CO-DESIGN
BEST PRACTICE REPORT

*"Over the past 30 years, almost every aspect of doing design has changed. We still seem to be in the middle of a transition to greater entanglement and complexity, but with greater involvement of people and, hopefully, more value contributed by the design capabilities of many. We can anticipate these uncertainties with hope or fear. But if we can use design thinking, making, and enacting to visualize and explore the future together, then we will be able to harness our collective creativity to serve our collective dreams." **

*Co-creation and the landscapes of design,
Elizabeth B.-N. Sanders & Pieter Jan Stappers
www.tandfonline.com/doi/abs/10.1080/15710880701875068

CO-CREATE

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CO-DESIGN
BEST PRACTICE REPORT

This report is based on the research done within the Erasmus+ Key Action 2 Co-operation for innovation and the exchange of the good practice project CO.CREATE. This report represents an overview of co-design best practice from Austria, Denmark, Slovenia, Slovakia and Spain in Creative Industries.

The best practices examples in this research show the diversity of co-design. The cases represent different settings of creative industries and design, as well as the different scopes of co-design. The following major findings could be made based on different practices of the research involving a variety of methods, tools, settings and stakeholders:

SKILLED FACILITATOR
CLEAR NEEDS AND SHARED PAINS
BUILDING A HEALTHY ENVIRONMENT FOR CO-CREATION
DIVERSITY OF TEAM
COMMON VISION & SHARED VALUES
INDIVIDUAL ROLES FOR INDIVIDUAL GOALS
HANDLE CONFLICTS AND INTERESTS
REFLECTION AND EVALUATION

... ready to be incorporated in a co-design curriculum for creative professionals.

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1/ Introduction

Co-design is a well-established approach to creative practice. It has its roots in the participatory design techniques developed in Scandinavia in the 1970s.

Co-design is often used as an umbrella term for participatory, co-creation and open design processes. Co-design reflects a fundamental change in the traditional designer-client relationship. Through the co-design approach, a wide range of people can help to define and find solutions for problems creatively.

This approach goes beyond consultation. Instead, all stakeholders affected by or attempting to resolve a particular challenge build and deepen equal cooperation. A key tenet of co-design is that users, as ‚experts' of their own experience, become central to the design process.

A co-creation process can enable organizations/ projects to:
- find a connection between groups that would normally not collaborate;
- raise awareness and sensitivity towards important issues with certain groups/individuals
- create a safe space for sharing
- create a common understanding
- empower minority perspectives

2/ Context CO.CREATE Project

CO.CREATE is an Erasmus+ Strategic Partnership Project that will create and distribute a brand new curriculum for co-design: a set of valuable design skills that has gained increased relevance in recent years and can no longer be ignored. The curriculum will allow vocational education institutions across Europe to provide their students with all the knowledge they will need to apply this process to their future professional practice.

It is an initiative of six partners committed to supporting the creative industries sector across Europe: Creative Region Linz & Upper Austria (Austria), University of Art and Design (Austria), Deusto University (Spain), Creative Industries Kosice (Slovakia), Academy of Fine Arts and Design, University of Ljubljana (Slovenia) and European Creative Business Network.

CO.CREATE curriculum will combine cutting edge design theory with hands-on knowledge and examples taken and distilled from current co-design best practice. It will provide an overview of current state-of-the-art co-creation activities within the Creative industries in Europe.

This Best Practice Report aims to contribute to identifying key findings and aspects for this training offer.

3/ Methodology Best Practice Research

In order to review the current state of co-design, mixed qualitative methods were used. Good practice examples were selected based on how well they relate to the value dimension of the CO.CREATE project. The explorative study was started in the ecosystem of the CO.CREATE consortium. The accidental sampling method was used to gather the most relevant co-design best practice in Austria, Denmark, Slovakia, Slovenia and Spain.

This selection is based on the diversity that was encountered in the exploration of the co-design topic:

- The cases represent different settings of creative industries, urban planning, product design, architecture, community design, participatory design, social design, food desig, etc.
- They indicate a strategic approach rather than a happy coincidence which goes beyond mere consultation. Instead, this approach incorporates both institutional and individual expertise and motivations, aiming at greater access to and stronger connections with creative industries.
- Different scopes: some practices are more focused on the ideation process, others on generating results. Some use online tools, others work offline.
- In order to give a broad overview of potential strategies, diverse methods and various forms of appropriation of technology tools which support the process have been selected.
- Not all practices presented in this report have been extremely or immediately succesful, either in their design or execution. But these were cases where either the professionals involved learned from their experiences and applied these in new collaborations, showing perseverance and the ability to reflect on their own work. Or they used a very flexible project structure to adjust the project as they went along, allowing the project to develop, grow and improve over time, depending on people's needs and desires.

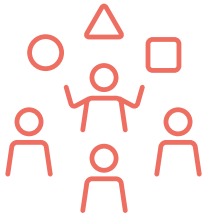
The interview of the CO.CREATE project managers followed a semi-structured guide. They were performed personally and focused on the understanding based on which methods, tools and processes of co-design are implemented. Other key aspects are participant roles, the interaction process, co-design infrastructure, time frame and success factors.

All cases researched have a different approach to co-creation, involve different types of stakeholders and aim to achieve different goals. They offer a broad overview of the current co-creation practice in Europe's Creative Industries, key success factors and lessons learned. The selected cases are:

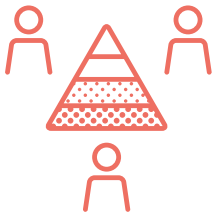
Co-Designing a Banking Cash Point (AT)
Post City / City Thinking (AT)
Open Innovation Challenge (AT)
Pat Box (AT)
VYVA (SK)
SAK (SK)
Future City Games (SK)
Obchodná Street and Neighbourhood (SK)
Design on Wheels (SK)
Tlakers (SK)
Join (Joint Online Innovation Network) (DK)
Personas (DK)
User-friendly Packaging – Guideline for the Industry (DK)
i-SIT project (DK)
Sangría Queca (ES)
Interactivos? (ES)
Orbea All Use Creative Experience (ES)
Quadern 3615 (ES)
Global Service Jam (ES, worldwide)
Co-creando el Patio / Co-creating the playground (ES)
Boulevard Beer (ES)
Elkartoki (ES)
BIO – The Biennial of Design in Ljubljana (SI)
Friendly Enemy – Japanese Knotweed in the Paper Laboratory (SI)
LivadaLAB (SI)
Revealed Hands (SI)
Zadrugator (SI)

The interviews were analysed using focused coding to assess which methods, tools, and processes are implemented and how they were implemented, and what the lessons learned for the development of the co-design curriculum are. The report suggests a number of guiding principles. These always depend on the individual project and the context, and define how and why a project is successful. Most of these principles relate to the 'open attitude' necessary for co-creation.

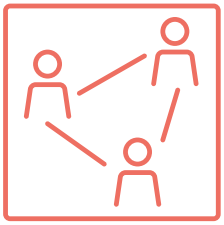
When engaging in a co-creation process, there are eight elements that are necessary to create an open mind set:



 # SKILLS OF FACILITATOR
= a well-trained and skilled facilitator who is able to set up the process and also to react spontaneously to unforeseen developments. The facilitator needs to have an open attitude, be able to create a safe space and let people feel free to contribute in their own way. Facilitators need to be clear on what they expect from participants and how their efforts are made visible.



 # CLEAR NEEDS AND SHARED PAINS
= clear definition of needs of the target group, the background, aims, targets and tasks. Co-creation is a strategic choice, has strategic consequences and invites multiple perspectives. Everyone is an expert in their own right – by balancing professional and experiential expertise, a level playing field is created. It is also important to learn how to communicate needs and pains. This is the basis to achieve a balance and to understand individual motivations.



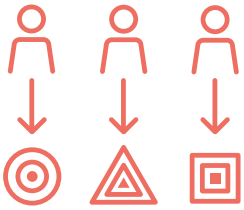
 # BUILDING A HEALTHY ENVIRONMENT FOR CO-CREATION
= using special tools, methodologies and framework settings. An inspiring and open setting is crucial for bubbling over with ideas. But it is just as important to have a clear structure. Structure applies to content, space, time frame and even (if visible) rules of participation, as well as to the flexibility to adjust procedures during the co-working process whenever necessary. In co-creation, co-working and co-participation, problems like precariat and exploitation can be present. Questions of transparent management and money distribution should be part of the open discussion within the group.

DIVERSITY OF TEAM

= involving all relevant and necessary stakeholders inside and outside the organisations. Co-creation is inclusive, or should rather be non-exclusive. Think about the representation you aim for, don't (only) go for the obvious. It's about people, not about users or customers. Think of participants as 'active agents' rather than 'beneficiaries'.

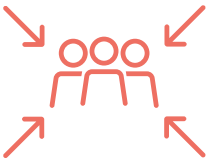
COMMON VISION & SHARED VALUES

= developing a common value and a common vision during the process. The aim of co-creation is to create shared value – together with your stakeholders. Co-creation is an open and constructive process, where (process and/or outcome) control is shared. Co-creation thrives with shared ownership – in both results and process.



INDIVIDUAL ROLES FOR INDIVIDUAL GOALS

= the art to involve stakeholders at the right stage of the process to ensure a positive outcome. Co-creation is open ended. Keep people involved after the session was concluded. Give feedback on the choices you make afterwards.



HANDLE CONFLICTS AND INTERESTS

= setting up a process to avoid conflicts and varied interests, or acting spontaneously when conflicts pop up. It's about collective creativity – in a creative process, a different dialogue between people is started. It's not about finding the right idea, it's actually about finding a multitude of ideas. Give open and respectful feedback. Conflicts might, however, also be a tool of the process to create space for a more open communication. Conflicts help to find out what really matters to oneself or others.

REFLECTION AND EVALUATION

= it's not enough just to get feedback on the choices you make afterwards, but also to evaluate and reflect on the whole co-creation process. This can provide important data for the following stages of co-creation or the next project. Also, evaluation should be long-term – following up on the results and new project developments. Projects are open ended, it is therefore important to keep an eye on their development.

4/ Best Practice

All cases offer a different approach to co-creation and involve different types of stakeholders. Some are strong in their creative approach or more focused on collecting ideas, whereas others on developing a product or a result. Some are long-term projects, some are short processes. Some use online tools, others are offline. Some are successful, some are great learning experiences.

4.1/ CO.DESIGNING A BANKING CASH POINT (AT)

A technology, product-oriented industrial company in the area of banking automation used an open co-creative approach for the entire development process of a new product portfolio. The goal of this innovation initiative was to deliver optimal customer value, thus the classical product development process was not sufficient. It had to be extended to a co-designed process, involving different stakeholders as well as methods from different areas. In order to do so, the classical product development process was enlarged by a dedicated innovation phase and the commitment to involve users, customers, stakeholders, etc., in the co-creation process.

The process was based on methods and tools from the areas of service design, design thinking and business model innovation. In addition, classical product management and product development approaches were applied. The project started in 2011, the product was launched on the market in 2016

#SKILLS OF THE FACILITATOR:

Keeping a long-term process alive
The facilitator oversaw a five-year process of active participation of all relevant internal and external stakeholders in a challenging setting, trying to find a balance between industry/ banking with its legal and privacy restrictions on the one hand and open innovation on the other hand.
The facilitator provided a setting of open communication and high appreciation of ideas and a network of people, the basis for co-ownership and shared vision. Permanent feedback on the implementation status of ideas and on rejected ideas was crucial.

Curiosity Vs Fear
The facilitator had to deal with the challenging group of product/software developers: their curiosity was stronger than criticizing or boycotting necessary changes out of fear of change, liability to perfectionism or fear of making mistakes. Developers were curious in discovering customer processes.

Playfulness
The facilitator used, among other things, video prototyping as a tool to encourage feedback in comparison to presentations. Storytelling fosters common vision and is easy to implement using smartphones and simple cutting tools. The facilitator encouraged to bring personas to life. Personas were actively invited to meetings. The participants adopted personas, a playful element, to safeguard their interests in the meetings.

Degree of co-creation
How much co-creation/ design thinking is accepted in organizations? The facilitator was very sensitive to find the right balance.

Clear distinction of roles
Roles were clearly defined and not blurred from beginning to end. There was a clear distinction, among others, between project management and product management, facilitator and participant. One person couldn't take different roles.

#COMMON VISION & SHARED VALUES:

Keeping up the spirit for five years

The development and, especially, upholding of a common vision and shared values were crucial for the success of this project. Maintaining motivation to work on a new project for five years is a big task. It was achieved by using different kinds of methods and required a skilled facilitator.

Clear goals & processes from the beginning

Everybody involved in the project was aware of the overall goal right from start: the development of a new banking machine in a co-creative process. The diversity of the team was also a crucial factor. Not only was the core staff included, but also lead users and the cleaning staff took part. This diversity provided a holistic look at the future product as well as a direct and immediate feedback from future users / consumers.

Project Tags: product development
Timeframe: 5 years
Contact: Patricia Stark / SPLEND, www.splend.at

4.2/ POST CITY / CITY THINKING (AT)

City Thinking is an open process to display, rethink and adapt territorial organizations, linking economy, society and environment. *City Thinking* sees the city as a superposition of simultaneous events, a strained network that links these areas.
The methodology creates the basis for a new dialog between all stakeholders through a Holistic Development Strategy. Questions are formulated, spatial structures visualized, reconsidered and adapted.

The core of *City Thinking* is a new analysis tool, which allows for a more sophisticated identification and refinement of feasible target strategies. It has a holistic approach which weighs the sensitivities of all stakeholders. Based on the GIS platform.

For the Ars Electronica Festival 2015, the teams of architects [tp3] architects, based in Linz, and Eddea Arquitectura y Urbanismo dealt with strategic development processes of cities aiming to define a co-creative approach for future urban developments. WHY IS MORE was the question that was closely related to the topic of development processes. Each adaptive change was accompanied by a categorical “why”. In nature, development tends towards perfection in order to be more efficient. But nothing is bigger, better or higher without a reason! If we question our territorial reality and decode it by mapping different flows, including flows of energy, communication and information, we can create more rich and creative proposals to help improve our immediate environment. This perspective was linked with the idea of POST CITY and visualized with a presentation of the creative process at the Ars Electronica Festival.

Project Tags: Process Development, Ideation, Urbanism
Timeframe: 3 months
Contact: Harald Schönegger, Eddea Arquitctura & Urbanismo, Seville, Spain, www.eddea.es and Andreas Hentner, [tp3] architekten ZT/Linz, Austria, www.tp3.at

4.3/ OPEN INNOVATION CHALLENGE (AT)

The Austrian Federal Railways ÖBB installed an Open Innovation Lab at Vienna Central Station. A space for employers, internal and external innovators and managers to co-create and bring ideas to life.

First of all, ÖBB organized an Online Open Innovation Challenge to gather ideas on relevant topics like find your seat easily, wellbeing at train stations or digitalization in rail cargo. Users, customers, employees and suppliers were invited to submit ideas and participate in this online idea-finding process. 179 people submitted their ideas. Most of them were analysed and evaluated with respect to customer value, feasibility and degree of innovation. The ideas were generated, clustered and handed over to the Open Innovation Lab for further development, prototyping and testing. Participants in the Open Innovation Lab are balanced between internal and external experts, employees, managers and users.

A jury chose three winning ideas. One of them, an electronic train information device, is now in its pilot phase.

#BUILDING A HEALTHY ENVIRONMENT FOR CO-CREATION

A setting which is close to customers

The ÖBB open innovation project started with an open call- the Open Innovation Forum. Customers were invited to post, comment and evaluate ideas during a period of two months. 179 people submitted their ideas. Most of them were analysed and evaluated concerning customer value, feasibility and degree of innovation. This activity opened the minds of customers and public to the co-creation process. After that, a jury identified those ideas worth being further developed. A physical innovation lab equipped with flexible furniture (whiteboards and blackboards, flipcharts, interactive wall, lots of prototyping equipment and space) was set up next to a train platform, which made it easy and quick for the co-creation team to test prototypes and get feedback.

 # HANDLE CONFLICTS AND INTERESTS: INTEGRATION RIGHT FROM THE START

Long-term employees in public companies, but not only there, do not fully support (radical) changes or do participate in the development of new ideas and businesses. But it was important to include all staff within the open innovation process to ensure that the process results were actually accepted and implemented. The right selection of tools and methods was crucial.

Project Tags: Service Design, online, offline
Timeframe: 1 year
Contact: Peter Zehetbauer/ÖBB Holding
www.oebb.at

4.4/ PAT BOX (AT)

The co-design assignment was to develop a mobile storage, where personal valuables of patients are stowed away safely in lockable compartments. This box shall accompany the patient during the whole hospital visit and be moved together with the bed to different points of care (in patient and operating rooms, laboratories...).

The facilitator decided to implement the Double Diamond design model for co-designing. This model presents four main levels across two adjacent diamonds. Each level is characterized by either convergent or divergent thinking. The first focus was on discovering, identifying, researching and understanding the initial problem through market research, user interviews and brainstorming with architects. Then the key idea was selected and interpreted by designers and finally transformed into the product. In the last stage, users and experts were involved through testing and evaluating the concept.

> Project Tags: Product Development, Medicine
> Timeframe: 6 months
> Contact: Gerin Trautenberger, Microgiants
> www.microgiants.com

4.5/ VYVA (SK)

VYVA is a local fashion brand which was created as a community-artistic project. At first, the VYVA project connected women of all ages from the local suburbs and amateur fashion designers with the professional Košice-based fashion designer Jana Bučková. In regular workshops, she started to teach cutting basics and designing wearable fashion. The co-creation process at VYVA is based on the collaboration of several participants - a professional fashion designer, local amateur fashion designers, models and a cultural mediator. They all meet on a regular basis and create fashion collections. Up to fifteen amateur fashion designers are actively involved in the project. They create, draw, visualize, cut and make designs, which are presented at fashion shows. They even had their own real shop on Košice Main Street for a while. This indicates that, if a local community professionally develops and creates something, every participant in the project is highly motivated. The project is financed by the organization K13, but the plan for this year is to create a business plan so that the project can finance itself. Amateur fashion designers would continue to be the creative elements of the project, but there would be a bigger focus on production, sale and distribution.

 # COMMON VISION & SHARED VALUES

Feedback is the fuel

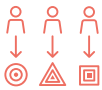
Starting as a community/public funded artistic project, it ended up as a successful and profitable fashion brand. It connects people with different backgrounds and values, who got together for a single cause which is very important for all of them. The feedback and success of the first (financed) period of the project convinced the fashion designer to refine the business plan in order to be independent of public funding. However, the role of the creative team is not going to change. The team developing the business model will be increased and will ensure profitability of the project. Moreover, the facilitator (professional fashion designer leading the team of amateurs) is able to motivate the team and set the common goal, which is the creation of an amateur local fashion brand. As the core of this team has stayed stable and

continues participating in the project for over three years, it is obvious that it is approaching the goal. The team sees changes and improvements and is encouraged to push the project to a higher level.

Project Tags: Product Development, Brand Development, Fashion, Community, Education
Time frame: 3 years and ongoing
Contact: Ján Holo
http://vymenniky.sk/en/, http://www.k13.sk

4.6/ ŠAK – SCHOOL AND COMMUNITY (SK)

ŠAK is the abbreviation for "škola a komunita" – school and community. It began with the understanding of school as an institution with excellent disposition of public space that could be offered to its neighbourhood. The main idea of this project was to create a "shared physical space" (school yard, inside school rooms) that would gather parents, pupils, neighbours, the local population, teachers, etc., through active participation and collaboration. The project aimed to develop mutual community relations and to improve local environment via active participation of the local population. Project participants met at the space of an elementary school. The whole project was very open and democratic and tried to motivate people to be as participative as possible. Through co-creation activities, participants improved the look of the local environment, learned about participative design and (the importance of) (sub)urban environment. Or they just gathered to get to know each other and make new friends in the neighbourhood. ŠAK combined the knowledge of professionals in the fields of sociology, architecture, pedagogy and community art to offer communities unusual and creative solutions through relation building and motivation of parents and neighbours to participate. The school offered the physical space for the meetings. At the moment, the ŠAK project runs its activities at two local elementary schools in two different suburb areas in Košice.



 # INDIVIDUAL ROLES FOR INDIVIDUAL GOALS

STRATEGIC TEAM COMPOSITION

ŠAK is a cooperation model involving a school and the community based on the creation and use of common space. Like other redevelopment projects in public space, project coordinators have to deal with different stakeholders and their personal goals, fears, commitment and time budget. The coordinators invited a pedagogue to the project management team to obtain a direct line to the school administration. Not only is this person involved as a support and connection with school authorities, but also a future potential co-creation facilitator. The current facilitator is aware of the fact that she cannot be present all the time (which she is not supposed to anyways). Therefore, she is trying to pass on her knowledge about facilitation to the pedagogue, and thus, ensure the continuation of the project even after she leaves (e.g., for a new school cooperation project). The goal is to bring a new person to the co-design process at the school and achieve methodology, and thus, recommendations for future local co-creation activities.

Project Tags: Education, Training, Community Development, Neighbourhood, Urbanism, Development of ideas
Timeframe: 1 year and ongoing
Contact: Zuzana Tabačková/ŠAK – škola a komunita
www.skolakomunita.sk

4.7/ FUTURE CITY GAMES (SK)

Future City Games is a team-based process designed to create new thinking and actions to improve quality of life in cities. It encourages wider participation of organisations and individuals to make cities better, happier and more prosperous; and it creates a dialogue between the public sector and the inhabitants of the city.

The aim of the game is to generate the best idea on how to improve the quality of life either in a specific area within a city, or the city as a whole. The game is played during a one- or two-day event. Players are city inhabitants from diverse backgrounds, representing various professions, genders and generations. The game is led by a trained game master. Players compete in teams to design, test and present their ideas. The game master gives players a set of tools to help them work together and develop idea and leads them through three stages - envisioning, testing and presenting. At the end of the game, the ideas are presented to the local stakeholders, professionals, residents and to each other. Everyone involved votes for the best ideas and thinks about how they can be taken forward in the city once the game has ended.

 # DIVERSITY OF TEAM

Through the variedness and democracy to solution

Future City Games is a team-based process designed to create new thinking and actions to improve quality of life in cities. The aim of the game is to generate the best idea on how to improve the quality of life either in a specific area within a city, or the city as a whole. It is played during a one- or two-day event. Participants were selected and invited to attend the game according to the defined topic. Teams were created in advance to make sure that they consist of people with as different backgrounds and level of professionalization as possible. Such a mixture ensures fruitful discussions, a diversity of opinions, points of views and expertise. Involved are both people from the local neighbourhood of different ages, activists, inhabitants and professionals like urbanists, architects and public space experts. The whole game is led by the game master and teams follow his instructions using tools and auxiliaries given to them. The main success factor is that this concept connects people of different backgrounds who have a shared interest in finding a solution for a defined issue.

Project Tags: Education, Training, Community Development, Neighbourhood, Urbanism, Idea Generating
Timeframe: 2 days
Contact: Marián Hudák
http://creativecities.britishcouncil.org/urban_co-design_tools/future_city_game

4.8/ OBCHODNÁ STREET AND NEIGHBOURHOOD (SK)

Obchodná ulica a okolie is a unique platform gathering the shop owners, service providers and building owners, who act for a long-term transformation of Bratislava's centrally located Obchodná Street and its neighbourhood. The initiative tries to adapt for the first time a socio-economic model of a Business Improvement District in Slovakia, which is based on connecting the activities of the public, private and non-profit sector. The initiative suggests to restructure development dynamics and relations on the street. The non-profit project envisions a shared public management, coordination and exchange of ideas. It represents local stakeholders. Some financial contributions were already made to support the activities in the quarter. Recently, the NGO has proposed and initiated the project Nová Obchodná (New Obchodná) – a participatory process of forming a regulation of outdoor advertisement

which is one of the major critical issues of the street's public appearance. Along with that, a new visual identity (rebranding) was developed for the quarter municipality, historical heritage authorities, the local business community and academic institutions. They all are understood as partners sharing the same priority: finding a consensus about the future image of the street, developing its brand and clarifying new rules of placement and form of advertising for all local businesses. This process envisaged the following outcomes: a binding regulation of advertising, which should change the design of the streets facades. Furthermore, a street manual guide for local entrepreneurs and building owners with the new principles and explanations of how to make use of the street's new branding and facade designs (and of the adverts).

 # HANDLE CONFLICTS AND INTERESTS

Community building is the key

Especially people involved in planning the redevelopment of public spaces and areas, have to deal with different stakeholders. Shop owners, neighbours, architects and politicians integrated in the project usually have quite different views on how to improve the quality of life, foster local business and tourism. All of them have their personal goals, fears and show different commitment to the process. As the project was based on a variety of tools, including the involvement of all stakeholders, consultation of external experts, massive networking and community building, it was a success! The role of the facilitator was also important as being the one who understands different attitudes and interests of stakeholders and acts as a mediator/communicator. Expectations were defined at the very first meeting with all stakeholders. Project planners were aware of the importance to keep the ongoing project transparent, such that everyone is up to date with the process and the project phase.

Project Tags: City Branding, Community Development, Neighbourhood, Urbanism, Idea Generating
Timeframe: several years, still on track
Contact: Dominika Belanská
www.obchodnaulicaaokolie.sk

4.9/ DESIGN ON WHEELS (SK)

Design on Wheels aims to bring design into small villages and remote places of Slovakia and offer information and knowledge. Project planners engage and educate the population such that every person has some understanding of what design and its aesthetics is. They want to improve the visual culture of rural areas of Slovakia with the slogan: 'you pay, we camp'.

So far, they didn't manage to change the perception of visual culture across Slovakia, which also means that, fortunately, they still have a lot of work to do.

The project is now in its second phase and focuses on co-creation. Activities include discussions with clients about their needs and expectations, who are directly involved in the process. They define problems and develop solutions together with the project team. Throughout the whole process, the project team asks for feedback and cooperates with the clients to keep them up to date with the development.

One of the clients was the organizer of an alternative local festival, and the task was to create a whole visual identity for this festival. A participatory approach was selected including a workshop with festival visitors. The result was a picture with many festival fans. This creates authentic identity in line with the nature of this festival.

 # CLEAR NEEDS AND SHARED PAINS

Change to participation

The whole project is led by students. The process is characterized by independence and openness. There are no strict structures. The project development depended very much on the cooperating people and organizations. The project facilitators focused rather on people than on methods and tools. They adapted the process and implemented tools based on the needs of the participants. Facilitators put emphasis on the setting and exploration of the scene even before the process was launched. Before the Design on Wheels teams started the co-design process in the village, they first met with the mayor and representatives. They walked together through the village and tried to get as much relevant information as possible. Then they met and defined the needs and challenges for graphics and visualization. Their focus was on the logo, letterheads, business cards, village maps/orientation signs and the visual identity of the village itself. The project has been running since 2006 and both its "old" and "new" generation has noticed significant improvement in the perception of design as such. During the first years, the emphasis was on education in order to define the design and explain why design is important. Nowadays, it is more about online visualization and marketing. Clients now have a clearer idea of what they need and why they need it. The new generation of students doesn't only want to teach others the notion of design, but they want to talk, discuss and engage. Their perception of the project is more participative.

Project Tags: Visual Identity, Idea Generating, Students, Design in the City, Community Building
Timeframe: 1 day/2 days workshops, ongoing
Contact: Juraj Blako/ atelier@jurajblasko.sk/ www.dizajnnakolesach.sk

4.10/ TLAKERS (SK) - UNIFIED IN HOBBY

Tlakers is a Košice-based local skate brand. The name of the brand was created in 2012 and originates in the Slovak expression for 'pressure', called 'tlak' and skateboarding. Owners of this brand have been skateboarding since their childhood, and in 2002 they established the association "Ťahanovská Skate Crew". They are raising awareness of skateboarding through working with and engaging young people, education about healthy lifestyle and the importance of sports. The crew organises competitions, skate shows, the annual Cassovia Skate Cup and raise money for building skate parks in Košice city. They subsidise skateboarding-related events outside Košice (many in Eastern Slovakia). With the creation of the skateboarding brand Tlakers, they responded to the need of local skateboarders, who could only buy clothes and decks from abroad, and started to sell locally produced skate equipment. The guys from Tlakers connect everything related to the skateboarding lifestyle and work very closely with skate enthusiasts.

Even though the brand owners have different focuses and professions (lawyer, marketer, graphic designer), they share the same values and lifestyle. This is one of the success factors of their brand. Involvement of the community is important to get feedback and information about needs. Products of Tlakers are based purely on what their target group desires. Non-professional skateboarders share the same values and lifestyle. Their individual circumstances and professions fade into the background. Instead, they focus on what connects them. Along with the commercial activities (Tlakers as a brand and e-shop), project coordinators work very closely with the skateboarding community, provides activities and education. Competitions, skateboarding festivals, workshops, the building of skateparks – all of this is happening to enlarge the local skateboarding community and to attract more young people.

Project Tags: Community, Brand, Hobby, Feedback
Timeframe: since 2016 and ongoing
Contact: Juraj Turi - juraj.tury1@gmail.comthe

4.11/ JOIN (Joint Online Innovation Network) (DK)

Join is an online community innovation platform where manufacturers, designers and end users interact in a systematic way to develop products. End users can describe their product needs and the designers are providing visual prototypes. This process should help to manufacture products which meet the needs of consumers/end users. The final product depends on the demand: end users show their interest via likes and comments. Manufacturers & designers define a price for the product and a minimum sales volume. The manufacturing will therefore start as soon as enough consumers have placed an online order for the product.

The purpose of the platform is to increase the competitiveness among companies by facilitating a business model that makes user-driven innovation easier, cheaper and less risky for companies. At the same time, the platform makes it easier for designers to become entrepreneurs. Designers and manufactures can also search for collaborations within the network. In this way, both designers and manufacturers can get to know new cooperation partners.

The project focuses on lifestyle, interior and clothing products.

> Project Tags: Online, Collaboration, Idea Generating, Prototyping, Sale, Community Building
> Timeframe: 3 years
> Contact: Joan Knudsen, Lifestyle & Design Cluster

4.12/ PERSONAS (DK)

PERSONAS is a tool to gain better insights into users for both internal and external communication. It is a concrete but fictive description of the companies' end users to make it easier to understand their needs, aims and motives. The tool is based on combinations of interviews, research and customer profiling. (Fictive) Names, personalities, background, family, attitudes as well as goals, needs and pains are featured. Personas is a strategic tool to describe the users/ target groups of a company/product/service in detail.

Personas is neither about segmentation, nor working with target groups or a categorization of work roles. It's rather looking at users in a new way where the focus is the 'domain'. A Persona is nothing in itself. Scenarios are used to describe imaginative use and to examine how the context influences the use.

The 10 steps to define a persona and develop a product/service:

1. **Find users (collection of data).** Demands knowledge of the target group (can be gained troughboth qualitative and quantitative data).
2. **Creation of a hypothesis.** It is not possible 2. to know in advance what differs users.
3. **Verification.** Grouping
4. **Pattern design.**
5. **Definition and construction of persona.** A Persona description should contain body expression, a psyche and background, present emotions, two or more characteristics in opposition.
6. **Creation of situation examples** – What is the beginning of the scenario? A situation that starts the scenario? A need that triggers a situation that starts the scenario?
7. **Validation and buy-in from the organization**

8. **Knowledge dissemination**
9. **Scenarios.** A 9. creative tool to explore design ideas is structured like a story that develops around the main character, a tool that supports communication between team members (containing beginning, middle, end, obstacles).
10. **Continuous development and use.** Tests and (log file) analysis can provide new knowledge about users.

Project Tags: User-centred design, Consumers, User Insights
Timeframe: not specified
Contact: Joan Knudsen, Lifestyle & Design Cluster

4.13/ USER-FRIENDLY PACKAGING – GUIDELINE FOR THE INDUSTRY (DK)

The purpose of the project was to develop a guideline for the industry regarding user-friendly packaging. The packaging should simplify the steps when opening medical and food packaging. The guidelines build upon the principles of user-driven innovation.

The key partners on the project were “The School of Architecture” in Aarhus and the “Technological Institute” (both DK).

The project purpose was to examine the new plastic box compared to traditional meat cans. For the company, it was paramount that everybody, including elderly people with less power in their hands, can open their packaging. Therefore testers were both young and elderly people with and without physical ailments.

Testers opened and closed the chosen packaging while they were recorded. Then they were interviewed (10 minutes) to get detailed insights about the target group and their handling and use of the packaging. The insights were represented in detail at a workshop at the company with employees from different departments, packaging suppliers and an advertising agency.

 # DIVERSITY OF TEAM
All relevant stakeholders and experts were involved in the process with clearly defined roles. The stakeholders only participated when they were actually relevant for the process. The School of Architecture was the process facilitator. The Technological Institute took over the expert role for food preservation, technical solutions, product testing, etc. Project partners were involved throughout the whole process, planning different methods, tools and processes. They offered workshops on analysis, development and definition of common guidelines for companies. This made companies not just producers facing a certain challenge, but also participants in workshops and prototyping sessions. Companies were involved in the definition of test products and testing of competitor products. They participated in workshops, idea generation, prototyping, testing, adjustments and, eventually, production.

Project Tags: User-centred design, User driven, Medical, Food, User Insights
Timeframe: 4 years
Contact: Joan Knudsen, Lifestyle & Design Cluster

4.14/ i-SIT project (DK)

The i-SIT project has explored and tested a systematic user-driven innovation process in the development of a seating/ resting furniture by integrating the needs of elderly/ seniors and disabled people. Another purpose of the project was to implement cross-disciplinary knowledge and to create functional as well as aesthetic furniture that meets future requirements for seating furniture.

The aim of the process was to increase skills among manufacturers and collaboration partners, and thus their international competitiveness.

One of the aims of the i-SIT project is to transform needs of users, whether conscious or not, when it comes to design. Several tools to involve users in the development process were joined to form the whole process - from the identification of needs to the final product. The process has been conducted by specialists from different areas (an anthropologist, a design expert in co-design methodology and furniture development, textile experts as well as a furniture manufacturer specialized in chairs).

A cross-disciplinary development process with six steps was used to challenge the perception of the seating/resting furniture. The result is a user-democratic i-SIT chair that can be used by both young and old. The phases and methodology are described below.

At the beginning of the project, a range of user-driven methods was mapped. This served as a basis for the project team to select some of the presented needs in order to create up-to-date knowledge among project members. After that, the project team chose the humanistic and society-oriented approach, using primarily the anthropological method, which is about illustrating and understanding local connections, needs, preferences and issues from users, . in this case, focusing on their homes.

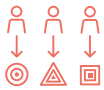
The project has had huge media coverage on television, newspapers and online media. This project should run for 2,5 years, but was extended by nine months.

 # CLEAR NEEDS AND SHARED PAINS

User democracy

One of the aims of the i-SIT project is to transform conscious or unconscious needs of users when it comes to design. The product is based on real user needs. The market potential was identified before the product was manufactured. From the identification of needs to the final product, users are involved in the entire development process in different ways using several tools. It engages experts in interdisciplinary teams to gain new insights and knowledge across professions: an anthropologist, a design expert in co-design methodology and furniture development, textile experts as well as a furniture manufacturer with expertise in chairs.

The result is a user-democratic i-SIT chair that can be used by both young and old. Six years later, in the summer of 2016, a chair that meets the needs of the users both regarding functionality and aesthetics was introduced to the American market. Since it was launched, the chair has won several awards: RED DOT PRODUCT DESIGN AWARD 2010, FX INTERIOR DESIGN AWARD 2011 – SHORTLIST, IF PRODUCT DESIGN AWARD 2011.
Besides the actual product, which is a success, the project also resulted in a range of knowledge reports that can be used by the furniture industry and other manufacturers interested in involving users in the development of new products.



 # INDIVIDUAL ROLES FOR INDIVIDUAL GOALS

Filter information and participation

Within the product development process, different stakeholders were involved. Not only was the chair design team diverse, but also the stakeholders like marketers, users, internal staff from production and finance were integrated. The crucial factor of the project was that stakeholders only took part at a certain stage of the process, but not the whole process. Some of them, for instance, just needed project updates. The key is to filter at which stage stakeholders should be integrated and the kind of information which needs to be provided.

Project Tags: User-centred design, Consumers, Elderly, Care, User Insights
Timeframe: 3,5 Years
Contact: Joan Knudsen, Lifestyle & Design Cluster

4.15/ SANGRÍA QUECA (ES)

Sangria Queca is a product developed by DOT for Pernod Ricard Winemakers Spain.
Within the design process followed in this project, the designer tried to find out, what the client really wants and also involved the client in the process.

Regarding tools and methods, the design team didn't rely on standard tools/methods but they tweak them, create new ones that suit their own workflow and also adapt them to each specific project. In a broad sense, the team chose tools like trend analysis, personas, mood boards, co-creative games and strategy, but always tailored these to the specific context of a project. It involved participants and took into consideration the project time frame and time budget (meaning time they can spend on it).

As part of their work as a design agency, DOT spends a big part of its time forecasting trends in many fields, from design to lifestyle and socio-economic trend analysis. For the Sangria Queca project, they used mood boards, short clips and co-creative games and activities in order to gather specific information from the company staff. In this way, they were able to identify a specific design target group: Spanish lifestyle interpreted by millennials.

At the second stage of the co-creative process, the participants built the actual design of the Queca brand. They ended up setting the specific target group using Personas and their own tool set for generating brands. An initial idea for the graphic development of the packaging was brought again into play.

 # SKILLS OF FACILITATOR

Manifold roles of a facilitating designer

The Sangria Queca project is a clear example of a design studio that considers design not exclusively available for designers. Designers take the role of understanding what the client really wants, who is also involved in the design process. Designers are able to take over both roles, of the designer and facilitator, creating the framework, the process and the way in which the participants (in this case the client) contributed to the final design. They also had to decipher the insights that arose from the co-creative sessions, gathered relevant information and design directions, concepts and principles that the participants added to it. At the end, they materialized all of that in the final design proposal and made sure that it matched the outcome of the sessions, such that the final design was successful.

Customized methods and tools
Regarding tools and methods, the design team didn't rely on standard tools/methods but they tweaked them, created new ones that suited their own workflow and also adapted them to each specific project. In a broad sense, the team used tools like trend analysis, personas, mood boards, co-creative games and strategic tools, but always tailored these to the specific context of a project. It involved participants, project time frame and time budget.

Project Tags: Consumers, Food & Drinks
Timeframe: 3 months

4.16/ INTERACTIVOS? (ES)

Interactivos? is a research and production platform for the creative and educational uses of technology. Its main goal is to expand the use of electronic and software tools for artists, designers and educators, thus contributing to the development of local communities of cultural producers in this field.

Interactivos? events are a hybrid between a production workshop, a seminar and a showcase. The platform creates a space for reflection, research and collaborative work, where proposals selected by an international open call are developed, completed and displayed. The workshop focuses on hacking – hacking via open hardware, open software and programming – in order to create new forms and modes of expression. It is aimed at artists, engineers, musicians, coders, designers and architects who want to develop digital and sound art projects, critical design prototypes or educational applications in interdisciplinary working groups.

The selected projects must be open for participation of other interested collaborators, who will be able to contribute to the production of the pieces during the development of the workshop. Therefore, there are two levels of involvement with the workshop: as a project leader or as a collaborator in anyone of the selected projects.

The process is open to the public from beginning to end.

 # BUILDING A HEALTHY ENVIRONMENT FOR CO-CREATION:
Interactivos? proposes a transformation of the exhibition venue into a space for production, meeting and debate. The workshop focuses on hacking – hacking via open hardware, open software and programming – in order to create new forms and modes of expression. The programme invites a distinguished group of developers to work side by side with participants on advanced projects. What connects these invited groups is their involvements in open (hardware / software) projects, which facilitate the creative process and their commitment to education and the advancement of work in the field. At the centre of this endeavour is an investigation of the meaning of interactivity, on a conceptual, technological and social level. It is aimed at artists, engineers, musicians, coders, designers and architects who want to develop digital and sound art projects, critical design prototypes or educational applications in interdisciplinary working groups.

This event aims to be a collective platform for research, production and learning, offering substantial help and support in developing the projects selected. The proposals will be carried out in multidisciplinary task groups comprised by the author(s) and interested collaborators, with conceptual and technical advice from the teaching staff. The selected projects must be open to the participation of other interested collaborators, who will be able to contribute to the production of the pieces during the development of the workshop. Therefore, there are two levels of involvement with the workshop: as a project leader or as a collaborator in anyone of the selected projects. Once the projects have been selected, the second step in the process will involve a new call for those people who would like to participate in the projects' production.

Project Tags: Media art, Technology, Art, Design, Workshop, Showcase, Collaborative work.
Timeframe: days/ weekends
Contact: http://medialab-prado.es/interactivos

4.17/ ORBEA ALL USE CREATIVE EXPERIENCE (ES)

Orbea is a company that designs, produces and distributes bicycles. This co-creation process meant to open a participation process among all the people that are involved in designing and building bikes. The goal: improve the experience of selecting a bike by involving all the stakeholders that participate in that experience to co-create a new product. The goal was to find out which are the challenges of the final customer in order to build a bike that would fit their needs. The aim of this co-creation project was to improve the experience of choosing and designing a bike for occasional riders by involving all the stakeholders.

The final outcome of this case is a bike for people that do not use it habitually and help them choose their dream bike. This process was planned to follow the four stages of co-creation (according to CoCreable): Understand, Co-create or Ideation, Build and Share. Before starting the four stages, the main elements of the process were defined as goals, people involved, communication and context.

External agents have been part of the process who brought different perspectives into the organization. The whole process was directed and co-ordinated by two co-creation experts and two support staff.

 # DIVERSITY OF TEAM

User involvement brings new perspectives

The main question of the co-creation process was how to improve the success rate when choosing an ALL USE type of bike according to the use the end customer is willing to make of it? This co-creation process was based on listening to every stakeholder involved in the bike design and selection process. End users, distributors and workers from different departments of Orbea were involved. Possible end users were people coming from different cities in Spain, with different ways of life and different using interests. The mix of people in this co-creation process and the common vision of the process made Orbea co-creation project a success.

The project produced also a number of side effects with the sessions that involved end users and distributors. Orbea started a dialogue that might lead to a diversification strategy for the future. The process also affected internal communication processes in a positive manner. External agents brought different perspectives into the organization. No specific methodology was used, besides design thinking, prototyping and brain gym. Most of the materials used for the sessions are common paper-based materials. All the sessions were held in a big covered space where participants could move around and prototype comfortably.

 # COMMON VISION & SHARED VALUES

Identifying the weak spot & co-create a solution

Orbea & their team had identified two problems: first of all, they were lacking a bike for occasional riders. Secondly, the bike selection process had to be improved and simplified. The aim of the process was therefore to develop a new bike for this target group in a co-creation process and to make the decision-making process easier for consumers in order to raise the buying rate. A diverse team of internals including designers, sales and marketing as well as external experts were all working on the solution: boosting revenues by designing a new bike model as well as simplifying the selection process of the users.

Project Tags: Consumers, User-centred Design, Sports
Timeframe: 2 years
Contact: Cocreable.org / conexionesimprobables.es

4.18/ QUADERN 3615 (ES)

The Education Department of Fundació Joan Miró proposed a special Christmas activity related to the exhibition Miró y el Objeto to publish a book. The book was co-created among Las Cuscusianas (a collective community), Fundación Miró de Barcelona, the printing press Associació Automática and anyone else who would like to participate.

The project ended up in proposing a collective creation of an artistic book. Instead of making a traditional workshop, the book itself would be able to guide the participants throughout the workshop. They introduced a 5-stages process reaching from the idea to the final process. They used a web tool to gather first ideas. Based on the ideas that were gathered online, the participants co-created three prototypes. The best prototypes were selected and printed.

 # BUILDING A HEALTHY ENVIRONMENT FOR CO-CREATION

The project cleverly combined online and offline co-creation tools. A technology tool was used for the first stage. This tool allowed open participation for everyone besides those who were already participating actively. The ‘challenge’ web tool enabled the gathering of very different ideas and inclusion of many people in the process. This way, people, in a certain way, feel part of the project and ‘own’ the outcome. The process was sensitively passed forward to an offline process, starting with an inspiration session, followed by a prototyping workshop with only one boundary: to not become ‘miro-esque’, meaning that participants shouldn’t be influenced by the aesthetics of Miró, but rather keep his spirit and deepen into his creative processes.

Apart from the publication of the book, the success of this process is the establishment of a methodology within an organization. As a result, many other books have been created the same way. Some processes took no longer than seven days, the initial stage being started via the online messaging app Whatsapp.

Project Tags: Print, Offline, Online
Timeframe: 1 month
Contact: Cocreable.org

4.19/ GLOBAL SERVICE JAM (ES, worldwide)

The Global Service Jam (GSJ) is a 48-hour event taking place simultaneously all over the world in many different venues. The main goal of the GSJ is to introduce service design to people that might be curious about it and create momentum to expand the service designer network and community. In order to do so, the GSJ organisers built a platform where anybody interested can host their own venue in their city. This way, each local organizer can build their own event and tailor it to fit the participants' needs or their own interests/skills to make the Service Jam more valuable.

The event brings together creative minds of each venue and gives them the opportunity to build service design concepts related to a general theme or topic. The outcome of the event is a set of service concepts shown in video format and uploaded to a digital platform. The quality of the outcome depends completely on the participants of each year and venue, although the expertise and effort of the local organizers can have a direct effect on the quality. The GSJ is a non-profit event, and its international spirit makes it ideal for networking purposes, as well as for people to have their first contact with service design.

 # COMMON VISION & SHARED VALUES

It's all about the spirit

Within 48 hours, the participants work on a solution with a scope of a certain extent. The participants usually do not know each other, but all are working to achieve the same goal: building a (video) prototype and submit the outcome to the Global Service Jam Community. It's not just about the quality of the outcome, it's more about learning and implementing new methods and expanding the own network. Also, being aware of the "fun side" of the experience is really important for it not to become frustrating, boring or uninteresting for the participants.

> Project Tags: Video prototyping, Service design, Idea generating, Offline, Online
> Timeframe: 2 days
> Contact: help@globalservicejam.org

4.20/ CO CREANDO EL PATIO / CO-CREATING THE PLAYGROUND (ES)

This co-creation process was meant to create unusual connections among groups of people and creative professionals with unlikely profiles. "Co-creando el patio" is an experience developed by Ttipi Studio (cooperative company) and San Pelayo school in Ermua (Bizkaia, Spain). The challenge was to improve the playground of the school and make it more useful, cosy and fun.

Ttipi Studio proposed to apply different analysis, co-creation and prototyping methods to develop the new space. The idea was to use a simple and effective methodology that could be replicated and scaled to other contexts as well as other people. The process had five major sessions: reframing the challenge (defining main goals, the challenges); analysing the space and its use (interviews and observations), understanding the design process, prototypes and briefing, selecting the best project and implementing it.

 # DIVERSITY OF TEAM

The importance of involving the end user in the project

This project is a clear example of a co-creation process involving different users of a school: students, teachers and part of the management staff. The core of the project was a collaborative process where students up to 16 years gave their opinion about the playground to the management and teachers, and explained how they use it. They shared their ideas about how they would like the playground to be like, thus defining their playground as end users.

Designing with such different stakeholders is not always easy or productive, but it was one of the successful points of this co-creation process. Furthermore, the process alone raised the awareness among the school management for the concerns of those who use the playground, and how it can be improved.

> Project Tags: Education, Playground, Community Building, Design Thinking, Prototyping
> Timeframe: 5 months
> Contact: Ttipistudio.com / conexionesimprobables.es

4.21/ BOULEVARD BEER (ES)

In order to celebrate the 10th anniversary of Cervecería Boulevard, different stakeholders made a co-creation process to create a new beer. The main idea was to make a beer with a new recipe created by selected local beer lovers and everyone who would like to join the process.

In the first session, participants tasted a range of different beers that the organisers thought could help narrow down the ingredients and personality of the beer to be designed. Using an evaluation matrix, they rated many different beers and figured out which characteristics of which beers should be incorporated into the new design.

Together with expert beer producers, eight Boulevard guests created a new recipe. They also dealt with other aspects of the design, like the main idea for the label and logo.

The eight people were selected by the design team for being representative and influential in the ecosystem of the bar (habitual clients).

> Project Tags: Drink, Marketing, Community Building
> Timeframe: 3 months
> Contact: Flouflou.es / conexionesimprobables.es

4.22/ ELKARTOKI (ES)

School playgrounds are usually standardized: all of them look the same and, seen from a gender perspective, a hierarchy is typical for these kinds of spaces: football is considered more important than any other game. The design of these spaces is not taken into account in spite of the importance they have in the learning process of the children.

Elkartoki is a co-creation process to transform playground spaces in order to work towards gender equality, building community and inclusive values. This process involves students, teachers, parents, faculty members and external experts.

Elkartoki is based on classic design-thinking processes: Understand - Analyse - Ideate - Prototype. All stages were individualized to the needs of the participating pupils. Others methods like dancing and gamification tools were used within the process.

 # CLEAR NEEDS AND SHARED PAINS

Clearness and playfulness

This co-design process had to deal with very heterogeneous stakeholders: teachers, kids and parents. The decision-making process was reversed. The final users, which were kids, were the only ones making decisions, while teachers acted simply as process meditators. While adults are usually the ones in charge of designing a playground, this time the kids went through a completely different creative process and came to entirely different conclusions. The process was facilitated and led by artists. The clearly structured bottom-up methodology and the collective design defined the co-creation process with elements of artistic intervention along the process. The artistic aim was to open the minds of participants. The facilitator showed how artistic intervention paired with a clearly structured methodology can enrich the whole project and take it to a much more powerful dimension in comparison to just using post-its, paper and design thinking techniques.

Project Tags: Design Thinking, Community Building, Education
Timeframe: 9 months
Contact: Ttipiestudio.com

4.23/ BIO – THE BIENNIAL OF DESIGN IN LJUBLJANA (SI)

BIO - The Biennial of Design in Ljubljana is an international platform for new approaches in design. It is structured as a long-term collaborative process, where teams of designers and multidisciplinary agents develop alternatives to established systems. BIO works as a testing ground, where design is employed as a tool to question and improve our daily life, among different and multidisciplinary design approaches that touch systems, production, services, scientific research, humanistic issues and unexpected conditions for the production of our habitat. The diverse array of topics resonates with both local and global demands, with its comprehensive projects aimed at creating resilient structures that develop over time, often beyond the duration of the biennial.

The process is based on methods and tools from the area of participatory design, service design, design thinking and other tools, depending on the topic the group is working on. In addition, approaches and criteria like sharing economy, circular economy and sustainable design are often applied.

 # SKILLS OF FACILITATOR

Key persons

Due to the fact that the biennial brings together people who don't speak the same (expertise) language, with different backgrounds and expectations, facilitators are key persons in the process. Their role is to coordinate and fire up the process and also deal with potential conflicts.

 # REFLECTION AND EVALUATION

Long-term collaboration

The aim of the biennial is to set the framework within which the projects could continue beyond the duration of the laboratory and biennial. Usually at least some of the projects continue their path beyond the duration of the biennial and succeed in reality. To maintain this, the biennial serves as a platform, provides the space to experiment but also to further develop projects. Curators, as skilled facilitators, offer the chance for solo exhibitions, promote artists and help to provide financial support for further research or space for explorations.

Project Tags: collaborative, Co-creative design laboratory
Timeframe: 9 months for “laboratory”; followed by long-term collaboration
Contact: Maja Vardjan

4.24/ FRIENDLY ENEMY – JAPANESE KNOTWEED IN THE PAPER LABORATORY (SI)

Observing the dynamics that are unfolding in industrialized urban nature, the designers from the Re-generacija collective faced the problem of a widely spread invasive plant, called Japanese knotweed (Falopia japonica). The designers wanted to avoid the typical methods of dealing with invasive plants, which are usually treated as a burden on the economy and environment. The Re-generacija collective’s aim was to find out if unwanted plants could be used as a local source of cellulose in the paper factories in the near future. The project and corresponding exhibition featured the results of laboratory analyses, characterization and assessment of possible uses of the material as well as a selection of ideas and design proposals by students of industrial design and applied arts. In cooperation with new partners and based on further research, the designers started using the Japanese knotweed plant in the industrial paper production in the second project phase from 2015 to 2016.

The process was based on expert interviews, field work, the organization of creative laboratories, trial and error and co-create sessions. With help of the selected methodology, knowledge was derived from participatory and peer-to peer design approaches.

 # BUILDING A HEALTHY ENVIRONMENT FOR CO-CREATION

Co-creation environment can be demanding

The collaboration among designers and stakeholders proved to be very demanding. In retrospect, the project showed that it is important to understand that transparent management and money distribution should be dealt upfront in order to avoid the feeling of exploitation.

Project Tags: Collaborative, Co-Creative, Waste=source for new material
Timeframe: 1 year for the first pilot phase; ongoing since 2015
Contact: Gaja Mežnarič Osole

4.25/ LIVA DALAB (SI)

Since 2014, GREEN SURGE (EU consortium for Connecting People and Nature for Sustainable Cities) has been working together with the Learning Alliance LivadaLab to bring together thirty youth experts, students and unemployed young people (18-30 years old) to develop, test and demonstrate an alternative citizen involvement approach to governing urban green areas in Ljubljana. In a two-year participatory planning process, using a project-based learning approach, the participants managed to substantially increase the range of ecosystem services on the test area of 6,000 m^2.

The LivadaLAB project is based on grassroots logic, bottom-up learning and non-hierarchical, active participation. Methods and tools used are:
- project learning (hands-on approach)
- exploring
- experimenting, testing, iterating
- assessment

Every finalized project is fully evaluated as to the set goals, learning experience and achievements.

#CLEAR NEEDS AND SHARED PAINS

Target group governing the process
This is a brilliant case study showing what can be achieved if the target group defines and administrates its own needs. The role of the expert is restricted to provide know-how where and when needed in order to gain new knowledge. The vision of LivadaLAB is to pave the ground for a youth centre which is entirely co-managed by young adults. By including the youth actively in the whole process of managing the lab (youth work, public space and ecosystem services), an active platform for learning, dedication and engagement in building an interdisciplinary working network is guaranteed.

Project Tags: Teaching laboratory, Project learning, Community work
Timeframe: ongoing since 2014
Contact: Mojca Fajdiga
www.zavod-bob.si

4.26/ REVEALED HANDS (SI)

Revealed hands, a project led by the Oloop design collective, is an example for social economy. The outcome of the project is a collection of products created by marginalized and underprivileged groups, such as immigrants and people with disabilities. They participate in the workshops for a number of reasons: to work with textile, gain financial independence, socialize and learn new skills.

The process is based on workshops, lectures and co-creation sessions. According to designers, the critical factor during the whole process is to gain the trust of the participants. Another crucial factor is to let go of past experiences. In other words, showing people that creativity starts the moment they use their own knowledge in a new setting, in a new way.

#HANDLE CONFLICTS AND INTERESTS

Gaining the trust

Gaining the trust from the participants is the main objective. Another crucial factor is to let go of past experiences. That means, showing them that creativity starts as soon as they use their know-how in a new setting, in a new way.

Project Tags: social inclusion, textile design, skills, networking
Timeframe: 1 year per edition
Contact: Tjaša Bavcon
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4.27/ ZADRUGATOR (SI)

Zadruga Zadrugator (Cooperative) was officially founded in 2015, but the first ideas originated more than three years ago when the founders were faced with the housing problem in Ljubljana. As a group of young adults they had to (or were expected to) gain independence from their parents and find their own place. Given the rapid rise of rental and real estate prices, they had to search for alternatives. They discovered that housing cooperatives could be an alternative and affordable form of co-living, with the potential of development in Slovenia. Members with different interests and education found a connection in cooperative housing and a way to shape society.

Zadrugator aspires to create affordable living spaces accessible to everyone. Cooperative housing is a form of democratic and joint management of a real estate, which is based on the collective division of work and sources between residents. It follows the principles of fairness, solidarity and ecology.

The initiative works toward two main goals, the acquisition of a real estate, where members can live, and the continuous development and improvement of the housing problem in Slovenia. Therefore, Zadrugator endeavours to make changes on the national level as well as seeking attention from the general public.

 # SKILLED FACILITATOR

Facilitator as translator

In the process where two experts (for instance sociologist and architect) who don't speak the same language need to co-create or co-design, the facilitator becomes a translator, a key figure who understands all sides. When it comes to the citizens, the facilitator is not only translator but also mediator and even "mood checker", encouraging discussions and balancing voices and opinions.

 # COMMON VISION & SHARED VALUES

Paving the way

Common vision and shared values are not only crucial to set the way the co-creation process is heading, but it is also crucial for resolving the conflicts in case they arise. The cooperative constantly reminds itself of the reasons why it started the whole process in the first place.

Project Tags: cooperative, participatory, co-living, ecology
Timeframe: since 2015
Contact: Klemen Ploštajner
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