amsterdam Nieuw-West, where the venue, The Beach, is located. In general, attendees at The Beach range from young people to middle-aged adults. The community itself is diverse in backgrounds and represents a wide variety of nationalities. Nieuw-West is also a key focus area for the Municipality of Amsterdam, with ongoing efforts to enhance safety, promote inclusivity, and stimulate economic development.

4.2. Workshop Objectives

- What were the **goals** of this workshop?
- What did you want to **test, validate, or explore** about the project idea?

For this event, our aim was to actively involve citizens of Amsterdam by inviting them to respond, react, and provide input on the projects that emerged from the *Redesign Belonging* open call. We sought to validate which projects resonated with a community outside of the *What Design Can Do* network. In addition, we wanted to better understand the motivations behind potential participation; why people would choose to engage with a project and whether the way each project was communicated aligned with the intentions of its project owner.

4.3. Activities & Methodologies

Describe the format and methods used, e.g.:

- Icebreakers or introductory tasks
- Prototyping activities
- Creative exercises (drawing, roleplay, mapping, etc.)
- Group discussions or feedback sessions

The activity was set up in the form of an exhibition installation. This format made it possible not only to host a single event on one specific date, but also to present the projects continuously to audiences encountering them for the first time. The installation itself was designed as a bright yellow structure, featuring large visuals and clear explanations to spark curiosity and engagement. Visitors were invited to respond to the projects by leaving their reactions in an idea box. They were encouraged to provide feedback on what aspects of the projects would or would not work for them, as well as to contribute their own ideas, such as recipes, games, or services, that could enrich the projects.

4.4. Key Insights & Learnings

The exhibition format enabled us to engage with a different audience than we typically reach as a design organization. It offered visitors the flexibility to respond in their own time and in their own way, without the need to register or follow the structured format of a workshop. While many responses were collected through the idea box, the open and informal setting of the installation also encouraged spontaneous conversations, some of which were not formally recorded.

4.5. Participant Feedback Summary

Overall, visitors responded positively to design projects that aim to support and strengthen the feeling of belonging. They expressed interest in learning more about the projects and in understanding how they function. We observed that people tend to

relate quickly to personal experiences and situations, which provides a useful way to test whether a concept resonates. However, when visitors did not believe a project would work for them or offer direct benefit, their interest diminished quickly.

Below are the main insights that emerged from conversations and submitted messages.

4.5.1. You Too Are a Wanderer

- The value of the project seems to be in the workshops, the conversations and workshop seem more interesting than the art work.
- It can also be experienced as 'vague', it is not always clear to participants what the purpose of the project is.

4.5.2. Homelore

- These workshops seem to give purpose. It would be interesting to see if something else comes out of it too, like products you would sell, or would you be able to make something from the garment
- It is difficult to understand what happens during the workshop and when these women come together, what kind of conversations do they have?

4.5.3. Winadill

- The main question would be to understand how people will use the app. It will only work when it is being used.

4.5.4. Unwritten recipes

- Food is very important and a connector, this is something which many people relate to. It is a very powerful and clear connector of cultures so the workshops could be very interesting.
- The end product of a book seems like a good idea.

4.5.5. Home? Belonging Short Stories

- To buy a game of cards and play it is something that in reality does not happen really, so is the card game the right form? You will always need really good guidance.

4.6. Photo documentation

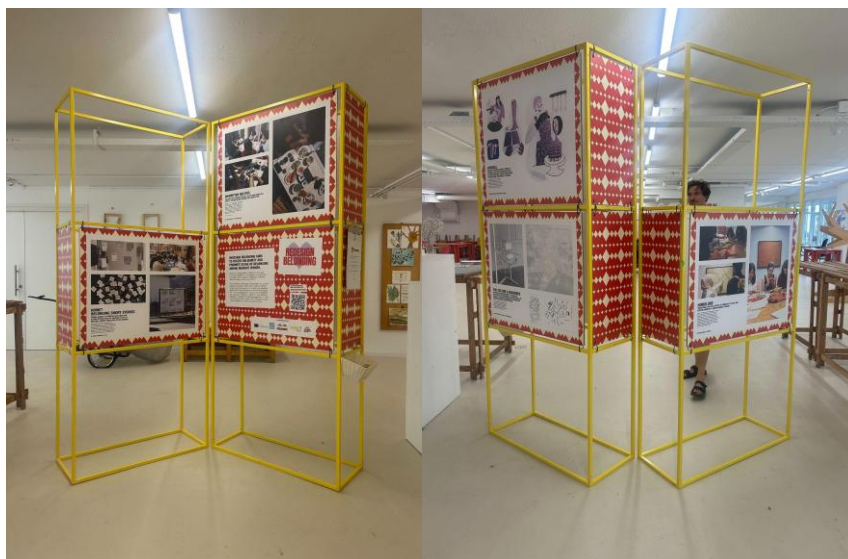


Figure 6: View of the project showcase next to the workshop

4.7. Next Steps

The insights coming from the workshops at the pop-up expo will be shared with the participants. For the project Unwritten Recipes, the project is in conversation with the organisation of The Beach to see if a further development workshop can be organised in their space. For the project owner, this would be crucial feedback from a community that she normally does not interact with because she is based in a different city in The Netherlands (Tilburg).