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Design for Social Innovation & Entrepreneurship

Francesco Mazzarella and Spyros Bofylatos Editors

> DESIS NETWORK

> Social Innovation and Sustainability



DESIS NETWORK Design for Social Innovation and Sustainability ISBN: 978-88-941673-2-0

First Edition: 2020 www.desisnetwork.org

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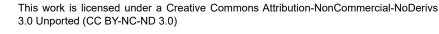
Raykar Rocha

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Design for Social Innovation and Entrepreneurship

Thematic Area 3

Edited by Francesco Mazzarella and Spyros Bofylatos

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Foreword

The 'glocalisation' of social innovation is exemplified in this book by the wealth of different projects developed throughout the globe with the aim of addressing a wide array of issues. This pluralism is a symptom of the underlying potential of social innovation to be an open, decolonised and emancipatory tool for societies around the planet.

In addition, we would like to acknowledge that, although the projects presented here have been initiated some time ago, this book has been edited during the COVID19 crisis. In this challenging time, the DESIS network has made a new commitment to shift from a 'separation by necessity' towards 'collaboration by choice'. In fact, the spontaneous social movement emerging for addressing the problems caused by the pandemic are a testament to the power of people working together. 3D printed respirator valves and distributed maker communities crafting masks as well as the ways in which the separation of the quarantine brings people together to work and learn in digital environments paint a field of study and action that more than ever proves the value of social innovation. Conviviality, solidarity and togetherness – values that the neo-liberal narrative has pushed to the edge – are central in fighting this invisible threat.

With this in mind, we would like to emphasise that the projects presented in this book are promising examples of how design for social innovation can contribute to overcoming the present crisis and its social, economic, cultural and environmental consequences. We believe that the distributed systems, circular economy, craftsmanship and social enterprises proposed in these projects are already prototyping what should be done in order to move towards more resilient and self-sufficient ways of living and working. By fostering the emergence of local making autonomy and the resilience of communities, a new structure is being built, able to alleviate the problems caused by environmental and social crises and this in turn is enabling the creation of new distributed support structures that respond to such crises.

What do DESIS Labs 002

Design schools as agents of change

Design schools are, first and foremost, places where the next generation of design experts are educated. This fundamental educational role can be considered as an investment in the future: if we want to build a better future, we have to ensure that its constructors are well prepared and suitably equipped to become competent designers. Furthermore, whilst contributing to building a better future, design schools now also have a second potential role to play, that is to behave as critical and creative actors in today's context and to be agents of sustainable change in the ongoing social and environmental transition phase we live in.

It is important to note that this second role (as agents of change) largely reinforces the first (to educate future generations of designers). As the world continues to undergo fundamental changes, the most effective way to prepare the competent designers of the future is to involve students in problems, opportunities and design methods that today appear radically new. Thanks to this involvement, students have the potential to play a meaningful role in contemporary society (developing projects and creating critical knowledge) while simultaneously equipping themselves

to be the leading designers of the future (a time when the problems, opportunities and design modalities that are emerging today will become the new standards).

It is this double role of the design schools that the DESIS Network, since its beginning, has intended to support, with a particular focus on the broad field of design for social innovation towards sustainability.

DESIS Lab activities: an overview

In the past 10 years, the 48 DESIS Labs, representing the nodes of the DESIS Network, have set up and participated in a large number of social innovation-related projects. Looking at these initiatives, it is clear that they take place in different areas of application and adopt different tools and strategies; some of them are visible on the DESIS Network website, while others have been presented at different DE-SIS events. However, until now DESIS had conducted no general overview of the Labs' projects, and this meant that they had not been mapped and there had been no observation or discussion of the emerging themes.

This work now has been done, and finally we have developed a map of

the DESIS Labs' projects (which can be seen on the DESIS website). We acknowledge that this first map is not perfect; it can and will be improved. Nevertheless, it allows us to take a big step forward in understanding what the DESIS Labs do and, on this basis, what the DESIS Network is really about.

The map clearly shows that several Labs projects are converging in three main areas. We have defined them as:

- 1 Design x Social Innovation and Cities (TA DxSIC)
- 2 Design x Social Innovation and Services (TA DxSIS)
- 3 Design x Social Innovation and Entrepreneurship (TA DxSIE)

On the basis of this observation, we decided to create three dedicated (digital) spaces, called the DESIS Thematic Areas. In turn, we also decided that from this starting point a new series of DESIS books would be published. The text that follows is one of them.

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Design for Social Innovation & Entrepreneurship

Responsibility for the information set out in the projects displayed in this publication lies entirely with the authors.
The editors take no responsibility for the accuracy, completeness or quality of the information provided.

Editor

Editor

Francesco Mazzarella The Thematic Area 3 (TA3) called "Design for Social Innovation and Entrepreneurship" includes DESIS Labs' projects Spyros Bofylatos with the keywords Entrepreneurship, Social Innovation, and Design. The aim of this TA is to gain deeper insights into these projects' characteristics, specifically their aims, methodologies, results and the stakeholders involved.

> Given that the possible intersections between entrepreneurship, social innovation and contemporary design are many, and highly diverse, the following sub-themes have been defined within this Thematic Area. They cluster together diverse projects, and in this way, they offer a more precise expression of what is actually happening in DESIS Labs in regard to lines of action and thought.

> In this spirit, the DxSIE thematic area is currently characterised by three main sub-areas:

- 1 Design for Distributed Production and Circular Economy
- 2 Design for a New Craftsmanship
- 3 Design for Social Inclusion and Empowerment

TA3.1_

Design for Distributed Production and Circular Economy

Countering the unsustainable mainstream system of production and consumption by activating alternative approaches to local sustainable development, enhancing environmental stewardship, nurturing social engagement, revitalising cultural heritage, and making local economies flourish.

The mainstream system of production and consumption is proving unsustainable in terms of environmental

stewardship, autonomous livelihoods, cultural heritage and social equality (Mazzarella, 2018).¹ To counter the mass production of cheap and low-quality products whose consumption and disposal is increasing via planned obsolescence, designers are exploring sustainable models that retain circulation of flows (of people, resources, money) within local economies (RSA, 2013).²

Type of project

The projects presented in TA3.1 aim to strengthen local production and consumption and to close the loop of resources by localising waste management, reusing, repairing and upcycling. The projects presented cover a wide array of human activity, from food production to clothing and waste management. These new models enable the flourishing of local economies by creating meaningful employment and preventing money from leaving the local context.

Open questions

In what ways can closing the material loop enable a more robust local economy?

To what extent can localising waste management and closing the loop shift consumption and production towards more sustainable ways of living and working?

What are the socio-cultural implications of implementing circular economy practices?

Alto Vale do Itajaí Brazil – NAS Design UFSC DESIS LAB

Aimed at strengthening the food production of micro and small enterprises in the Alto Vale do Itajaí (Santa Catarina, Brazil), using local raw materials and labour, promoting local development.

Chapadão do Lageado *Brazil - NAS Design UFSC DESIS Lab*

Aimed at improving the agricultural production and triggering local development in the municipality of Chapadão do Lageado (Santa Catarina, Brazil) through activating relationships between the local community, the municipal government and the University.

CloTHING(s) as Conversation Canada – Emily Carr DESIS Lab

Aimed at provoking discussions and seed new modes of making, distribution and exchange connected to the garments we wear.

FAVA

Portugal – University of Aveiro ID+ DESIS Lab

Aimed at improving nutrition in the academic community by developing a system of good food production.

ReTuren: An Upcycling Center Sweden – Malmö University DESIS Lab

Aimed at encouraging people in reusing and repairing things, improving waste management and social sustainability.

Urban Farming Nomad

Spain - EASD DESIS Lab

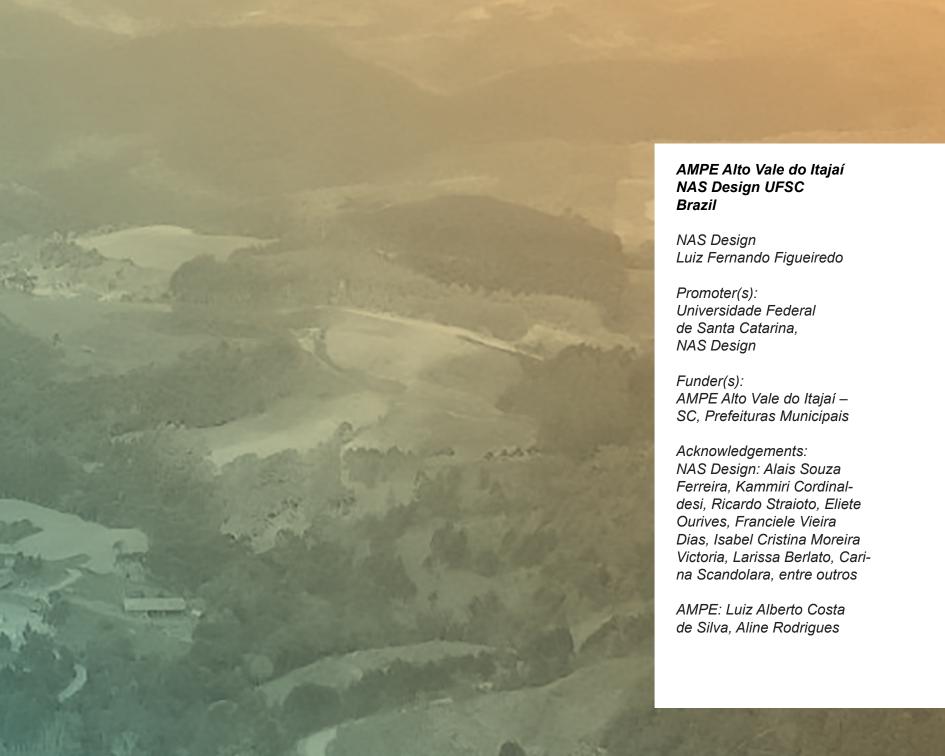
Aimed at designing alternative self-feeding systems to the simple cultivation of vegetables in a pot. Crops are cultivated using products and methods that allow for these feeding systems to be self-managed at home.

Design Harvests China - Tongji DESIS Lab

Aimed at building a new developing model through "design thinking" to integrate "rurban" (i.e. rural and urban) resources and improve social environments, economic situations and social relations, blurring the boundary between rural and urban, and achieving balanced development.

TA3.1_

Alto Vale do Itajaí
Design for local
development



Context

Alto Vale do Itajaí is a region of the state of Santa Catarina in Brazil, where there are different productive groups formed by families and neighbors who organized themselves around a production, generally of food, using local raw materials and local labour. Overall, their products have low competitive value.

The project

The AMPE (An association of micro and small enterprises) identifies the cases that have entrepreneurial potential and interlinks the relationship between the local community, the municipal government and the University (NAS Design) in seeking to strengthen their production and promote local development.

The design process

NAS Design conducts a systemic analysis of the production in order to offer services for sustainable local development. In this way, The NAS Design develops visual identity for the groups and packages for their products, improving technical and aesthetic attributes, increasing competitiveness and promoting local development.

The methodology used was the Project Guide of NAS Design.





Governance and Policy Making

Operational activities Strategic planning

The project aims to interlink interactions top-down, bottom up and peer-to-peer between the institutions promoting a strategic planning with the social actors who operationalize the productive actions.

Activism and Civic Participation

Awareness and involvement

Productive groups and microenterprises identified by AMPE are invited to awareness lectures aiming to involve more interested people to participate in the project.

Social Interactions and Relations

Co-creation process
Local productive arrangements

The project aims to create local productive arrangements, and involve social actors in an active position for the expression of their identities and skills, through a process of co-creation between the people and designers.





City and Environmental Planning

Fostering tourism Strategic design

Design is used to communicate strategic actions. In the new municipality of Chapadão do Lageado, the urban planning fostered ecotourism, resulting in the creation of an Environmental Park.

Production, Distribution and Consumption

Landscape as an added value Consumption experience

The perception of the local landscapes as an added value to the products of the place. This value is explored in visual identities, nature trails and places of local cuisine.

Skill Training and Design Education

Community and designers learns
Exchange of knowledge | Problem solving

The design process is developed as an exchange of knowledge among the community. The community learns about design concepts, packaging, workplace ergonomics, etc. And designers learns about the people, their cultures, products and modes of production of value added to the place. Addition to the use of the ability to solve problems.





Job Creation

New kinds of jobs

During the project, new kinds of jobs were opened. For example, on tourism, as the guides of the trails on the park. With the valuation and increased competitiveness of products also expected to increase jobs in the productive groups and microenterprises assisted in the project.

Storytelling and Visualisation

Envisioning in co-design sessions Ideas sharing

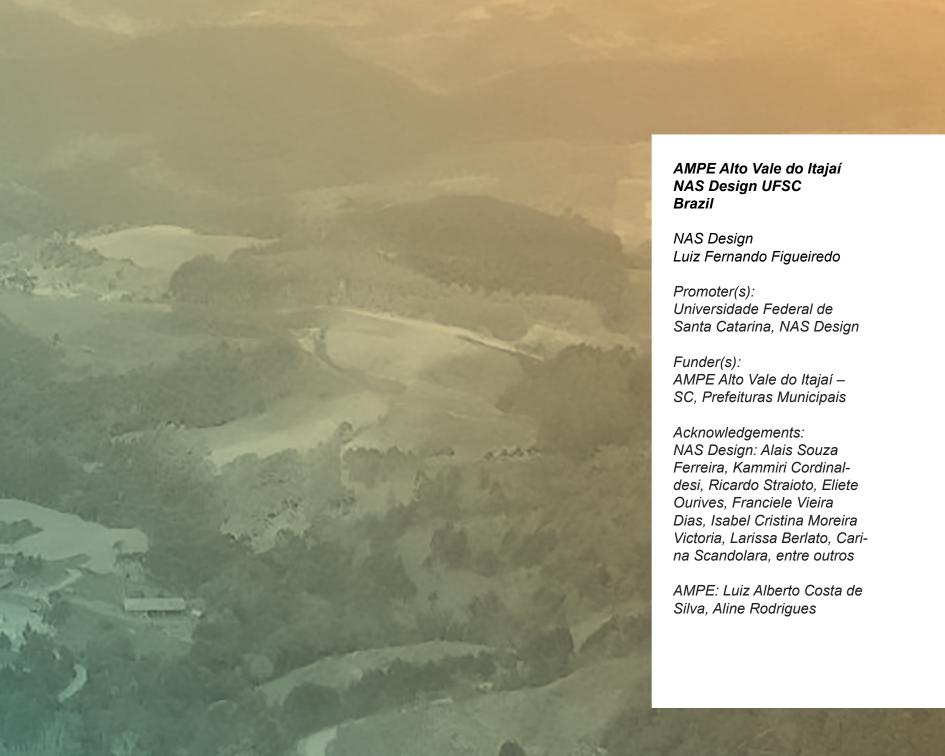
Characters created based on economic and historical characteristics of the area. The gamification was used in order to pass information to the user in a fun and interesting way.





TAS-1_

Chapadão do Lageado
Design for local
development



Context

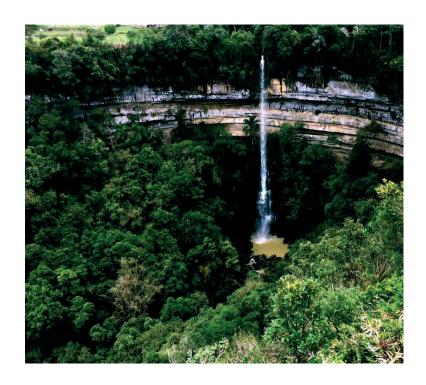
The municipality of Chapadão do Lageado in SC/Brazil, is located in the Itajaí Valley and is surrounded by Serra Geral. Its soil has variable fertility and texture, which because it is plateau, greatly favors the economy of the Municipality, based essentially on Agriculture. Its population is approximately 2,800 inhabitants, 90% of whom live in rural areas. It has 600 small rural properties, where are mainly grown tobacco and onion.

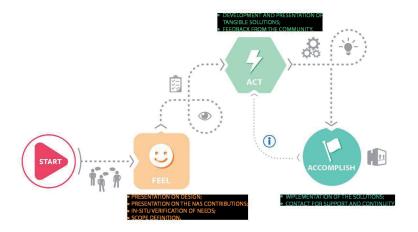
The project

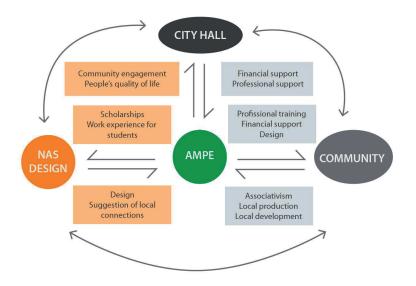
The AMPE (An association of micro and small enterprises) identifies the cases that have entrepreneurial potential and interlinks the relationship between the local community, the municipal government and the University (NASDesign) in seeking to strengthen their production and promote local development.

The design process

NAS Design conducts Design projects in social innovation, with a systemic approach, which value their territory and culture, with a view to promoting local development, increasing competitiveness and sustainability of practices inherited and/or developed in the belonging to the region. The methodology in use is the Project Guide of NAS Design. The project is still under development, currently in the final stage of the Feeling Phase: scope definition.









Governance and Policy Making

Operational activities | Strategic planning

The project aims to interlink interactions top-down, bottom up and peer-to-peer between the institutions promoting a strategic planning with the social actors who operationalize the productive actions.

Activism and Civic Participation

Awareness and involvement

Productive groups and microenterprises identified by AMPE are invited to awareness lectures aiming to involve more interested people to participate in the project.

Social Interactions and Relations

Co-creation process Local productive arrangements

The project aims to create local productive arrangements, and involve social actors in an active position for the expression of their identities and skills, through a process of co-creation between the people and designers.

City and Environmental Planning

Strategic design | Fostering tourism

Design is used to communicate strategic actions. In the new municipality of Chapadão do Lageado, the urban planning fostered ecotourism, resulting in the creation of an Environmental Park.

Production, Distribution and Consumption

Landscape as an added value Consumption experience

The perception of the local landscapes as an added value to the products of the place.

This value is explored in visual identities, nature trails and places of local cuisine.

Skill Training and Design Education

Problem solving | Exchange of knowledge Community and designers learns

The design process is developed as an exchange of knowledge among the community. The community learns about design concepts, packaging, workplace ergonomics, etc. And designers learns about the people, their cultures, products and modes of production of value added to the place. Addition to the use of the ability to solve problems.

Job Creation

New kinds of jobs

The project aims to create new jobs in the region with the development of organic production; handicrafts, confection of table and bath linen; production of small furniture and upholstery; rural tourism and adventure tourism.

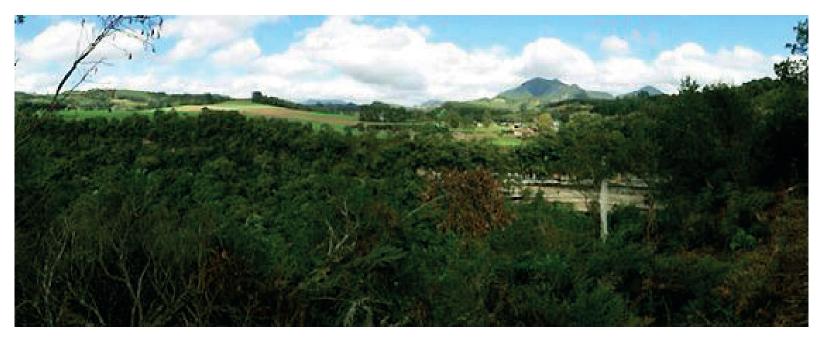
Storytelling and Visualisation

Envisioning in co-design sessions Ideas sharing | Visual dynamic

After the presentation on Design and the possible contributions of the NAS, a visual dynamic was realized where the members of the community were invited to indicate which examples of practices illustrated in a poster identify with their talents and crafts. The most important practices for generating current income in the community are: carpentry, confection and organic production.



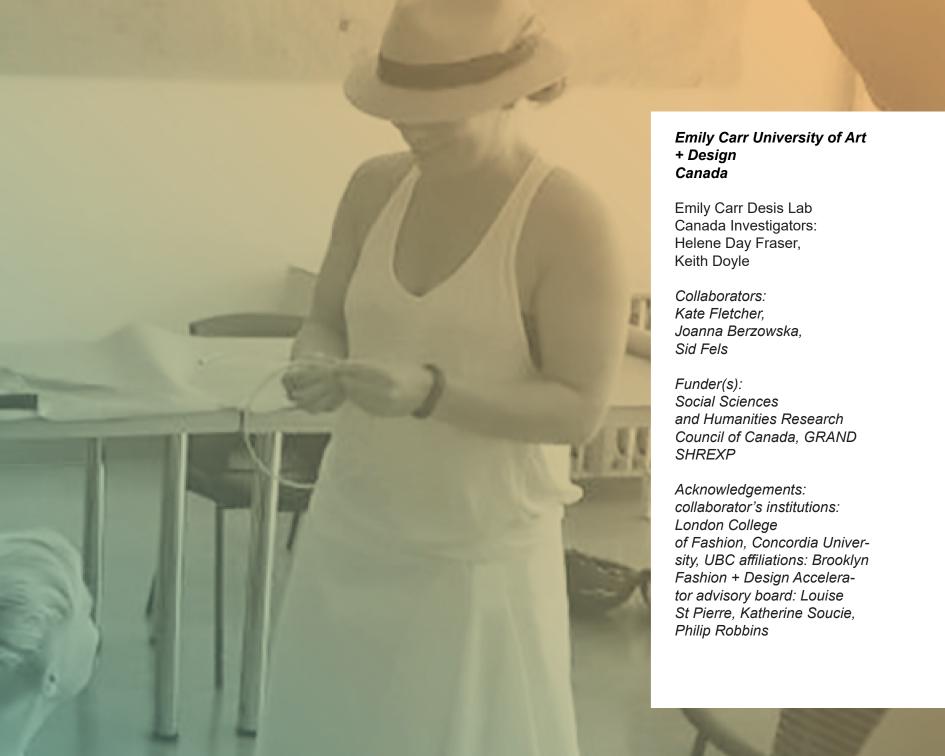




TA3.1_

cloTHING(s) as conversation

Provoking discussions
about persistent habits
of making, distribution
and exchange connected
to the garments we wear



Context

What is it about the cloTHING(s) we wear and their link to the way we connect?

Can we reframe the understanding of clothing from a unidirectional entity (the fashion statement) to one of multidirectional interchanges and dialogue?

The project

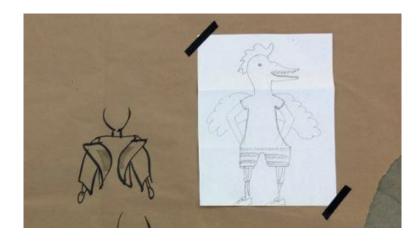
Our goal is to affect the manner that clothing is consumed - to use conversation as a medium to explore and seed new modes of production, use and expression for the clothing we wear. We are developing prototypes for new clothing propositions, novel mechanisms for clothing construction, and systems for shared expression on the body.

The design process

Methodologies from creative research are being used in conjunction with insight from psycholinguistics, sociology and human computer interaction.

Artifacts and didactic from practice-led inquiry will be applied to empathy studies, an interactive exhibition and co-creative events. They will serve in dissemination and provide critical feedback loops.





Governance and Policy Making

legacy/digital synthesis | outreach

We are connected to the Brooklyn Fashion and Design Accelerator's Brain Trust which will assure that research findings and initiatives produced by cloTHING(s) as conversation will extend outward to other fashion research and industry based initiatives. Designed to foster and support fashion design innovation, this newly formed design incubator, is situated in and tightly connected to one of the key hubs of the global fashion industry – New York City.

Social Interactions and Relations

discursive artifacts | new models

There are links between mechanisms of conversation and the way we use clothing. Clothing and the act of wearing, the statement, and being in public are inherently linked to the social. The propensity to imitate our contemporaries' vestiture can be viewed as a visual and embodied desire for mutual understanding. Using conversation as a focal point provides a unique approach to design research that is relevant to sustainability in the garment trade, social innovation and developments in wearable technology.







Production, Distribution and Consumption

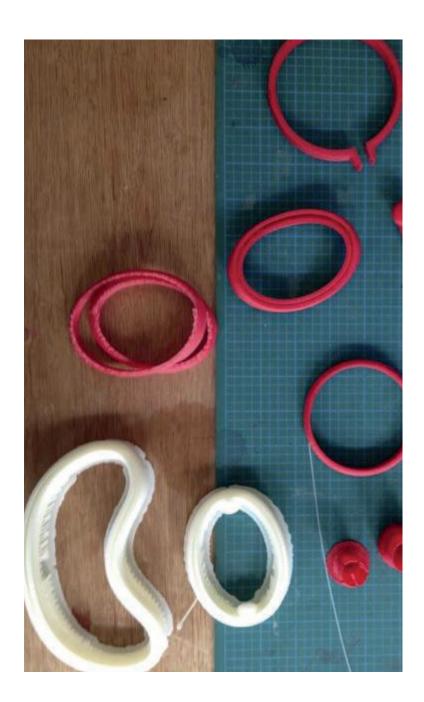
modular | short cut actions and consequences the longer term

Concurrent with traditional clothing systems are applications and explorations introduced to textiles and fashion. 3D printing, additive manufacturing, open-source wearable hardware and social media afford new platforms for shared local solutions and cultural expression. Developments in these areas have the potential to significantly change our concept of, and interaction with, clothing. To date they are most often applied within the current consumption paradigm. CloTHING(s) as conversation looks to reframe this assumption.

Skill Training and Design Education

pattern play | deconstruct/ construct

The project engages students from the undergraduate and graduate levels of design at Emily Carr University. They are trained in a variety of skills in two dimensional and three dimensional design practices including 3D printing and Computer Aided Design technologies, Industrial Design techniques, and Communication and Interaction Design. The students actively participate and help guide the project.



Job Creation

linked | connected | flexible

Canada's creative economy has the capacity to integrate and act upon social media driven material production and processes. This project is situated within this context of innovation. By addressing contemporary clothing consumption patterns in conjunction with novel applications for social media and shared open source technology for local solutions research assistants will be trained in a range of topics key to art and design disciplines.

Storytelling and Visualisation

lived experience | iterative reconfiguration co-design

As part of our research, uni + form explored possible narratives in using the plus shaped garments. We asked what is the insight to be found in wearing what we have redesigned.









Context

Entering the university marks the lives of most young people starting their independent lives. Most of them put in the background the concern with food and consume foods that are quicker and simpler to make, which, as a rule, reflect the more caloric dishes.

The project

Fava is a project for food education, whose ambition is to contribute to improving nutrition in the academic community and instilling concerns about the theme. A system and an identity that will allow the academic community to be closer to the periphery products in the city, which sells raw or confectioned food.

The design process

Several field investigations and contacts were conducted with the communities in which it was intended to be involved. This effort allowed to understand the role of each one of the actors in the project. For this, the project studied the network of actors and developed conceptual maps, diagrams, and motivational matrix.





Governance and Policy Making

Local economy | Health

The project intends to be a role model for it to multiply and expand across different contexts, and to draw attention to bigger support and for heal-thier and more sustainable food. It promotes the local economy through the locally farmed products.

Activism and Civic Participation

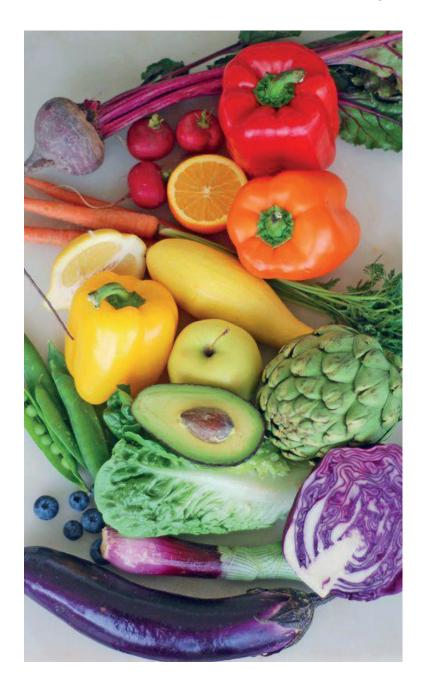
Intervention/ attention

This project intends to not only be a food service, but also, an intervention and activism to draw people's attention to better practices in relation to better eating, not only healthier but concerned also with the surrounding community.

Social Interactions and Relations

Local community | Academic community

The relationship between the students, the academic community in general, FAVA and the local community and its farmers is valuable, once that it is this exchange of good and needs through communication and understanding that creates the value of the project.



City and Environmental Planning

University campus
Ecological and efficient distribution

After implementing the project as a virtual market, it is intended to open a physical space on the university campus. There will be planned routes for the distribution of food inside that will be made with an ecological vehicle.

Production, Distribution and Consumption

Local agricultural producers / products Balanced and healthy food

The project establishes partnerships with local producers, looking for products with good agricultural practices. A nutritional plan is drawn up for the menus, then the food is prepared and distributed on the academic campus within previously established routes according to the users' needs

Job Creation

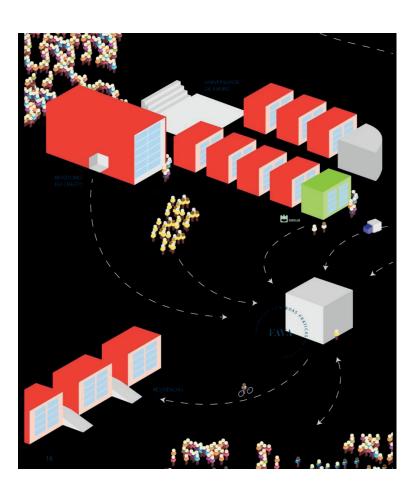
Student worker | Social merit scholarship

The project will run fundamentally with the work of students, through a scholarship that provides the opportunity for more financially deprived students to participate in complementary activities in the University in exchange of a symbolic monetary reward.

Storytelling and Visualisation

Blueprint | Service journey map

To visualise the project and the service that is intended to be implemented, it was developed a blueprint and a user journey map to understand how the stakeholders interact between themselves and how the food is produced and distributed.









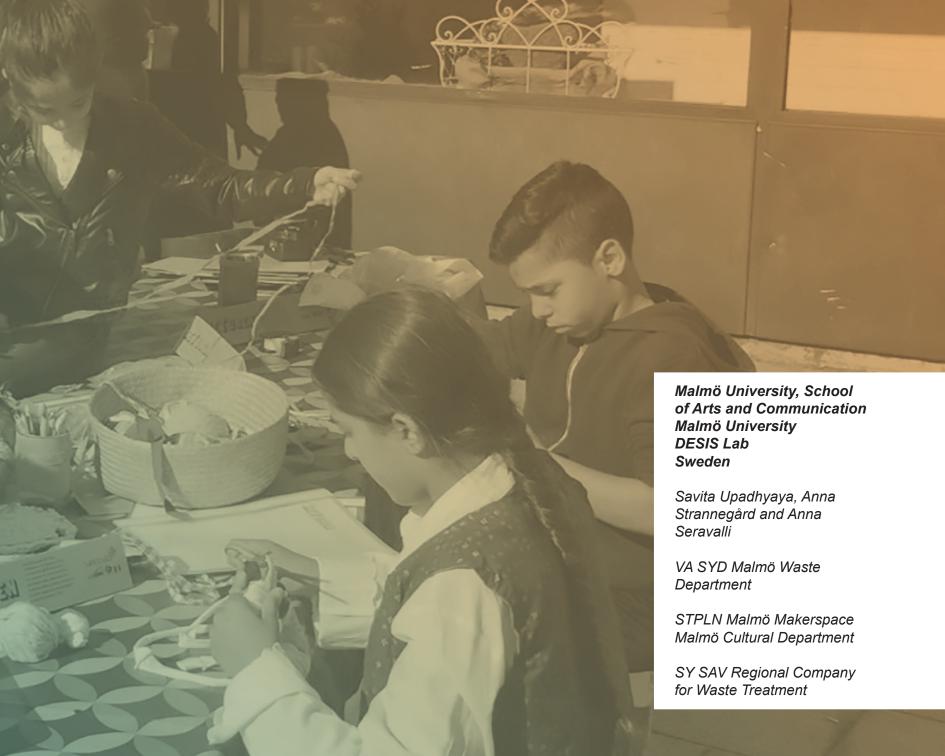












ReTuren aims at facilitating the management of cumbersome waste in urban environments and promoting new behaviours towards waste minimization. It is also a platform that aims at integrating concerns about waste management with concerns about social sustainability. ReTuren is placed in Lindängen a neighborhood in the southeast of Malmö.

The area is characterized by a strong vitality. People living in the area and local civil servants are collaboratively tackling some issues that affect the neighborhood.



The initiative

ReTuren is a service that offers citizens the opportunity of: 1- dispose their hazardous and cumbersome waste; 2- exchange for free things in good conditions; 3- participate and drive activities focusing on upcycling and repairing in a workshop.

ReTuren started as a pilot project in 2015 driven by VA SYD (Malmö's waste organization) in collaboration with STPLN (Malmö makerspace) and Malmö University. In 2016 at the end of the first iteration a new organizational model was developed with the cultural department taking a leading role in driving the initiative in collaboration with VA SYD, STPLN and SY SAV (regional company for waste treatment).







The design process

The design process entailed the definition of a preliminary concept among the funding partners (VA SYD, STPLN and Malmö University). Such concept however was left pretty open and it was developed then throughout the pilot phase by strongly engaging people living in the area and local actors. Through a co-design process of "infrastructuring", it was possible to experiment with activities and build collaborations with local actors. This led to a strong sense of commitment and shared ownership (i.e. commoning) among people living in the area and other organizations. Shared commitment and co-ownership have been key, once the pilot was terminated, for the development of a long-term organizational model for ReTuren, that relies on the collaboration among different city departments and the NGO driving Malmö Makerspace.

A design researcher has been working "embedded" in the pilot of ReTuren being part of the core team developing and driving the pilot/prototyping phase. Her role has been to drive the design process together with the civil servants and supporting appropriation of co-design approaches among them.

Governance and Policy Making

Co-production involving citizens, different city departments, NGOs, university; Shared ownership and responsibility spread across different actors; Towards a new waste handling governance?

ReTuren is based on the long-term collaboration, shared ownership and responsibility of different actors in the managing and driving of the service and its activities. This long-term collaboration opens up for an opportunity to explore new forms of governance within waste handling. In aiming towards waste minimization and reduction, ReTuren shows how competences about traditional waste handling need to be integrated with competences about social sustainability and citizens' engagement. This opens up the opportunities to experiment with more open and inclusive forms of governance and decision making about waste handling.



Activism and Civic Participation

A platform to explore how upcycling, making and repairing can contribute to local sustainability

ReTuren has been a resource for people living in the area and other organizations working in it. Particularly the workshop has been used by different actors as a space to drive making, upcycling and repairing activities. These activities have been often aimed at creating opportunities for social gathering as well as reappropriation of the public spaces of the neighborhood.

Social Interactions and Relations

(re)making is connecting Commoning

ReTuren has been further exploring how making and making together can be used as means to create new and reinforce existing social relationships. Additionally, the close involvement of citizens and local actors in the development of the initiative supported the emergence of strong sense of co-ownership and shared responsibility about the service. The development of ReTuren has been a process of "commoning" the different functions and aspects of the services, that is to experiment if and how co-ownership and shared responsibility could be establishment. This has been fundamental in ensuring not only engagement and commitment but also, on the long-run in ensuring the long-term sustainability of the service itself.

City and Environmental Planning

Alliances across departments and sectors for a holistic perspective on sustainability

ReTuren allowed to experiment how alliances across city departments and actors belonging to diverse sectors can support strategies and ways of working that address sustainability in a holistic way and consider at the same time environmental, social and economical aspects. 10 similar centers have been included in the city general plan.



Production, Distribution and Consumption

Waste minimization From consuming to reusing and repairing

ReTuren is a platform that encourages and supports people in reusing and repairing things rather than buying new ones. It also encourages people in sorting waste in the correct way. A key aspect in such encouragement and support is the meeting between users and the staff of ReTuren. The goal with such encounter is to provide users with information about ReTuren functioning and waste handling and waste minimization in general. Particular attention has been put in reworking existing stereotypes about reusing. Economical reasons represent a key motivation for some of the users to exchange things for free. The staff has been working to lift up the environmental positive impact of such activity in the dialogue with users. This has been important in terms of challenging existing assumptions and negative feelings related to reusing.



Skill Training and Design Education

The »embedded» co-designer Students work as a part of a long-term effort

In the development and running of ReTuren a co-design researcher has been working embedded in the pilot. She has been closely working with the coordinator and the project leader of the station in order to support the use of co-design approaches in the pilot as well as facilitating the appropriation of these approaches among the people working with the service. In such perspective ReTuren has been offering a number of insights in relation to how co-design approaches might be relevant in the development of a co-produced service and how they can be appropriated by civil servants working with co-production initiatives.

Different groups of design students have been also involved in ReTuren. Through temporal projects they have been exploring specific aspects in and around ReTuren that worked as a sort of platform for understanding (and training in) concepts, approaches and practices related to co-design and social innovation.

Job Creation

Supporting employment of people far from the job market; Valuing competences about the local area

Some of the staff of ReTuren has been recruited through a public agency that aims at supporting people who has difficulties in finding a job. Additionally, after the pilot was concluded, a new coordinator was employed, a local person who has extend knowledge about the neighborhood, a strong engagement in local issues and a wide social network.











TAS-1_

Urban Farming Nomad Automomous self-feeding



Due to the exponential growth of the number of human beings and the constant deterioration of the environment, the development and dissemination of projects and activities that promote responsible agricultural practices is fundamental. In the most industrialized countries, it is notorious the increased interest in the population to take care of food and have healthy habits, as well as the consumption of products of the highest quality.

The project

The objective of this project is the design of alternative self-feeding systems to the simple cultivation of vegetables in a pot. Methods are studied to make these crops with products and methods that allow them to do it self-managed at home. They are small contributions with the intention of generating synergies that allow to improve ways of life.



The design process

STRATEGY. Organization, development and applications for planning, research and evaluation.

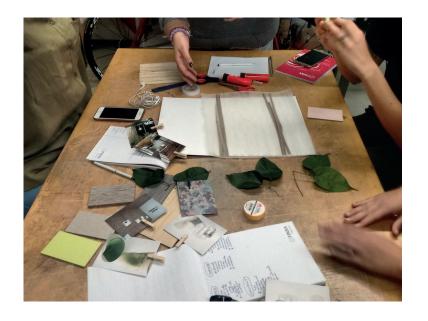
IDEATION Organization, development and applications for data analysis, assessment of improvement ideas, environmental and creative.

PRODUCT DEVELOPMENT. visualization, verification, evaluation and representation.

PRODUCTION. cost analysis, feasibility, verification and improvement of the prototype.

COMMUNICATION AND DISTRIBUTION: Product communication and product presentation, production management, marketing strategies and sales and distribution management.







Governance and Policy Making

Sustainable city | Citizen use

How the project relates to governance and policymaking: the interplay between top-down and bottom up actions and its implications on governance and planning; the way diverse stakeholders participate in decision making

Activism and Civic Participation

Home grown | Self-sufficient nutrition

How the project relates to activism and civic participation: the capacity of individuals, groups and organisations to undertake initiatives and foster change at an higher level; the democratization and openness of the processes.

Social Interactions and Relations

Learn to cultivate | Alternative ways of eating

How the project relates to social interactions and relations: the potential of the initiatives to enhance, collaboration, social cohesion, conviviality, connections and sustainability.

City and Environmental Planning

We create self-sufficient home | Rethink the food

How the project relates to city and environmental planning: the impact of social innovation projects on the city, the media, the private and public space.

Production, Distribution and Consumption

Healthy food | Adapted to my needs

How the project relates to production, distribution and consumption: the new production/distribution/consumption chains, the new technologies and the local assets/resources for more sustainable value creation systems.



Skill Training and Design Education

Adapted design | The family sees it on time Non-industrial crops

How the project relates to skill training and design education: the new design education; the need and opportunity of building new competences with and the project stakeholders.









Job Creation

Use of everyday elements | Easy drive

How the project relates to job creation: the potential of the initiatives to create new job opportunities and social orientated business.

Storytelling and Visualisation

Envisioning in co-design sessions | Ideas sharing

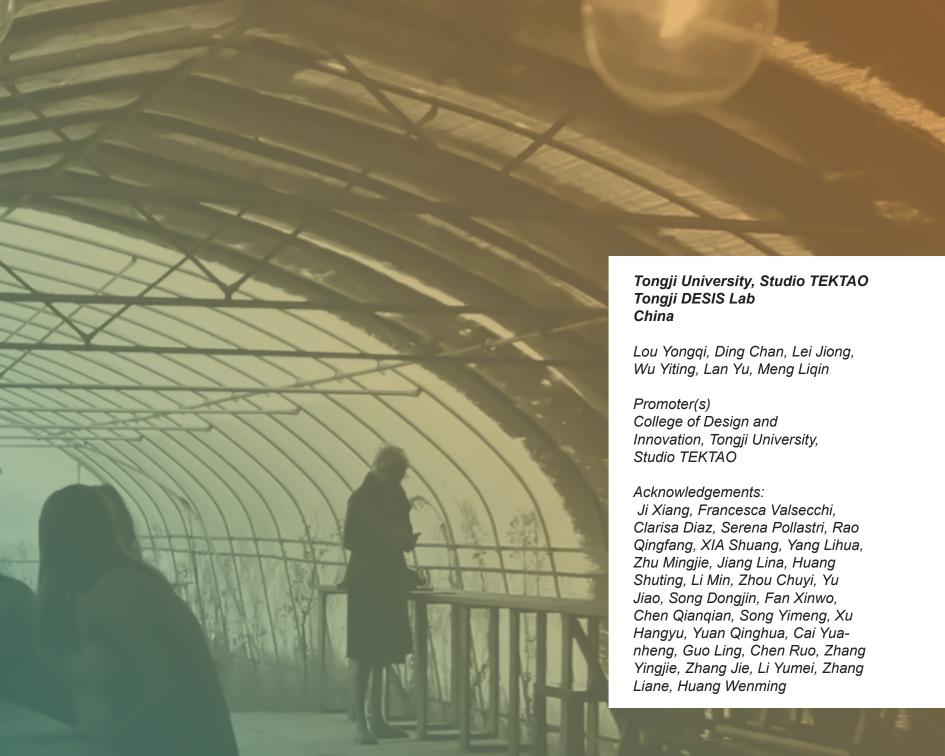
How storytelling and visualisation are used to describe the project: the stories design tells and the tools/formats it uses, the aims and the target of the communication.



TAS-1_

Design Harvests

An open innovative platform to link urban & rural areas



As a major content and an important consequence of China's 30 years of rapid development, urbanization has not only brought economic growth, but also intensified the imbalance between urban-rural economic and social development. Especially since 1992, with the acceleration of the regional integration of the Yangtze Delta, this imbalance has exacerbated.

The project

The aim of Design Harvests is to build a new development model through "design thinking", in order to integrate rural-urban resources and improve the social condition and economic situation. It aims to blur the boundary between rural and urban which would lead to a more balanced development. Design Harvests since almost 15years has produced many projects which represent prototypes of visions for the future.

The design process

2007 Launching of the long-term research project based on Xianqiao Village of Chongming | 2011 Design+Agriculture prototype in Xianqiao Village|2013 Design+Rural vacant space prototype in Xianqiao Village | 2016 Design+Rural experience prototype in Xianqiao Village | 2017 Prototype Replication (new innovation hubs in DesignHarvests network)





Governance and Policy Making

Young Entrepreneurs Government support, Capital support support each others.

Each prototype in this service system of DesignHarvests is an independent business model operated by local entrepreneurs. They are small, local and innovative, they can work autonomously or collaboratively, and they are usually engaged with a variety of local stakeholder and partnerships.

Activism and Civic Participation

Revitalize local resources

Just as acupuncture gives influence to the human body by giving the acupoints moderate stimulation, this project stimulates the economy of the surrounding area and encourages more and more local young people to stay and start their career in the village.



Social Interactions and Relations

Open and innovative platform

As an open and innovative platform, DesignHarvests is coordinating the participants in the project, including the local government of Chongming Island, village communities, entrepreneurs and university resources to establish a connected product and service system between urban and rural area including healthy food, agricultural tourism, natural experience, local art, and so on.

City and Environmental Planning

Interaction between urban and rural area

Each innovation hub in DesignHarvests network is mainly based on local potential resources and social culture characteristic, through the creative business technology integration support entrepreneurs to develop a series of interconnected high value-added commercial projects. All the activities happened in each hub represent different ways of living and producing, keep the characteristic both in urban and rural areas and stimulate a better urban-rural interaction.

Production, Distribution and Consumption

Local healthy food | Sustainable way of living This project not only offers local and healthy food to citizens, but also brings people from cities to experience a more sustainable way of living and producing in rural area.

Skill Training and Design Education

multidisciplinary team | Enabling Design

In this project, the result of this networked, participatory process is the establishment of a foundation for sustainable solutions informed and designed by everyone involved.

Job Creation

Entrepreneurs | surplus labor reuse

A number of new business models created by young entrepreneurs are launched in this creative network, which requires more local labor. Much rural surplus labor force is reused in this case.

Storytelling and Visualisation

Prototyping | ideas sharing

These design tools mainly used for deferent participants to understand each other in the co-design approach, especially when local community is involved.





TA DxSIE









59

TA3.2_

Design for a New Craftsmanship

Revitalising heritage know-how and re-localising manufacturing into new economic models, driven by the pleasure of making things by hand and enabled by democratized access to digital fabrication technologies. We are witnessing an increased interest in craftsmanship as a more meaningful approach to design, production, and consumption.

From this perspective, a new craft economy is rising, as a timely opportunity to set up resilient and redistributed micro-productions (Micelli, 2011³). Artisanship is also linked to the shaping of a distributed economy, which is

re-localising production thanks to the emergence of small, networked and less hierarchical micro-factories (Maffei, 2011).⁴

From a social standpoint, the maker movement has activated an on-going revolution of the manufacturing sector towards a co-making economy (Gauntlett, 2011)⁵ driven by the pleasure of making things by hand (Sennett, 2008⁶; Bofylatos 2017⁷) and enabled by democratised access to interactive and digital fabrication technologies, whilst also enhancing individual and community wellbeing (Thomas et al., 2011⁸).

Type of project

These projects are activated by a small number of makers, often using locally available materials and handling them with their own hands or mechanised and digital tools to produce small and flexible batches of artefacts. They are characterised as being unique and pleasurable, both useful and beautiful, embedding a timeless know-how and deeply rooted in the material culture of a territory.

Open questions

To what extent can the intersection of design and craft support sustainability values and foster sustainable behaviours and economies?

In what ways can designers collaborate with craftspeople to revitalise cultural heritage and foster sustainable innovations that are mindful of local traditions without leading to vernacular or kitsch solutions?

What can we learn from the craft of making to support designers in crafting services that foster social innovation and sustainability?

Ludificar

Brazil - NAS Design UFSC DESIS Lab

Aimed at giving a second life to waste materials through making playful games for children in a social context of vulnerability.

Food Design Brazil – CEDTec DESIS Lab

Aimed at collaborating with entrepreneurs in rural areas and small communities to improve the quality of their products and their selling options.

Crafting Confidence India – NID DESIS Lab

Aimed at re-boosting confidence among the young Katwalia generation to own their craft profession and create a socio-cultural-economic environment supporting their livelihoods.

Spedagi Project Japan – TZU DESIS Lab

Aimed at revitalising rural environments and tackling issues related to agriculture, tourism, craft, and education in rural settings.

"Khadi" way of Living

India - NID DESIS Lab

Aimed at bridging the gap between the handmade paper craft community and contemporary Indian aspiration.





From the leftover pieces of MDF used in works at NAS DESIGN (Systemic Approach Design Nucleus) was perceived the need to give continuity to the useful life of the material, proposing some resignation to MDF surplus.

The project

Making playful games to children in the beginning school life, in a social context of vulnerability, using MDF surplus of the projects of the NAS DESIGN.

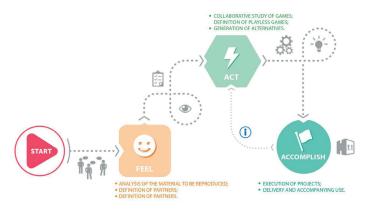
The design process

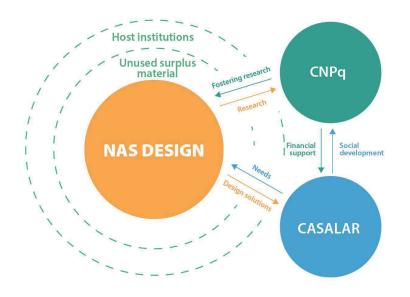
Process carried out empathically, in which the user is the center of the project. The children were the source of inspiration throughout the process. The methodology used was the Project Guide of NAS Design.

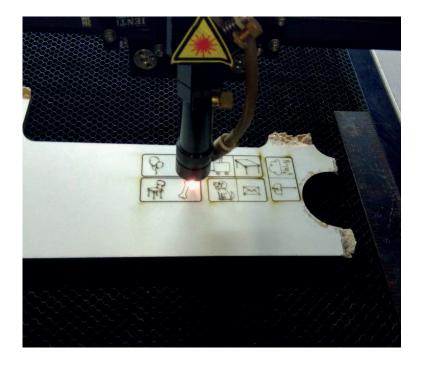
Governance and Policy Making

The project aims to link top-down, bottom-up and peer-to-peer interactions among institutions, promoting strategic planning to meet the organization's pedagogical needs









Activism and Civic Participation

Awareness and involvement

We are partners of a host institution in Florianópolis: CASALAR, which will guarantee the application and validation of the projects, as well as suggestions and co-creation in the project.

Social Interactions and Relations

Co-creation process

The project creates opportunities for organizations of care and shelter for children in a fragile situation to co-create playful artifacts thinking about children's quality of life.

Production, Distribution and Consumption

Adding value to tailings New production experiences

Small leftovers can be reused if projected correctly and in the ideal machine. We use laser cutting for almost total use of the materials and thus guaranteeing a safe product, without paints, glues or any substance that could be harmful to children .. At NAS DESIGN we use the laser cutting machine to guarantee reuse almost total of surplus materials. The project was developed to meet local demands,

The project was developed to meet local demands enabling local development.

Skill Training and Design Education

Compartilhamento de conhecimento Resolução de problemas sociais, ambientais e econômicos

O projeto envolve alunos de graduação e pós-graduação da UFSC, em que todos são chamados a construir desde a fase de prospecção até implementação.

Job Creation

Open desktop | Possible | Flexible

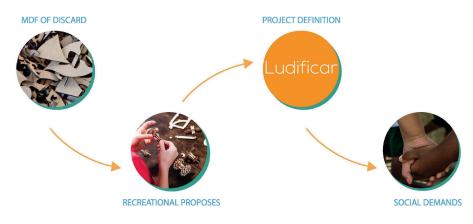
The project is conceptualized as innovative because it is able to reuse the material almost in its entirety and because it has open desktop in its creations and encourages the maker culture, can be replicated by other institutions or organizations.

Storytelling and Visualisation

Initially it was thought how to forward the surplus MDF of the NAS DESIGN. Subsequently there was the definition for recreational purposes, creating the project ReencaBRINCAR, developed for local social demands. The project allows reapplication in other host institutions. This project made possible new partnerships with CASALAR.















In rural areas and small communities, some people are trying to sell their own production by creating original recipes or redesigning traditional ones to make a living.

Project

Work with these entrepreneurs in order to improve quality of their products and selling options.

Design role

Designing new packaging, displays, improving old recipes and creating new ones, showing ways to enhance the business and keep it in sustainable ways.

















The Kotwalia Community in Gujurat had a limited scope of development in their socio economic fabric because, the lack of confidence in their age old craft profession and it effects their socio cultural fabric too.

The project

The objective of the intervention was to bring back the confidence among the young Katwalia generation to own their craft profession and create a sustainable socio economic, socio cultural environment which is crucial to their living.

The design process

| June 2010 Ethnographic study of the community and economic opportunity

| July 2010 Product developement In codesign sessions

| Aug 2011 on-going - co-creation and production of design with Local community.

| Aug 2013 continuous networking with local players and effective impact.



Governance and Policy Making

Common Faciliti Center and brand building Aga Khan endorsment

VINAN brand and shop supported with the Aga khan foundation taken over few design to produce in their common facility center and Marketing team support to build the brand further in rural and urban market to get the potential market for the products. At present Brand VINAN is self governed by the community support by Aga khan foundation and Gujurat bamboo mission.



Designed and managed by the community Networking with Local player

Brand VINAN is self governed by the community guided by Aga khan foundation and Gujurat bamboo mission. The quality and craftsmanship has reflected the passion for craft over the period of time. Openness for learning and generating ideas from every thing around them showing a hope for heights of creativity ownership to the bamboo craft.





Social Interactions and Relations

Rise of community in Socia Hierarchy Bamboo in contemporary Material culture

Innovating craft bring change in the material culture across the community of the village. There is a social acceptance of untouchables by the other community across the village - because of their change in economic status. Change in social cohesion by partnering the village development.

City and Environmental Planning

Bamboo products in local Market Rubbing shoulder with competing materials

Design process had considered the complex material culture In the locality and possibility of acceptance of materials through out the year. Evidence of accepting bamboo in their life bring a business opportunity in local market.



Production, Distribution and Consumption

Social Play | Sustanable lifestyle

VINAN gives opportunity of production, distribution and consumption of bamboo products: The local market is being visualized a requirement of Bamboo toys as part of the social play where near by urban market has a demand of furniture, office accessories as new age sustainable lifestyle .The acceptance of machines to produce products in volume and meet the demand both urban and rural bring sustainability to the Katwalia community .



Skill Training and Design Education

Appriciate craft Confidnace and trust for own profession Bridging Practice Vs Need

Project served as an important platform for learning - the students are exposed to Crafts sector of India ,working with traditional technique and craftsman skills and appreciate the constraint where the craft is existing. Artisans oriented towards the present day need of the demand and supply brought a new skill set to their advantage .The Project benefited the Artisan with confidence and trust for their own profession .The craft workshop bridged the gap between traditional crafts practices and contemporary needs.

Job Creation

Pacipation of both Gender Cross polination of expertise

The Design process envisioned to created a new job opportunities and social orientated business. The design, production considered participation of both gender, mix of materials ,fulfill the local demand and economic opportunity in local market .





Storytelling and Visualisation

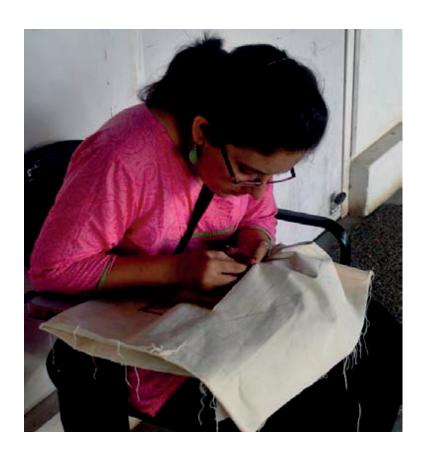
Envisioning in co-design sessions Ideas sharing

storytelling and visualization of the product displayed in exhibition with an ambiance. A complete demonstration to viewer with branding and visual communication. The co creation methods helps the artisan going beyond just product development.

Storytelling and Visualisation

Envisioning in co-design sessions Ideas sharing

storytelling and visualization of the product displayed in exhibition with an ambiance. A complete demonstration to viewer with branding and visual communication. The co creation methods helps the artisan going beyond just product development.











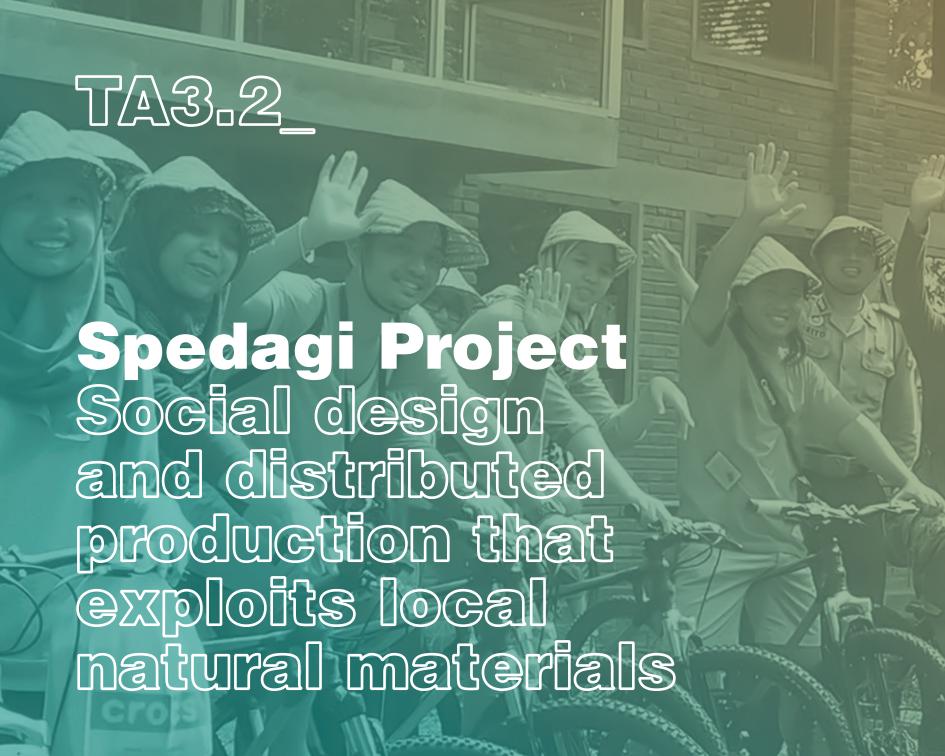














Spedagi is a coined word that combined morning with cycling in Indonesian. This project was initiated by Mr. Singgih Kartono in Java Island in Indonesia in order to revitalize his village through riding bamboo bicycle.

The project

TZU DESIS Lab joined the project. We developed bamboo bicycle and go around the village by it in order to find issues that the village is faced. We tackle issues related to agriculture, tourism, craft, and education in the village.

Social Interactions and Relations

Cycling in community | Coversation with locals

Unique point of this bike is that its use and role have already determined. That is, the riders must perambulate local community in order to find issues and its solutions through observation and conversation with locals. This enhances social capitals.









Production, Distribution and Consumption

Renewable natural material | Distributed production

Material used for bicycle is bamboo that grows naturally all over the country. This renewable natural material that grows quickly and is provided abundantly has been used traditionally for building materials and daily necessaries. Spedagi bamboo bicycle has been adopted an industrial production method and developed the design that is possible for medium volume production.

Job Creation

key concept

Inviting visitors from outside the village stimulates job creation in the village, so that villagers do not have to go to city for finding jobs.



TA3.2_

Khadi "way of living" A craft Developement for Kalamkush, Ahmedabad, Gujurat



KVIC is a trusted brand across India and abroad. The present leadership of the Khadi and village industries commission aims at daily living product . The present business model sees the "value for money" model for the domestic clients as well as international clientele. The new leadership towards the R&D and product development will move in the ladder where "the product from Khadi will be known as a Global brand and Indian attitude"

The project

The objective of the intervention was to understand "Khadi" – An Indian way of living" Design thinking bridge the gap between the handmade paper craft community and contemporary Indian aspiration – Bringing a Harmony within socio economic environment for its existence.

The design process

June 2011 Study of Kalamkush and the crafts community and economic opportunity | July 2011 Product development In co- design sessions | Aug 2011 co-creation and production of design with Local community.

Governance and Policy Making

Common Facility Center and brand building Kalamkush endorsement

Kalamkush brand and shop supported by Gandhi ashram, ahmedabad taken over few design to produce in their factory and Marketing team support to build the brand further in urban market to get the potential market for the products. At present Brand Kalamkush is self governed only targeting the paper as a products eventually expanded its business to paper product.



Activism and Civic Participation

Networking with Local player Designed and managed by the community

Brand VINAN is self governed by the community guided by Aga khan foundation and Gujarat bamboo mission. The quality and craftsmanship has reflected the passion for craft over the period of time. Openness for learning and generating ideas from everything around them showing a hope for heights of creativity ownership to the bamboo craft.

Social Interactions and Relations

Handmade paper in contemporary Material culture Equlibrium with evolved culture

Innovating craft visualized to bring change in the material culture across the urban market. Change in social cohesion by partnering all strata's of society, different age group, bring an equilibrium the way culture evolving.





City and Environmental Planning

Paper products in local Market Material with opposit to their property combination

Design process had considered the complex material culture In the locality and possibility of acceptance of materials through out the year .Evidence of accepting paper in their life bring a business opportunity in local as well as urban market.

Production, Distribution and Consumption

Production friendly Sustainable contemporary lifestyle

Kalamkush gives opportunity of production, distribution and consumption of handmade paper products: The local market is being visualized a demand of lifestyle product where nearby urban market has a demand of personal to space accessories as new age sustainable lifestyle .The products ideas made production friendly to produce in volume and meet the demand both urban and rural market by kalamkush.





Skill Training and Design Education

Appriciate craft Confidnace and trust for own profession Bridging Practice Vs Need

Project served as an important platform for learning - the students are exposed to Crafts sector of India ,working with traditional technique and craftsman skills and appreciate the constraint where the craft is existing. Artisans oriented towards the present day need of the demand and supply brought a new skill set to their advantage .The Project benefited the Artisan with confidence and trust for their own profession .The craft workshop bridged the gap between traditional crafts practices and contemporary needs.

Job Creation

Design intervention in different stages of materials Cross polination of expertise

The Design process envisioned to created a new job opportunities and social orientated business platforms. The design, production considered in different stages of material ,fulfill the local demand and economic opportunity in local market.

Storytelling and Visualisation

envisioning in co-design sessions ideas sharing

storytelling and visualization of the product displayed in exhibition with an ambiance .A complete demonstration to viewer with branding and visual communication. The co creation methods helps the artisan going beyond just product development .



TA3.3_

Design for Social Inclusion and Empowerment

Empowering people by providing them with access to knowledge, resources and tools to overcome their vulnerable condition and produce social good. Many people around the world reside at the bottom of an ecosystem, which does not take people, the heritage, and the environment into account. This situation presents an opportunity for designers to activate a process of social change by giving voice and agency to less advantaged people and connecting them around actionable

routes towards sustainable futures. However, beyond tackling social needs and creating new social relationships, social innovations need to be sustained over time through building enabling ecosystems such as social enterprises (Selloni & Corubolo, 2017⁹). Social entrepreneurial models can be based on a middle-up-down approach that bridges bottom-up initiatives of communities with top-down support organisations (Mazzarella et al., 2018¹⁰).

Type of project

These projects tackle the precarious condition of living and working at the bottom of the pyramid, using design and crafts as means of empowerment. By giving people access to knowledge, resources and tools, they become agents of their own alternatives and activate community forms of organisation, such as social enterprises. In this context, the designer plays the role of an activist, giving voice and agency to unprivileged people, and creating ecosystems that enable change to happen.

Open questions

In what ways can fragile groups be empowered so that their diffuse design capability is applied to develop social innovations?

How can the creation of social, cultural and environmental value be integrated in the business models of social entrepreneurs?

In what ways can designers engaged with communities leave long-lasting legacies from their social design interventions?

Soap-ing: Working in Wellbeing

China - JU DESIS Lab

Aimed at providing dignified labour opportunities for intellectually disabled people (IDP) by engaging them in optimising the traditional soap making process and adding value to the end product.

Zongo: Caravans of Hope Ghana – DESIS KNUST

Aimed at co-creating an enabling environment (i.e. providing services such as skills training) around the local University and the Zongo community to develop solutions to emerging problems and make sustainable products.

Tradition Empowered

India – NID DESIS Lab

Aimed at empowering women to gain collective ownership of their trades and get directly linked with their consumers locally and globally.

CEPS – Creativity, Engagement and Problem Solving New Zealand – DESIS Lab Auckland

Aimed at providing disadvantaged youth with more ambitious career pathways through mentorship and trade-based skill training.

Designing for Financial Empowerment

USA - Parsons DESIS Lab

Aimed at exploring how design can be used to make public sector financial empowerment services more effective and accessible.

Olla Sobre la Llama

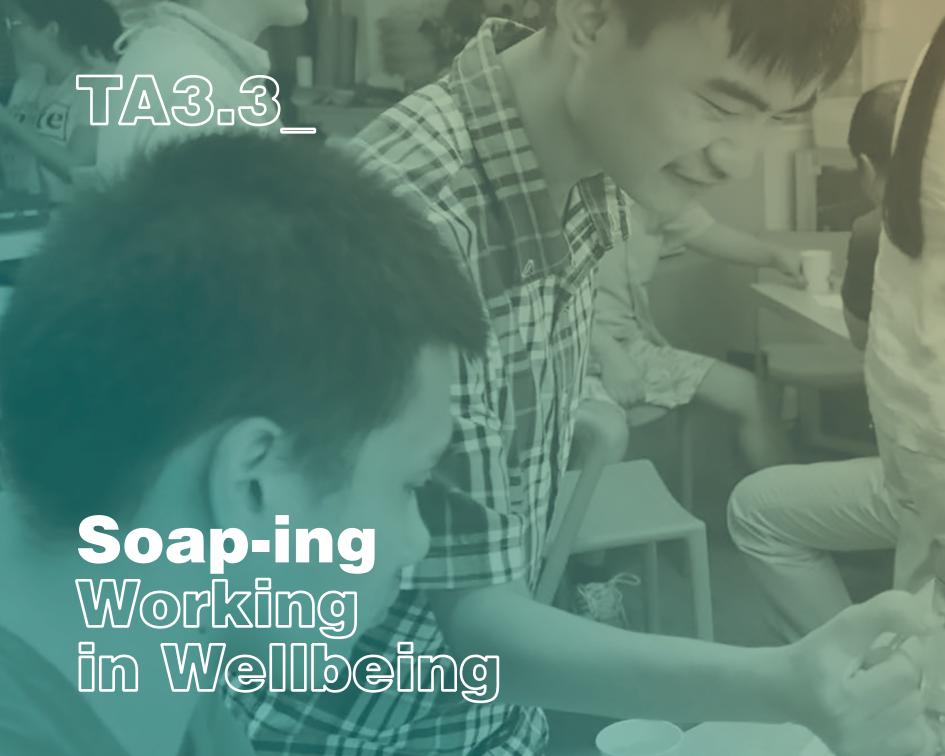
Colombia - DISCA DESIS Lab

Aimed at engaging fragile groups of people in co-creating stoves using locally available resources, informing them about the risks of exposure to firewood smoke and improving their quality of life.

Burial Societies

Botswana - DESIS Lab Botswana

Aimed at mitigating the high cost family members undergo during hard times such as death in the family. The contributions made assist the bereaved family to cover all the funeral expenses.





"Soap-ing" was designed for adults who are mildly intellectually disabled in Wuxi, Jiangsu Province in China. They struggle to find employment, and they are living in poverty. Our goal is to provide dignified labor opportunities for IDP. We want to increase the added value of the product as a result of good social dissemination, thereby improving the situation of the people's lives. IDPs has a positive willingness to work and treasures every opportunity for work.

The project

KEYIHUI selects high-quality handmade soap, optimizing the traditional soap making process, so that IDPs with different abilities can easily collaborate and work. We also make an unique production story with the soap at the same time, then actively spread it to the society to bring better about sales revenue. "Soap-ing", every piece of handmade soap, full of IDP's efforts and happiness, represents a dignified labor opportunity.

Governance and Policy Making

IDP service center | Government endorsement

"soap-ing" built in IDP service center, there are some rooms for IDP, One for working, one for resting, and the other for activity. We use the working room to make soaps. The KEYIHUI's staff and the administrator of the service center will work together to help them complete the production of soap.





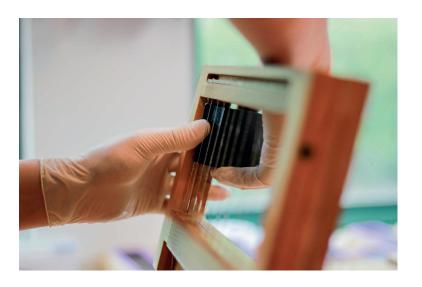
The design process

| August 2015. | Idea generation. | September – October 2015. | Field research and analysis. | October 2015 – Today. | Training. | November 2015. | Successful tests. | January 2016. | Improve production and spread.

Activism and Civic Participation

Co-design and managed with the public A social supporting community

We create a social supporting community to help the IDP improve their social adaptability. These include the collaborative training characterized by art and craft, social workshops that brings together the normal people and IDP to interact with each other, theme exhibitions designed for equal life opportunity of IDP and other products' R&D that suits IDP.





Social Interactions and Relations

Collaboration between IDPs Connection between service centers and communities

"soap-ing" makes it possible to enhance the social interaction in two aspects. Firstly, in the process of making soap, their working ability and collaboration ability can be improved, and they will be more confidence and happiness. Secondly through the selling process IDP would get more opportunity to communicate with publics in the community.



Social Innovation
Sustainable society for disabled people

The design challenges with the theme offer an explorative space on paradigm of design and innovation, SocialInnovation, which implicated in the program, towards a sustainable society for disabled people. We surprisinglyfind that IDP is capable of gaining the positive social attitude, good mental outlook and open learning attitude.





Production, Distribution and Consumption

Handmade soap production and circulation Basic mode and situation of consumption

In the process of making handmade soaps, some of IDP's capabilities can be enhanced, such as communication, collective collaboration, and basic work capabilities. Handmade soap is mainly sold through two channels online and offline. After co-produces, KEYIHUI organizes offline sales activities, and helps IDP sell soaps online through WeChat, Taobao and other methods. And then return the available money to IDP and raise their income.

Skill Training and Design Education

Re-design the process
Enabling solution and collaborative service

The design team redesign the soap-making procedure, which makes IDP with different ability levels collaborate together. Through the activity in the service center in the first time, we teach them how to make soaps andobserve the difficulties they may encounter in the process, and then improved them.

Job Creation

Qualities of process and result to produce social and economic values | co-operation experience

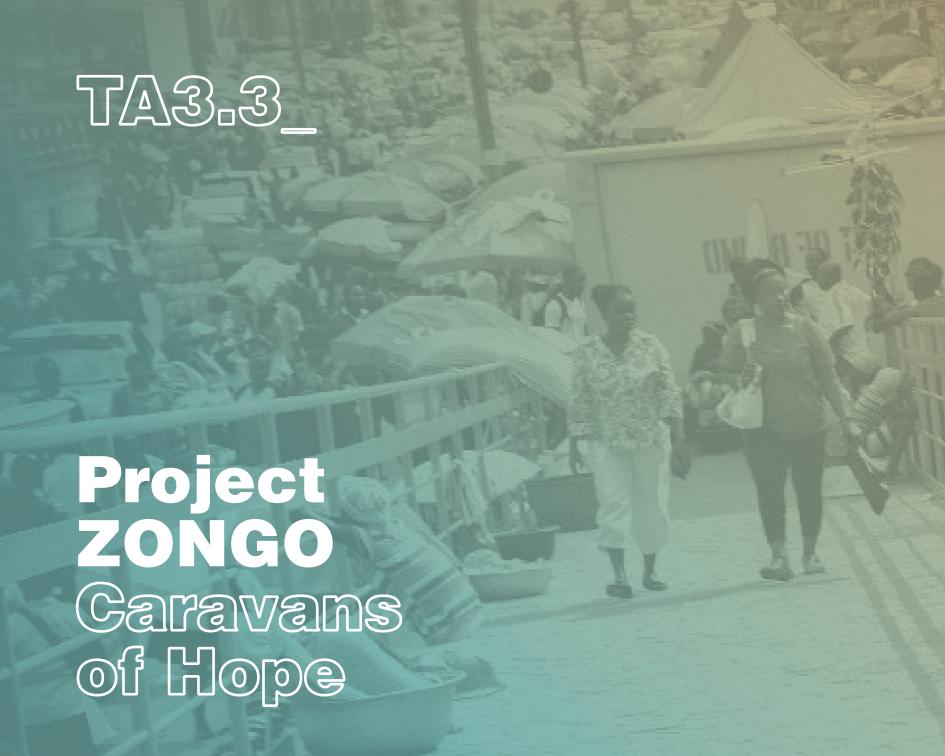
"soap-ing" brings new lifestyle to the IDP and people around them. Through selling the soaps to the residents theycan earn money and improve their life quality.

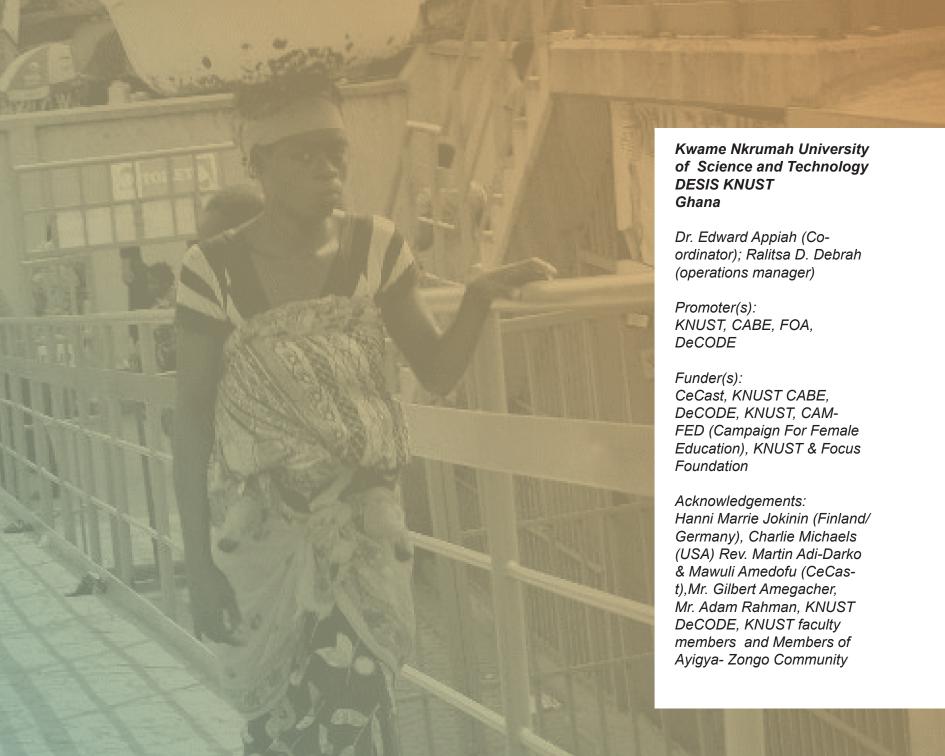
Storytelling and Visualisation

Simple and easy to follow ideas sharing

Storytelling and visualization are both good approach to communicate between designers and users. Storytellingand visualization can help the public understand IDP's workflow and working state.







Youth unemployment is a major challenge in the Ayigya Zongo (one of the economic deprived communities that surrounds the university). The project is designed as a strategy to address youth unemployment by providing an avenue for skills training and harness the capabilities of the youth in and around the community.

The project

Starting point: we worked collaboratively with community and faculty members to explore sustainable solutions to solve problems in the Zongo community. Aim: creating an enabling environment to explore sustainable solutions to emerging problems in the Zongo community.

The design process

The Human Centered Design (HDC) process was adopted to design the project. The various stakeholders in the community were contacted and the ideas were collaboratively developed based on their suggestions.

Co-design

Discover- problem identification Frame: defining the project

Ideate: creative process to find solutions Build: developing prototype and testing





Governance and Policy Making

Government council (assembly-man) endorsement

The project is ongoing and hosted by the DESIS LAB, KNUST. It is managed by KNUST staff and Youth committee leaders in the Zongo community with support from international partners.

Activism and Civic Participation

Designed and managed by women in the Zongo community | Local and open interaction with international partners

Zongo-Focus School of Fashion is co-created with the Zongo community and KNUST staff. Stakeholders in the community such as youth leaders, Zongo chief, assemblymen and the women association are actively involved and working with the KNUST team to manage the project.

Social Interactions and Relations

Convivial | open community

The project has fostered open interaction between Zongo community and KNUST, creating an enabling environment for staff members, students and community leaders to engage in conversations to foster social development. Student can now undertake projects in the Zongo community which is beneficial to both parties.





City and Environmental Planning

Environmental planning | Public space aquisition

The project requires the active participation of opinion leaders in the Zongo community for environmental planning. This is because the collection of found materials in the community for re-cycling and up cycling will require spaces for storage. There will be a need for leaders within the community to create spaces for collection points of found materials for the intended purpose.

Production, Distribution and Consumption

Focus School of fashion-a sustainable micro project in Ayigya-recycling waste materials Addressing Youth unemployment

Caravan of Hope is a 'space" to provide services such as skills training for the people of Zongo community. The products (artefacts) will be made from found objects and waste fabrics found in the community and it will be marketed and sold by the university. The revenue will be used to sustain the project and to provide equipment for trainee's to start up-their own businesses.





Skill Training and Design Education

Multidisciplinary design team | Co-create Community engagement

The ongoing project has currently trained some of the young girls in the Zongo community to acquire skills in sewing, basic photography, computer literacy skills and designing.

Job Creation

Local dressmakers involvement Enriching their fashion design competencies

The young trainees will be able to acquire some skills for a life long career. This can potentially improve the socio-economic status of the members in the community.

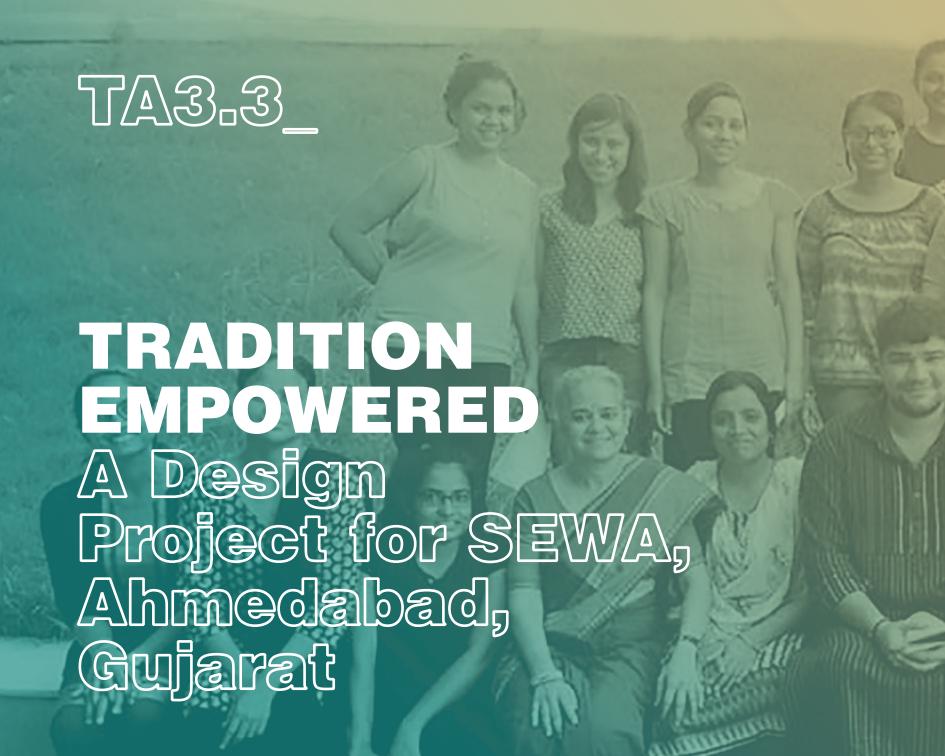
Storytelling and Visualisation

Visualization, digital story telling and photos was the mode of disseminating the ideas to the community in public spaces for feedback. This method required that, the team visualize these ideas very well to better communicate the concepts to the Zongo community.











SEWA, Self Employed Women Association, aims the women workers to obtain collective strength and ownership of their trades, and get directly linked with consumers through a store named 'KALAKRUTI' and various fairs all over the countries.

The project

The objective of the intervention is to raise the existing costumer profile and giving them a higher platform by developing high value products and hence raising their brand image.

The design process

October 2017 Interactions and co-designing with SEWA to understand the present scenario.

November 2017 Design Development by competent artisans provided by SEWA for an effective impact.

Governance and Policy Making

Direct collaboration of NID students and SEWA

Artisans Sharing of knowledge and skills from both the sides Efforts to preserve heritage value



10

Activism and Civic Participation

- -Developing skill clusters
- -Encouraged local sustainability
- -Reducing marginalised communities
- -Creating livelihood for more women
- -Reducing drudgery skill workers

Social Interactions and Relations

- -Envisioning in co-design sessions
- -Learning systematic and organised approach
- -Rise of community women in Social Hierarchy
- -Developing already learnt skills including hand embroideries and block printing

Skill Training and Design Education

Appreciate the efforts of craft Special training in the campus by trained professionals | Building confidence in their own profession

Project served as an important platform for learning - the students are exposed to Crafts sector ,working with traditional technique and craftsman skills and appreciate the constraint where the craft is existing. Artisans oriented towards the present day need of the demand and supply brought a new skill set to their advantage .The Project benefited the Artisan with confidence and trust for their own profession .The craft workshop bridged the gap between traditional crafts practices and contemporary needs.





Job Creation

- -Empowering and training women for their skills
- -Raising the brand profile and hence attracting more customers
- -Reaching to abroad clients in London

Storytelling and Visualisation

From their hands to ramps | Appreciation of craft

The Design process envisioned to created a new job opportunities and social orientated business to widen international market mix of materials and craft techniques , fulfilling the demand and economic opportunity within and outside the country.

















TA3.3_

CEPS - Creativity, Engagement and Problem Solving:

Building confidence and new capabilities in disadvantaged youth



Auckland, New Zealand, is the largest Polynesian city in the world, with the majority of 'Pasifika' people residing in South Auckland. This cultural group also represents the largest growing youth population in New Zealand, but faces unemployment levels double that of the national average, and low prospects of securing a professional career.

The project

The Oceania Careers Academy provides mentorship and trades-based skill development opportunities for South Auckland youth. Although successful, the organisation has a vision to further develop the creative potential of its clients to provide opportunities for more ambitious career pathways. AUT students were invited to work with OCA to this end.

The design process

AUT students used a participatory co-design process to engage with directors, facilitators and students at the academy. Initial ideas to develop a dedicated design studio for the OCA students were abandoned when empathy mapping and stakeholder feedback provided new insights, prompting students to re-evaluate perceived benefits of the original idea.





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Activism and Civic Participation

Community-led solutions

New models for advancement

OCA founder, John Kotoisuva, resigned from a government task-force on youth, concerned that the top-down model would be ineffectual in addressing unemployment and underachievement. He believed it was not that Pacific youth were failing,

Production, Distribution and Consumption

Re-envisaging the production of knowledge Addressing end-user needs

Having rejected the idea of building a physical design studio at the academy, the AUT university students decided to focus on educational content. Their revised proposal was a model for a design-led curriculum that fostered creativity and problem solving skills to complement and enhance the technical proficiencies already being achieved in the academy. This was prototyped at the academy, with the current cohort being offered a live design project.





Skill Training and Design Education

Prototyping | Human centred design

Trade school students were tasked with designing seats to be used at the academy. Certain criteria and constraints (such as aesthetic appeal, load bearing and use of sustainable materials) were imposed. The project allowed for the development of creativity, critical thinking and problem-solving capabilities that were absent from the previous curriculum goals.

Social Interactions and Relations

Collaborative practice
Cross-cultural interactions

AUT university students acted as mentors throughout the project, encouraging collaborative practice and sharing their understanding of design-thinking processes. This engagement served to break down socio-cultural barriers, and also highlighted the creative pathways available in higher education.





Job Creation

Re-envisioning careers

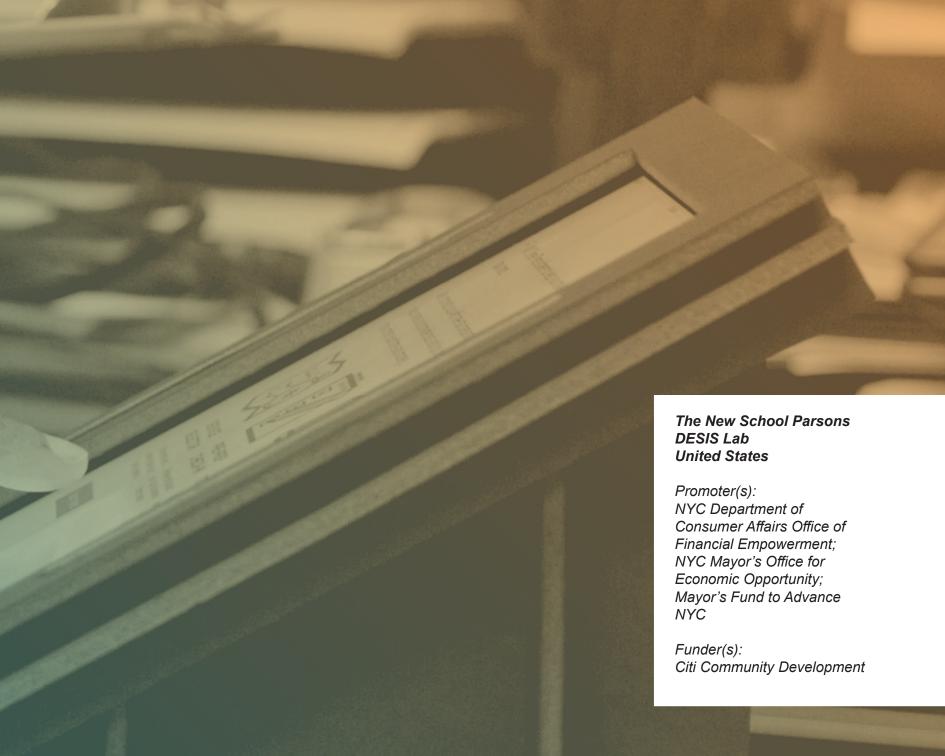
South Auckland youth are disproportionately represented in low-skilled labouring jobs, and equally, are under-represented in professional roles. Engaging the trades-academy students in creative design-led projects highlighted that career paths in areas other than manual labour were open to them, and removed preconceptions about such ambitions being unattainable. The success of the trial led to the integration of the model into existing teaching frameworks.

Storytelling and Visualisation

The project was branded CEPS (Creativity, Engagement and Problem Solving) and was communicated using graphic design, videos, portfolio and oral presentations that encapsulated the aims, design processes and outcomes of the project. The success of the trial led to an invitation to present the proposal to the Oceania Careers Academy board. It was also presented to academic and community stakeholders, with local government representatives describing it as a 'game-changer'.







Just over one in every five of New York City's 8.2 million residents are living below the poverty line, according to the NYC Center for Economic Opportunity. For these vulnerable households, financial instability is the common thread that often connects issues of health, family, housing, employment, food security and other challenges. But while the fight to combat the poverty crisis in New York City is an old one, the City is engaging new partnerships and exploring new approaches for developing services that address the complex challenges facing low-income New Yorkers and empower them to achieve a secure financial future.

Designing for Financial Empowerment Designing for Financial Empowerment (DFE) is a cross-sector initiative to explore how design can be used to make public sector financial empowerment services more effective and accessible. This landmark initiative envisions New York City and other large urban areas challenging the cycle of poverty by holistically examining current public policy and service offerings; understanding the interrelated needs of the City's most vulnerable populations; and enabling community members to participate in the co-design of the very services that they use, alongside policymakers, advocates and service providers. Following a successful pilot program, this initiative expanded into three projects in its first year.

The design process

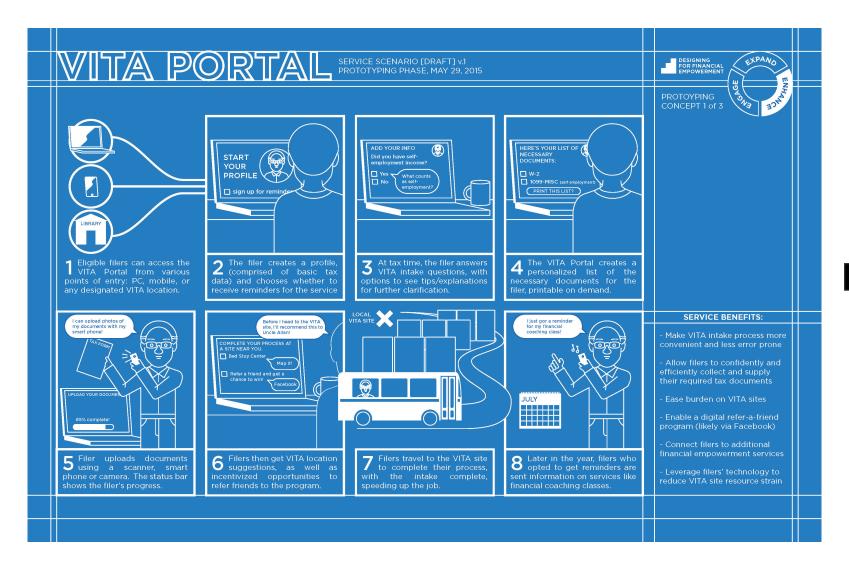
The first project in the initiative, DFE: Tax-Time Services, was focused on making free tax preparation services more accessible and effective. These services, provided for free by volunteer preparers, enable financially vulnerable New Yorkers to take full advantage of the Earned Income Tax Credit (EITC) without having to pay hundreds of dollars in fees to for-profit preparers.

The program ran over the course of nine months, from discovery to prototyping, and resulted in the creation of a "Kit of Ideas" – a map of more than 60 service concepts and policy proposals to improve outcomes for tax filers in New York City. More than two years after the conclusion of the project, the City of New York, with support from Citi Community Development, continues to implement and test new concepts from the Kit, beginning with three prototypes: unified branding, the VITA Portal, and SMS queuing.

Governance and Policy Making

Participatory design

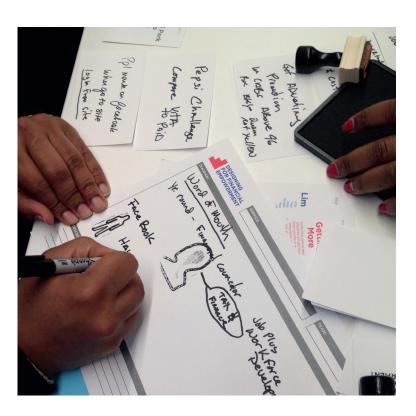
Throughout the project the DFE team was able to bring diverse stakeholders together not just to identify challenges and opportunities, but also to co-design, refine, and test solutions, moving beyond the traditional limits of public sector stakeholder engagement.



Skill Training and Design Education

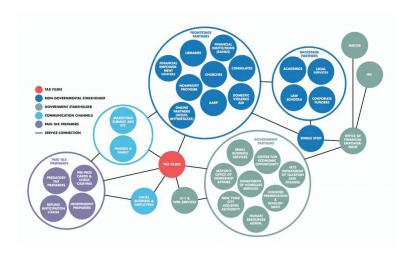
Service design

As a result of this project, DCA and the rest of the DFE project team were not only able to co-design several innovative solutions that may succeed in improving the effectiveness of free tax preparation services, but also to expand both DCA's ability to use service design in its ongoing work and DESIS' capacity to shape the process to the needs of the public sector.



Storytelling and Visualization

During the project, we created maps and movies with all the various stakeholder groups involved in the service and the connections between them. In our research, we consulted with professional experts, but most importantly with those whose knowledge derives from daily experience of the service. We held forums and panels; conducted interviews with current and potential users and observed processes on-site during tax time season. To summarize our findings, we also distilled our observations into a deck of "Challenge Cards", where each card represented an area of tension faced by filers and providers during the delivery of the services.









Villa Clarín, San juan de Nepomuceno, el hobo y el colorado are informal or underserved neighborhood where women usually cook and spend as much time near fireplace stoves as younger children they take care of, exposing them to these pollutants from early childhood. These vulnerable population who are constantly exposed to wood smoke have a higher risk of developing chronic obstructive pulmonary disease, and to experiment more frequent and severe symptoms of the disease.

The project

"Olla sobre la Llama" is a project of co-creation of stoves with the community which uses resources available in their environment and seeks to inform people the risks of exposure to firewood smoke and through participatory design tools to improve the quality of life of the community by the empowerment of solutions.

The design process

- 1. Diagnostic of the situation.
- 2. Analysis of conclusions.
- 3. Session awareness raising of the problem.
- 4. Co-design alternatives.
- 5. Alternatives Evaluation.
- 6. Prototyping
- 7. Verification with the community
- 8. Implementation





Governance and Policy Making

Self-governance | Social entrepreneurs

New rocket stoves normatives and standars
This is a neighborhood of informal nature endangered or threatened by legal uncertainty of land,
with a survival economy and housing, underserved
of basic infrastructure services, and in the absence
of state residents have to organize themselves
to improve their living conditions before being evicted
or to prevent emergency situations by the characteristics and location of the land.

Activism and Civic Participation

Collective learning

Participatory design was used since it open the possibility of developing raising awareness processes, collective learning, empowerment, among others. It was carried out in a participatory way with the community, especially women heads of household in the neighborhood. People took part from diagnosis, to stoves construction.





Social Interactions and Relations

«Makers» generation | Knowledge transfer

Through training workshops and co-design for empowering building techniques with clay, a new generation of "makers" is created.

These "makers" have the necessary tools to perform stoves maintenance, adjustments or new developments; while transferring this knowledge to new families arriving to the neighborhood or other communities with similar situation.

City and Environmental Planning

Reusing materials
Prevent damage to health
Circular economy self consumption crop

This project seeks prevent damage to health by reducing the impact of the conditions that expose informal settlers to high levels of pollutants from the smoke of adapted firewood stoves. However despite still using firewood as fuel for cooking activities at home, in this case, small pieces of pallets that are abandoned by commercial sector companies around are used.



Production, Distribution and Consumption

Open distribution | Participatory building

In terms of consumption, "Olla sobre la llama" seeks to reduce the health impact of neighborhood families, allowing a cleaner combustion and carbon monoxide redirection. Also includes an open layout as each person can make their own stove and its adaptations. Finally collection center of supplies and molds is taken for the collaboration of community leaders who open their home voluntarily; and construction of the stoves is done communally where everyone can participate in the sessions.



Skill Training and Design Education

Participatory methods
Sensemaking through everyday problems
Talk aloud and think aloud protocols

Through this kind of projects is given the opportunity to have a closer contact with reality, to the problems faced daily by vulnerable communities in our region and this sensitizes the students. Under this new methodology of work, participatory approaches where community members feel connected to the design process from start to finish are used, and these are tools that the students must learn to develop their projects.

Job Creation

Community stove certification Empowerment techniques Local workforce

The stove design was contemplated from the beginning to be built with materials that could be found in the territory. The neighborhood has a brickworks where the material to built the stoves is extracted, which is the clay. And the people of the community are empowered to build their own stove and do some maintenance if necessary. This training allows people in the community to know the benefits of the material so that they can build other objects with the same technique.

Storytelling and Visualisation

Document the experience Submit process to other stakeholders Conferences, papers and community talks

Visualization and storytelling have been very helpful tools both for the student to organize ideas and to communicate to community and other external stakeholders the relevance of the project to be replicated, the process and results.







It is very expensive to give the beloved ones a decent burial ceremony in Botswana. For the poor and unemployed families who live in rural areas and have limited sources of income, it becomes a challenge to bury their beloved ones. In an effort to mitigate this challenge, families in rural areas form Burial Societies and contribute a small token every month.

The Project

The objective of the case seeks to mitigate the high cost family members undergo during hard times such as death in the family. The contributions made assist the bereaved family to cover all the funeral expenses.

The Design Process

Co-create a system to enhance the operations of burial societies. It might be in terms of record keeping, subscription collection and payment. Co-creating communication tools to disseminate the value of burial societies to urban dwellers or other users.

Governance and Policy Making

Governance - self elected committees

The project assist people in semi-urban and rural areas be have an informal life insurance. The project is a grassroots initiative as formal life insurance policies are very expensive for them. The societies are run by self elected committees.

Activism and Civic Participation

Participatory decision making

All active members participate freely and the committee then implement the agreed resolutions to foster change in the society. Decision making in this initiative is through the participatory approach by all members (consensus).





Social Interactions and Relations

Bonding the community

Families at grassroots level have collaborated to solve the challenge they encounter when burying their beloved ones. They can't afford an insurance policy but burial societies are rural areas flexible, effective and affordable 'life insurance policy'

Job Creation

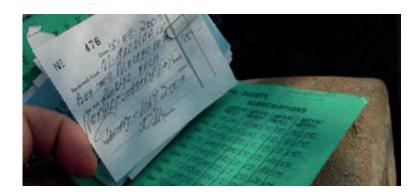
Service creation

In raising funds, some burial societies engage in such initiatives as purchasing, selling, and leasing movable property e.g. tents, chairs, big pots used for cooking on big occasions and making grave stands. This brings services closer to the people.

Storytelling and Visualisation

Envisioning in co-design sessions Ideas sharing

Each member monthly subscription is written in a booklet. There is a possibility of co-creating better service provision within the burial societies so that they are administered effectively and efficiently.





Background notes

Entrepreneurship, Social Innovation & Contemporary Design

Entrepreneurship

The role of the designer lies not only in developing social innovations but also in building new entrepreneurial models for sustaining and scaling them. Collective forms of organisation are emerging, grounded in trust relationships within a community, supported by a middle manager, and using accessible digital technologies to enable collaborations across businesses.

They disrupt traditional business models grounded on profit and competition – which are deemed inadequate for a transition towards a sustainable future (Meroni et al., 2017¹¹) – and propose alternative financial models based on crowdfunding, open source, and the values of the sharing economy.

Designing for social enterprises requires nurturing in the designer a new set of skills such as those associated to interaction design (e.g. developing touchpoints), and overlapping with the remit of design management, in terms of organisational strategy, social business modelling, and operational processes.

This addresses a gap in knowledge with

regards to design-driven approaches for social enterprises that are currently too centralised and often follow the top-down procedures of public administrations without addressing the bottom-up needs of communities (Selloni & Corubolo, 2017¹²).

This opens an opportunity for designers to use their skills to empower people, create job opportunities, or manage small-medium social enterprises, redefining policies and social dynamics, based on alternative financial models to overcome the unsustainability of some funding-dependent projects.

Social Innovation

More than a decade of social innovation has given us a series of practical examples of how a sustainable future could be. Bottom-up initiatives have been paralleled by top-down ones, and new coalitions have been created (between local administrations, active citizens, civil society associations, social and market-oriented enterprises, research centres and universities) (Manzini, 2014¹³).

In this book, design for social innovation is seen from the point of view of the production system that it proposes, and that of the relative economies and job creation it generates.

From this perspective, it presents a variety of initiatives with a common denominator: all of them are coherent with the scenario of distributed production.

This scenario is emerging worldwide as the clearest character of any possible resilient and sustainable society. With this in mind, it is important to acknowledge that there will be no resilient and sustainable societies without distributed production, which involves also food production (e.g. zero-mile food) and waste management (e.g. localised circular economy).

When we consider all of these examples together, what we have is the scenario of the Collaborative Society: a society where collective intelligence thrives and becomes collective design capability.

Public spaces, urban goods collaborative services and social enterprises have a crucial role to play if we are to advance towards this vision. They can also generate a positive loop: more collaborative services and more public spaces generate more social commons where, in turn, more collaborative design capabilities can emerge and thrive.

In short, a Collaborative Society is to be conceived as a broad enabling ecosystem aimed at triggering and supporting initiatives of different natures and scales.

Contemporary Design

In the 21st century, design has taken on a rather different character to the one it had in the previous century.

Two main characteristics make this difference. The first is that we now refer to design as an approach, a culture and a set of tools applicable to all kinds of complex issues¹⁴.

In particular, the issues that are most relevant for us here are those based on interactions between people, and between

people, products and places¹⁵.

The second main characteristic of contemporary design depends on the fact that, in networked societies, the position and role of the professional designers have changed.

Traditionally, they have been seen, and have seen themselves, as the only creative members of interdisciplinary design processes. In the emerging scenario, this clear distinction is blurred, and designers now become professional design experts among many other social actors who are using, in their own way, their natural design capabilities.

However, despite this blurring of roles, the design expert's one has not become less important.

On the contrary, in this new context, design experts may have a central role in bringing specific design competences to these larger co-design processes (Manzini, 2015¹⁶). That is to say, they may become process drivers and facilitators who use specific design skills to enhance the other actors' abilities to be good designers themselves.

The Design Expert's Contribution to Designing Networks

Design experts can stimulate and support design networks in several ways: generating original ideas, interacting with local communities to spark off new initiatives or support ongoing ones, and feeding designing networks – and the social conversation that sustains them – with the necessary design knowledge (Manzini, 2014¹⁷).

- Investigating, to explore local resources and social innovation initiatives using ethnographic tools, and userand people-centred design approaches, to better understand problems and opportunities.
- Facilitating, to support the co-design processes using participative design tools to facilitate interaction and convergence between the parties involved.
- Visioning, to feed the specific codesign processes with scenarios and proposals, and to do so at different scales: from the smallest (considering specific local problems), to the largest (aiming to build shared visions of the future).
- Communicating, to give social innovation initiatives more visibility, help

people to understand them, and create the preconditions needed to disseminate them through specifically designed communication programmes (websites, books, exhibitions, movies, etc.).

- Enabling, to empower individuals and communities with specific solutions (enabling solutions), which allow them to start and manage new and promising collaborative organisations.
- Replicating, to scale up promising collaborative organisations, making them more replicable, thanks to toolkits and/or specifically conceived products and services.
- Synergising, to promote large-scale systemic changes and regional programmes with the development of framework strategies, specifically conceived to systemise, and synergise, a range of local initiatives.

Footnotes

- 1 Mazzarella, F. (2018). Crafting Situated Services: Meaningful Design for Social Innovation with Textile Artisan Communities. (PhD thesis) Loughborough Design School, Loughborough, UK.
- 2 RSA (2013). *Investigating the Role of Design in the Circular Economy.* (Online) Available: https://www.thersa.org/globalassets/images/projects/rsa-the-great-recovery-report_131028.pdf (Accessed: 30 March 2020).
- 3 Micelli, S. (2011). Futuro Artigiano: L'Innovazione nelle Mani degli Italiani [Future Craftsman: Innovation in the Hands of the Italians]. Venice, Italy: Marsilio.
- 4 Maffei, S. (2011). Artisans Today. Understanding Contemporary Innovative Processes Between Design, New Forms of Creativity and Design, in Addition to the Development of Production Models. In: Arquilla, V. Intenzioni Creative. Design e Artigianato per il Trentino [Creative Intentions. Design and Craftsmanship for Trentino] Rimini, Italy: Maggioli.
- 5 Gauntlett, D. (2011). *Making is Connecting: The Social Meaning of Creativity*. Cambridge, UK: Polity Press.
- 6 Sennett, R. (2008). *The Craftsman.* London, UK: Allen Lane.
- 7 Bofylatos, S. (2017). Adopting a craft approach in the context of social innovation. Craft Research, 8(2), 223-240.

- 8 Thomas, N. et al. (2011). *Connecting Crafts & Communities*. Swindon, UK: AHRC.
- 9 Selloni, D. & Corubolo, M. (2017). *Design for Social Enterprises*. *Co-designing an Organisational and Cultural Change. The Design Journal*, 20:sup1, pp. S3005-S3019.
- 10 Mazzarella, F. et al. (2018). Weaving the Threads: Service Innovation with Textile Artisan Communities. In: Proceedings of ServDes 2018: Proof of Concept. 18-20 June 2018, Politecnico di Milano, Milan, Italy.
- 11 Meroni, A. et al. (2017). The Social Innovation Journey: Emerging Challenges in Service Design for the Incubation of Social Innovation. In: Sangiorgi, D. & Prendiville, A. (eds.). Designing for Service. London, UK: Bloomsbury, pp. 163-181.
- 12 Selloni, D. & Corubolo, M. (2017). Design for Social Enterprises. Co-designing an Organisational and Cultural Change. The Design Journal, 20:sup1, pp. S3005-S3019.
- 13 Manzini, E. (2014). Making Things Happen: Social Innovation and Design. Design Issues, 30, 57-66.
- 14 A very clear statement on the nature of emerging design, and of its present limits, was proposed in 2014 in a manifesto entitled "DesignX," collaboratively authored by Ken Friedman (Tongji University, College of Design and Innovation and Swinburne University Centre for Design Innovation), Yongqi Lou (Tongji), Don Norman (University of California, San Diego, Design Lab), Pieter Jan Stappers (Delft University of Technology, Faculty of

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Industrial Design Engineering), Ena Voûte (Delft), and Patrick Whitney (Illinois Institute of Technology, Institute of Design). See http://www.jnd.org/dn.mss/designx_a_future_pa.html (accessed: September 2018).

- 15 For instance, collaborative services for prevention and healthcare (to involve directly interested users in the solution), but also new food networks (to create direct links between cities and the countryside), intelligent mobility systems (to promote public transport and innovative solutions), urban and regional development programmes (to enhance local economies and new forms of community), distributed power generation systems (to optimise the use of diffuse and renewable energies).
- 16 Manzini, E. (2015). *Design When Everybody Designs*. Cambridge, MA: MIT Press.
- 17 Manzini, E. (2014). *Design and Policies for Collaborative Services*. In: Bason, C. *Design for Policy*. Farnham: Gower Publishing.

In this regard, it should also be underlined that, working inside the new designing networks, concept generation activities – traditionally being the most diffuse and obvious way for a design school to participate in larger design processes – today have a different meaning, and, in our view, when considered as a whole, a more important one. Namely, they use original ideas to feed the larger conversations on which co-design processes are based.

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