Co-Design Your Place

How to use service design in regeneration?

Collective work

Dr Silvia Grimaldi

Anna Bielak-Dworska

Martyna Bielak

Javiera Godoy

Astrid Lundsgaard

Agata Nowak

Paweł Nowak

THE ŜTABLE FOUNDATION   ual: london college of communication   Station A Student Innovation House

Erasmus+

Co-Design Your Place

How to use service design in regeneration?

Collective work

Dr Silvia Grimaldi

Anna Bielak-Dworska

Martyna Bielak

Javiera Godoy

Astrid Lundsgaard

Agata Nowak

Paweł Nowak

TABLE OF CONTENTS

As the Co-Design Your Place team, we would like to express our great appreciation to all mentors and lecturers participated in the project:

Dr Silvia Grimaldi

Javiera Godoy

Chris To

Dr Paola Pierri

Tobias Revell

Dr Nela Milic

Luisa Pretolani

Luise Vormittag

Dr Marcin Budziński

Agnieszka Wyszyńska

Jadwiga Kijak

Piotr Cieluchowski

Paweł Wyszomirski

Arkadiusz Patryas

Justyna Markusik

Karol Lisowski

Adam Wesołowski

Ishan Iha

Marietta Lewandowska

Zbigniew Bielak

Władysław Grochowski

Piotr Bańczyk

Katarzyna Martula

Maria Flora Middelboe Andersen

Markus Fritz Hansen

Kasper Rolle

Andreas Aasted Gjede

Eva Guerra

The Secretariat at Station

Viviane Jalil

Alex Nisbett

Jordi Rovira

Alice Kennedy

Emma-Sofie Kukkonen

0. Introduction

Contents

Anna Bielak-Dworska
project coordinator

Founder of the Stable Foundation and the leader of the organization. She has an interdisciplinary background, as she studied economics, psychology in business, coaching and training studies as well as creative writing. She is responsible for the program of building the international community for better regeneration, especially for the Park and Palace Complex in Siemianowice Śląskie, Poland. She has a special interest in the field of regeneration, social innovation and heritage.

WHY IS REGENERATION SO IMPORTANT?

1

Co-design Your Place, originally named and known as *Co-design your P(a)lace*, emerged from the connectedness between young people who deeply believed that their knowledge, talents, skills and interdisciplinary collaboration enabled them to be agents of positive change. In 2017, the initial meeting of the group in student housing in London led to many fundamental questions, such as "what can we do together?" and "what if we could focus our energy on placemaking?". The place was an essential background of the discussion, mainly because I was a representative of a new NGO founded to support the regeneration project of the Palace-Park Complex in Siemianowice Śląskie in Poland. When I showed pictures of the degraded, 17th-century palace, we knew that it would have been a great revitalisation challenge. That was the kind of serendipitous moment when the right people meet at the right time. We were activists, young professionals or students of design courses, and most of us felt that together we could create the change we wanted to see in the future. As an interdisciplinary team with clarifying purpose, we were ready to work in a real environment, and we had a passion and a place willing to work with. Altogether, we accumulated the power to bring a new life to a meaningful, historical space in the heart of the Silesia region. That was the beginning of our collaboration, which has given us an excellent opportunity to experiment, engage in peer learning and cross-cultural exchange, practice service design methodology, and create a positive impact during the last three years.

The small idea developed in the student dormitory evolved into **a multifaceted educational program to engage young people in the regeneration process. Our goal was to invite youths to collaborative actions around design and implement micro changes to build a new quality of social engagement and services.** The first edition of Co-design your P(a)lace was held over 5 days in 2018. Twenty-five young designers from 15 countries took part in the workshops and conference. Finally, in 2019, we got a grant for a complex educational program implemented in partnership with the University of the Arts London and the Station - Student Innovation House in Copenhagen. Activities were founded on Key Action 2 of the Erasmus+ program, "Strategic

partnership. Cooperation for innovation and the exchange of good practices". Also, at that time, we renamed our program to Co-design Your Place to reflect a wider spectrum of perspectives and places.

Co-design Your Place in a nutshell:

▶ Working with real, regeneration case studies and communities in Siemianowice Śląskie, London and Copenhagen

▶ Based on Service Design methodology and learning by doing approach

▶ Collective reimagination and reinvention of regenerated spaces as the heart of everyday life by co-design sessions with users, mostly with community members

▶ Accumulating the energy of young, ambitious and full of ideas participants and focusing it on gathering experiences and acting for the common good

▶ Developing a model of involving young people in regeneration with a set of tools

▶ Sharing knowledge and experiences and multiplying the results achieved

Co-design Your Place aspires to be an unusual movement of people who want to learn a range of design methods and tools to have an impact on their places and communities. Since "community" means something different to every person, we have concentrated on design experience which brings people together and makes them feel as if they belong to a place or group. We have invited people under 30 years old to participate in a multidisciplinary process spanning physical, social, political, and narrative domains. We have also engaged 42 experts who want to share their knowledge and experience related to meaningful design. Our exploration environments have become regenerated areas through fruitful relationships with project partners such as The Stable Foundation, which supported the palace project in Siemianowice Śląskie, Poland; the University of the Arts, London College of Communication, which has its offices in London's Elephant & Castle area, London Borough of Southwark; and the Station - Student Innovation House, located in an early 20th-century police station in Copenhagen, Denmark. From the very beginning, we knew that regeneration is a large, complex process of change that emphasises environmental, social, and economic spheres. Moreover, this type of intervention requires a clear vision and strategies, large financial investment, and long-term commitment, and it implies numerous actors' participation. Therefore, we decided to concentrate our efforts on a specific aspect of a regeneration project, its challenges, opportunities and stakeholders. We have focused on an integrated approach that links community and environment changes with social and cultural elements. Consequently, we have created small improvements

and services co-designed with the generous support of the local community, including the adaptation of the place's spirit to new contexts.

"Participation in cultural activities can and does deliver a sense of belonging, trust and civic engagement [and] can not only lead to social regeneration but can be a catalyst for crime reduction and learning."
— Department for Culture, Media & Sport25, UK

Co-design Your Place has evolved into a community-based participation program with an effective placemaking process that influences a local community's assets, inspiration, and potential. By involving people in social challenges, we have provided opportunities for social interactions, building trust and relationships. We have empower students to be changemakers, social designers, and leaders in the regeneration space. The program has helped youths improve their design skills, and life experiences to succeed in the future job market. In addition, we have strongly encouraged program participants to develop their self-reflection, self-confidence, self-respect, and sense of belonging to their communities. As a result of the program activities, students have developed their social abilities, their capacity for cross-sectoral and cultural exchange, and their entrepreneurship and teamwork skills.

How did we do it? In this handbook, you will find our recommendation for youth engagement in regeneration processes with a set of tools that we used during our program. We would like to highlight the ways to accomplish this challenge can be many, and our suggestions can be one of them. Thus, we invite you to meet the program's main principles written in the section "Why is regeneration important?". If you would like to learn about our "TO MULTIPLY" model and toolkit for your daily practice, go directly to chapter one. In chapter two, you can read articles linked to the questions: How can speculative design be used in the regeneration process? How can sustainable communities be designed? How did we save the project - designing in the times of COVID-19? In the third part, we present case studies prepared by project participants whose biographies are presented in the last chapter.

Regeneration has an enormous social impact on heritage and communities. To ensure that today's young people, as well as the coming generations, can enjoy and benefit from regeneration efforts, we are proposing details on the Co-design Your Place handbook.

We hope that this publication will give you a broader perspective on engaging youths in regeneration processes and a practical model with a toolkit for everyday use.

Acknowledgements

As The Stable Foundation team, we would like to express our great appreciation to our partners Dr Silvia Grimaldi from the London College of Communication, who three years ago believed that the Co-design Your Place program was worth popularising and supporting, and Andreas Gjede, the leader of the Station Student Innovation House, who took the chance to engage the organisation in a two-year program. Moreover, we would like to offer our special thanks to the board of Inspiration Point S.A., who decided in 2017 to give us an experimental space in the revitalised palace in Siemianowice Śląskie to learn about and work for meaningful regeneration. Also, I would like to thank the whole Co-design Your Place team: Astrid Lundsgaard, Agata Nowak, Martyna Bielak, Javiera Godoy, Paweł Nowak, and Chris To, not only for their excellent work but also their kindness, trust, and adaptability in these challenging times.

Anna Bielak-Dworska
Founder of The Stable Foundation
Leader of Co-design Your Place

▼ Co-design Your Place team
photo: Bartosz Dworski (2019)

THE MAIN IDEA OF THE CO-DESIGN YOUR PLACE PROJECT

2

"One child, one teacher, one book, one pen can change the world."
- Malala Yousafzai

The Co-design Your Place project is about empowering young people to be changemakers, designers, and leaders in the regeneration space. Our main interest was in research and practice on improving youth engagement in social challenges like urban regeneration. Our project was organised around an educational program dedicated to youths, but intellectual output and sharing knowledge via multiplayer events were no less critical.

As Partners from The Stable Foundation from Siemianowice Śląskie, the University of the Arts in London and the Station Student Innovation House from Copenhagen, we invited 30 young people under 30 years old from 10 countries and more than 40 experts from various industries and nearly 30 representatives of local communities from partner countries.

Our shared goals were to:
1. Develop leadership, design and collaboration skills including cross-cultural environments and the context of regeneration areas by **Co-design Your Place**, an educational program for changemakers.
2. Create a handbook with **the innovative model** as a framework for social inclusion in regeneration through service design methodology, especially co-design processes.
3. Multiply and share the model in a global community interested in social inclusion and regeneration by **publications**, an **international conference**, and a series of lectures.

The project was implemented between August 2019 and February 2021. Our initial plans included the organisation of three management meetings, six educational workshops (two in each country), and a conference. Our ambition was to design services impacting regeneration processes and implement them in three different localisations. Unfortunately, the world pandemic resulted in

PROJECT MANAGEMENT

The project team consist of three coordinators and three project leaders. The project team meet one-time physically in Poland and several times on-line.

EDUCATIONAL PROGRAM

Four workshops - two physical and two virtual

INTELLECTUAL OUTPUT

Handbook containing methods, tools and model for engaging youth in regeneration process with the use of service design methodology.

MULTIPLIER EVENTS

Conference + external trainings + educational platform

Framework of the project
graphics: Bartosz Dworski

unforeseen restrictions, leading us to reconceive the project with a vast on-line part. In the end, we organised one face-to-face transnational project meeting in Poland (October 2019), two face-to-face educational workshops in Poland (November 2019) and the United Kingdom (February 2020), and two virtual workshops, one organised by a team from Denmark (September 2020) and the other by Poland (November 2020).

At the same time, we have been preparing intellectual output. The essence of the research work was to revise the design process aiming to include youth in a meaningful regeneration process within local communities (for more information, see the chapter "TO MULTIPLY"). During 19 months of the project, we tested, iterated, and implemented innovative practices regarding education, regeneration, and youth inclusion.

As a leading approach in the project, we adapted the service design methodology, understood what makes the delivered service useful, usable, efficient, effective, and desirable[1]. From an educational perspective, service design provided an optic for a holistic, empathetic, and iterative process that integrates human-oriented, team-based, and interdisciplinary approaches and methods, in ever-learning cycles[2].

[1] Design methods for developing services.
(UK Design Council, 2010)
https://www.designcouncil.org.uk/resources/guide/design-methods-developing-services

[2] Service Design.
(Interaction Design Foundation. nd)
https://www.interaction-design.org/literature/topics/service-design

1. Transnational project meeting

3-days meeting in Siemianowice Śląskie, project arrangements for coordinators and project leaders

3. Physical workshops in Siemianowice, London

5-days physical educational workshops

5. Handbook

Handbook works

7. Sharing and training

Platform, trainings of 180 people

2. Recruitment

Recruitment of 18 participants for the project

4. Virtual workshops organised by the Station and the Stable

5-days virtual educational workshops

6. Conference

1-day on-line workshop and training for 25 people
1-day conference
total 100 people

Timeline of the project
graphics: Bartosz Dworski

3 What is placemaking?
(Project for Public Spaces, 2018)
https://www.pps.org/category/placemaking

Moreover, we sought a connection between people and the places they share. Thus, we turned to placemaking as it refers to a collaborative process by which we can shape our public realm in order to maximise shared value[3].

Following these approaches, all four workshops were based on the design and educational process, set in the regeneration context. Each session was dedicated to a specific place and challenge indicated by the partner in a design brief. As an organiser, our role was to prepare an educational, engaging, creative, and effective 5-day workshop with a beneficial outcome like service, intervention, or improvement for its stakeholders. Students worked in international teams, each time in a different composition, to strengthen their competences to work in a diverse environment. During each workshop, at least three service ideas were developed and presented by students.

During the first workshop in Poland, we worked for the revitalised Palace-Park Complex in Siemianowice Śląskie. During this session, participants engaged in co-creation with business and community actors. The workshop's main idea was to find a catchy way to involve young people in the regeneration process of the palace. The session was organised as a design sprint where participants gained first impressions of service design and how the whole process could be carried out.

The second session was focused on building a "bridge" between the University of the Arts in London and the Draper Together community. In this case, students had a chance to co-discover and co-design with the

Workshops in Siemianowice Śląskie
photo: Bartosz Dworski (2019)

Workshops in London
photo: Bartosz Dworski (2020)

local community. Moreover, they learned to apply the speculative design methodology, which gave them a strong tool for future projects (for more about the methodology, see "The future we thought we were expecting: How to use speculative design in regeneration to involve youth?").

Because of the pandemic, the Copenhagen team organised the third workshop as a virtual one. The core of the session was to build a sustainable community around the Station in Copenhagen. Moreover, we wanted to broaden our educational and practical experience in sustainable business models. However, all our expertise developed during the last two sessions needed to be revised and adjusted to remote circumstances. We had to overcome technical difficulties, such as choosing collaboration platforms (Mc Teams, Miro) and preparing an effective online program for participants. We needed to provide new online ways of investigating the needs, framing the problem, ideating, and above all, teamworking. We also reconsidered workflow, remembering to balance effectiveness and concentration vs. tiredness and drain the energy. The program of the session was focused on the sustainability and community-building process regarding new limits

caused by COVID-19 (for more about the methodology, see "How and why we should build sustainable communities?).

The Polish team organised the last workshop. The initial plan was to implement design ideas and prototypes created by participants during previous sessions. However, the aim and outcomes of the session had to be adapted to the pandemic circumstances and online possibilities. All of the prototypes and ideas prepared by students were an essential part of the learning process. Moreover, they inspire everyone who wants to follow our path and learn how to design services supporting regeneration projects. That's why we made them public at the Co-design Your Place website, even if they could not be implemented as we planned initially. Thus, we decided to devote the last session to searching for effective means of promoting the students' work dedicated to regeneration by building an online community around this issue. Finally, we concentrated on verifying business hypotheses at early stages of product and service development, keeping in mind the Steve Blank statement: "Unless you have tested the assumptions in your business model first, outside the building, your business plan is just creative writing". Thanks to this approach, participants created 10 mini-projects that generated several thousand organic reaches (mainly on the Facebook, Instagram, and LinkedIn platforms). As a result, some users showed interest by interacting with students on social media (sending private messages, sharing reactions, filling out a survey, joining an online event) and shared new knowledge, insights, and feedback about the online regeneration community (for more about the workshop, see "How did we save the project - designing in the times of COVID-19").

Co-design Your Place has been a complex project empowering young people to be designers and leaders in regeneration spaces. Through an educational program for changemakers, intellectual output with the "TO MULTIPLY" model, and knowledge diffusion by conference and lecturers, we have covered a broad range of inclusion activities.

Thanks to the project, we created an innovative educational and design program addressing the poorly explored regeneration topic. We also developed and tested an innovative framework for the social inclusion of youth in urban regeneration through service design and design thinking methods. Moreover, the students created nine projects which, with small improvements, are ready to implement.

From a partnership perspective, we developed our collaboration skills and understanding of our cultures and organisations. The project was

an excellent opportunity for cross-sectoral exchange between a university, NGOs, and a youth organisation. Another significant value of cooperation that the project promoted was knowledge transfer among team members and the possibility of working with people from different countries and backgrounds.

From an academic perspective, the Co-design Your Place project gave us a mechanism for sharing and validating our knowledge and expertise. We arranged a situation where the theory could meet with the practice, and outcomes had a chance to be implemented in real environments. We believe that these kinds of projects are the best way to encourage cross-sectoral, international, and interdisciplinary collaboration and create spaces for building useful knowledge and practices worth spreading.

Anna Bielak-Dworska

References
1. UK Design Council. (2010). Design methods for developing services.
   https://www.designcouncil.org.uk/resources/guide/design-methods-developing-services
2. Interaction Design Foundation. Service Design.
   https://www.interaction-design.org/literature/topics/service-design
3. Knapp, J. (2016). Sprint (How to Solve Big Problems and Test New Ideas in Just Five Days) (1st ed.). Simon & Schuster. Project for Public Spaces, (2018).
4. PLACEMAKING. What if we built our cities around places?.
   https://uploads-ssl.webflow.com/ 5810e16fbe876cec6bcbd86e/5b71f88ec6f4726ed fe3857d_2018%20placemaking%20booklet.pdf

CO-DESIGN YOUR PLACE IN NUMBERS

20 Days of educational program

19
Siemianowice Śląskie - 3 concepts
London - 3 concepts
Copenhagen online - 3 concepts
Poland online - 10 concepts

1 Intellectual Output with "To MULTIPLY" model & toolkit, 9 case studies written by students, 3 essays describing design methods

290 Global spread of social regeneration ideas (110 people participated: students, experts, lecturers, local community members from 10 countries

1 The community of people who wants to learn how to implement a range of design methods and tools to impact their places and communities

1. Framework & toolkit

Author
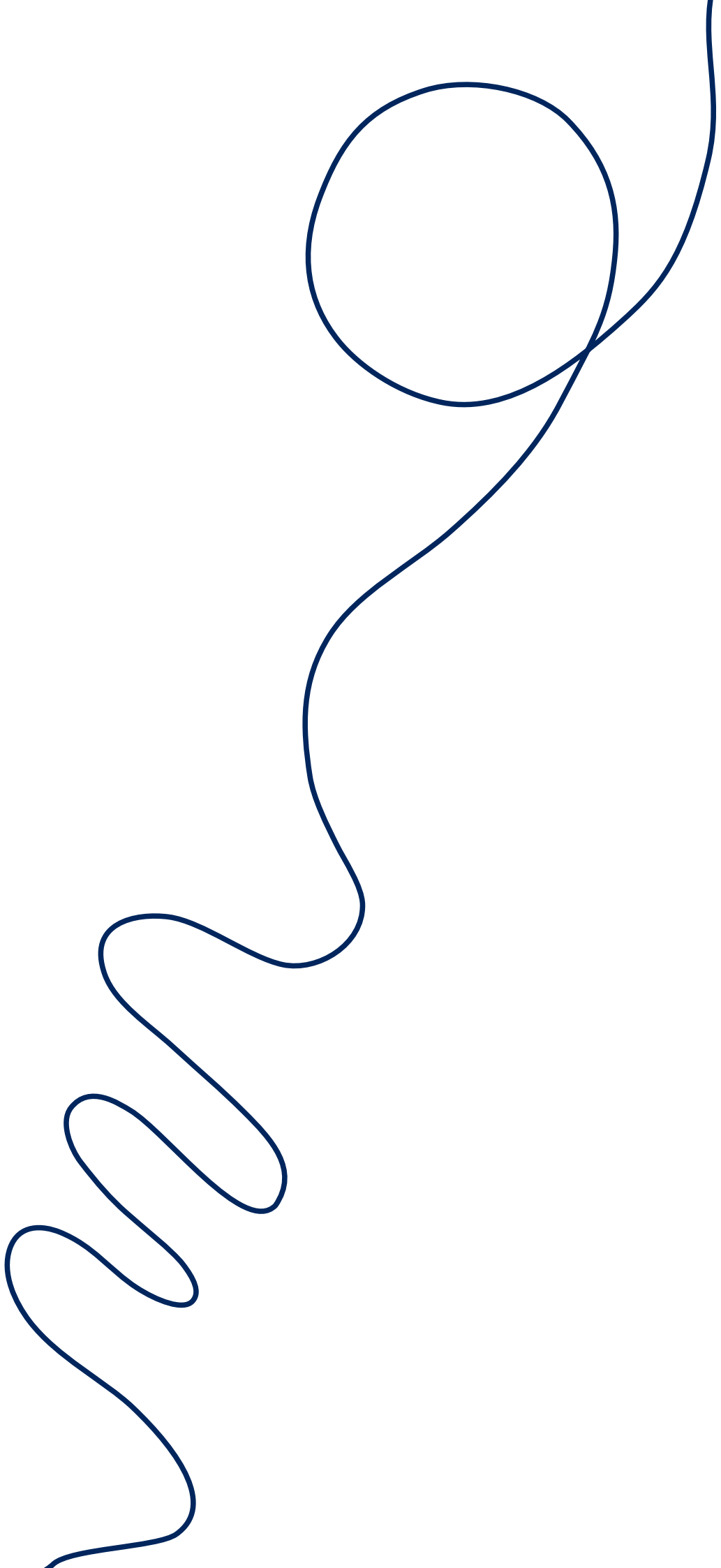
"TO MULTIPLY" – The framework and
toolkit for social inclusion in the urban
regeneration process through co-design
and design thinking
Agata Magdalena Nowak

Co-authors of the toolkit
Anna Bielak-Dworska, Martyna Bielak

TABLE OF CONTENTS

01 INTRODUCTION

"Civilization, in the real sense of the term, consists not in the multiplication, but in the deliberate and voluntary reduction of wants."

Mahatma Gandhi

The approach of the "TO MULTIPLY" framework is **learning by doing.**

We invite you to create **original educational programs on the design methodology and process** that will include young designers and local communities into the **meaningful social regeneration** activities in the chosen area.

We want to inspire you by giving you **practical tools and tips to start your own project** - that's why in the following chapters you will find tools and methods that will help you facilitate working on the project strategy and rolling out your project. Check out our Toolkit!

CYPE+ basic glossary

Co-design Your Place Erasmus+ (CYPE+)

The project realised in partnership with the Stable Foundation, the University of The Arts London, London College of Communication and Station - Student Innovation House from Copenhagen. The program has been organised thank to the Erasmus+ program, Action 2 "Strategic Partnerships. Cooperation for innovation and exchange of good practices".

Regeneration

A very capacious term for creating spaces and designing opportunities for people's well-being and their shared values, possibly in the already existing urban space and community.

Co-design

Creation of solutions within the space, involving directly related communities and stakeholders. By using various design methods and tools, co-design practice aims to ensure that community needs and values are being properly heard and respected. In CYPE+, we explore primarily service design and design thinking approaches and related methods.

Youth

A general term describing young students, activists and designers invited as participants to regeneration projects. In CYPE+, we are focusing on youth, recruiting people under 30 who were passionate about service design, but of course, in your future project you can define the target group differently.

In the "TO MULTIPLY" framework descriptions below, we use:

- **Project** to refer to an entire strategy and specific activities that ought to result in initiation of the regeneration process and educational programs in the chosen context.
- **Program** to refer to educational plans and practices around service design that are introduced and used by participants who are engaged in the project.
- **Session** to refer to single weekly iterations of design sprint activities that follow the educational program within the chosen context.

02 WHAT DO WE MEAN BY "MULTIPLY"?

In our vision, "TO MULTIPLY" is simply to spread ideas of how we can together address real social needs, working hand in hand on design that matters. How might we empower communities, build sustainable solutions and regenerate real physical spaces that somehow were forgotten or need "a fresh start" and extra care?

We didn't want to concentrate only on our own closest environments. The high-level objective of CYPE+ is to empower others and give them a friendly "kick" to start up their own co-design projects. We have created a framework that has worked for us multiple times, so it is high time to spread the word.

Let's multiply our impact. Don't let the ideas sit on the shelves of the local library!

The focus of CYPE+ is set on the youth. By youth, we mean a young generation of international, multicultural students and young professionals between the ages of 18 and 30. That is a very general and flexible definition in terms of variables that can be defined for such a project. In our vision, young students and professionals are currently the population of people who, at the beginning of their own career paths, have time, space, energy and motivation to actively participate in a program and adapt newly acquired knowledge into their own current activities and future work.

Workshops in London
photo: Bartosz Dworski (2020)

Therefore, "multiplying" is their further decision to use the newly acquired knowledge and experiences from the education program we propose.

The "To MULTIPLY" framework reflects the perspective of co-design project organisers—facilitators who plan, participate, teach, support and encourage students, while tracking the development of the design process that is being addressed by students based on the main requirements of social regeneration defined by the chosen context.

This proposed framework aims to multiply design knowledge and competencies in three main directions:
- Experience points, indicating participants' self-development, gathering new skills and knowledge of design methodologies.
- Impact creation in the local communities.
- Global spread of social regeneration ideas by co-design methodology.

The focus of this framework is on the inclusion of the young people; however, the framework is open and inclusive to various individuals and groups of interest (e.g. local NGOs, public and private sector representatives). By promoting co-design as the main strategy, we expect to build bridges of communication and spaces for transfer of thoughts, feelings and values between young designers and members of communities, which voice should be empowered in the global noise of progress and accelerating technology.

As you will learn from the next chapters on the "TO MULTIPLY" framework, the main part of the learning process is situated within the place - space and the community of interest. It engages local stakeholders into the bigger discussion on transformation and regeneration.

Workshops in London
photo: Bartosz Dworski (2020)

03 HOW ARE WE MULTIPLYING?

The "TO MULTIPLY" framework has been under an ongoing process of experimentation and re-thinking since the beginning of the Co-Design Your Place project. We present to you the final version after over a year of testing and analysis of our work, though we truly believe the model will evolve and transform with upcoming projects undertaken with a similar approach in mind.

It is based on the current design theories and trends influencing the social and business scenes. We have also studied group behaviour patterns, various teaching approaches and community building styles.

We have tested its value and discussed its potential through many lenses:
- Experts (designers, practitioners, artists and academic teachers) involved in the program building.
- Invited business stakeholders and external consultants.
- Communities engaged in the specific CYPE+ sessions.
- The complexity of the design challenge within the chosen context — the regeneration challenge described in project briefs;
- Struggles with technology and collaboration in the time of COVID-19;
- ...and most importantly, the perspective of engaged, multicultural young people, program leaders and researchers.

The current state of the model is a proposition to be tested and developed by… (oh, the irony!) multiplying by you—our readers, eager facilitators, engaged activists and design ambassadors, who share your energy and purpose within your own communities.

It is also an overview of a possible approach that could be initiated by institutional stakeholders to reach the communities related to specific urban and social contexts through the minds and hearts of young designers.

Workshops in Siemianowice Śląskie
photo: Bartosz Dworski (2019)

AREA IDENT HAVE ANYTHIN

SHARING SKILLS AT PALACE

CINEMA KEY PLACE

GREEN AREA

No INCENTIVE TO STAY

PLACE FOR EVERYONE

MEET AT CAFÉ

Regular place to meet (for...)

the METROPOLITAN IS IMPORTANT to HER

OLDER 'YOUNG' PEOPLE

WHY DID THEY NOT INCLUDE THERE SELF RUN PROJECTS

Place for people who after want

HISTORY OF PALACE IMPORTANT

Maker space

Young people are willing to invite people from other ages

No connection with the city except family & friends

People don't wanna integrate, meeting in groups

The nature is important for wellbeing

People spend more money if they have place to youth

No place for people to meeting

No interesting place attraction

04 THE FRAMEWORK: HOW MIGHT WE USE "TO MULTIPLY"?

The beginning of the project

Before we dive deep into the specifics of our framework and tools that you can find in the following chapters, let's discuss the very beginning of a project's initiation. If you are interested in realising your own regeneration project, it is highly important to draft the scope of the project and understand what your starting point is.

You can start by discussing questions such as:
* *What is the current (AS IS) state of the place/context of my interest?*
* *What is my current understanding of the problem I want to research and discuss within the community?*
* *What are my current resources (in terms of people, knowledge, tools, network of contacts and portfolio of other projects, time and budget)?*

By doing this, you will describe a necessary understanding of what to research in terms of regeneration and what you should know and learn to move on with this process. Most importantly though, you will have a clear map of your current possibilities and assets.

At this point, your project's scope can and most definitely will be a bit unrealistic. Nonetheless, defining what your inspirational aspiration is will move you slowly, step by step, to better understanding the real social problems related to the context and envisioning possible solutions, testing them and experimenting within the co-design sessions (described in the following paragraphs).
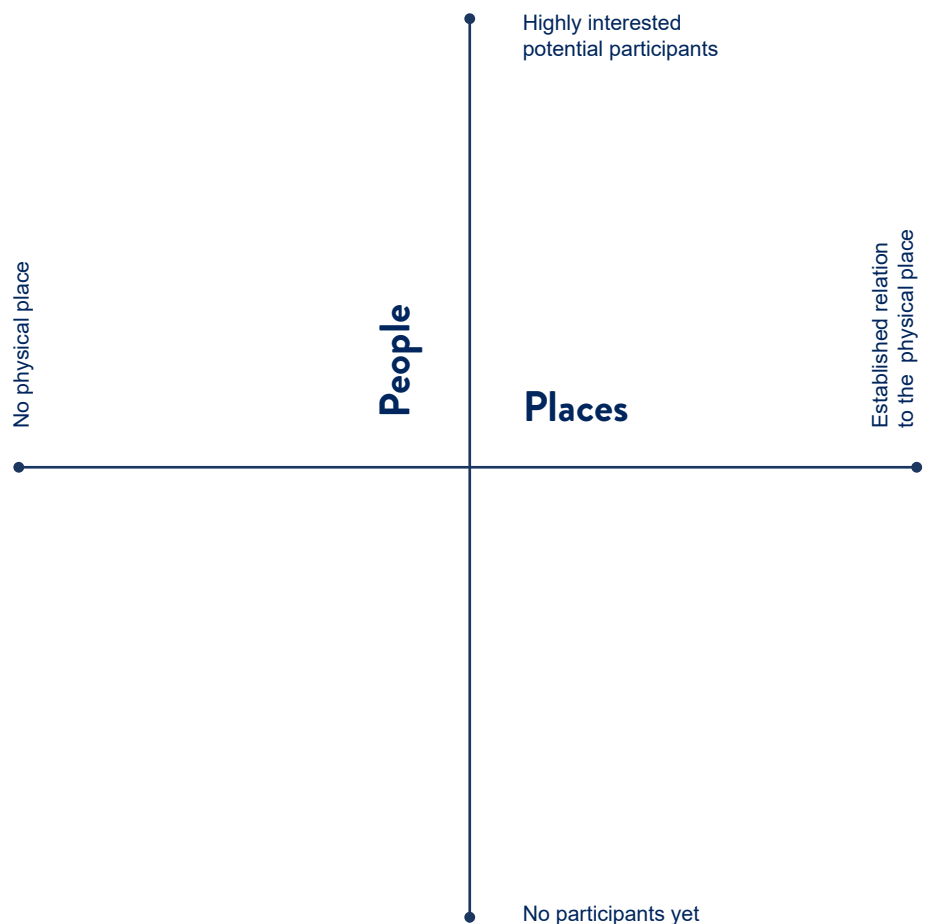
Your initial status as organisers of a potential regeneration project can be very different, depending on so many variables. To simplify it drastically, we have created a basic matrix based on two key aspects: people and place. To remember it better and have some fun with it, we can call it a PP factor.

PP factor describes what the status is at the beginning of the project. To help to visualise it graphically, you can map ideas and answers to the following questions:

- *Do I have a context (place, urban space, local community) in mind that I would like to work with that could benefit from a co-design regeneration project?*
- *Do I have people who want to be involved in social innovation activities related to regeneration?*

You can use a simple tool, such as the one below.

PP Factor

Highly interested
potential participants

No physical place

People

Places

Established relation
to the physical place

No participants yet

These two axes present four possible states with the edge cases on the top (including a range of possibilities / shades in between). For your planning session, you can divide them into more detailed, better-described scales or use mind maps — it is up to you; this is just a visual simplification of an idea.

People-Place

There are already people who could participate as students / young designers in the learning program, and you have access to the place and/or community that would be involved in the foreseen regeneration process. In the ideal scenario, you have participants who are already linked to the place as a community and external participants who want to join.

People-No Place

There is an eager group of students, but you do not yet have a partner for your project, a community and/or a place to implement a design learning program.

Place-No People

There is an accessible, community-shared place where you would like to undertake a social revitalisation process, but you do not yet have people who could take part in such a project.

No People-No Place...Yet

You want to learn, try out the co-design process and raise important social revitalisation issues, but you do not have a specific place to begin with, nor defined people who could join the process. In such a scenario, you could work on defining potential project requirements, looking into your local community's needs, setting up a partnership… or you could begin the conversation on revitalisation and design in the non-physical, virtual space.

Proposed approach

The core of the "TO MULTIPLY" framework is the relationship between the learning process and the real impact on regeneration. "Learning by doing" is, more specifically, learning by design, learning by regenerating, learning by communicating…essentially all the aspects that constitute a practical introduction to the design process and a shared value proposition for the community involved.


Workshops in Siemianowice Śląskie
photo: Bartosz Dworski (2019)

Each phase reflected in the "TO MULTIPLY" framework is a relationship between two energies:

- Learning - transfer of knowledge of design tools and practices, team work, social regeneration, inclusion, research methodologies, speculative activities, etc.
- Regeneration - adaptation of the design knowledge and practices into the co-design sprint, which inspires re-imagining and re-designing spaces shared by communities and various stakeholders. This process is envisioned as an iterative effort that will incrementally build a more inclusive shared environment.
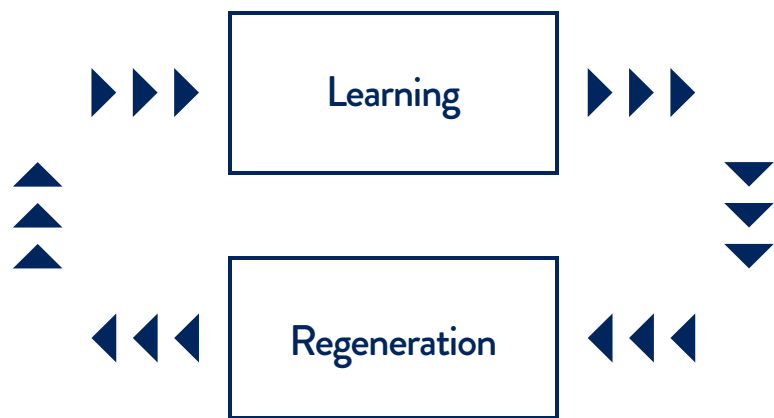
What we wish to achieve is a balance in this relationship; thus, in the project planning, it is important to equally address both aspects from the very beginning, to track them and to evaluate the impact through each step of the process.

Regeneration context (THE PLACE) shapes the learning process (THE PEOPLE), while the learning content and quality of the knowledge transfer provides a base of insights and practical activities for the re-imagination of place.

The dynamics of our process involve more of a "baby steps" approach. We do not propose a methodology to build a strategy of regeneration for 20 years in the future. We focus more on the process and its potential than on the visionary goals. It is fascinating to see how the process evolves, what each new finding brings to it, how people are gradually gathering around shared ideas and how much we can learn from each other by working together.

That's why we propose to start with one session of a "co-design sprint" and to see where it will lead. Thanks to such an approach, you will quickly learn what should be improved before you decide to proceed with the next design cycle. This allows you to deeply understand what questions and community challenges are still waiting for answers. Short periods of research and design open up possibilities, raise hope for change, and still remain realistic to implement. Let's see how it could be done!

Our key actors

Think about different roles in your project. What would be their activities and responsibilities? Below are some general role descriptions that you could consider as part of a project. They are inspired by our CYPE+ experience.

Roles can be shared between people or by local or even international organisations—all depending on the specificity of your own regeneration project.

Main organiser
An individual or organisation decides to encourage the educational and social regeneration process in order to reach defined objectives. Responsible and accountable for the project: participant recruitment, partnerships, communication with stakeholders, accessibility to the regenerated context, administrative and financial aspects of the whole initiative.

Project leader(s)
Individuals responsible for the sessions in terms of educational content, co-design session program, workshop facilitation, communication with participants and invited guests (during and between sessions).

Project participants
Students, main beneficiaries of the program; they learn throughout the entire project about the design thinking process, practical implications and design methodology, while working in teams to research specific community challenges and to design possible solutions.

Lecturers
Guest speakers and internal teachers who will enrich the project session and learning experience with their knowledge and workshop facilitation.

Researcher

A person who overviews and makes holistic observations of the conducted sessions. Such a person is responsible for the internal research strategy that aims to gather findings from the learning experience and the design outcomes. She/he provides insights on the process and its outcomes, suggests future improvements and leads project evaluation activities with participants.

Key stakeholders

People and organisations that have an interest in the project. They could represent the community that you want to work with or other institutional, public or private sector stakeholders related to the chosen context. It is highly important to understand their needs and specify project requirements having those in mind.

Partners

Individuals and organisations invited to support and co-lead the project. The scope of responsibility can vary (e.g. co-hosting events, guiding tours in other inspiring regenerated spaces, recruiting participants, preparing the next iteration of the project) depending on the initial vision for the project.

05 "TO MULTIPLY" FRAMEWORK OVERVIEW

The "TO MULTIPLY" framework is captured in 5 steps. They represent an initial cycle of the regeneration project. This will be particularly useful for the projects where you envision not only focusing on one context but also building an awareness and encouraging others to follow up with their own design initiatives in the future.

In CYPE+, we were working in cycles of 5-day sessions. However, the timeframes of preparation and reflection varied, depending on the design challenge, resources and, as you will learn from our experiences, inevitable global obstacles that resulted in the reframing of most of our initial program assumptions when going online.

You will see what the best timeframe is to suit your purposes. We can only suggest finishing the intense learning and design part in a week, while taking a deep dive and giving yourself much more time for preparation and program strategy at the beginning of the whole project.

Workshops in Siemianowice Śląskie
photo: Bartosz Dworski (2019)

The "TO MULTIPLY" framework consists of:

Step 1: Project planning

Initiation of the project, from the general educational program vision to the specific regeneration objectives. It is the moment to define the values of the project and its stakeholders and to match them with the educational needs of the participants.

Step 2: Project trajectories

The evaluation check point.

Step 3: Program roll out

Co-design session, where participants learn design methodology, experiment with solutions and apply their knowledge during workshop sessions within the community.

Step 4: Reflection

Evaluation of the session outcomes (design ideas, experimental findings); reflection on the learning experience in terms of the relationship between participants, context and project values.

Step 5: Multiplication

Assessment of the future impact:
- Speculating about the future possibilities.
- Planning the strategy for next steps in terms of local design implementation.
- Following in time participants' self-development and spreading the regeneration ideas.

You can find more details on each step in dedicated sections below.

Step 3
Program roll out

Step 1
Project planning

Step 2
Project trajectories

Step 4
Reflection

Step 5
Multiplication
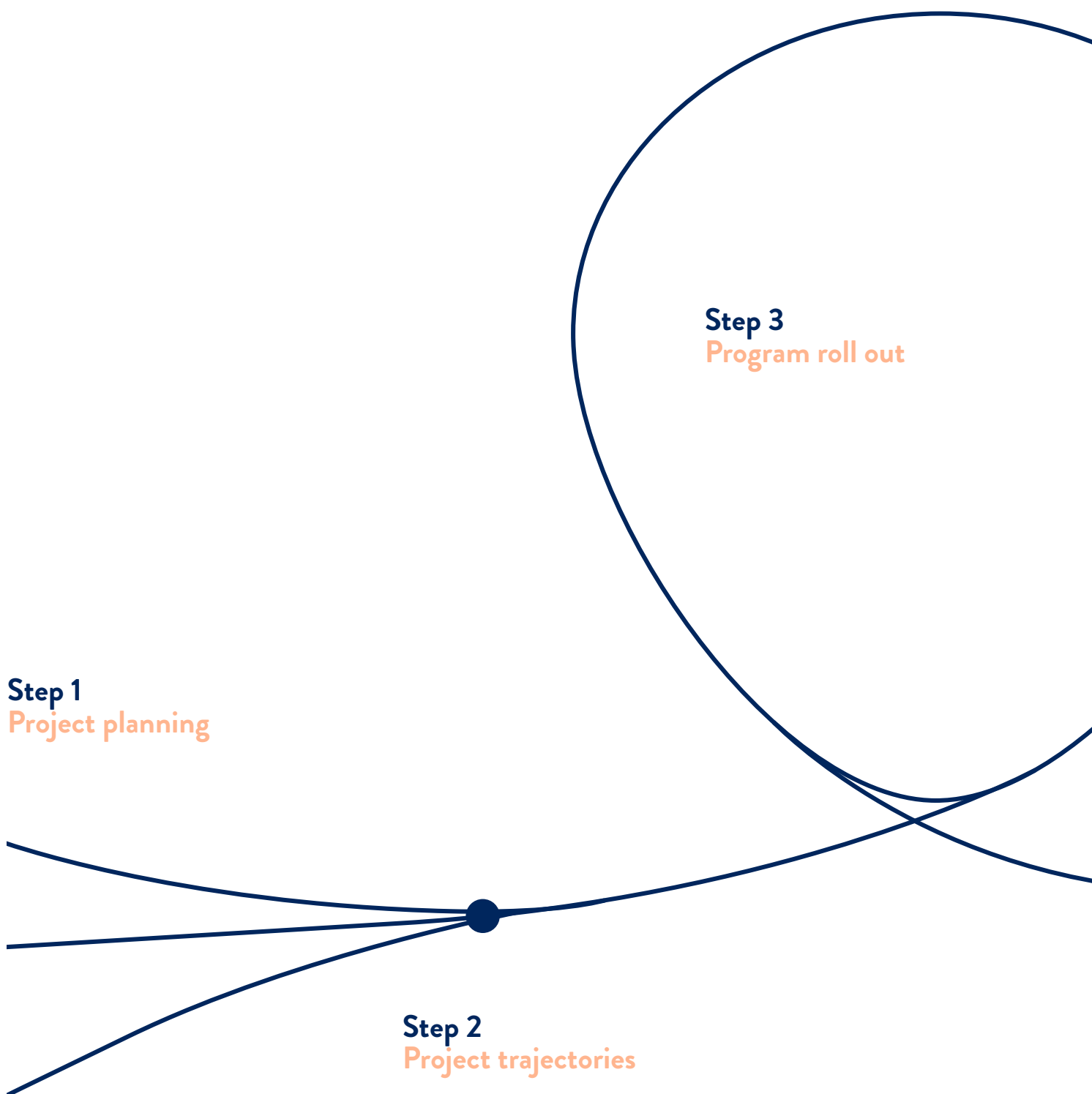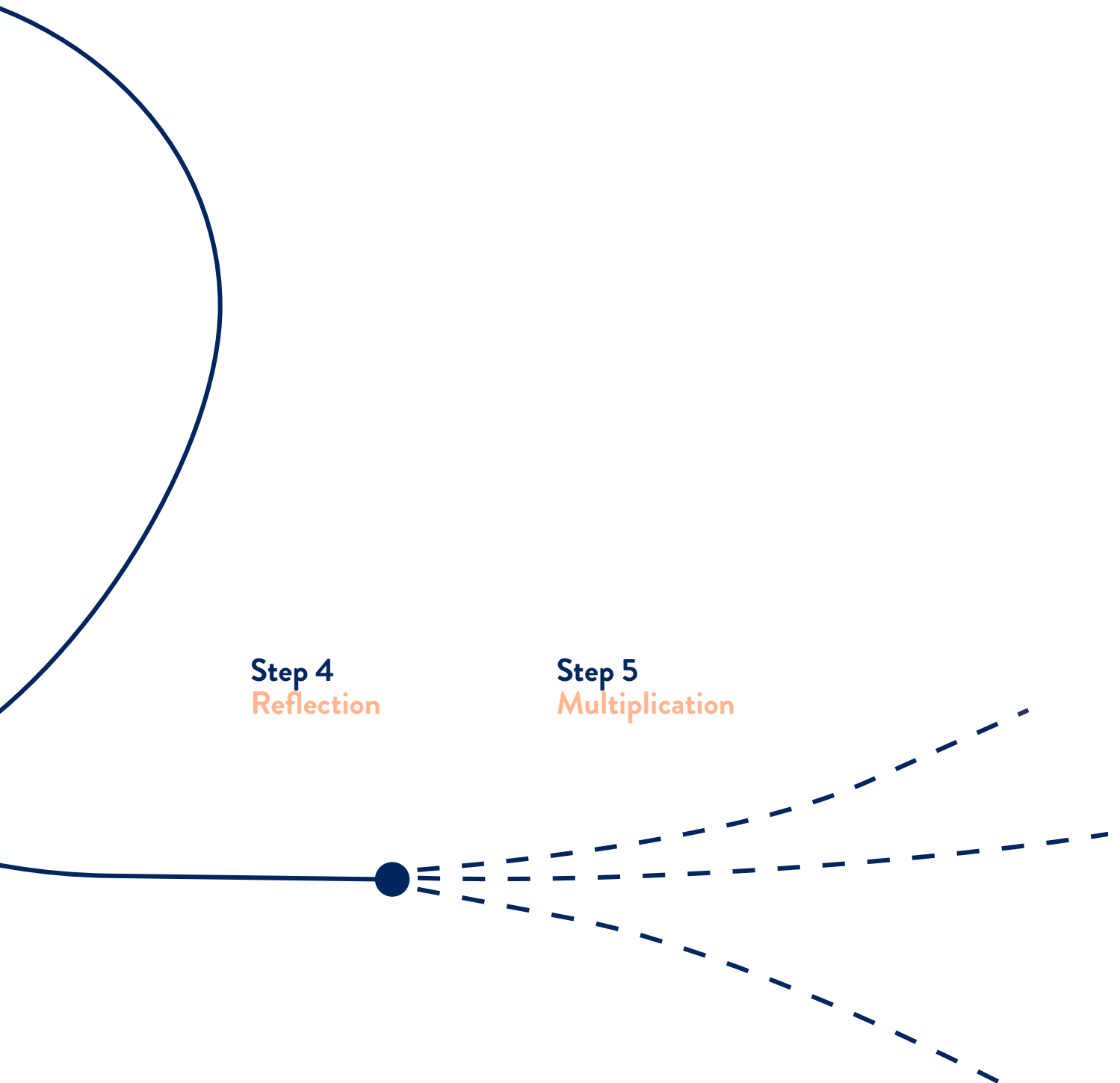
5.1 Step 1: Project planning

Building a strong base for at least one design session program requires looking into six interrelated project areas. Three of them represent more of the learning experience, where the other three address more the regeneration aspect. In our framework, they are interrelated in pairs to emphasise that we cannot leave learning behind to only focus on regeneration, nor the other way around. We want to achieve a proper balance between the learning experience and regeneration impact.

This step can be easily transformed into a canvas where you and your team can map out your current understanding of the project and identify its strengths, weaknesses and unknowns. The main idea behind such an approach is that you do not have to work linearly by completing one and then going to the next area. Au contraire, you can and should come back to specific questions and develop your ideas by connecting them to other parts of the project.

THE BRIEF

+20 YOUR PEOPLE

+10 PEOPLE

↗ 50 PEOPLE

SERVICE EXPERIENCE

18 PEOPLE

MORE PEOPLE

UK

DENMARK

POLAND

INVITE PEOPLE TO JOIN

SHAKE THE EXPERIENCE
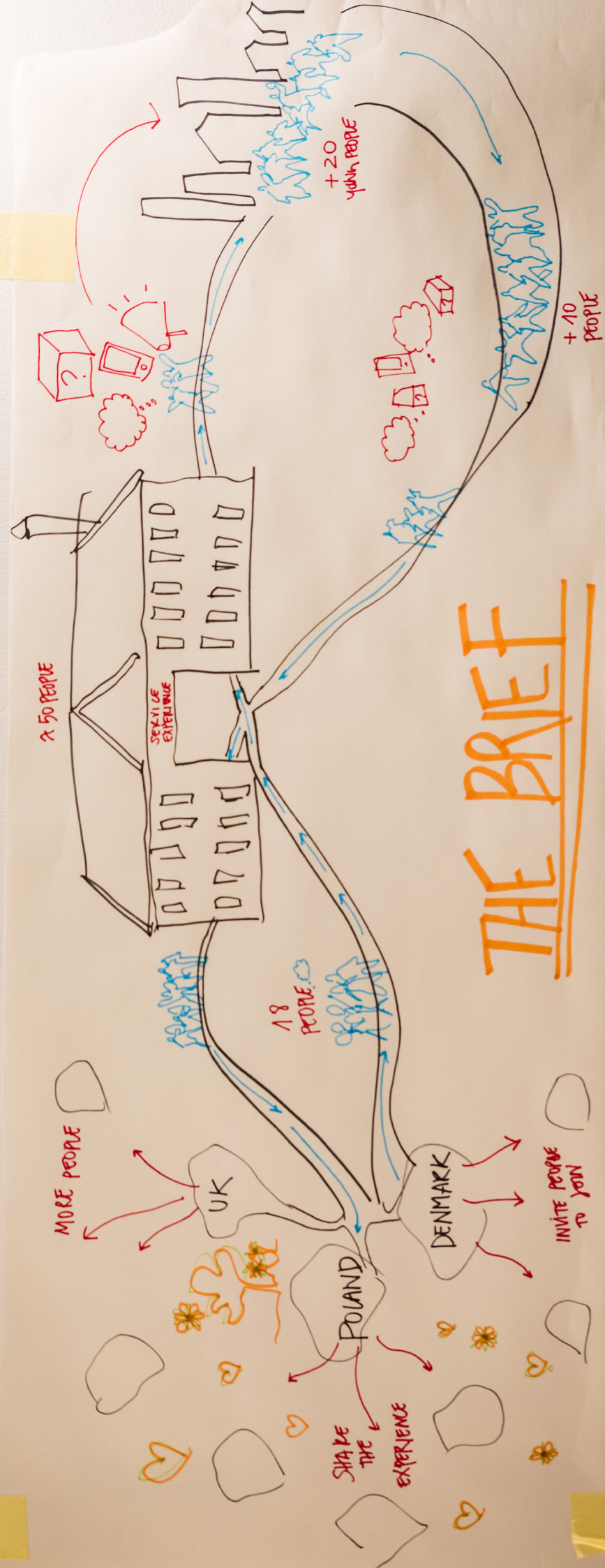
5.1.1 Program vision

Program vision relates specifically to the learning experience. It is the scope of the educational program on design you would like to propose.

This is where you can define:
- *What do you want to teach others in terms of design?*
- *What methods do you want to explore and promote?*
- *What other domains of knowledge and the arts do you wish to introduce?*
- *What teaching approach will fit best the purpose of the regeneration context?*

It is also a good place to map out first ideas on who can support you, where to ask for expertise on certain subjects, etc.

Stats

Objective
Shape the vision of the program

Outcome
Program vision statement

Suggested time
60 min

Participants
Main organiser, Project leader(s), Partner(s), Researcher

Process phase

Project planning
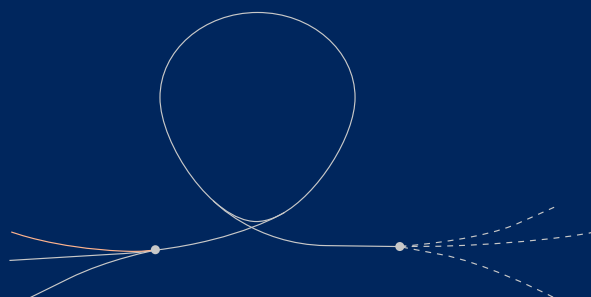
5.1.1 Program vision statement

Name of the group:

Version:

Step 5

We want to teach … by the methods … also using … remembering about (our approach) …

Step 1

What do you want to teach others in terms of design?

Step 2

What methods do you want to explore and promote?

Step 3

What other domains of knowledge and the arts do you wish to introduce?

Step 4

What teaching approach will fit best the purpose of the regeneration context?

STAJNIA Station ual: london college of communication

Erasmus+

5.1.2 Project context

The educational program in our model relates to **the project context.** "TO MULTIPLY" is a learning experience situated within space and community, inseparably. That's why, when it comes to the context, you can pose such questions as:

- *What type of environment do you have in mind?*
- *What are the specific characteristics of the place you want to focus on?*
- *What is the state of social and historical transformation there?*
- *Who are the people and communities related to this place (in terms of proximity, social engagement, education and economic, work-related, and historical reasons, etc.)?*

After first drafting what you already know and wish to explore, you can look at those aspects and ask: Does it match, or are we already having some conflicting or unknown relationships between our education program vision and the chosen context for social regeneration activities?

Remember: Such regular check-ups will help you to work on the consistency of your project!

Stats

Objective
Define the context of the project

Outcome
Project context map

Suggested time
45 - 60 mins

Participants
Main Organiser, Project Leader(s), Partner(s), Researcher

Process phase

Project planning
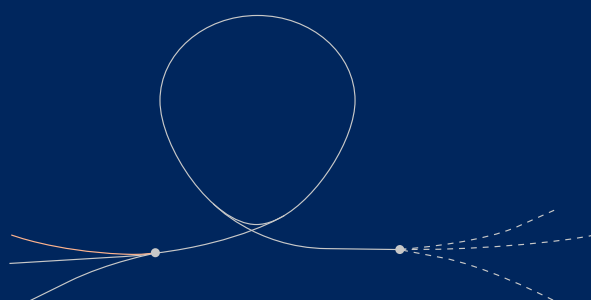
5.1.2 Project context map

Name of the group:

Version:

Step 1
What type of environment do you have in mind?

Step 2
What are the specific characteristics of the place you want to focus on?

Step 3
What is the state of social and historical transformation there?

Step 4
Who are the people and communities related to this place?
Think about proximity, social engagement, education and economic, work-related, and historical reasons, etc.)?

ŜTAJNIA ◈Station ual: london college of communication

Erasmus+

5.1.3 The challenge

Define your challenge

Even if you have described the context of your project, you still need to work on specific questions and objectives for it.

In our framework, we understand the challenge as a well-defined design case—the main objective of the session. It is your job as an organiser to gather information and prepare a clear and informative pack of materials for future participants.

The challenge also directly relates to an educational program that will give participants the necessary tools to work on the case.

Your challenge is submerged within the context and the program vision but goes deeper into the needs and takes into account specific stakeholders' requirements and how you might address them through the chosen design process and design tools.

Stats

Objective
Define your challenge

Outcome
Challenge statement

Suggested time
45 - 60 min

Participants
Main organiser, Project leader(s), Partner(s), Researcher

Process phase

5.1.3 Challenge statement

Name of the group:

Version:

Challenge statement

💡 Write down the statement and
Tip check if it is clear and simple

How might we …

Step 5 (Go back to step 1, and write the key verb down)

Step 6 (Go back to step 2, and write to whom you wish to address this challenge)

Step 7 (Go back to step 3, and think about stakeholder(s) need(s).

Step 8 (Go back to step 4, and think what the stakeholder(s) want(s) to achieve).

Step 1
What is the main objective of the session?
(Design, redefine, help, support, organise…)

Step 2
Who is affected by the problem?

Step 3
What are you trying to achieve?

Step 4
What is the problem you are trying to solve?

STAJNIA ⬡ Station ual: london college of communication

Erasmus+

5.1.4 Stakeholders

In order to define the challenge, you need to connect with local communities and stakeholders. It is the project organisers and program leaders' role to plan and conduct initial research aimed at understanding the needs and values of the local community potentially involved in the project.

- *What are the community's needs and pain points?*
- *What are the community resources—skills, leaders, important places, organisations, educational centres, etc.?*
- *How do they relate to the context of your choice (main activities, behaviours, expressed emotions, likes and dislikes toward the place)?*
- *What are the other stakeholders in this context (public / private sector)? How are they involved?*
- *What are the areas of potential conflicts of interests within the community and between stakeholders?*

This is the moment to see what you already know and to decide how to conduct more research for the missing answers. The challenge might be framed in the form of a design brief, while the methodology and tools will be elegantly stitched into the co-design session program.

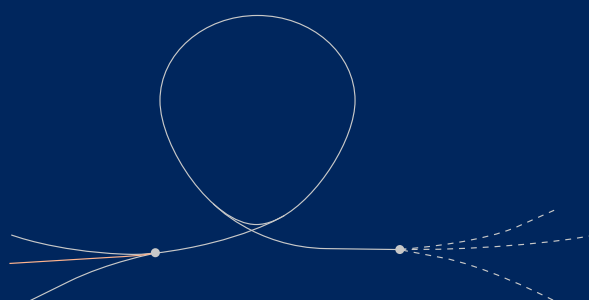# Stats

Objective
Define your stakeholders

Outcome
Stakeholders map

Suggested time
45 - 60 min

Participants
Main organiser, Project leader(s), Partner(s), Researcher

Process phase

Name of the group:

Version:

Step 1 | Context

Step 5 | Stakeholders

Community

Step 3

Step 2

Step 4

Project planning
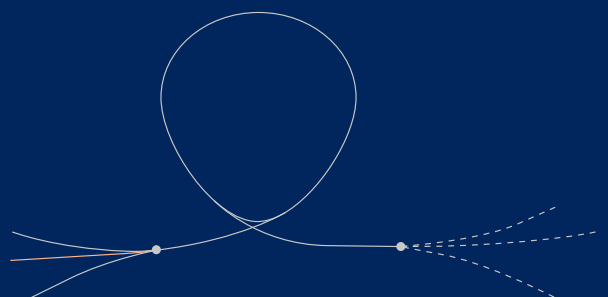
5.1.4 Stakeholders map
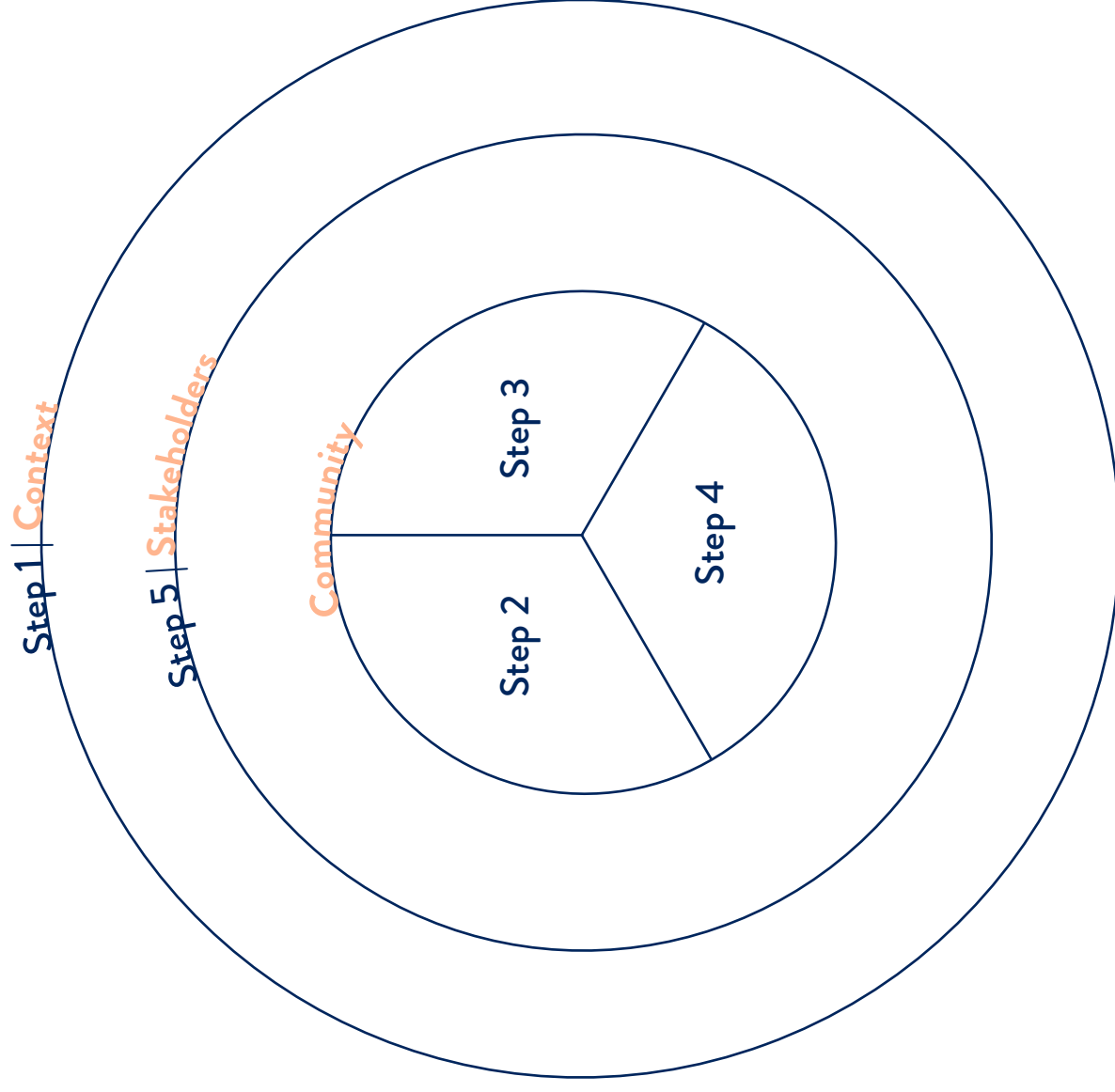
Step 1
Go back to your Project Context Map and write the key characteristics defining the context of your work.

Step 2
Think about the community that exists in that context and map their needs.

Step 3
Then, think about the community pains and write them down.

Step 4
Think about resources, and how do they relate to the context of your choice (main activities, behaviours, expressed emotions, likes and dislikes toward the place)?

Step 5
Think about other stakeholders in this context (public/private sector) and how they involved. Write them on the canvas.

Step 6
Think about areas of potential conflicts of interests within the community and between stakeholders. Use different lines to highlight those relations.

5.1.5 Participants' values

The "TO MULTIPLY" framework is meant to support education and spread meaningful ideas on social regeneration; thus to be realised, it needs students—project participants—motivated to learn, to collaborate and eventually to bring positive change to the world.

While it is a very beautiful direction, there is one tricky part: You have to plan how to find and invite such people to become a part of your project. It is the role of organisers to understand how young people are being motivated, what their interests are, what their needs are, and what would be beneficial for them in terms of programs aimed at design and social regeneration. We have no doubts after our own experiences in CYPE+ that motivated, hardworking and engaged young designers and change-makers exist and are eager to act. However, the level of difficulty of reaching and recruiting a highly motivated group will relate to your own starting point—your resources, cultural context, network of potential educators and participants, design experience, etc.

5.1.5 Participants' values

It will also strongly correlate with the proposed project—the challenge, main objectives and community values you want to address.

Participants' values are the area where you can specifically focus on who and how to recruit for your program:

- *Who is your target audience in terms of participants?*
- *What are the values of your potential participants? What do they care about, and how do they communicate?*
- *How are you planning to attract participants?*
- *How are you planning to establish trust with the participants?*
- *How are you planning to engage them and share the responsibility with them during the project?*
-

Stats

Objective
Define participants' values

Outcome
Participants' values map

Suggested time
45 - 60 min

Participants
Main organiser, Project leader(s), Partner(s), Researcher

Process phase

Workshops in London
photo: Bartosz Dworski (2020)
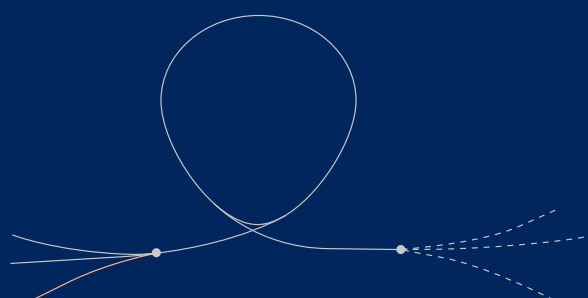
Project planning

5.1.5 Participants' values map

Name of the group:

Version:

Step 1
Who is your target audience in terms of participants?

Step 2
What are the values of your potential participants? What do they care about, and how do they communicate?

Step 3
How are you planning to establish trust with the participants?
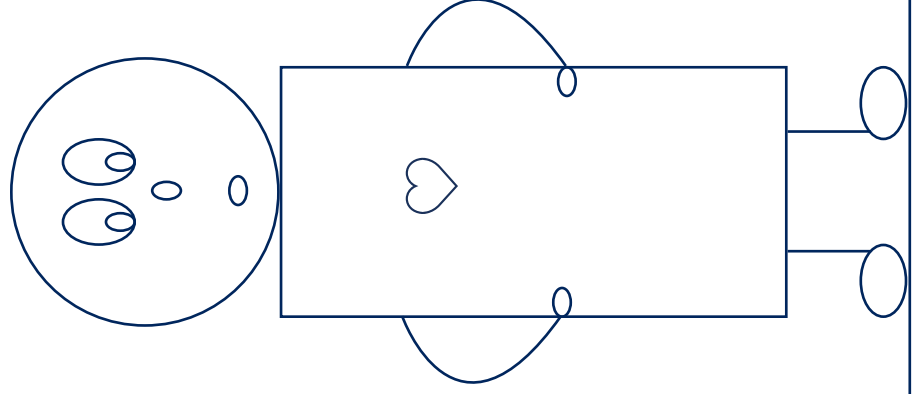
Step 4
How are you planning to engage with them and share the responsibility during the project?

Step 5
How are you trying to attract participants?

ŜTAJNIA ◈Station ual: london college of communication

Erasmus+

5.1.6 Project values

In the project values part, you specified your purpose for the regeneration process. If you have already discussed the project with stakeholders and have coined a challenge in the brief, you probably have quite a good understanding of community and contextual needs. For example, you may have established that students need a space to work on their own business start-ups. Choosing a context that you want to re-design could be a part of such a solution.

However, these questions remain:
- *What does that place stand for now and historically?*
- *What should it communicate, according to the communities related to the space?*
- *What should it represent, according to stakeholders?*
- *What do you specifically not want to represent with the project?*

This part reflects on the place holistically in terms of values. Perhaps it is a historical space, and you want to take care of its tradition. Maybe your context is in the neighbourhood, which especially needs a feeling of safety or a feeling of belonging.

If so, how do those values match the entrepreneurial and modern values of students, from the example above? How can you make it work?

The values of your project are essential to communicate and encourage others to join your purpose. It is also crucial that they agree with the community values. They are universal qualities to be established and clearly communicated in your regeneration process and new design ideas from each session.

When you have them defined, you can easily relate to them and match them with what you already know about your future participants. That way, you see if their values and your project's values match—what they have in common and what could be a bit problematic.

Such an approach will allow you to work on the communication and promotion of the project to recruit the right people to the program and attract more potential partners.

Stats

Objective
Define project values

Outcome
Project values map

Suggested time
45 - 60 min

Participants
Main organiser, Project leader(s), Partner(s), Researcher

Process phase
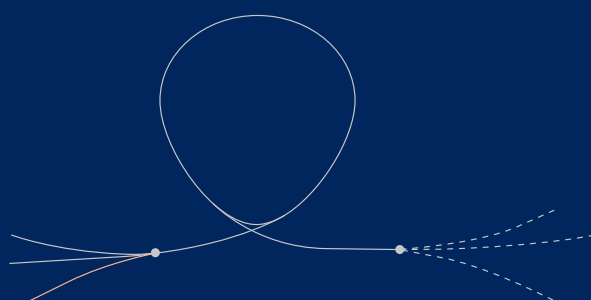
Project planning

5.1.6 Project values map

Name of the group:

Version:

Step 4 | Image

Step 3 | Stakeholders

Step 2 | Community

Step 1 | Place

Step 1
Think about the place you're focusing on and reflect on what it stands for now and historically.

Step 2
Think about what the place should communicate, according to the communities associated with space.

Step 3
Think about what the place should communicate, according to the stakeholders associated with space.

Step 4
Think about what you do not want to represent with the project.
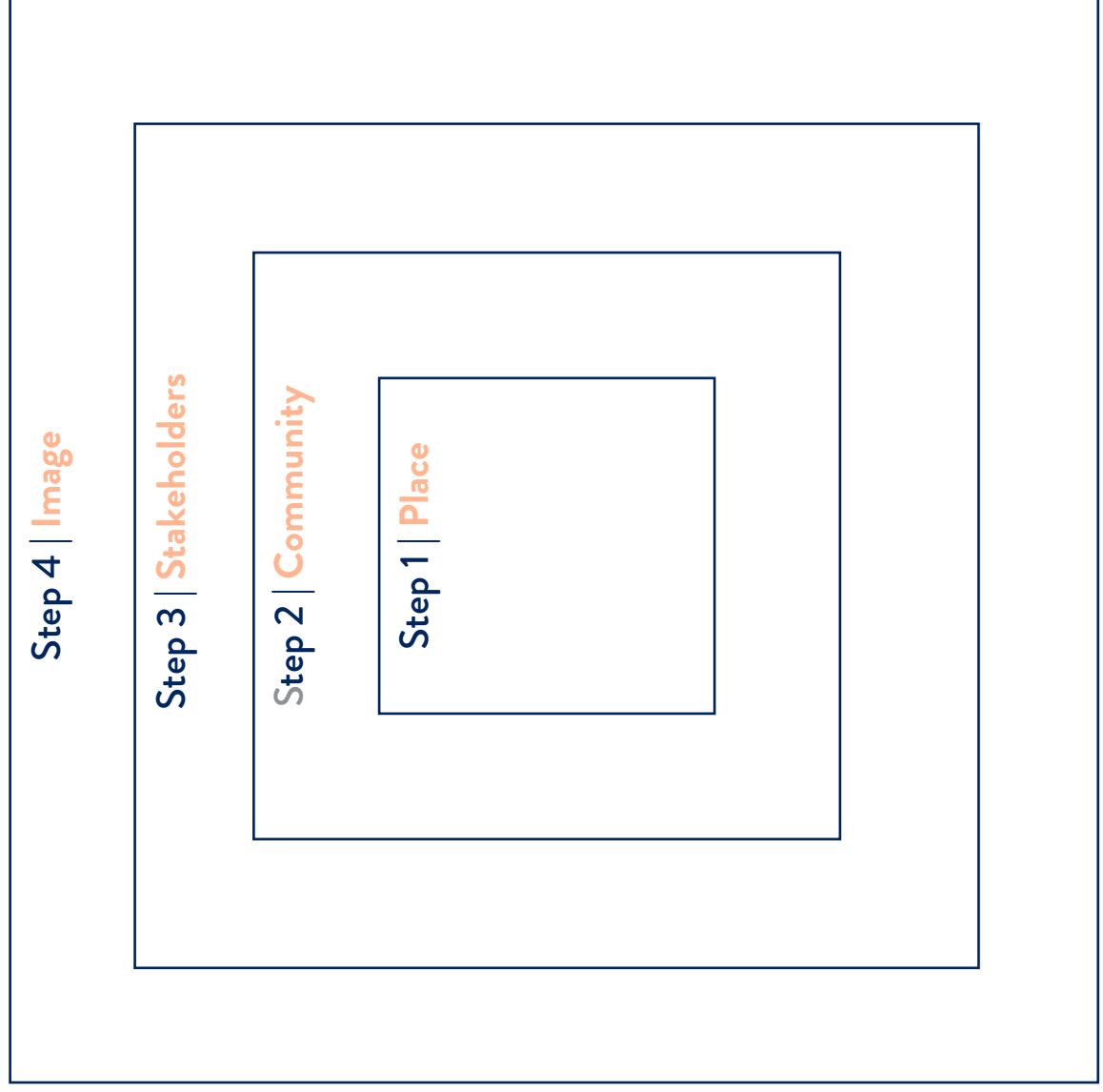
5.2 Step 2: Project trajectories. The evaluation checkpoint

Understanding what you have and what is accessible to you is an essential part of the process, but before you move into shaping the whole educational program and collaboration with the "to be regenerated" location and the interested community, you should draft what you want to accomplish.

A clear and communicative definition of our main objectives will allow you to prepare criteria for your projects' success, followed by the strategies necessary to accomplish them. We call those criteria **"Trajectories", because in our framework, we value the shape of the process and we look carefully at the directions it takes, depending on dynamically changing opportunities.** Some trajectories can be predicted more accurately than others.

Your **trajectories show you the path to follow.** During the project, you can observe and note positive and negative deviations from your first assumptions.

In terms of actions, to summarise phase one, "Project Planning", mark (loud and clear): What are the critical trajectories of your regeneration project? We propose answering at least the 3 questions below and planning possible research methodologies to track and evaluate the progress:

As a final touch to this work, it is good to invite at least one person from your team to become **The Researcher**—someone who will be responsible for studying the progress in your regeneration projects according to the proposed trajectories and who will gather insights and observations for the final phases of *Reflection* and *Multiplication.*

	CRITICAL PROJECT TRAJECTORIES	HOW WILL YOU KNOW THAT YOU ARE ON THE RIGHT TRACK?
EDUCATIONAL PROGRAM AND DESIGN METHODS	How do you want to: • Include participants in your educational program? • Attract and maintain interest in the project? • Support and facilitate their teamwork? • Develop their skills and knowledge?	How will you check if your chosen educational approach is: • Inclusive? • Interesting? • Valuable in terms of knowledge and skills gain?
CO-DESIGN SESSION RESULTS	What kind of change do you want to encourage in the context of your regeneration project?	How can you evaluate co-design session results in terms of reaching defined criteria of change?
FUTURE CONTEXTS	How do you want to encourage regeneration and change through your project in other possible contexts?	How can you observe and measure your projects' impact on future initiatives and new ideas?

Before the roll out

Before the roll out you should be able to specify and write down your definitions of success and figure out a research approach that will allow you to see if you are getting where you wanted to go.

As a direct output of Project Planning, we suggest you and your team come up with:
- An educational program outline (more details in the next chapter on co-design sessions).
- A project brief with gathered information on the context, community, stakeholders, current needs and the design challenge (to be shared with the project's participants).
- A promotion and recruitment plan for participants.

As the time for the first co-design session approaches, you will need to prepare a detailed schedule of the upcoming session, communication channels with stakeholders and participants, invitations for guest speakers … briefly speaking, you will need to put a special attention to all operational and logistics that your project may need.

On the next page, you can find chosen examples of Trajectories, inspired by CYPE+ 4th session - online workshops on Testing and Experimentation.

Workshops in Siemianowice Śląskie
photo: Bartosz Dworski (2019)

	CRITICAL PROJECT TRAJECTORIES	HOW WILL YOU KNOW THAT YOU ARE ON THE RIGHT TRACK?
EDUCATIONAL PROGRAM AND DESIGN METHODS	You want your educational program **to be interactive and open to teamwork in the digital environment.**	You will prepare **pre- and post-session anonymous surveys** to gather feedback on participants' experiences in the proposed environment.
CO-DESIGN SESSION RESULTS	Participants' experimentation with new ideas online will attract X number of new young people interested in regeneration and design.	You will **measure the interest** in the amount of interactions (e.g. comments online) with the proposed digital solutions.
FUTURE CONTEXTS	Your educational program will **inspire others to develop experiments** in new regeneration contexts and other domains.	You will prepare a **retrospective meeting** to discuss and evaluate how participants can use new learnings in their daily practice.

Workshops in London
photo: Bartosz Dworski (2020)

Stats

Objective
Define your project trajectories

Outcome
Project trajectories map

Suggested time
45 - 60 min

Participants
Main organiser, Project leader(s), Partner(s), Researcher

Process phase
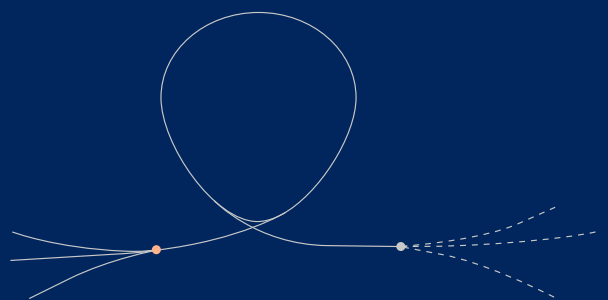
Project planning
5.2 Project trajectories

Name of the group:

Version:

	Critical project trajectories	How will you know that you are in the right track?
Educational program and design methods		
Co-design session results		
Future contexts		

5.3 Step 3: Project roll out

In the roll out phase, we want to propose our educational interpretation of the well-known methodology Design Sprint—a quick, fun and efficient way to come up with design solutions and to test them in no more than 5 days.

What we encourage, though, and put an emphasis on in our framework is Co-Design. Proposed sprints, in the regeneration context, are all about hearing the voice of the community and participatory design sessions.

In this phase, our educational program and project challenge become one experience. It is a 5-day-long journey of lectures, team workshops, context research and a closer look at the community that participants design for.

It is understandable that you will tailor your programs to the actual regeneration circumstances and your program participants' educational needs.

Integration and teamwork

Project participants working in design teams (3-5 people) will gain a lot from such experiences. It is a challenge for organisers to keep up with group dynamics and occasional communication "drama", but teamwork is an important competence to be trained and developed.

Community involvement

You should encourage project participants to open up to the community's needs, to get investigative, to be curious, to ask questions and to invite community members to evaluate their design ideas.

In CYPE+, we do not look at the community as "users" of the regeneration project but rather as a key part of the change. We do not have power or any right to change people, but we can encourage others through our own actions and open a discussion over the importance of transformation of their own context for living and/or working.

So, how can you do it?
There is no universal, magical recipe, but you can follow our guidelines on what subjects and activities to introduce each day of the co-design session to make it work.

Let us take a quick glance into this special week that can be the core of your co-design session:

PROJECT FOCUS

EXAMPLES OF TOOLS & METHODS

Check out highlighted content

DAY 1 — CHALLENGE & APPROACH

Introduction to the project challenge and participants' meet and greet

You can use this time for integrational exercises for the team to get to know each other and additional activities within the context of regeneration (to "feel the space").

It is also a great moment to dig deeper into the project challenge, provide opportunities for Q&A sessions and discuss design methodologies that will be presented and used during the next few days.

- Context & objective
- Knowledge quiz about the regeneration context
- Meeting community leaders
- Preparatory research
- Project Canvas
- Team canvas

DAY 2 — COMMUNITY RESEARCH

Going out into the community

During the second day, participants get to know more about research tools and can use them to interview invited community members or to conduct observations of community life in the chosen context.

At the end of the day, teams prepare a summary of their findings: the people and needs for which they will design.

- Community building Canvas
- Interview guidelines
- Research questions
- Participant observation
- Persona
- Stakeholders Mapping
- User journey mapping

DAY 3
DESIGN IDEATION

Working on ideas for solutions that could be implemented within the space for the community and other groups of interest.

Day for teamwork: Teams are working with the support of design tools for the **visualisation of their ideas.**

On the third day, participants work on **innovative solutions** that could answer the project's challenge and community needs. They discuss **feasibility** of the ideas within the known constraints, such as time, budget, resources, conflicting expectations, etc.

- Brainstorming
- Forecast / signals, Drivers & Future Trends
- Co-creation challenge assumption
- Collage
- Crazy 8s
- Concept card
- Future Cards
- Scenario Prototyping

DAY 4
PROTOTYPING & TESTING

Chosen ideas get to be **prototyped and tested with invited community members and other stakeholders.**

Teams work on the visual and tangible version of their idea, to present it and gather feedback. It could be a paper prototype, role-playing game, storytelling activity, photo and video, etc. The focus is on giving the real experience of the designed solution to gather constructive insights for improvements.

- Integrate feedback and iterate
- Rapid prototyping
- Role play
- Storyboard
- Testing with a community

66
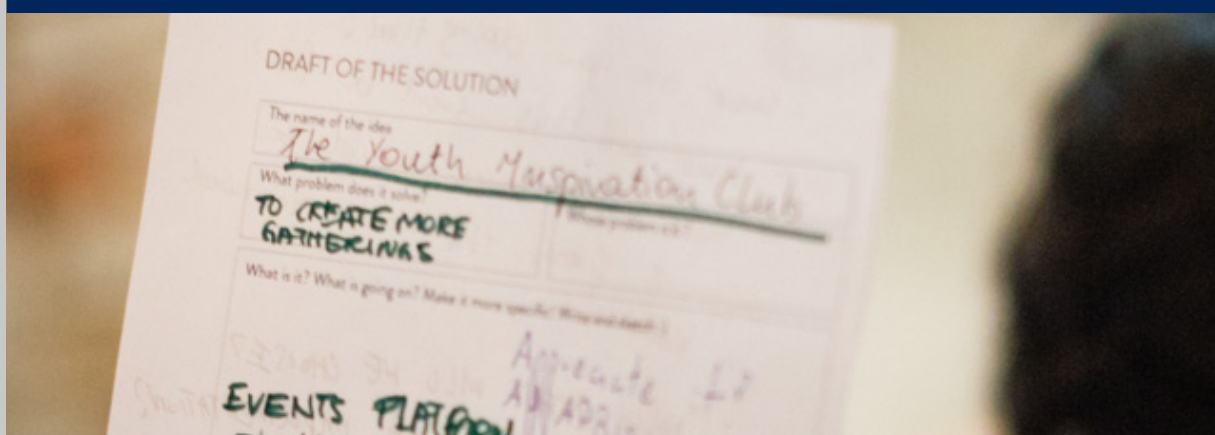
DAY 5
FINAL PRESENTATION

Idea presentation and retrospective on the program.

Teams present, in front of an invited audience of experts and members of the community, their final designs.

It opens a discussion over the pros and cons of every proposition. Participants gather valuable feedback about their work and tips on how to proceed later.

You can finish the session with retrospection activities to gather participants' thoughts on the whole program and outline the next steps in terms of possible design implementation.

- Create a pitch
- Keep getting feedback

From our CYPE+ experience, we cannot underestimate or forget to mention the role of the facilitator and invited experts. The value they bring to a co-design session is huge, both for the quality of the program and for the support of participants.

For most of the participants, it will probably be their first co-design session, a completely new experience. Facilitation, oversight and occasional support will be needed to encourage them and let them know that they are doing great! We highly encourage you to plan feedback sessions, to be always available during the workshops for any questions that may occur and to keep up with the timelines.

Planning extra visits from domain experts or community leaders during the first 2-3 days of the session could be a very motivating factor. It is also a subtle validation of the great importance of the design work that is being done in teams. This is how we have kept high morale during co-design sessions, and it has worked great!

Apart from lectures on design methods and workshops within the regenerated context, you can try to plan additional elements for the week. We highly recommend "inspirational trips" to nearby places that have undergone regeneration processes. Our CYPE+ students had an opportunity to visit such places during their co-design week.

You can learn more about their experience in the Case Studies section.

5.4 Step 4: Reflection

During this phase, you gather as a project team all the observations, feedback and research findings from the session and analyse them. Thanks to that, you should have proper insight on the proximity of the actual process to the defined "Trajectories".

That is why the researcher's role is so important (as mentioned in the previous sections). Based on the on-going study and observation of the co-design session, the researcher working in the background can pinpoint elements that need special attention or care in the next iteration of the project. Your role as facilitator or project leader can keep you too busy with operational things, so it is easy to lose proper distance from the process and overlook important signals.

Our framework groups Reflection into 3 main areas. To evaluate them, you can go back to your project's Trajectories, while adding some new questions.

5.4.1 Educational program and design methods

In general sense, it is a question of matching your educational program to real participants' expectations. You can discuss:

- *How did you manage to meet their expectations in terms of quality of training, design methods/choices, etc.?*
- *Were the proposed tools useful, self-explanatory, etc.?*
- *What was OK? What should be improved?*

Stats

Objective
Understand the value of the project

Outcome
Educational program and design methods reflection map

Suggested time
45 - 60 min

Participants
Main organiser, Project leader(s), Partner(s), Researcher

Process phase

Reflection
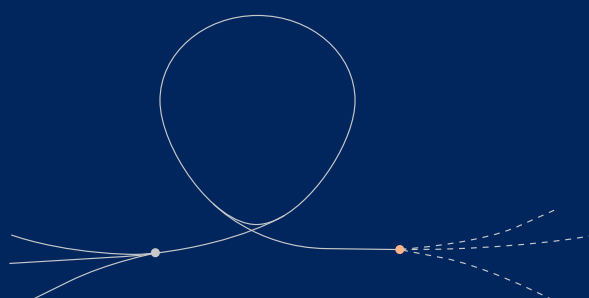
5.4.1 Educational program and design methods

Name of the group:

Version:

Step 1
How did you manage to meet participants expectation in terms of quality of training, design methods choices etc.?

Step 2
Were proposed tools useful, self-explanatory etc.? Were they useful or not?

Step 3
What was ok?

Step 4
What should be improved?

ŜTAJNIA Station ual: london college of communication Erasmus+

5.4.2 Co-design results

- *How do the actual design outcomes from the session relate to the project's objectives and community's needs?*

It is a question of future potential for project development and finding design inspiration for the next steps of working on the regeneration strategy in the chosen context.

Stats

Objective
Define results of the co-design sessions

Outcome
Co-design results map

Suggested time
45 - 60 min

Participants
Main organiser, Project leader(s), Partner(s), Researcher

Process phase

Reflection
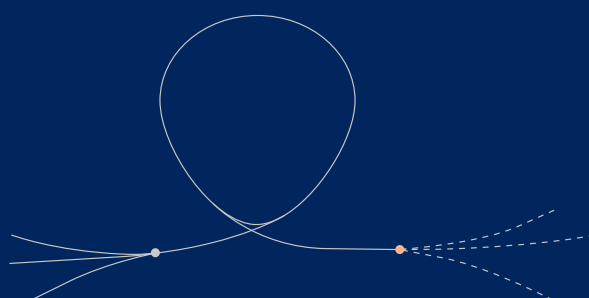
5.4.2 Co-design results

Name of the group:

Version:

Step 1
Project objectives

Step 2
Community needs

Step 3
Actual design outcomes after the sessions

Step 4
How do the actual design outcomes from the session relate to the project's objectives and community's needs?

Check if you can match the project objectives and community needs with outcomes?

5.4.3 Future context

- *What are the indicators that your program made a difference, caused an impact or raised interest?*
- *What worked in motivating people to start a discussion on challenges in their own communities?*
- *What can be an asset for initiating new regeneration projects or using acquired knowledge in related fields?*

You can approach it in various ways. We recommend a group workshop for the project's team to discuss research findings and fashion them into feasible action points for improvements.

Stats

Objective
Reflect on the future of the project

Outcome
Future context map

Suggested time
45 - 60 mins

Participants
Main organiser, Project leader(s), Partner(s), Researcher

Process phase

Name of the group:

Version:

5.4.3. Future context

Step 3
What can be an asset for initiating new regeneration projects or using acquired knowledge in related fields?

Your Program

Step 2
What worked in motivating people to start a discussion on challenges in their own communities?

Step 1
What are the indicators that your program made a difference, caused an impact or raised interest?

ŜTAJNIA ⬨ Station ual: london college of communication Erasmus+
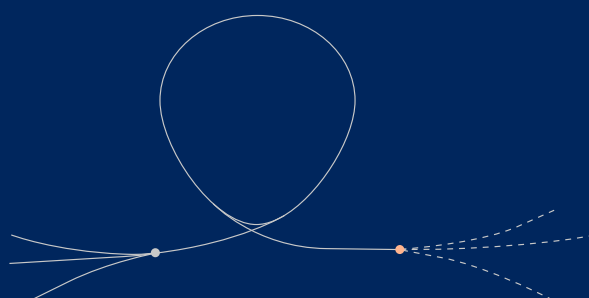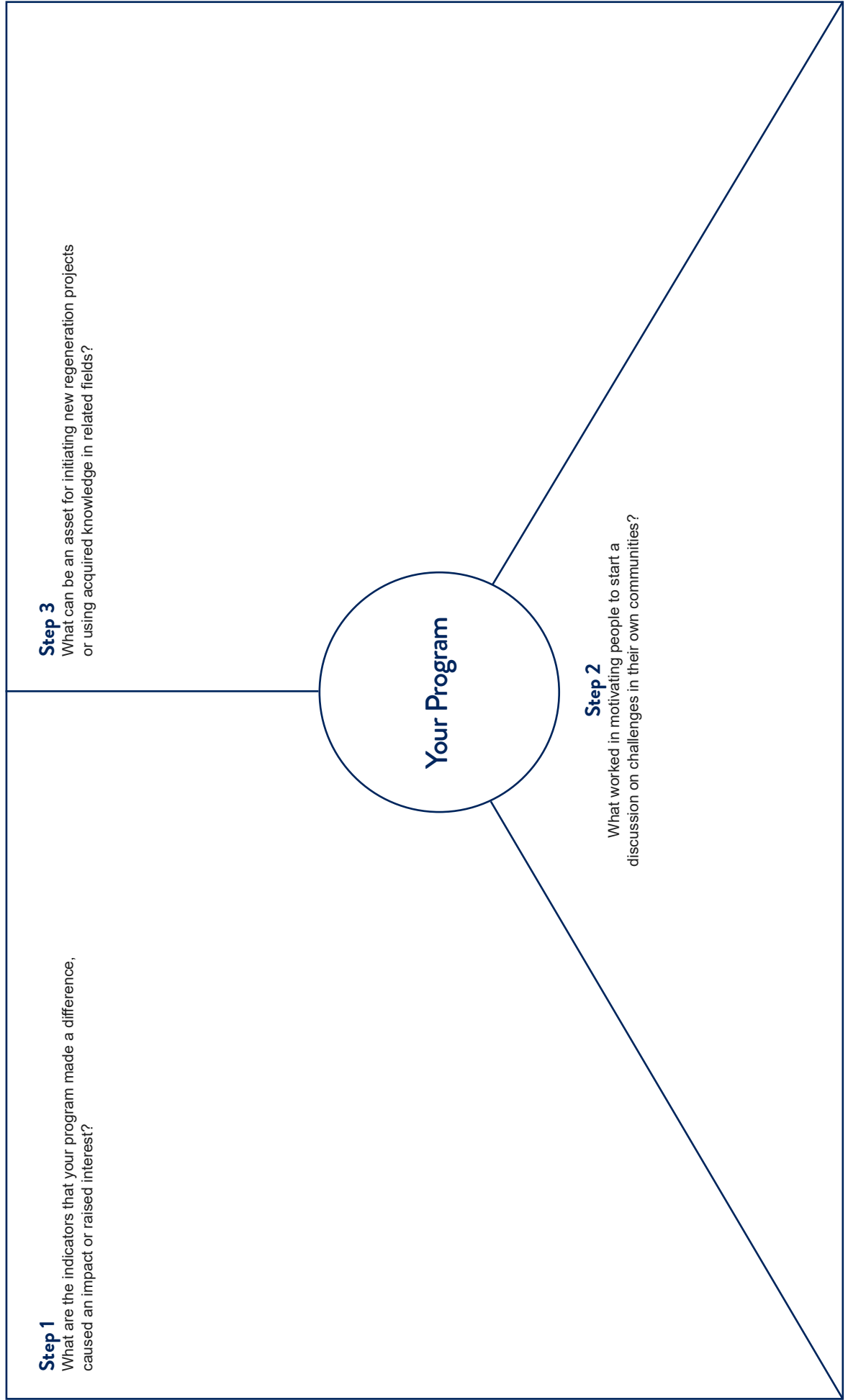
5.5 Step 5: Multiplication

The multiplication phase is the vaguest one because almost directly after the co-design session, we open up speculation on possible futures.

It is a crucial phase in terms of the project's high-level purpose. You led your focus on the mission of spreading the idea of social regeneration and empowerment for young change makers. It could have been somewhat lost in the day-to-day operational tasks, so now you have time to zoom out and see "the big picture".

In this phase, you can better grasp what is and could be achieved in terms of Learning and Regeneration - two complementary energies.

The multiplication phase opens up new directions and possibilities. Your project's team is already enriched with the research insights from the co-design session.

Now, you are ready to workshop possible scenarios of future impact in 3 areas of multiplication.

Experience Points
Your predictions on how participants will benefit individually from the project.

Local impact
Ideas on how the initial cycle and first co-design session may evolve into the bigger local transformation;

Global spread
How social regeneration initiated in one context can be spread elsewhere and grow other initiatives.

You can create more future scenarios and really have fun with it. Think of different timeframes and ask yourselves: *"What will happen X years from now?"*

You can think about scenarios that are unrealistically great and those that are unrealistically bad. Finally, workshop your way into the scenarios that are actually quite possible in the future.

Afterwards, you can walk back from the future scenario to the current day, answering the question: *"What must've happened that led to this scenario?"*

We highly recommend inviting co-design session participants to take part in these discussions, as they are the main beneficiaries and actors in your speculative scenarios.

Note down all your fantastic ideas, map and draw all the possible directions of the multiplication and…

...you can wait to find out which of your speculations were actually right…

...**or**

...you can do something about it!

With all this knowledge and already gained experience, you can plan ahead actions that will cause better predicted impact in the future iterations of your project.

The first iteration in our "TO MULTIPLY" framework is a "test drive". It is an experiment of its own. It is accessible and open for those very advanced in design methods, those aware of the community challenges and people with years of teaching experience, but more importantly, it is for those without direct experience in the field who would like to learn and support their own community.

Start it off, work your way through the co-design sessions, reflect on your approach, speculate about the future and multiply! Just go for it… and check our toolkit for support.

Good luck!
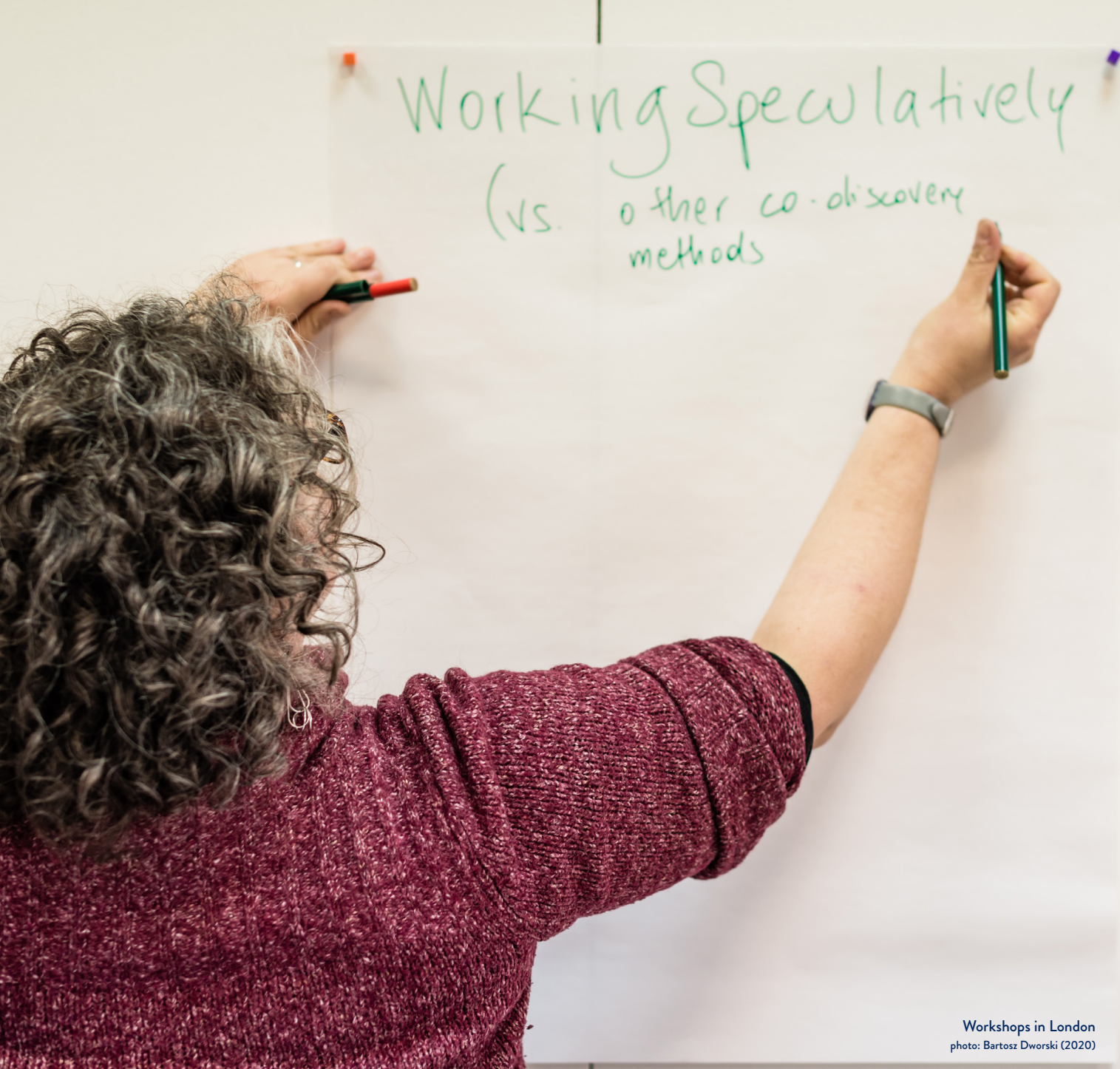
Workshops in London
photo: Bartosz Dworski (2020)

Stats

Objective
Speculation about future scenarios

Outcome
Future scenarios

Suggested time
45 - 60 min

Participants
Main organiser, Project leader(s), Partner(s), Researcher

Process phase

Multiplication
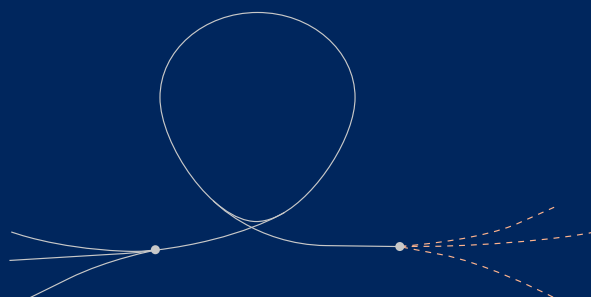
5.5 Future scenarios

Name of the group:

Version:

Scenario 1

Scenario 2

... years from now

... years from now
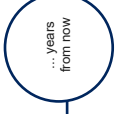
Step 1
Experience points
Your predictions on how participants will benefit individually from the project.

Step 2
Local impact
Ideas on how the initial cycle and first co-design session may evolve into the bigger local transformation.

Step 3
Global spread
How social regeneration initiated in one context can be spread elsewhere and grow other initiatives.

Step 4
Reflection
What must've happened that led to this scenario?

s on imagination and aims to open up new
ectives on what are sometimes called wicke
ems, to create spaces for discussion and debat
 alternative ways of being, and to inspire an
urage people's imagination to flow freely. Desig
ulation can act as a catalyst for collectivel
ning our relationship to reality" (Dunne an
y, 2013, p.2)

ulative Design is closely related to othe
ces such as critical design, and design fictio
veral ways. Ramia Maze´ and Johan Redstrom
ibe conceptual and critical design as a critica
ce in its own right and describe the objects of thi
l practice as a "materialised form of discourse
ze and Redstrom, 2009, p.33). James Auge
guishes critical design, discursive design, desig
s and design fictions as disciplines with subtl
ences between each other (Auger, 2013). Bruc
ng describes Design Fiction as "the deliberat
f diegetic prototypes to suspend disbelief abou
ge". (Sterling, cited in Bosch, 2012)

 essay, we will use the term Speculative Design
h we are using this practice within a Servic
 environment. This is an emerging way c
ng which we have been using on the MA Servic
 at London College of Communication for th
ew years, as a way to open up dialogue wit
ge of stakeholders, challenge their assumption
 our current society and allow them to commer
eedback on service proposals in a freer wa
encumbered by the constraints of what is, an
sing more on what could or should be.

can introduce a conversation about what
able future would look like, what are the system
ower structures that we are operating in, an
by creating new narratives, these structures ca
allenged

menting and speculating on a fictional future als
ates conversations between experts and nor
ts, breaking down boundaries that may mak
e feel uncomfortable about giving their opinio
situation they think they know little about. Thi
ticularly valuable when working with youth, as
urages non-hierarchical dialogue.

believe that by speculating more, at all levels c
y, and exploring alternative scenarios, reality

2. Essays

Contents

Dr Silvia Grimaldi
program mentor

Silvia Grimaldi is Course Leader of the MA Service Design and Postdoctoral Research Fellow on the Pharma Factory project (H2020) at London College of Communication (LCC), University of the Arts London (UAL).
She has 15 years' experience teaching and researching in transdisciplinary design, has run the MA Service Design for 4 years, has co-founded the Service Futures Lab, a Research and Knowledge Exchange Lab at LCC.
Her research focuses on the role of narrative in users' interpretation of product experience, design fiction and service design as tools for public engagement, surprise within product experiences, service design, and service design pedagogy.

https://www.arts.ac.uk/research/ual-staff-researchers/silvia-grimaldi

Javiera Godoy
GB team leader

Javiera Godoy is a designer, architect and educator. She is an Associate Lecturer on the MA Design for Social Innovation and Sustainable Futures and the BA (Hons) Graphic and Media Design, as well as the Knowledge Exchange Facilitator of the MA Service Design at London College of Communication (LCC).
Her work explores transdisciplinary approaches on sustainability, social innovation and participatory and service design as drivers of change within communities, strengthening collaborative work between different stakeholders, improving public services and shaping better spaces and cities for the future.

https://www.arts.ac.uk/colleges/london-college-of-communication/people/javiera-godoy

What will you learn?

This paper explores one particular approach on how to include youth in regeneration through Speculative Design, using fiction to develop more inclusive conversations of our present and future.

Who will benefit from this text?

This paper is for anyone interested in transdisciplinary creative methods for citizen participation as an inclusive approach to build a more sustainable environment.

Abstract

Speculative design uses design as a way to critically question and gain new perspectives on our society. By creating and prototyping fictional scenarios, speculative design can be used to create a space for participation in debates about how we might want to shape our world, and can be part of a service design process.

Speculative Design can introduce a conversation about what a desirable future would look like, what are the systems and power structures that we are operating in, and how by creating new narratives these structures can be challenged. It works well as a way to present alternatives to and challenge mainstream narratives, confront difficult topics, open up dialogues between different segments of a community with different values, priorities or differing status. Creating and discussing a fictional scenario can be a safe way to express opinions and voices that would not be taken seriously otherwise, either because they challenge the current mainstream narratives or values, or because the speaker may lack the perceived authority to express their opinion.

In this sense, we hope that within the context of regeneration projects, speculative design methods, when combined with participatory and service design methods, can help to challenge what regeneration is, who it is for and what it should achieve, and can help engage under-represented groups of people, including youth, in the process.

This essay presents a set of methods used in the context of the Co-design Your Place Erasmus + project, and our exploration on how to apply these methods to a particular regeneration context.

THE FUTURE WE THOUGHT WE WERE EXPECTING: HOW TO USE SPECULATIVE DESIGN IN REGENERATION TO INVOLVE YOUTH

Introduction

In February 2020, twelve young people and accompanying staff came to London from Poland and Denmark to take part in the second Co-design Your Place Erasmus + workshop hosted at London College of Communication, University of the Arts London.

In February 2020, while Wuhan was in lockdown, and the London Project manager was being tested for Covid-19 and isolated, we ran a week-long workshop on using speculative design in a service design project about regeneration. I think you know where this is going.

As part of the project, students created scenarios for the future of housing in Elephant and Castle in London. Initial scenarios had varying degrees of dystopia, from extreme shared housing to all of South London being flooded. In London we were about 5 weeks away from our own dystopian scenario, and here we are writing this essay in January 2021, in two different flats in London, UK and in Santiago, Chile, with differing degrees of lockdown and a hope that a vaccine that will let us socialise again.

Things that now seem mundane, like not being able to hug another human outside of your household, performative handwashing to songs, and severe restrictions to movement, at the time were unthinkable. The UK National Health Service (NHS) being at capacity was unthinkable, and yet every year we had a winter crisis with a lack of beds and doctors. A mandate to house all the homeless was unthinkable and yet homelessness had been skyrocketing in London for years. Paying people to stay home and not work was unthinkable and then we had the furlough scheme which did just that.

Our language changed too. In the UK we all know what lockdown and furlough mean. Our scientific knowledge changed, and we're suddenly all experts in how clinical trials are carried out and what data is necessary for vaccine approvals. Our values and priorities are constantly challenged, pitching livelihoods against number of infections, or children's schooling against virus transmission.

It has also shown us that some people live in lockdown for many years for various reasons. People in war zones, people with severe learning disabilities that limit their ability to leave the house or interact, people with severely compromised immune systems who have to be very cautious of who they interact with. This way of life already existed, and those services that were developed to cope with the covid crisis would have been useful to have all along.

This experience has shown us on the one hand how poor we are at predicting the future. But it has also shown that the function of the dystopian scenario is not to predict the future, but it is to comment on the present, to draw out extremes that are based on current drivers, so that we can talk about the future scenario while actually addressing our current society, its values and priorities, and look at it in a different way. It allows us to look into our society as if we were outsiders. It allows us to take account of other people's points of view and lived experience. And it allows us to question our current cultural and social assumptions about how things are and why they are this way. In the same way that the covid crisis is making everyone reassess how we lived pre-covid and making us notice the faults in society that were always there, but have been made evident through the crisis.

In this sense, a scenario, a fictional depiction of possible events and situations, will be a way to open up a dialogue, to be inclusive in the dialogue and to challenge participants' preconceptions.

What Is Speculative Design And Why Are We Using It In a Service Design Environment?

According to Dunne and Rabby, Speculative Design uses "design as a means of speculating on how things could be [...] This form of design

thrives on imagination and aims to open up new perspectives on what are sometimes called wicked problems, to create spaces for discussion and debate about alternative ways of being, and to inspire and encourage people's imagination to flow freely. Design speculation can act as a catalyst for collectively redefining our relationship to reality" (Dunne and Rabby, 2013, p.2)

Speculative Design is closely related to other practices such as critical design, and design fiction in several ways. Ramia Maze´ and Johan Redström describe conceptual and critical design as a critical practice in its own right and describe the objects of this critical practice as a "materialised form of discourse" (Maze and Redström, 2009, p.33). James Auger distinguishes critical design, discursive design, design probes and design fictions as disciplines with subtle differences between each other (Auger, 2013). Bruce Sterling describes Design Fiction as "the deliberate use of diegetic prototypes to suspend disbelief about change". (Sterling, cited in Bosch, 2012)

In this essay, we will use the term Speculative Design, though we are using this practice within a Service Design environment. This is an emerging way of working which we have been using on the MA Service Design at London College of Communication for the past few years, as a way to open up dialogue with a range of stakeholders, challenge their assumptions about our current society and allow them to comment and feedback on service proposals in a freer way, less encumbered by the constraints of what is, and focusing more on what could or should be.

This can introduce a conversation about what a desirable future would look like, what are the systems and power structures that we are operating in, and how, by creating new narratives, these structures can be challenged.

Commenting and speculating on a fictional future also facilitates conversations between experts and non-experts, breaking down boundaries that may make people feel uncomfortable about giving their opinion on a situation they think they know little about. This is particularly valuable when working with youth, as it encourages non-hierarchical dialogue.

"We believe that by speculating more, at all levels of society, and exploring alternative scenarios, reality will become more malleable and, although the future cannot be predicted, we can help set in place today factors that will increase the probability of more desirable futures happening." (Dunne and Rabby, 2013, p.6)

Why is Speculative Design Relevant in Regeneration?

Regeneration projects have always operated on a very long timescale, with plans often covering 10 or more years. They also often operate on a big scale, affecting entire neighbourhoods or cities, and as a consequence many people who live or work there.

Because of this scale in both time and space, it is hard to envision not only what the regeneration would look like, but also what effect it might have on the local communities. Participatory and co-design methods have been used in regeneration projects with varying degrees of success in terms of how much of the agency, values and will of the local community are allowed to filter through into the final plans.

Speculative design can be a tool to help with this collective envisioning, to reflect on proposals and look at current and future communities in a critical light.

There are several aspects of speculative design that are valuable in this. By creating narratives and artefacts that are set in the future and in the safety of a scenario we are opening the doors to several types of conversations that would be more difficult if tackled head on, and if discussing our current society.

A scenario allows us to:

▶ Present alternatives to and challenge mainstream narratives, focussing on and exaggerating elements of our current society which are not as visible to us from the inside. This can help to focus a conversation around particular issues that would otherwise be overlooked, and can help to confront what current reality is, and could be, within a protected environment.

▶ Confront difficult topics, such as climate change for example, that might be too daunting to discuss in relation to our reality, but may be easier to think about within a fictional scenario.

▶ Open up dialogues between different segments of a community with different values, priorities or differing status. By adapting the language used and focusing the conversation on a fictional world we are levelling the playing field and allowing people to engage in a freer way with their opinions and beliefs. This allows voices that would normally be under-represented in these conversations, such as youth, to be made more visible and be given an equal platform.

▶ Creating and discussing a fictional scenario can be a safe way to express opinions and voices that would not be taken seriously otherwise, either because they challenge the current mainstream narratives or values, or because the speaker may lack the perceived authority to express the opinion.

In this sense, we hope that within the context of regeneration projects, speculative design methods when combined with participatory and service design methods can help to challenge what regeneration is

who it is for and what it should achieve.

How?

The second Co-design Your Place Erasmus+ workshop introduced various speculative design methods and tools used to analyse the context of the specific brief, include the local communities into these conversations, and co-ideate new scenarios for the future.

Therefore, speculative design became a key aspect when working on regeneration and service design projects in this workshop, since it allowed us to better understand the existing reality and to imagine new ones through dynamic and didactic methods - in a more approachable way.

This is especially relevant when working with young people in a wide-ranging theme such as regeneration. The term regeneration in this project does not uniquely refer to urban renewal in terms of buildings, but also comprises the physical, cultural, social and environmental aspects of this process - this had to be acknowledged and covered by the participants. (Lang, 2005).

Regeneration might be perceived by the youth as something too big to be grasped and understood in a short period of time, which could appear as a discouraging factor – feeling they are not sufficiently skilled to modify the reality on such a big scale. In this context, speculative design emerges as a way to bring closer all these apparently unreacheable concepts and to translate them into a common language - a more playful and well-known context based on facts and combined with imagination. In this sense, the act of play is fundamental for speculative design, as it is "an activity that generates imaginary worlds that temporarily take us beyond the here-and-now, and enable us to

re-enter our daily lives with a new perspective" (Hamers et al., 2017, p.14).

This methodology also proves that envisioning our futures is not an activity reserved only for professionals, but it is an action where the wider community should always be included. Consequently, speculative design tools are used to generate a more democratic and inclusive space for participation. In the context of crisis and Covid-19, it seems even more relevant to be able to bring people together to envision more sustainable, equitable and resilient futures, and to explore what are the appropriate tools able to support these dialogues.

It should also be noted that the tools and methods alone are guidelines, and these should be adapted and used in the spirit of inclusion and democratic participation as outlined above. These tools may not be appropriate for all contexts and all audiences, but they are easily modified, and work should be done not only on picking the appropriate set of tools, but also on making sure that these are not just used as a mechanistic exercise to perform inclusion, but are critically evaluated for the particular context and adapted if necessary.

Five speculative Design methods were explored during this second workshop. All of them were used in groups of four to six people and not individually, as we believe that dialogue is key to build stronger narratives, strengthen communities and build a collective vision of the future.

Methods:

As an introduction to the context and topic, participants heard presentations about the local neighbourhood and regeneration taking place, but were also asked to prepare a short presentation about social housing in their home country. Participants were asked to listen to the presentations and extract what they thought were the cultural values and metaphors that they heard. For example talking about "making a house a home" vs "having a roof over your head" implies different conceptions of social housing, from a permanent social good to a stopgap solution to immediate need. These were used in exercise 2.

Exercises / Methods:

1. Provocation: Ideation method which involves thinking of radical ideas and building unexpected scenarios for the future. It is used to trigger and activate people to deliberate their ideas concerning the future.

Provocations can be done by physical and/or digital methods.

The output could be a scenario, object or artefact, that embodies the scenario, and helps the viewer to imagine themselves in this alternative reality. This is not an outcome in its own right and there is no right or wrong answer. They could be tested with an audience through a co-design / co-creation workshop to challenge, develop and create new concepts.

2. Future cards: This a modification of the Strange Telemetry called "Futures Poker" (http://www.strangetelemetry.com/projects#/futures-poler).

The deck consisted of four types of cards: "Drivers, Year, Type of person and Value/Metaphor". Each group was asked to pick 4 cards from each category and use it as prompts to spark your imagination and build a new scenario. For example: Driver: Population Growth / Year: 2050 / Type of Person: Based on personas used for the specific project, in this case young people / Value-Metaphor: Extreme reuse of materials and circular economy.

3. Scenario Prototyping: Prototyping is all about making ideas tangible. It is a method to quickly test your first assumptions and convert them into real outputs to visualise concepts and prove ideas.

In this specific case, prototypes were based on the Futures Cards method (Exercise 2). Based on this, people were invited to visualise their ideas in paper and create a quick graphic outcome - physical or digital - to visualise their combined ideas and create new narratives.

This method allows you to share your research with other
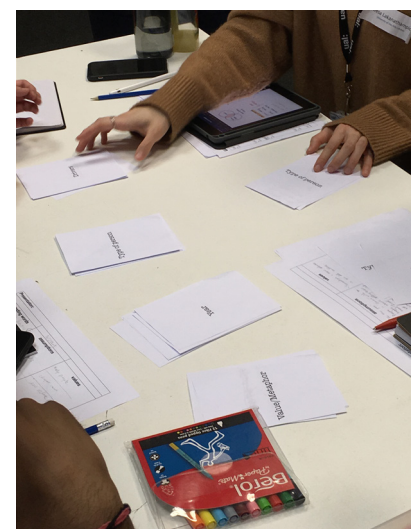
groups of people, not necessarily designers, in a comprehensive language. It is also a way to open up a critical conversation about values with a wide range of participants, who are not constrained by having to comment on our current world, and can discuss the implications of actions or situations in a fictional world. Depending on time allocated to this task, the prototypes could be three dimensional objects, digital outputs, videos, graphics, performances, etc.

4. Co-Creation Workshops - Challenging Assumptions: This is used to bring communities/audiences' perspectives and voices into the design process and get feedback on the groups' direction. This is a key aspect when working in regeneration, because it also allows the wider community to feel part of the project and empowered to bring their voice into the conversation.

Engaging different types of participants

- HAVE MORE INPUTS FROM DIFFERENT TYPES OF PEOPLE WHO HAS DIFFERENT TYPE OF VIEW

I FOUND IT WAS BETTER TO CREATE THE SCENARIO IN MORE GENERAL TERMS, AND PROVIDE CONTEXT LEADING UP TO THIS FUTURE RATHER THAN REFERENCING MORE PERSONAL EXAMPLES WHICH PARTICIPANTS COULD BECOME ATTACHED TO

YOU HAD TO ADAPT A LOT TO THE DIFFERENT TYPES OF PEOPLE - AND REMEMBER TO NOT BE TO EMOTIONALLY ENGAGED

- Need to think and practice intro
- Think about needs some couldn't hear or read.
- Smaller interactions

THE CHOICE OF ② WORDS IS VERY IMPORTANT

Two group give us two and more perspectives. One conservative; second, more openminded.

IF THE SCENARIO GO WRONG, TRY TO ENGAGE THE PEOPLE IN DISCUSSIONS THAT CAN RELATE TO!

- A chance to grow on as to how to deal with totally different kind of people.

DREPARE A "PRESENTATION" FOR ~~QUELICELON~~ YOUR PARTICIPANTS

Sometimes it can be very undoable, so maybe need to be guided or briefed better (giving directions) few

(engaging)

Having a group of participants at first who didn't fully understand the idea was hard. The other group was easier and when they understood the scenario they provided insightful feedback.

I think that presenting them our possible future helped to engage different type of participants in an easier way.

Communication & tweaking it is important with each participant. Understanding where they are coming from is also important.

It might be better if participants can introduce themselves a little bit more. So we can understand them better.

THE PROCES WAS IMPOSSIBLE TO FORESEE, SO EMOTIONAL

I liked the idea of engaging different participants, but I think it would be better also to younger people. Seniors were like "no, it's impossible, no way".

IT'S IMPORTANT TO HAVE OPEN QUESTIONS FOR THE INTERVIEWERS

5. Foresight / Signals, Drivers and Future Trends: Foresight method which allows you to identify current "Signals of change" (signs of changes that might come in the future) in a specific context and/or service and combine them with "Drivers" (external forces that influence a determined context/ service) in order to speculate about a future trend based on current facts. This method is not used to create an accurate forecast of the future, but to be more prepared for changes.

Learning From Others

One of the most important parts of any learning process is to see the work of others. In that sense, a key aspect of this workshop was to investigate other regeneration projects that faced similar challenges and offered various solutions from a Service Design and Speculative Design perspective.

In order to do this, we visited and met people involved in three different projects based at Elephant and Castle, London - our study context - to get a wider perspective on how others operate in order to solve similar problems. As part of this process, young participants were also invited to articulate their learnings through a collaborative article, which was made in pairs and it is also part of this Handbook's online publication.

The selected case studies were:

1. Draper Together: Charity based in Elephant & Castle, Southwark, London in the Draper Estate, one of the most important modernist social housing complexes in South London. Established in 2013, "Draper Residents Association" (DRA) was created to protect the rights of the community against displacement threats due to gentrification and regeneration

Participants visiting Draper House
photo: Bartosz Dworski (2020)

schemes taking place in the area. This informed the foundation of "Draper Together", in charge of protecting the history, heritage and materiality of the estate and its people, as well as strengthening the community through a series of programmes and events.

This workshop aimed to explore how two neighbours - The Draper Estate and London College of Communication - could create a stronger partnership, which builds upon a sense of shared local community with shared goals and ambitions[1].

2. Elephant Park: Mixed-use development currently being developed as part of the urban regeneration of Elephant & Castle. It comprises new homes - including affordable housing, commercial and green areas. The project seeks to create 6,000 new jobs, plant over 1,200 new trees and be the UK's first Climate Positive development when complete in 2025. Students from London College of Communication devised and facilitated co-design sessions with the Elephant & Castle community, to inform the future development of the Elephant Park. This was also included as part of the case study[2].

Draper Hall sign
photo: Bartosz Dworski (2020)

Draper House
photo: Bartosz Dworski (2020)

[1] **Draper Together's Mission**
(2021, January 14). Draper Together,
https://www.drapertogether.org/

[2] **About Elephant Park**
(2021, January 14). Elephant Park,
https://www.elephantpark.co.uk/

Elephant Park project
(2021, January 14). Gillespies. [Photograph]
https://www.gillespies.co.uk/projects/elephant-park

Elephant Park
photo: Bartosz Dworski (2020)

3. Mercato Metropolitano: Food market which aims to build a sustainable community around the food market and protect its environment, being able to support the revitalization and regeneration projects across different locations. After the first pilot presented in Milan's 2015 World Expo, Mercato Metropolitano opened its first site in Elephant & Castle, in 2016. Mercato Metropolitano created its own MM Manifesto of values and goals, and holds several projects and events to empower the local community such as the MM Academy and the MM Incubator[3].

[3] The MMovement and MMImpact
(2021, January 14). Mercato Metropolitano,
https://www.mercatometropolitano.com/

Who?

If a community feels part of a project, if there is a sense of belonging, if they feel their voices are being heard, and lastly if they manage to make this project their own, they are more likely to take care of it in the future and keep developing it by themselves. This makes these endeavours self-sustainable, erasing the dead end from many projects.

Mercato Metropolitano in context
(2021, January 20). Mercato Metropolitano. [Photograph].
https://www.mercatometropolitano.com/

Inside Mercato Metropolitano
(2020, December 22). The Swindian. [Photograph].
https://theswindian.com/2017/06/29/tiny-leaf/

One thing is to agree on the importance of including communities in our projects, but actually one of the greatest challenges is not to
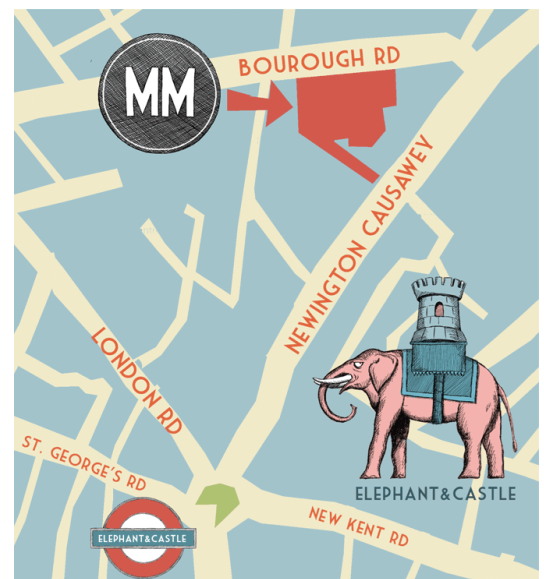
include people but to create effective public involvement and, in the end, authentic community-led projects.

Community-led projects are sometimes considered as an utopia, as it is believed that there must be a bigger entity, organisations or service with more "expert knowledge" than the local communities, in charge of funding and developing these projects. The Co-Design Your Place Erasmus + aims to incorporate both perspectives, understanding that the best results will come from blended collaboration, where communities and practitioners combine their specific and experiential skills to develop seed projects that could become community-led endeavours in the future.

There are many approaches on how to include a community, as well as levels of public engagement and involvement. In the 60s, Sherry Arnstein observed that not all participation efforts are equal and developed her "Ladder of citizen participation" (Arnstein, 1969) consisting of 8 levels of public participation. She states that some levels are truly able to give voice to the people such as partnerships, delegated power and citizen control, but others such as manipulation and even consultation might silence the public.

Participatory Design approaches were used in this project to ensure that both communities, partners and participants have agency in the process. These participatory outcomes should always represent the wider community of actors involved in any context and design project. Johansson (2005) describes Participatory Design as a process in which "design situation, ideas for the future, and their consequences are negotiated" (Dindler, C and Iversen, 2007, p. 215).

If the consequences are negotiated, this means that the ownership of any collaborative project is shared, as every participant brings a key asset. In this context, our project in particular aimed to acknowledge the fact that "users" such as the local community, become experts because they have "expert" knowledge, which comes from their own experience living and interacting with the context and challenges that the "experts" are studying.

Due to the pandemic, our attempts of implementing these shared ideas and visions developed in collaboration during the workshop had to be postponed - the fifth version was based on testing and implementing these co-created endeavours with the community. Nevertheless, this week allowed us to explore ways of encouraging interdisciplinarity, agency and respect, putting together design efforts to practice

a more inclusive approach on social inclusion, citizen participation and sustainable futures.

What We Would Like People to Get From This

It should be noted that our attempts to apply speculative design approaches in regeneration were particular to the study context and audience, and this should be taken for granted but used as an entry point for further explorations.

Regeneration and design projects should be always based on a critical view and deep understanding of the context and the underlying principles and spirit of a place and its community. There is no unique formula for a representative and successful co-design project, since the process is constantly shaped and reshaped by the stakeholders, ecosystems, socio political and economic context and lastly its urban and natural environment.

The methods presented in this essay are one way to approach inclusive and democratic participation in a regeneration process, but what is more important is to reflect on the ways in which these methods work, and what they achieve, and align with the aims and goals when working on another project, as opposed to trying to recreate exactly the same methodology.

Workshops in London
photo: Bartosz Dworski (2020) ▼

The way in which the methods work will be very specific to the context, the culture, existing services and systems as well as the type of communities that are involved and how power relations and funding is structured in the context. We hope that people will revisit these methods and adapt them to their particular projects and contexts. It is important to understand what the needs and the barriers are, who are the stakeholders, what are the power structures and how these elements coexist in an ecosystem. As designers we have the agency to adapt our ways of working to make them inclusive and representative, and give voice to elements of the community that may not otherwise be heard.

Dr Silvia Grimaldi
Javiera Godoy

References
1. Dunne, A., Raby, F. (2013). *Speculative Everything: Design, Fiction, and Social Dreaming.* Cambridge, Massachusetts; London: The MIT Press.
2. Mazé, R., Redström, J. (2009). DIFFICULT FORMS: Critical practices of design and research. *Research Design Journal, 1*(1), 28-39.
3. Johansson, M. (2005). *Participatory inquiry—collaborative design*, PhD dissertation, Blekinge Institute of Technology Series.
4. Auger, J. (2013). Speculative design: crafting the speculation. *Digital Creativity*, *24*(1).
5. Bosch, T. (2012). Sci-Fi writer Bruce Sterling explains the intriguing new concept of design fiction. *Slate*, March, 2.
6. Dindler, C. and Iversen, O. (2007). Fictional Inquiry-design collaboration in a shared narrative space, *CoDesign*, 215.
7. Arnstein, S. (1969). A Ladder of Citizen Participation, *Journal of the American Planning Association*, Vol. 35, No. 4, 216-224.
8. Hamers, D., Bueno de Mesquita, N., Vaneycken, A. & Schoffelen, J. (Eds.) (2017). *Trading places: practices of public participation in art and design research.* Barcelona: dpr-barcelona.
9. Lang, T. (2005). *Insights in the British debate about urban decline and urban regeneration.* Working paper, Erkner, Leibniz-Institute for Regional Development and Structural Planning.
10. Sangiorgi, D. and Prendiville, A. (eds) (2017). *Designing for service.* 1st ed. London: Bloomsbury Academic.
11. Draper Together (n.d.), https://www.drapertogether.org/
12. *About Elephant Park.* (2021, January 14). Elephant Park. https://www.elephantpark.co.uk/
13. *The MMovement and MMImpact.* (2021, January 14). Mercato Metropolitano. https://www.mercatometropolitano.com/
14. *Draper Together's Mission.* (2021, January 14). Draper Together. https://www.drapertogether.org/
15. Futures Poker. (2021, January 14). Strange Telemetry. http://www.strangetelemetry.com/projects#/futures-poler
16. *Designkit, Co-creation session.* (2021, January 14). Designkit. https://www.designkit.org/methods/co-creation-session
17. *Design methods for developing services.* (2021, January 14). Design Council. https://www.designcouncil.org.uk/sites/default/files/asset/document/Design%20methods%20for%20developing%20services.pdf

Astrid Lundsgaard
DK team leader

Astrid Lundsgaard, Project Lead at Station of Co-design Your Place, holds a Bachelor of Science in design and innovation and is pursuing a Master of Arts in learning and innovative change. Her competencies span product development; service design; sustainable solutions; project management; human resources; organisational development; analytical theoretical perspectives; and building creative, purposeful communities.

What will you learn?

By reading this, you will learn about the importance of sustainability and communities and be inspired to execute sustainable community building. You will learn about Generation Z, the United Nations Sustainable Development Goals, the importance of leaving no one behind, and Station's work in sustainable community building.

Who will benefit from this text?

This is for everyone who's curious about what a sustainable community could be and anyone who is managing or wants to manage such communities in the future. You can be young and seeking communities yourself or experienced but eager to explore sustainability further.

Abstract

This essay presents an introduction to and reflections on why we should keep building strong communities on the foundation of sustainability to develop our society. It presents an understanding of sustainability in the context of community building and introduces what was the frame of the Co-design Your Place online design session in Copenhagen, working with Station as the context. Communities and sustainability are both very much connected to the context you place them in, and that is why we need frameworks and a broad comprehension of the terms to be able to build sustainable communities. A perspective on why the youth today is important in changing the future is presented as key.

HOW AND WHY WE SHOULD BUILD SUSTAINABLE COMMUNITIES?

2

Introduction

Sustainability is a buzzword in many contexts today all over the globe. Large companies, politicians, and everyday people struggle to empower and create sustainable solutions. While sustainability is a commonly used term, its meaning varies widely. While working with communities and sustainability in both my volunteer and professional career, I've found that sustainability is related to and depends on the context, and that without keeping the context in mind, sustainability loses content. The definition of sustainability I usually refer to is to make something able to sustain even through changes and challenges. It concerns the planet, people, and profit perspectives, also known as the triple bottom line. A guideline to working with sustainability is the United Nations Sustainable Development Goals. The point of this chapter is to emphasize one way of working with sustainability: through community building.

Communities can also have many different purposes, structures, contexts, and sizes and therefore various definitions. One functional community might fall to the ground if placed in another context under different circumstances, so there's not one golden solution for building a good community. The combination of sustainability with regards to people, planet, profit, and community building is a key to create a better future and achieve the changes that we want to see in the society.

Gen Z - The Young Power!

I've been growing up together with Generation Z, comprising those born after 1996. Generation Z is a very crucial generation since we are expected to reach a turning point in the population of the globe within the next decades, and at the same time there is an increasing awareness of the sustainability challenges of the world. Generation Z, with 3.19 billion people under the age of 25 in 2020, is the largest youth generation in history; concurrently, the world now has, for the first time, more people above the age of 65 than under the age of five (Ritchie & Roser, 2019). This will result in a gap in the population where we will have less at the working age than needed, which contributes to the challenges the world faces, but it also underlines the fact that

Generation Z's actions are crucial. Since it is the largest generation, it not only has the largest reach and ability to act, but it must also face the critical challenges and seize the opportunity to effect change.

My generation, the Millennials, might live to see the very severe causes of the global crisis, but Generation Z will most definitely see them. This is why I look at them as a key to grasping the challenge and changing the world before it changes humanity. If Generation Z wants to see their children and grandchildren avoid a dystopian future where sea life is extinct, urban pollution is hazardous, gender inequities prevail, and travel is unethical, our most important resource: the nature, aren't threatened etc. we need to change (United Nations, 2015)! The World Happiness Report from 2020 explores how well-being is connected to sustainable development to reduce these threats in reference to the UN Sustainable Development Goals (World Happiness Report, 2020). The report shows that economic growth alone is not enough to improve well-being but we need sustainable development to follow through.

What is encouraging for me is that I really see a young generation carrying that key to the door of changing the future. Not only is it really necessary for them to change society into a more sustainable version, but in doing so, they can also demand that the older generations follow. And who actually asked them to do so? I didn't. But the world did with

Workshops in Siemianowice Śląskie
photo: Bartosz Dworski (2019)

the increasing awareness of the challenges.

To mention a current example: Greta Thunberg, 18 years old, who is leading the worldwide movement Fridays for Future (Fridays for Future, n.d.), has influenced the world's leaders for several years now. At the United Nations Climate Change Conference in 2018, she said: "Since our leaders are behaving like children, we will have to take the responsibility they should have taken long ago." Thus, she highlighted the gap between the actions that are needed and what is actually being done. Thunberg has managed to mobilize 14 million people all around the world, and this is not only through the school strike: Fridays for Future creates awareness but also accomplishes actual change (Fridays for Future, n.d). She is not alone. I see young people sprinting the marathon, when I'm struggling to run only a few kilometers. Young people eating vegan, sorting garbage, and buying responsible and reused products as well as building sustainable communities to move the agenda even further because no one can do it alone. I've seen:

- local communities promoting sustainability in education in the universities of Denmark: Sustainability Influencers (Sustainability Influencers, n.d.), SDG student ambassadors (SDG Student Ambassadors, n.d.), Den Grønne Studenterbevægelse (The Green Student Association) (Den Grønne Studenterbevægelse, n.d.)
- sports communities fighting for the right to movement in Palestine: Right To Movement (Right To Movement, n.d.)
- youth associations connecting and educating for better futures for the world's poor: Dan Church Aid Youth (Folkekirkens Nødhjælp, n.d.)
- communities trying to fight loneliness and improve global health together: Folkebevægelsen mod ensomhed (Movement against loneliness) (Folkebevægelsen mod Ensomhed, n.d.)

Thunberg is definitely not alone, but the leaders and the older generations are miles behind. We need both individual change but also on the systemic change, and we need it now. The world leaders need to set an example and lead the way to create the structures and foundation for sustainability for all. When we combine the effort and create communities local and global with the common purpose of sustainable change, nothing is too ambitious, and the change of the world becomes realistic. This is my belief and what I aspire to promote by this text.

A Framework For Sustainability

The word "sustainability" has been continually redefined in the last decades, and it is important to have an understanding of what we

understand as sustainability. For starters, it is worth getting familiar with a global framework: The United Nations 17 Sustainable Development Goals (United Nations, n.d.). These 17 goals were decided upon by all the member countries of the UN in 2015. They were developed to include many aspects of what each country finds relevant in terms of sustainability all around the world—relevant both for you and me but also for states, companies, organisations, etc. If you haven't read them, please do, and if you think the goals are too fluffy, too big, or too unrealistic, try looking into the descriptions with the targets and indicators for the goals. They range from life in water and climate action to reduced inequality and peace, justice, and strong institutions, and even health and quality education are included. As I mentioned, sustainability is important both regarding the planet, people, and profit, and these goals fit exactly into all the perspectives and elaborate concretely what should be achieved in order for the world to overcome the challenges we face.

The goals are important because they bring concrete definitions of what we should aim for, they create a common understanding, and, most importantly, they inspire and bring hope. The goals aim high but they are also relevant for countries in crisis because of climate changes, countries where human rights are under pressure, and even countries like Denmark with high and unsustainable consumption and industry. What's really important about sustainability and what the goals can help with is this: you can reflect yourself in sustainability, carrying it on your shoulders, because without you, sustainability is impossible.

As Steen Hildebrandt, Ph.D. in management and organisational theory and inspirational speaker within sustainable solutions, emphasizes, "many things that at some point seem naive have later become reality.

Station, Copenhagen
photo: Station (2020)

In reality, the naive here [within sustainability] is actually to believe that business as usual is an option." (Hildebrandt, 2017)

Since the globalization and connectedness of the world is increasing every day, it is even more clear that what I do, what you do, and what we do are affecting other people both close to you and further than you imagine. Since sustainability is necessary if we want to see a better world in the future, everyone needs to act. The goals have so many different facets that they capture many important roads to how we can create a world that can sustain all the future challenges that it and we face.

I believe that many people don't feel eager or are maybe even scared of the change and the ambitiousness of the goals, but what's important to remember is that we need to act now and we need to act together.

The Importance of Communities: Leave No One Behind - Not Alone

Acting together is really the point of why communities are important in sustainable matters. A central element of the Sustainable Development Goals is that we can't leave anyone behind (United Nations Sustainable Development Group, n.d.). This is a double-sided statement. There's no one who can reach the goals alone, and we can't do it without having everyone on board. We don't have to agree and be on the same deck, but we are in the same boat, or globe, if you prefer. This comes from the connectedness of the world and the way that many of the sustainable matters in the goals affect the whole world together. Here I refer to the climate change, which affects wildlife, weather conditions, and natural disasters but also the responsible consumption is an example. The goals are not always properly executed because all countries tend to look at their own performance on the goals internally compared to the indicators, which leaves out the point of our responsibility to other parts of the globe (Hickel, 2020). This means that even though a country like Denmark is one of the top performers on the goals, we are still one of the countries with the highest consumption and biggest carbon footprint contributing to climate change, affecting mainly other parts of the world.

I sometimes feel that Denmark is leaving the rest of the world behind, and for me this is really crucial in changing the future. This is why I would like to highlight one of the Sustainable Development Goals that has been referred to as the most important of some and a key to the rest of the goals of others: Goal number 17: Partnerships for the Goals (UNDP, n.d.).

SUSTAINABLE DEVELOPMENT G☉ALS

1 NO POVERTY	2 ZERO HUNGER	3 GOOD HEALTH AND WELL-BEING	4 QUALITY EDUCATION	5 GENDER EQUALITY	6 CLEAN WATER AND SANITATION
7 AFFORDABLE AND CLEAN ENERGY	8 DECENT WORK AND ECONOMIC GROWTH	9 INDUSTRY, INNOVATION AND INFRASTRUCTURE	10 REDUCED INEQUALITIES	11 SUSTAINABLE CITIES AND COMMUNITIES	12 RESPONSIBLE CONSUMPTION AND PRODUCTION
13 CLIMATE ACTION	14 LIFE BELOW WATER	15 LIFE ON LAND	16 PEACE, JUSTICE AND STRONG INSTITUTIONS	17 PARTNERSHIPS FOR THE GOALS	

This is exactly why community building is so important. What goal number 17 says is to "strengthen the means of implementation and revitalize the Global Partnership for Sustainable Development" (UNDP, n.d.), underlining how the global connection has to be strong and empower sustainability to achieve the rest of the goals.

For me, the point of leaving no one behind has a special meaning. I lived in Ethiopia for some months with a local family and what really moved me was a conversation with the old grandmother of the family who was born and raised in the area. The people of the area faced difficult times and had been for many years, mainly because of the drought that was especially severe in those years. The rainy season had not been regular for a few years and nothing was able to grow; humans and animals were starving. About 80% of the village I lived in depended on the aid coming from the aid organisations, and many were even close to giving up. I think that everyone can agree that that's a horrible living, but what was really curious was the cause of this: climate change. The grandmother told me that in just her lifetime the agriculture had been turned upside down. When she was young, the landscape was verdant, and the fields provided food for all the villagers. This change in only 50 years was almost unimaginable for me when watching the sandy and dry landscapes there. Who caused this? Not the people in the villages, at least. And who has the ability to stop and change this? Not the villagers. Imagine what world Generation Z will live in if this

Sustainable development goals graphics
UN. (n.d.). Sustainable development goals [Infographic]. Retrieved January 29, 2021 from https://www.un.org/sustainabledevelopment/news/communications-material/

Partnership for the goals
UN. (n.d.). Sustainable development goals [Infographic]. Retrieved January 29, 2021 from https://www.un.org/sustainabledevelopment/news/communications-material/

17 PARTNERSHIPS FOR THE GOALS

change continues during the next 50 years. Climate changes are a threat that countries like Denmark share a great responsibility for.

I'm not proposing to blame wealthy countries; I'm emphasizing that the globe is connected and what you do affects me and vice versa. My solution is to build communities upon our connectedness and common sustainable future. Grasp the partnerships for the goals and use them to achieve the rest of the 17 goals. It's probably impossible to create one big community around the globe but if anything is a common purpose who might be able to carry it, it's sustainability. Let's follow the examples of Fridays for Future, Thunberg, and the many humanitarian organisations working for human rights and development aid and spread awareness of how to stop climate change and enable communities of changemakers. Start with implementing sustainability in the communities we already have; where this is not possible, let's focus on creating new communities with a sustainable foundation, whether if it's global or local.

How To Work With Sustainability in Communities - Do Co-design!

So what really defines a community? My short answer is: a group of people having something in common, sharing a goal, purpose, or anything that connects the people together. While this is really broad and it could easily end in a discussion of what is a good and a bad community and if everything then is a community etc. I will stick to talking about what a sustainable community is and how we can use it in building our future society together on both local and global levels. When you build a sustainable community, keep the Sustainable Development Goals in mind in terms of the environmental, humanitarian, and economic

aspects, and use the goals to guide you. Acknowledge that you probably can't consider all the goals equally, 17 is a lot, but try to consider a balanced mix within all the three aspects of the triple bottom line. Set a clear purpose to centre the community around to create a strong foundation and remember that while this could be very activistic and a direct call for sustainable action, it doesn't have to be. A football club, a political forum, a virtual space or educational community can all be sustainable communities as well, as long as the outcome contributes to sustainability. I've seen communities in Ethiopia with the purpose of creating shared economic solutions in the local societies contributing to less poverty, equality among genders, and quality education (e.g., Dan Church Aid loan and saving groups). I've seen sports clubs in Israel and Palestine empowering the youth to understand human rights and peace, justice, and strong institutions (e.g., Right to Movement). Also in Denmark I see communities dedicated to reducing loneliness and improve health and well-being (e.g., March against Loneliness). So what's really important when building a sustainable community is to have a sustainable foundation and build your purpose, no matter what it is, upon that, also when thinking about the future.

When we held the Co-design Your Place session in Copenhagen (virtual), working with sustainable community building in the context of Station in Copenhagen, we developed solutions to connect people at Station and extend the fulfilment of the purpose even further. I will bring in Station here as an example of a sustainable community that functions locally but has impact beyond that.

Let me first give you an understanding of the context: Station is a regeneration project in Copenhagen, working with transforming an

old police station into a student innovation house driven for, with and by students (Station, n.d.). We want to show what students can do! It is the first of its kind in the world, and the road from the initial idea in 2013 to the opening in 2020 has been amazing but also with a lot of struggles that have only made us become a stronger community. Station has the purpose of *becoming a visionary and engaging powerhouse, where students, in collaboration with world-class researchers and committed actors within the private, public and civil sectors, create sustainable positive impact in our society*. That requires a great network of people and organisations, a solid organisational foundation, and a strong vision with a lot of engagement and drive to carry it through. If you ask me why Station is a sustainable community, I will argue with three reasons:

> **1.** We contribute to break down silos and create interdisciplinary partnerships across sectors, practises, universities, and societies, like the partnership with The Stable Foundation and London College of Communication with whom we developed the great success of Co-design Your Place - SDG number 17 and 11.
> **2.** We believe in an open community for all students where we say welcome with open arms and provide what's needed for them to show the best of themselves - SDG number 4, 10, 11, and 16.
> **3.** We keep the environment in mind to minimize our footprint and develop innovative solutions for others to follow our example - SDG number 9, 12, and 13.

These three reasons are very much the core and foundation of the sustainable community at Station, but to fulfil this we need some means to do it.

During the Co-design Your Place in Copenhagen, we used a framework for community building, The Community Canvas, which highlights three aspects of communities with 17 themes to detail these aspects (The Community Canvas, n.d.). The three aspects of identity, experience, and structure highlight elements that can help one make community building more tangible and create a good foundation to grow from. To make you understand what Station's means to a sustainable community, I will define these three aspects of the community.

> **Identity** is at the centre of the community; it is what defines it, what values it builds upon, and what purpose it functions to fulfil. This is what is already mentioned above in our purpose,

but to highlight a few keywords: students at the centre, interdisciplinarity, innovation for sustainability, and an open community full of engagement.

Experience is the activities and concrete initiatives that drive the purpose, what you experience at the community, and the "how" of community building. Station's signature activities span from Sustainability Influencers, working with promoting a sustainable agenda, and changemaker and service design programs as Co-design Your Place to Millennial Consulting, giving students the opportunity to explore consulting in real-life cases, and Game Syndicate, working with gamification in business (Station, n.d.). To that we add events together with partners from all sectors to create networking and knowledge sharing with students from all universities of Denmark and internal initiatives to create a strong sense of belonging and to build the community together.

Structure is the foundation and what's left if we peel off all the purpose and the concrete initiatives. At Station, it is the physical house in Copenhagen and a secretariat with highly competent and engaged employees that consists of a majority of students. This secretariat supports the organisations that are a part of Station when needed and gives the freedom to grow and follow

▼ Station, Copenhagen
photo: Station (2020)

their own direction when their drive and competences outperform the standard. It is a democratic structure with a bottom-up approach to driving and developing the organisation to improve engagement and ownership where everyone is welcome and has a voice. It is regular meetings across all who are a part of the Station network, providing a platform for collaboration, shared knowledge, and interdisciplinarity to grow.

The outcome of the community is important to acknowledge because, as I emphasized already, sustainability is not only about what we do today but also how that affects tomorrow. At Station, we still have a long way to go to see our dreams for the future become a reality, and we are far from perfect. We make mistakes and often have to iterate to find the best road to success. But we do believe that by breaking down the silos between practises in society we can start a movement of innovation towards sustainable solutions together—solutions that are not only ideas but also realizations to come true. We believe that everyone who passes through Station comes out with a better network, a better toolbox, and a better foundation to create sustainable changes that reach further than just our little house.

Co-design Your Place And Sustainable Communities

In Co-design Your Place, we have built a community of young changemakers with the common purpose of working with regeneration projects and designing context-specific solutions. This is a sustainable community because we empower and enable a group of young changemakers to create sustainable solutions not only through participating in the program but also when they return to their own local society. We provide the youth with a toolbox and hands-on experience within creating the change that is necessary for the future sustainability to be reality.

By developing this Co-design Your Place method, which you can explore in our handbook, we propose a way for you to do the same: create a sustainable community around changemaking and regeneration projects with the young generations at the centre. As you can imagine, this is not a golden solution for everything, because a factor of working with communities (and many other things) is to make clear the context of the community and then find a way to make a foundation and structure that supports this. When you do this, you might find that what is working in one setting is not in another, or that you have to divide into smaller connected communities to create the larger communities. Some communities are more sustainable and long lasting with a democratic and bottom-up approach, and some derive

from a hard core of aim and are focused on leading people, which creates the movement of the community. Even some continue to exist with almost no structure but with the purpose as a guideline.

Communities can be global or local. What's important here is to find the communities that can help you carry the sustainability further and that you can help your communities become sustainable.

Astrid Lundsgaard

Station, Copenhagen
photo: Station (2020)

References

1. The Community Canvas. (n.d.). *A framework to help you build meaningful communities.* The Community Canvas. https://community-canvas.org

2. De Neve, J. E., & Sachs, J. D. (2020). *Sustainable development and human well-being.* In J. Helliwell, R. Layard, J. D. Sachs, & J. E. De Neve (eds.), World Happiness Report 2020 (Chapter 6). Sustainable Development Solutions Network. https://worldhappiness.report/ed/2020/

3. Den Grønne Studenterbevægelse. *Den grønne studenterbevægelse – den nye, grønne bevægelse.* https://www.dgsb.dk

4. Folkebevægelsen mod Ensomhed. (). *Om folkebevægelsen.* http://modensomhed.dk/om-folkebevaegelsen/

5. Folkekirkens Nødhjælp. *Om folkekirkens nødhjælps ungdom.* https://www.noedhjaelp.dk/vaer-med/nu

6. Fridays for Future. (n.d.). Who we are. https://fridaysforfuture.org/what-we-do/who-we-are/

7. Hickel, J. (2020, September 30,). *The world's sustainable development goals aren't sustainable.* Foreign Policy. https://foreignpolicy.com/2020/09/30/the-worlds-sustainable-development-goals-arent-sustainable/

8. Right To Movement. (n.d.). Facebook. https://www.facebook.com/righttomovement.org/

9. Ritchie, H., & Roser, M. (2019). *Age structure. Our World in Data.* https://ourworldindata.org/age-structure

10. *Family.* (n.d.). SDG Student Ambassadors. https://www.sdgstudentambassadors.org/family/

11. *Station's signature activities.* (2021a). Station. https://station.dk/activities/

12. *Station.* (2021b). Station. https://station.dk/

13. *Sustainability Influencers.* (). SDG Advocates. http://sdgadvocates.dk/

14. *Global issues overview.* (2015). United Nations. https://www.un.org/en/sections/issues-depth/global-issues-overview/

15. *The 17 goals.* (2021). United Nations. Department of Economic and Social Affairs, Division of Sustainable Development. https://sdgs.un.org/goals

16. *Goal 17: Partnerships for the goals.* (2021). United Nations Development Programme. https://www.undp.org/content/undp/en/home/sustainable-development-goals/goal-17-partnerships-for-the-goals.html

17. *Leave no one behind.* (). United Nations Sustainable Development Group. https://unsdg.un.org/2030-agenda/universal-values/leave-no-one-behind

Paweł Nowak
PL team leader

Paweł is a founder and main coordinator of WUD Silesia conference - the biggest non-profit UX conference in Poland. He is also a lecturer and mentor at the University of Social Sciences and Humanities in Katowice and co-founder of Useful Knowledge School. Leader of polish team in "Co-Design Your Place" project implemented under the Erasmus+ program.

In regeneration projects, it is necessary to visit, learn, and understand the place before taking any actions to change it. When we start making intentional modifications, we must have tools to observe what we do and to improve, adapt, or re-purpose our initial ideas. However, the question that should be asked every time we plan to make a change, despite our sincere intentions, is whether the proposed change is right. The road to hell is paved with good intentions, and we often see implemented ideas that have done more harm than good.

But what if we could know the answer before we make the change to happen?

IMPLEMENTATION SESSION DURING COVID-19 PANDEMIC

3

Context

Before I dive into the details of the methods for determining what should and what shouldn't be done, I would like to describe the context of the Co-design Your Place Erasmus+ project. The main goal of CYPE+ was to involve young people in the regeneration processes of degraded but culturally significant areas. Young designers under the guidance of mentors were supposed to design and implement micro changes that would transform the quality of social engagement and services.

The initial project plan assumed 3 design sessions in 3 cities (Siemianowice Śląskie [PL], London [UK], Copenhagen [DK]) and 3 corresponding implementation sessions in the same cities; implementation was supposed to be based on the design sessions' outputs. Unfortunately, the COVID-19 pandemic influenced the delivery of these sessions. We held only 2 onsite design sessions: Siemianowice Śląskie, in November 2019, and London, in February 2020. Lockdowns in Europe postponed the session in Copenhagen originally scheduled for April 2020 to September 2020, when it was held as an online event.

In the last quarter of 2020, a second wave of the pandemic occurred. Accordingly, **we decided to adapt again and hold one online implementation session out of three planned onsite sessions.**

We had to rethink our plans and design an online workshop that addressed core project objectives: involving people in regeneration processes and teaching them how to design and implement changes in a responsible way.

New challenge

We wanted to give our co-designers the opportunity to learn how to plan and run an implementation. But it was impossible to regenerate spaces remotely.

However...
Every implementation is based on a few universal principles: identify

the right problems; plan precisely; don't spend all of the resources at once; experiment and learn through instant feedback; analyze the causes for failures and successes; base decisions on evidence and insights; learn, adapt, and repurpose; and study new patterns that emerge after implementing a design intervention.

During the workshop, we focused on teaching these principles by creating a safe learning environment in which co-designers were not afraid to fail and by letting them run out their experiments with a real online audience.

We set up a new challenge for the workshop for co-designers: *Find efficient ways to build an online community around CYPE+, spread knowledge about regeneration projects, and promote outputs and outcomes of the project.*

To meet this challenge, they had to learn how to validate the most important hypotheses as soon as possible.

The new challenge has become a bridge between the theme of regeneration and community building and knowledge dissemination.

Learning process in design doing

To teach participants how to validate business hypotheses and give them space to be creative and innovative, we introduced them to Deming's cycle (Plan-Do-Study-Act). This well-known quality improvement process is based on frequent feedback loops.

Co-designers had to follow this cycle, turn their assumptions into falsifiable hypotheses, and validate those assumptions with the 'end users'.

Deming's cycle decomposes into operational steps as follows:

Plan:
Clearly define the design challenge.

2. Map out assumptions and prioritize them. What are the key assumptions to validate before going forward?

3. Convert assumptions into testable hypotheses (with success criteria).

4. Design relevant experiments to test the hypotheses.

Do:
5. Prepare and run experiments—be creative!

Study:
6. Compare experimental results with success criteria.

7. Draw conclusions about the results (evidence supports hypotheses/evidence refutes hypotheses/unclear insight/new insight).

Act:

8. Make decisions about what to do with this knowledge.

9. Verify that the design challenge is still valid and then select the next assumption to test (go to steps 1 and 2 and continue this cycle until the end of the project).

Demining's cycle (P-D-S-A)
graphics: Bartosz Dworski ▼

Assumptions and hypotheses

Identify problem
and plan what to do about it.

Decisions based
on feedback allows
to update plans

Plan

Action

Implement what
works, abandon
what doesn't.
Start cycle again.

Act

Experiment

Do

Build and test
potential solution
for the problem

Feedback
for decision making

Study

Evidence and insight

Identify problem
and plan what to do about it.
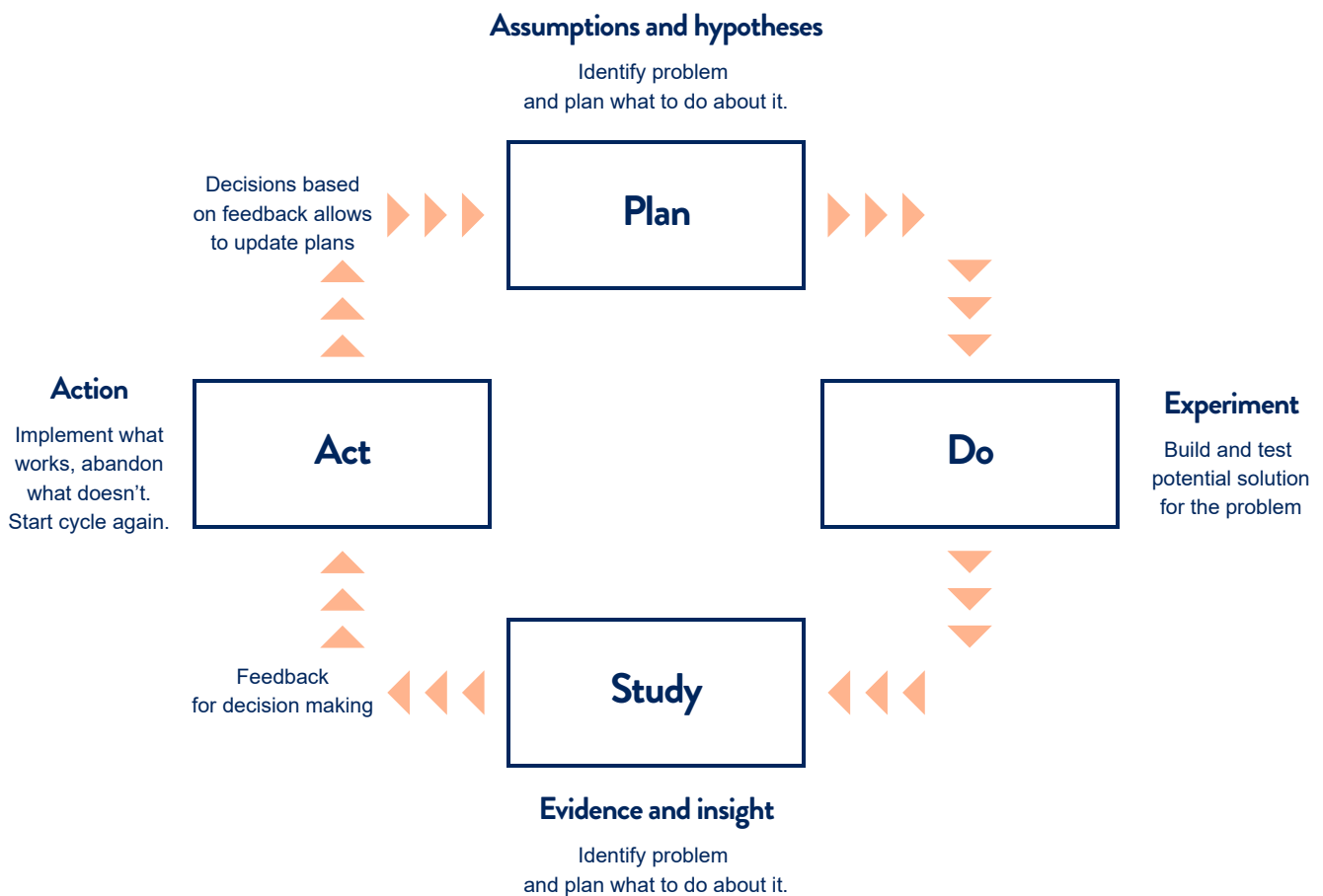
The workshop

After a few weeks of preparation, we were ready to start the online workshop. It took place in November 2020 and lasted 5 days. Co-designers designed and ran experiments to validate their hypotheses. They invented their own research methods and tools to determine the extent to which a wider audience found their ideas and worthy of investment.

Binoli, a young designer from LCC, wrote after the workshop:
For me, the workshop was very interesting, particularly setting the hypothesis, testing and evaluation. I learned how rapid testing can be useful in the design process and how it's an efficient way to draw conclusions. One of the other things I learned is to look at the hypothesis from all perspectives and frame it logically, which used to be

a challenge for me before. During the workshop, we also experimented with visuals and storytelling in the testing phase, which were useful tools for engagement. I carried a lot of things from the workshop for my own projects and I am very grateful to have had the opportunity to participate in those workshops.

For a more details about the workshop and the techniques and methods it employed, please read the following case studies written by the workshop participants.

Case study 1:
From Assumption to Learning
A Journey of Two Service Design students

Authors: Trisha Rathod, Moosa Khan

As part of the CYPE+ Project, the Stable Foundation gave MA Service Design students from LCC the opportunity to work alongside interdisciplinary design practitioners. The goal was to empower young change makers to contribute to the community.

The aim of the workshop was to illustrate the authenticity that effective testing can bring into the service concepts built for these young change makers.

The workshop leader, Paweł Nowak, introduced different theories, tools, and methods of implementing ideas. Participants were then tasked with using these methods to foster learning, create assumptions, and build hypotheses for testing.

Methodology

Following the Plan-Do-Study-Act methodology, we started by understanding the archetype of the Meaningful Influencer—an individual driven by the need to make meaningful contributions to their communities.

We interpreted this information on the **Value Proposition Canvas** (page 120-121) to identify perceived jobs, pains and gains of the archetype, and products and service ideas to address them.

Naturally, assumptions started emerging. We mapped these on an **Assumption Mapper** (page 119) in order to gauge their complexity. During the workshop, we tested two assumptions which we felt were critical for the success of the service.

IMPORTANT ASSUMPTION
if this assumption is not true the concept might fail

They haven't found an authentic platform that gives access to meaningful resource

People want to collaborate to create

They're comfortable with the use of new technology

Unable to discern the important/useful info

People are willing to help others

They want to build meaningful global/local connections (people in industry)

They're not able to meet like minded people from their communities

They're hesitant about approaching Mentors

They look to the internet as a tool for learning

People are comfortable sharing their information

They want to learn

Shorter attention span

GET OUT OF THE BUILDING AND TEST IT NOW!

People can invite other influencers, endorse local brands

They have no work-life balance

They want to share responsibility of building this community

Don't have enough time to search for resources

People want access to information about community (what about privacy?)

They want to be popular

Start preparing, you'll need to test this as soon as possible

NON-IMPORTANT ASSUMPTION
if this assumption is not true the concept could still survive

They want to build their professional portfolio by connecting with people globally

They want to share their stories

They want to have a first hand experience

They need solutions/ interventions to help them focus

They want them to be native to the world

They have access to the internet, these platforms

Gamification can increase community engagement or the service platform

They can't control the flow of information they have access to

Want to be appreciated

They want avenues to connect

People want to stand out whilst doing their job

Easy but non-essential

Don't waste your time on it

EASY TO TEST
we can test it relatively quickly

DIFFICULT TO TEST
we need time and resources to test this

Value proposition

based on "Value Proposition Design" written by Alex Osterwalder, Yves Pigneur, Greg Bernarda, Alan Smith

They want to build their professional portfolio by connecting with people globally

They want to be rewarded

They want avenues to connect

They want them to be native to their world

They want to be popular

They look to the internet as a tool for learning

People can use social media to engage with the community

They're comfortable with the use of new technology

Gamification can increase community engagement or the service platform

People can invite other influencers, endorse local brands

People want to collaborate to create

People are willing to help others

They have access to the Internet, these platforms

Validation - I'm doing good and people know about it

Broadened horizon

New way of doing things

Gain creators

Access to professional platforms (like LinkedIn)

Rewards, spotlight, incentives

CV / Portfolio

Activities for different age groups (in order for them to socialize)

Digital forum to develop skills

Music / Podcast

Social media access (tik tok challenge)

Instagram

Tik Tok

App/Tech

Alexa / Siri / Google Assistant gamification

Fortnite / Minecraft meetups

Products & Services

Changemakers residency (Airbnb x TikTok

Promote local businesses in the community on the platform (more engagement)

Free platform to host games/activities, get people involved

Takeovers (influencer time is balanced by sharing space with others)

Bringing like-minded peers together

Resource library (service collects data from surveys to inform the influencer about engagement)

Connecting to mentors or superinfluencers

Pain relievers

Service can have compartments (games/ activity/social media)

They are not able to meet like minded people from their communities

They're hesitant about approaching Mentors

They need solutions / interventions to help them focus

People are comfortable sharing their information

People want access to information about community (what about privacy?)

They want to share responsibility of building his community

120

They want to share their stories

They want to have a first hand experience

They want to be appreciated

People want to stand out whilst doing their job

They want to build meaningful global / local connections (people in industry)

Learning a new skill to fulfill ambitions

Gains

Interdisciplinary experience

Documented experience/portfolio

Industry contacts

Validation through social media

Influence community

Develop new skills

They want to leave a mark (create an impact)

Expanding peer group

Positive Cultural exchange

Come up with new ways to achieve their goals (of influencing)

They want to be part of a group/ work with diverse background

Customer Job(s)

Collab with, learn from and influence diverse groups

Connect with people for a unified cause/belief

Unable to discern the important/ useful info

Time management

Finds it difficult to access resources

Info overload

Difficult to categorize information

Pains

Finds it difficult to focus on a particular activity (personal / community)

Be a part of a community that shares a unified cause

Haven't found an authentic platform that gives access to meaningful resource

Don't have enough time to search for resources (trends, case studies, etc.)

Shorter attention span

They can't control the flow of information they have access to

They have no work-life balance

We commenced each test sprint with a plan of action using the Strategyzer Test Card. This tool helped us draft a skeleton for the testing by asking us to formulate a hypothesis and define what success should look like.

Testing Assumption 1

Young Changemakers want to be a part of a group/ work with diverse backgrounds.

In order to validate the assumption, we created an event inviting young change makers from across the globe to co-design ideas to mitigate the impact of the COVID-19 pandemic. We used Facebook's event platform to generate the invitation and share a detailed description of the event.

In the process, we arrived at a design ethics question. Should we invite people to an event that may or may not happen since it was a test? So we iterated the focus of the invite to ask users to co-create the event along with us.

To test the users' inclination towards interdisciplinary collaboration, we attached a form which they had to fill in order to participate. We also cross-posted the event on other social media formats as well, such as LinkedIn posts and Instagram Stories, to increase customer engagement.

We observed that we received 3 times the average rate of engagement on the event invite. However, when assessing cumulative performance across all platforms and touchpoints, we realised that the need for the co-designing event was not uniformly expressed?.

Using the Strategizer's **Learning Card**, we concluded that the rate of engagement in the campaign remained relatively low because the statement of the event's purpose lacked a sense of urgency.

Testing Assumption 2

Young changemakers desire to be rewarded for their contributions.

For our second test, we conducted a small co-creation session with the CYPE+ participants. We wanted to understand what being appreciated meant to the participants and the forms of appreciation they valued— on spectrums based on tangibility and expectedness.

With the learnings from the initial days of the workshop, we devised

our own tool for this particular test. We created the **Appreciation Graph**, which asked participants to share their most cherished memory of being appreciated through a tangible or intangible medium in relation to how they felt while receiving the reward.

It was interesting to see that in almost all their stories, the participants noted that they cherished appreciation that was unexpected and was non-monetary in nature. We also understood parallel cultural viewpoints, which helped us understand that certain cultures frown upon open appreciation.

Part of online implementation session
graphics: CYP participants

Where does your memory fit on this graph?

In what form was the appreciation (Physical or virtual)
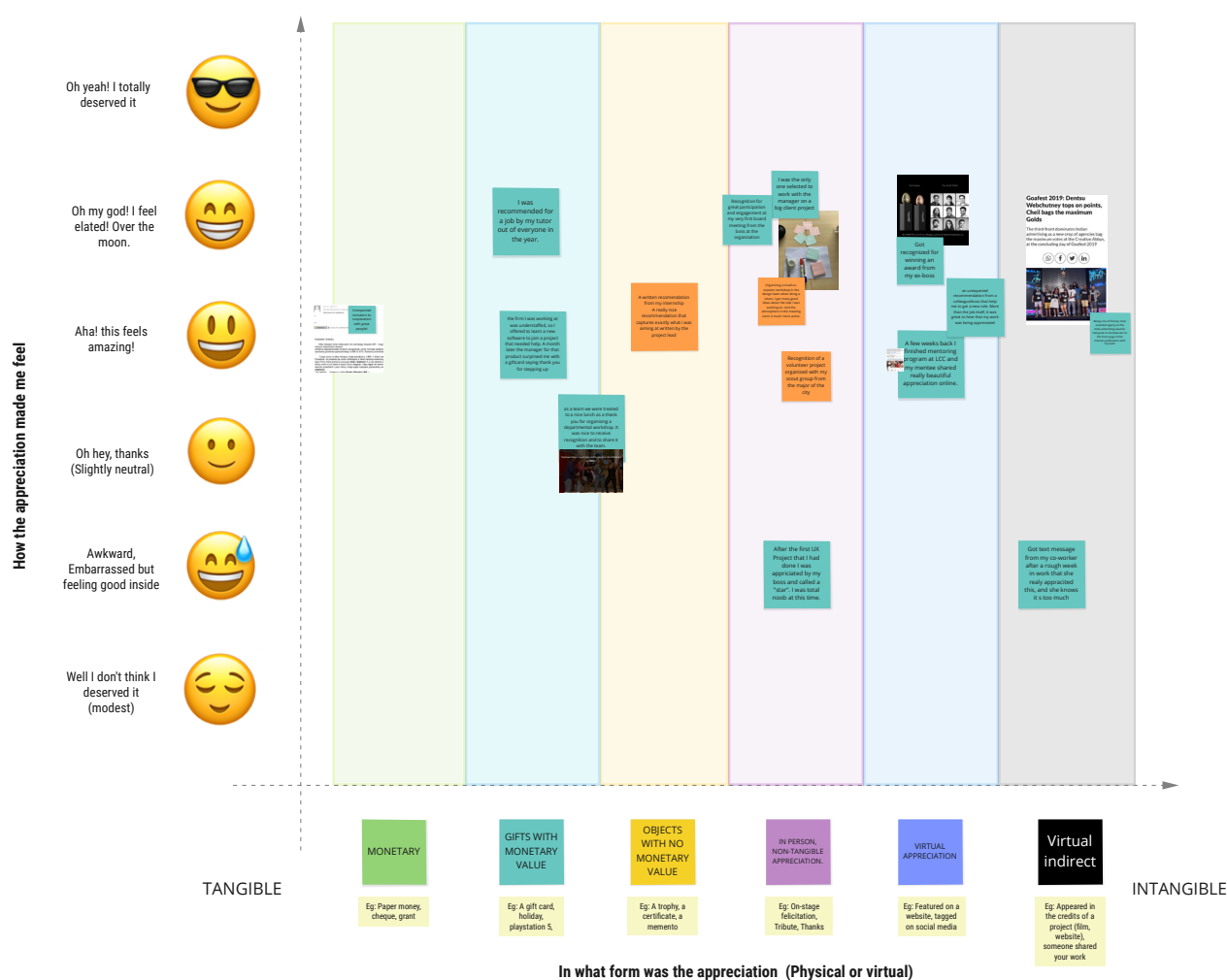
Learnings

Working in a team with remote access can be quite challenging, but effective communication can always prove fruitful. The workshop not only gave us the confidence to visualize the Service Design process with depth and agility, but it also helped us to reflect upon the true meaning of collaboration by encouraging us to take a step back to leap forward, being appreciative of each other's efforts, and building a shared sense of purpose.

Case study 2

Author: Hanna Matera

Goals

The central focus of the November CYPE+ workshop sessions was on helping the Stable Foundation validate the most important hypotheses about the solutions invented throughout the course of the project.

As workshop participants, we were asked to design an online tool that would promote the outcomes of the former projects under the auspices of the CYPE+ project and that would make a space for collaboration between creative individuals interested in design. This was done with a belief that creating such a platform would set new paths of communication and provide information for anyone interested in regeneration processes.

Process

The workshop started off with identifying and defining the target audience archetype—a Meaningful Influencer—and brainstorming the potential solutions that would meet the audience's needs. Our group tackled the barriers that young individuals encounter when searching for information online—namely, that it is difficult to find reliable resources that help to quickly dive into a particular topic and provide all relevant information. Recognising that bits of information were scattered all over social media, we wanted to keep things as simple as possible. Therefore, instead of creating just another social media platform for CYPE+ promotion, we focused on existing media.

Instagram

Instagram, as the most popular and quickly developing social media app, was chosen as the best tool for implementing our solution. This choice was not arbitrary. Upon thorough background research, we found that the CYPE+ Instagram profile's potential was huge yet largely unused. Periods of intense activity with many posts and Instagram stories (e.g., during the implementation sessions/workshops) were followed by periods of low activity where no new content was added. This was perceived as a serious pitfall, as regularly added content could help to keep the CYPE+ followers updated and interested. Additionally, our research provided us with valuable information that Instagram, due to its highly visual character, is the most often used platform amongst Meaningful Influencers who look for information there.

Keeping these assumptions in mind, we brainstormed potential

solutions to this problem and came up with ideas as to how to increase the quality of the CYPE+ Instagram page. We hypothesized that enhancing its quality would lead to stronger connectedness of CYPE+members in the times between the workshops, attract the attention of people from outside the project, and facilitate efforts to recruit new participants. We agreed that a smooth-functioning and simple online solution would be in high demand in a pandemic-influenced reality, where direct contact is limited.

Upon an intense ideation session, we came up with a number of assumptions about a potential use of Instagram:

▶ CYPE+ members would like to stay up to date with everything that is going on in their lives in the periods of time outside the workshops.
Solution: IG takeover, frequent IG stories/lives/workshops led by CYPE+ members.

▶ Due to a highly intenational character of CYPE+ collaboration, people would like to learn more about their culture and interests.
Solution: IG takeover, frequent IG stories/lives/workshops led by CYPE+ members.

▶ People would like to know more about CYPE+ future project and co-design in general. They would like to have an easy access to this nformation.
Solution: Converting CYPe+ IG profile into an information platform where design-related contents are popularized. Organizing webinars, meetings with professionals, adding content about the former projects.

▶ The hashtag *#CoDesignYourPlace* has very limited use.
Solution: Finding ways of encouraging CYPE+ participants to use #CoDesignYourPlace more often.

However, due to time and resource constraints, we managed to thoroughly test only two of the aforementioned assumptions:

1. CYPE+ members would like to stay up-to-date with everything that is going on in their lives in the periods of time outside the workshops.

2. Due to the highly international character of CYPE+ collaboration, people would like to learn more about participants' cultures and interests.

Solution

We collected responses to an online survey about the expected means of communication between CYPE+ members after the workshops had concluded. The results showed that all responders wanted to stay in touch with their fellow co-designers after finishing the program and that they generally preferred visual input (preferably video) instead of big chunks of text.

Therefore, we decided that the best and most novel way to test our assumptions would be to host an Instagram takeover (as no similar attempts had previously been made). Even though the ultimate goal in the future would be to hold Instagram takeovers on a variety of topics, in the piloting version we focused on showing interesting sites in the city of Aarhus (Denmark) that had undergone thorough regeneration.

We thus took the Instagram followers on a virtual tour to a regenerated part of the city called The Institute for (X), an independent and not-for-profit association that facilitates and enhances cultural activities, combining artistic creativity with business, public debate, and public education. Here is where many of the city's start-ups are located, the needs of young entrepreneurs are met, and initiatives grow organically.

▼ **Instagram takeover experiment (from Denmark)**
Co design Your Place [@co_design_your_place] (2021, January 30) [Instastories]. Instagram. https://www.instagram.com/co_design_your_place/
content authors: Anna Bielak-Dworska, Hanna Matera (2020)
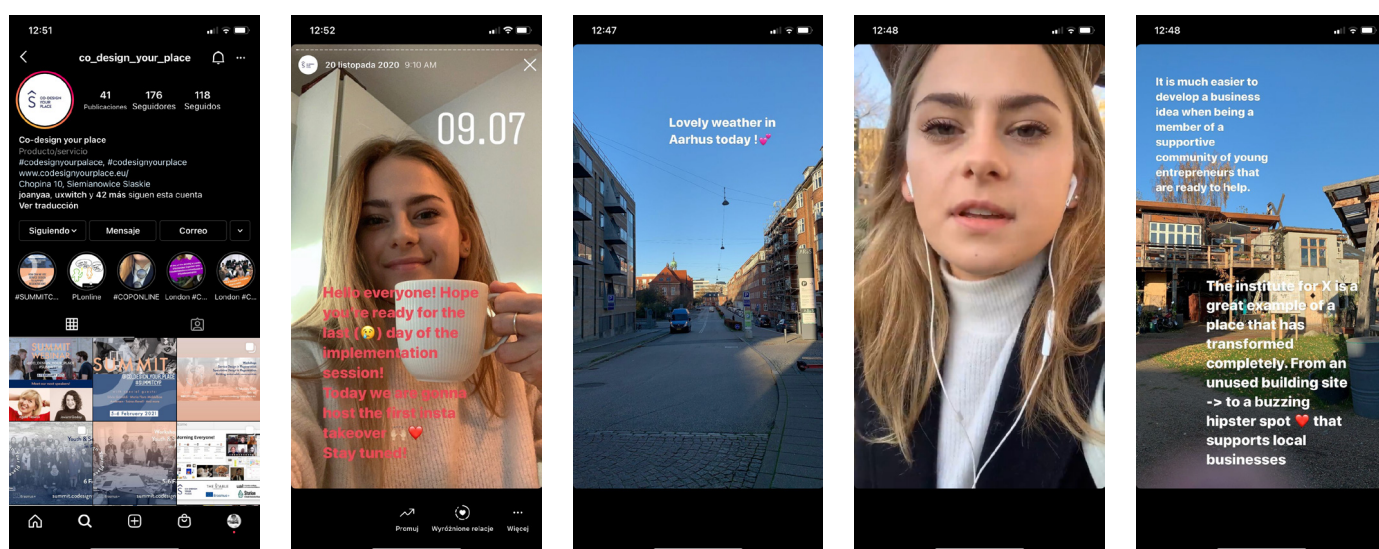
Outcomes

The tour of the Institute was supposed to provide inspiration for CYPE+ members for whom regeneration processes are of central focus. The Instagram takeover generally yielded a positive response; many people admitted that hosting such an online activity is something they would want to see more of on the CYPE+ Instagram page. Therefore, organizing more and more regular Instagram events where everyone is allowed to share bits of their personal life with fellow CYPE+ participants would be a good way to keep connected with one another and additionally popularize the program contents. This could be perceived as a first step in turning Instagram into a multiform platform where different inspirational contents are published on a regular basis. Examples of such other online activities could be Instagram Live posts with professionals from areas related to design, Q&As, webinars about future projects and workshops hosted by CYPE+, and individual stories shared by CYPE+ members.

Lessons learned

I would like to summarise what this workshop has taught us—both the participants and us - the organisers.

Lesson 1: Test your idea before implementing it

Our workshop proved to all of our participants that testing hypotheses should be critical in the project. Hypotheses can be and should be validated before investing too much of our resources in implementation. We have to learn this principle no matter if we plan to make an online event or regenerate historic neighbourhoods in the city. By articulated a falsifiable hypothesis and running tests, we can find out much more quickly how people/environments react to newly introduced changes. Having this knowledge before making a huge investment of time, effort, and money improves the success rate of projects and reduces the number of projects that should never be done.

Lesson 2: Teach principles not methods

Co-designers had learned a few simple but powerful principles. We didn't give them ready to use methods. Instead, we showed them directions and allowed them to build their own methods upon them. They have used just a few simple techniques or tools from business and design domains, but the experiments which they run were invented by their own.

Our approach gives much more space for innovation and allows students to use their own experience during the learning process.

As Harrington Emerson said: "As to methods, there may be a million and then some, but principles are few. The man who grasps principles can successfully select his own methods. The man who tries methods, ignoring principles, is sure to have trouble."

Lesson 3: Context is a king, and you need to adapt when it changes

Our initial plan assumed three onsite implementation sessions. Due to COVID-19 pandemic, we had to change our plans and organise only one implementation session online. We were aware that it makes it impossible to satisfy one of our project's critical dimensions, which was regeneration. We couldn't make any intervention in a physical space. However, our project also included other important dimensions, like

knowledge sharing or youth involvement. That's why we decided to focus our energy on issues that we really can address. We have taught our co-designer how to validate business hypotheses to implement projects successfully. Principles are the same for the online and offline spaces. We believe that one day they will use competencies acquired during our program to bring new energy and ideas into places that require care and attention.

Paweł Nowak
with: Trisha Rathod, Moosa Khan, Hanna Matera

3. Case Studies

Contents

ANALYSIS OF THE HISTORICAL MUNICIPAL SWIMMING POOL THAT CONNECTS GENERATIONS

1

Authors:
Inga Ginalska, Rafał Józefowicz

Intro

There are many old buildings with a rich history that in time fall into ruin, neglected, their role in society changing. One of them is the Municipal Swimming Pool in Siemianowice Śląskie, which, thanks to renovation, gained new life and new roles. The following article provides a thorough analysis of the location's revitalisation process.

The Context

The first design for the swimming pool building was created in 1906. Vereinigte Konigs und Laurahutte Akitien turned in a request to the Siemianowice Commune Board for permission to build a swimming pool for the employees of the above-mentioned company in April 1907. With the consent of the mine director in 1907, plans for the swimming pool were made, and their author was Emil Twardy, a builder from Pszczelnik. On August 29, 1907, Baugesellschaft fur Lolat - Elsenbeton Kattowitz / Technisches Bureau approved the static calculations made for this project. The total construction cost calculated on September 4, 1907 was 62,000 marek.

On April 24, 1908, die Berg - Verwaltung Vereinigte Konigs - und Laurahutte Aktien Gesellschaft informed the head of the Siemianowice commune about the completion of construction work and the possibility of putting the swimming pool into service. At the turn of the 1950s and 1960s, the architect Stanisław Lesikiewicz designed an extension to the swimming pool building of 14 meters. The building was taken over by the Siemianowice Śląskie commune in 1995 and was launched after the first renovation in the same year. In 1997, by the decision of the Provincial Conservator of Monuments in Katowice, the swimming pool was entered into the

the register of monuments of the then Katowice Province. It should be added that the building was also the seat of the municipal branch of the volunteer water ambulance service for years.

In 1906, the swimming pool was put into use by residents in particular. In 1905, the Siemianowice Swimming Club was established in the city. The main purpose, apart from popularising swimming among the public, was to train lifeguards who would warn young people about drowning accidents. This club has been very active since its establishment. In 1922, Siemianowice Swimming Club co-founded the Polish Swimming Association. Four years later, a Rescue Commission was established in Siemianowice, headed by Feliks Berlik. A year after, the commission carried out a wide training and propaganda campaign on maintaining safety in swimming pools and water bodies, organised courses for lifeguards and established June 29th as Lifeguard Day.

Currently, the swimming pool is the cradle of Polish water rescue and also the seat of the municipal branch of the WVAS (WOPR) - Water Volunteer Ambulance Service. On June 29, 1962, the Commission for the Popularisation of Swimming at the Municipal Committee of Physical Culture and Tourism in Siemianowice Śląskie established the WOPR Group in Siemianowice Śląskie. All city residents were waiting for the next day, regardless of the age or type of classes they took at the swimming pool. Citizens and local authorities wanted to keep the building in good condition, especially for children who were the most important stakeholders.

Regeneration & Social Impact

Investments related to the revitalisation of former factories, power plants, breweries or shipyards, which thanks to reconstruction offer new, complementary functions, are now a clear city objective. This usage is most noticeable in the largest cities of the country, although

we can find great examples of revitalisations also in smaller towns. One such project is the City Swimming Pool in Siemianowice Śląskie. The revitalisation process of the municipal swimming pool was time-consuming and expensive, but it had a significant impact on the local community. The facility, recorded in the pages of history as one of the oldest indoor swimming pools in Europe, has a history that is cherished by the local community. The facility not only plays the role of a swimming pool but also significantly contributed to the city-forming process and has a positive value for the region's authenticity. The revitalisation process of the facility was a very important link for the local community due to the history of the building. The building was designed and then built and modernised by the local community, which involuntarily created a bond between the property and the people. As the location is one of the oldest indoor swimming pools in Europe, it also serves as a monument and tourist attraction. The facility, however, is primarily a swimming pool and fulfils this function by the book. There are several activities held there that are focused on different age groups, ranging from swimming lessons for children to aerobics for retirees. The complex also offers gyms and recreational fields that are often used by young people. It is worth paying attention to the internal appearance of the swimming pool; thanks to the low vaulted ceiling and symmetrically spaced columns, the internal space ceases to be monumental compared to modernist swimming pools. For this reason, it is a place that favours even the youngest learning to swim.

In the future, it would be worth considering the possibility of expanding the complex's operations. When conducting courses for divers in cooperation with the local diving club, it is also worth paying attention to the pitch located at the complex. The pitch could be a great place for numerous festivities, as well as football or volleyball tournaments for young people. Looking at the complex as a whole, the possibility of conducting training at various motor ranges at the gym should also be considered. Today's culture attaches great importance to physical health. While sport is important for our bodies, today we often value it over other factors, such as work or family. Complementing the complex with gyms would allow for a variety of services to be offered. For residents, this would be a significant convenience, especially since most of them choose gyms located in Katowice. Undoubtedly, the gym's training service would translate into an increase in the popularity of the facility as well as material profit.

Design Challenges

Due to the fact that the pool was entered in the register of monuments, any interference in the location required the consent of the monument conservator. In the autumn of 2016, the City Swimming Pool was

withdrawn from use due to a serious unsealing of the pool basin. Work began with the creation of a design concept that did not concern the pool basin itself but the entire swimming pool. The renovation was divided into stages:

- The first was the hall and pool basin,
- The second was the new building facade.
- The entire renovation was estimated to take a period of 12 months.

The money allocated in the city budget allowed for the completion of the first stage of renovation work, including in particular sealing and strengthening the pool basin, finishing the walls of the pool hall and pillars with ceramic tiles and renovating the historic skylight. The cost of this investment was PLN 1 million. The boiler room was completely renovated. The cloakroom was rearranged to contain new furniture and cabins. The water treatment station also underwent extensive renovation; swimming pool employees were involved in this stage. As the restoration of the pool required a professional approach, it was performed by a specialist company, one of the few in the country.

Thanks to the introduced changes, cloakrooms have become more accessible to users and have increased their capacity. The reconstruction of the water treatment station had a great impact on the vicinity of the swimming pool complex. Thanks to this treatment, a source of crystal clear water that is safe to drink was created, which

resonates perfectly with the health focus of the location. The lack of archival technical documentation and the need to preserve the historic character of the facility was, for the design unit of the company Transcom Sp. z o.o., quite a design challenge. During the implementation of the design work, technical expertise and inventory of the facility turned out to be helpful. The existing shape of the pool basin was conceived at the beginning of the 1960s, when the decision was made to expand the swimming pool by expanding the pool hall and the basin itself. The leak, which was the reason for the exclusion of the location from use, was created where the structure of the basin from 1907 joined that from the beginning of the 1960s. Also, the roof skylight, which is located above the basin, has undergone extensive renovation. Due to the height of the hall and the depth of the basin, this scope of work turned out to be the most complicated in the whole task. The entire structure has been sandblasted, treated with an anti-corrosive and painted in accordance with the guidelines of the conservator.

The second stage included the renovation of the facade along with the implementation of illumination, as well as the replacement of gutters, damaged tiles, waterproofing of the basement walls, modernisation of the heating system, reconstruction of the main entrance and adaptation to the needs of the disabled, replacement of window and door joinery, installation of solar cells and replacement of pool water technology. Due to these changes, the pool has become more secure and also accessible for the disabled. In addition, all the changes enabled the pool to continue functioning in accordance with market standards.

Our Own Experience

The swimming pool made a great impression on us; the fact that the facility has been in operation for so many years shows that it was surrounded by proper care and interest. The information about the beginnings of the WOPR organisation was a big surprise. The club has been very dynamic since its establishment in 1905. Over the years, the WOPR organised numerous training courses for rescuers and popularised swimming among the public. Paweł Brol, coach of the Siemianowiczanka club in 1956, initiated the establishment of the G.K.K.F. Swimming Section Rescue Commission, of which he was the director. The commission contributed to the further development of rescue not only in our city but also in the country. Despite this, until 1962 there was no independent water rescue organisation in the city. This was established only on June 29 of that year by the Municipal Committee of Physical Culture and Tourism in Siemianowice, whose first commandant was Maksymilian Pradela.

The Silesian branch of the Water Volunteer Rescue Service has implemented numerous projects over the years, training new

apprentices and popularising water rescue. Two such projects were the "All Forward from WOPR Training for Rescue Services of the Śląskie Voivodeship" and "In Chase After the Element Training for Members of Voluntary Fire Brigades and WOPR of the Silesian Voivodeship." The lump of the pool does not indicate that it is a sports center. We appreciate that the swimming pool has been repaired to preserve its character. This is an increasingly rare procedure. Interestingly, the refurbished facility still maintains the tradition of water rescue, and children were even included as part of the training of WOPR rescuers.

Good Practices

An interesting fact was that despite the lack of project documentation, the company responsible for the real pool basin was able to perform the task based on only technical expertise and inventory of the swimming pool. It can be concluded that in cases where, unfortunately, we do not have project documents available, having a competent team and an action plan, we can create assumptions based on the only data we have.

An equally important aspect is the restrictions imposed by the handling of a historic building. Undoubtedly, the knowledge and supervision of the conservator had to be used here to properly adapt the assumptions to the design restrictions.

Surprises

We were inspired by the social enthusiasm to take care of what constitutes an integral part of the landscape, both visually and culturally. We were surprised that despite the renovation of both the interior and the facade, the building has retained its spirit. It's the type of building where you can feel the years of history. An old, massive construction, a cultural heritage, surroundings of old trees—all this creates a unique atmosphere. When entering the swimming pool, one can imagine how swimmers in the 1920s jumped into the water after the signal.

Swimming pool building exterior
photo: Bartosz Dworski (2020)

References

1. Sobiech, W. (2020, May 18). *Rewitalizacja Pływalni Miejskiej w Siemianowicach Śląskich*, http://plywalnieibaseny.pl/rewitalizacja-plywalni-miejskiej-w-siemianowicach-slaskich/

2. *Historia Pływalni Miejskiej*. (2020, May 21). Pływalnia Miejska Siemianowice Śląskie. http://pm-siemianowice.pl/historia/

3. Zabytkowa Pływalnia Miejska w Siemianowicach (n.d.). *Home* [Facebook page]. Facebook. Retrieved May 21, 2020 from https://www.facebook.com/pg/basen-Siemianowice/posts/

4. Szałankiewicz, P. (2020, May 21). *Siemianowice to kolebka ratownictwa wodnego.* https://siemianowiceslaskie.naszemiasto.pl/siemianowice-to-kolebka-ratownictwa-wodnego/ar/c1-1668025

5. Romańczuk, J. (2020, May 21). *Pływalnia Miejska w Siemianowicach Śląskich – rozpoczął się drugi etap modernizacji.* https://siemianowice.net.pl/i,plywalnia-miejska-w-siemianowicach-slaskich---rozpoczal-sie-drugi-etap-modernizacji,200274,811753.html

Swimming pool building interior
(2020, December 20). Radio EM. [Photograph]. https://www.radioem.pl/gal/pokaz/4474821.Zabytkowa-Plywalnia-Miejska-w-Siemianowicach#gt

SILESIAN MUSEUM IN KATOWICE

Authors:
Jakub August, Natalia Kacprzyk

Silesian Museum

The Silesian Museum is one of the most important cultural institutions in Silesia, setting the highest level of quality and value for the content it presents. Its purpose is to strengthen the sense of regionality among residents and to familiarise tourists with what this region is, its roots, how its history was shaped and the varieties of regionalism there today.

Issue

At the beginning of the 2000s, the city of Katowice faced problems related to an unattractive image, depopulation, low economic activity, social exclusion, a small amount of investments for improving the quality of life of the local community and neglected and unused buildings that were also part of the cultural heritage of the region. Therefore, numerous actions were taken to revitalise the entire city. One brave action to solve these problems was a focus on architectural revitalisation and investment in cultural activities. The key area was the centre, which had no market and no space in which to spend time and rest. To address this problem, an area called the Culture Zone was created, covering Congress (the International Congress Centre building), music (the NOSPR concert hall) and cultural activities (the Silesian Museum). All these buildings are located in the very centre of the city next to the symbol of Katowice–Spodek Hall. The Silesian Museum had to solve one more important problem, which was supporting the nascent identity of the Silesians and their sense of pride in the region. Thus, a key challenge that stood before the city was primarily social in nature.

Challenge

The main challenge was to involve the inhabitants of the region in the

life of the city of Katowice, increase the city's attractiveness (also from a tourist point of view) and develop the existing infrastructure. In the case of the Silesian Museum, it was a closed Katowice mine.

Process

Due to the large area of the project, the revitalisation process of the Silesian Museum was very complicated. The whole project was additionally complicated by the fact that the museum spaces were placed underground to acknowledge the heritage of the mine. The undertaking was extremely difficult; however, thanks to the involvement of experts in architecture and urban planning, it turned out to be possible to implement. The beginning of work dates back to 2004, when it was decided the area should be developed and transformed it into the Culture Zone. In the following years, many consultation, analysis, forecasting and design processes were undertaken. The process was divided into two parts: 1) the main building of the Silesian Museum headquarters and 2) other mine buildings. During the conceptual and consultation process, it was determined that the Museum would refer to tradition and associate with the locality, while introducing modern architectural forms and arranging green areas around buildings or communication systems. This procedure allowed the builders designers to accomplish something extremely difficult, which was the combination of tradition and modernity. A concept was developed that drew inspiration from around the world, while maintaining the autonomy and uniqueness of Katowice. During the project, great emphasis was placed on co-creating the zone with residents, authorities and local architects. Thanks to numerous debates, consultations and workshops, it was possible to achieve synergy between various groups influencing the final shape of the place. A key leader in implementing the vision was Director of the Silesian Museum Alicja Knast, who consistently implemented strategies to create an atmosphere of cooperation and partnership.

Effect

The revitalisation process that accompanied the Culture Zone greatly influenced the post-industrial character of this part of the city and the construction of a unique place that is a distinguishing feature of Katowice. However, this was not the greatest achievement of the entire undertaking. A community was built around this place between people who were culturally and emotionally associated with it before and those who were just starting to draw on its heritage. This intergenerational mix allowed the creation of an authentic place, reflecting the history behind it, while setting new directions and trends for the future. It has become both a showcase outside and a real home for locality and regionality. The museum currently plays an extremely important role in maintaining the identity of the inhabitants of the region. Over time, it also became a strong partner supporting the regeneration of other areas, e.g. the neighboring district.

Insights

The analysis of the case study of the Silesian Museum has enabled the development of important elements that should be considered during the revitalisation of the Palace of Inspiration in Siemianowice Śląskie, including:

1. Revitalisation is a process, not a one-off project. It should be remembered that it will last much longer than just the construction

Grand opening of the Silesian Museum
photo: Bartosz Dworski (2015) ▼

aspect or a single event. It is necessary to think long term and have a vision for development.

2. Revitalisation processes should involve as many groups of stakeholders as possible, which will not only allow for the direction of changes to be adjusted but also the inclusion of groups that identify themselves with the place affected by the process.

3. Clarity and understanding: Remember transparency in the process allows it to be understood by the largest portion of the community around the entire event.

4. All changes need a strong leader who will be able to engage people and lead them in a common direction.

5. Arrangement of space has an impact on making people want to visit the revitalised place.

6. Consistency in implementing the strategy of action is important.

7. The Palace can become not only a needed place for the inhabitants of Siemianowice but also a partner in the further development of the city by creating space for inspiration and discussion about the future of the city.

One of the buildings of Silesian Museum
photo: Bartosz Dworski (2018)

References

1. Muzeum Śląskie (n.d.). www.muzeumslaskie.pl
2. Drobniak, A., Polko, A., Plac, K. (2020, March 14). *Diagnoza sytuacji społeczno-ekonomicznej Miasta Katowice wraz z wyznaczeniem obszarów rewitalizacji i analizą strategiczną.* Katowice.eu. https://www.katowice.eu/Documents/Diagnoza_sytuacji_spo%C5%82eczno-ekonomicznej_Miasta_Katowice_wraz_z_wyznaczeniem_obszar%C3%B3w_rewitalizacji_i_analiz%C4%85_strategiczn%C4%85.pdf
3. Report (n.d.) *Lokalny program rewitalizacji Miasta Katowice na lata 2016-2022.* Katowice.eu. https://bip.katowice.eu/Lists/Dokumenty/Attachments/114613/sesja%20XII-272-19.pdf
4. Szajnowska-Wysocka, A., Sobala, M. (2013), *Regeneration of urban space in the upper-silesian conurbation*, Uniwersytet Śląski w Katowicach
5. Bizacka, K., Szpadzińska-Żak, E., Matyja-Pietrzyk, M. (2020, March 14), *Szychta kreatywna w Muzeum Śląskim. Społeczne aspekty rewitalizacji, Muzeum Śląskie.* Issuu. https://issuu.com/muzeum.slaskie/docs/szychta_kreatywna

Silesian Museum area from above
photo: Bartosz Dworski (2020)

One of the buildings of Silesian Museum
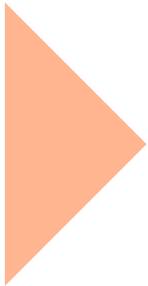photo: Bartosz Dworski (2018)

TRADITION PARK IN SIEMIANOWICE ŚLĄSKIE - A FORMER COAL MINE

3

Authors:
Paulina Konsek, Paweł Barszcz

Context

The Upper Silesia is a region in Poland notorious for its large coal deposits and numerous mines. For many years, Poland was one of the countries with the highest coal extraction rate.

It has been a big part of the site's history since around the XVII century when coal mining started. In the early 2000s, some of the mine's deposits were worn out, so they became unprofitable and called for closure. Now we have a lot of post-industrial wastelands waiting to be regenerated.

The coal mine in Michałkowice—one of the districts of Siemianowice— was a very important part of the everyday life of its inhabitants. The profession of miner in the Silesian community was respected due to the strong tradition and high risk of work. The surrounding space and the people were involved in the rhythm of the coal mine's work and its celebrations.

Regeneration Process

Tradition Park was created in the building of now-defunct coal mine KWK Michał (KWK - pl. "Kopalnia Węgla Kamiennego" - hard coal mine) in Michałkowice, a district of Siemianowice Śląskie. It was running for almost 90 years, as it was built in the 1880s and closed down in the 1990s. On August 1, 1994, the last coal wagon was mined. Local employee crews had to prepare for their professional lives to change. Families often lived in a nuclear family model, where the miner as the head of the family was a provider, so losing that job caused a lack of funds for living. After closing the mine, the government had the difficult task of ensuring the financial viability of its residents. The ecosystem connected with KWK Michał collapsed, but the local

"Krystyn" mine shaft
photo: Bartosz Dworski (2017)

145

community tried to preserve the dignity of the dismissed employees. After this time, the mine remained unused for 20 years. In 2000, the Association of Polish Architects announced a competition for the development of the former mining site Michal for residential and service functions. However, renovations took quite a lot of time, and the first stage of Tradition Park was only opened in 2012. That delay was most likely caused by the lack of funds. Siemianowice was granted European Union funds around the second half of 2010s. In 2013, Tradition Park won the first prize for the best regenerated public facility space in Silesia.

During the regeneration, some of the residents criticised the investment, considering it a useless waste of funds that should've been allocated for road infrastructure. Tradition Park aspired to the role of the new town square, but townspeople rejected this idea, as three of the biggest districts already had well-functioning community gathering places like squares.

People

Residents of Siemianowice are the largest group of Tradition Park's visitors. This is a result of their strong connection to the city. Many inhabitants moved out during the economic transformation in the 1990s, stating that they would never return to the city due to a lack of prospects. During a field trip to Tradition Park, we met one of the park's employees who was just like that; in his twenties, he argued he would never come back to his hometown but did that later anyway. This is because of the homey feeling Siemianowice gives you and the spiritual bond between you and the city.

Post-industrial buildings provide niche spaces for movie showings, cultural meetings, board game sessions, etc. The largest municipal cultural events take place in a plaza in front of the building. The biggest gathering is of participants in the annual feast of the Industrial Monuments Route called "Industriada". Currently, the predominant discussion regarding the activities of Tradition Park is how to create

▶ Tradition Park area
(2021, Janauary 31). Siemianowickie Centrum Kultury. [Photograph]. https://siemck.pl/park-tradycji/

▲ Buildings of Tradition Park
photo source: ibidem

commercial activity with historical overtones.

Feeling and Function of Tradition Park

The old engine room now serves as a four-floor cultural centre for local residents with a museum, restaurant and multifunctional hall. The old steam engine is at the heart of the building. It's a relict of the past that reminds users about the building's history. The main function of Tradition Park is to provide space for people to engage in joint activities in the arms of their city. The park hosts different events, such as meetings, concerts, stage plays, movie showings or conferences. The surrounding area is publicly accessible to pedestrians. The complex, together with nearby Górnik Park, gives a feeling of calm, along with a reminder about the history of the region.

Social Impact

The redesigned area gives a huge number of people an invitation to commune with culture. The little planet presented in the picture has changed the standard for conducting mass events in our city. Before modernisation, the main place for such events was around the city hall. Tradition Park has the potential to become new tourist spot on the Silesian map.

Today, it's a beautiful place that connects many generations of people. It enables different institutions to organise both educational meetings (not only about history) and impressive, huge art events for the local community. The current ecosystem has completely different needs and solutions than 20 years ago; now it engages different generations of the local community and nearby tourists, not only workers and miners.

References
1. *Park Tradycji*. (n.d.). Zabytki Techniki.
    https://www.zabytkitechniki.pl/culturalheritage/3925
2. *Information*. (n.d.). Siemianowickie Centrum Kultury
    https://siemck.pl/park-tradycji/#informacje
3. Siemianowice Śląskie. (2020, March 25). In *Wikipedia*.
    https://pl.wikipedia.org/wiki/Siemianowice_%C5%9Al%C4%85skie
4. Kopalnia Węgla Kamiennego Michał. (2020, March 25). In *Wikipedia*.
    https://pl.wikipedia.org/wiki/Kopalnia_W%C4%99gla_Kamiennego_Micha%C5%82

Former Engine Building interior
photo source: ibidem

Former Engine Building interior
photo source: ibidem

DRAPER TOGETHER (CHARITY) ELEPHANT & CASTLE, LONDON

Authors:
Wareesa Lakanathampichit, Angela Tam

Historic & social context

The Draper Estate was completed in 1964, as one of many social housing complexes built by the government at the time - an answer to much needed, affordable public housing after Victorian slums in the area were destroyed in World War II. A mix of longtime Londoners and immigrants lived comfortably in these bright and spacious complexes, at the time applauded for its modernist architectural style.

However, at the end of the twentieth century, public perceptions of social housing began to change, and in a controversial statement in 1999, Southwark Council's then Director of Regeneration, Fred Manson, said that "social housing generates people on low incomes coming in and that generates poor school performances, middle-class people stay away" (Orr, 1999). Through this statement, one can see   a bias and disdain for social housing in Elephant and Castle during this time and urban policy initiatives began to reflect this attitude. As part of the decided regeneration effort, one of the largest complexes in the area, Heygate Estate, was demolished between 2011 and 2014 due to its reputation for crime, poverty and dilapidation, in order to build new mixed private-sector and social housing developments.

3 years prior to the estate's demolition, communities gathered to rally against gentrification including civil society organising and keeping the estate open by organising social activities to reverse the narrative of a sink estate. (Lees & Ferreri, 2016.)

Though there were acts of resistance, the estate was ultimately demolished. The reason for its final demise contains many facets, but a long drawn out battle is wearisome for most, and by the end, only a handful of residents who refused to leave still lived at Heygate Estate. We might be able to pull comparisons between this past event to the

Draper Estate buildings
photo: Bartosz Dworski (2020)

Shopping Centre's current state, where so many businesses have cleared out, only the husk of what it was remains. A completely physical change is more visible to the eyes of outsiders and people tend to interpret the word regeneration as…

As a well-connected and accessible travel hub in Central London, Elephant and Castle is experiencing tensions similar to many other "rough" areas that have been gentrified in London. Elephant and Castle is now undergoing a 1.3 billion GBP regeneration project called "Elephant Park", spearheaded by Southwark Council and Lendlease, a private development company. Along with the already demolished Heygate estate, now the site of multiple high-end residential towers, the Elephant and Castle Shopping Centre, a long standing fixture in the community that once supported the livelihoods of many people, is also awaiting demolition.

Social housing tensions in a global context

Today, we often encounter discourses that discount the idealist visions of experimental modernist living complexes built in the 50s and 60s. One can look towards the oft-mentioned failure of Pruitt Igoe, the famous

The Pruitt-Igoe housing complex, shortly after its completion in 1956
(2020, December 22). The Guardian. [Photograph]. https://www.theguardian.com/cities/2015/apr/22/pruitt-igoe-high-rise-urban-america-history-cities
photo: C. Bettmann

Demolition of Pruitt-Igoe in St. Louis, USA
(2020, December 22). The Guardian. [Photograph]. https://www.theguardian.com/cities/2014/dec/10/pruitt-igoe-st-louis-myth-harder-demolish-social-housing-modernism
photo: Lee Balterman

modernist social housing project built in St.Louis that was demolished after only twenty years. Many blame its demise on a failure of architecture, public policy, and even society as a whole (Marshall, 2015).

However, in the documentary, "The Pruitt-Igoe Myth", Freidriches explores other factors that contributed to Pruitt Igoe's demise and includes narratives from past residents, evidence suggests that residents did in fact enjoy living there (Byrnes, 2012). One can draw similarities between the demolished projects of Pruitt Igoe and Heygate Estate through a report published by the London Assembly in 2013, where surveyors commissioned by Southwark Council found that the Heygate buildings were structurally sound and actually suggested refurbishment over demolition. As well, the survey found that four in five residents didn't wish to move off the estate, and that the crime rate was actually half the average of the borough of Southwark (Johnson, 2013).

The creation of Draper Together

One might be able to surmise, that within this backdrop of mass displacement and change, the remaining communities at Draper Estate and the surrounding area must have also experienced trepidation that their futures in Elephant and Castle would be uncertain. In 2013, a group of volunteers formed the Draper Residents Association (DRA) to protect the rights of the community during this disruptive period. This would later inform the creation of Draper Together, a charity created to increase their impact in the community, and to gain legitimacy and reputation to protect the estate as a place of important historical and social significance in Elephant and Castle. On their website, the Draper Together's mission statement reads: *"Draper Together aims to build a stronger community through social regeneration, by tackling inequalities, improving residents' self-confidence, mental health and welfare by acting as a bridge between the new and old communities of the Elephant and*

Castle neighbourhood and utilising culture and the arts as an instrument for change." (History of Draper Together 2014-2019.)

Art can often develop a class divide, creating a division between those who have access and those who do not. For those who don't have access, art can sometimes feel intimidating and alienating. One might take the neighboring London College of Communication as an example of the changing area, a prestigious higher education arts and media institution whose influence is taking over the neighborhood.

Powered by a small staff team and many dedicated volunteers, Draper Together uses art to bridge the community together through providing opportunities for skill-based learning and accessible involvement in arts and culture. While being a space for the community to come together, it also offers sports events, digital skills classes, theatre performances, film screenings, workshops, and much more. As well, it hosts the Draper Film and Music Academy (DVMA), "a community- embedded film school for young people living around Elephant and Castle" (Our Staff at DFMA), which teaches youth media skills and offers ways to connect with the older residents of the estate and the local history. In this way, Draper Together also seems to understand that community must be built through connection and not fragmentation, and focuses on creating an accessible cultural space for everyone. In a video created by the DFMA students, one resident talks about the importance of the hall and similar spaces to give youth and community members social connections outside of school, work and home (DFMA - Draper Film & Music Academy, 2019, 5:15).

Currently [2020], Draper Together is looking for more ways to connect with the community, establish a strong cultural presence, and partner with more organizations in the area.

London College of Communication campus
(2021, January 14). University of Arts in London.
[Photograph]. https://www.arts.ac.uk/colleges/london-college-
of-communication/about-lcc/find-us

Co-Design Your Place workshops
photo: Wareesa Lakanathampichit, Angela Tam (2020)

Through our own interactions with some older residents at Draper Hall, we discovered that they have a strong connection with the area and are eager to contribute the stories of theirlives at Draper Estate and the history of the area. We found a longing for stronger communal ties, but also a sense of loss for their community that has been displaced due to the regeneration project.

In a time where lives are increasingly isolated, there will always be a desire and need for communal space. Draper Hall is the primary hub for community programming, but there are also several liminal spaces that exist throughout the estate that offer opportunities for interaction. However, due to the Grenfell fires and strict fire safety codes that followed, they have become forgotten for their potential to bring life to all corners of the estate.

On each floor of the tower block, there is a bright shared space at the end of the hallways that is available to residents living on the given floor. Beside the playground, there is a forgotten covered outdoor space. Through co-created design interventions, these spaces could become sources of pride and inspiration for the community.

Currently, Draper Together is partnering with the London College of Communication and an international cohort of youth funded by Erasmus+, to redesign these two spaces within the Draper Estate. Not only is this a valuable opportunity to create something meaningful, it is also a chance to connect these two organizations, both deeply involved in adding art and culture to Elephant and Castle, and to make them aware of one another's activities. As well, the final outcomes will be promoted during London Design Week and will introduce a new historical landmark in Elephant and Castle to broader audiences.

Studying Draper Together's process can provide valuable insights for future projects

When working within a particular neighborhood or place, focus on activating the existing community and not only new or external stakeholders.

Discover similarities in differences. At first glance, an existing community and external stakeholders may have too many differences to reconcile. However, how can we dig deeper to uncover similar universal human truths that will allow us to connect and empathize with one another?

Revitalise history. The history and social significance of any given place is important to take into consideration, and can often be a treasure waiting to be found and shared with others.

Find champions in the community who are already invested in creating change and who are eager to collaborate with you. They can act as your local guides in spaces and communities where you are only a visitor.
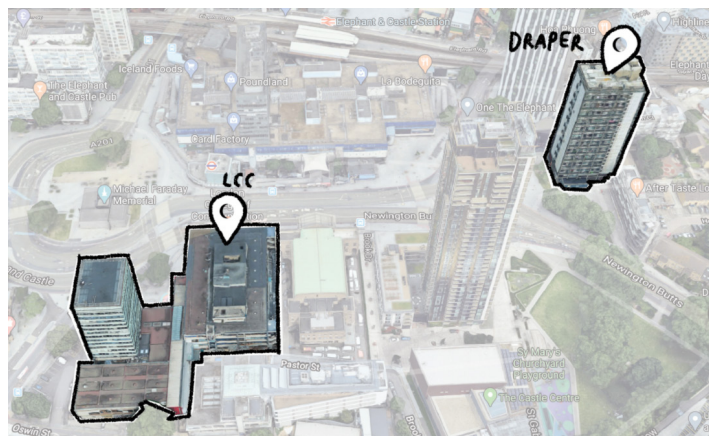
Tap into hidden potential. All stakeholders have something valuable to share in their own ways - you just have to create the right activities and settings to allow people to be comfortable.

How well do you think Draper Together reaches its own and wider community?

Lessons from a service design perspective

When it comes to the role of a service designer in the social regeneration project of Draper together, we can see that the change of experience concerning the connection between people and place is what we have to pay attention to the most.

If you are interested in making change in a particular place or community, it is incredibly important to work with users who will be directly affected by the changes you are hoping to create. Never assume that you know what others want and or need! Be careful not to overlook existing communities and their needs in order to create what you think should be done. Ask yourself to be critical in your beliefs and ideas. Who are you designing for? Who and what will you displace? How can you help to uplift and join an existing community rather than erasing them?

The title of a service designer can be interchangeable with the titles of connector or facilitator. As service designers, we are often not designing to create shiny new services, we are searching for gaps and opportunities, to address real needs and not perceived ones. At the very core, we are designing for the user without losing sight of other stakeholders and drivers. Our task is to discover the real needs and pains of users, and to turn them into services that are well researched through qualitative and quantitative analysis, and are applicable to the context. By understanding users and all related stakeholders, we can not only discover their pains and potential, but we can create holistic projects and services that are relevant and valuable to the given context and community.

References

1. Byrnes, M. (2020, May 9), *In defense of pruitt-igoe*. The Atlantic Cities. http://www.theatlanticcities.com/housing/2012/03/defense-pruitt-igoe/1458/

2. *DRAPER VOICES: Spring showcase edit.* DFMA - Draper Film & Music Academy (Director), (2019, May 8), [Video/DVD]. Youtube. https://www.youtube.com/watch?v=4Fqm0GUGjew&feature=emb_logo

3. *History of draper together*. (2020, May 09). Draper Together. https://www.drapertogether.org/history

4. Johnson, D. (2020, May 9), *Crumbs for londoners*. London.gov. https://www.london.gov.uk/about-us/london-assembly/news-darren-johnson/publication-darren-johnson-past-staff-crumbs-londoners

5. Lees, Loretta and Ferreri, Mara (2016) *Resisting gentrification on its final frontiers: lessons from the Heygate Estate in London (1974-2013)*, Cities: the international journal of urban policy and planning, 57, 14-24

6. Marshall, C. (2015, April 22). *Pruitt-igoe: The troubled high-rise that came to define urban america – a history of cities in 50 buildings*, day 21. The Guardian. https://www.theguardian.com/cities/2015/apr/22/pruitt-igoe-high-rise-urban-america-history-cities

7. Orr, D. (2020, May 9). *A blueprint for the rich*. Independent. http://www.independent.co.uk/arts-entertainment/a-blueprint-for-the-rich-1103116.html

8. *Our staff at DFMA*. (2020, May 9). Draper Film Academy. https://www.draperfilmacademy.co.uk/tutors

View from Draper Estate's higher levels at the LCC direction
photo: Bartosz Dworski (2020)

ELEPHANT PARK, LONDON

5

Authors:
Zuzanna Milancej, Fanxi Zhou

Introduction

Since the ages of the Roman Empire, Elephant Park has been an important asset to the Elephant and Castle area through transport junctions to markets, throughout the ages. This park is situated behind the infamous Elephant and Castle railway station and tracks. The park is currently owned by Lendlease since 2010, leading to the partnership between Lendlease and Southwark Council where £2.3 billion was put into the regeneration process of the park. (Lendlease, 2020)

Elephant and castle has a long charming history. It was seen as "Piccadilly of the South" and a city center in past years. And also been influenced by the strong Latin culture. Though it is not that obvious today, the spirit still retains. (Elephant and castle partnership)

Youth brings new energy to here. The culture has been strengthened greatly because of the two universities here. New arrivals and students have brought youthful and fresh blood and create a positive and energetic atmosphere.

For the future plan, Elephant and castle park are trying to build more and more connections between the area and residents. The elephant park development has been seen as the heart of the process (Elephant and castle partnership).

Objective

The park's development is an aid to create more livable areas and regenerate the Elephant and Castle area in a way to change its reputation. Key aspects of the regeneration is to give more opportunities to the local people as well as create 6,000 new jobs. The park will also revive the area and make living and visiting more pleasant, with an estimated 3,000 new homes of which 25% are affordable housing. It will also be

Playground in Elephant Park
photo: Bartosz Dworski (2020)

the first Climate Positive development in London. The process is estimated to be completed in 2025, leaving the park to be the largest new green area in London for 70 years. (Lendlease, 2020) At the moment, a lot of people in the area don't know about the park or have never been. This is an issue that has been attempted to battle. By bringing projects about the park into the local area, more and more people seem to know about it but don't go. The users of the park in theory should be the local people in the area such as the residents of the get-living buildings (Mawes House, Porchester House, etc.) as well as people who live around there. Another user of the park could be UAL students, as the park is in very close proximity to the university itself. The stakeholders of the park and regeneration process would be all the local businesses around the park who rely on customers in the area to keep their business, as well as Lendlease who are now building many buildings around the park. Having a park within walking distance to your potential house increases the chances of buying the house, which furthermore, can help regenerate the whole area of Elephant and Castle. However, due to the regeneration of the area and the park, Elephant and Castle will become a more expensive place to live. Therefore a lot of local businesses will no longer be able to function, leaving a lot of people without jobs, leading to the conflict between the local people who have been living and functioning in the area for a long time and the new development building businesses.

People in this area

As the living space and work opportunities rise, more and more people choose to live here and work here. Residents, students, businessmen, builders and service providers influence and interact with each other and that generates the positive atmosphere here.

Though, there is still some conflict in this neighborhood. From our interviews we found that:

Old people complained, *"I feel there are too many young people here."* *"I think it's a bit narrow here, everyone needs their own space."*

Students thought that, "For me, I cannot feel very connected to this space. I don't even notice there is some interesting history here."

For old residents, youth and fresh people means uncertainty as well, they cannot be open enough to accept every change here. But for young students, they don't have a strong relationship with Elephant & Castle, they hope that there is a chance to be familiar with the place. On the other hand, rebuilding the old shopping centre needs to handle many problems such as persuade the shop owner and latin culture lover.

So, regenerating this area really needs to find the balance between different people, different lifestyles, different needs. Nevertheless, accepting different cultures and the past history.

Independent ▶▶▶▶▷
Adaptable ▶▶▶▶▶
Open ▶▶▶▶▷
Creativity ▶▶▶▶▷

Age: 80
Gender: female
Living here: 55 years
Character: outgoing, creative, willing to share
Hobby: dancing, chatting with others, talk to children

Irene

"It's 3rd generation now"

Irene has been teaching local children dance and performing art for over 50 years. She is very willing to take part in group activities and usually has very good realtions with other locals and young people.

Independent ▶▶▶▶▶
Adaptable ▶▶▶▶▶
Open ▶▶▶▶▶
Creativity ▶▶▶▷▷

Age: 40
Gender: male
Living here: 15 years
Character: careful, rich, busy, critical
Job: writer
Hobby: take photos

Tommy

"I want to show how people from different races and cultures can all live together"

Tommy spent all his youth time here. When he start writing, he start trying to document everything that has happened here. Elephant and Castle is a very much part of his life.

Independent ▶▶▶▶▷
Adaptable ▶▶▶▶▶
Open ▶▶▶▶▷
Creativity ▶▶▶▶▷

Age: 78
Gender: male
Living here: 20 years
Character: quiet, responsible
Hobby: walk around, read newspaper

Pieter

"There are many pedestrian routes which are very welcoming to neighborhood walkers."

Pieter loves where he lives. Sometimes he is quiet and not very willing to attend the social activities. What he prefers is to listen and chat with some friends. He usually has a walk because he thinks he has to do some excersices to keep well.

Independent ▶▶▶▶▷
Adaptable ▶▶▶▶▶
Open ▶▶▶▶▷
Creativity ▶▶▶▶▷

Age: 20
Gender: female
Living here: 10 months
Character: creative, enthusiastic, curious
Job: student in LCC
Hobby: painting, design, travel, sport

Inge

"The blue elephant offers a place for innovation. It's inspiring and amazing"

Inge is a very creative person. She has just moved here and is lives near Elephant Park in a students hall. Exploring this area is very interesting. She loves runing around this park.
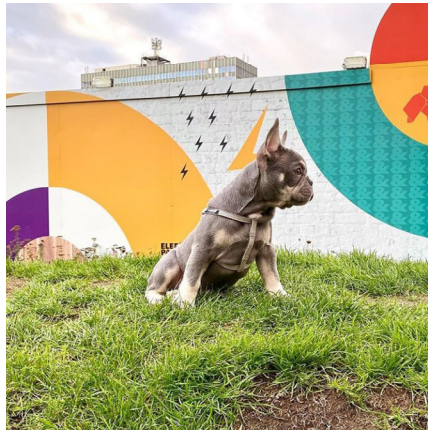
Places and functions in the park
Elephant sculpture

There are many decorated elephant sculptures that make this park full of art and color. Elephant sculptures also highlight the history of local culture and place names.
(2020, December 23). Secret London. [Photograph]. https://secretldn.com/elephant-sculptures-trail/

Art walls / Ads walls

Some parts of this park are under construction. The builder turned the fence into a wall of art and advertising.
Elephant Park London. (2020, December 23). Facebook. [Photographs]. https://www.facebook.com/elephantparklondon/

Landscape lights

The lights gives people a good feeling. It decorates the park at night and also provides lighting for pedestrians. Some interviewees said that when they pass by these lights at night, they will feel good and warm.
(2020, December 23). BD Land Arch. [Photograph]. https://www.bdlandarch.com/projects/the-meadow-at-elephant-park/; photo: Jack Hobhouse

The walked line

To expand and connect with local neighborhood, Walked elephant is a community initiative to improve walking routes around the park. It also connected with the railways and railways shops.

(2020, December 23). Prime location. [Photograph]. https://www.primelocation.com/to-rent/commercial/details/photos/54266692

(2020, December 23). Elephant and Castle. [Photograph]. https://www.elephantandcastle.org.uk/wp-content/uploads/2019/09/AngelLane64sm-645x430.jpg

Play area

It's not easy to find a green area in this busy elephant and castle. Children even find it more difficult to have a place to meet and play together. There is no doubt that the elephant park has a significant role in people's family and leisure life.

photo: Bartosz Dworski (2020)

Key regeneration process

London College of Communication has been involved in a co-design session for the Elephant and Castle park in 2019. A set of students created service designs using interviews, key insights, co-creation and ideation processes to include different aspects of the local community such as LCC students, over 60's, communities such as the Latino community etc. From the interviews, the students' key insights were that there were not enough places around the area to be able to sit for free and be social as well as shelter in the park from the weather as London is a rainy place. There also had to be an element of play to the final designs. Using this, 3 different projects were created and tested out with the target user.

Conclusion

Elephant and Castle Park is a key area for the local community who have lived without green areas for years. The once buzzing with community area has to be regenerated and most importantly advertised as a social point for the local communities to use and visit on a daily basis. Completing the constructions is not enough for the E&C Park as it is hidden behind the railway and buildings, making it a quiet space, yet one that is locked away from the public. Therefore there needs to be a point of attraction to the park for people to come, recognise and spread the word about the local park. I believe that through the co-design sessions held in 2019 some interesting ideations were created and hopefully this will be the further explored once the constructions are finished.
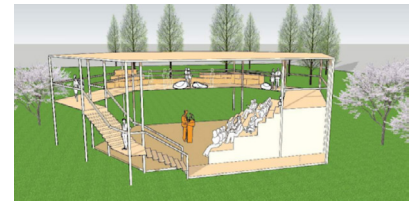
(Navaes, Sorour, Bendaravicious, Ding, 2019)

(Min, Digby, Karol, Yutong, 2019)
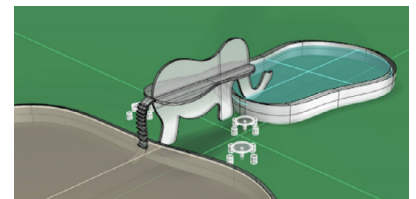
(Gerreaud, et al., 2019)

References
1. Elephant and Castle Partnership. (n.d.), *Plans and the Future*. Retrieved May 8, 2020 from https://www.elephantandcastle.org.uk/better-place-walk/
2. Garreaud, M., Hicken, N., Tsai, C. Y., Gao, C., Ishan, & Lyu, R. (2019), *Future Elephant Park*, London
3. Lendlease (2020, May 8), *10 KEY FACTS ABOUT ELEPHANT PARK*. Elephant Park. https://www.elephantpark.co.uk/about-elephant-park/
4. Min, Digby, Karol, & Yutong. (2019), Elephant Park, London
5. Navaes, D., Sorour, G., Bendaravicius, J., & Ding, Y. (2019), Elephant park & LCC Students, London

Elephant sculpture in Elephant Park
(2020, December 23). BD Land Arch. [Photograph].
https://www.bdlandarch.com/projects/the-meadow-at-elephant-park/
photo: Jack Hobhouse

MERCATO METROPOLITANO

FOOD MARKET
COFFEE
Bread
Focaccia
gelato
MOZZARELLA
BEER
BRITISH FOOD

CIN
EMA

BOXING GYM

MAX

HAND
CAR
WASH

FROM TUESDAY
TO SATURDAY
11:30 AM - 11:30 PM
★SUNDAY★
11:00 AM - 10:30 PM

11:00 AM
11:00 PM

FOR MERCATO M

MERCATO METROPOLITANO ELEPHANT & CASTLE, LONDON

Authors:
Joey McAleese, Binoli Shah

6

Mercato Metropolitano (MM) is a 'sustainable community food market focused on revitalising neighborhoods and protecting the environment' (MM, 2020). Its first permanent site was set up in 2016 at Elephant and Castle from a disused paper factory plus many new sites across London (MM, 2020). MM has strong values which uplift and improve both the local community and environment which can be seen from their recycled decor to the numerous social and environmental projects they run (MM, 2020). MM Elephant and Castle has over 40 vendors who create multi-cultural dishes from locally sourced food, bring over 200 new jobs to the area (North, A., 2019) (MM,2020). Many of the vendors come from their incubator projects run by MM, one project helps refugees start food companies while another encourages food companies to be sustainable.

MM has a Mmanifesto that aligns itself with the UN Sustainable Development Goals (SDGs), a set of goals to protect the planet and ensure that all people enjoy peace and prosperity (MM, 2020) (Griggs, 2013). Similar to the SDGs, the MManifesto 'promotes shared values and collective action towards a more sustainable future for all' (MM, 2020) by engaging with larger issues that are not only apparent in Elephant and Castle but at a global scale. Furthermore, they evidence how they achieve their goals online and in their impact report which discusses their many projects (MM, 2019). These community projects have then been used to measure the impact of MManifesto through engagement and participation (MM, 2019).

Mercato Metropolitano entrance
(2020, December 22). The Swindian. [Photograph].
https://theswindian.com/2017/06/29/tiny-leaf/

To add to the MManifesto, MM also set up circular economy initiatives through their Think Tank (MM, 2018). MM aims to eliminate waste and use resources for as long as possible, they have done this by engaging with companies who specialise in circularity (MM, 2018) (Ellen MacArthur Foundation, 2020). Examples of this are: their recycling partners paper round; their onsite zero waste brewery and new circular economy Ilford site (MM, 2018). These circular economy initiatives and partnerships are run by MM Farmm, a think tank that incubates and develops innovative concepts. Their circular economy projects have been commended by the Mayor of London, local councils and local developers (MM, 2018). Peabody, who are the landlords of the Elephant and Castle site say they have delivered on their promise 'to create a sustainable, community market that would drive the regeneration of the site (and area)' through the projects that they have created. (MM, 2018).

MM aims to change the social isolation many feel in London, by creating an inclusive community that encourages people to eat together while enjoying healthy, sustainable food provided by businesses in MM (MM, 2018).

Figure 2. Mmanifesto
photo retrieved March 27, 2020 from https://www.
mercatometropolitano.com/wp-content/uploads/2020/01/
MM-Impact-Report-2018.pdf

In an effort to combat food poverty, MM created Founders Without Borders to give a voice to underrepresented refugees, providing not only a home at MM but also showcasing the value that refugees can bring to the community. Another initiative Female Food Founders was introduced to encourage more female entrepreneurs to start their own businesses in the food industry (Frost, 2019). The Mmanifesto asserts a number of goals for the society and the environment that is reflected in the businesses that it hosts. For instance, German Kraft Beer reuses energy. The waste heat from the fermentation is used to distil the London tap water for brewing. The purest distilled water is then created, resulting in the perfect drinking water for the market community (MM,2018). This aligns directly with the MM's initiative of protecting the environment and adopting the principles of circular economy.

As part of their sustainability partnerships, Paper Round, who operate a zero-landfill service that covers total waste management, and recycling (MM, 2018). In the first three months of the partnership, MM increased it's recycling to 50% of its waste. To celebrate and develop their sustainablity, they host an annual community event to share their knowledge called 'We Sustain' which is a series of talks, workshops and discussion panels with their partners (MM, 2018). One of these partners was Too Good to Go (TGTG) who saved 1077 meals from going to waste and 501 customers collected the surplus food from MM in 2018 (Too Good to Go, 2020)(MM, 2018).

German Kraft Beer
(2020, March 26). Timeout. [Photograph]. https://www.
timeout.com/london/bars-and-pubs/german-kraft-brewing

The founder of MM, Andrea Rasca said "My vision for Mercato Metropolitano was to create a movement; a true revolution in the relationship between the city, its citizens and the entire food supply chain. It is in this sense that the food-centric MMovement knows no boundaries and becomes an important socio-economic project for people with people (MM, 2018, p.3). Thus, MM is creating value not only for itself but also for the local community by regularly engaging with them. MM has built a long-term sustainable market while keeping the locals involved. MM constantly works towards it's Mmanifesto and circular economy initiatives by collaborating with businesses and community events such as the Paper Round, German Kraft beer and their annual We Sustain. The impact by engaging and participating with the local community can be seen by the local government involving them in a larger scale regeneration of Elephant and Castle (North, A., 2019).

Poster in Mercato Metropolitano (2020, December 22). The Swindian. [Photograph]. https://theswindian.com/2017/06/29/tiny-leaf/

Too good to go. Rabobank, 2017. Six Food Waste Apps To Watch. #2: Too Good To Go. (2020, March 27). Rabobank. [Photograph]. https://www.rabobank.com/en/raboworld/articles/six-food-waste-apps-to-watch-2-too-good-to-go.html

References

1. *018. ANNUAL REPORT 2018*, retrieved March 21, 2020 from https://www.mercatometropolitano.com/wp-content/uploads/2019/10/MM-Annual-Report-2018LL.pdf

2. *Mercato Metropolitano's founder is a man on a mission*. (2020, March 25). City A.M. https://www.cityam.com/mercato-metropolitano-is-on-a-mission/

3. *What Is A Circular Economy?* (2020, March 24). Ellen Macarthur Foundation. https://www.ellenmacarthurfoundation.org/circular-economy/concept

4. *From Milan to Mayfair: How I built London's most sustainable food hall?* (2020, March 24). Euronews. https://www.euronews.com/living/2019/12/11/sustainability-is-something-you-need-to-feel-at-your-very-core

5. German Kraft Beer. (2020, March 22). https://www.germankraftbeer.com/#about-us-section

6. Griggs, D. (2020, March 24). *Sustainable Development Goals For People And Planet*, Macmillan Publishers Limited, 305-307. https://sustainabledevelopment.un.org/content/documents/1696griggs2.pdf

7. Mercato Metropolitano. (2020, March 24). https://www.mercatometropolitano.com/

8. *United Nations Global Compact Communication On Progress 2019*, (2020, March 24). Mercato Metropolitano. https://www.mercatometropolitano.com/wp-content/uploads/2020/01/UNGC-Communication-of-progress-FINAL.pdf

9. *Annual Report.* (2020, March 24). Mercato Metropolitano. https://www.mercatometropolitano.com/wp-content/uploads/2019/10/MM-Annual-Report-2018LL.pdf

10. North, A. (2020, March 25), *New London Food Hub To Feature Mill And Bakery*, https://bakeryinfo.co.uk/news/fullstory.php/aid/20653/New_London_food_hub_to_feature_mill_and_bakery.html

11. We're Too Good To Go. (2020, March 22). Too good to go. https://toogoodtogo.co.uk/en-gb/about-us

12. Round, P. (2020, March 21). *About Paper Round - Paper Round.* https://www.paper-round.co.uk/about

13. Simpson, J. (2020, April 27). *Controversial Elephant And Castle Development Gets Mayoral Green Light*. Inside Housing. https://www.insidehousing.co.uk/news/news/controversial-elephant-and-castle-development-gets-mayoral-green-light-59457

14. *Growth In Local Food Hubs @Uksustain @Foodpolicycity*. (2019, August 8). Sustain. https://www.sustainweb.org/news/aug19_food_hubs_frc/

Inside the Mercato Metropolitano
(2020, December 22). Loving London. [Photograph]. https://www.lovinglondon.de/der-mercato-metropolitano-in-elephant-castle/

Appendix

Dr Nela Milic

1. What is her history of the Mercato Metropolitan

Mercato was started by couple of LCC students Felix Bollen with German craft bear as their first venture. I do not know how it ended up being such a monster – I just saw on their website MM Mayfair – scary.

2. How has the building changed?

It has grown – originally it was only one site in Elephant and Castle, now it is 3 (the last time I was there it was) and there are sites elsewhere in the world.

3. How are they implementing and how are they measuring their social and environmental impact?

No idea that they do – explore the website.

4. How are they engaging the local community?

They are not engaging us for example, LCC as they have focussed on business development/expansion rather than community, but see what they say on the website and if that is to be believed.

5. How did UAL play a part in the creation?

Not much – we supported students, but they have taken the initiative independently.

6. By who and why was it started?

As 1

7. What has gone well according to you?

Marketing and squashing small businesses they once were themselves. There were other sites in the area – Artworks for example (some of our students had businesses there too), but that has gone as consisted of a dozen or so small businesses that were not focussed just on food. MM now emulates the Shoreditch trend where there are thematic food market sites every weekend/weekday. It is an event based economy (run by brands), catering for the middle and upper classes who can afford and consume organic, vegan, well-presented, exotic food and ingredients that is in stark contrast (and often on purpose) with the surrounding poverty…

THE YOUTH ISLAND, COPENHAGEN

7

Authors:

Annika Nørgaard Karmann, Marlene Schmidt Pedersen

Introduction

Ungdomsøen (aka Youth Island) is located just a short ferry ride from Copenhagen and is a historic youth project in the middle of the Øresund!

The Youth Island is an initiative started by SPejderne - an association of Denmark's scout organisations, to give the youth of Denmark a place to involve themselves in creativity, learning, and creating communities across social backgrounds. The Island offers attractive facilities, and young people can develop their initiatives and energy to experiment and learn.

Initially, Middelgrundsfortet was an old military fort located in Øresund 20-30 mins from Copenhagen by boat. It was eventually bought by the Foundation, Middelgrundsfonden, in 2015, which was responsible for creating the physical surroundings on the Island. In contrast, the established foundation, Ungdomsøen, was responsible for operating the Island.

Regeneration project

Looking back in history, the Island is artificially made and built back in 1890-1894 as a military fort to defend the Copenhagen harbour entrance. The fort was an active military installation until 1984. The Island is a unique place for Danish history and has undergone regeneration to become the youth island.

The Youth Island from above
(2020, December 24). Ungdomsoen. [Photograph].
https://ungdomsoen.dk/

The regeneration process took three years to transform the youth island for a new function, and the opening was celebrated in August 2019. Inside the Island, there is more than 16,500 m2 underground with 2.5 km hallways and tunnels distributed on three levels. According to the infrastructure site, you can find more than 200 rooms, remained and now use as activity rooms and accommodation in three storeys. The fort can host 120 people and is equipped with a large dining hall and workshop, and teaching rooms for 250 people. The Island has an area of 50.000m2 and includes a building covered up with fields of grass and wildflowers, a harbour and a wave breaker around the Island. These surroundings give the opportunities to build up a campsite, and even shelters are open for booking.

Important actors

A lot of different people have been participating in the process of establishing the Island and took responsibility for other areas. The various stakeholders have been simplified in picture on the next page.
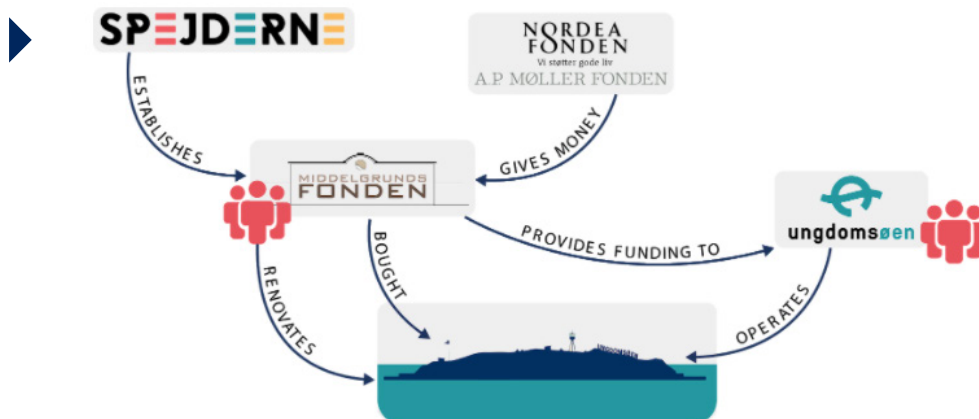
The Danish scout organisation are the one that established the foundation Middelgrundsfonden which is founded from different sources. Nordea Foundation and A. P. Møller foundation was part of buying the Island. Since then, a lot of money has been donated from various foundations to renovate and fill the Island with life. The organisation Ungdomsøen is the one who provides the daily operating the Island and is responsible for partnership and collaboration with different youth organisations to create events and initiatives.

Good practices and what could be done better
Many different aspects have been located as good practices that could be used to inspire other regeneration processes.

First of all, the youth is seen as a precious resource with a voice and with engagement. This valuable feeling motivates them to participate in different aspects of the regeneration process, make activities and life, support daily duties, and generally take ownership of the Island and community.

Secondly, as soon as you visit the Island, you are no longer seen as a guest but as a part of Ungdomsøen and its community. It gives you responsibility for making Undgomdsøen a pleasant and attractive place. If you attend the fort, you can make a change, and you will be seen as a person interested in the community. This community surrounding Ungdomsøen is a part of structuring the physical aspects of the fort. This responsibility and opportunity enhance the sense of belonging for the members. This type of self-governance gives a sense of responsibility.

Thirdly, Ungdomsøen creates the possibility of getting new experience as a motivator for engagement. They use the space as a place for young people to self-develop or celebrating and learning through failing. The meetings are regular and self-organised, making the members strengthen their management and communication skills. In general, you give the people a space to build mindsets and values of "doers" to use these skills in their everyday live

But of course, there is always room for improvement.

First, when people arrive at the Island, they can get a large amount of responsibility. This will exclude some in fear of failing. Helping people getting started is, for now, the most substantial part of the Island. Furthermore, there is no safety net for projects meaning that the whole responsibility is located on the members' shoulders. Some need help to believe in themselves (because of their lack of experience), to succeed and to be involved.

A second issue refers to the scope of "the youth of Denmark". For now, there is a wish to make the volunteers of the Island more intergenerational. The organisation take into consideration that maybe it is too narrow that the Island is only for "young people" even though it at the same time is a broad and diverse group of people. E.g. young people could also create events or projects for adults or do it together in collaboration.

The last concern is that the youth island is very young, and there is a need to develop an identity of the Island, a community`s and the organisation`s structure. These lacks lead to a marketing strategy that is not on point. Furthermore, it makes it difficult for newcomers at the Island to understand the organisation and eventually to become a part of it. In general, the marketing strategy needs to be stronger than it is now and more frequent communicated.

References
1. *Welcome to Ungdomsøen.* (2020, March 18). Ungdomsoen.
    https://ungdomsoen.dk/english/

oikos

OIKOS , COPENHAGEN

8

Authors:
Chiara Spezzati, Andreea Toma

Context

Oikos Copenhagen is the local branch of Oikos International, a student non-profit organisation dedicated to sustainable development in economics and management. Oikos Copenhagen is part of an international organisation founded in 1987, whose mission is to support environmentally friendly entrepreneurship and sensitise students of various faculties to issues related to the Sustainable Development Goals. In Copenhagen, operations began in 2011 when the two student organisations Develop and Well merged to form part of an international network.

Oikos Copenhagen promotes sustainable development through 6 key projects:

- "Curricular Transformation"
- "Social Pioneers"
- "Oikos impact"
- "Oikos Career"
- "Oikos Case Competition"

People

The organisation engages students (currently 42) from the different universities in the Copenhagen area.
Several stakeholders are involved with the organisation, the main ones being:

- Oikos international: it is supported by the local Oikos chapters, where knowledge is shared, providing different tools.
- Student organisations: especially the ones from Copenhagen Business School (CBS).
- Individual students: as already mentioned, Oikos is a student organisation and therefore, students are at its centre. The main part of the students involved is from CBS.
- Other partners: companies involved in workshops and events, such as Student & Innovation.
- Sponsors: they help to maintain their activities.
- Professors: helping them getting specific knowledge.
- Advisory Board: people guiding and helping them.
- CBS Management: CBS, in all its parts, is one of the main stakeholders for Oikos. CBS Management specifically helps with network, approvals and advice.
- Media: social media and university press have a central role in reaching out to more people.

Purpose and values

The main goal of Oikos Copenhagen is to create awareness about issues concerning:

- Environmental, social and financial sustainability in companies and organisations
- Ethical and responsible business and organisational practices
Opportunities in the developing world for the private and public sectors.

Illustration of stakeholders involved
authors: Chiara Spezzati, Andreea Toma

The students in the organisation share some values, which is what brought them together and what makes it work. At the core, we find sustainability: social, environmental and economic. An essential aspect about Oikos is its community: personal growth is incentivised through building friendships, focusing on integrity and embracing diversity.

Core values of Oikos Copenhagen
(2020, December 24). Oikos Copenhagen. [Photograph].
https://www.oikos-copenhagen.com/about

Places
Oikos Copenhagen currently have their offices at Station and the events often take place at CBS.

Design changes
The organisation has developed keeping the following points as essential:

- Involvement of the stakeholders: the importance in involving the stakeholders throughout the whole process so that they really feel part of the change and the final product.

- Friendship: Building friendship between members and therefore a strong community while sharing knowledge.

- Communication flow: making sure that everybody knows everything that is going on.

- Balance: finding a balance between all the different parts and considering sustainability in all its aspects.

- Diversity: students from diverse background have different approaches and impacts.

Challenges

Interviews with the leaders of the organisation revealed several challenges Oikos has to face. One of the fundamental is to involve new members in the statutory activities and keep their attention. The interviews showed that the organisation's leaders saw the essence of the problem in the difficulty of persuading new people to engage in voluntary work.
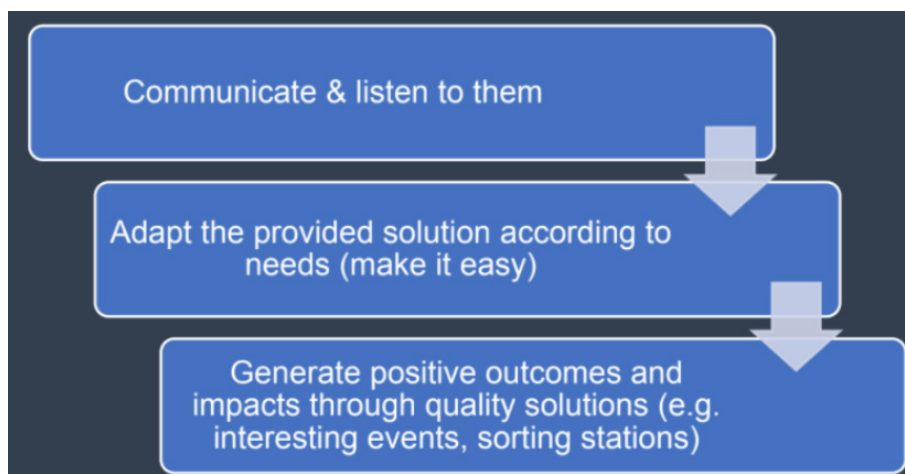
Another challenge is the organisation of a schedule that would allow for a combination of Oikos responsibilities and student responsibilities.

The final challenge highlighted is trying to balance the numbers of Danish and international students. The organisation's multiculturalism is a significant value, but it is equally essential to base the organisation on the Danish culture and integration approach.

Solution proposed

Oikos seems to have a strong strategy for keeping up with the demands of new students. They developed a good communication strategy (see picture below) that always helped them keep on track with every new season recruiting while maintaining the team's integrity. It's important to highlight that this association's strong points are based on the importance of communication and gratefulness. From a social impact perspective, Oikos seeks to raise awareness of sustainability by giving students reasons to commit to a greater goal. Besides, they help their members improve practical skills and build experience spanning various fields.

Another area of support is career counseling and assistance in career development, including research. It is an essential element in creating a lasting, extensive and reliable community based on a collaborative network.

Organisational system
authors: Chiara Spezzati, Andreea Toma

Communicate & listen to them

Adapt the provided solution according to needs (make it easy)

Generate positive outcomes and impacts through quality solutions (e.g. interesting events, sorting stations)

Good practices. What inspired us?

According to the authors, the greatest strength of Oikos is its emphasis on community-building activities. By showing a strong sense of community, an organisation can achieve a significant level of interest from its members. Involving students from different backgrounds, who have diverse approaches and ideas, is key to community development. The main activities include building a sense of community, identity, and shared goals. Another essential attribute of Oikos is an organisational system based on a matrix that combines functions in the organisation and projects, i.e. each project has assigned people responsible for six different tasks (i.e. management, finance, commitment, communication, relations and development).

Final observations

In the authors' opinion, even though Oikos Copenhagen is part of a global organisation, it isn't easy to understand what ultimately activities and opportunities they offer to their members based on digital communication. At the same time, it is worth noting that the Danish branch's communication, compared to the global offer and compared to other student organisations, is not very encouraging, which in the long term may lead to a decline in the interest of its members and new students.

References
1. Oikos Copenhagen. (n.d.). https://www.oikos-copenhagen.com/

CSE

COPENHAGEN SCHOOL OF ENTERPRENUERSHIP

9

Authors:
Hanna Matera, Sameer Agarwal

Introduction

Copenhagen School of Entrepreneurship (CSE) is the largest student incubator organisation in Denmark affiliated with Copenhagen Business School (CBS). Each year, it welcomes the newly graduated students coming from different educational backgrounds and helps them to start their entrepreneurial journey by providing support in forms of incubator programmes, accelerator & growth programmes, entrepreneurial events and workshops.

One of its central roles in facilitating sustainability, is equipping the generation of young entrepreneurs in a set of skills that will help them to become market-ready and help to attune their business to the rapidly changing dynamic society we live in nowadays.
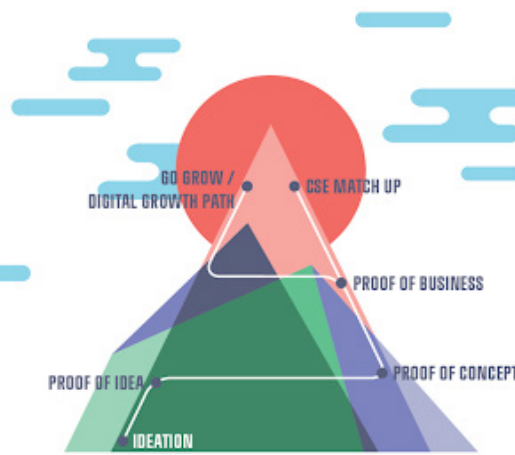
CSE was founded in 2007 and since then it has helped more than 500 cross-disciplinary companies to start off.

People, places & practices

The largest university entrepreneur community is shaped by students coming from different educational institutions and from more than 90 different nationalities. All of them are offered professional support by specialists who provide guidance at the beginning of the challenging journey of starting one's own business.

The organisation strives to create a friendly and safe space where everyone is welcomed to share their ideas. Low-key and student-friendly events such as 'Open Wednesday' (open house event where you can drop by and talk to the CSE Staff about your idea and get their feedback) or 'Startup Friday' (which is a CSE Friday bar providing a great opportunity for a business chit-chat in an informal setting) are offered on regular basis.

CSE logo
(2020, December 29). Facebook. [Infographic].
https://www.facebook.com/csenews/
photos/10157680310694135/tos/10157680310694135/

CSE's support practices involve:

- 24/7 office space,
- business development,
- incubator programmes,
- supervision of mentors,
- workshops and match-ups,
- international growth program,
- a year-long free insurance sponsored by TRYG (https://tryg.dk/),
- accounting and counselling from KPMG (https://home.kpmg/dk/en/home.html),
- weekly sessions with experienced lawyer,

and many more.

Business model

Copenhagen School of Entrepreneurship (CSE) was founded as the entrepreneurial branch of the Copenhagen Business School (CBS) to promote entrepreneurship and help CBS' students as well as other students in Denmark to take steps towards their own businesses. Hence, it is funded exclusively by CBS with an annual budget of US$435,000 which is used to provide entrepreneurs with training, mentorship, and investors, and to enhance their visibility in the market. Since funding and monetary help is involved, it requires all admitted start-ups to participate in a screening/selection tool and a set of incubation activities over three specific stages.

However, with the growing influence and success, in 2015 already CSE was admitting 100–125 new start-ups each year and attracting external funding of US$33 million from both public and private sources. The school measured success in terms of the number of incubator participants who had both a business customer and a sustainable business model at the end of a nine-month incubation period. Within a short span of 8 years, CSE's success rate is already at 53 per cent. As CBS is spending a substantial chunk of money every year with CSE, there has been a call to improve this number in terms of returns.

Going forward, CSE is exploring partnerships with businesses as well as other sources of investment to further their progress and become more and more independent w.r.t to CBS.

Flagship programms

Apart from working with the new graduates, CSE's also strives to qualify and inspire students to wield the power of transformational entrepreneurship and bring it into action. Keeping this in mind, CSE has a wide array of programmes which span across the different dimensions of entrepreneurship.

- "The Proof Program" - The incubator Proof Programme to support startups based on where they are on your path towards a marketable product turning their idea into a business.
- "Accelerator" - The Go Grow Startup Accelerator provides a platform to take a startup to the next level viz. more funding, network etc.
- "CSE Research" - A research project to learn more about the activities and decision-making that take place in the CSE lab.

"Internship with ECTS" and "Startup Hacks" are other small programs for students. All in all, they have gradually set themselves as key players in the startup scene in Copenhagen and Denmark catering to almost everyone who wants to work with startups.

Analysis and Inspiration in the context of Service Design

One Save/Day mobile app built upon a grand idea of fighting climate change and creating a community of people whose actions generate a positive impact in the world. The main concept behind the app is that its users receive a daily reminder to undertake small and easy tasks that help their local environment. Because of the scope of the project (more than 10k users globally) One Save/Day has proved that small actions can have a big and meaningful impact in the world.

"One Save/Day" was part of the CSE accelerator program. CSE played a key role in helping the team take the idea to what became a global initiative. The below visual gives a quick highlight of what all CSE can do for a startup.

Not only are they helping young entrepreneurs, but they are acting as change makers in the society. One of the key beliefs motivating CSE's is striving to create a long-lasting impact on the entrepreneurial community by educating a new generation of forward-thinking developers and creating a safe, protective and enhanced environment where all of their needs are met. They have been instrumental in creating a vibrant startup culture in Copenhagen and have been successful in creating a community around it. A lot of the aforementioned initiatives are there

just to create a sense of community. Some examples of how the community has thrived over the past few years is with successful entrepreneurs graduates from CSE becoming mentors for different CSE programs, 'Open Wednesdays' have become a platform for entrepreneurs to connect with each other and 'Startup Fridays' have become a constant source of motivation for budding entrepreneurs.

Assets

CSE uses methods that provide young people with a good and stable start into their future career. While starting your own business might, without a doubt, be a stressful process, the way CSE works ensures getting help at each stage of setting up a company. Moreover, an informal setting of the meetings provides a smooth first step into the complex world or entrepreneurship.

The condensed programme ensures that the learning phase happens at all of its stages and its focus is placed at the creative process as a whole rather than just on its end outcome.

Challenges

One of the challenges faced by the CSE is balancing between the scope and quality of their offer. Providing help to more people might come at the cost of cutting down on the quality of their programme. In order to avoid that happening, CSE is dependent on constant financial support of the incubator by its sponsors and investors. Another thing that leaves room for improvement is the relatively short time dedicated for personal support and consultation. Setting up a company is a dynamic process without clear boundaries of all of its phases, therefore some entrepreneurs would require a longer period of time when they could receive guidance and consultation than others.

References
1. Miroboard. (2020, March 28). https://miro.com/app/board/o9J_kkrK_b0=/
2. CSE. (n.d.). https://cse.bs.dk/
3. Forskningsdatabasen. Retrieved March 28, 2020 from
      https://www.forskningsdatabasen.dk/en/catalog/2394870852
4. *Our mission.* (2020, March 28). One save day. https://www.onesaveaday.com/

4. Who

Contents

PARTICIPANTS

Sameer Agarwal

Sameer is a 25 years old master's student in Business Analytics, focusing on Deep Learning at the Technical University of Denmark, Copenhagen. He describes Design as a structured way of bringing the user and the provider together in solving a problem and believes that it will become increasingly important in the future.

Jakub August

Jakub specialises in strategy and business development. He has been associated with entrepreneurship for years. He has experience in project management in both the domestic and international market. Cofounder of Tenka. His areas of interest include values in organisations, innovation and methods of development, and new business management trends. Creator and activist of many NGOs. He co-organised and conducted workshops during many events, including Design Thinking Week and Katowice Service Jam.

Paweł Barszcz

Paweł (Paul) is 24 years old and has lived in Upper Silesia since birth. During his childhood, he observed the degradation of many areas in his surroundings, and at the moment, he supports changes to the Palace in Siemianowice. He works as an IT systems administrator and he is also studying this field.

Maria Jesus Domeyko

Business graduated skilled in proactivity, commitment and teamwork, with a strong interest in generating a positive impact on society. Currently learning service and user experience design, because she believes final users are the key to each project. Her aim is to combine her business and design background to create and implement solutions that improve people quality of life.

Inga Ginalska

Masters graphic design student at the Academy of Fine Arts in Katowice and UX passionate about service design. Over the years, she gained experience working in foundations, student governments, and various initiatives to bring together creative, committed people. As a designer, she is striving to create products that are ideally tailored to meet specific needs and focus on improving all interactions and touchpoints that surround a user.

Karolina Grotkowska

Polish expat currently studying Sustainable Cities in Copenhagen -passionate about renewable energy and circular economy, especially in the building sector. Previously, a student of Green Technologies and Monitoring at the University of Technology in Gdansk, Karolina would like to devote her professional work to help cities make the transition towards sustainability. Karolina loves traveling, learning about new cultures and living abroad - anywhere with the proximity to the sea.

Xiaolin Huang

Empathiser, creator, builder. Xiaolin is a MA Service Design student of LCC. She has a background in industrial design and worked as an interaction designer in the fin-tech field. She is passionate about creating moments of joy, breaking complexity into clarity, being the bridge between technology and better problem solving using multiple design skillsets. She has applied service design skills and experience in the areas of healthcare, food sustainability and ageing.

Rafał Józefowicz

Rafał is 24 years old and holds a master in National Security, as he graduated from the War Studies University in Warsaw. He is very active and open-minded. He works as an Operational Specialist at Warsaw Concierge Group, a leading provider in a broad scope of solutions based on concierge and consulting services in the field of hospitality, customer experience and loyalty building. Strongly passionate about modern art, astrology and design trends.

Natalia Kacprzyk

Researcher, social and environmental psychologist, designer and co-founder of the Tenka office. Her interests are interpersonal relations, as well as the influence and mutual relationship of man and the environment. For years, she has been cooperating with organisations whose DNA assumes constructive change and building lasting relationships with their customers based on trust.

Annika Nørgaard Karmann

Annika is 26-year-old, half-Dane and half-German, but have mainly lived most of her life in Denmark. She is currently studying her master of Design and Innovation at the Technical University of Denmark. In this design engineering program, she finds herself in-between a technical and human-centred mindset. The lens of this mindset, she loves to work creatively and design-oriented on complex problems to create tangible and sustainable solutions.

Moosa Khan

A true believer in the power of the internet, Moosa is a student in the MA Service Design program at LCC. His interest lies in shaping culture online and offline by bringing together digital-enabled thinking and human-centred design. Moosa comes from the world of advertising and marketing, where until recently, he was serving as the Head of Digital Creative & Executive Creative Director at Cheil Worldwide.

Paulina Konsek

Paulina is a second-year Architecture student at the Silesian University of Technology. She is fascinated by projects from the borderline of urbanism, architecture and sociology. She believes in designs created for and actively engaging with people. Moreover, within her projects, she also tries to pursue sustainable development goals. Apart from her profession-to-be, she is a passionate traveller.

Wareesa Lakanathampichit

Wareesa is a product designer who is interested in experience and service design. She always believes that research is key to every project. Her design always based on research from global trends, technology, users or anything related to the project.

Hanna Matera

Hanna is a 21- year old student of the BA programme of Cognitive Science at Aarhus University. Due to the interdisciplinary nature of her studies she has to explore different domains of human-centred industries, but it was design in a social context that was something that interested her in particular. Joining the CYP program is an amazing experience that enabled her to explore the field of design in more depth, especially service design and co-design areas which encompassed so many things she was deeply interested in.

Joey McAleese

Graphic Designer based in Shropshire studying MA design for social innovation and sustainable futures with an aim to make to small positive impact in a big world.

Zuzanna Milancej

Zuzanna is a UAL LCC student in London. She studies Illustration and Visual Media BA, and she is in her 3rd out of 4 years program. Zuzanna is Polish but has moved to Dubai, UAE, when she was seven and lived there for 12 years until she moved to London for university. She speaks Polish and English. Her parents still live in Dubai, where she goes every year for Christmas and Easter.

Binoli Shah

Binoli is an artist/designer who specialised in Interactive Media Design. Figurative in concepts, she aims to question the relation between Art and Design. Most of her work revolves around the idea of time, exploring its aspects, often in relation to media. She is interested in studying and solving problems that face our society. As a designer, Binoli believes in solving problems, changing lives and fostering impact with her work. Currently, she's studying master's in Design for social innovation and sustainable futures.

Marlene Schmidt-Petersen

Marlene is 27-year-old. She has lived in Denmark her whole life and has been a student at the Technical University of Denmark for almost four years. She studies for her master of Design and Innovation, focusing on project management and sustainable solutions. Here both the technical and the human-centred mindset is in focus. She loves to work creatively with problem solutions, and hopefully, she will be able to make a change for the future, attacking some of today's issues.

Chiara Spezzati

Chiara, from Italy, is 19 and is currently studying her Bachelor in General Engineering at DTU, taking the Future Energy line from next year. She is very concerned about environmental and social issues, and she wants to make a substantial positive change in the world.

Angela Tam

Angela hails from a magical overgrown island off the west coast of Canada before she was dropped into the bustle of London. She is currently studying her Master's at the University of the Arts London in Service Design and is passionate about solving wicked problems to improve the world around her. Having studied architecture and urban planning, she has a soft spot for community activation and revitalization. On her free time, you'll find her capturing faces and places on analog film and fawning over dogs.

Andreea Toma

Zen master, organised but creative, Andreea identifies herself as a hybrid between a landscape architect, urban planner and sustainable design engineer. She is passionate about bicycles, livable cities and building communities, supported by a relentless thirst for innovation and new discoveries. Her philosophy in life is based on "if many little people in many little places do many little things, they can change the face of the world."

Fanxi Zhou

Fanxi is a student at UAL, specialising in Service Design. She has gained experience with Microsoft China. She worked as a UX designer. She is creative and executive during her work. She has proven communication skills, task management ability, and passion for the profession. She has experience in working with an interdisciplinary and international team.

TEAM

Dr Silvia Grimaldi - program mentor

Silvia Grimaldi is Course Leader of the MA Service Design and Postdoctoral Research Fellow on the Pharma Factory project (H2020) at London College of Communication (LCC), University of the Arts London (UAL).

She has 15 years' experience teaching and researching in transdisciplinary design, has run the MA Service Design for 4 years, has co-founded the Service Futures Lab, a Research and Knowledge Exchange Lab at LCC.

Her research focuses on the role of narrative in users' interpretation of product experience, design fiction and service design as tools for public engagement, surprise within product experiences, service design, and service design pedagogy.

Anna Bielak-Dworska - project coordinator

Founder of the Stable Foundation and the leader of the organisation. She has an interdisciplinary background, as she studied economics, psychology in business, coaching and training studies, and creative writing. She is responsible for the program of building the international community for better regeneration, especially for the Park and Palace Complex in Siemianowice Śląskie, Poland. She has a particular interest in the field of regeneration, social innovation and heritage.

Martyna Bielak - students mentor

Martyna is a service designer with an industrial design background. She is experienced in research, service design practices and recreation areas and playground design. Martyna works for DesignIt, the global design strategy firm where she focuses on understanding customers' context, business needs and technological potential to transfer these into the most desirable, viable and feasible experiences. She is passionate about exploring changes in the regenreation process.

Javiera Godoy - GB team leader

Javiera Godoy is a designer, architect and educator. She is an Associate Lecturer on the MA Design for Social Innovation and Sustainable Futures and the BA (Hons) Graphic and Media Design, as well as the Knowledge Exchange Facilitator of the MA Service Design at London College of Communication (LCC).
Her work explores transdisciplinary approaches on sustainability, social innovation and participatory and service design as drivers of change within communities, strengthening collaborative work between different stakeholders, improving public services and shaping better spaces and cities for the future.

Astrid Lundsgaard - DK team leader

Astrid is a young professional with a bachelor of science in design and innovation and a soon to be finished master of arts in learning and innovative change which contributes a broad interdisciplinary profile. Her competencies and experiences span from product development, service design and sustainable solutions to project management, human resources, organisational development, analytical theoretical perspectives and building creative purposeful engaging communities.

Agata Nowak - researcher

Transdisciplinary artist and researcher, connecting liberal arts, critical studies and user experience design. MA in psychology and MFA in visual arts (Research-led program at HEAD in Geneva), now Phd candidate in cultural studies. For over 9 years now, she has been developing art programs and socially engaged initiatives, while practicing design skills in business and IT enviroment. She shares knowledge as academic lecturer and an expert in UX research and usability testing at SWPS University.

Paweł Nowak - PL team leader

Paweł is a founder and main coordinator of WUD Silesia conference - the biggest non-profit UX conference in Poland. He is also a lecturer and mentor at the University of Social Sciences and Humanities in Katowice and co-founder of Useful Knowledge School. Leader of polish team in "Co-Design Your Place" project implemented under the Erasmus+ program.

Chris To - project manager

Chris To is the project manager at UAL, and also works with academics to secure research funding. His background is in French and European Studies and he has over 17 year's experience in the public sector, having worked at the leading arts and social sciences universities in London, and prior to that working in central government.

Bartosz Dworski - photographer, technical support

Bartosz is an architect, photographer and volunteer in The Stable Foundation. He has over 12 years of experience in architectural designing and 5 years in photographing. He is also a lecturer at Academy of Photography in Cracow, where he teaches how to observe landscapes of a various kind and architecture of every size. Bartosz is a fan of Scandinavian architecture, socialist modernism and photography journeys of Bernd and Hilla Becher. Occasionally, he works as a graphic designer. Re-use, re-duce, re-cycle is the way he sees the architectural design in his life.