LOCAL NON-LOCAL

Re-appropriating Co-creation Methods for Remote Collaboration

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Welcome!

In our journey of re-appropriating co-creation methods for remote collaborations, we have placed ourselves continuously in the shoes of a local and a non-local placemaker, but walked together to reach our destination.

Dichotomies in everything we explored, starting from our different backgrounds and ending up with the same vision, have been illustrated in dichromatic colors. We hope the instruction on the last page of this booklet will assist you to read about our journey.

- Mumtaheena and Robin
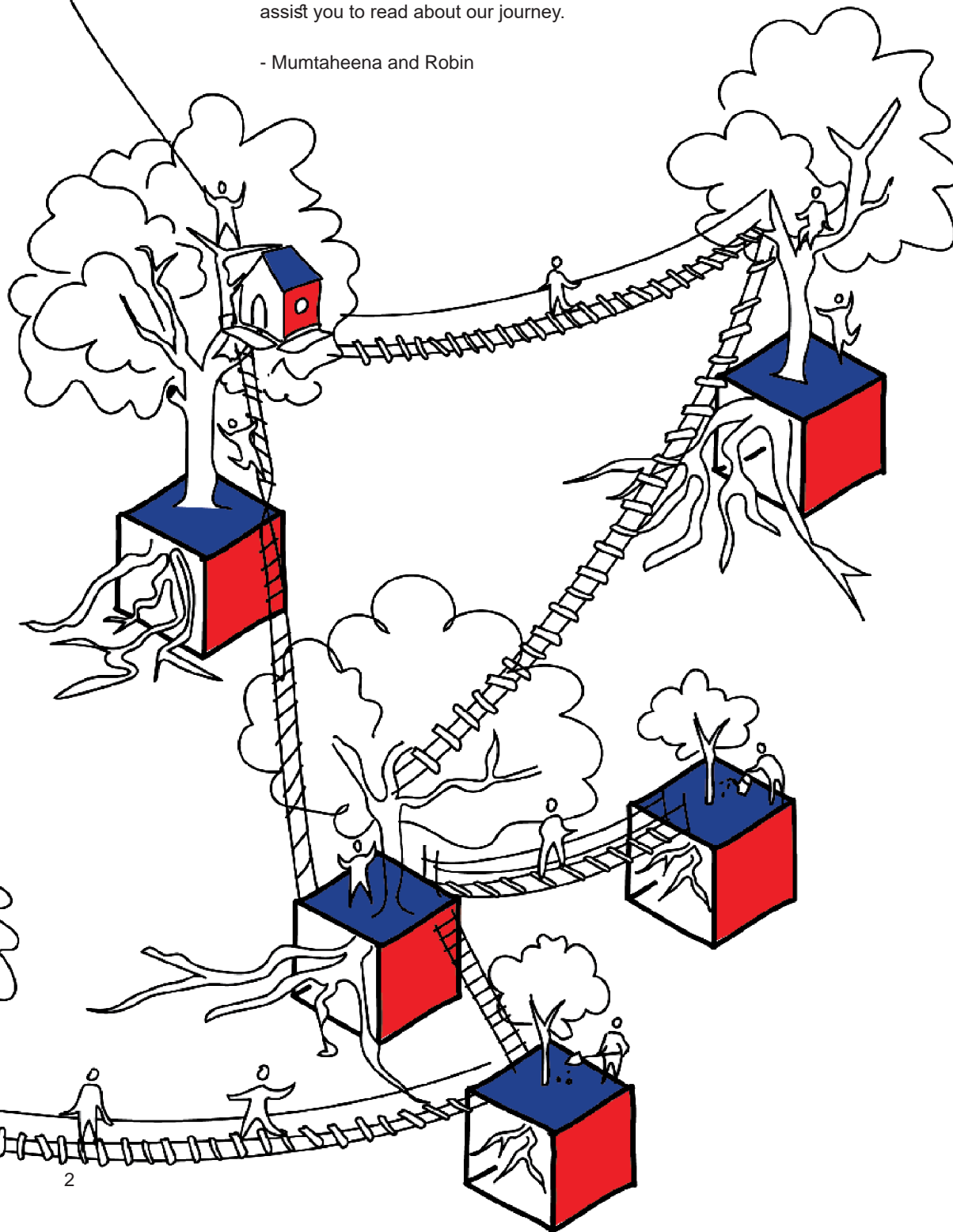
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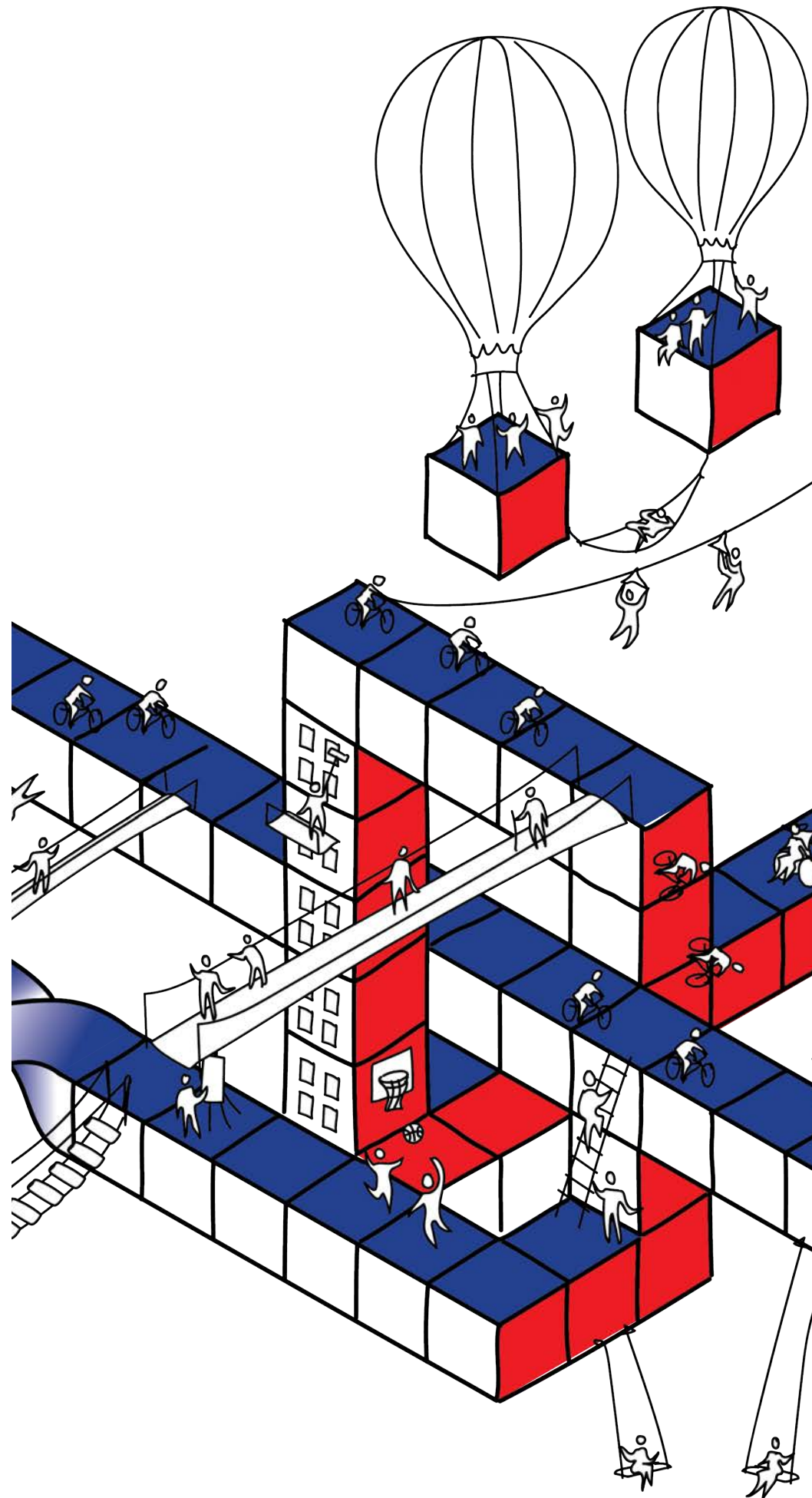robin.eskilsson2@gmail.com

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Figure 1: *The impossible knot of reality*

Abstract

Participatory community development projects (PCDP) that conventionally relied on face-to-face co-creation activities have been greatly affected by the lock-downs and travel restrictions caused by the COVID-19 pandemic. These restrictions have forced co-creators to rethink and find an alternative practice that can facilitate remote collaborations. This paradigm shift leads to investigating how these projects can be run and developed even with the crisis that affects mobility and presence on-site.

Increased online interactions and remote work possibilities that emerge from the current pandemic create new ground to investigate co-creation practices. Contemporary literature and research discuss the process of collaboration in remote work culture and the digitalization of co-creation. However, there is a gap between digitalized remote facilitation and co-creation in cross-cultural PCDP. Research on methods of co-creation and analysis of the roles and ethical responsibilities of co-creators collaborating remotely in PCDP can bridge this gap.

Content analysis of conventional methods of co-creation and case studies of architectural design studios working remotely in PCDP introduced the possibility of re-appropriating co-creation methods for remote collaboration. Chalmers Reality Studio 2021 (RS) acted as a ground for co-developing a prototype of re-appropriation. The studio included remote collaboration with co-creators from local communities, Community Based Organizations, Architectural Non-Governmental Organizations in seven contexts of PCPD worldwide. The multitude of collaborators contributed to the evaluation of re-appropriation from both a local and non-local perspective.

This thesis contains thoughts and reflections that identify different aspects of remote collaboration and the role of co-creators in PCDP through reflexive written and visual essays. In addition, the re-appropriated methods co-developed with RS, visual models of re-appropriation, participation, and facilitation can aid future co-creators to engage in PDCP. To contribute more than just conceptually, a prototype for a digital platform–Placemakers Kit is designed for the accessibility of anyone collaborating in a PCDP. The Placemaker's Kit harbors the methods and case studies of co-creation from RS and welcomes future co-creators to share their stories on the platform. With a speculative scenario, we show the applicability of the Placemaker's Kit and our hope for future opportunities of remote collaboration in PCDP beyond the limitations caused by the pandemic.

Keywords: Co-creation, Co-design, Community development, Design methods, Remote collaboration, Digital platform
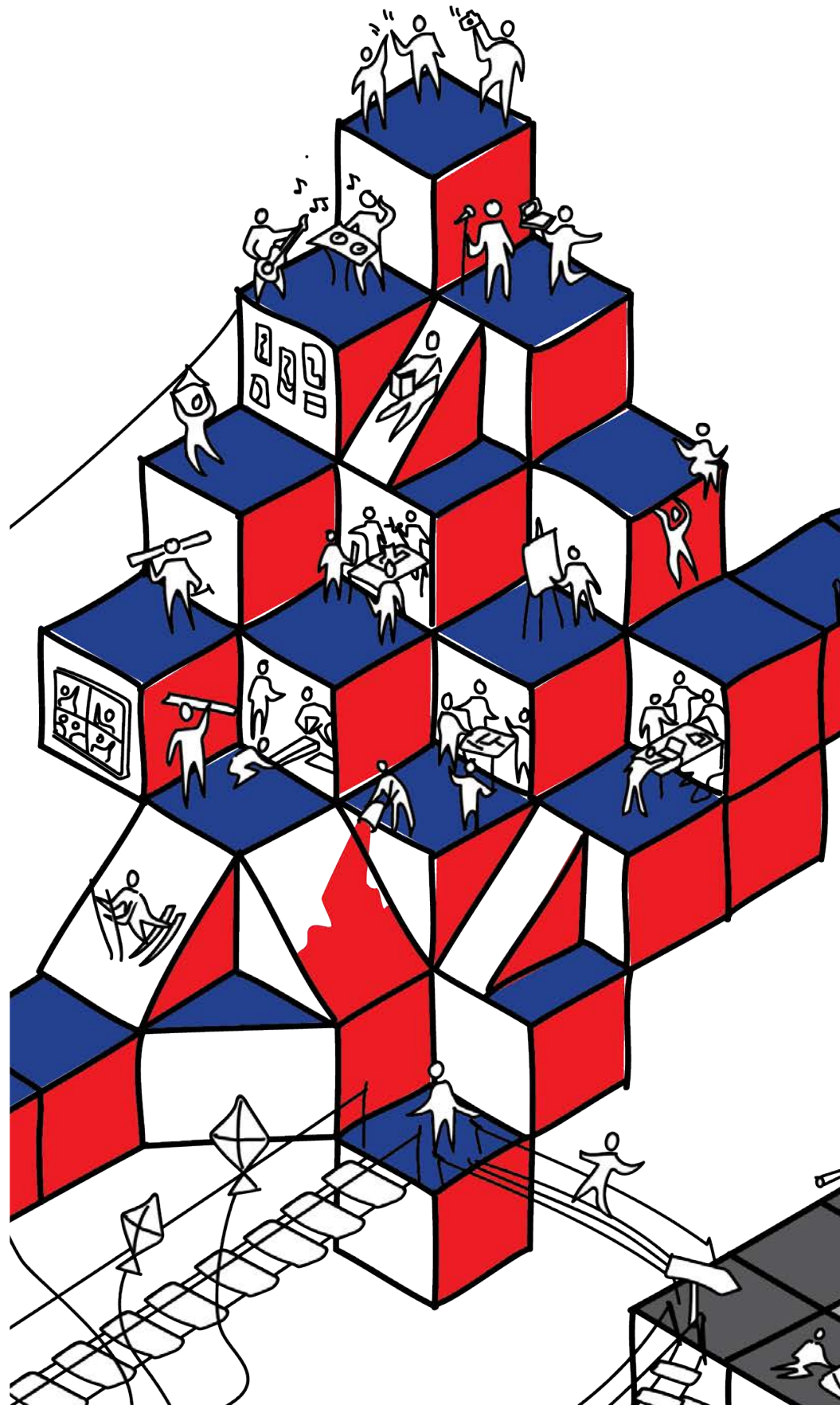
Figure 2: *The mountain of participation.*

Acknowledgements

Collaboration

Our common interests around co-creation methods, social inclusion and ethical responsibilities of architects, inspired us to pursue this research together.

Beginning with the Masters in Architecture and Planning Beyond Sustainability, we have learned about sustainable architectural practice together at Chalmers. We attended the Social Inclusion Studio 2019 where we got introduced to Co-creation and the Sustainable Architecture Design Studio 2020 to learn more about sustainability for the built environment.

Our teamwork evolved while working together to develop the 'ukuDoba Methodology' for effective data collection and storage, with a wider, multicultural team from Chalmers University and University of Pretoria. Together with Markus Zorn, fellow student from the Social Inclusion Studio 2019, we produced the 'ukudoba Handbook' and conducted workshops on it. This collaborative work experience included continuous intensive group work in Gothenburg, Sweden and in Pretoria, South Africa.

We collaborated with Markus Zorn, again during this thesis, to co-develop the process of re-appropriation for remote collaboration, as his thesis focuses on serious games in remote co-creation at TU Wien. Working together and joining forces proved to be the best approach to address this research during the challenging time of the pandemic. Putting together our different cultural backgrounds and developing an enduring collaboration turned out to be valuable for both our academic and personal growth.

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Education

Master's Programme: Architecture and Planning Beyond Sustainability (2021)
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Sustainable Architecture Design (Spring 2019)

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Sustainable Architecture Design (Spring 2019)

Sustainable Development: Contemporary Challenges (Spring 2019)

Matter Space Structure: New Public Landscape (Autumn 2020)

Welcome!

Our thesis is divided into four main chapters, each representing parts of our journey. Each chapter includes an introduction page with brief details about **what to expect**. **Reading instructions** suggested for the readers can be found in foldable parts of the covers.

The first chapter, **Beginning,** includes the start of the journey when we formed the research question and delimited the focuses of this thesis.

Act 1 - Thinking includes our thought process and concepts all through this research. Dichotomies found in everything we explored are represented with overlapping dichromatic colors **blue** and **red**. They are developed to be read separately using **red** and **blue** transparent sheets, which can be found at the end of this booklet along with further reading instructions.

Act 2 - Doing documents the process of realizing the applicability of the concepts in our research. In Act 2, **blue** and **red** represents **non-local** and **local** or **remote** and **on-site**. It is suggested to have the folded front cover (with reading instructions) open while reading this.

The two acts work separately by themselves but should be read together to grasp the whole picture.

Finally, **Continuing** consists of our vision of contributing to the research and carrying on the journey beyond this thesis. The additional **green** color in this chapter is added to introduce the Placemaker's Kit and our hope for a more collaborative and sustainable future.
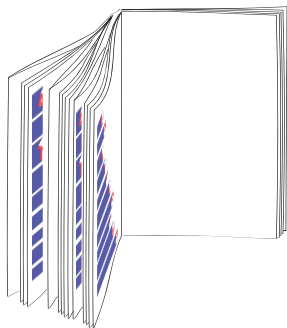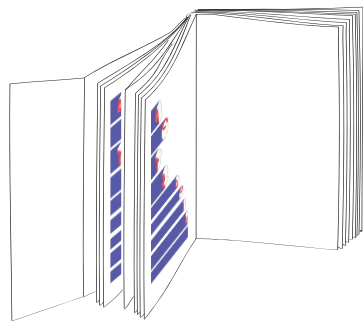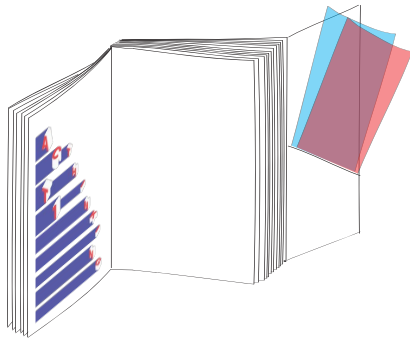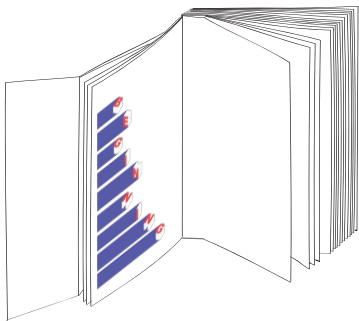
Table of contents

Background

Impacts of the global pandemic COVID-19 challenged and changed nearly every facet of our lives. We are struggling but at the same time finding strategies to fight against and work amid the pandemic. Architectural Non-Governmental Organizations (NGOs) and Academia worldwide, especially those working with participatory community development projects, struggle to continue their project operations. These projects, which involve international collaboration, local participation, and on-site interventions, have been stopped or paused due to lockdowns and travel restrictions. One reason for this is that the local organizations and communities focus on more pressing health and survival issues. Also, there is a lack of routines and experience running participatory activities under the current circumstances. This uncertainty is threatening to the cross-cultural partnerships and the developments of local communities.

Different sectors and professions conform to the 'new normal,' adapting and exploring new collaboration methods with limited or no physical proximity. Academia is also evolving with digital interactions and remote work practice, converting what was previously considered impossible or not advisable into new possibilities. This paradigm shift is an inspiration to dig deeper into the community development sector and reflect upon the ecological footprint and the ethical discrepancies of how co-creators in cross-cultural collaborations between non-locals working internationally and locals working within the communities can develop their projects even under 'normal' circumstances.

Now is the time when collaboration and co-creation are proven necessary at a global scale. The current pandemic and examples of design contributions we experienced encourage us to investigate alternative co-creation and co-design approaches. Crisis and urgency bring the necessity of new creative innovations. Researchers and designers have been trying and finding ways to ensure safety by challenging the existing standards and norms of practice. There is also the need to reflect if the international and intranational collaborations in participatory community development projects could be improved and stimulated to be more effective and sustainable by adopting remote collaboration methods.

This is what we mean by -

Co-creation Method

Established approaches, tools, or procedures of co-creation, that support a specific aim.
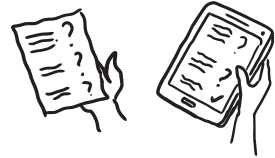
Re-appropriate

To adapt conventional co-creation methods to be suitable for collaborative co-creation processes remotely.

Remote

Having limited or no physical proximity to the community or context, in this case, due to the restrictions in response to the COVID-19 pandemic.

Collaboration

Non-hierarchical partnership between different co-creators in a co-creation process.

Community Development

The United Nations defines community development as "a process where community members come together to take collective action and generate solutions to common problems." (Wikipedia, 2021)

Local

Localized collaborators, who are more connected to the community or context through physical proximity or socio-cultural background/ knowledge, may or may not have co-creation experience in a similar context.
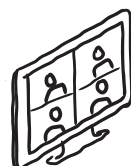
Non-local

Remote collaborators, who are less connected to the community or context through physical proximity or socio-cultural background/ knowledge; may or may not have co-creation experience in a similar context.

Placemakers

All who make and sustain the quality of human settlements, including principally the people and communities who are the inhabitants, architects, planners, or experts (Hamdi, 2010).

Research Question

How can co-creation methods re-appropriated for remote collaborations contribute to community development projects and support the local and non-local placemakers?

Find the co-creation methods!

Develop a process of re-appropriation!

Identify different types of remote collaborations?

Explore the field of development!

Make the methods accessible!

Define the roles in partnerships?

Act 1 - Thinking   Act 2 - Doing   Continuing
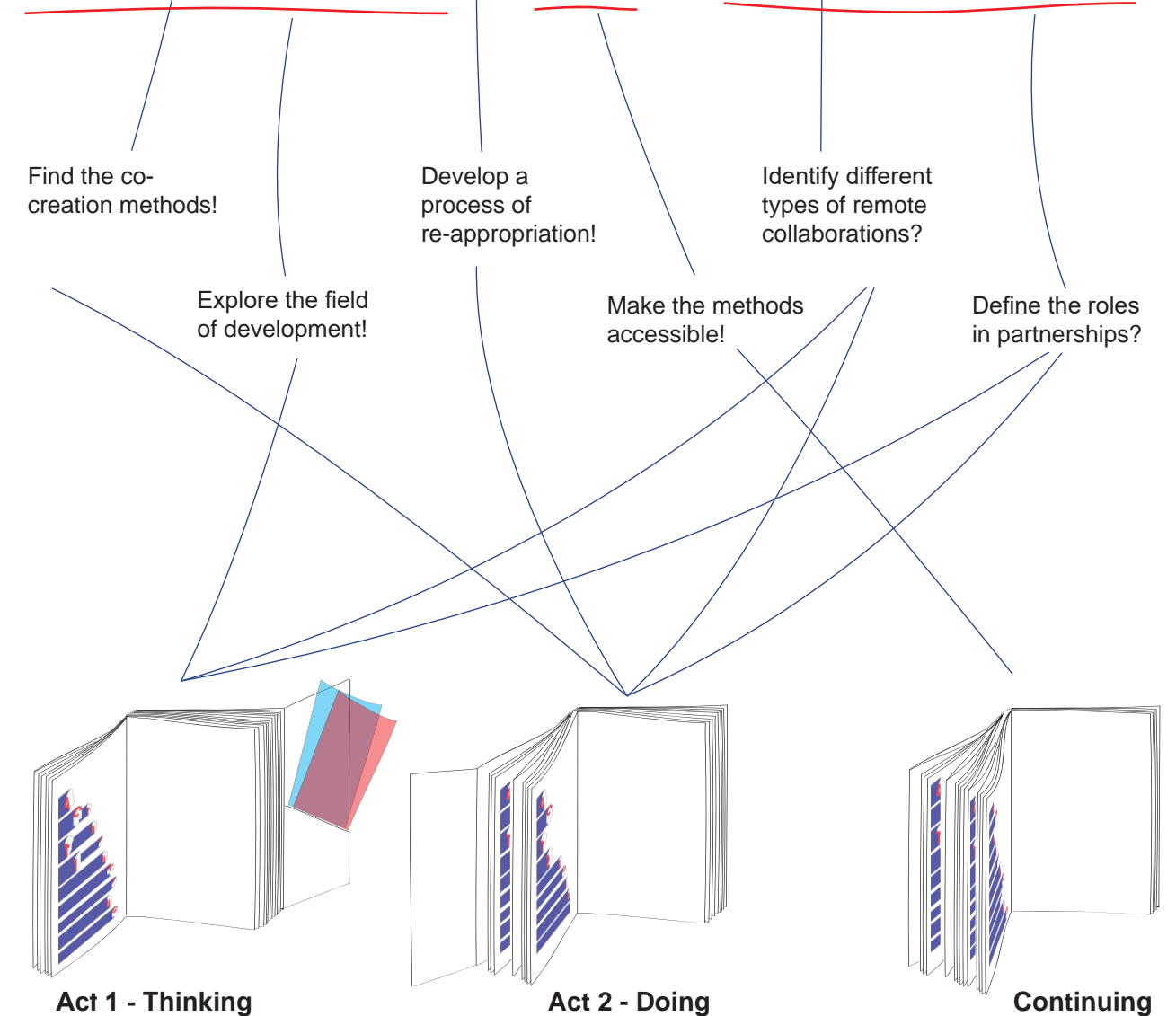
Purpose

This research aims to contribute to cross-cultural collaborators who work in community development projects and face challenges working remotely during the pandemic. Methods re-appropriated for remote co-creation can assist their processes, while analysis of the local and non-local collaborators' roles in the collaborative process can support the collaboration as a whole.

An additional purpose of this research is to bring out new opportunities for remote collaboration in co-creation beyond the limitations caused by the pandemic.

Delimiting our Research

Stakeholders include mostly the local and non-local placemakers working in community development projects, with or without connection to architectural NGOs, humanitarian organizations and academia. Local and non-local placemakers, who supported us with knowledge had a low stake and low influence in our project. Academia - Reality Studio and their collaborators have greatly influenced our process as we co-developed the re-appropriation with them, but had no stake in our work. However, academia also includes our supervisors and ourselves, having both high influence and high stake. Finally, Markus Zorn, with his thesis had a high stake in the co-development of re-appropriation but less influence as his focus was only on games as a co-creation method.

We delimited our research by identifying the target group, under the label 'who?', the field of research, labeled 'where?' and phase of the design process, labeled 'when?'. With the question 'how?', we determined methods of research and how we have followed through with them. Lastly, the question 'what?' helped us to envision the possible outcomes of our thesis. In the following diagram, the opacity of the circles represents how much emphasis is put on each field. This means all the white circles are only briefly touched upon.

Figure 3: *Stakeholder analysis diagram*
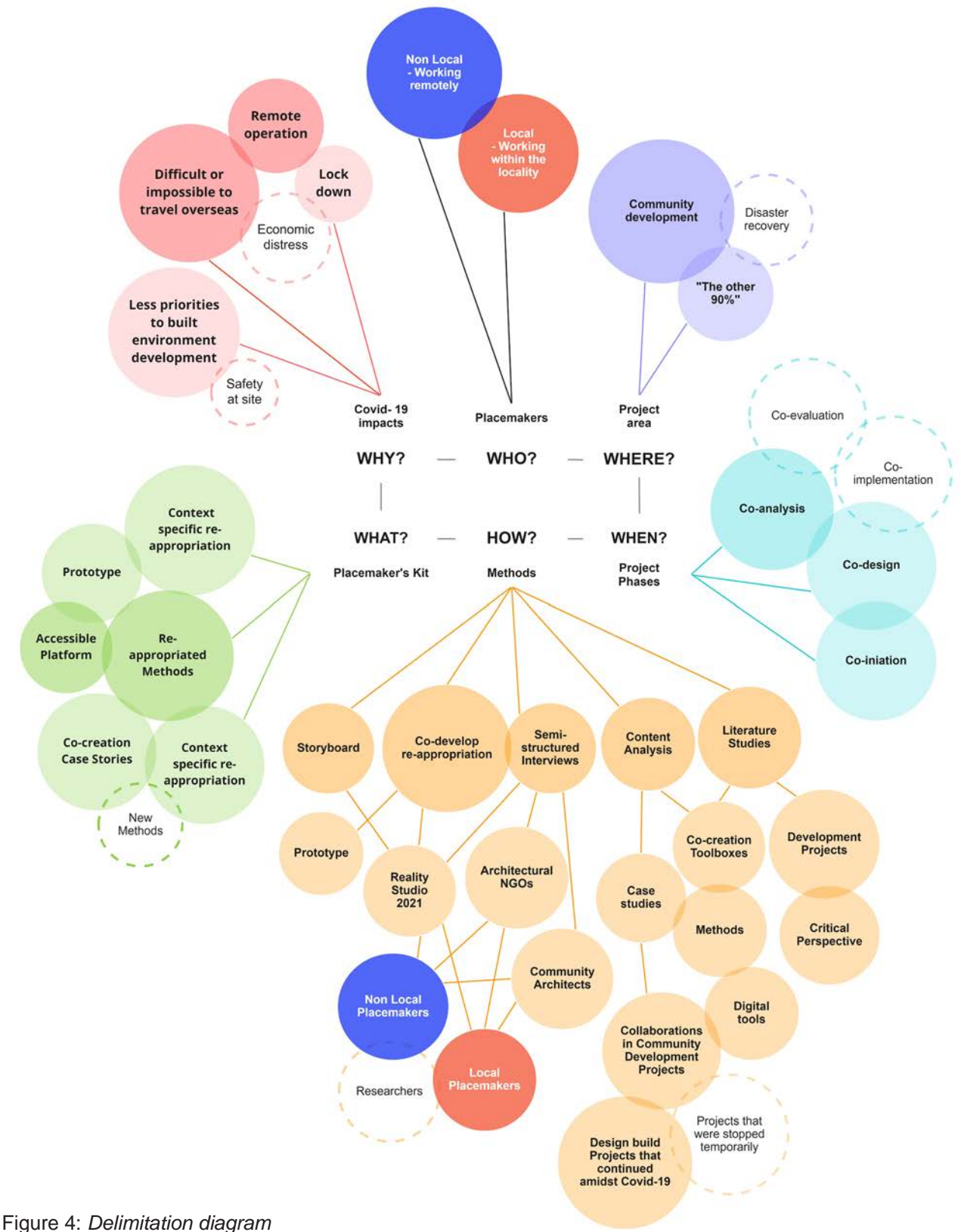
Figure 4: *Delimitation diagram*
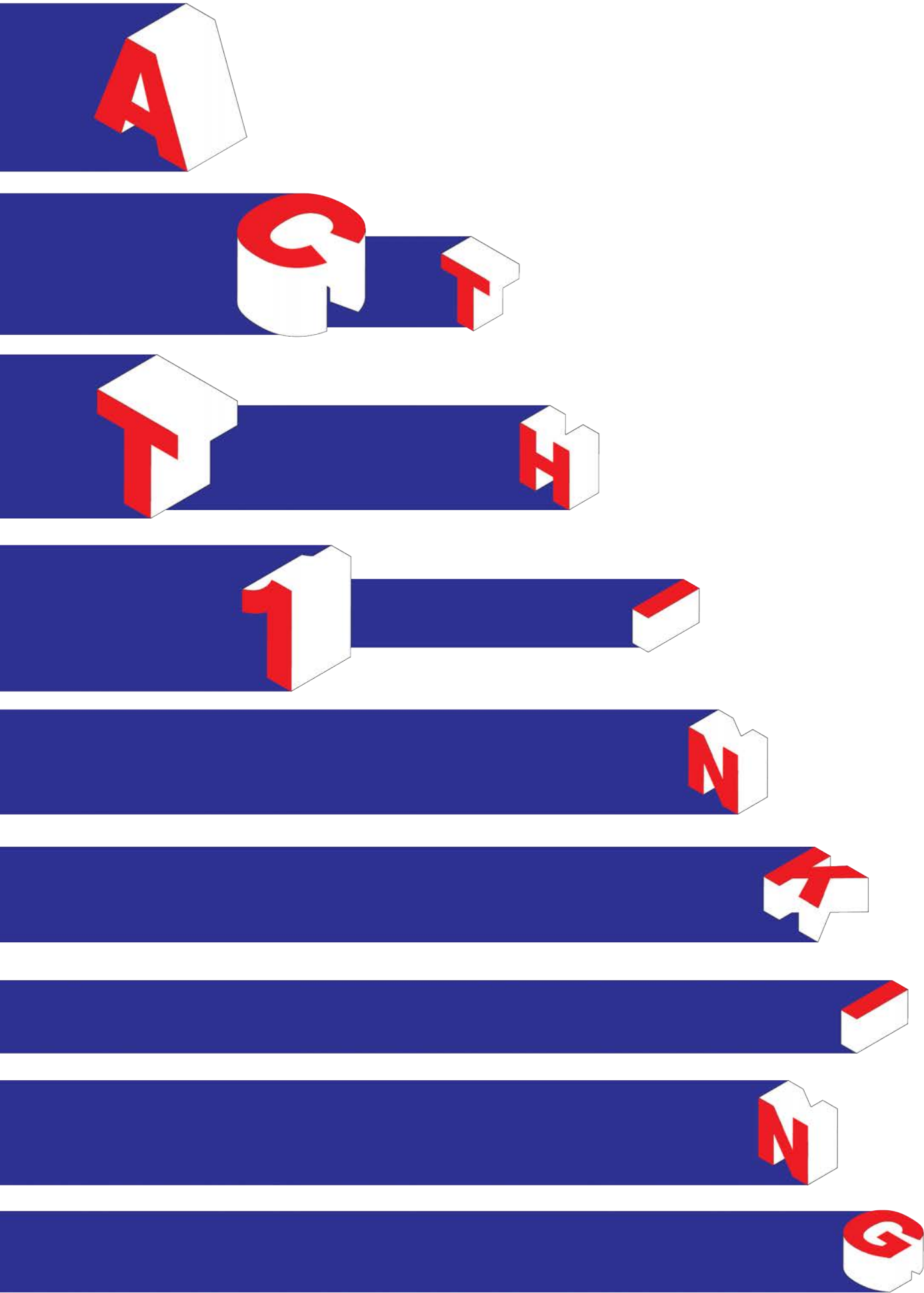
What to Expect

On Architecture describes our reflections on the definition of architecture, our roles as architects. We question the conventional approach to architecture that we learn as the golden standard developed for the 10% that can afford it, which may not be ideal to follow for the other 90% of humanity.

On Colonialism and **On Development** includes discourse of colonialism and neo-colonialism in relation to the field of development and the ongoing implications through institutionalized colonial rules. We reflect on the literature studies within this field that made us question who defines development, and for whom.

On Participatory Design presents an exploration of participatory design from different literatures and its role within community development practices. It is an ideal approach to engage local communities and empower them to develop independently but we question what is it that actually enables local communities.

On Participation includes reflexive essays describing the participatory design and the critiques of participation that often get a disproportionately larger room in the discourse. With this, we reflected on how to fully understand the issues and to be able to argue for it, by continuing to climb the mountain of participatory practices.

On Design-Build and **Voices from Placemakers** presents our explorations about community development projects through literature studies and semi-structured interviews with professionals working in this sector. We reflect on design-build studios within architecture education and discuss possibilities of remote collaboration.

On Remoteness presents our thoughts on what is local or non-local in remote collaboration and the discourse on how globalization has blurred the borders. We conclude by realizing instead of who is local or non-local and their roles in cross-cultural collaboration, the inclusivity, and engagement of the collaborators should be the driving force of the projects.

On Co-creation illustrates the concept of co-creation and how it differs from conventional practice, describing all the phases that co-creation includes.

Reading Instructions

Dichotomies found in everything we explored are represented with overlapping dichromatic colors **blue** and **red**. They are developed to be read separately using **red** and **blue** transparent sheets, which can be found at the end of this booklet along with further reading instructions.

Colors and Concepts
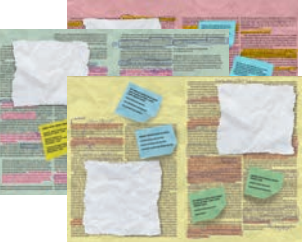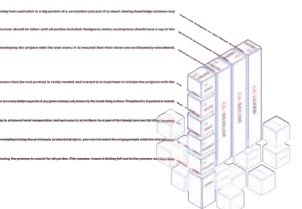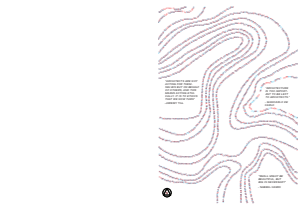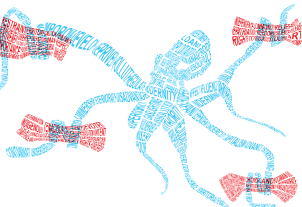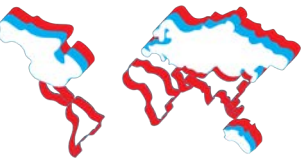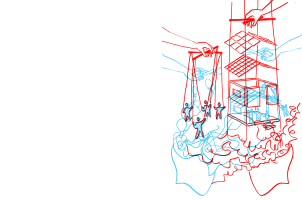
In the mind of an architect p.21
Overlapping blue and red describe the conflicting thoughts we share on architecture profession and education. The essay on the opposing page, are our personal experiences and reflections as architects and students.

Aid or damage control? p.22-23
This highlights our perspective on development aid, blue and red parts representing the irony of how the developed parts are giving back the resources to the righful economy in less developed part in disguise of aid.

The colonoctopus p. 26-27
The blue octopus representing colonialism, that still has a firm grip on ex-colonies around the world, who are trying to break free, but still, the systemic issues posed and established under colonial rule, presented with red, inhibit local people and governments.

Atop the slippery slope of participation p. 31
Overlaid lines of text in blue and red cites literature on participatory practice and critiques against it. They represent the slippery slopes of participatory practices and, at the peak, the empowerment it can provide, while the essay next to it, shares our reflections on participatory design.

In dialogue with placemakers in community development p. 34
Excerpts from our discussions with different placemakers in community development, working within the locality of the communities and internationally are illustrated in red and blue.

What it means to be local or non-local p. 36-37
With red and blue texts, this illustration shares our reflections on how any part of the world can be local or non-local in a remote collaboration depending on where the community is.

Dissecting co-creation p. 34-45
Blue and red overlapping texts represents conventional practice of architecture and co-creation, each line connecting to all the phases that are well known in any co-creation story.

Collages p. 24-25, 28-29, 32-33, 38-39
These pages cover the three topics of exploration with a lot of intercollated materials where the white boxes are our thoughts and takeaways, the colored boxes are our notes or references, and the background with highlights represents part of the articles we found most interesting.

On Architecture

Even two years ago, my answer to the question 'what is architecture' would include the 'object' - a building or a structure. It was challenging to re-appropriate my architectural understanding of twelve years, but I have managed to expand it from only the product to the process, from just a problem solver to a place-maker, and from just constructing a structure to the construction of hope. I have explored other ways of architecture and learned to shape it in the forms of a book, a board game, or even an essay.

In the first years of my formal architectural education, I have learned to design for people, mostly following the standards and norm that has been practiced for years since the curriculums were set by foreign architects who pioneered the school. There might have been many developments, but on the scale of comparison, they end up being unnoticeable. It has been frustrating to go back and forth between reality and the actual need for our contribution to the studios with the continuous reproduction of ambitious projects. I have learned architecture as a tool to make the built environment and the ways of living better. This brings up the discourse of my role and responsibility in practice relating to the betterment of the world, and then the question of understanding what exactly is 'better' and how I can achieve that through architecture?

Concerning the roles and responsibilities, architects have always been positioned to the side of those in power. I have personally experienced this during my four years of professional practice in Bangladesh, working for clients belonging to the 10% of the society with affordability to design. As my architect self roamed around the application of building technologies, carrying out my professional duties in the realm of specialization, I worried about the consequences of my service; where lies the true satisfaction in this profession?

Then comes the continuous struggle of understanding the standards of connecting aesthetics and functionality of the object that is architecture. Architects are known and praised for making beautiful designs that may or may not play a role in contributing to the broader context of improving the built environment and social conditions. The question that keeps occurring to me is how to go beyond aesthetics and functionality and contribute to making the world better?

The path I am following as an architect now guides me to architecture as an agency. In the words of Jeremy Till (2009) 'holds to the idea of betterment but associates it with a more fluid set of processes and social conditions.' I am motivated to bridge the gap between architecture as a profession or object and what I have always wanted it to be by taking the dependency of architectural practice as an opportunity. Instead of avoiding reality, it is time to engage with it and explore more potential for architectural practice that would rise over its current definition and create more hope.
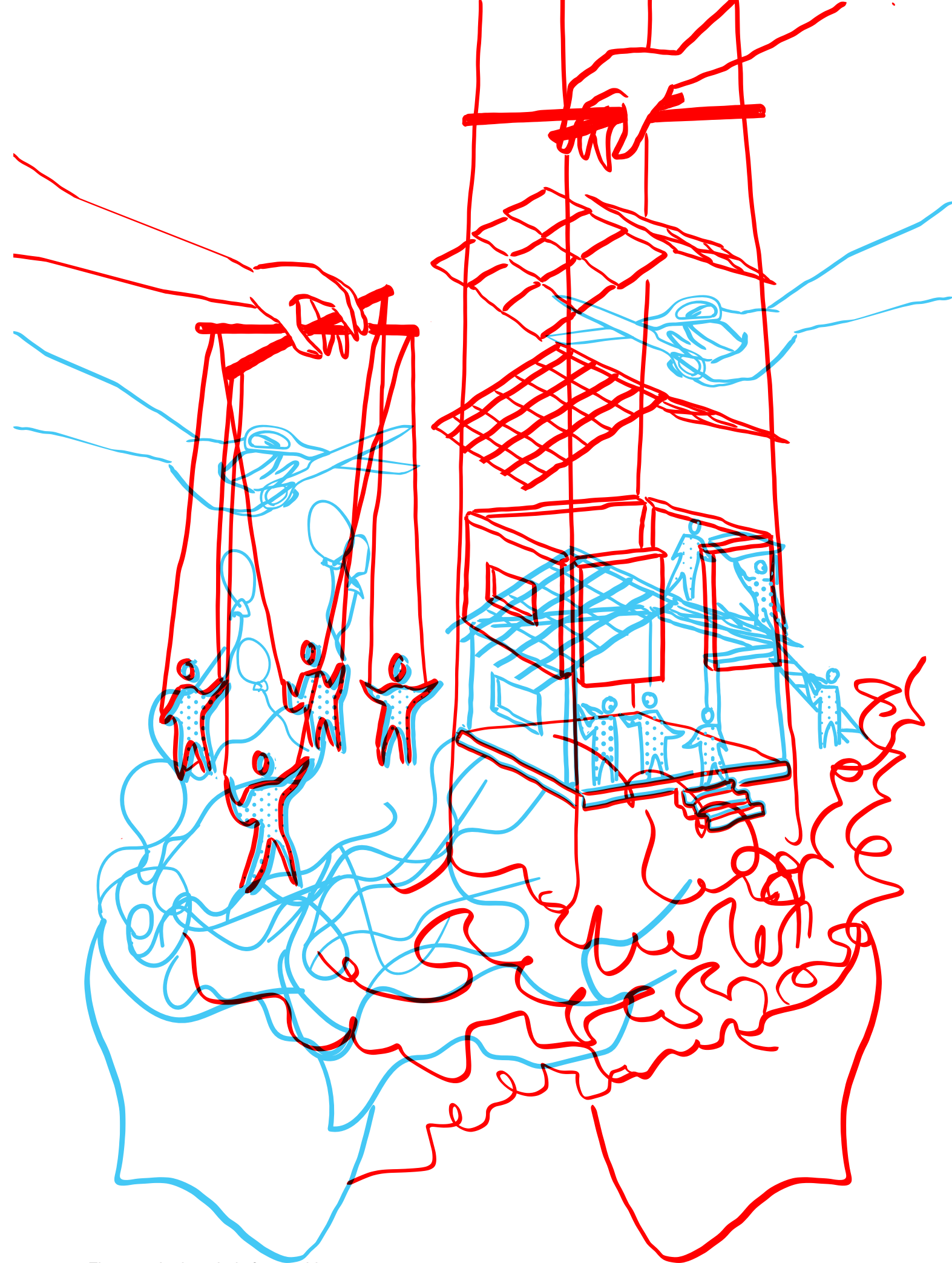
-Mumtahena Rifat

Figure 5: *In the mind of an architect.*

On Colonialism

The white man's burden (Kipling, 1899) is often highlighted when speaking of colonialism. This poem speaks to the deeply rooted white supremacy of colonialism, the notion that white people have a moral obligation to "help lesser developed" groups of people to civilize. The thought of indigenous people not having the intelligence to self-govern is also a part of colonial rule. The "solution" to this is to send settlers that would infiltrate the local communities and build a prospering civilization that would be impossible from self-governing by locals.

are issues with stockpiling resources domestically for use in times of need. This exploitation by wealthier nations is typically "paid back" under the fancy and solidary term "aid." This aid is nothing short of insolence towards the recipient country. It only serves as a "get out of jail free card" for the conscience of wealthier nations. It disguises the fact that the wealth accumulated by these nations is to a large extent buried under years and years of systemic colonialism and neo-colonialism. It is not aid; it is giving back what was opportunistically taken from these nations.

Neo-colonialism

Is there such a thing as apolitical, non-colonial development aid?

While colonialism and imperialism are not the preferred methods of influence by rich capitalist countries these days, the implications of the history and ideology behind them are still in existence through neo-colonialism, coined by Jean-Paul Sartre 1956 (Sartre, 2001).

By using economic benefits and cultural imperialism, neo-colonialism is in full effect. The International Monetary Fund (IMF) issues conditional loans that undermine domestic political processes and development. These are called Structural Adjustment Programs (SAPs). This is a way for richer countries to influence countries with less monetary wealth and push a capitalist, globalized ideology. Some of the SAPs are:

- Eliminating food subsidies
- Raising prices of public services
- Cutting wages
- Liberalization of public markets
- Privatization of all or parts of state-owned ventures
- Enhancing rights of foreign investors
- Focusing economic revenue on export and resource extractions

(Lensink, 1996)

This exploitation by wealthier nations is typically "paid back" under the fancy and solidary term "aid". This aid is nothing short of an insolence towards the recipient country. It really only serves as a "get out of jail free card" for the conscience of wealthier nations.

Imposing these conditions on governments effectively undermines the development of the affected country or state. The paradox in the conditional loans from IMF through SAPs is that they intend to improve the macroeconomic performance of the said country by creating a capitalist system in which foreign investors will, due to regulations shifting in their favor, invest in the local economy. However, the forced locking into these market-friendly policies does not show any real influx of macroeconomic activity (Jensen, 2004). By sacrificing political autonomy in exchange for funds, there is a risk for displeasure or even resentment towards the government and, as a result, public uprising or political volatility. Primarily the focus on resource extraction and export of these resources is troubling from a resilience perspective. By letting corporations and foreign governments effectively hollow out local resources and paying next to nothing for them, there

Development Aid

The discourse regarding development is not a new topic; it has roots back in ancient Greece. However, it became more politically significant during the cold war when de-colonization was in effect worldwide (Cowen & Shenton, 1996).

Development has since been referred to as a way to tackle deficiencies or deviations from the "developed world," which include words such as "underdeveloped" or "illiterate" (Escobar, 1995). This deficiency-centered approach to developmental aid is inherently eurocentric in the way that it measures development from a perspective of the norm that a developed country has certain qualities. The standards of their own that does not meet these

Figure 6: *Aid or damage control?*

society set these qualities. Moreover, everything criteria is underdeveloped or under development. This view of development operates under the impression that every society should strive for what the developed have already achieved, leaving no room for alternate development paths.

The mainstream usage of development has blind faith in capitalism to solve all the world's issues. If there is an issue, throw money at it until it disappears. These issues are referred to as "development problems" and are considered a result of a lack of resources, be it capital, technology, or policies (Ziai, 2013).

"By uncompromisingly reducing poverty to a technical problem, and by promising technical solutions to the sufferings of the powerless and oppressed people, the hegemonic discourse of "development" is the principal means through which the question of poverty is de-politicized in the world today."

(Ferguson, 1994)

On Development

Participatory community development projects can be a way to shift focus from the technocratic, capitalist, and eurocentric view of development by empowering local communities. Participatory processes are, of course, not inclusive in and of themselves. Careful attention needs to be put to identify who the participants are. Are they local residents? Prominent people in the community? Local officials? Governmental officials? Everyone has an agenda; therefore, it is crucial to identify these to be able to navigate and empower the least influential group. Participatory community development projects may still be at risk of being a neo-colonial way of pushing an external agenda. That is why it is crucial to take into consideration the local context and communities. For example, collaborating with city officials might push an agenda, and the process will be a top-down process. However, circumventing the government may be another way of pushing an agenda from an outside perspective.

LOOK INTO THIS PROJECT!
PROJECT: PASSAGE 56
ARCHITECTS: ATELIER D'ARCHITECTURE
AUTOGÉRÉE - 2006

LOOK INTO THIS PROJECT!
PROJECT: GREEN SCHOOL BALI
ARCHITECTS: IBUKU - 2007

LOOK INTO THIS PROJECT!
DISPLAY AND PRODUCTION CENTER FOR
ROHINGYA WOMEN, COX'S BAZAR,
BANGLADESH -2019

CHECK OUT THESE DESIGNBUILD PROJECTS:
EDUCATION AGAINST ALL ODDS,
KISUMU, KENYA

CHECK OUT THIS DESIGNBUILD PROJECT:
KOROGOCHO STREETSCAPES URBAN
LABS, NAIROBI, KENYA

The most consistent expression of the motif of the South's inability to govern itself can be found in the call for Western democracies to form a "trusteeship" in the form of protectorates. This, however, is simply a return to colonial discourse, as it negates the principal innovation of the discourse of development: that people in Africa, Asia, and Latin America are by no means helpless, but very much capable of governing themselves.

A less regressive innovation is seen in the concept of sustainable development. At the basis of that concept is the idea that, due to its ecological conditions, the societal model of industrial countries is neither viable in the long-term nor universally applicable. If the finding is taken seriously, then we must move past the notion that developed countries can serve as a model. In this context, the dualism at the basis of the development discourse between "developed" and "still-to-be-developed" countries is dissolved; it is the former that come under the scrutiny of social problem analyses and the expert interventions that follow.

In the same way, concepts such as participation, ownership, and empowerment, which have their origins in a critique of "top-down" decision-making processes, come into conflict with the founding rules of the discourse of development when consistently applied in development cooperation. When they actually work to change power relations and increase the self-determination and problem-solving competence of those affected, they can negate both the focus on technocratic solutions and the expert knowledge that is tied up with the principle of "trusteeship." While concepts such as participation and sustainability have made [...] into the development policy establishment, they [...] cies and contradictions—even in this [...]

collectively known as "development"—that explore and promote social transformation. While it does not necessarily require the unequivocal rejection of international development cooperation, the critique is an essential point of consideration for progressive theory and politics—in the North as well as the South.

First published in: Aus Politik und Zeitgeschichte, no. 10 (March 2010): 23–29.

Aram Ziai studied sociology, history, and English studies at RWTH Aachen. He completed his doctorate in political science at Universität Hamburg in 2003, and his habilitation at Universität Kassel in 2006. From 2007 to 2011 [...] the Institut für Politische Wissenschaft, Universität Hamb[...] a senior researcher at the Zentrum für [...] Friedrich-Wilhelms-Univ[...]

CONCLUSION

The critique of the development discourse (at least [...] form) as Eurocentric, depoliticizing, and authoritarian [...] stantive. And it is clear that this critique has left its ma[...] In conjunction with certain historical transformations, [...] Fordism and the end of the East-West conflict, this has l[...] tion of the discourse of development.

And yet, according to the post-development critiq[...] search for new lines of argument and alternative concepts in the fields—

Main Takeaways

As we researched community development projects, the word development made us question who defines the concept of development and for whom? Is that another standardized concept by the 10% who already consider themselves developed? How are we to determine the goal of a development project?

In the rest of this thesis, we also want to carry with us the sentiment that people in Africa, Asia, and Latin America, where many development projects are centered, are not helpless by any means. Community development projects should never be about helping or aiding as it sets the tone of the projects as dependent and savior.
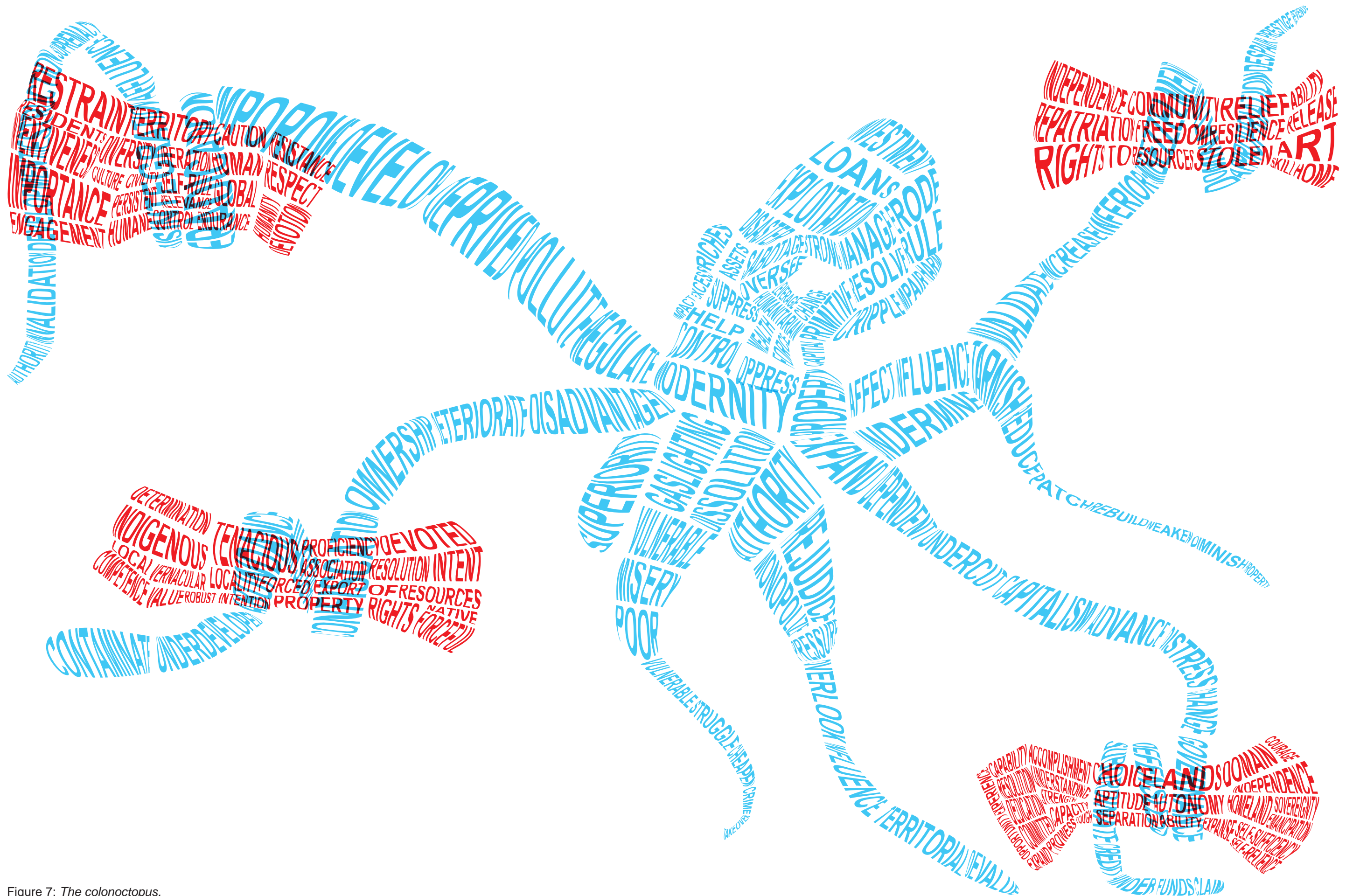
Figure 7: *The colonoctopus.*

On Participatory Design

We have read several inspiring works from people who view architectural practice through a different lens during our literature studies. It is about empowering communities and being critical towards the overarching view of architects as the genius designer who is always right and knows what decisions need to be taken alone.

Participatory design is about letting community members and end-users of the environments take a more significant part in developing said place. It is not just about listening and considering their opinions through surveys. It is about enabling them and return some of the agency over their everyday environments to them. It is about letting people take back control and not just accept the planning of cities and communities driven by capitalistic agendas.

"MOVING AWAY FROM ARCHITECTURE'S TRADITIONAL FOCUS ON THE LOOK AND MAKING OF BUILDINGS, SPATIAL AGENCY PROPOSES A MUCH MORE EXPANSIVE FIELD OF OPPORTUNITIES IN WHICH ARCHITECTS AND NON-ARCHITECTS CAN OPERATE. IT SUGGESTS OTHER WAYS OF DOING ARCHITECTURE."
— TATJANA SCHNEIDER & JEREMY TILL

"PARTICIPATION IS WAR... IN THIS CONTEXT, 'PARTICIPATION' IS NOT TO BE UNDERSTOOD AS THE DEFAULT FORM THAT PROMOTES PARTICIPATORY PLANNING PROCESSES OR USER-INVOLVEMENT, BUT AS A MEANS OF A CONCIOUSLY DIRECTED, FORCED ENTRY INTO A TERRITORY, SYSTEM, DISCOURSE OR PRACTICE THAT ONE IS NOT USUALLY PART OF"
— MARKUS MIESSEN

"IN THE SPECIFIC SETTING OF A DESIGN PROFESSION LIKE ARCHITECTURE PARTICIPATORY EFFORTS UNAVOIDABLY INVOLVE ISSUES RELATED TO POLITICS AND AESTHETICS."
— ISABELLE DOUCET

"DESIGN IS ABOUT ADDRESSING CHALLENGES. DESIGN IS ABOUT IMAGINING HOW THINGS COULD BE BETTER IN THE FUTURE. IT CAN BE DRIVEN BY WANTING TO SOLVE A PROBLEM OR TAKE ADVANTAGE OF AN OPPORTUNITY."
— CODESIGN STUDIO

"PSEUDO-PARTICIPATION OCCURS WHEN PARTICIPATION IS USED TO LEGITIMISE AND ENFORCE THE ACCEPTANCE OF PROJECTS, OR WHEN DESIGNERS MISUSE CONSULTATION PROCESSES TO IMPOSE STYLISTIC AND IDEOLOGICAL PREFERENCES."
— ISABELLE DOUCET

"THE KNOWLEDGE THAT PARTICIPATION IS NOT SOMETHING YOU TAG ON IF YOU HAVE THE TIME OR GOOD WILL, BUT AN INTEGRAL PART OF MAKING DESIGN AND PLANNING EFFICIENT AND EFFECTIVE."
— NABEEL HAMDI

Main Takeaways

Going into this field of research, we had an uncritical opinion of participatory practices, seeing it as the golden standard for a democratic design process.

The literature gave us insight into the complexities of participation and the political implications it can have. We learned it is not always as straightforward as one might hope. It is essential to be aware of people's agendas because everyone has an agenda, good or bad.

(Background newspaper text, partially obscured)

Bourgeois society, famous for taking care of everything and leaving little room for manifestation... to classify the role of the... of the profession. As a p... the class in power. His d... building technology (lat... planning). In carrying ou... ment, as long as he did no... as long as he did no... So with the rise of bou... the realm of specialis... because the problems...

But the subjugatio... could not succeed w... conceptual and opera... cisely the opposite: be... the sacred programme... by the tremors of th... obsessed with styles... really required was...

THE MODERN MOVE...

Obviously at this... Movement, a movement... it is a pertinent objection... chance for cultural renewal in architecture.

But we need to question architecture's 'credibility', i.e. its capacity to have a 'public'. And therefore we must start by addressing a fundamental question: what is architecture's public? The architects themselves? T... clients who commission the buildings? The peo... architecture?

If the third hypothesis is true... are its public, and today this seems... work of the Modern Movement an... perspective from that allowed by... escape the fact that the Modern Mov... of the amorphous condition from w... served the ambiguity of role assumed... sion, and it sought to re... art an... modification of the fir... art for academic art... dilemma, questioning... to become scienti...

But this was... ern Movement... ated: the de... size of th... real re... ing its in... conquer (and a... business architecture; a... entrepreneurs, land owners, critics,... and architects; a field built on a network of economic and social class interests and held together by the mysterious tension of a cultural and aesthetic class code. This was a field that excluded everything in economic, social, cultural and aesthetic terms that was not shared by the class in power. It is true that a few 'heroes' had intentions and produced works beyond these limits, but always leaning out of their elite positions, never stepping out to stand on the other side: the side of the people – those who use and bear architecture [...]

The point is that credibility disappeared when modern architecture chose the same public as academic or business architecture; that is, when it took on...

elite position on the side of the client rather tha... on the side of the user... en claiming neutrality... n the neutrality because... rough the effect of... moment when it is... s of 'how', the prob...

...rn Movement – will... Frankfurt Congress of... CIAM Hoddesdon Con... ...ormer was more impor... ...mitment, but both were... ...p (and closed down).

...blem of how to manage... the First World War in... the problem, but wrong... been invented and dra... ...sed masses of farmers... ...g for their settlement... ...e web of its own con... ...more housing or less... ...architecture or revo... ...possibly in series, of...

the cheapest possible housing. It was reduced to the absolute minimum tolerable in terms of floor area, a minimum referred to as 'existential'.

The architects of the Congress offered a series of brilliant solutions, com... see who could most reduce not only the square metres and cubic ... r person, but everything superfluous to an abstract calculation of ... physiological behaviour. Concentrating on the problems of 'how'... ...l into the hands of the power structure. In neglecting the prob... ...', they lost track of the most important reasons for their cultural...

...rty years later, we find that those proposals have become houses ...urhoods and suburbs and then entire cities, palpable manifesta... ...an abuse perpetrated first on the poor, and then on the not-so-poor. ...proposals became cultural alibis for the most ferocious economic specu... ...tion and the most obtuse political inefficiency. Nevertheless, those 'whys' so nonchalantly forgotten at Frankfurt still have trouble coming to the surface.

But we have a right to ask 'why' housing should be as cheap as possible and not, for example, rather expensive; 'why' instead of making every effort to reduce it to minimum levels of floor area, space, of thicknesses, of materials, etc, we should not try to make dwellings spacious, protected, insulated, comfortable, well-equipped, rich in opportunities for privacy, communication, exchange, personal creativity, etc. [...]

AT HODDESD...

At the C... ...ey had invented the... ...d with the squalor... ...sed by the criteria... posed with the id... ...uld be given bac... ...es, and emotions... ...ansformed into a 'h... ...austed and disjointed... ...vention had already been... ...any case, without stopping to investigate motives and consequences, action was decided on superficially.

Already at that period, landowning capital and state bureaucracy had combined interests, preparing the brutal operation known as 'urban renewal'.

In American cities, where the wealthy classes had moved to the suburbs, the excessive commuting distances over congested roads and isolation in an environment that off... itself began to weigh heavi... in the valuable centr... quarters that began t... who became everm... attraction was the p... centre of the regio... able once cleared... southerners, immi... workers of any ki...

The architect... justificatio... ...gave cultural ...plunder. The theories ...o all that was said and ...res into management ...ply historic ce... ...trimony of ... of the ruling... y – of arch... ...decisive... shameful ... e was reser... segre... ...mic activities ...ous house... ...cracy... minimum h... were c...

GOOD ... NON-CREDIBILITY OF ARCHITECTURE

The t... amples of Frankfurt and Hoddesdon are taken from the history of the best architectural movement, and we could easily uncover more serious arguments if we took a look at the history of secondary movements or professional associations. But the point of this analysis is not to accumulate proof but rather to discover the reasons for the crisis of credibility that has hit architecture today, and to demonstrate that they have deep roots to be exposed and eradicated. [...]

ARCHITECTURE IS TOO IMPORTANT TO BE LEFT TO ARCHITECTS

Nevertheless, the world cannot do without architecture. As long as a group of humans in physical space exists, the physical org... will continue not only as a fundamental necessity of existence, but most direct and concrete means of communicating via materi... of self-representation. Besides, the main *raison d'être* of human... stage of their evolution is the destiny of making conscious tra... of their environment.

It is precisely in dealing with the contradictions as these tra... develop that a role for architecture can emerge. The process, in fa... ates in the coils of an intricate paradox. While human activities... becoming diversified and omnipresent, decisions about where a... should take place are increasingly concentrated in the spheres... bureaucratic and technological power. The role of architectu... contribute to the freezing or thawing out of this paradox, a... stand it chooses to take – on the side of the power structure, o... those overwhelmed and excluded by it.

While it is certain that only the second choice can a... renewal, it is also certain that this choice can never be made... for 'architects' architecture'. In reality, architecture has bec... tant to be left to architects.

A real metamorphosis is necessary to develop new characteristics in the practice of architecture and new behaviour patterns in its authors: therefore all barriers between builders and users must be abolished, so that building and using become two different parts of the same planning process. There-

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fore the intrinsic aggressiveness of architecture and the forced passivity of the user must dissolve in a condition of creative and decisional equivalence where each – with a different specific impact – is the architect, and every architectural event – regardless of who conceives it and carries it out – is considered architecture. [...]

PARTICIPATION AND SCIENTIFIC METHOD

Unlike all proposals for stylistic renewal formulated up to now, to change the whole range of objects and subjects would open a process in architecture which has no prescribed itinerary and no final solutions. Collective participation introduces a plurality of objectives and actions whose outcomes cannot be foreseen. Initially it is possible only to prefigure a line of behaviours and tendencies to set the process on its way.

The evolution of society toward abolition of classes, the population explosion, and the continuing development of technology, pose enormous problems in the organisation of the physical environment, and to preserve its ...rchitecture must clarify its ideological position respecting these issues. ...ideology are connected by a reciprocal necessity, for ...n based on inspiration and taste reflected ...o the rigour of scientific method ...es not mean planning 'for' them, ...means enlarging the field of par... of the plan, introducing into the sys... ...hich could never be composed into ...ral systems based on a continual alter... ...ions, and evaluations; i.e. the use of scientific method. ...we must be clear. Therefore we must start by clarifying the basic differences between planning 'for' users and planning 'with' them.

QUALITY OF CONSENSUS AND QUALITY OF PLAN

The first fundamental difference lies in the quality of consensus on which the architectural event must be based. When we plan 'for' people – even if we overcome the alienation due to deciding and operating externally – we tend, once consensus is reached, to freeze it into permanent fact. Consultation thus influences the conception of the plan but not its subsequent use, in other words the concrete life of the planned event. So unfortunately, the consensus is denied at the very moment when it is received. But if we plan 'with' people...

...partly...ation need... from the authoritarian act, which it has been up to now, into a process. This process begins with the discovery of the users' needs, passing through the formulation of formal and organisational hypotheses before entering the phase of use. Here, instead of reaching its usual full stop, the process must be

On Participation

Participation in architecture has become somewhat of a buzzword. I consider learning participatory design an important lesson. It answered many questions that have been gathering in my mind during the years of learning architecture. We learn to design knowing the designer in a superior role, finding the best solution to every problem, leading the team in any building or planning project. We get to know the stakeholders only through a list of requirements or conflicts where both the designers and stakeholders try to prove the best outcome. We grow up as architects with a standard of aesthetics and technical expertise, but how does that qualify us to decide for everyone?

Every project comes with its particular context and situations where there are more significant needs to address than just the problem or the requirements. I understand now how the different scale, context, and purpose of projects require a different approach, and as architects, we have to be always prepared to adapt. Parallel to this thread of hope, participatory design or co-design approach also brings a new layer of tension in my designer mindset. How do we ensure participation stays true to its original purpose, not just as a term that has been misused as in the history of architectural practice?

"In architecture, participation is now a necessary part of most public planning processes, but much of it remains a token. The mere taking part is seen to be enough; endless sticky notes with handwritten exhortations plastered over architectural drawings to create a sense of activity, but at the end of the day, those notes are literally and metaphorically peeled off, leaving the barest trace of the voices of others." (Till, 2006)

My experience in participatory projects connects to the root of this question; I have only worked with conceptual idea development with groups of youth as a student in the Social Inclusion Studio and as a leader in Camp Vision 424 with Unga Påverkar. Both included workshops planned by either teachers or employers, focusing on sustainable development, where most youth involuntarily participated either for grades or salary. It got frustrating as we got less visible results in relation to the time spent on activities, there were conflicts of interest, but in both cases, I have seen traces of empowerment along with the tension.

It has been an ongoing debate of the amount of work going through years of collaborative work and complex organization, structure when a short sharp intervention can have more aesthetic and functional potency. However, to ensure an actual transformation process, investing time and effort in the most challenging context is necessary. This adds to another layer of responsibility that may be on all collaborators to ensure that these hours and efforts do not go in vain and result in outcomes that reflect 'participation' just not as a tag but embedded within the outcome of course.

-Mumtaheena Rifat

"ARCHITECTS ARE NOT ACTING FOR THEMSELVES BUT ON BEHALF OF OTHERS, AND THIS MEANS ACTING ETHICALLY. IT IS TO ETHICS THAT WE NOW TURN"

-JEREMY TILL

"ARCHITECTURE IS TOO IMPORTANT TO BE LEFT TO ARCHITECTS."

- GIANCARLO DE CARLO

"SMALL MIGHT BE BEAUTIFUL, BUT BIG IS NECESSARY"

- NABEEL HAMDI

Figure 8: *Atop the slippery slope of participation*

Handwritten note (top, yellow margin): Look into reference

Blue sticky note:
WE SHOULD HEAR FROM SOME NON-LOCAL ACTORS. CONTACT THEESE ONES:
KEIJA TOIVO ASF SWEDEN
ENA SREPANOVIC ASF SWEDEN
PIA JONSSON ASF SWEDEN

Handwritten notes (left margin): ukuDoba? · Dare2Build? · Reality Studio · Urban Citizen Studio

Blue sticky note:
MAYBE THEESE PEOPLE AS WELL:
CLAUDIA PIRCHL ASF AUSTRIA
DANIEL GUTMANN ASF AUSTRIA
EVAMARIA SCHMIDTHALER ASF AUSTRIA

Green sticky note (right):
MAYBE SOME DESIGN BUILD PEOPLE TOO:
ACHYUT SIDDU ARCHITECT
MAHMUDA ALAM ARCHITECT

Green sticky note (bottom):
WE SHOULD HEAR FROM SOME LOCAL ACTORS. LET'S CONTACT:
KHWAJA FATMI ARCHITECT
SAMIA ABONI

Handwritten note (bottom right): Haha.

TEXT
Dietmar Steiner

"For our entire course of study, we design projects that get filed away in a drawer. Here, we can test out our ideas on reality," says one student participating in a "design-build workshop." This statement alone should be enough to mandate the integration of design-build classes into every architectural program. But we're still a long way away from that.

"Design-build" describes initiatives that develop projects for students within the context of their standard architectural instruction—buildings or installations that they themselves can actually complete on site. Such projects might appear to be essentially harmless undertakings, but, in comparison to mainstream architectural instruction today, design-build studios are challenging the academic system in its entirety.

First of all, design-build is only one of many forms of instruction common to higher education. Vienna's Technische Universität, for example, offers eighty different project studios per semester, but only one of them. [...] same projects thus [...] most countries, u. [...] marginal activity—[...]

There is a simple [...] decades, the academ [...] and further away fro [...] Universities, for on [...] this are. But with r [...] processes and cor [...] multifaceted and c [...] in their full com [...] hung outside of [...] from decades pr. [...] listed no more tha [...] a construction c [...] trollers, and pro [...] communicate wi [...] their various bac [...] is ho longer that [...] best, he can still [...] gerate a bit, one [...] en over, and that [...] of selecting the [...]

In the face [...] button? Why r [...] architects and c [...] happen when all [...] for a time due te [...] construction coul [...] And why shouldn t [...] forum for this process?

On Design Build

The design-build type of studio course in architecture is about students entering a context unfamiliar to them and, in a matter of weeks, create a project from scratch with the local community from co-initiation to co-implementation. These projects tear the western ideals and distinctions of contemporary architecture into pieces, giving the local community a sense of ownership in creating their contemporary architecture (Steiner, 2013).

Critique towards these types of studios can be seen as a waste of resources for flying a group of privileged university students into a context where they have been trained in the capitalist practice of architecture (Steiner, 2013). Will they be able to grasp the issues at hand in the unfamiliar context fully? Will they be able to tackle structural problems left from a colonial-era? The answers to these questions are, most likely, no. Nevertheless, they will learn of an alternate way of creating architecture.

Our research led us to several interesting people and projects displayed below. They have in common a sense of community development rooted in the local context, collaborating with local actors and not for them.

In March o [...] situation at the [...] positions select [...] dio's work out o [...] The architect S [...] 1990s to build s [...] dents, in collabor [...] end he chose Hal [...] western side of the [...] the very region tha [...] Us Now Praise Fam [...] Evans and journalis [...] ditions of poor farm [...] subject in recent decades, again directing his focus to Alabama.

Mockbee challenged himself to demonstrate the social necessi-[...] est areas of the United [...] buildings (documented [...] er Timothy Hursley). [...] The show presented [...] cture and architec-[...] gely repressed. We [...] Architekturzentrum [...] was very difficult to [...] Auburn was not par-[...] her an archive nor [...] Rural Studio's office. [...] other America, Az [...] resentation. [...] nvited Austrian archi-[...] ilar projects. This was [...] th African townships. [...] n the township Orange [...] -build studio of Vienna's [...] from the Vienna NGO [...] ttinger's studio had ex-[...] ch projects, as they had [...] n-build projects in Vi-[...] ion Just Build It: Die [...] Rural Studio] was held [...] a Sabine Gretner and [...] first two student proj-[...] or an existing school [...] built and exhibited at [...] l to a wave of design-[...] han universities that [...] projects in the town-ship Orange Farm and elsewhere. According to s²arch's (somewhat

outdated) website, eleven universities have carried out a total of 24 projects in South Africa since then.

Through such initiatives, the design [...] a position that will anchor it in univers [...] long time to come. In the meantime, Pe [...] sertation on the subject: Design-Build [...] Prozesse und Potentiale von Design-b [...] tekturausbildung [Design-build Studio: [...] es, and Potentials of Design-build Proje [...] He also traces the history of the movemen [...] are "merely" looking for precedents to [...] have already been numerous examples of [...] scale in the framework of a university arc [...] looks at organizations ranging from the Ba [...] Wright School of Architecture, Black Mou [...] described "experimental" studios in the U.S [...]

Contact with reality is the decisive [...] building experiments at universities an [...] precarious circumstances—architectur [...] real life. This engagement shows th [...] there is a real need for their expertise [...] can actually solve problems—and no [...] demic experiments—using their own [...] ideas. The discussion with and consta [...] as well as the use of locally availabl [...] reflect on the necessity and concret [...] ideas and to refine them when necess [...] about architectural training in the [...] Revolution. Supposedly, final projec [...] were actually to be built, and degrees [...] well after the projects were completed [...] actually still satisfied.

When design-build projects are implemented in developing countries or distressed areas, the accusation of neo-colonialism is often raised. Sure, it's a bit of a waste of resources when a dozen privileged, middle-class undergraduates from the Northern Hemisphere pay for expensive flights to a township or a region struck by catastrophe, where, for several weeks, they administer the placebo of a selective solution to a pervasive structural problem that affects all of society. This cannot be denied. But it must also be viewed in relation to today's gigantic global market for professional social and catastrophe aid, which is primarily dictated by the commercial interests of the Northern Hemisphere, and which largely ignores local cultures and needs.

The design-build movement, in contrast, emphasizes a communicative learning model that draws on the local situation and empowers the local population. Instead of pr [...] ommunity with a life-style imported from [...] y can't relate to, such proje [...] litions and construc-ti [...] s, they develop new ca [...] ns. This reminds me of [...] ctor of the disabled pe [...] oke at the opening of t [...] woman, it took her a w [...] to do. And she spoke of h [...] nts and local workers posi [...] tions of stereotypical roles and [...] and Europeans, but also as men [...]

W [...] t nevertheless shows the social and [...] of architecture in this context, so far remo [...] Europe. So yes, it does make sense for student task forces to get involved with design-build projects in developing and distressed areas, so that they learn from one another and develop a general skepticism toward the capitalist business of architecture in the Northern Hemisphere.

Design-build projects in developing countries break through West-[...] giving the local popu [...] ation a new pride for [...] But [...] e of [...] eer [...] sur-[...] wn [...] What [...] pos-[...] bil-[...] ula-[...] be-[...] has [...] that [...] ture. [...] these [...] social [...] e still [...] arded, [...] on the [...] ture" [...] tici-[...] s at [...]

Moving Forward

To better understand the field, we decided to learn directly from built environment professionals involved with humanitarian architecture and development sectors. We approached Local actors working within their locality, for example, architects from Bangladesh working in the refugee response sector in Bangladesh. We also spoke with non-local actors working internationally, like Architects from ASF Sweden and Austria. We conducted semi-structured interviews through digital video conferences.

Our interviews aimed to learn about their role in the organization, how they get involved with a project, their work process pre, during, and post COVID-19, the major challenges they face, and the possibility of our contribution by doing this research. It was intriguing to learn that whether practicing locally or non-locally, they face similar challenges regarding communication, inclusive participation, and community engagement. All of them had to adapt to remote work to adjust to the new challenges introduced by the COVID-19 pandemic. No matter if they were already collaborating remotely or not. It was interesting to learn how they used different communication mediums to keep the projects running and inspired us to look further about how we could contribute to the collaborative design process that we realized was common in all cases.

[...] ng ideas and students. And [...] what the design-build studios have created, a development can be seen—one that Rural Studios' buildings best encapsulate. While initial efforts were experimental and might have included unusual materials like hay bales or carpet tiles (very much in the tradition of American shelter architecture of the 1960s and 1970s), today's objects are more ra [...] d and more professional.

With [...] rategy for implementation that could be classifie [...] d projects feature an architec-rural e [...] design" or "dirty archit [...] l press since the globa [...] re now met with broa [...] ently, for lifestyle med [...] only example I'm fam [...] amento, which has the [...] y life for five years no [...] monuments but this re [...] and fragmented. d [...] atter continues to thrive, relie [...] mporary life.

All the s [...] put forth. We remain in the post-modern age in which [...] chitectural solutions are evaluated equally. But the design-build projects teach us to accept everyday life and its reality, in all its cultural and architectural formations. Beyond the media machine of fashionable world architecture, there are thousands, if not millions of "situations"—anonymous buildings, landscapes, and views—that generate the immediacy of a shock and make us say: "now that is architecture." Adolf Loos was right after all, and has left the design-build movement with a much-quoted dictum: "An architect is a bricklayer who has learned Latin."

Dietmar Steiner is the director of the Architekturzentrum in Vienna and the president of Icam.

Voices from Placemakers

For start, introducing socio-cultural context, climate conditions, local materials, capacity skills etc is important as it all connects in a crisscross way, like a well stitched fabric.

When it is not possible to contribute hands-on at site, may be we can give the community tools so they can do it themselves.

We don't want to make the community dependent. When the funding is gone, they need to be self sustained. We can train and teach them techniques with which they can build their own structure.

It is Important to have local ownership of the projects, may be leave parts of the project to continue.

Creating a matrix of all communications online and finding where the community need our contributions and what we can offer could help.

It is important not to take away opportunities from local professionals rather focus on assisting where support is needed.

Youth would be the most effective target group from the community for using digital tools for remote collaborations.

Find the digital tools that the community is already used to, start with those.

There is a huge need of advocacy, and that could be done remotely. Not all the organisation understand the value of architecture within the response sector.

During the pandemic and lock down affordability of internet service would be a luxury in this context, which could result in

Architects designed and provided a checklist, so even when architect was not involved in later phases, the checklist helped the community to continue with the project.

No border in Architect's without Border, ASF also works with many projects focused on community development in the same region.

Pandemic affected construction as challenges in transporting of materials, natural material processing, also difficulties due to maintaining distance at site, rotational duties of workers.

Non essential activities included construction at the Rohingya camp, which was stopped temporarily during pandemic, only transformation of isolation units we ongoing.

Achyut Siddu, India
Khwaja Fatmi, Bangladesh
Mahmuda Alam, Bangladesh
Samia Aboni, Bangladesh

On slow paced projects like the Clinic or hospital development project in Kenya in continuing remotely, but there is plan to visit later this year.

One major challenge is to ensure the participation inclusive in online meetings. It depends on who gets invited, who participates in the discussion and also who can afford to join the online activities.

Current project has participatory workshops planned online to start discussion - may be with a mood board. Knowledge of digital platforms that could be used is needed.

A venue was prepared with arrangements of devices (ipads) for participants. This way we could have a digital workshop with participants having the access to the equipments and internet.

We can not travel everywhere, but when you are connecting digitally it is easier to reach more people.

We have our own set of tools we usually use for collaboration. But we are creating new methods for each project and context.

Digital storytelling is used as a collaboration and mapping tool in Nairobi.

Imagine a map of all the communities and local organisations or NGOs in need of support!

Important to have informal meetups or "parties". It is easier to engage with children and women, usually it is only men coming to workshops. But we need to figure out how to do that sucessfully online.

You have to consider if people are susceptible to digital collaboration.

ASF helps create a network of professionals, academicians and NGOs who need expertise. Some architects is more of acts as an advisory to support the local professionals.

An essential actor in all the projects is the Majhi - Rohingya group leader and translator acting as a bridge between the community and our team.

Providing support is easy remotely, facilitation is difficult, the role of local actors is important.

Projects in Kenya continued throughout the pandemic due to strong connections and community at site in Kenya.

Think about bridging the gap between large (international) and small (local NGOs).

Claudia Pirchl, Austria
Daniel Gutmann, Austria
Ena Sredanovic, Sweden
Evamaria Schmidthaler, Austria
Pia Jonsson, Sweden
Reija Toivio, Sweden

Figure 9: *In dialogue with placemakers regarding community development*

On Remoteness

Defining local or non-local

From the discussions with local and non-local placemakers, we got inspired by the discourse on how globalization has blurred the global borders and has created a new, global culture in how we interact with each other and communicate across the arbitrary borders of countries and regions.

Is it that simple?

The terms local and non-local came out of the need to define the roles of co-creators in remote collaboration. Although it felt in the beginning that being local or non-local could only be defined by physical borders, the meaning of the words expanded with factors like contextual or professional knowledge and common languages. You can be considered local to an individual building, a community, a city, a region, a country, or a continent. These are all physical localities. You can also be considered local to a culture as a part of a larger diaspora. Or you might speak a local language and can act as an interpreter. Above all these aspects, we are all local to one thing, and that is the world

Figure 10: *What it means to be local or non-local?*

On Co-Creation

Learning from eachother is a big portion of a co-creation process. It is about sharing knowledge between end users and designers to gain deeper knowledge process to ensure smooth cooperation which increase their agency.

Deciscions should be taken with all parties included. Designers, users, contractors should have a say in the

By developing the project with the end users, it is ensured that their ideas are continuously concidered,

To ensure that the end product is really needed and wanted it is important to initiate the projects with the end are users

There are many hidden aspects of any given context, only known by the locals living in them. Therefore it is important to include them in analysing

A way to empower local communities and end users is to let them be a part of the design process by either creating and discussing

By co-implementing the previously produced project, you can increase the engagement with the end product by r o the a users

Evaluating the process is crucial for all parties. This ensures noone is feeling left out in the process and that their opinions matter

CO-CREATE
CO-CREATE
CO-CREATE
CO-CREATE

CO-INITIATE
CO-ANALYSE
CO-DESIGN
CO-IMPLEMENT
CO-EVALUATE

CO-DEVELOP
CO-DECIDE
CO-LEARN
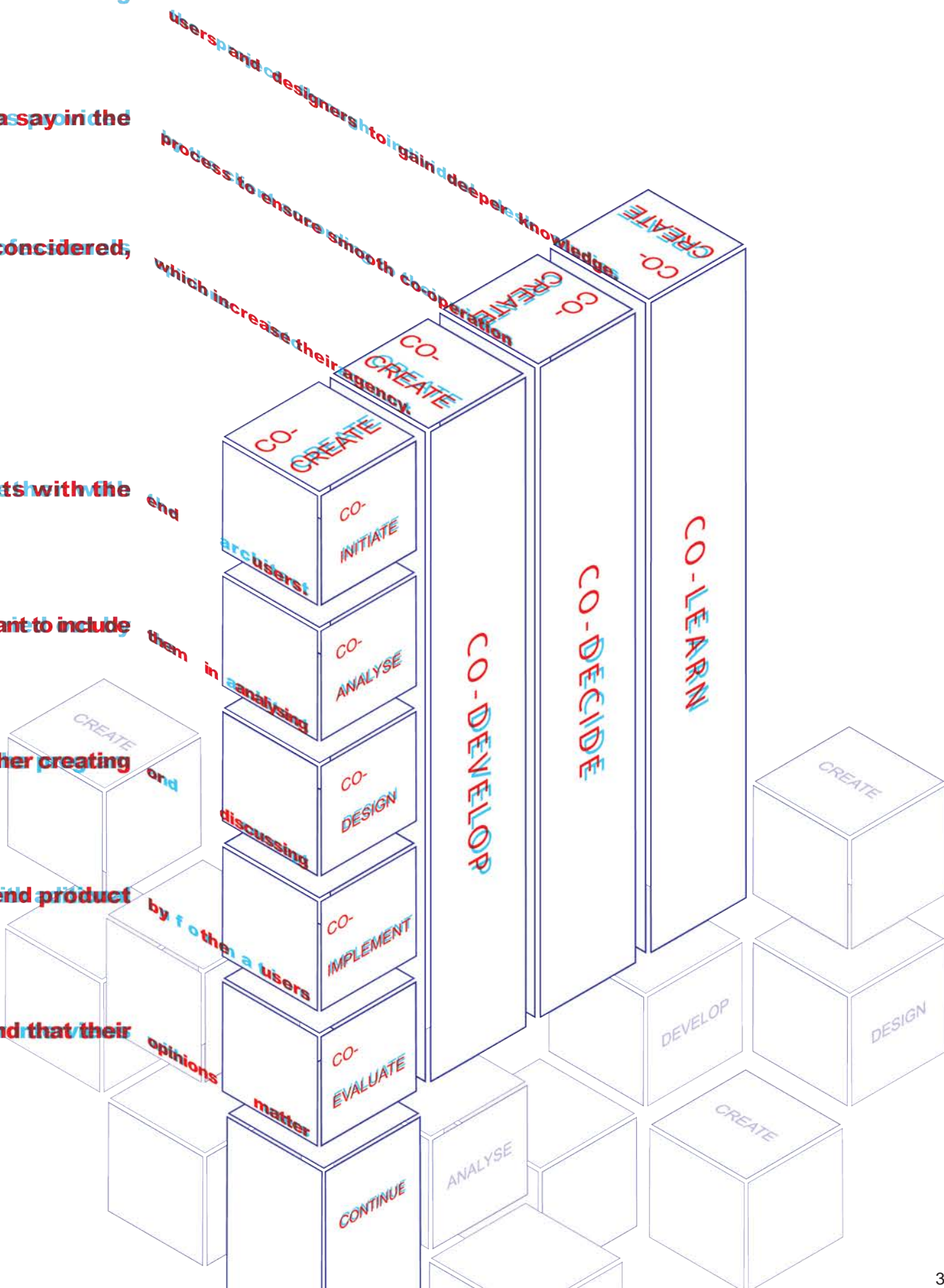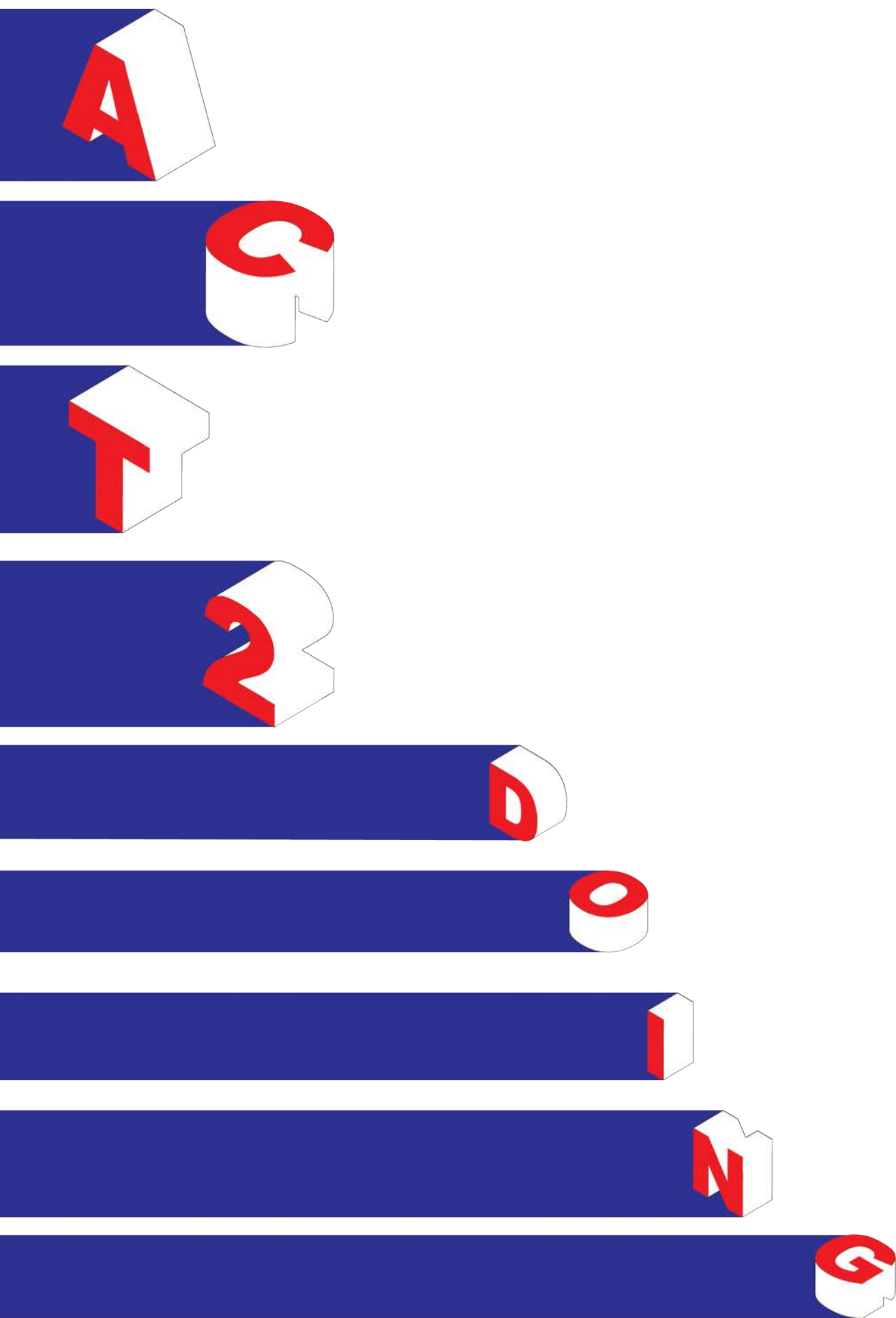
CREATE
CREATE
DEVELOP
DESIGN
CREATE
CONTINUE
ANALYSE

Figure 11: *Dissecting co-creation.*

What to Expect

Analyzing Case Studies includes the content analysis of remote collaborations in three separate design-build studios from Chalmers University of Technology, Sweden and University of Pretoria, South Africa.

Analyzing Co-creation Toolboxes describes the content analysis of co-creation toolboxes, which are different resources of methods in relation to the criterias this research demands.

Digitization and Digitalization of Co-creation presents literature studies of the importance of digital tools, the effect of COVID-19 on collaborative design, and different modes of digital facilitation in co-creation.

Analysing Remote Collaboration includes the results of our analysis of the roles in remote collaborations, definitions of local and non-local actors and different models of communications and facilitations we have identified..

Co-developing Re-appropriation with Reality Studio 2021 and **Toolbox Workshop II** describes of the collaboration and re-appropriation of co-creation methods with Reality Studio 2021, with detailed explanation of the second workshop, where the re-appropriation model was developed.

Semistructured Interviews with 3 Contexts and **Analysis of 3 Design Build Studio Projects** documents the semi-structured interviews with local and non-local co-creators from three separate contexts Reality Studio, to evaluate their remote collaborations and in depth analysis of their co-creation activities.

Re-appropriating Methods of Co-creation presents the model of re-appropriation and how it was co-developed with the Reality Studio.

Reading Instructions

Here, blue and red represents non-local and local or remote and on-site. The cube expresses multidimensional roles of placemakers, with the colors blue and red representing local and non-local placemakers. Same colors or isometric view is used to only express the analysis of the collaboration from our perspective.

Analyzing Case Studies

We analyzed three design build studios that are agents in co-creation. They are run by Chalmers University of Technology, Gothenburg and the University of Pretoria, South Africa. These Case studies were selected on the terms that they are participatory design studios that have previously had a deep connection with the contexts they were operating within but have had to adapt a remote-based approach in participatory design.

They were also chosen because they had complete documentation of collaborative processes, were set in a natural context, and had academic collaborations with community development projects. The subsequent content analysis of the projects focused on:

- How they adapted to remote working practice
- What methods were implemented
- What tools they used and their purpose

Reality Studio

A studio course run by Chalmers MPDSD-program and run during spring each year. Typically it is set in a physical environment and has been located in Kisumu, Kenya, during the last years. During January-June 2020, the students were on-site in Kisumu when the pandemic hit and had to quickly adapt to a remote mode of operation when they had to fly home from Kenya.
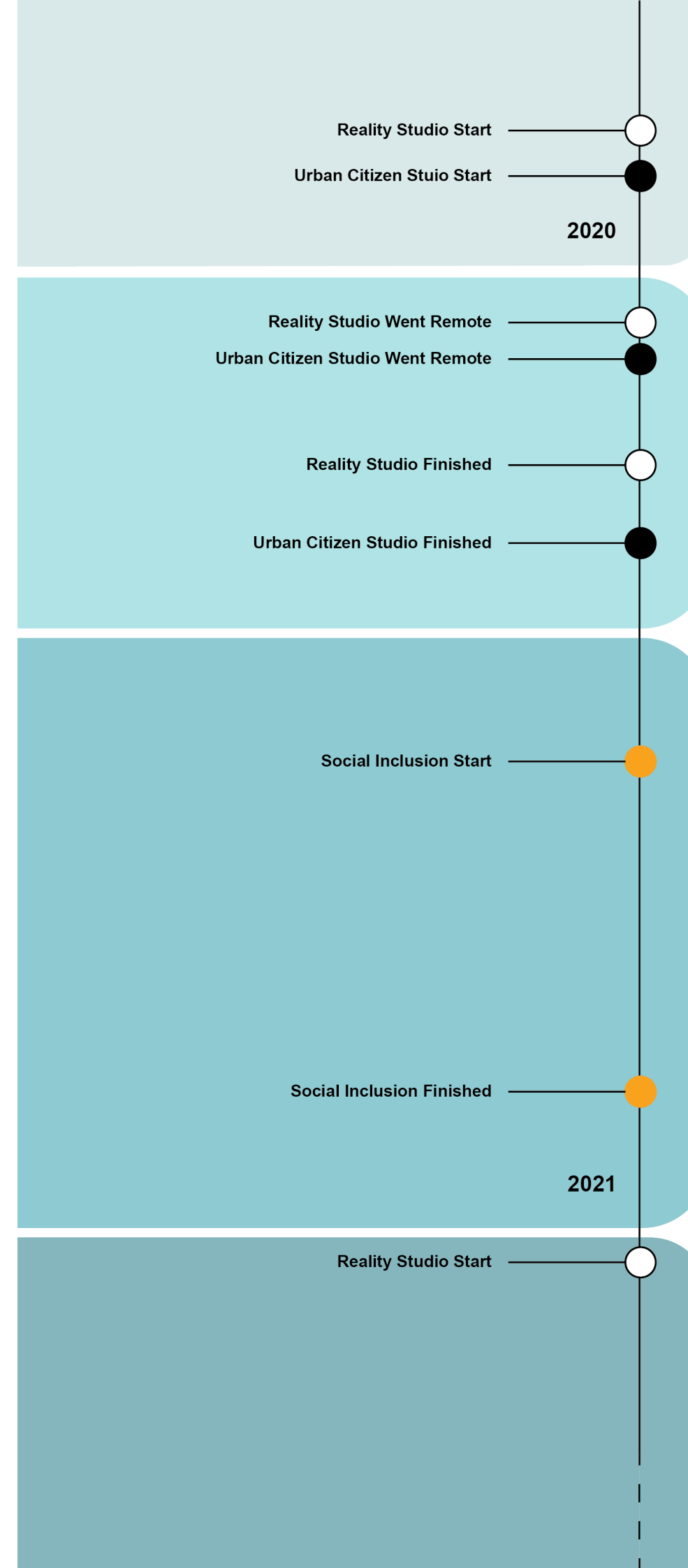
Design and Planning for Social Inclusion

A studio course run by Chalmers MPDSD-program and run during autumn each year. It has been set in Hammarkullen in Gothenburg. From September 2020 - January 2021, the curriculum had been reworked to facilitate remote-based interventions.

Urban Citizen Studio

A studio course run under the Unit for Urban Citizenship in University of Pretoria, South Africa. They typically work with civil engagement and participatory development within the context of a complex emergent African urbanism. During February-July 2020, they were forced to adapt to a remote mode of operation.

Reality Studio Start

Urban Citizen Stuio Start

2020

Reality Studio Went Remote

Urban Citizen Studio Went Remote

Reality Studio Finished

Urban Citizen Studio Finished

Social Inclusion Start

Social Inclusion Finished

2021

Reality Studio Start

Reflections and Takeaways

One of the main takeaways from analyzing the projects is that each project's success depends on having a solid connection to the local area in which the intervention is taking place. Whether that is the students themselves being able to connect with people on-site or a local champion conducting the fieldwork is not the main issue. The main reason for success is the connection in and of itself.
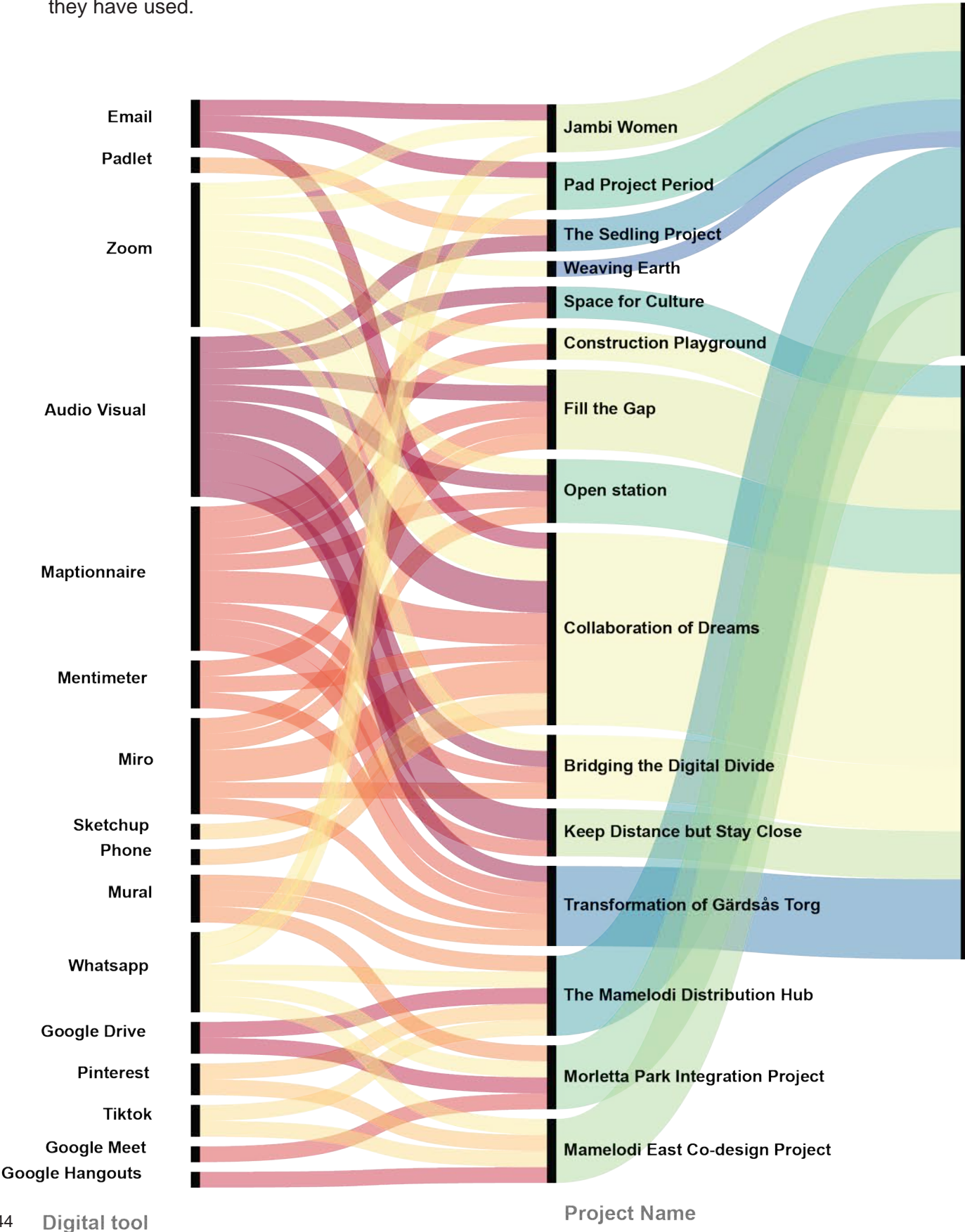
The projects from the second phase primarily focus on communication and sharing via social media and file-sharing platforms. While the projects from phase three used tools more for collaboration, like digital whiteboards or survey-based platforms. This more collaborative software indicates a greater chance of participatory work that can be carried out instead of just sharing information via communication platforms. Engagement is a decisive factor in participatory work, both from facilitators and participants. More interactive platforms can help with that aspect.

Based on the above-mentioned points, Reality Studio 2021 is a perfect platform to explore how conventional methods of participatory design can be adapted into remote methods for collaboration. The following pages will explain how the engagement in Reality Studio played out and how the development of the re-appropriated methods was produced.

Phases of Remote Adaptation

We have identified four separate phases of adaptation to the constraints posed by the COVID-19 pandemic. The phases are described below and are linked with the projects we have studied from three separate design studios from Sweden and South Africa. The projects are further divided into what different digital collaboration tools they have used.

Digital tool labels (left):
Email, Padlet, Zoom, Audio Visual, Maptionnaire, Mentimeter, Miro, Sketchup, Phone, Mural, Whatsapp, Google Drive, Pinterest, Tiktok, Google Meet, Google Hangouts

Project Name labels (right):
Jambi Women, Pad Project Period, The Sedling Project, Weaving Earth, Space for Culture, Construction Playground, Fill the Gap, Open station, Collaboration of Dreams, Bridging the Digital Divide, Keep Distance but Stay Close, Transformation of Gärdsås Torg, The Mamelodi Distribution Hub, Morletta Park Integration Project, Mamelodi East Co-design Project

First Phase - Conventional

The first phase is the conventional way of conducting the studios. Students have free access to the area, stakeholders, and participants—no restriction in access to the intervention site.

Reality Studio Start
Urban Citizen Stuio Start

2020

Second Phase - Initial Shock

The second phase is the initial shock. Students, teachers, stakeholders, and participants are forced into adapting existing ideas and ways of operating into a remote method for continuing ongoing work. This was treated similarly in both Reality Studio 2020 and Urban Citizen Studio 2020. There were a couple of weeks where on-site data collection was possible, and both studios took the chance to collect as much information as possible before going into the design phase of the projects. The quick adaptation to remote work can be seen in the results of the projects. The software used mainly focused on communication and presentation, indicating that the participation was less inclusive than if participatory elements had been carried out on-site.

Reality Studio Went Remote
Urban Citizen Studio Went Remote

Reality Studio Finished
Urban Citizen Studio Finished

Third Phase - Adaptation

The third phase is the complete adaptation to remote operations. The curriculum was adapted in Social Inclusion Studio to facilitate fully remote operations. However, the different groups of students were able to visit the local places taking the restrictions posed by the Swedish government into account. There were also experiments with remote methods and tools for collaboration. The design was in large part done via digital collaborations. When analyzing the project methods and software used in participatory projects, it is evident that the possibility for a more inclusive participatory process is more significant than in previous phases. One explanation is that the students were ready to work remotely from the start and did not have to re-make all work they had previously prepared. This approach to collaborative design was experimental, and many software was used to explore participatory methods.

Social Inclusion Start

Social Inclusion Finished

2021

Fourth Phase - The New Normal

The fourth phase is the acceptance of remote operation as an asset and a new normal. Reality Studio 2021 is fully adapted to a remote mode of operation. This adaptation has made it possible to engage in several contexts worldwide instead of focusing on a single location. With that comes more experiences about challenging contexts that can be shared with fellow students, further educating them about global issues. None of the students have access to the sites themselves, pushing the students to explore new ways of collaboration and getting to know the context. They are dependent on someone on-site that can assist in getting to know the context.

Reality Studio Start

Reflections and Takeaways

One of the main takeaways from analyzing the projects is that each project's success depends on having a solid connection to the local area in which the intervention is taking place. Whether that is the students themselves being able to connect with people on-site or a local champion conducting the fieldwork is not the main issue. The main reason for success is the connection in and of itself.

The projects from the second phase primarily focus on communication and sharing via social media and file-sharing platforms. While the projects from phase three used tools more for collaboration, like digital whiteboards or survey-based platforms. This more collaborative software indicates a greater chance of participatory work that can be carried out instead of just sharing information via communication platforms. Engagement is a decisive factor in participatory work, both from facilitators and participants. More interactive platforms can help with that aspect.

Based on the above-mentioned points, Reality Studio 2021 is a perfect platform to explore how conventional methods of participatory design can be adapted into remote methods for collaboration. The following pages will explain how the engagement in Reality Studio played out and how the development of the re-appropriated methods was produced.

Analyzing Co-creation Toolboxes

The approach to content analysis of design methods was inductive (Martin & Hanington, 2012). Before this analysis, a systemic reading was done of the materials. The evaluation criteria for selecting which methods/toolkits to continue analyzing were established and applied to all reference material.

While selecting reading materials for analysis, we looked at available resources and well-established frameworks and methods for participatory community development. Four different sets of methods for collaborative design have been selected based on the criteria:

- Open-source material
- Simple language
- Step by step Guides
- Created in reference to real projects
- Project scale on which the methods can be applied
- Developmental, or Humanitarian aid sector
- Co-design phases discussed in toolkits

From these criteria, the following four resources were chosen for further analysis and development.

Participatory Design Handbook

Is a handbook developed to support design professionals, students, non-governmental organizations, and governments to support participatory processes in community development (Ferguson & Candy, 2014).
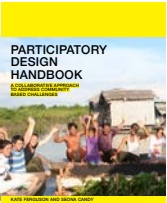
The placemaker's guide for community development

The placemaker's guide for community development by Nabeel Hamdi is a book on participatory urban development (Hamdi, 2010).
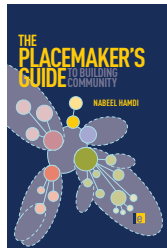
Participatory Incremental Urban Planning

PIUP (Participatory Incremental Urban Planning) is a toolbox developed by UN-HABITAT to support local governments in implementing the New Urban Agenda and the Sustainable Development Goals (Garel & Ramalho, 2020).
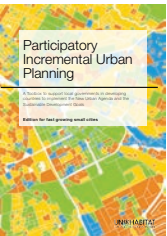
ASF-participate

ASF-participate is a toolbox for practitioners within community development and is developed by Architects Without Borders United Kingdom (Architecture Sans Frontières United Kingdom, ND).
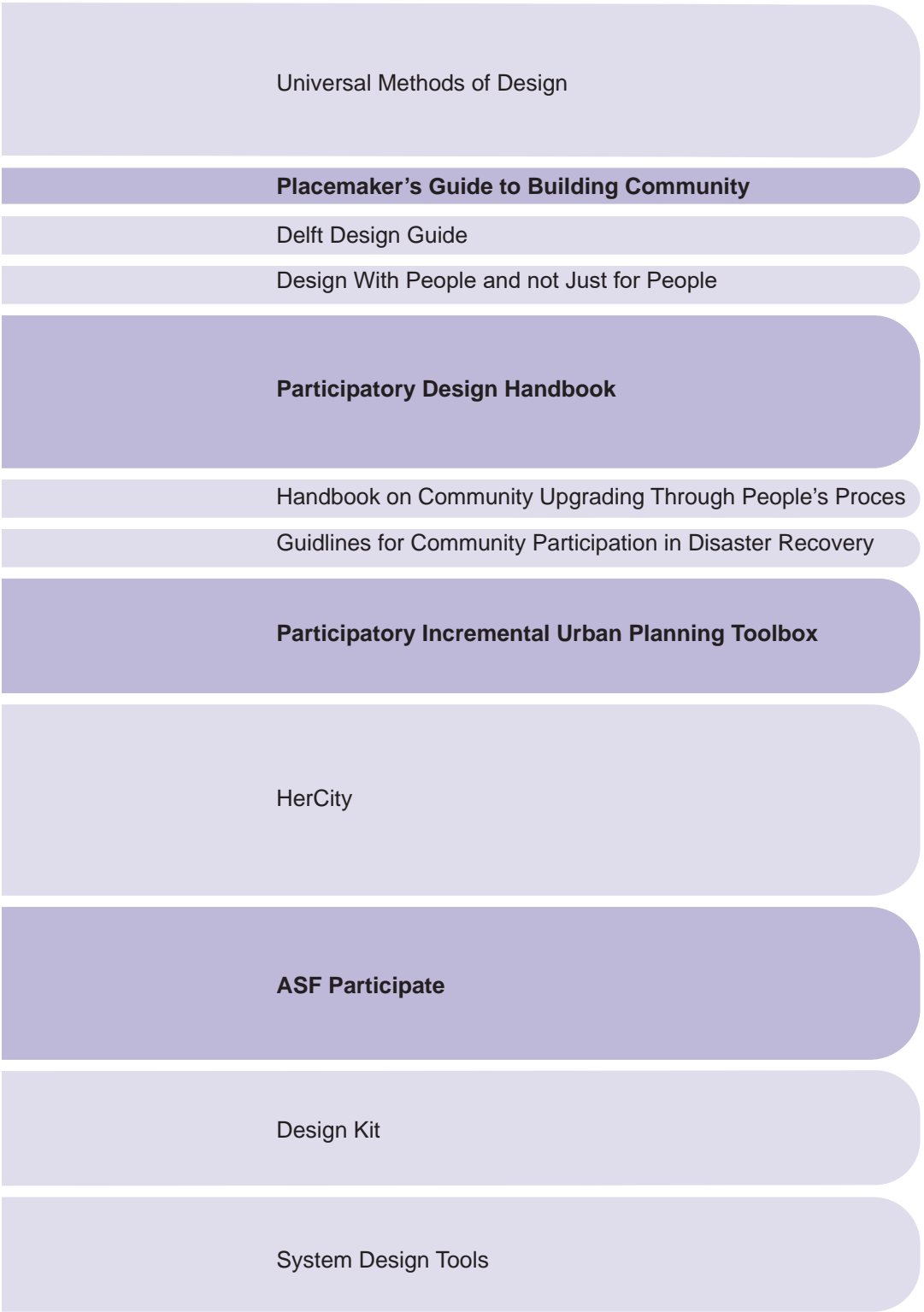
Universal Methods of Design

Placemaker's Guide to Building Community

Delft Design Guide

Design With People and not Just for People

Participatory Design Handbook

Handbook on Community Upgrading Through People's Proces

Guidlines for Community Participation in Disaster Recovery

Participatory Incremental Urban Planning Toolbox

HerCity

ASF Participate

Design Kit

System Design Tools

Remote Collaboration

Based on our criterias we chose the four highlighted resources above. However, none of chosen toolboxes cover remote collaborations.
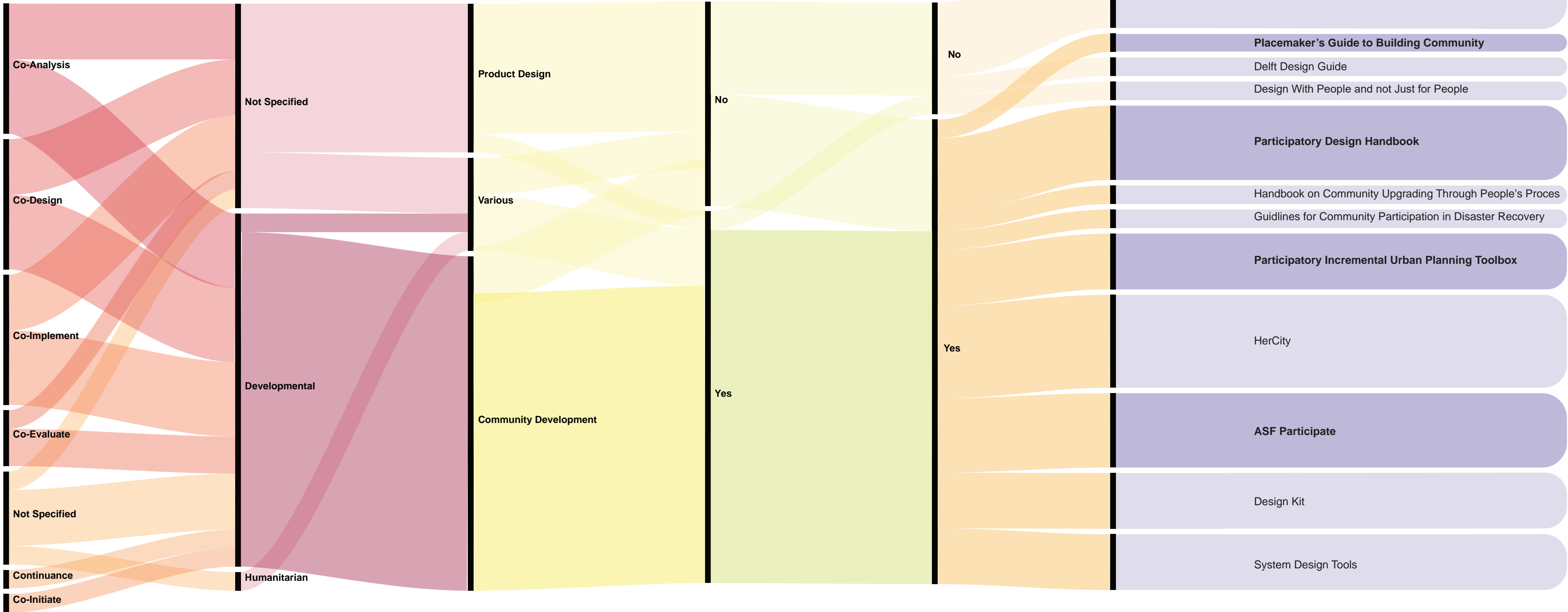
Reflections and Take Aways

Based on previous chapters in this thesis, we have identified the need for methods that can be carried out remotely in community development projects. The study of toolboxes shows that remote aspects are not discussed in participatory practices.

The pandemic imposed restrictions on travel has rendered it impossible for design professionals to travel internationally. However, the need for remote methods of participation is not just a direct consequence of the COVID-19 pandemic. Other factors come into play as well. The environmental impact of flying in non-local actors is massive. Moreover, the economic gains of not purchasing expensive plane tickets and accommodation is another benefit. The funds can instead be put to use in developing the local community together.

Evaluation of Toolboxes for Co-Creation

| Universal Methods of Design |
| **Placemaker's Guide to Building Community** |
| Delft Design Guide |
| Design With People and not Just for People |
| **Participatory Design Handbook** |
| Handbook on Community Upgrading Through People's Proces |
| Guidlines for Community Participation in Disaster Recovery |
| **Participatory Incremental Urban Planning Toolbox** |
| HerCity |
| **ASF Participate** |
| Design Kit |
| System Design Tools |

Co-Creation Phases

The selection of the toolboxes was based on co-analysis as the primary co-creation aspect. Because of the intervention in reality studio, which was early stages of co-creation.

Development Sector

This research is centered around developmental aid, and subsequently, toolboxes operating within other sectors were omitted.

Project Scale

Some of the material included in the first screening were not suitable for community development projects and were removed from the selection.

Step by Step

It was essential to have methods from the toolboxes with clear instructions on how to use them to re-appropriate for remote collaboration.

Open-source

The selection of toolboxes was dependent on if they were open-source or not. It was essential to be able to link the original methods to the re-appropriated ones for users of our method kit.

Remote Collaboration

Based on our criterias we chose the four highlighted resources above. However, none of chosen toolboxes cover remote collaborations.

Reflections and Take Aways

Based on previous chapters in this thesis, we have identified the need for methods that can be carried out remotely in community development projects. The study of toolboxes shows that remote aspects are not discussed in participatory practices.

The pandemic imposed restrictions on travel has rendered it impossible for design professionals to travel internationally. However, the need for remote methods of participation is not just a direct consequence of the COVID-19 pandemic. Other factors come into play as well. The environmental impact of flying in non-local actors is massive. Moreover, the economic gains of not purchasing expensive plane tickets and accommodation is another benefit. The funds can instead be put to use in developing the local community together.

Digitization and Digitalization of Co-creation

There has been few but noteworthy research on digitization and digitalization of co-creation before and during the COVID-19 pandemic, ranging from their potentials as an approach to mitigating COVID-19 effects to alternative strategies to adapt social distance that challenges the core of participatory activities. In most of these researches, the joint reflection discusses new opportunities and new processes introduced by design contributions and digital tools.

Designing With Communities of Place: the Experience of a DESIS Lab During COVID-19 and Beyond

Cipolla describes and discusses the process of moving a physical placemaking initiative into the digital realm by creating an online mapping action platform (Figure 12). The platform, Grajaú Collab, was quickly created by Rio DESIS Lab to answer the constraints of COVID-19. It is a reproduced map of the physical map, previously positioned in the community, where residents voice their opinions (Cipolla, 2020).

This process is an inspiration to rethink the potentials of digital and online platforms to initiate collaborative actions to develop a neighborhood and the possible hybrid versions between the two approaches.

'My neighborhood' in the neighborhood of Grajaú

'Grajaú Collab'

Figure 12: *Transformation of a physical map into a digital collaboration map.*
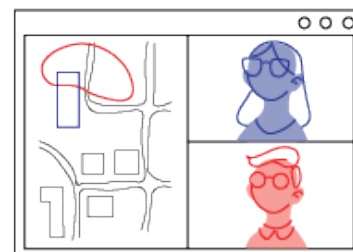
Collaboration - Screen Sharing
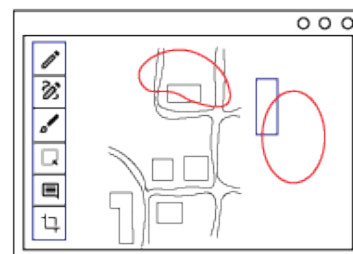
Collaboration - Digital Whiteboard Tool

Figure 13: *Two different types of digital collaboration tools*

The Effect of Remote Collaborative Work on Design Processes During the Pandemic

The effects of remote collaborative works in design processes show that designers collaborating through digital whiteboards could express themselves better than designers relying on screen-sharing technologies (Figure 13). Another interesting finding was the difference between students and professionals. Professionals' design processes' were less affected by being away from the physical work environment than students'. This finding is most likely due to more experience and confidence in expressing themselves to collaborators.

Does this remote practice inhibit the new designers' abilities to express themselves in collaborations with stakeholders and collaborators (Ozturk et al., 2021)? How do we ensure that young designers can get the support and validation needed for their development?

Low-Contact Co-Design: Considering More Flexible Spatiotemporal Models for the Co-Design Workshop

Low-contact co-creation is crucial during pandemic times for continuance in participatory processes. A set of visual models are presented that consider spatiotemporal aspects.

The first prototype (Figure 15) introduces a gradient from synchronous/face-to-face activities to asynchronous/fully digital. The second prototype (Figure 14) introduces a spatiotemporal quadrant with the same aspects as the first (Davis et al., 2021).

These typologies of collaboration also open up for individuals who may not be present at a physical workshop to participate, which increases egalitarianism.
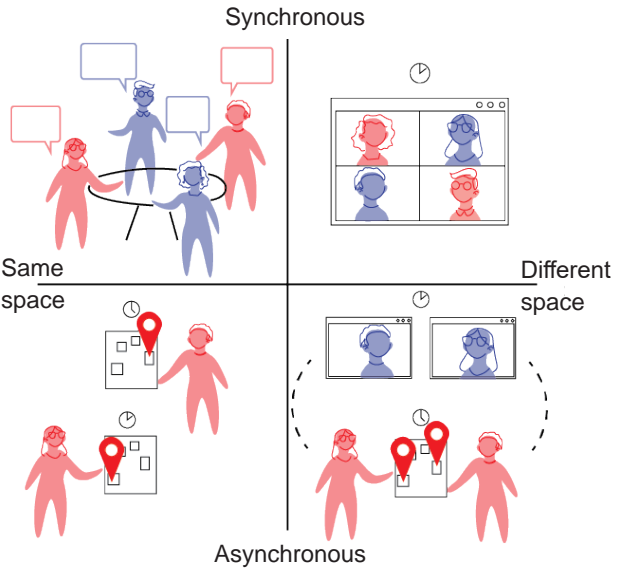

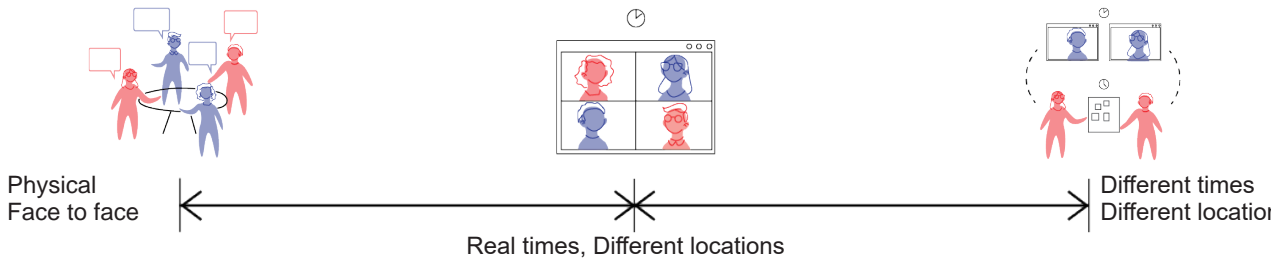Figure 14: *Prototype 2: Spatiotemporal quadrants of co-design approaches.*

Figure 15: *Prototype 1: Three forms of co-design visualized as a continuum.*

Prototyping Open Digital Tools for Urban Commoning

The potential of digital tools was discussed here through co-designing a prototype for urban commoning. In a Parisian suburb, the article discusses the re-appropriation of existing digital tools. It also puts forward three co-creation principles that create a framework for future development (Figure 16): "Sociality - recognizing that the functionality of software is co-produced, Modularity - using many software tools to build a digital prototype, Instability - allowing for the instability of technology as a strategy for resilience." - (Baibarac et al., 2019)

The outcomes are shared on a digital platform to invite future use of the prototypes and to encourage co-creation of new tools, which is another inspiring takeaway from this project.
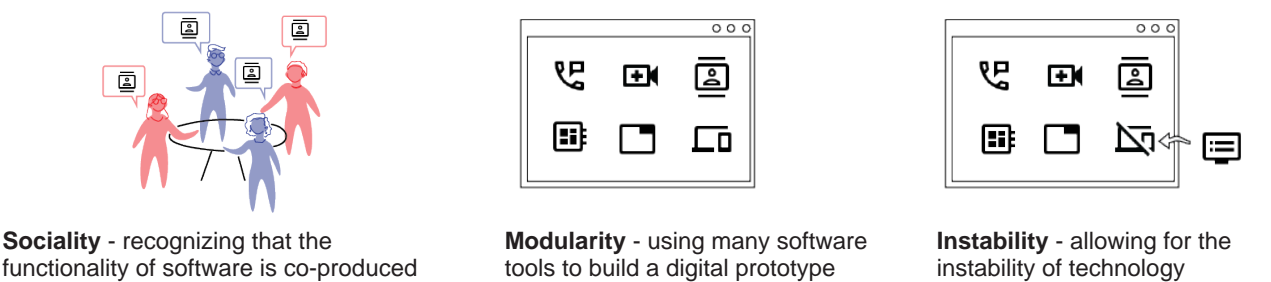

Sociality - recognizing that the functionality of software is co-produced

Modularity - using many software tools to build a digital prototype

Instability - allowing for the instability of technology

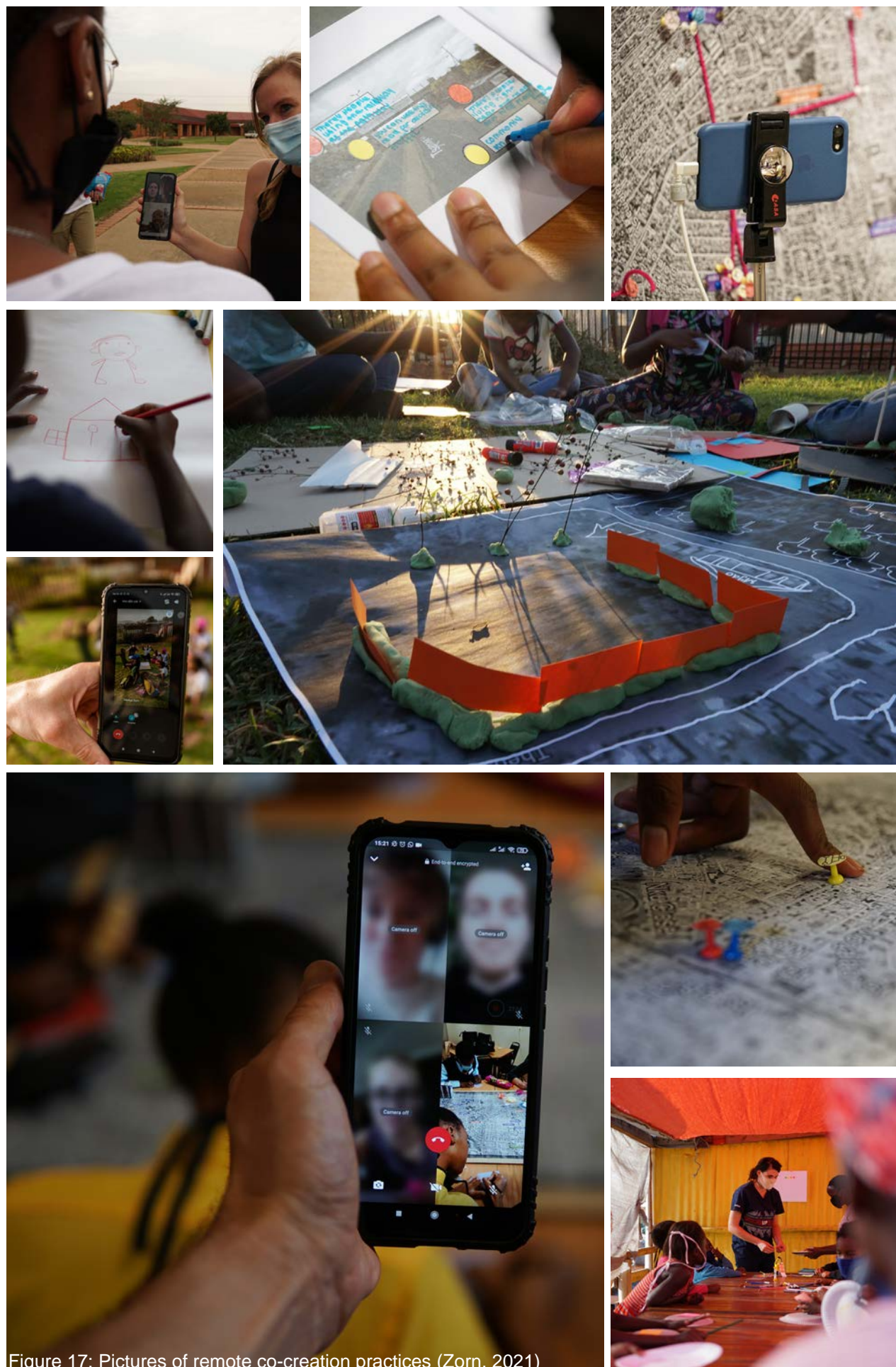Figure 16: *Co-design framework for Prototyping open digital tools*

Figure 17: Pictures of remote co-creation practices (Zorn, 2021)

Analyzing Remote Collaboration

The theme of Reality Studio 2021 was "Cross-cultural Collaborations: Extreme Environments During Pandemics." It hosted remote collaborations in eight different contexts in six countries worldwide - Argentina, Bangladesh, Kenya, Lebanon, South Africa, and Sweden. We have collaborated with the studio to form our research, to develop the way of re-appropriating methods of remote collaboration. Along with that, we have learned about community development projects and diverse approaches to similar practices in different contexts worldwide.

From our observation and collaboration, we have identified different types of collaborators, their roles in collaboration, and participation in different co-creation activities. Our definition of the roles is based on vocabulary from within the participatory community development practice field. Furthermore, we identified several new collaboration roles and assigned new terminology to contribute to the research field.

Local Placemakers - well acquainted with the context of the projects, geographically or culturally relate to the context of the projects.

Non-Local Placemakers - new to the context of the projects, not connected geographically or culturally to the context of the projects.

Non Governmental Organizations (NGO) or a Networks of Architects operating in two major areas, disaster relief and community development, with many combining the two, from two main perspectives. Those from the developed world working in the developing world and those working within their own locality (Spatial Agency, ND).

The people living in one particular area or people who are considered as a unit because of their common interests, social group, or nationality. (Cambridge University Press, ND).
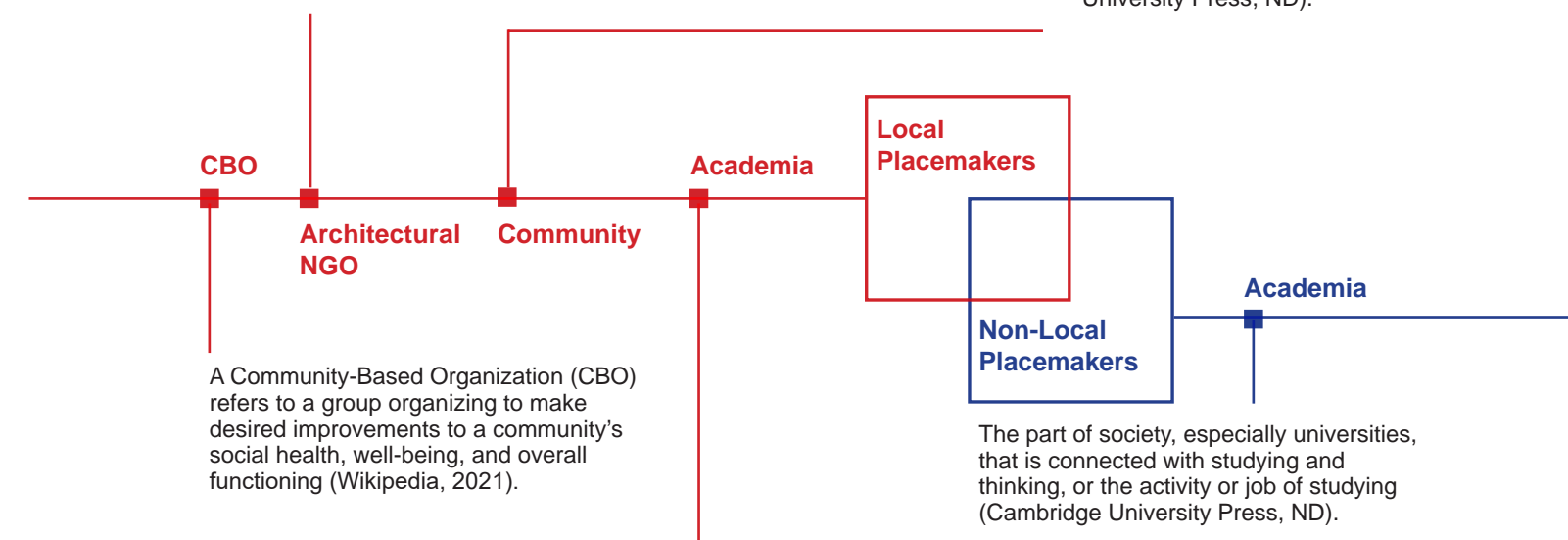
A Community-Based Organization (CBO) refers to a group organizing to make desired improvements to a community's social health, well-being, and overall functioning (Wikipedia, 2021).

The part of society, especially universities, that is connected with studying and thinking, or the activity or job of studying (Cambridge University Press, ND).

Figure 18: *Collaborations identified in Reality Studio 2021, Chalmers*
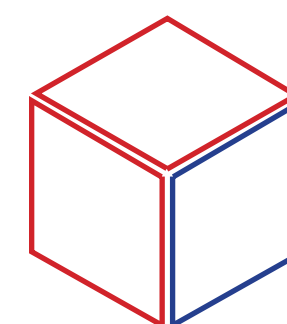
Why the Cube?

We have used a cube to express the multidimensional roles of placemakers. To maintain consistency, we have used the colors **red** for **local placemakers**, and **blue** for **non-local placemakers**. They are assigned to the same sides of the cube from the same isometric perspective throughout the thesis booklet. The isometric view of the cube only shows three sides of itself. It is an abstraction to say there are only three kinds of actors in these typologies of collaboration. Think of the hidden sides of the cube as hidden actors not yet identified.
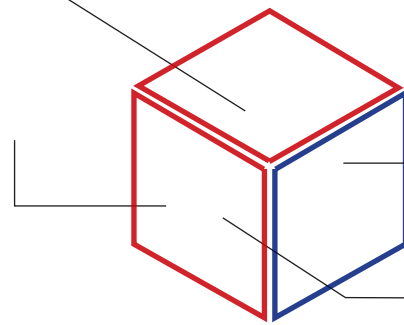
Defining Roles in Participation

In facilitation roles, being **local** or **non-local** varies according to their physical proximity to the community's context. On the other hand, in collaboration roles, being **local** or **non-local**, varies according to their relation to the community's context.

Participant

Refers to any collaborator who is actively taking part in a participatory activity.

Facilitator

Any collaborator who is responsible for planning, arranging, and facilitating the participatory activity.

Defining Roles in Collaboration

Partner

Placemakers who initiate or set up the partnership of collaboration.

Problem Owner

Placemakers from the community with interests in actions against the problem the project focus on.

Target Group

Refers to placemakers from the local community, benefiting from the project result.

Actor

Placemakers who are responsible for the facilitation of participatory activities.

Co-creator

Placemakers with knowledge and experience of Co-creation

Co-ordinator

Placemakers who support arranging a participatory activity.

Link

Placemakers with knowledge about the context of the project.

Champion

Placemakers from the local community acting as contact persons and representatives of a larger group.

Interpreter

Placemakers who support language and communication gaps.

Sponsor

Placemakers who is funding the project or the participatory activities.

Examples:
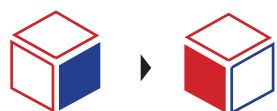
A non-local facilitator in the collaboration becomes a local facilitator and a local actor if they can travel and be in the context of the project, face to face with the participants.

A non-local facilitator in the collaboration becomes a local interpreter in the collaboration but stays a non-local facilitator if they can communicate in the same language as the participants.

Defining Models of Communication

From our observations of the participatory activities in the remote collaborations of Reality Studio 2021, we identified that communication between the local and non-local placemakers varied greatly on their roles, available resources, and social distance restrictions in different contexts. The pattern in the communications is represented in a model of communication. This model helped document the communication of the participatory activities we analyzed and showed the most effective communication model in the re-appropriated methods.

Different types of communication:

Information
any other ways, pictures, texts, emails, messeges etc

Direct, digital
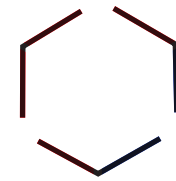having a dialogue digitally through video/ audio call, etc.

Direct, face to face
having a dialogue in person

Direct, translated
having a dialogue, digital or in person, translated by facilitator

Visual only, digital
observing digitally through video call, without any dialogue

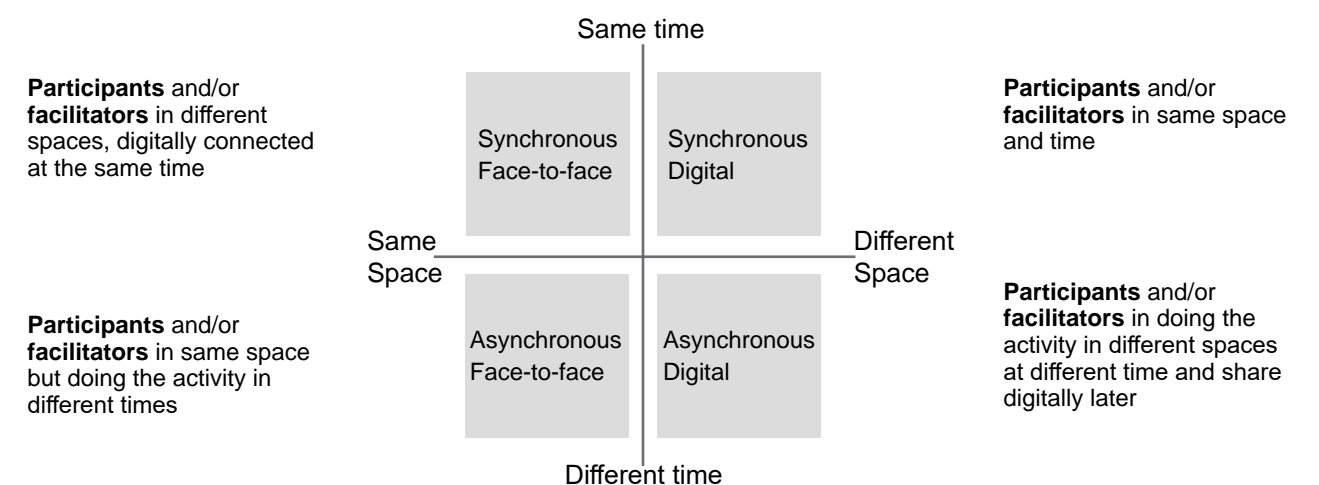Local facilitator and Participants

Non-local facilitator and

Local and non-local facilitators.
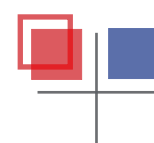
Defining Models of Facilitation

Using the spatiotemporal quadrant of co-design approaches (Davis et al., 2021), we created a facilitation model to document the different types of facilitation by local and non-local facilitators against time and space variables. We identified a range of synchronous and asynchronous activities held to experiment with the most effective facilitation of workshops or activities in Reality Studio 2021. Some cases used the same workshop multiple times but with different types of facilitation. This observation helped us identify the best approach of facilitation in the re-appropriated methods for remote collaboration.

Participants and/or **facilitators** in different spaces, digitally connected at the same time

Participants and/or **facilitators** in same space and time

Same time

Synchronous Face-to-face

Synchronous Digital

Same Space — Different Space

Asynchronous Face-to-face

Asynchronous Digital

Different time

Participants and/or **facilitators** in same space but doing the activity in different times

Participants and/or **facilitators** in doing the activity in different spaces at different time and share digitally later

Legend:

Participant

Non-local Facilitator

Local Facilitator

Example:

Participants and **local facilitators** in same space and time, while **non-local facilitators** are connected digitally at the same time.

# Co-developing Re-appropriation with Reality Studio 2021

To explore how conventional co-creation methods could be re-appropriated for remote collaboration, we conducted 'The toolbox Workshops' with the Reality Studio 2021. During three consecutive weeks, the workshops took place with seven student teams working in Argentina, Bangladesh, Kenya, Lebanon, and South Africa. We collaborated with the different teams with a focus on developing a process of re-appropriating co-creation methods.

'The Toolbox Workshops' was also the base of our active collaboration with Markus Zorn, who has his Master's thesis with a focus on developing 'Serious Games' to encourage cross-cultural stakeholder collaboration. By our side, we had Liane Thuvander, Professor of Architecture and Civil Engineering, Architectural Theory and Methods at Chalmers, leading the three workshops.

Workshop I: Mapping and evaluating of communication and collaboration platforms

We explored various digital tools and platforms for communication, content sharing, interactive and collaborative activities while preparing for the workshop and later with the different project teams. This workshop helped us create a library of digital tools for remote collaboration.
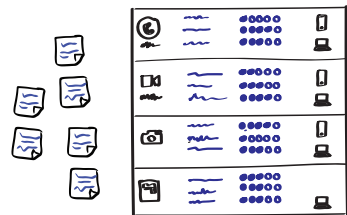
Workshop II: Methods to get familiar with the context

We selected conventional methods of co-analysis from four resources and explored them with the different contexts of Reality Studio. This workshop acted as the primary ground for investigating co-creation methods supporting remote collaboration; it is explained in detail in the following pages.
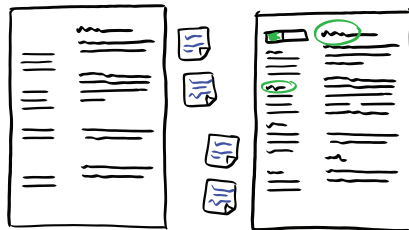
Workshop III: Application of Community Engagement Platform Maptionnaire

This workshop focused on how questionnaires could be applied in remote collaborations. Our role was to introduce the 'ukuDoba Handbook' with the methodological framework for effective data collection and storage that Markus Zorn and we have been developing along with several other students and researchers.
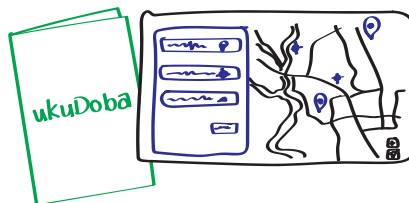
Collaborative Planning

Codeveloping, the 'Toolbox Workshops' with Markus Zorn and Professor Liane Thuvander, contributed to our research as, through this, we were testing the potentials of remote collaboration.

Our thesis and Markus's thesis connect on the ground of contributing to community development projects. We have been discussing the contributions of methods and games in Co-creation since the beginning of our research. The collaborative planning helped us explore a broader range of resources and continuously reflect on our roles as co-creators.
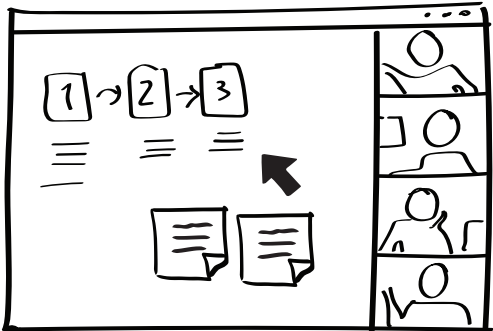
Selecting Methods

From the shortlisted four resources (ASF-participate, Participatory Design Handbook, PIUP, and The placemaker's guide for community development), we mapped all the co-creation methods regarding their aims and the tangible objects and intangible aspects they require. This mapping helped us identify the potentials of re-appropriation for each method and how to initiate the process of re-appropriation.

We compared all the methods from the resources to each other during this workshop, focusing on the phases of co-creation Reality Studio follows. Finally, we chose 12 methods to support the co-analysis phase, and Markus developed three games.
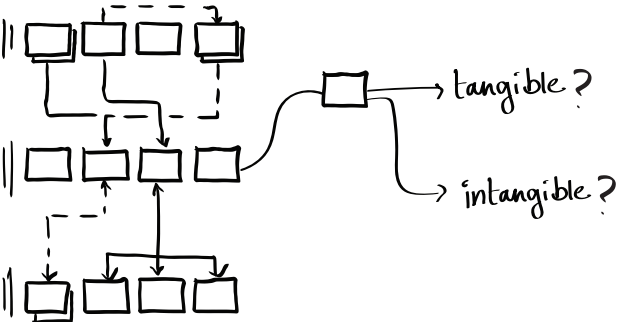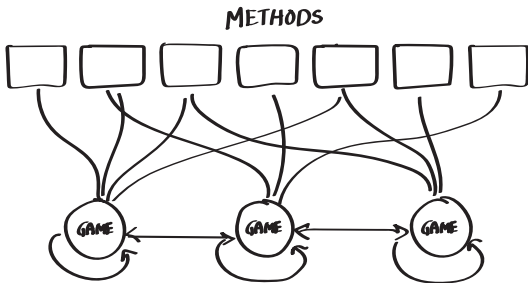
Creating Draft Layouts

We combined and compiled information from conventional methods in the four resources we have previously explored to develop a draft layout with instructions. The necessary details needed for using the methods, references, or web links to the original resources were also included in the draft.

Guidelines for the iterations of the workshop were co-developed as well. Finally, we co-created a workboard in a digital whiteboard tool for the Reality Studio teams, sharing the draft layouts and resources.
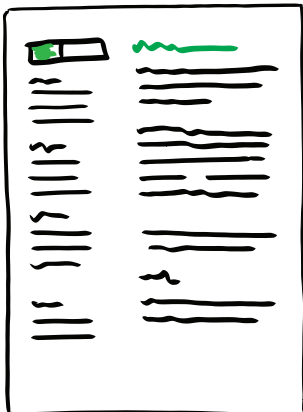
Toolbox Workshop II

Iteration 1

The first iteration included brainstorming about what information the teams need in knowing the context better, how much they know about the context already, what could be the following steps to move forward, and who can support these questions. The goal here was to identify the participatory activity's aim to help connect with a co-creation method.
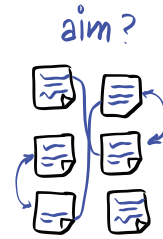
Iteration 2

During the next iteration, the teams went through the methods and games, connecting them to the outcomes from 'Iteration 1' and compared the methods and games among themselves. Each team was told to choose a few methods and games that could be used conventionally, on-site, and not get caught up by the technical difficulties of remote collaborations. The purpose here was to find potential methods and games that could be valuable for their co-creation process.

Iteration 3

The final iteration was focused on re-appropriating the selected methods and games for remote collaboration and the roles of local and non-local collaborators. The teams used their experiences from 'Toolbox Workshop I' and explored tools needed for the methods and games to work remotely. They also identified which parts of the activity in any method or game would not work remotely and thought about alternatives. The aim here was to evaluate the methods and games we selected with criteria specific to the 'Reality Studio' project and contexts.

Presentation

After the 'Toolbox Workshop II,' all the teams worked for the following week to then present their process through a 'pinup board' session using a digital whiteboard. This session provided us with detailed information about how each team addresses the re-appropriation process and the challenges and possibilities they have identified in selecting methods and games.
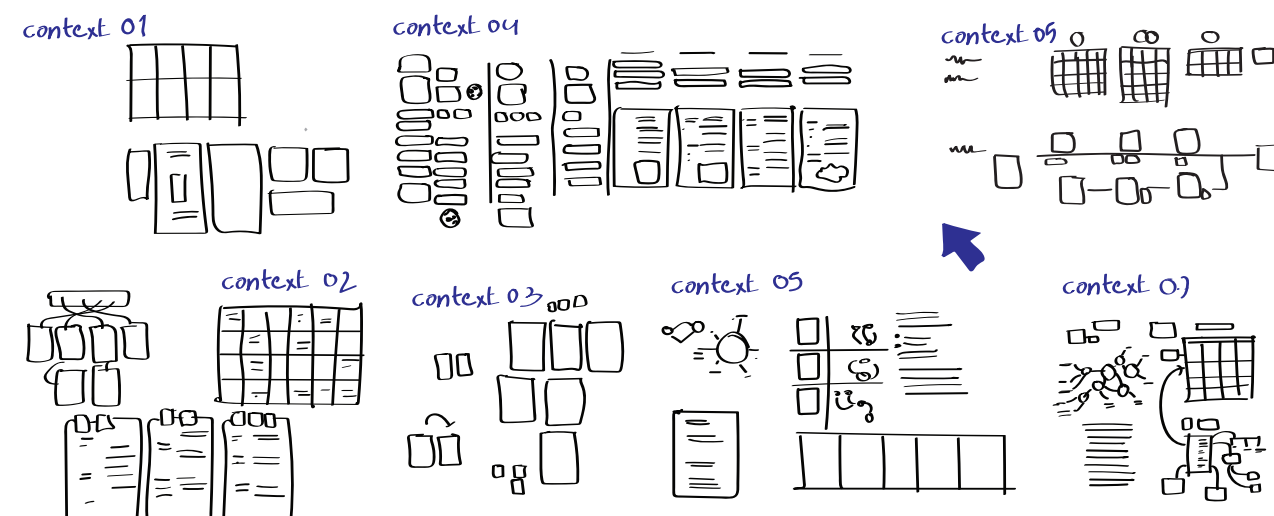
Evaluation through Questionnaire

We evaluated the process of re-appropriation through a questionnaire created and shared one week after the 'Toolbox Workshop II.' We aimed to get both quantitative and qualitative data on our process.

With the responses received, we learned with whom the teams collaborate to get to know the context better in each context. This insight helped us identify the different collaborators to later focus on their roles in the collaboration.

The majority of the questionnaire focused on the methods and games they explored, for example, which methods they chose during the workshop and which ones they planned to apply moving forward. Through this, we could identify the potential methods for remote collaboration in each context.

We got feedback on the draft layouts of the methods and games and what difficulties they faced during the re-appropriation iterations. All teams agreed that the methods contributed to their process. They also identified similar challenges regarding remote communication, internet and device availability, and language difference.

However, almost all teams expressed that the challenges and difficulties could be minor or overcome after communicating with their local collaborators and participants. This opens up for us to continue and come back in later phases of their projects when they have done more co-creation activities to learn more about how they managed to re-appropriate the co-creation methods and games.
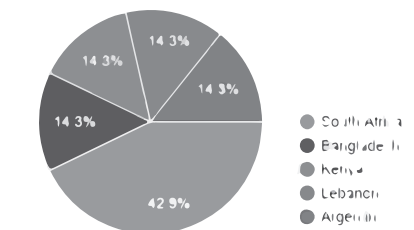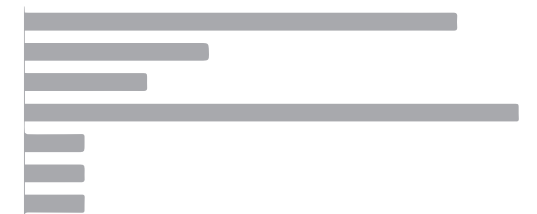
Reflections

Re-appropriating co-creation methods is not only about replacing the tangible objects and intangible aspects of conventional methods but also about addressing what is required for the specific aim of the method. Digitalization of methods is not the only way of re-appropriation. It is possible to find creative ways of circumventing access to digital devices and the internet. Finally, it is essential to co-decide the re-appropriation and use of digital tools, facilitation models, and participation by both the local and non-local collaborators, including the community for each co-creation activity.

'The Toolbox Workshops' took place in three digital sessions with co-creators from different parts of the world, and many more for all the preparations among ourselves. We have used video conferencing, digital whiteboards for sharing information and presentations and have maintained communication through online activities the whole time. As a result, these three weeks helped us with the process of re-appropriating methods and experienced the potentials of remote collaborations and contributions of digital tools themselves.

Semistructured Interviews with 3 Contexts

To learn which methods were re-appropriated by the Reality Studio projects, we held semi-structured interviews with the local and non-local collaborators of the three context teams. The contexts were chosen based on which type of collaborations they were part of and what context they were working within. The chosen cases were:

Bangladesh Context - Academia to Architectural NGO
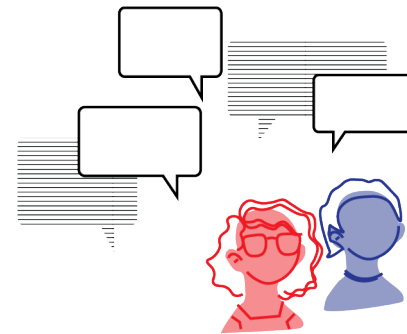**Kenya Context** - Academia to CBO
South Africa Context - Academia to Academia

Our interviews aimed to learn about their role in the collaboration, how they co-developed the project, their work process with appropriating methods for remote co-creation methods and participatory activities, the principal challenges they faced during collaborative work and participatory activities. Furthermore, we shared our evaluation of the re-appropriation models and the possibility of our contribution to this in future projects.

In the Bangladeshi context, Mumtaheena acted as a local link.

Reflections and Take Aways
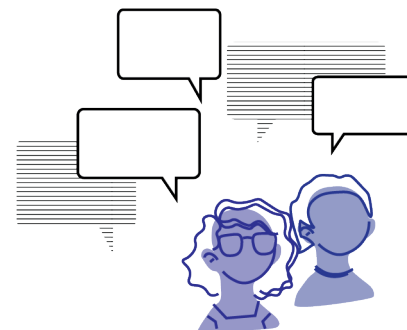
It was again intriguing to learn that both local and non-local collaborators faced similar challenges regarding communication and resources as COVID-19 was still prominent in all the contexts. With threats of sudden lockdown or other difficulties, local and non-local creators had to be very flexible and always ready to improvise on and off-site. The local facilitators have a vital role, especially in the synchronous activities, in arranging workshop venues, gathering participants, and improvising when something unexpected happens with the internet or material arrangements.
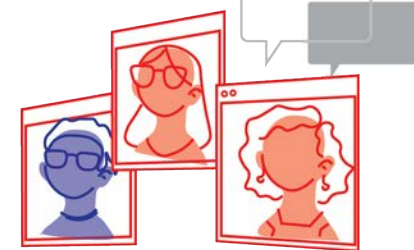
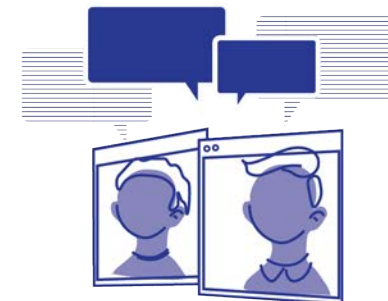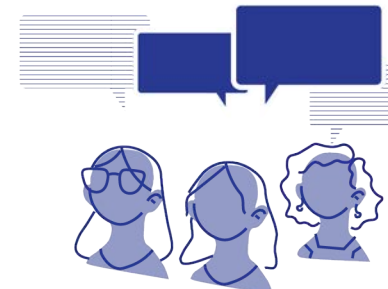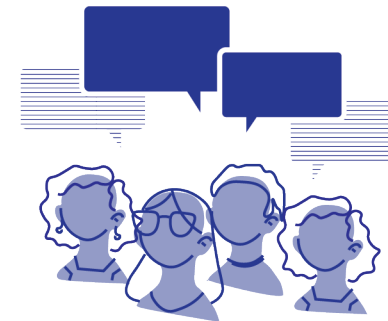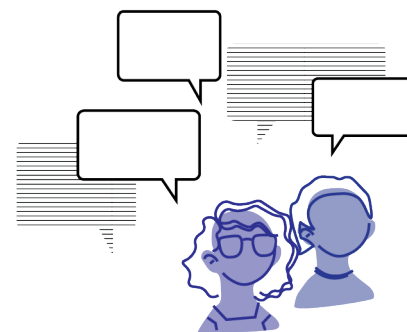*For others contexts, both of us were non-local to the contexts*

All the groups have continuously struggled with internet and device accessibility with the target group or problem owners. Ensuring inclusive participation and engagement was also a challenge for all the contexts as all the non-local co-creators connected with the community digitally. We noticed that the heavy reliance on local facilitators to communicate with the participants sometimes posed a threat to inclusive participation. Also, we learned that just like the non-local facilitators, the local facilitators or participants also have their biases or preconceived ideas. So, it is crucial to be mindful of how and whom the local facilitators invite to a participatory activity to ensure an inclusive remote co-creation.
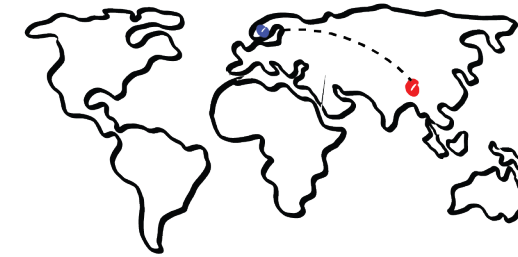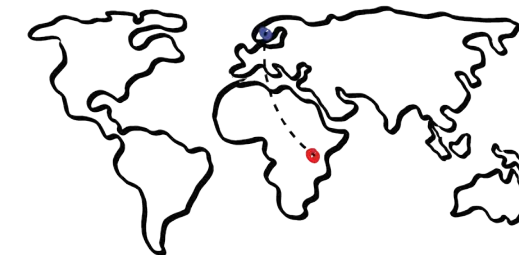
Bangladesh
Living Between the Houses

This project was co-initiated by **Reality Studio**, Chalmers University of Technology, Sweden, and **POCAA (Platform of Community Action and Architecture)**, Bangladesh.

Focus area: The alleys and open spaces between the houses in Gabtoli City Colony, Dhaka, from the childrens' perspective.

Kenya
Kufulia Vizuri (Efficient Laundry)

This project was co-initiated by **Reality Studio**, Chalmers University of Technology, Sweden, and **Zingira Community Crafts**, Kenya.

Focus area: Issues in the home environment, especially washing practice for women in Manyatta.

South Africa
Small Change

This project was co-initiated by **Reality Studio**, Chalmers University of Technology, Sweden, and **University of Pretoria**, South Africa.

Focus area: Melusi community's adaptive capacity and resilience regarding water, food, and nutrients.

Grey speech bubbles = No direct dialogue

Reality Studio - POCAA Collaboration

Who are we?

The Chalmers team, the POCAA team, and the children met for the first time in a Zoom video session. POCAA arranged a workshop venue at their local office in Gabtoli and helped in communication between the children who spoke in Bengali, most of the time, and the Chalmers team who spoke in English.

Virtual Video Tour

The children took pictures and recorded videos of their neighborhood, showing and explaining features they found interesting in the alleys. They sent these videos to POCAA through a messaging app, who later shared them with the Chalmers team in a collaborative folder online.

Let's Draw

The children drew their dream play area on paper in a workshop, arranged and facilitated by POCAA at the same space in Gabtoli. POCAA also helped with material arrangements, translating when the children presented their ideas to the Chalmers team in the video session and later scanned and shared the drawings in their collaborative folder online. Both the Chalmers team and POCAA team learned about the dreams and needs of the children here.

Get to Know us Better?

The Chalmers team, POCAA team, and the children played an online quiz game, where they exchanged facts about Sweden and Bangladesh to develop trust and relationships. The workshop was held again at the local office of POCAA in Gabtoli via a video call session. The children showed around the workshop space, and the Chalmers team showed around their design studio at Hammarkullen.

Mapping Attitudes

Chalmers team and POCAA planned and prepared a mapping exercise in Miro, a whiteboard tool. As the children could not access the digital whiteboard, the POCAA team printed the map on paper, brought it to the site, and guided them in mapping with stickers. The children mapped the areas they like, do not like, or hang out, among others, with POCAA and by themselves later on.

POCAA team collected the map, scanned it, transferred it to the digital whiteboard, and shared it with the Chalmers team, who analyzed it.

Dialogue About Mapping

There was a follow-up workshop where the children had a dialogue with the Chalmers team in a video call. One of the children acted as a local champion, arranged the portable device and internet, and gathered all the children who participated in the mapping. POCAA team was also present to help with translations and communications.

Figure 19: *Storyboard showing the co-creation activities of the Reality Studio - POCAA collaboration with the Children from Gabtoli*

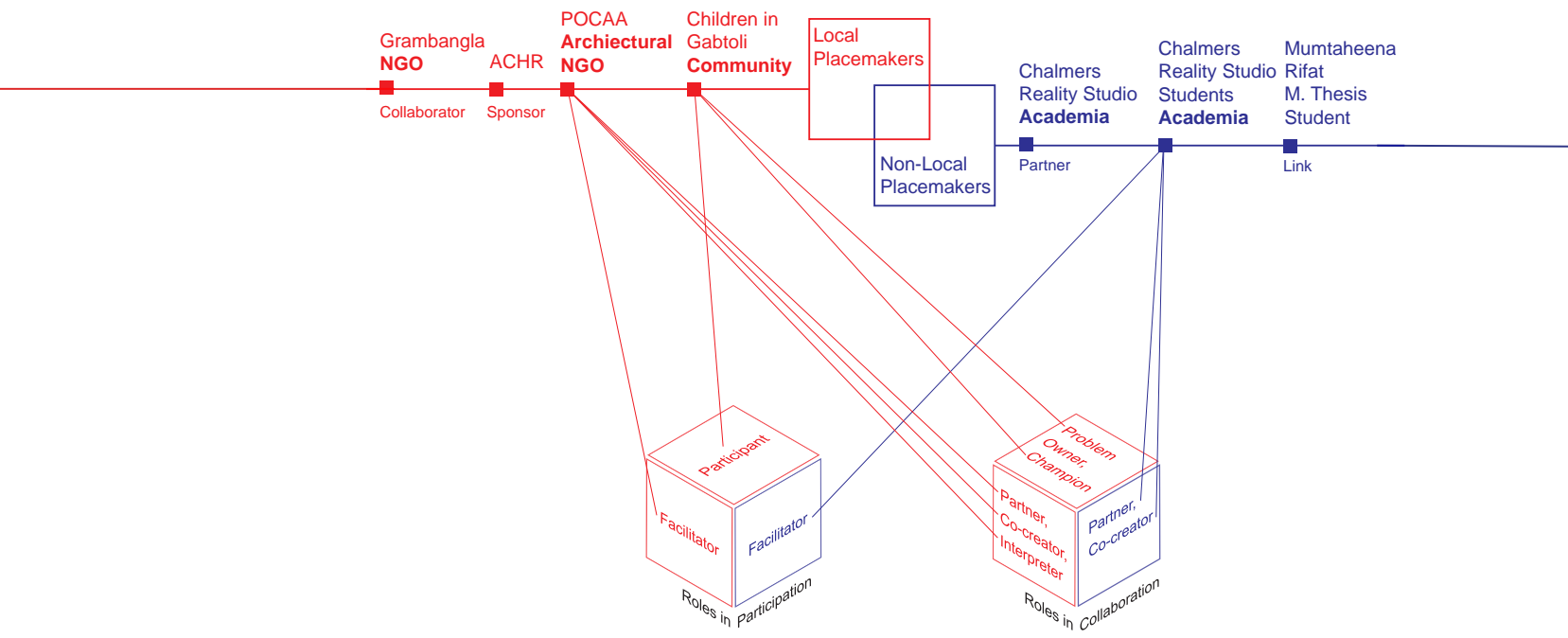## Academia - Architectural NGO Collaboration

Figure 20: *Diagram of identified collaborators and stakeholders in the Bangladeshi context of Reality Studio*

The local partner (POCAA) and non-local partner (Chalmers team) were both co-creators in this collaboration and experimented with different typologies of co-creation activities. From synchronous workshops via video conferences to asynchronous mapping exercises, the participants (Children from Gabtoli) were always given the most importance in expressing their needs and ideas.

A significant challenge in this collaboration was the language barrier. This issue was dealt with by constant translations of all the materials in the language of the participants. The local interpreters supported facilitation by translating the discussions in synchronous workshops as well. However, there was no direct dialogue, except some small talks, between the non-local facilitators and local participants during any of the participatory activities.

The dependency of interpretation also affected the participants' behaviors as they would feel shy or hesitant to express themselves in the synchronous video sessions. When everyone has to wait and listen to an interpreter, the flow of the conversation stops, and a lot more time is needed in each dialogue than usual. Both the local and non-local facilitators here played active roles to ensure that all participants felt inclusive; the former constantly took notes and translated every sentence, and the latter approached each participant individually from time to time.

It was challenging to maintain continuity with the same participants, as many activities were split into multiple sessions at different times. The local champion helped to bring the same participants but the number varied in different sessions. The local champion also acted as the primary contact person, helped with arranging the device with internet and video call applications for the synchronous digital activities. Local facilitators' support was also valuable to ensure the internet connections and interpretations.

Being an Architectural NGO in action, the local co-creators benefitted from the collaborations as the non-local co-creators' analysis within the topic could be extensive. They could spend more time planning and conducting the participatory activities, which the local co-creators could not have had time for themselves being occupied with other tasks on site.

Co-creation Activities

Methods of Co-creation

Models of Communication
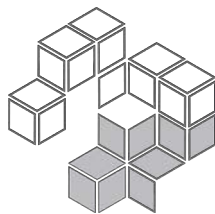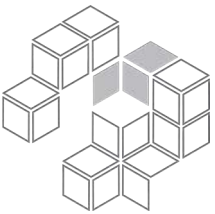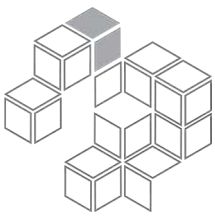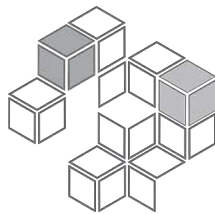
Models of Facilitation

Getting to Know Each Other

Local facilitators and the participants were in the same space, while non-local facilitators were in a video call with shared screens. The participants and local facilitators spoke freely with each other, while the participants and non-local facilitators spoke indirectly via interpretation.

Virtual Field Trip

The participants took photos and videos individually and sent the data to the local facilitators, who then interpreted and shared the data with non-local facilitators.

Dreaming Through Drawing

Local facilitators and the participants were in the same space, while non-local facilitators were in a video call. The participants drew pictures of their dream with supplies from local facilitators. The participants presented their drawings in the video call with non-local facilitators and interpreters.

Mapping with Community

Phase 1. Local and non-local facilitators co-created the maps digitally. Local facilitators printed the map and hung it outside their office. There was an introduction to the mapping, and then the participants could come back and map further alone when they felt like it.
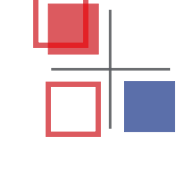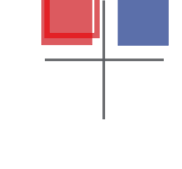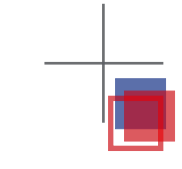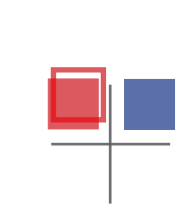
Phase 2. Same participants, local and non-local facilitators, all had a follow up discussion about the previous mapping activity via video call. Local facilitator helped with interpretation and a local champion helped with device operation.

Legends:

━━━ Direct, face to face
─── Direct, digital
- - - - Direct, translated
⌒ Information/ Data

▢ Facilitator ▢ Participant
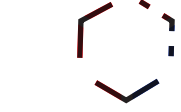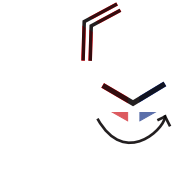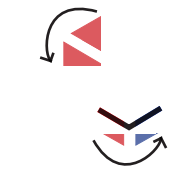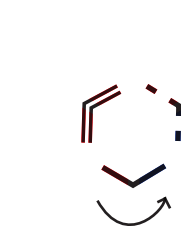
Same Time, Same Space | Same Time, Different Space
Different Time, Same Space | Different Time, Different Space

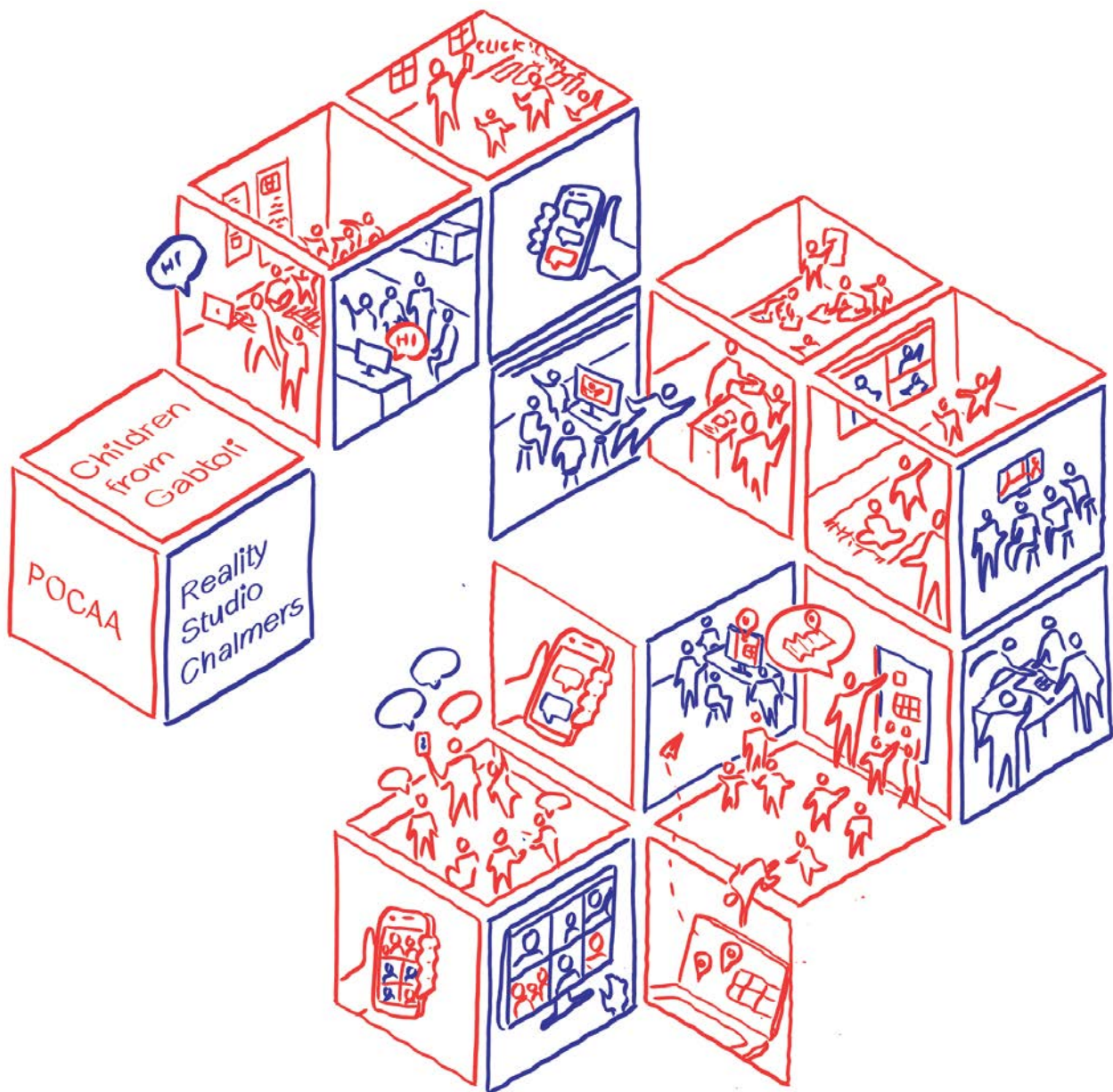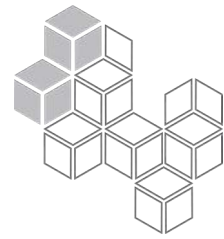## Co-creation Story of Living Between the Houses

Figure 19: *Storyboard showing the co-creation activities of the Reality Studio - POCAA collaboration with the Children from Gabtoli*

Reality Studio - Zingira Collaboration

Questions to the Women

To find out about the issues in the home environment, the Chalmers team prepared a questionnaire for the women living in Manyatta. Evance Odhiambo from Zingira and six local women, who took the roles of champions, collected 80+ responses by visiting the women at their homes. Evance also took photos for documentation and a virtual field tour and sent them to the Chalmers team with the questionnaire responses.
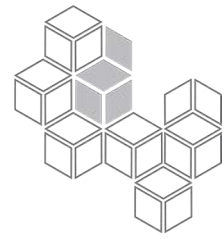
Let's Learn More About Washing

Washing practice was identified as an activity that takes more space and time. So to learn more, the Chalmers team asked for videos of how the women wash clothes at home. The six local champions recorded and shared the videos with Evance, who forwarded them to the Chalmers team. After watching them, the Chalmers team tried washing clothes following the same process in their design studio. They sent pictures of their experience back to the women but did not receive immediate comments.

Washing Conversations

Chalmers team had a meeting in a video call with the six local champions, who visited the Zingira office where Evance arranged space for the activity. They discussed issues the women face during handwashing. They also talked about the Chalmers team's pictures before and compared experiences about washing practices in Kenya and Sweden.
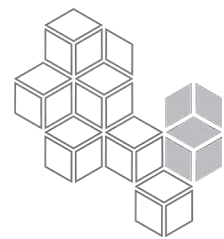
Questions to the Women

This time, a second questionnaire was directed to the six women to get individual comments on issues during washing. Evance helped collect the answers and map where they are located by visiting each women's home. The questionnaires also included sketches of a set of ideas about possible solutions to the issues they learned previously. They gave feedback and also added their ideas on improvements that could be made.
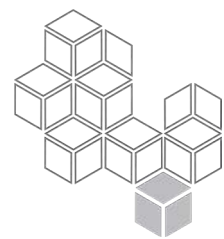
Brainstorming

Chalmers team narrowed it down to three aspects -scrubbing, rainwater collection, and weather protection and had a brainstorming session around this with one local champion and Evance at the Zingira office. They had discussions about the sketches and 3d models the Chalmers team developed.
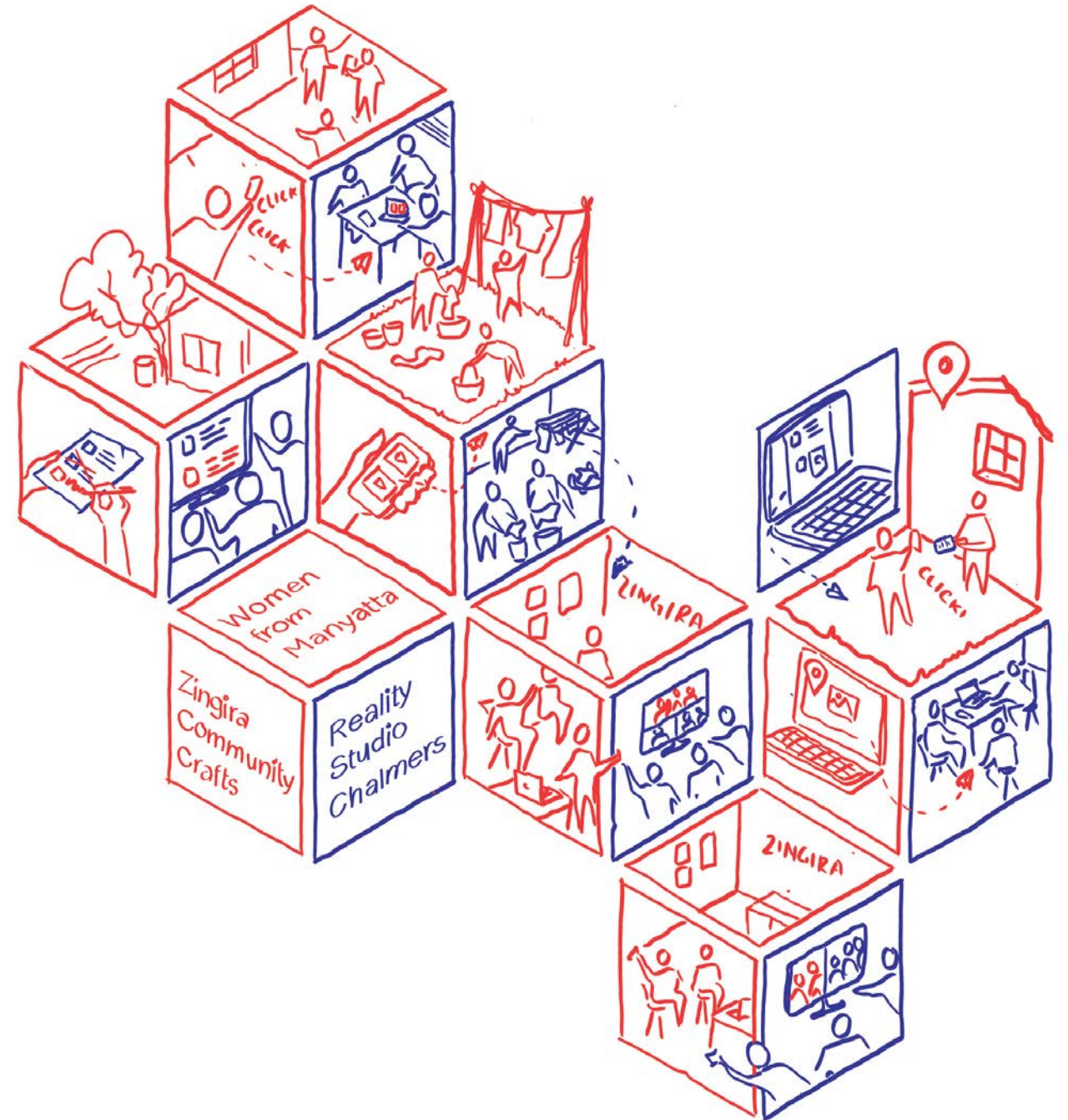

Figure 21: *Storyboard showing the co-creation activities by the Reality Studio - Zingira collaboration with the Women from Manyatta*
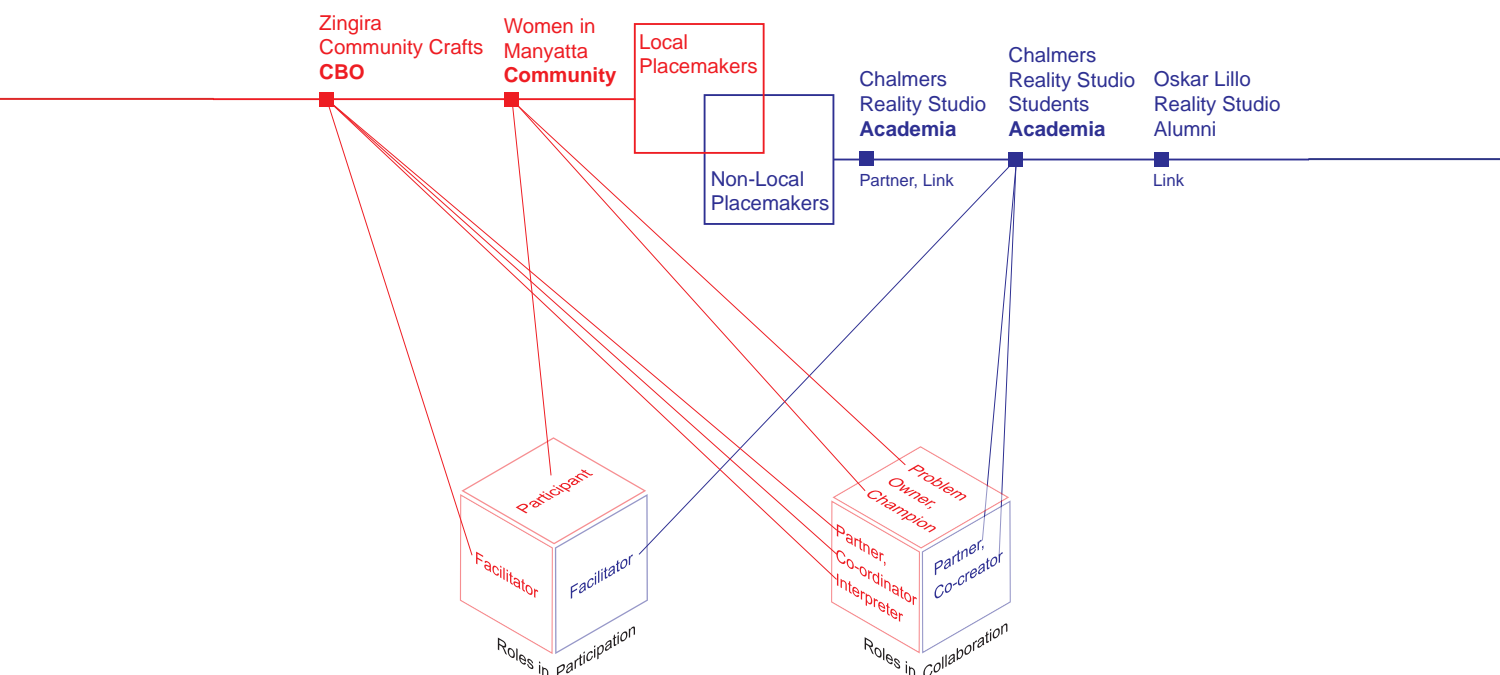
Academia - CBO Collaboration

Figure 22: *Diagram of identified collaborators and stakeholders in the Kenya context of Reality Studio*

The local partner (Evance Odhiambo from Zingira) had prior knowledge about co-creation and community development but was not a co-creator in this collaboration. Multiple types of synchronous and asynchronous collaborations were initiated by the non-local facilitators (Chalmers team). The local partner supported with contextual appropriations and interpretations and acted as local facilitators.

Choosing six champions from the problem owner group from Manyatta worked well in collecting information from the larger group of participants regarding the home environment and suggestions. They had excellent knowledge, and connections within the community helped with translating the questionnaires sometimes as well.

There were slight discrepancies in the results from the asynchronous activities. One of the most significant causes of these discrepancies was a communicative error in the questions. The instructions have to be extremely clear because no one can answer questions from participants during asynchronous activities.

On the other hand, synchronous communications worked better, but access to devices and the internet was difficult to arrange. The participants had to travel to the workshop venue and this added additional difficulties like expenses and risk of exposure to the pandemic. The difficulties resulted in having only one participant in the last workshop. It helped to have more in-depth dialogue, but the non-local facilitators felt the lack of a comprehensive discussion on the topic.

During the interview sessions, the participating women did not want to express issues concerning washing practices. It might have been due to taking pride in their way of washing or not wanting to complain to outsiders. Some participants also seemed to be influenced by other's responses as the interviews were conducted in groups. When asked the same question individually in a later questionnaire, many admitted to some issues.

The non-local co-creators felt that it was difficult to ensure regular collaboration as the local partner had a lower stake in the co-creation process. This and the lack of interest from participants left the non-local co-creators doubting the need for interventions in this context.

Co-creation Activities | Methods of Co-creation | Models of Communication | Models of Facilitation

Questionnaire survey

Six local champions and the local facilitator helped to collect questionnaire answers on-site. Data was transferred from the champions to the local facilitator and subsequently to the non-local facilitators for analysis. The absence of direct communication between local participants and non-local facilitators left the non-local facilitators with follow-up questions.

Getting to know each other

Phase 1. Video recording of the participants', the six local champions, washing practices helped non-local facilitators understand the context and identify problems. The recordings were done by the participants and then sent to local facilitators and on to non-local facilitators.

Phase 2. Non-local facilitators performed the same washing action and shared pictures and experiences in a video call with the six champions.

Semi Structured Interview

Live video calls helped with better communication between non-local facilitators and local participants, the six local champions, who were in the same space as the local facilitator. The interviews were held in groups of three, directly between participants and non-local facilitators.

Co-developing ideas

Non-local facilitators showed contents in a live video call by screen sharing. Only one local champion and the local facilitator participated in the discussion from the same space together.

Legends:

═══ Direct, face to face	
─── Direct, digital	
····· Visual, digital	Facilitator Participant
⌒ Information/ Data	

Same Time, Same Space	Same Time, Different Space
Different Time, Same Space	Different Time, Different Space

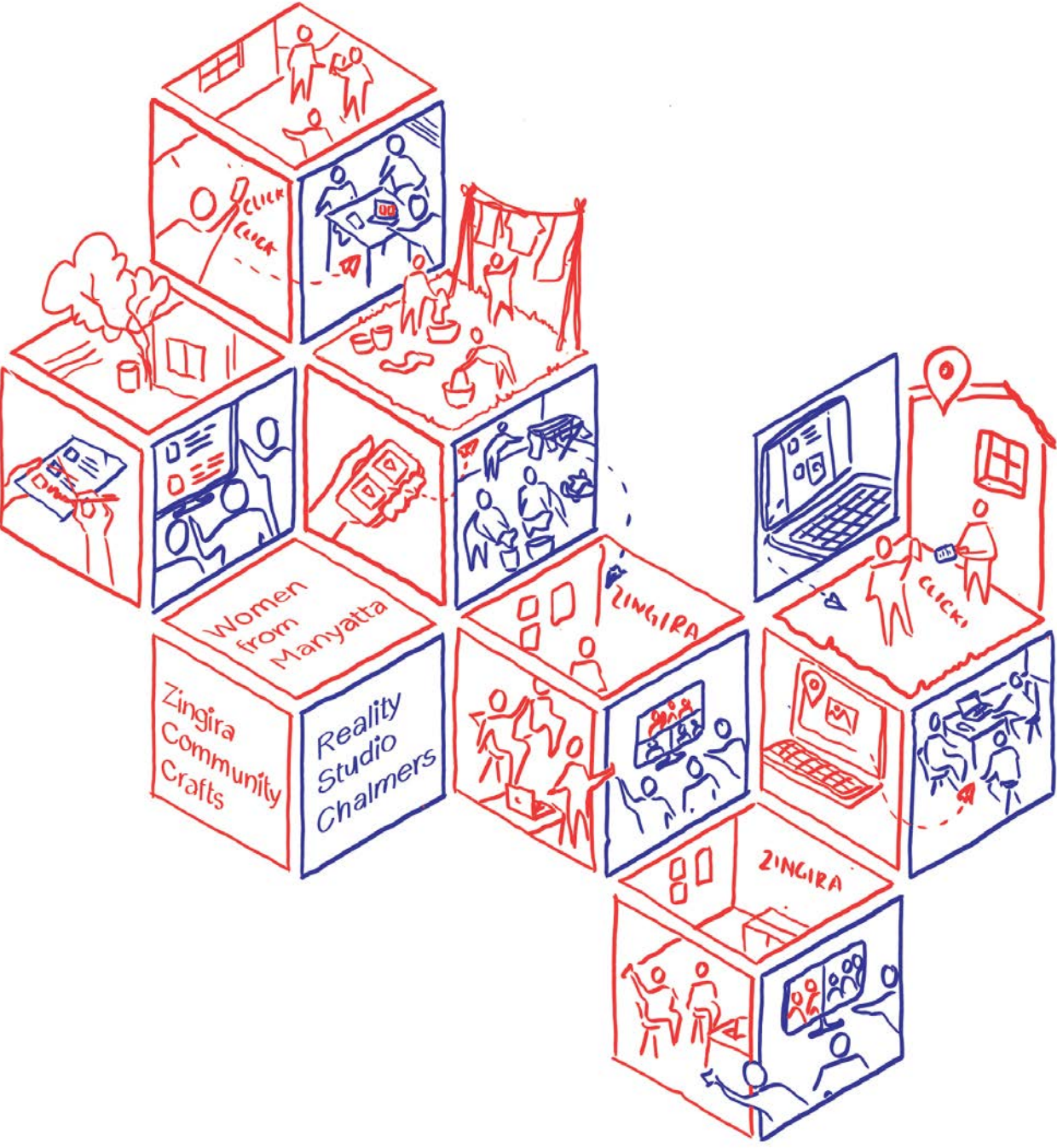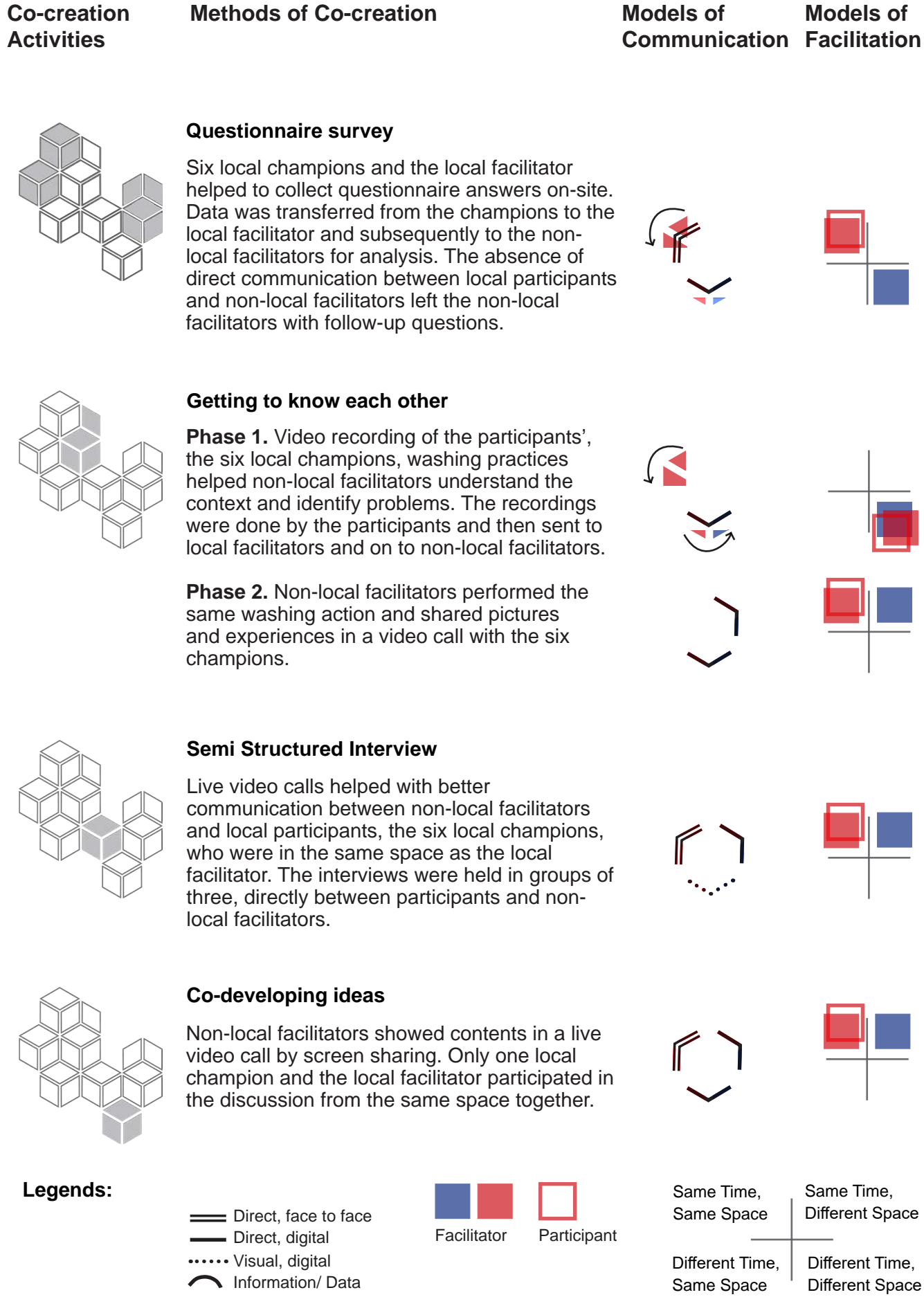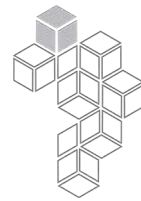## Co-creation Story of Kufulia Vizuri (Efficient Laundry)

Figure 21: *Storyboard showing the co-creation activities by the Reality Studio - Zingira collaboration with the Women from Manyatta*

Reality Studio - Uni. Pretoria Collaboration

Site Visit

The Chalmers team and UP team named themselves- the 'FootSoldiers' and the 'SkyEyes' during their virtual site visit as the former was on the ground collecting data and the other connected remotely through video call. 'The Footsoldiers' also took pictures and shared them later in digital folders online with the 'SkyEyes.'

Interviews

The 'FootSoldiers' and the 'SkyEyes' prepared questions about food and nutrients together. The footsoldiers visited the site and interviewed different community members. The interviews were recorded and translated when needed and later sent to the 'SkyEyes' who worked with further documentation and analysis.

The Plate Game, a first draft

In the first workshop with children at one of the Early Childhood Development Center (ECD), they played games prototyped by the 'SkyEyes.' It was a pre-workshop to get to know the children and teachers with some drawing and play-doe exercise. Markus Zorn joined the 'FootSoldiers.' Together, they arranged the space and materials to carry out the game-play while the 'SkyEye' took part via live stream.

The Plate Game, refined

The 'SkyEyes' planned this workshop in collaboration with the 'FootSoldiers' to play 'The Plate Game' designed by the 'SkyEyes.' Children from the youth Centre Mydo played and tested the game, 'Footsoldiers' and Markus facilitated and documented the activities. 'SkyEyes' mostly observed through live stream, not to break the flow of game-play.

The Plate Game, final version

The children from ECD played the final version of the Plate Game in groups that the 'SkyEyes' and the 'Footsoldiers' together developed. 'SkyEyes' were only present for a short time, so all activities were documented with videos, pictures, and notes with the help of Footsoldiers and Markus, who again helped with facilitation.

The Water Game

Another game-play was planned and arranged to understand the childrens' knowledge of different kinds of water. The children from Mydo built the game structure together with Markus and the FootSoldiers, while the SkyEyes joined through live stream. They played the game, discussed it, and played again. Everything was documented and sent to SkyEyes later for further development of the game.
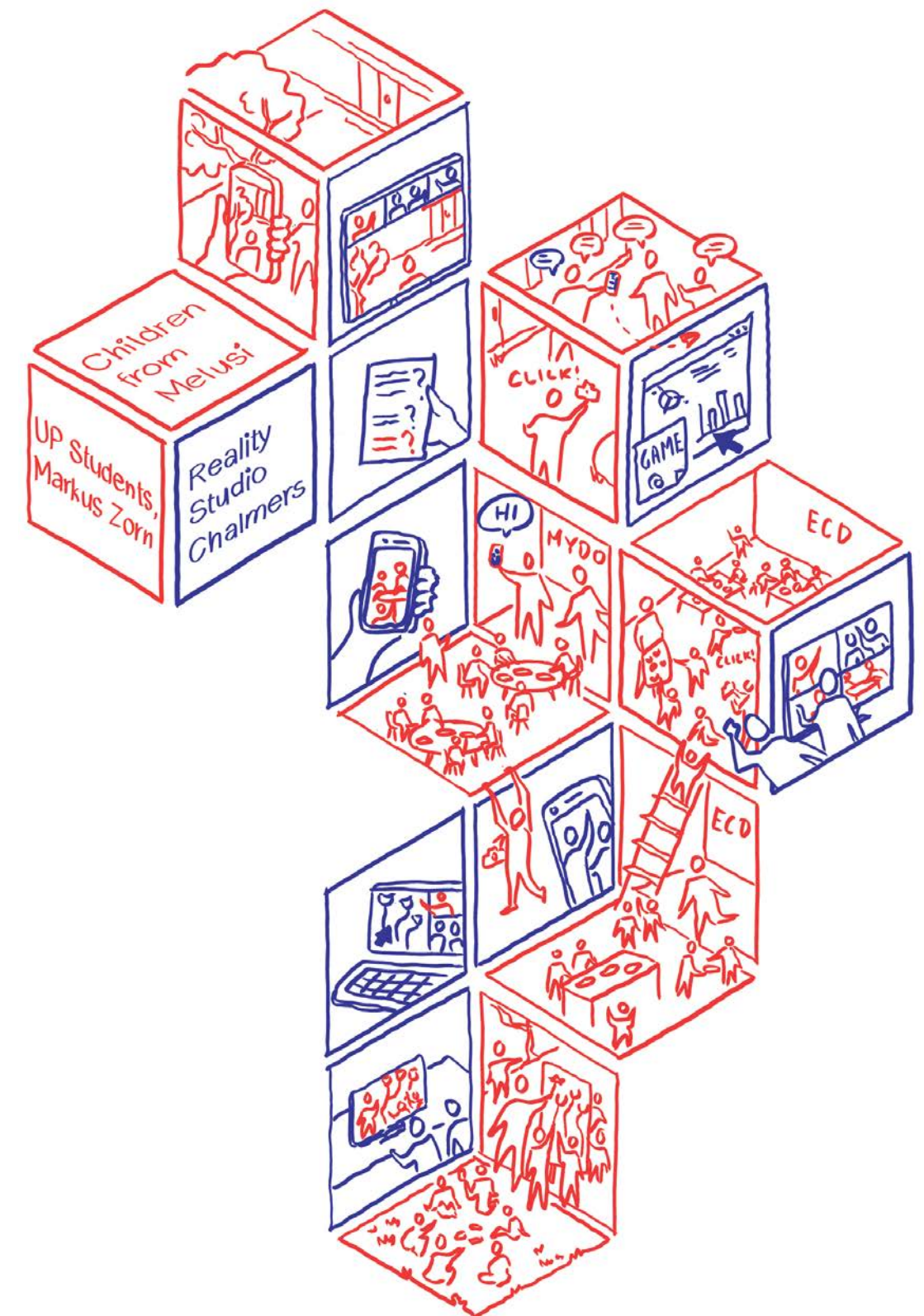
Figure 23: *Storyboard showing the co-creation activities of the Reality Studio - University of Pretoria collaboration with the Children from Melusi.*
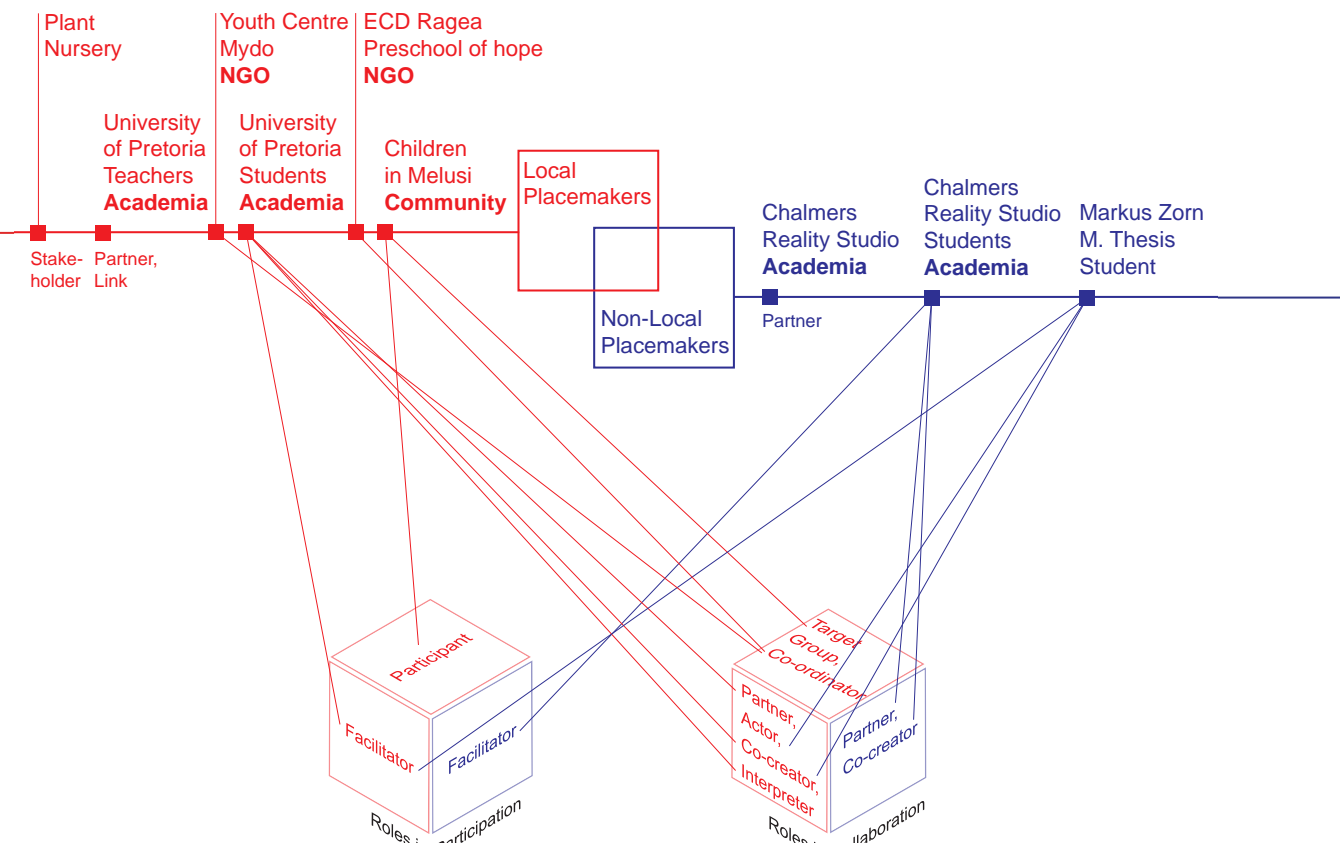
Academia-Academia Collaboration

Figure 24: *Diagram of identified collaborators and stakeholders in the Melusi context of Reality Studio*

All the partners were co-creators and split responsibilities between the two groups on and off-ground in this collaboration. While the local co-creators, the University of Pretoria team, focused more on collecting data and conducting interviews, the non-local co-creators, the Chalmers team, had a more active role in documenting and analyzing the collected data. Having another non-local co-creator (Markus Zorn) visiting the site and acting as a local actor helped local and non-local co-creators facilitate various co-creation activities with participants from different age groups, Children from Melusi.

An essential part of this collaboration was the support of different local NGOs who acted as coordinators and helped to reach out to the children and to arrange space for the different co-creation activities. The local facilitators included local and non-local co-creators, resulting in a diverse team and contributing more to the contextual appropriations.

The local team faced challenges like load shedding when electricity is temporarily cut of from the grid to ease the stress on the grid; this was challenging for both local and non-local teams. There are both planned and unplanned load sheddings. Meaning planning activities relying on digital tools can get tricky. However, analog tools might be affected too. If a mapping exercise is planned and the map cannot be printed due to power cut-offs, improvisation is crucial. This concept is challenging to grasp unless you have lived with this limitation.

Since this collaboration was between two different academic partners, some ethical concerns have to be considered. The implications of design-build-type studios in a community can be vast, for good and evil. The studio course has deadlines and a limited amount of time. One can question if the syllabus of a studio course set in a more privileged context really should determine the structures produced within a less privileged setting. More than the students' grades controlling the outcome, the deadline of the studio course may force decisions that are not the best for the context.

Co-creation Activities | Methods of Co-creation | Models of Communication | Models of Facilitation
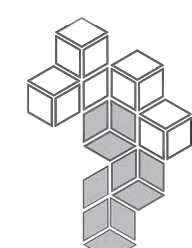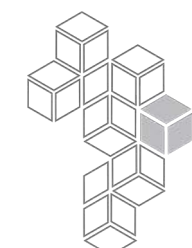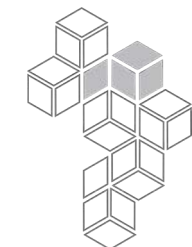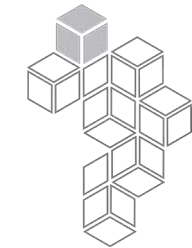
Virtual Field Trip

Local facilitators walked around the area while non-local facilitators observed via video call. Pictures and notes taken during the walk were later sent to the non-local facilitators for further analysis.

Semi Structured Interview

Local facilitators went around and communicated directly with local participants. Recorded audios and notes of the interviews were sent to non-local facilitators for analysis and transcribing.

Getting to Know Each Other

The local facilitators and participants were in the same space while the non-local facilitators attended a video call. Non-local facilitators briefly communicated with the participants for introduction purposes and received pictures and video recordings later.

Serious Games

There were multiple sessions of game-play where the local facilitators played a significant role in facilitating and communicated with the participants directly in the same spaces. Non-local facilitators observed for some time did not communicate directly with the participants. All documentations were shared among the local and non-local facilitators who developed the games further together.

Legends:

Direct, face to face
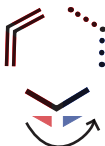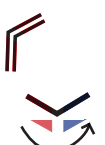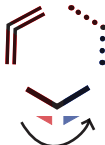Direct, digital
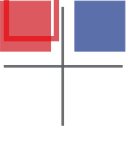Visual only, digital
Direct, translated
Information/ Data

Facilitator Participant
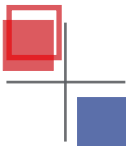
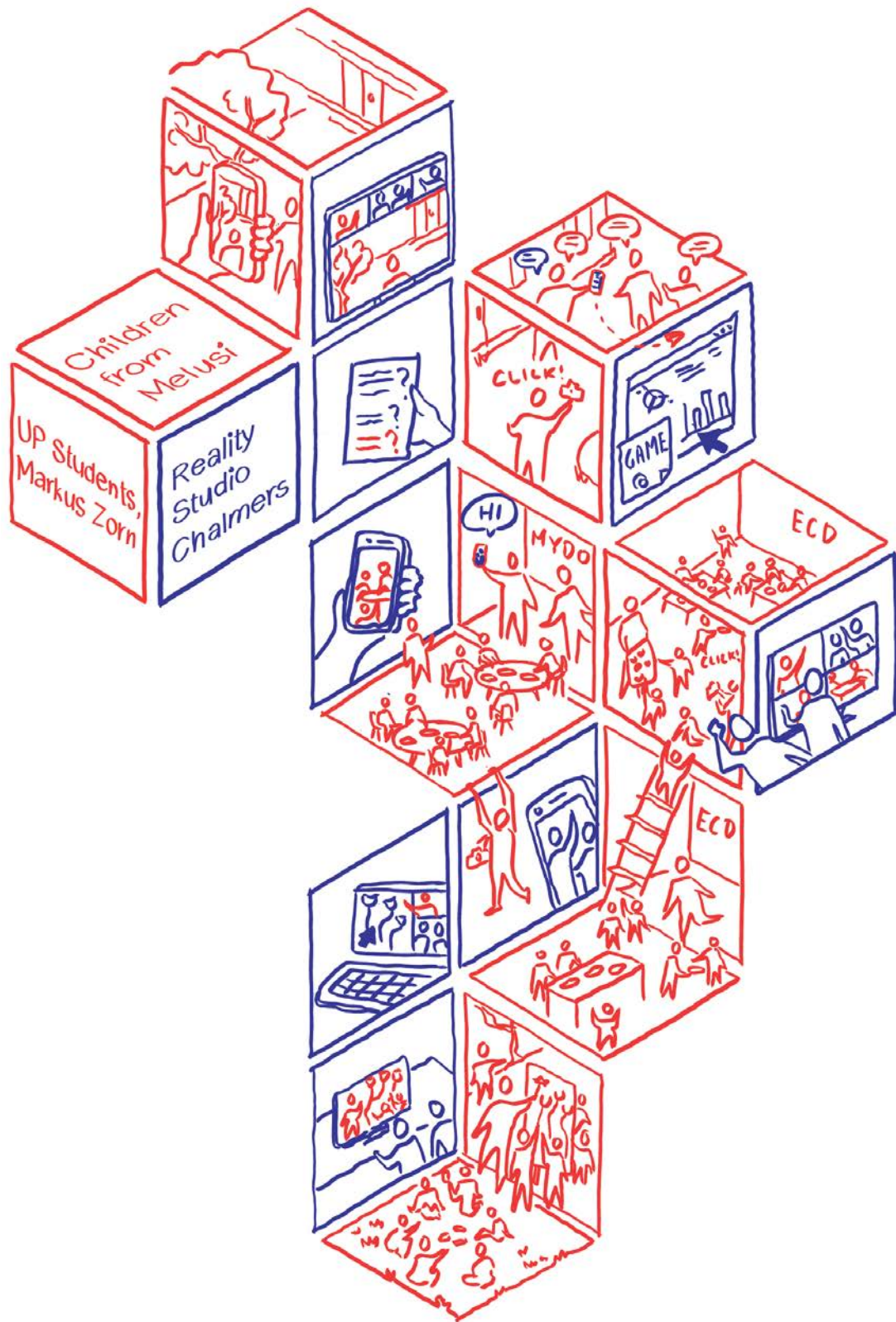| Same Time, Same Space	Same Time, Different Space
Different Time, Same Space	Different Time, Different Space

Co-creation Story of Small Changes

Figure 23: *Storyboard showing the co-creation activities of the Reality Studio - University of Pretoria collaboration with the Children from Melusi.*

Re-appropriating Methods of Co-creation

Comparing the Methods of Co-creation

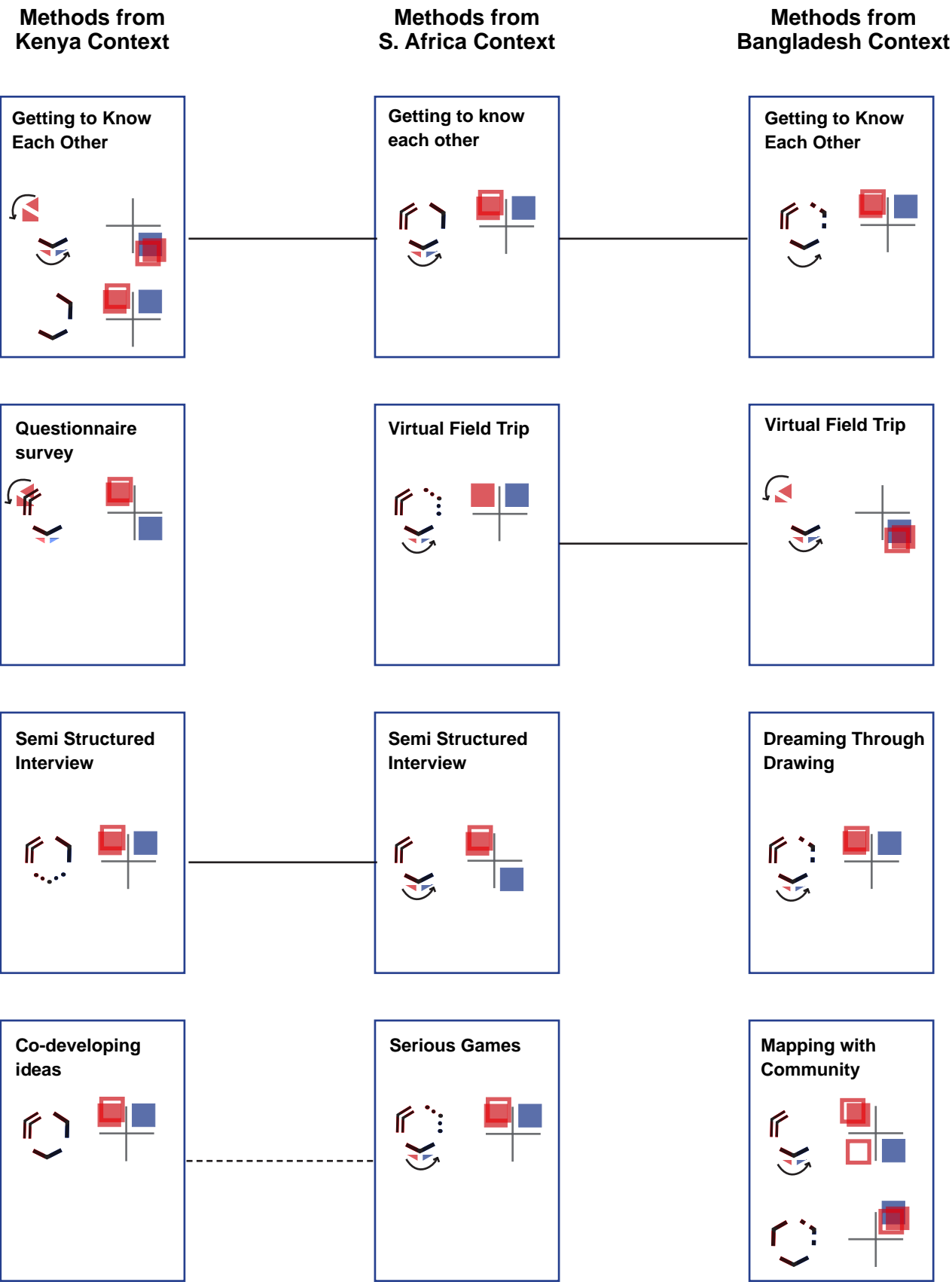| Methods from Kenya Context	Methods from S. Africa Context	Methods from Bangladesh Context
Getting to Know Each Other	Getting to know each other	Getting to Know Each Other
Questionnaire survey	Virtual Field Trip	Virtual Field Trip
Semi Structured Interview	Semi Structured Interview	Dreaming Through Drawing
Co-developing ideas	Serious Games	Mapping with Community

Figure 25: *Comparison of methods created by the three contexts.*

Context Specific Re-appropriation

Compiling and comparing the methods re-appropriated in the three contexts showed that there were different approaches to facilitation and communication even with the same aim and similar course of actions. It was evident that digitalization of methods is not the only way of re-appropriation; there are creative ways of circumventing access to digital devices and the internet.

This proved, again, that both local and non-local facilitators have to co-develop the re-appropriation for remote collaboration. Models of facilitation and communication digital tools and other tangible and intangible aspects must be co-decided for each co-creation activity. It is essential to have context and project-specific re-appropriation in remote collaboration.

Generic Re-appropriation

From the conventional methods shared during the toolbox workshops or other resources, the local and non-local co-creators in the three contexts co-developed their own re-appropriated methods for remote co-creation activities. This happened through an iterative process including uncountable communication sessions and collaboration between the local and non-local facilitators, which can not be predicted.

So, we took a step back and compared these context-specific re-appropriated methods to the conventional or original methods we analyzed. A thorough analysis resulted in preparing a set of generic re-appropriated methods for remote co-creation.

Based on our research, the generic re-appropriated methods could be further re-appropriated to any context by the local and non-local co-creators. These methods would not be recipes for success but rather serve as a base for supporting remote co-creation. Making these accessible could fill the gap of resources on remote co-creation activities.

To contribute more than just conceptually, the generic re-appropriated methods for remote co-creation should be accessible to anyone collaborating in a remote co-creation.
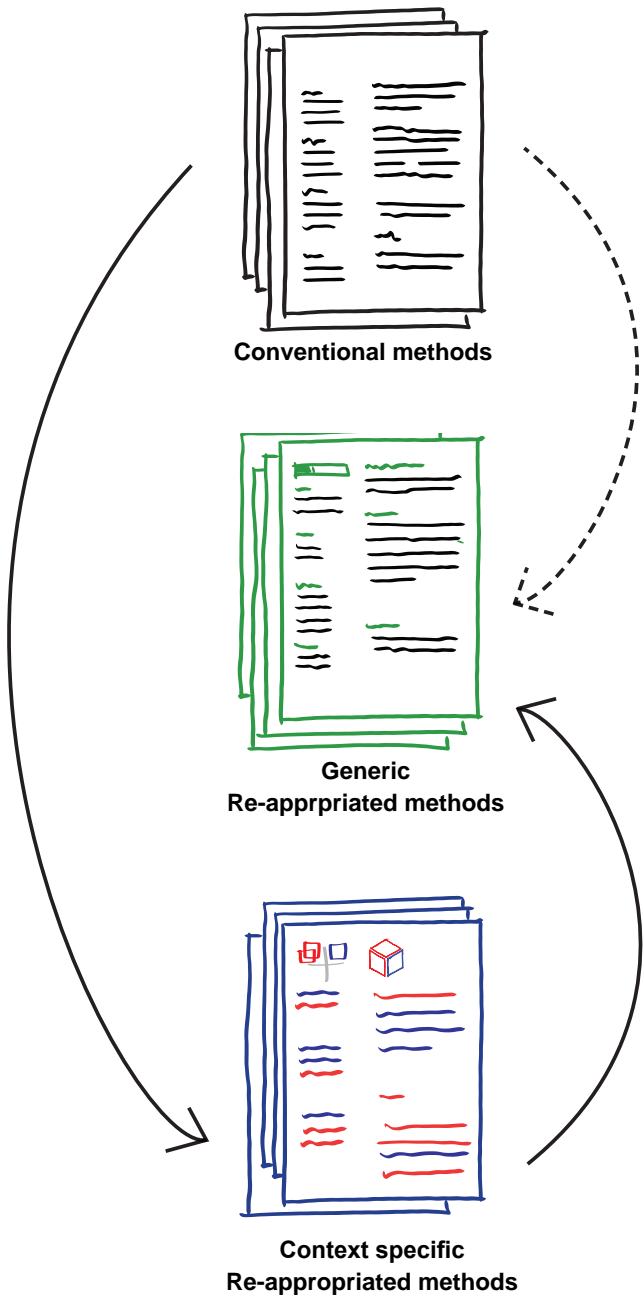

Conventional methods

Generic Re-apprpriated methods

Context specific Re-appropriated methods

Figure 26: *Re-appropriation of methods from conventional, to context specific remote and to generic*

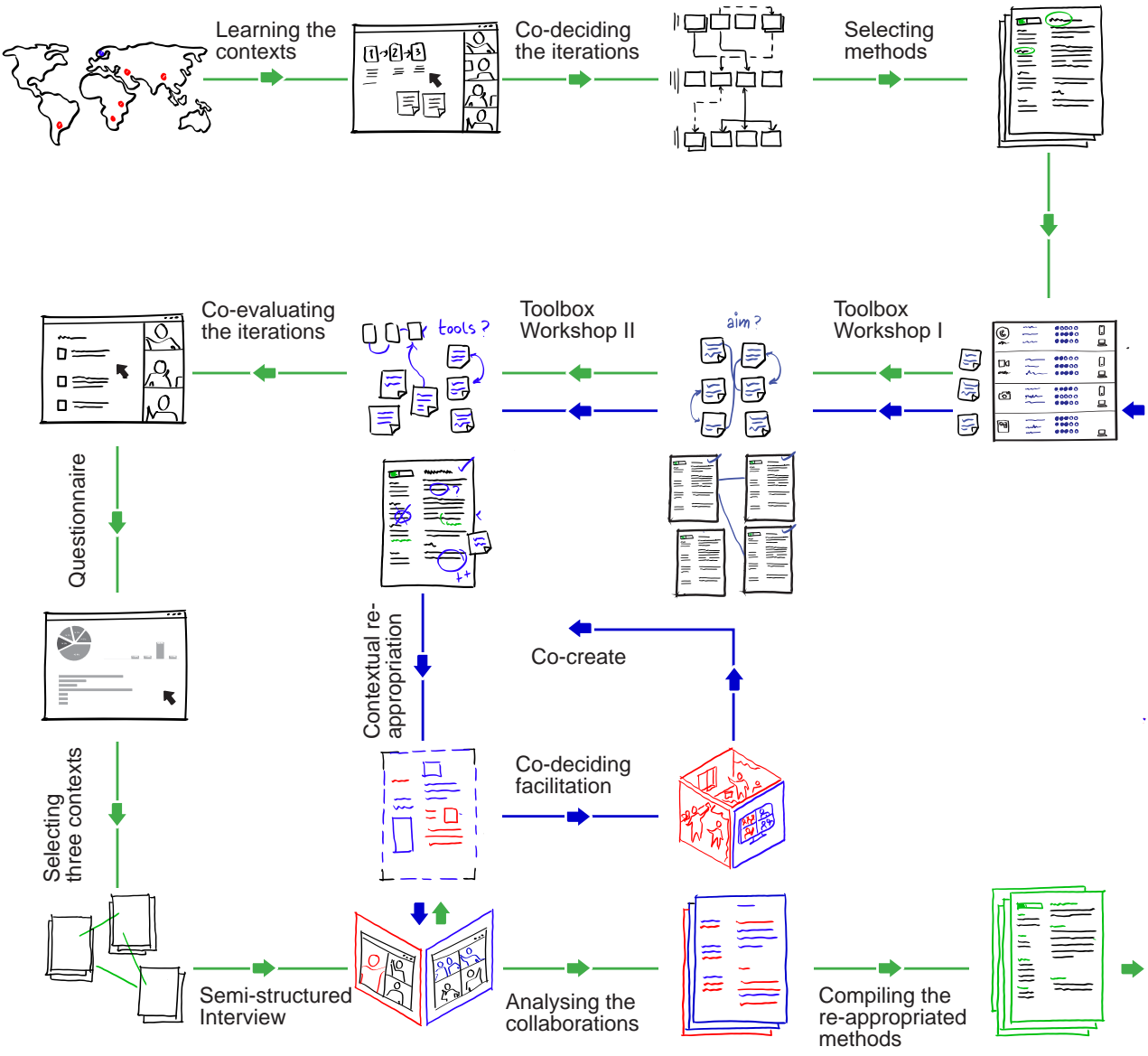## Process of Re-appropriating Methods of Co-creation

Figure 27: *Process diagram of re-appropriating co-creation methods for remote collaboration*

This diagram shows the process of co-developing the model of re-appropriation, where parallel to our research, continuous iterations of contextual re-appropriation happened in the Reality Studio. Green arrows show our process and blue arrows show the process of the non-local co-creators from Reality Studio.

Based on this, a model of re-appropriating methods for remote co-creation is developed. As the non-local co-creators re-appropriated conventional methods of co-creation into context-specific methods in collaboration with the local co-creators, it ensured the specific needs of the local context. Our observations, the questionnaires from Toolbox Workshop II, and the semi-structured interviews with local and non-local co-creators supported the development of this model. It supports context-specific re-appropriation of generic remote methods, or conventional methods.

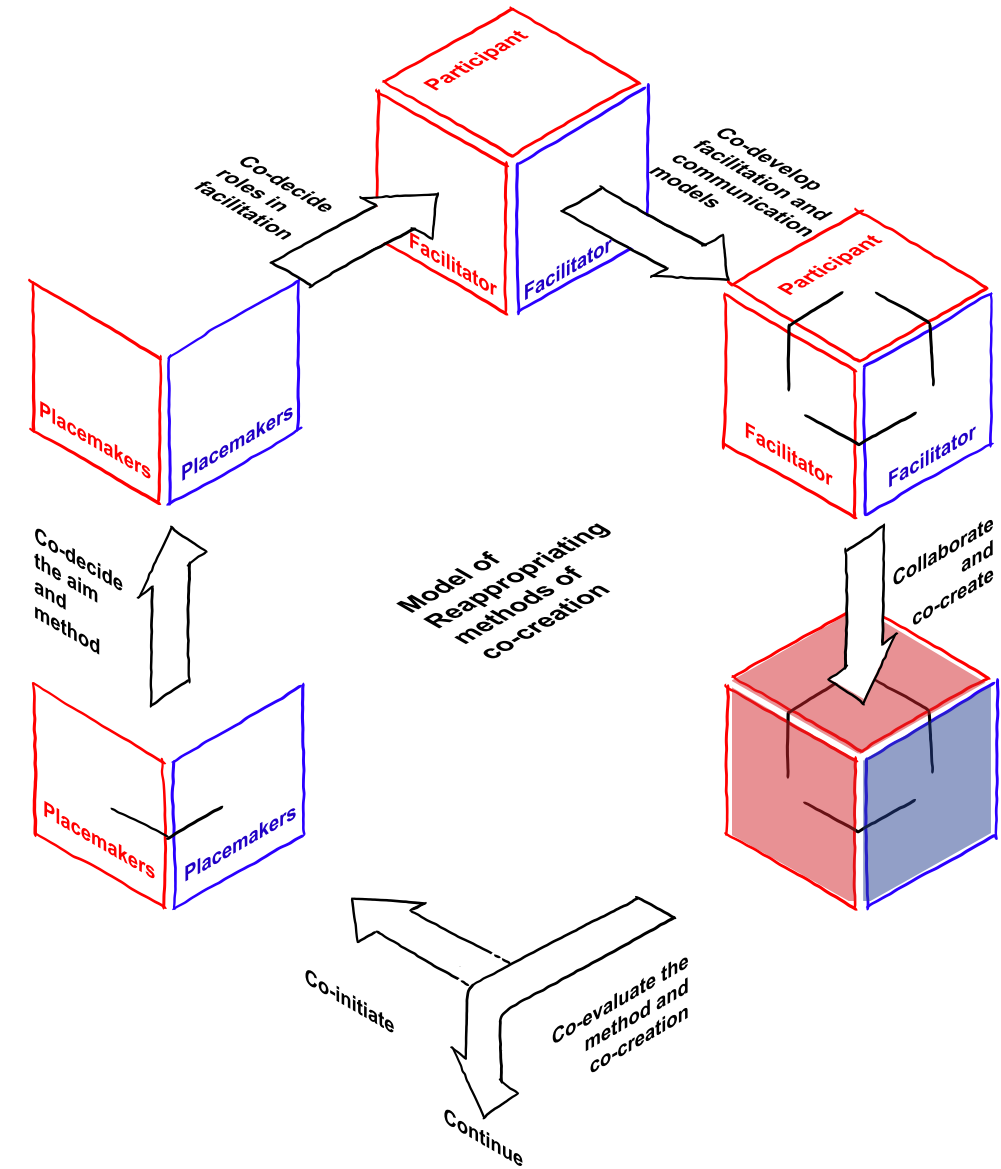## Model of Re-appropriating Methods of Co-creation

Figure 28: *Model of re-appropriating methods for co-creation for remote collaboration*

The model of re-appropriating methods of co-creation explains suggests the steps that the local and non-local co-creators must take to ensure context-specific re-appropriation. The steps include co-deciding each co-creation activity's aim and method, co-deciding the facilation, co-developing the facilitation and communication models, carrying out the co-creation activity and finally co-evaluating the activity together.

Both the process and the model helped us realize the need for co-evaluation and the importance of continuation. It is not only the model but also the methods re-appropriated in Reality studio, that can be useful resources for future remote collaborations. Connected with their co-creation stories, these generic remote methods have the potentials to inspire contextual re-appropriation and more co-creation for community development.
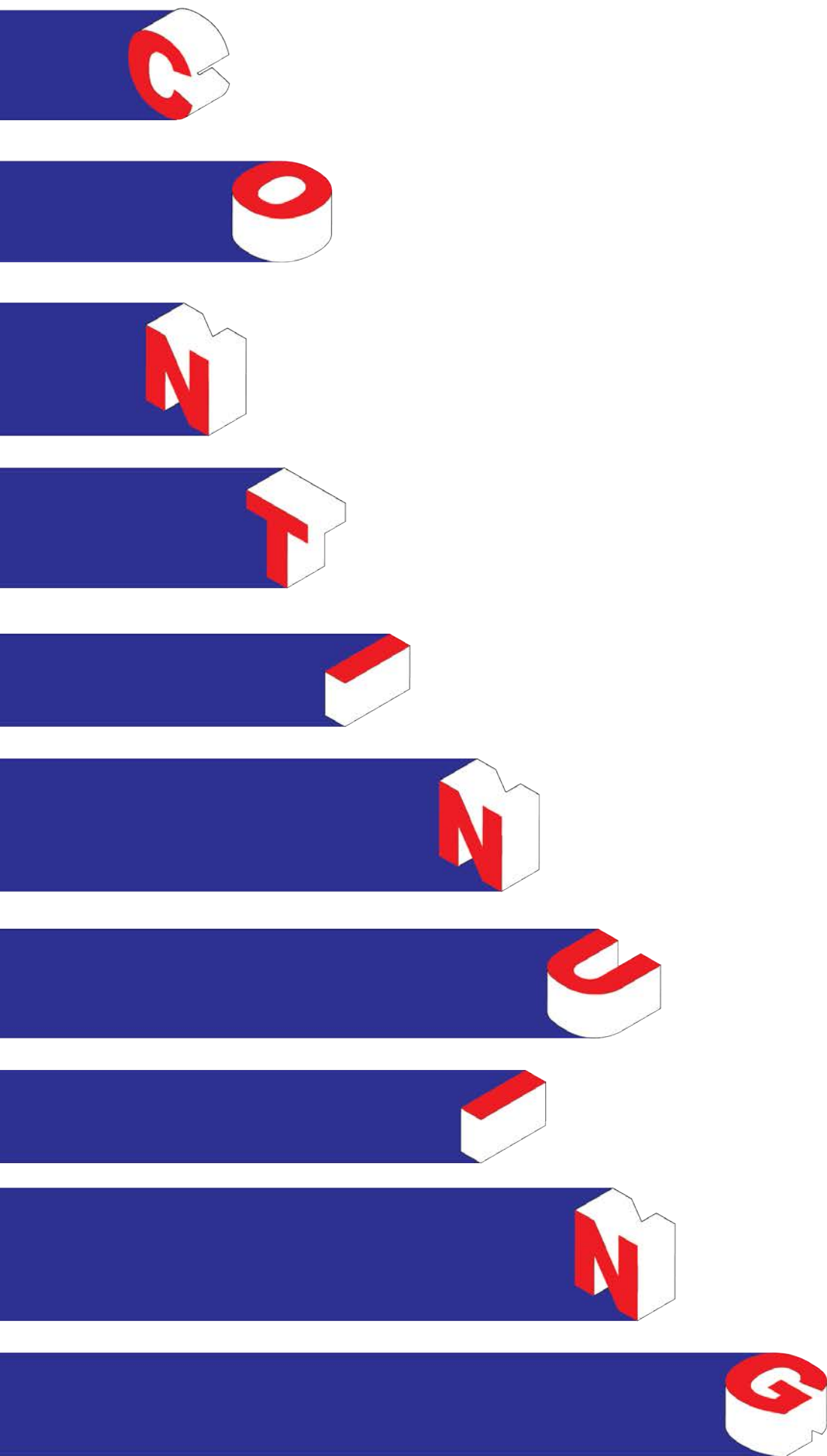
What We Expect

Designing Placemaker's Kit is about how we decided to continue and contribute with the re-appropriated methods and model of re-appropriation. It includes the application of the Placemaker's Kit and connection to the model of re-appropriation to ensure contextual re-appropriation.

Placemaker's Kit Prototype describes how the placemaker's kit would look like for a specific context. It includes the first draft we have designed as a prototype.

Speculative Storyboard with Placemaker Kit presents a speculative story of how the Placemaker's Kit can support remote collaboration and engagement in future community development projects.

Common vision illustrates how we, along with Markus Zorn, envision the future of co-creation and how we plan to continue our journey in the future.

Designing Placemaker's Kit

Placemakers are - "All who make and sustain the quality of human settlements, including principally the people and communities who are the inhabitants, architects, planners, or experts." (Hamdi, 2010)

Nabeel Hamdi's definition of placemaker is what inspired our primary outcome - designing the Placemaker's kit - a web-based platform. This sentiment is the essence of what we want to contribute to within the field — a set of co-creation methods approaches to support placemakers in remote collaboration in community development projects

The Placemaker's Kit combines our experiences of re-appropriating conventional co-creation methods into working remotely and with the context-specific methods re-appropriated in the co-creations in Reality Studio 2021. The approach of context-specific re-appropriation has proven crucial and must be done for all methods of remote co-creation. The generic methods can only as as a base and can not be applicable for all contexts worldwide. So, our idea here is to propose the Placemaker's kit as a tool that acts not only as a resource of methods for remote co-creation but also to support the context-specific re-appropriation.

How it works

1. Users select their position within the context and with whom they will collaborate. (Academia, CBO, NGO, Community member, among others)

2. Users select what phases of the co-creation process the project will operate within. (Co-initiation, Co-analysis, Co-design, Co-implementation, Co-evaluation)

3. Users explore the different generic methods available on the website. Every method is connected to a co-creation story, that previous users uploaded in the platform as case stories sharing how it worked out.

4. Users preview the Placemaker's Kit they just put together combined with all the methods. Here there will be suggestions of other methods that were not picked by the user but were deemed essential in other co-creation processes from the user provided case stories.

5. Users download the Placemaker's Kit. At this stage, all the methods are generic. The local and non-local collaborators no have to start the re-appropriation for the specific context.

6. Using the templates for the context-specific methods in the Placemaker's Kit, the local and non-local placemakers re-appropriate the generic methods to fit their context for all upcoming co-creation activities.

7. Placemakers carry out the co-creation activities according to the roles and co-decided re-appropriations.

8. Placemakers co-evaluate and share their co-creation journey as a case on the placemaker kit platform. The user will connect the methods they have used with pictures and stories of how it was conducted in the specific context.

SImilar process continues in cycles and hopefully encourages new co-creations and engage more placemakers. We hope that the placemaker's kit creates opportunities of remote collaboration in participatory community development projects beyond the limitations caused by the pandemic.
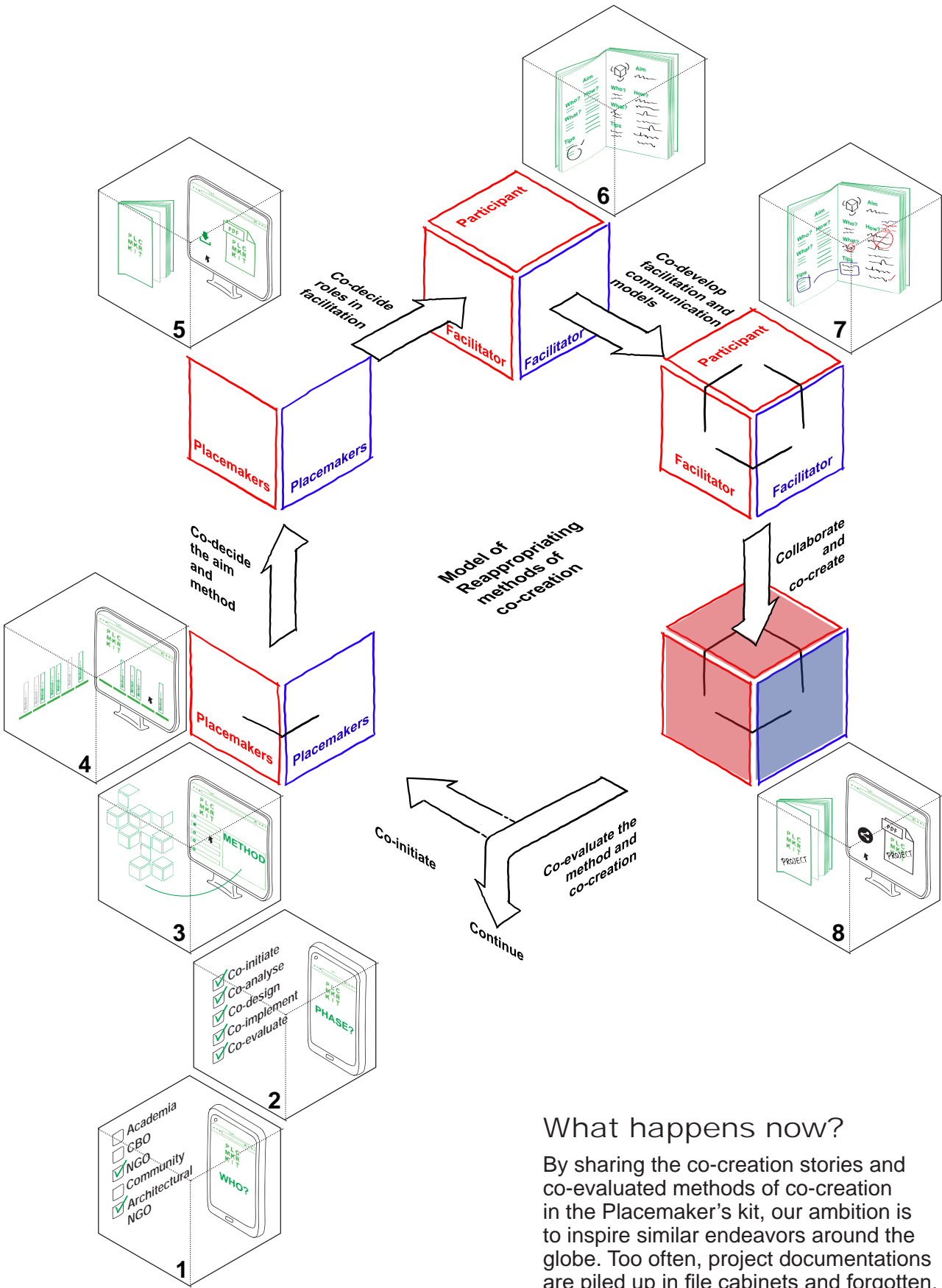

What happens now?

By sharing the co-creation stories and co-evaluated methods of co-creation in the Placemaker's kit, our ambition is to inspire similar endeavors around the globe. Too often, project documentations are piled up in file cabinets and forgotten. The knowledge and stories of co-ceation should be out in the world for all to access and get inspired by!

Figure 29: *Application of The Placemaker's Kit within the model of re-appropriation*

Placemaker's Kit Prototype

PDF

PLC MKR KIT
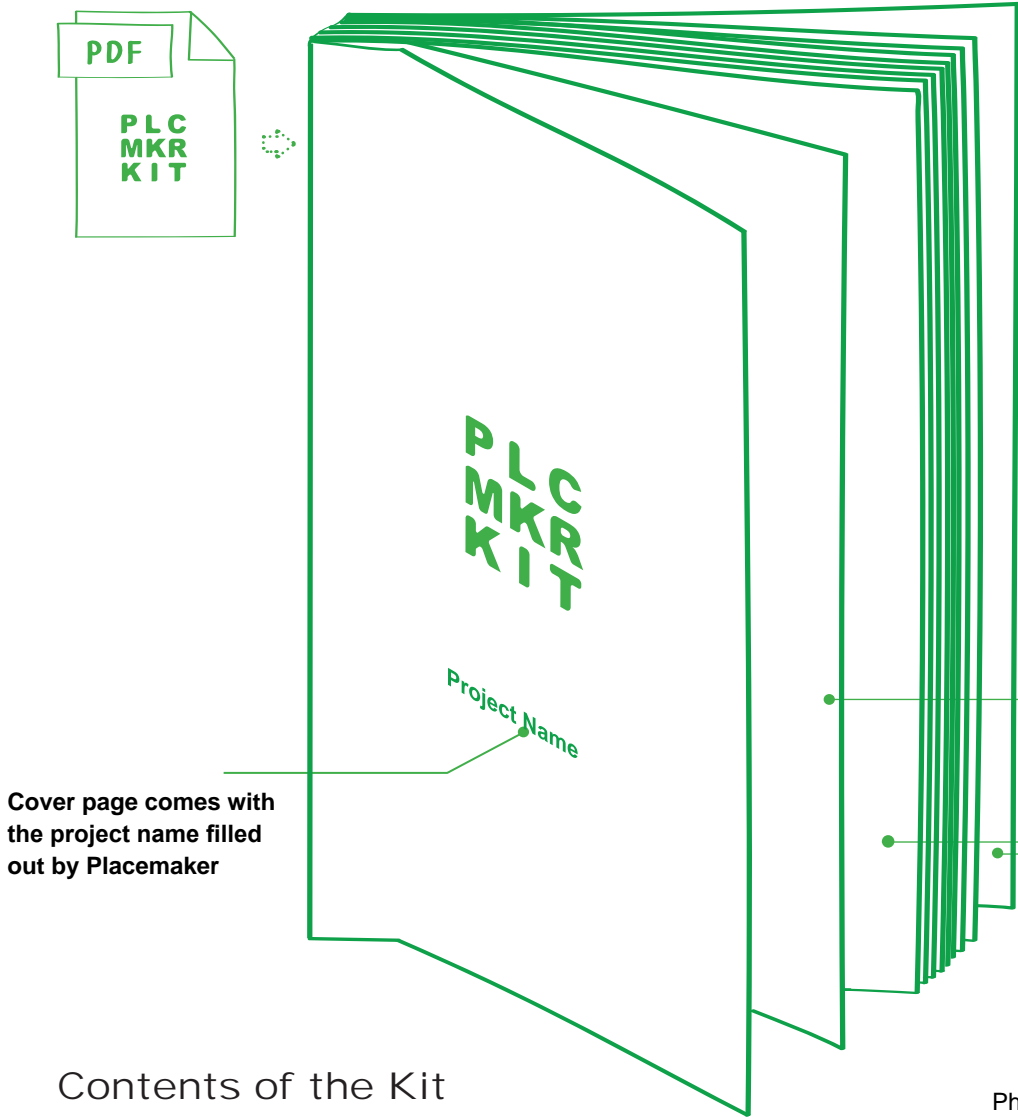
Cover page comes with the project name filled out by Placemaker

Project Name

Contents of the Kit

The methods inside the Placemaker's Kit are conventional methods of co-creation re-appropriated for remote collaborations by us (see figure 32). Next to the method page, there will be a blank version of the same sheet where local and non-local co-creators re-appropriate the generic version into a context-specific version (see figure 33).

The Placemaker's Kit includes a glossary of different digital tools to support remote collaborations (see figure 30). The methods will call the tools by the function, 'Digital whiteboard,' and the glossary will list software supporting this, like, 'Miro.'

It contains a page with methods suggested by the Placemaker's Kit complementing the users' process based on the users' previous choices when compiling the kit online (see figure 31). If the user chose a 'Mapping with children' method, the Placemaker's Kit might suggest a 'Getting to know each other' method before the mapping method.
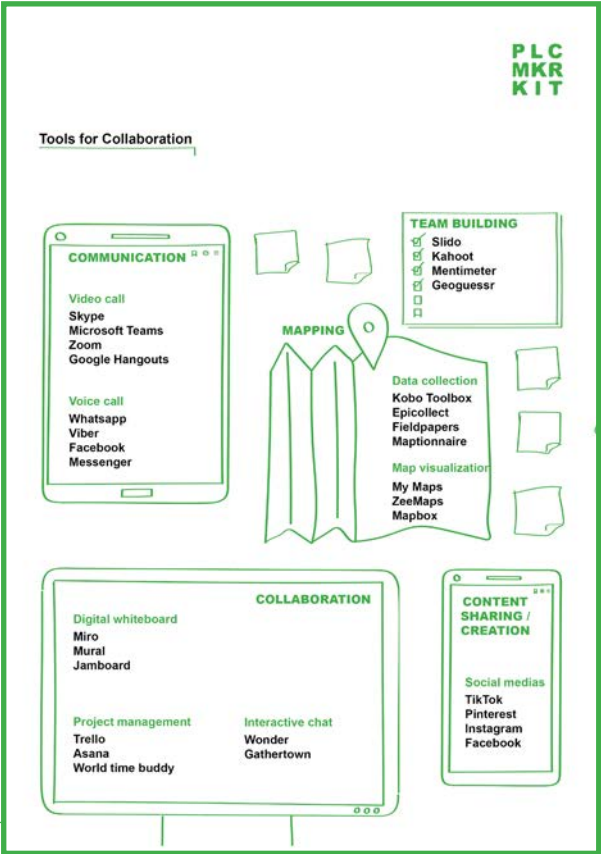
Figure 30: *Glossary over digital tools supporting the methods in the Kit.*

Figure 31: *Index over selected methods by the user and the recommended methods by the kit.*

Phase of Co-creation
Model of facilitation
Model of communication
Aim of the method
Materials and tools needed for the activity
Steps suggested to do the activity
Limitations of the activity
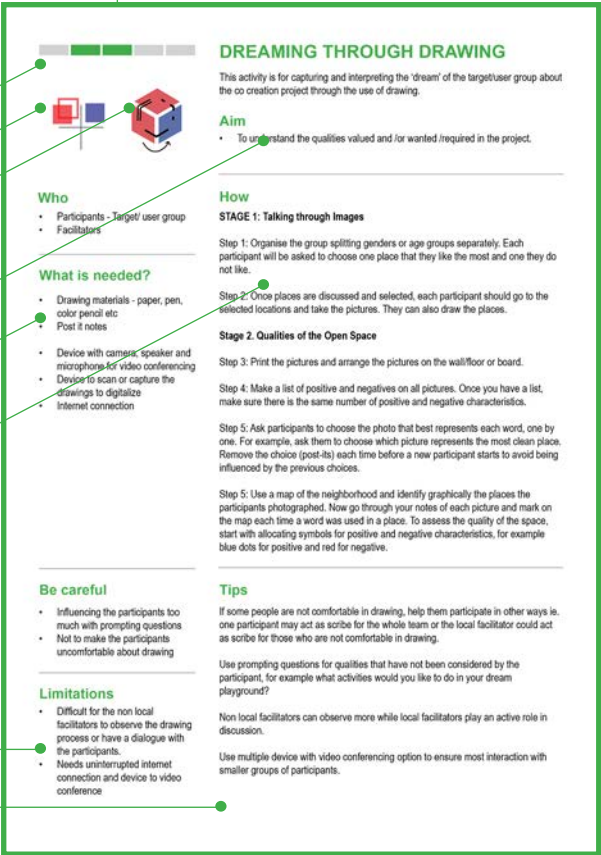Reference to the inspiration method

Figure 32: *Generic reappropriated method of co-creation for remote collaboration.*
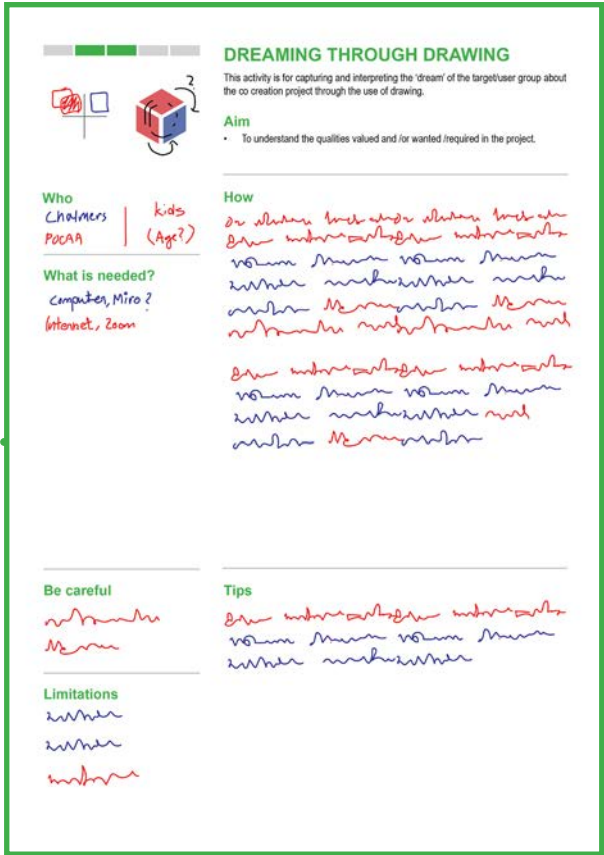
Figure 33: *Blank sheet for context specific re-appropriation filled in by placemakers.*

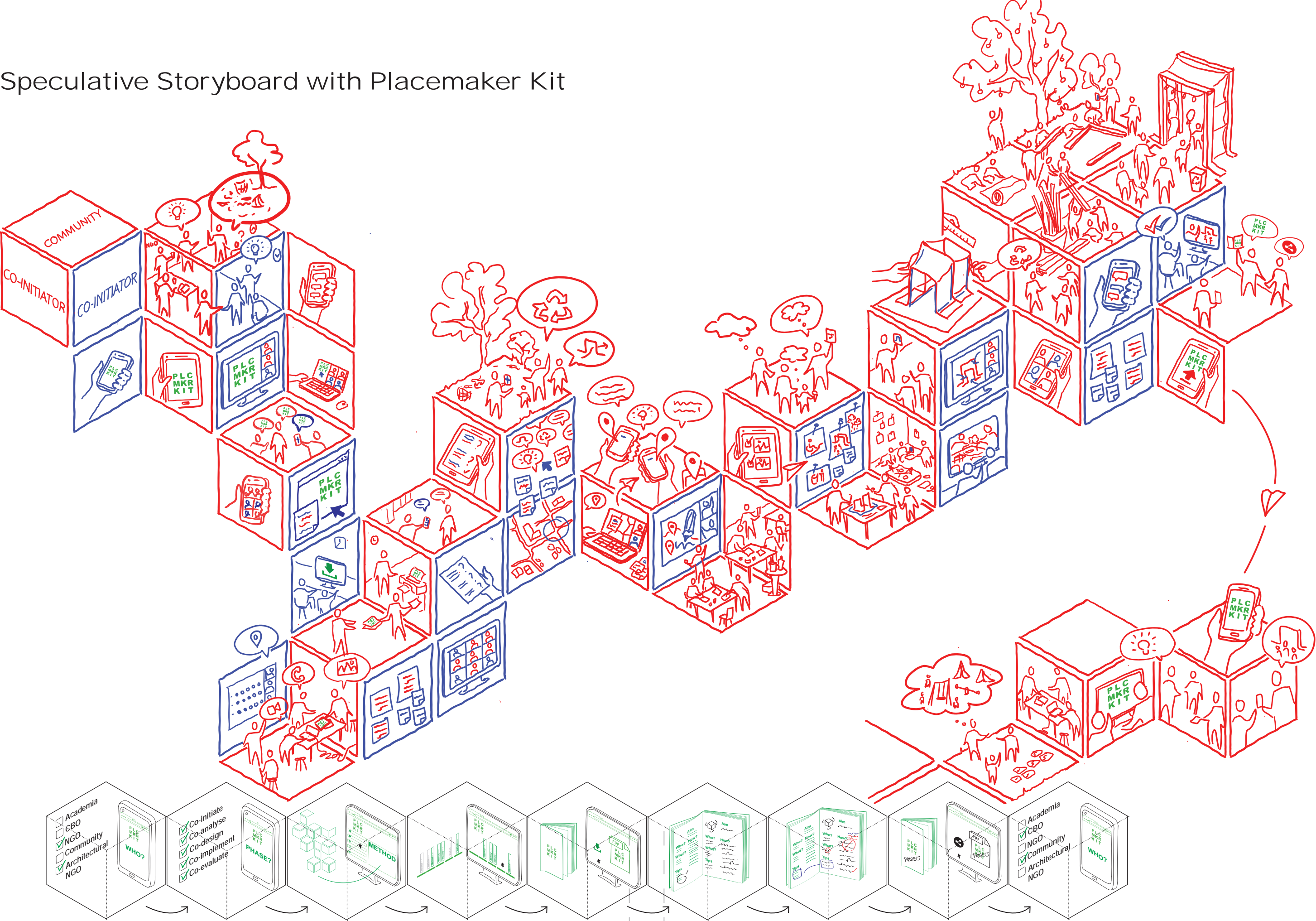# Speculative Storyboard with Placemaker Kit

Figure 34: *Application and contribution of the Placemaker's Kit through a speculative storyboard*

Common Vision

The journey of creating this thesis has been draining, learning about heavy topics such as colonialism, development, and ethics in cross-cultural collaborations. Despite these hardships, we have had so much fun, and we have learned things we could only have dreamed of before. Would we do it all again? Yes, yes, we would. In fact, we are doing it all again!

With Markus Zorn, we are continuing this project and realize the Placemaker's Kit web platform as we speak. We are also in the process of writing academic articles on this topic to contribute to the field and practice. If we learned anything from this project with cross-cultural, international, and interprofessional collaborations, it is that anything is possible if we do it together. Just be sure to add a pinch of crazy to go beyond your vision!

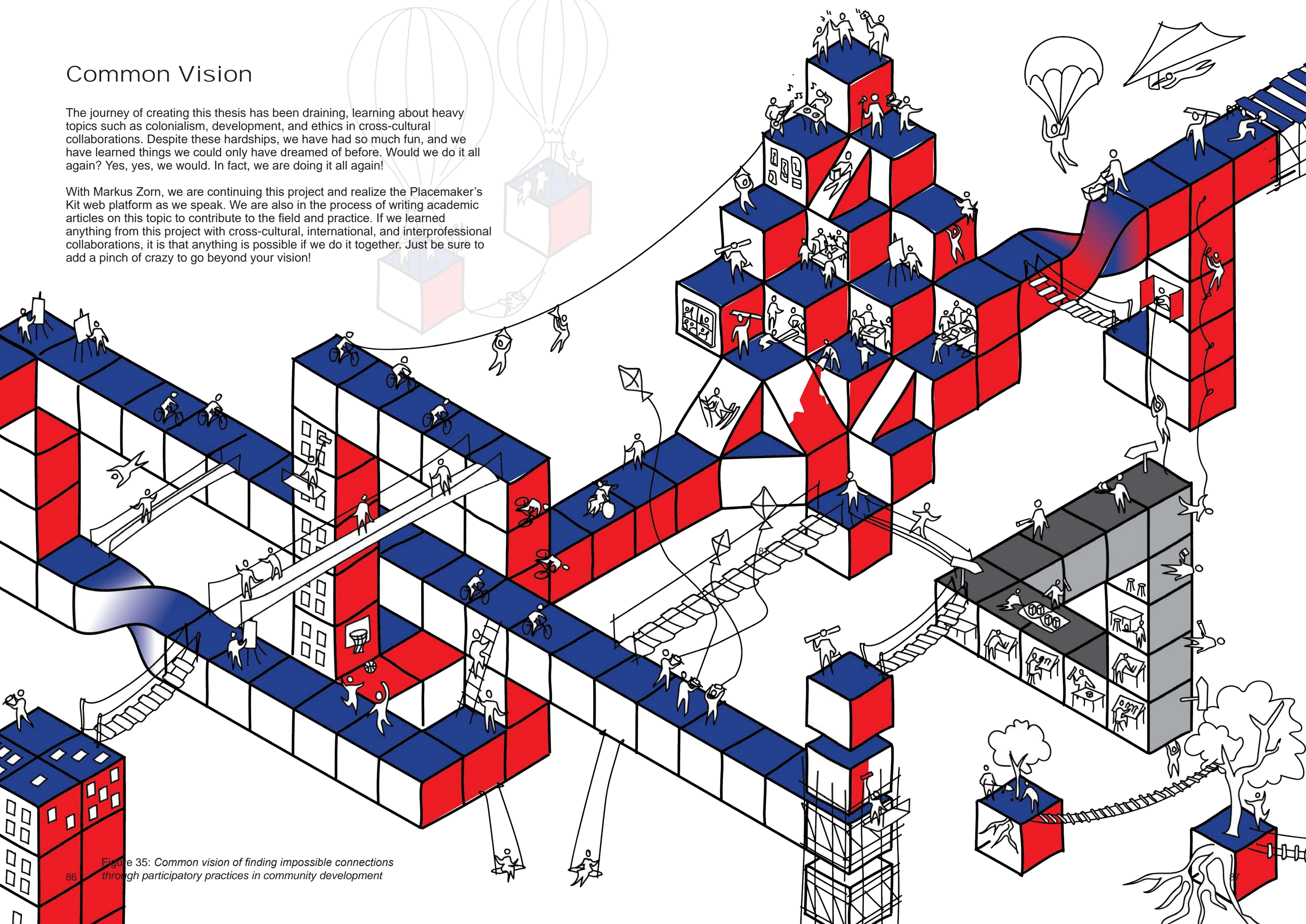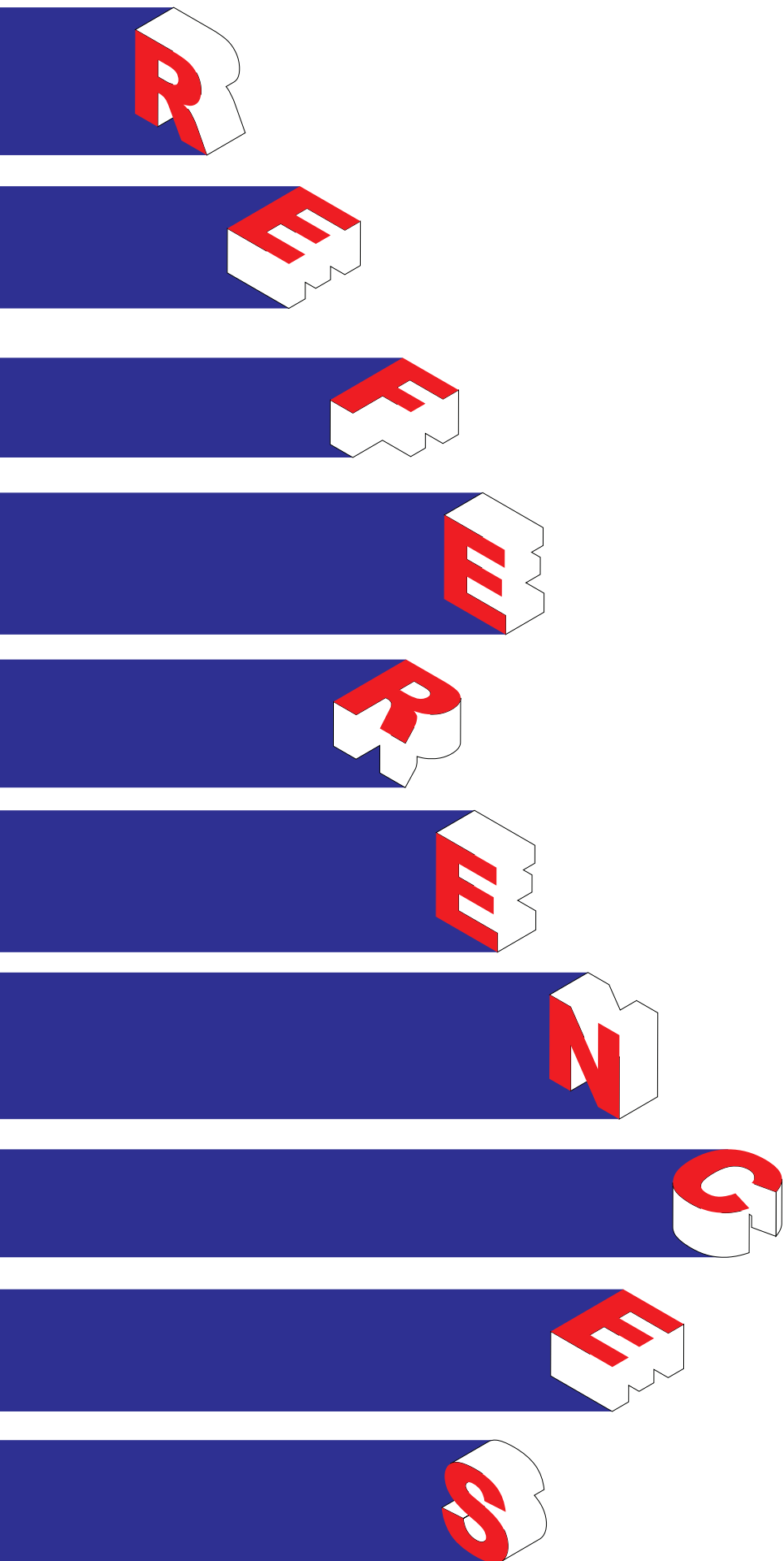Figure 35: *Common vision of finding impossible connections through participatory practices in community development*

REFERENCES

What to Expect

Literatures includes the references from different kinds of literatures that inspired and helped us structure the basis of our research

Figures and **Photos** sharing the credits for all illustrations and pictures shared in this booklet to support our research.

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Figures

All figures are produced by the authors unless otherwise stated.

Cover illustration, Figure 1, 2 & 35 was created in collaboration with Markus Zorn

Photos

Zorn, Markus. (2021). *Various pictures from South Africa, portraying remote co-creation [Photo].* Private collection.

APPENDICES
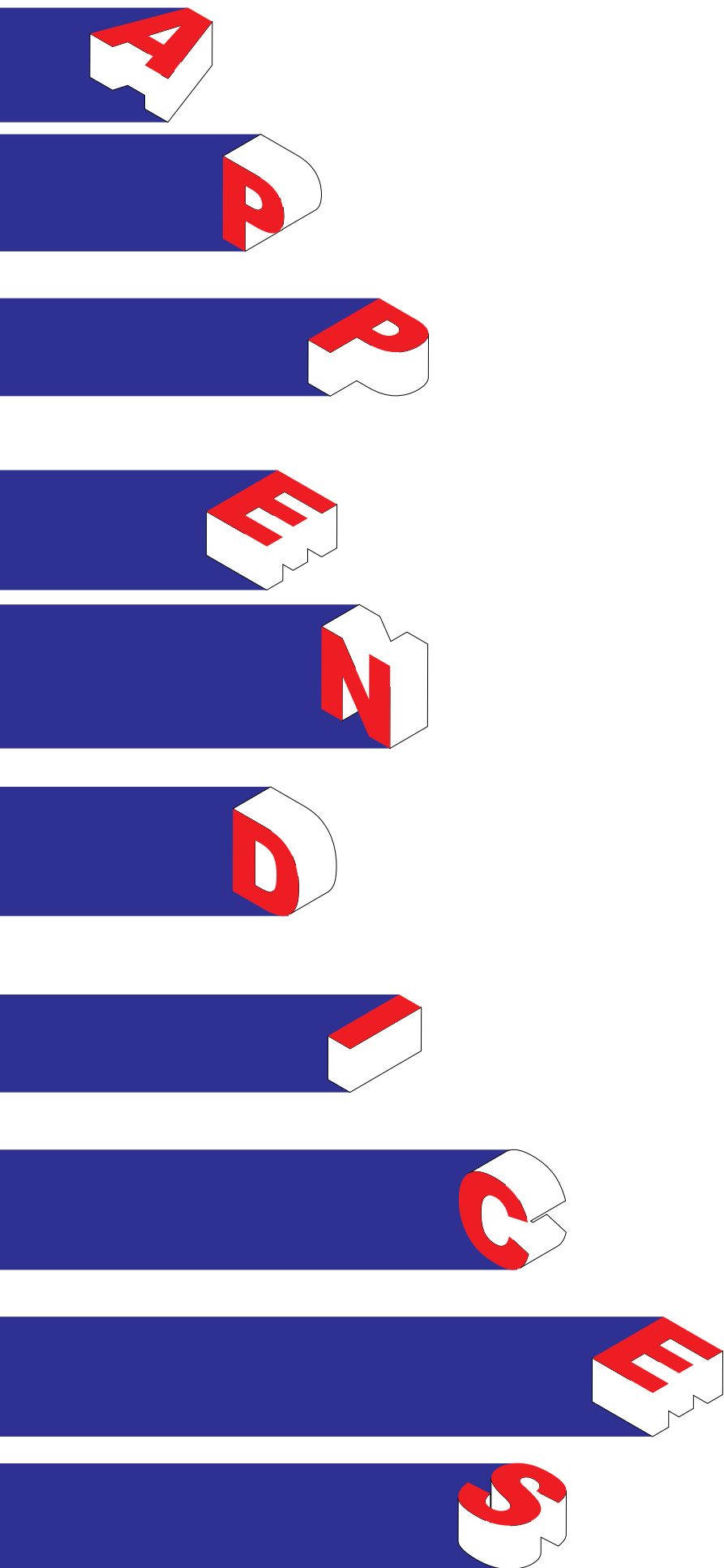
What to Expect

Placemaker's Kit Prototype Content includes the pages of the Placemaker's kit Prototype shared in page 73.

Separate Essays for Easy Reading inclued the two text essays from act 1, where we reflected 'on architecture' and 'on participation from page 20 and 29'.

PLC
MKR
KIT

FOR

NAME OF PROJECT

Tools for Collaboration

COMMUNICATION

Video call
Skype
Microsoft Teams
Zoom
Google Hangouts

Voice call
Whatsapp
Viber
Facebook
Messenger

MAPPING

Data collection
Kobo Toolbox
Epicollect
Fieldpapers
Maptionnaire

Map visualization
My Maps
ZeeMaps
Mapbox

TEAM BUILDING
☑ Slido
☑ Kahoot
☑ Mentimeter
☑ Geoguessr
☐
☐

COLLABORATION

Digital whiteboard
Miro
Mural
Jamboard

Project management
Trello
Asana
World time buddy

Interactive chat
Wonder
Gathertown

CONTENT SHARING / CREATION

Social medias
TikTok
Pinterest
Instagram
Facebook

Methods of Co-creation

Process of Co-creation

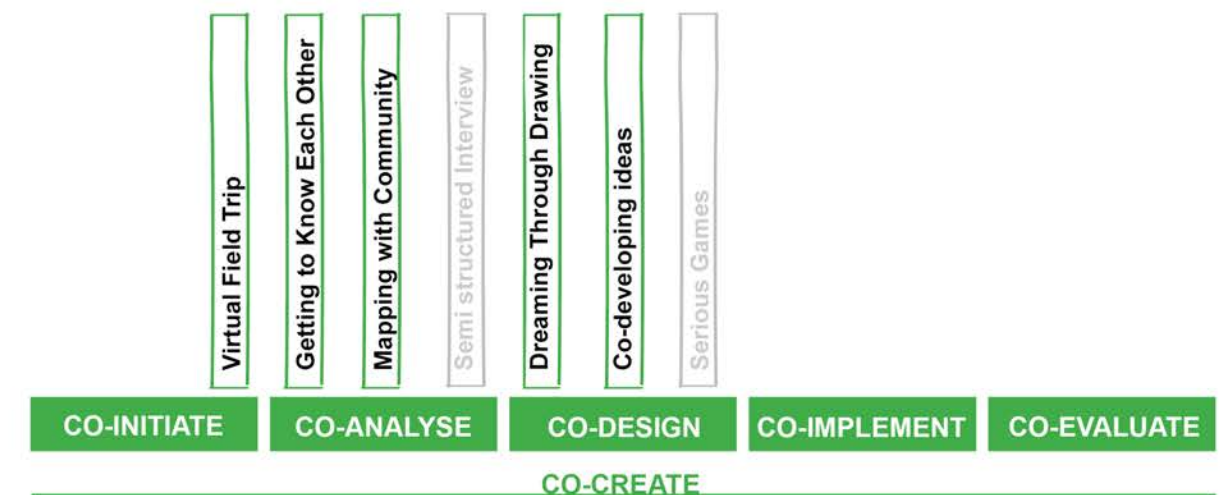| Virtual Field Trip	Getting to Know Each Other	Mapping with Community	Semi structured Interview	Dreaming Through Drawing	Co-developing ideas	Serious Games

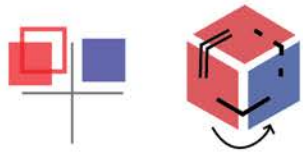| CO-INITIATE	CO-ANALYSE	CO-DESIGN	CO-IMPLEMENT	CO-EVALUATE

CO-CREATE

Additional methods are suggested that could support your process in particular phases of design. These can be accessed through the links

DREAMING THROUGH DRAWING

This activity is for capturing and interpreting the 'dream' of the target/user group about the co creation project through the use of drawing.

Aim

- To understand the qualities valued and /or wanted /required in the project.

Who

- Participants - Target/ user group
- Facilitators

What is needed?

- Drawing materials - paper, pen, color pencil etc
- Post it notes
- Device with camera, speaker and microphone for video conferencing
- Device to scan or capture the drawings to digitalize
- Internet connection

How

STAGE 1: Talking through Images

Step 1: Organise the group splitting genders or age groups separately. Each participant will be asked to choose one place that they like the most and one they do not like.

Step 2: Once places are discussed and selected, each participant should go to the selected locations and take the pictures. They can also draw the places.

Stage 2. Qualities of the Open Space

Step 3: Print the pictures and arrange the pictures on the wall/floor or board.

Step 4: Make a list of positive and negatives on all pictures. Once you have a list, make sure there is the same number of positive and negative characteristics.

Step 5: Ask participants to choose the photo that best represents each word, one by one. For example, ask them to choose which picture represents the most clean place. Remove the choice (post-its) each time before a new participant starts to avoid being influenced by the previous choices.

Step 5: Use a map of the neighborhood and identify graphically the places the participants photographed. Now go through your notes of each picture and mark on the map each time a word was used in a place. To assess the quality of the space, start with allocating symbols for positive and negative characteristics, for example blue dots for positive and red for negative.

Be careful

- Influencing the participants too much with prompting questions
- Not to make the participants uncomfortable about drawing

Limitations

- Difficult for the non local facilitators to observe the drawing process or have a dialogue with the participants.
- Needs uninterrupted internet connection and device to video conference

Tips

If some people are not comfortable in drawing, help them participate in other ways ie. one participant may act as scribe for the whole team or the local facilitator could act as scribe for those who are not comfortable in drawing.

Use prompting questions for qualities that have not been considered by the participant, for example what activities would you like to do in your dream playground?

Non local facilitators can observe more while local facilitators play an active role in discussion.

Use multiple device with video conferencing option to ensure most interaction with smaller groups of participants.

On Architecture

What is architecture? Pretty early in my education, I was introduced to architecture as "The art or practice of design and constructing buildings" (Oxford Languages, architecture). Being taught that architecture is simply the art and design of buildings limit the scope of what is possible.

Today, there are many delusions in the field, which is only natural after being indoctrinated into the belief that we as designers somehow have this magical ability to understand what people want and need better than they do themselves. Teachers have told me that "People do not know what they need until they have been presented with it." This way of thinking creates a distance between the users of the environment and the designer. This ego is worrying because it glorifies the designer and demotes the opinion of the mere mortal customer.

During several of my studio projects in architecture school, we have engaged with stakeholders in mock projects with some realism. Typically, we would visit the site with the stakeholders and set up a program together. By the end of the project, less and less focus was given to the actual user experience, and more focus would be spent on producing "interesting" spatial arrangements and materiality, which inherently do not support healthy living conditions in and of themselves. This is not just a critique towards the university; external supervisors from the architectural profession are just as guilty of this.

Architecture can also be described as "The complex or carefully designed structure of something" (Oxford Languages, architecture), which allows for a more expansive, systematic, and holistic approach to the built environment—taking into consideration far more aspects than simply designing buildings.

After everything said in this essay, I have to thank my education for coming to these conclusions and realizations. If I had not taken part in this indoctrinated system that views architects as all-knowing experts on human behavior and needs, I would not have been enlightened with a different approach to architecture. So this is my formal thank you to Chalmers:

Thank you for first teaching me about the architect's role as a superior entity in the design and construction of society, for teaching me that engineers, plumbers, carpenters, ventilation engineers, city officials, and politicians are all below the architect's superior mind. Furthermore, sincerely, thank you for simultaneously allowing me to explore alternate ways of pursuing architecture, with a more egalitarian outlook on users and community members through the same education system that taught me to approach architecture as a cynical visionary who focuses on aesthetic pleasures. For that, I am eternally grateful.

-Robin Eskilsson

On Architecture

Even two years ago, my answer to the question 'what is architecture' would include the 'object' - a building or a structure. It was challenging to re-appropriate my architectural understanding of twelve years, but I have managed to expand it from only the product to the process, from just a problem solver to a place-maker, and from just constructing a structure to the construction of hope. I have explored other ways of architecture and learned to shape it in the forms of a book, a board game, or even an essay.

In the first years of my formal architectural education, I have learned to design for people, mostly following the standard and norm that has been practiced for years since the curriculums were set by foreign architects who pioneered the school. There might have been many developments, but on the scale of comparison, they end up being unnoticeable. It has been frustrating to go back and forth between reality and the actual need for our contribution to the studios with the continuous reproduction of ambitious projects. I have learned architecture as a tool to make the built environment and the ways of living 'better.' This brings up the discourse of my role and responsibility in practice relating to the betterment of the world, and then the question of understanding what exactly is "better" and how I can achieve that through architecture?

Concerning the roles and responsibilities, architects have always been positioned to the side of those in power. I have personally experienced this during my four years of professional practice in Bangladesh, working for clients belonging to the 10% of the society with affordability to design. As my architect self roamed around the application of building technologies, carrying out my professional duties in the realm of specialization, I worried about the consequences of my service; where lies the true satisfaction in this profession?

Then comes the continuous struggle of understanding the standards of connecting aesthetics and functionality of the object that is architecture. Architects are known and praised for making beautiful designs that may or may not play a role in contributing to the broader context of improving the built environment and social conditions. The question that keeps occurring to me is how to go beyond aesthetics and functionality and contribute to making the world better?

The path I am following as an architect now guides me to architecture as an agency. In the words of Jeremy Till (2009) "holds to the idea of betterment but associates it with a more fluid set of processes and social conditions." I am motivated to bridge the gap between architecture as a profession or object and what I have always wanted it to be by taking the dependency of architectural practice as an opportunity. Instead of avoiding reality, it is time to engage with it and explore more potential for architectural practice that would rise over its current definition and create more hope.

-Mumtahena Rifat

Figure 5: *In the mind of an architect.*

Figure 5: *In the mind of an architect.*

On Participation

Participation in architecture has become somewhat of a buzzword, particularly in sustainable development and integration discourse. The word participation has a tacit promise of democracy. People in power pick up this implied connotation. They swing it around like a toy sword, poking with it at every possible instance of communication with local communities and target groups for interventions. By poking the sword of participation into the open wounds of the community, harm is caused. Even a toy sword hurts in the right place. People in power who do not understand the foundations of participation can cause immense harm in a community.

My own experiences with participatory processes are conflicted. The ideas behind participation are fantastic, and ideally, the users of the buildings or environment should have the most significant influence on the design. However, why is it so tricky with participatory approaches? Because, make no mistake, it is hard. It is complex with engagement, planning, and executing. Every single step of a participatory process is complicated. So why is it a buzzword? So why do we keep trying these methods?

During one of my projects, my group decided to work with the elderly in a socially vulnerable area. Our brief from the housing company stated: "Design a common room for elderly in the area according to their needs and wishes. "So we started engaging with the elderly, knocking on doors, talking on the streets, and sending out flyers about upcoming workshops. When our first workshop day approached, we prepared coffee, snacks, and mapping exercises for the elderly to engage with. The clock struck 11, but nobody came. We were left with empty chairs and enough coffee for a pack of elderly ready to gossip. Eventually, one woman showed up. Her first words were, "I am not interested in the common room, but I need the thresholds gone in my apartment. I keep falling on them."

At this point, a sense of disbelief and failure towered over us. We began to feel spiteful towards the ungrateful people who do not appreciate our time. This moment was a turning point in our project. Why are we angry? Who are we angry at? Where do we direct this anger? Is it possible to have a participatory process without any participants? Is the lack of participants an indication of distrust, displeasure, or suspicion of ulterior motives?

Right there on the floor in the ruins of the empty workshop room, we found it, the sword of participation, rusty and chipped. We understood that this community had been fed up with empty promises from the landlord about fixing their apartments; why would they believe this initiative?

We sided with the elderly with newly found courage and started a revolution towards the landlord's prior misuse of participation, figuratively, of course.

-Robin Eskilsson

I consider learning participatory design an important lesson. It answered many questions that have been gathering in my mind during the years of learning architecture. We learn to design knowing the designer in a superior role, finding the best solution to every problem, leading the team in any building or planning project. We get to know the stakeholders only through a list of requirements or conflicts where both the designers and stakeholders try to prove the best outcome. We grow up as architects with a standard of aesthetics and technical expertise, but how does that qualify us to decide for everyone?

Every project comes with its particular context and situations where there are more significant needs to address than just the problem or the requirements. I understand now how the different scale, context, and purpose of projects require a different approach, and as architects, we have to be always prepared to adapt. Parallel to this thread of hope, participatory design or co-design approach also brings a new layer of tension in my designer mindset. How do we ensure 'participation' stays true to its original purpose, not just as a term that has been misused as in the history of architectural practice?

"In architecture, participation is now a necessary part of most public planning processes, but much of it remains a token. The mere taking part is seen to be enough; endless sticky notes with handwritten exhortations plastered over architectural drawings to create a sense of activity, but at the end of the day, those notes are literally and metaphorically peeled off, leaving the barest trace of the voices of others." (Till, 2006)

My experience in participatory projects connects to the root of this question; I have only worked with conceptual idea development with groups of youth as a student in the Social Inclusion Studio and as a leader in Camp Vision 424 with Unga Påverkar. Both included workshops planned by either teachers or employers, focusing on sustainable development, where most youth involuntarily participated either for grades or salary. It got frustrating as we got less visible results in relation to the time spent on activities, there were conflicts of interest, but in both cases, I have seen traces of empowerment along with the tension.

It has been an ongoing debate of the amount of work going through years of collaborative work and complex organization structure when a short sharp intervention can have more aesthetic and functional potency. However, to ensure an actual transformation process, investing time and effort in the most challenging context is necessary. This adds to another layer of responsibility that may be on all collaborators to ensure that these hours and efforts do not go in vain and result in outcomes that reflect 'participation' just not as a tag but embedded within the outcome.

-Mumtaheena Rifat

"ARCHITECTS ARE NOT ACTING FOR THEMSELVES BUT ON BEHALF OF OTHERS, AND THIS MEANS ACTING ETHICALLY. IT IS TO ETHICS THAT WE NOW TURN"

-JEREMY TILL

"ARCHITECTURE IS TOO IMPORTANT TO BE LEFT TO ARCHI-TECTS."

- GIANCARLO DE CARLO

"SMALL MIGHT BE BEAUTIFUL, BUT BIG IS NECESSARY"

- NABEEL HAMDI

Figure 8: *Atop the slippery slope of participation*

In traditional practice, it is customary for the architect or the building team to learn about topics surrounding

Deciscions are often taken by the architects or contractors to fulfill the programmatic functions provided

The development of the project is typically carried out by the architect who take different professionals
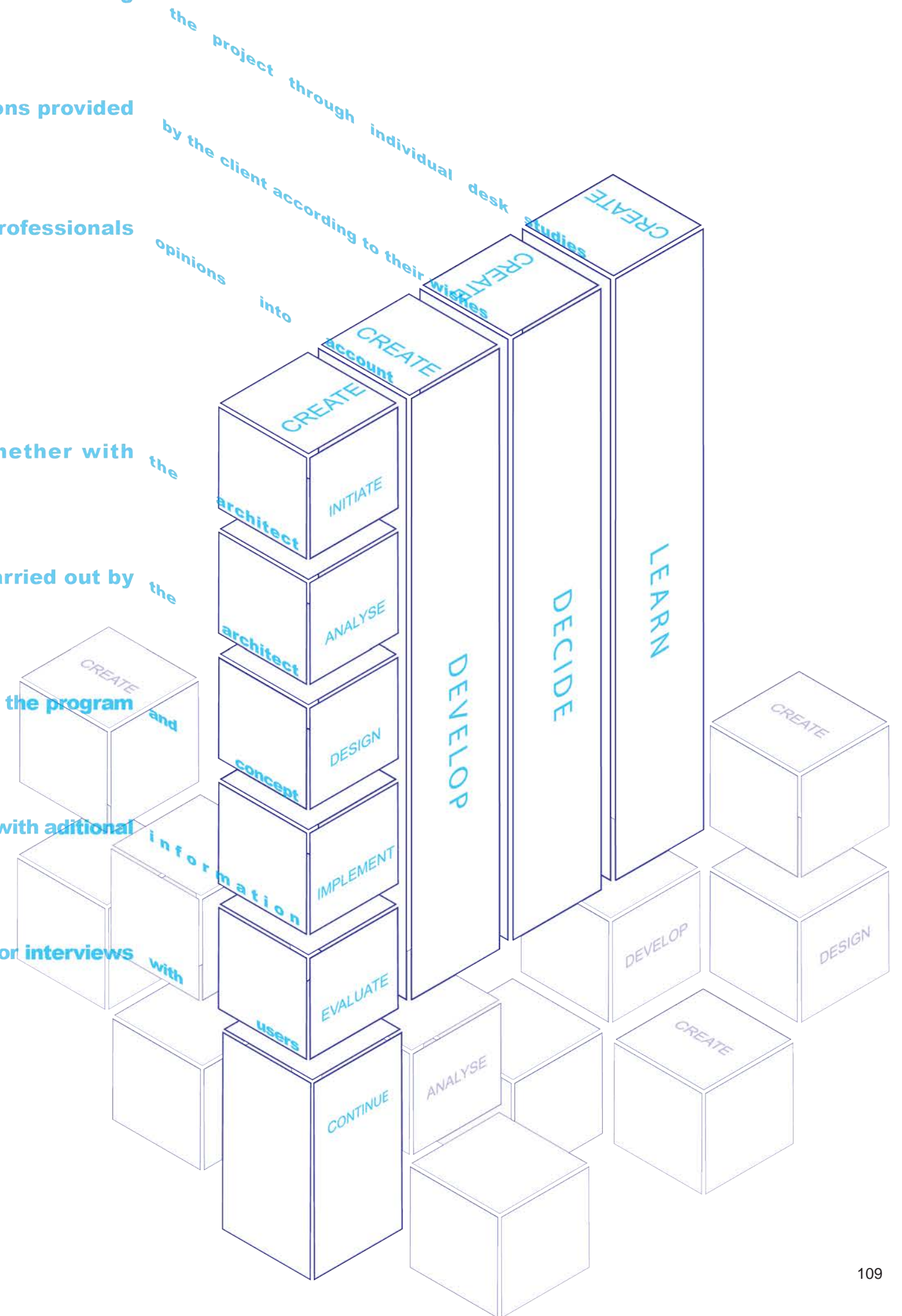
To start a project, typically, a client would draft a program of functions alone or toghether with

Before developing the concept of the design, a study of the area and surrounding topics is carried out by

Applying all the information gathered during analysis, a design is developed by the architect to fullfill the program

Implementing the proposed changes is usually left for to a contractor and the architect might support with aditional

Evaluation is not always a part of a typical creation process. If included it might be done by surveys or **interviews**

the project through individual desk studies

by the client according to their wishes

opinions into

the account

architect

the architect

and concept

information

with

users

CREATE

CREATE

CREATE

INITIATE

ANALYSE

DESIGN

IMPLEMENT

EVALUATE

CONTINUE

DEVELOP

DECIDE

LEARN

CREATE

CREATE

DEVELOP

DESIGN

CREATE

ANALYSE

Learning from eachother is a big portion of a co-creation process. It is about sharing knowledge between end

Deciscions should be taken with all parties included. Designers, users, contractors should have a say in the

By developing the project with the end users, it is ensured that their ideas are continuously concidered,

To ensure that the end product is really needed and wanted it is important to initiate the projects with the end

There are many hidden aspects of any given context, only known by the locals living in them. Therefore it is important to include them in analysing

A way to empower local communities and end users is to let them be a part of the design process by either creating or discussing

By co-implementing the previously produced project, you can increase the engagement with the end product by the users

Evaluating the process is crucial for all parties. This ensures noone is feeling left out in the process and that their opinions matter

users and designers to gain deeper knowledge process to ensure smooth co-operation which increase their agency.

CO-CREATE

CO-CREATE

CO-CREATE

CO-CREATE

CO-INITIATE

CO-ANALYSE

CO-DESIGN

CO-IMPLEMENT

CO-EVALUATE
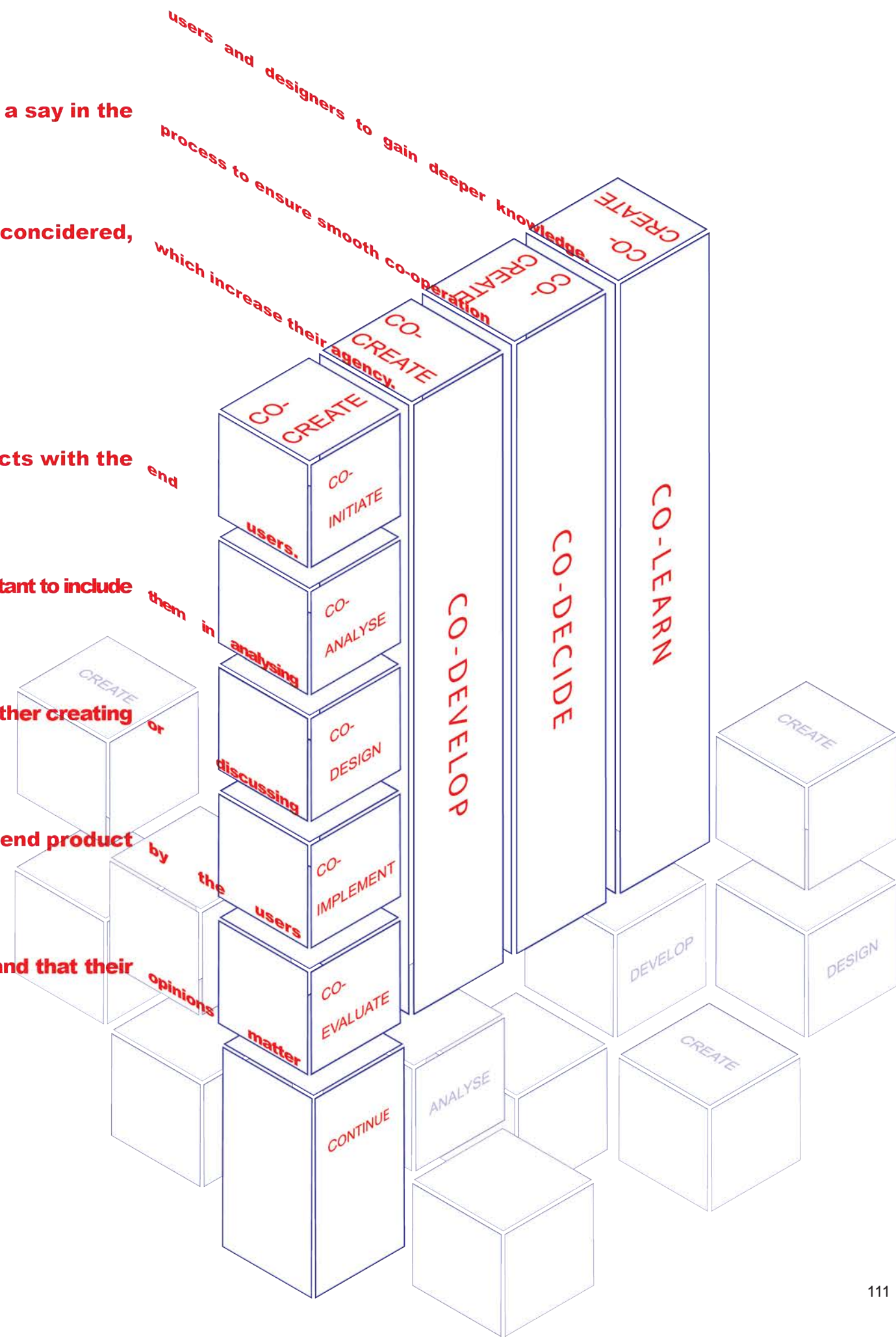
CO-DEVELOP

CO-DECIDE

CO-LEARN

CREATE

CREATE

DEVELOP

DESIGN

CREATE

CONTINUE

ANALYSE

Figure 11: *Dissecting co-creation.*