SMOTIES

Design tools for the creative transformation of public spaces in small and remote places.

EDITED BY Valentina Auricchio, Annalinda De Rosa, Davide Fassi, Birgir Johannsson, Josie King, Astrid Lelarge, Pall Jakob Líndal, Vanessa Monna, Paola Russo, Frank van Hasselt

Birkhäuser

SMOTIES TOOLBOX
Design tools for the creative transformation of public spaces in small and remote places

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How to navigate

This toolbox consists of:

→ **The booklet*, in two parts**
*what you have in your hands at the moment.

1 **The book**
presents the work, including the methodology used to build it and the theoretical basis.

2 **The kits**
include all the tools developed, their instructions, tips, and examples of use.

→ **A set of printable tool boards**
downloadable at: humancities.eu/smoties

Each kit contains tools that will enable you to develop your research, objectives, and project ideas. The diagram on the following pages provides a visual map of the kits, the tools, and—most importantly—how the data and information you gather in the context of action will help you advance in the design process step by step. Use this map as a guide, following the recommendations in Chapter 3.

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Data and information flow chart across kits. The icon legend is on the left-hand book flap!

"We know that what matters in a building or town is not its outward shape, its physical geometry alone, but the events that happen there."

This citation opens the report "Distinctive Futures. A scoping study to identify how a distinctive Rural Capitals approach can be developed in Yorkshire and Humber," developed by Bauman Lyons Architects & Design Leeds for the 2009 Rural Capitals Programme.

ALEXANDER, C. (1979), *The Timeless Way of Building*. OUP USA.

Preface

The SMOTIES toolbox serves the methodological framework of a European-funded project. It was developed to guide an international network of design universities, collectives, and associations in analysing and understanding the challenges faced by remote places in Europe, while guiding local stakeholders in identifying possible futures for their public spaces. The SMOTIES toolbox aims to enable creative teams to envision both near and distant futures, positioning them within a framework of current challenges faced by rural areas. It also assesses impact objectives to lead tangible creative actions within specific territories and with their communities of inhabitants.

Human Cities/SMOTIES—Creative works with small and remote places is a four-year project, co-funded by the Creative Europe Programme of the European Union. Started in 2020, SMOTIES is led by the Human Cities network, which has been involving design, art, and architecture universities, centres, and consultancies since 2006. Spanning all of Europe, it acts as a platform for interdisciplinary exchange, examining and acting to improve the liveability of indoor and outdoor public spaces to incubate innovative processes for social cohesion through participatory design.

The Human Cities network has consolidated its approach in several European contexts, creating opportunities to implement innovative experiments, nurturing networks, building capacity with local stakeholders, and promoting cultural values. The primary focus is on culture-led innovation to stimulate and enable diverse creative activities while regenerating a city's or region's economic and social progress through engagement with local ecosystems. This aligns with the New European Bauhaus approach that "brings a cultural and creative dimension to the European Green Deal to enhance sustainable innovation, technology and economy" *(European Commission, 2021, p. 3)*. This also underpins the recently launched European Institute of Innovation & Technology's initiative, "EIT Culture and Creativity": "a Knowledge and Innovation Community (KIC) designed to strengthen and transform Europe's Cultural and Creative Sectors and Industries (CCSIs) by connecting creatives and organizations to Europe's largest innovation network" *(www.eit-culture-creativity.eu)*.

With SMOTIES, the Human Cities platform shifts its focus from the urban context, applying its approach to ten small remote places in Europe which are depopulated, relationally distant, and repositories of material and immaterial culture, which risk being undervalued, not consolidated, not passed on to the next generation, and hence lost. SMOTIES aims to uncover and stimulate

potential avenues for local evolutionary processes by leveraging existing but underappreciated excellence niches. Each partner selected a small and remote place in their country to benefit from the design of cultural and creative innovations within public spaces in collaboration with local stakeholders. The partnership of ten public institutions, design centres, creative agencies, national associations, and research centres is distributed throughout ten European cities. They defined themselves as Nodes of Creativity within the consolidated network integrated into their national and international spheres. They work with small and remote places as interlocutors, activators, and supporters of creative works anchored in public spaces. Through a shared methodology, they ensure the engagement of local communities, promote audience development, foster transnational mobility for creative professionals, offer masterclasses and training for capacity building, and assess the impact to create a long-term legacy in the involved contexts *(Figure 1)*.

The partners have been chosen for their particular position, cultural uniqueness, development potential, and consolidated role in their creative sector: the Department of Design of Politecnico di Milano (Milan, Italy); Cité du Design, Ecole Supérieure d'Art et de Design (Saint-Étienne, France); Clear Village Trustee Limited (London, UK); FH Joanneum, University of Applied Sciences (Graz, Austria); Urban Planning Institute of the Republic of Slovenia (Ljubljana, Slovenia); Estonian Association of Designers (Tallinn, Estonia); University of the Aegean, Department of Product and Systems Design Engineering (Ermoupolis, Syros, Greece); Zamek Cieszyn (Cieszyn, Poland); Universidade da Madeira, Art & Design Department (Funchal, Portugal); and Alternance slf (Reykjavik, Iceland).

In this framework, SMOTIES focuses on networked, participatory, and local creativity as a resource for a territorial identity (communication, life quality, image, reputation, innovation clusters, etc.) for regional and destination development *(Innerhofer, et al., 2018, pp. 2–4)*. The capacity to act and regenerate the SMOTIES small and remote communities is supported by the implementation of participatory design and social innovation practices, underpinned by the belief that strategies based on culture-led regeneration and development have the potential to bring about transformative changes. The cultural and creative sectors provide both economic and social benefits. On a social level, they enhance well-being and foster community cohesion. In terms of economy, they generate local tax revenue, create jobs, drive innovation, and stimulate supply chains. These sectors also play a crucial role in place-making by enhancing the attractiveness of cities and regions as places to live and work, consequently facilitating inward investment, attracting talented workers, boosting productivity, and stimulating tourism.

SMOTIES advances the principles of bottom-up and grassroots processes—deeply ingrained within the European research and innovation landscape—where individuals proactively transform their lives by taking action within their environments to drive social change. It has taken root in urban structures, bringing together creative people (designers/artists), local governments, administrations, innovative businesses, territorial actors, the non-profit sector, and representatives of active citizenship towards infrastructural changes *(Montalto, et al., 2019)*. These processes strengthen social networks in local contexts by revealing shared values and ideas, while raising broad awareness of specific concerns.

The SMOTIES toolbox was developed as a shared methodology for the SMOTIES project; hence, it is the result of an international collaboration among project experts to support solution development across diverse territories. Each partner has contributed to the toolbox development by prototyping it and giving feedback on its usability, critical aspects, and effectiveness.

Fig. 1
SMOTIES Nodes of Creativity
and their respective small
and remote places.

MILANO, ITALY
Politecnico di Milano, Department of Design
Albugnano ~500 inhab. ~52 people/km²

SAINT–ÉTIENNE, FRANCE
Cité du Design – Ecole Supérieure d'Art et de Design
La Vallée du Dorlay ~1600 inhab. ~44 people/km²
& Sainte-Croix-en-Jarez ~485 inhab. ~40 people/km²

LONDON, UK
Clear Village Trustee Limited
Penmachno ~600 inhab. ~11 people/km²

GRAZ, AUSTRIA
FH Joanneum, University of Applied Sciences
Oberzeiring ~814 inhab. ~22 people/km²

LJUBLJANA, SLOVENIA
Urban Planning Institute of the Republic of Slovenia
Polhograjski dolomiti Landscape Park—Topol pri Medvodah,
Žlebe & Belo ~560 inhab. ~52 people/km²

TALLINN, ESTONIA
Estonian Association of Designer
Joaveski ~30 inhab. ~5 people/km²

ERMOUPOLI, GREECE
University of the Aegean, Department of
Product and Systems Design Engineering
Apano Meria, Syros Island ~1200 inhab. ~80 people/km²

FUNCHAL, PORTUGAL
Universidade da Madeira, Art & Design Department
Estreito da Calheta, Madeira Island ~1600 inhab. ~110 people/km²

REYKJAVIK, ICELAND
Alternance slf
Borgarnes ~ 2165 inhab. ~1500 people/km²

CIESZYN, POLAND
Zamek Cieszyn
Bobrek Zachód and Bobrek Wschód ~1150 inhab. ~15 people/km²

Preface

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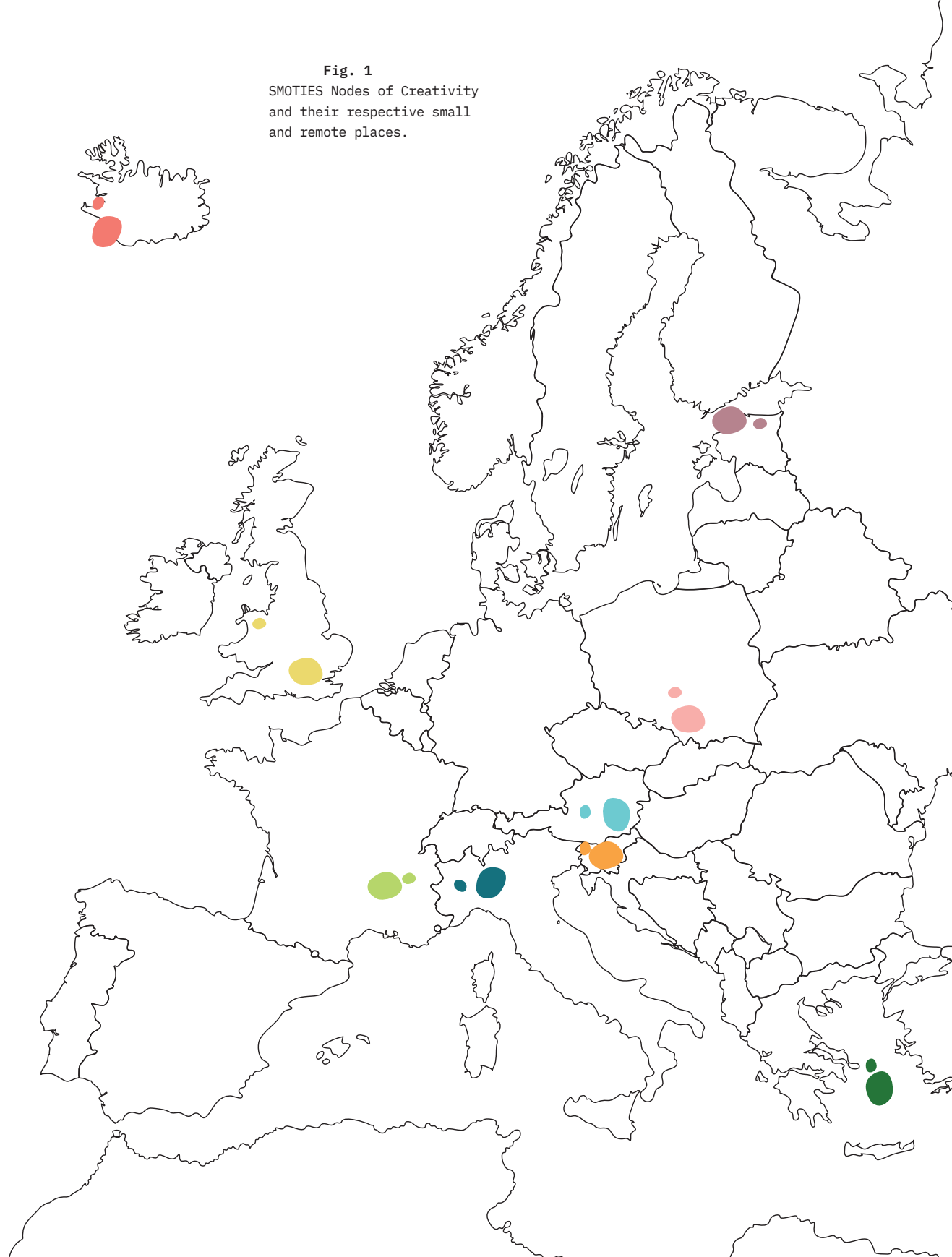
Book

Introducing
the foundations of the
SMOTIES toolbox

1
Introduction

1.1   What is a small and remote place?

Small and remote places are defined as geographically and relationally remote European territories that are **repositories of material and immaterial culture.** They are outside of cities and poorly connected. Suburbs or specific locations in a city are not defined as small and remote places.

Small and remote places could refer to villages or systems of villages:
- **That may be near major cities but difficult to reach due to physical or relational connections (geographical barriers and/or lack of transportation links). These infrastructure systems here lack sustainable mobility models able to support a better daily life for all generations, and access to crucial services and amenities within walking distance is not inclusive in terms of equity and affordability.**
- **That have no or only weak relationships and interconnections with culturally vibrant areas.**
- **That have not previously been involved in creative and project-based experiments.**

What do small and remote places share?

They have an exciting material and immaterial culture that requires the support of creative teams (us!) to be fostered **through tangible experiences at the local level, to make relations possible among communities, and ultimately improve their everyday life.**

Small and remote places share three elements:
1. First, in these areas, the local population is often so small that individuals frequently hold several positions and perform various tasks within the community simultaneously, such as serving as mayor, leading associations, engaging in local craftsmanship, and practicing agriculture. This phenomenon can both ease and hinder the decision-making process.
2. Second, as local demands vary significantly from one context to another, the dimensions of viable solutions are diverse and heterogeneous. Since public places are of a low-quality or completely

absent, small interventions such as basic urban furniture, street pavement regeneration, or small public art pieces could make a large difference. This element highlights the significance placed on intangible yet powerful processes such as social engagement, skill exchange, and support of policies that foster the creative milieu of cities and communities, leveraging the role of culture in tackling bigger social and economic issues. This complements the short- and medium-term impact of interventions on the areas: "acupunctural" outputs *(Jégou, 2011)* could fuel a more profound transformation due to renewed interest and reactivation of social dynamics.

3. Finally, increasing the number of local meetings strengthens and expands the local network of stakeholders and residents by engaging those with little or no prior involvement. These encounters foster discussions and debates about ideas and solutions with creative teams.

Is a small and remote place a single and specific place?

Yes, it could be. However, it is primarily part of a territory located outside any big city, characterized by sparse connections and consisting of a network of both indoor and outdoor places which foster relationships among communities. In this sense, when designing a public space in a small and remote place, the public space is considered more as an area than as a specific spot (see a more detailed description in 2.3).

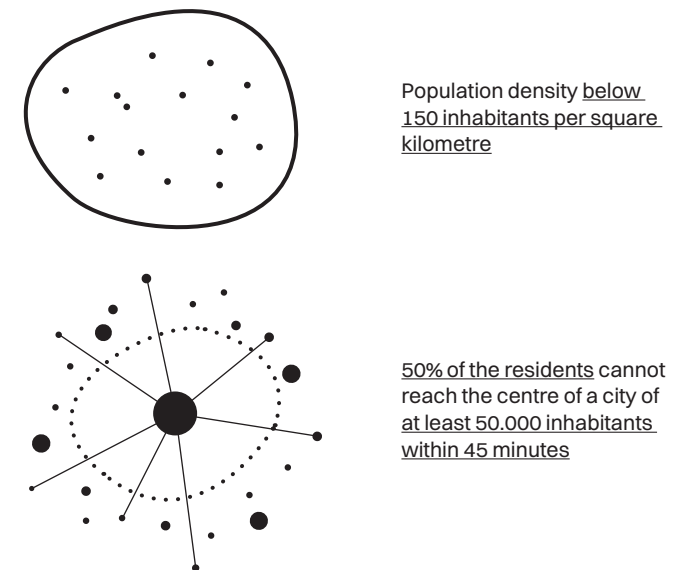### What do we mean by "remote"? Is it just "far"?

No! A remote place is a wider territorial unit—such as a settlement or part of it—which can be geographically and relationally remote. It may benefit from producing cultural and creative works in public spaces where citizens can recognize representative settings to connect, gather, and exercise their right to participation. Starting from the SMOTIES research and literature review, we decided to refer to the European quantitative criteria for remote and rural places *(European Union Regional Policy, 2008 and 2011; OECD, 2020b, 2020a) (Figure 2)*.

The criteria define remote and rural places as those with a population density of fewer than 150 inhabitants per square kilometre, where at least 50% of the residents cannot reach the centre of a city of at least 50,000 inhabitants within 45 minutes. This indicates that there are geographical barriers and poor transport links; as a result, the infrastructure system

must develop sustainable mobility models to support better day-to-day life for all generations.

Furthermore, access to critical services and amenities within walking distance is not inclusive regarding equity and affordability for everyone. These places are frequently marked by social divisions, or distinct social groups suffer from economic challenges because of local and global crises, such as financial crisis, austerity measures, and the expansion of previously existing rural marginalization during the COVID-19 pandemic. These variables play a crucial role in isolating these places. Nowadays, the primary causes of rural marginalization must be attributed not only to geography but also to the "lack of access to resources [...] resulting from a lack of socioeconomic and political connections ("connectivity"), and, hence, of relational "remoteness"" *(Bock, 2016, p. 556)*. As Castells *(1996)* and Sassen *(2011)* argue, the network society allows people to take part in global networks *(Leadbeater, 2009)* regardless of their physical proximity to dense infrastructures. Functional and relational variables are important in active collaborative community systems, fostering the growth of exchanges and connections *(De Lange & De Waal, 2019; Manzini, 2021)*. Accordingly, the focus is on areas where proximity and social economy *(e.g., proximity to a rewarding job market, proximity to research-intensive environments, and community relationships)* are weak or undervalued, resulting in territorial segregation.

Fig. 2
EU quantitative criteria for Remote and Rural places. Source: European Union Regional Policy. (2008).
A series of short papers on regional research and indicators produced by the Directorate-General for Regional Policy.

Population density below 150 inhabitants per square kilometre

50% of the residents cannot reach the centre of a city of at least 50.000 inhabitants within 45 minutes

Introduction

How can I choose my small and remote place?

First, you may check whether it complies with the characteristics described earlier. Second, you might choose a small and remote place to work with, based on your professional networks or direct knowledge of the place and people. Sometimes, these relationships are based on previous projects, didactic activities, or first intuitions about places and people's potentialities yet to be explored. You can explore the potentiality of a specific location, or you can start from the potential of a community you know but haven't yet worked with in-depth, and then choose the location *(i.e., one or more specific public spaces)* as a hotspot for that specific community.

1.2   What makes a space a good public place?

Participatory processes seeking to regenerate a shared sense of belonging through public space regeneration are widespread practices related to recognizing those as catalysts for social interaction in urban and rural communities. From the place-specific perspective of environmental psychology, a place is understood as a socio-physical unit dynamically defined and transformed by interactions between people and the environment over time, possessing a unique and situated sense of identity shaped by specific behaviours *(De Rosa, 2022)*. Public spaces could be indoor and outdoor across complex urban systems, and accessible to everyone. They can serve various functions, including utilitarian activities (such as transportation, exchange of goods), and leisure or community-building activities (such as socializing, entertainment, recreation). What is a good public space? What are the qualities that make a space work? Public spaces are important for the quality of life in the community, being valuable in embedding relational practices, encompassing large community interactions within urban environments, and, therefore, generating meaningful and impactful social settings. For this reason, public spaces touch upon territorial regeneration dynamics and processes. Many researchers and practitioners have tried to answer these questions over the last decades, investigating how space, people, and activities interact to identify what makes public places used and desirable—e.g., providing users with a good experience and encouraging them to linger and socialize *(Gehl Institute, 2018)*. Factors to be considered to improve their qualities may vary, drawing attention to factors and variables *(Mehta, 2014)* to be considered while designing activities in public spaces, given their potential positive or negative impact on people's on-site experience.

How do we evaluate the quality of a public space?

Quality criteria are instruments researchers use to measure, assess, or evaluate the quality of public spaces, e.g., to promote public life and activities. Applying these criteria helps deepen the understanding of people-environment interactions and inform decision-making. The following five criteria categories, drawn from a 2014 article by Vikas Mehta, are considered essential for assessing public space quality.

INCLUSIVITY/ACCESSIBILITY (WELCOMING)
The basic premise for the inclusiveness of any space is that it hosts some form of activity. For anything to occur, something must first be in motion. Public spaces are inclusive when they are public in their use, clearly defined, welcoming to different groups of people and different activities, and accessible in terms of circulation and modes of transportation.

MEANINGFUL SPACE/ACTIVITIES

Public space becomes meaningful when it accommodates diverse activities (e.g., shopping, eating, entertainment, protesting) and, through its design, layout, architecture, landscape, history, or land-use diversity, meets a variety of needs, encouraging frequent visits. Frequent visits to a space foster familiarity, emotional attachment, and a sense of belonging, ultimately contributing to the development of a community. The place becomes significant; it has social value and meaning for people.

COMFORT
Comfort refers to the physical and environmental sensations created by the public space. The basic need for environmental comfort—e.g., provision of shelter and protection from weather—precedes the accomplishment of higher-order needs—e.g., belonging, esteem, aesthetics. Therefore, public space design should carefully consider these factors and seek to fulfil these needs by creating, e.g., comfortable microclimatic conditions and weather protection, and encouraging people to stay and socialize. The physical conditions of the space and its maintenance are also important, as is the absence of physical stressors from traffic and other sources.

SAFETY

For public space, safety is defined as the ability of a person to feel safe from social and physical threats, including crime and traffic. Both real and perceived safety are critical issues at any time of day. This sense of safety depends on a variety of factors, such as spatial characteristics, connectivity and openness to other spaces, the presence or absence of people, types of people, types of activity, street properties (signs, streetlamps, lighting, the use of explicit means and controls, and protection from vehicle traffic).

PLEASURABILITY

In a public space, spatial properties, such as scale and level of enclosure, play an important role in people's preference for the physical environment as: 1) a higher correspondence between body size and perception mechanism and the physical surroundings increases the level of pleasure; and 2) an intermediate level of enclosure evokes the highest pleasure. In public spaces, pleasure is linked to perceiving culturally acceptable, fascinating sensory stimuli and focal points (such as colours, shapes, patterns, textures, and natural elements) and creating focal points to increase the environmental and/or architectural complexity without creating chaos or over-stimulation.

the capacities of remote places to become part of wider (e.g., transnational) creative networks thanks to the synergies they create. They could be, but are not limited to, place-making and tactical urbanism interventions in somewhat underused, leftover spaces (e.g., urban furniture in public spaces, places for socialization such as parks, playgrounds, game corners, squares, rest areas, etc.); landmarks, i.e., pieces of art to exhibit the values of the small and remote places; places for advanced artisanal micro-production (makers, artists, designers); local living labs to trigger participation by citizens through a system of activities, actions, and projects around a common theme or aim run by a core community of creatives; hard urban planning and design intervention that are characterized by the participatory approach and may be based in (e.g., architectural) competitions.

1.3 What are creative works with/in public spaces?

Creative works with/in public spaces are **the tangible and/or intangible interactions between people and places** that help audience development by improving access to local cultural values, while, in a broader sense, enhancing the lives of local communities through the added value rooted in these activities. Examples of tangible interaction points may include products, services, artistic productions, festivals, and events. Examples of intangible interaction points may include knowledge exchange, experience gained, cultural heritage promoted, and proactive participation practised.

Creative works with/in public spaces raise the quality of small and remote places, their cultural accessibility, and the chances to revive their social and economic sustainability by addressing local needs. They are developed co-creatively with local communities according to their aspirations, wishes, and habits. While strongly embedded in their local context, they also strive to improve

2
Why use this toolbox?

What this toolbox is for

This toolbox is a guide for **transforming remote places into more liveable spaces** by involving residents and stakeholders in the development of cultural and creative activities. It is designed to support all creative teams comprising citizens, public and private institutions, and local governmental bodies, in co-creating activities providing better solutions for the well-being of small and remote places.

The toolbox results from a design process that led to creative solutions in public spaces. Within this process, project partners acted as interlocutors, activators, and supporters of creative works anchored in public spaces through this shared methodological framework that guaranteed a baseline process for engaging local communities, reinforcing the identity of small places, showcasing their unique creativity, preserving their material and immaterial culture, and using design to build long-term development strategies.

While prototyping this toolbox, reflections emerged regarding its role in relation to existing design methods and tools, highlighting its uniqueness compared to those developed in other contexts. Although the toolbox includes tools inspired by previous project experiences (which you might already be familiar with), the main aim of this work is to act as a guide in exploring remote places, understanding their needs, defining future scenarios and impacts, and identifying a specific public space for tangible intervention. It should be positioned at the beginning of the design process, in the analytical phases of design research. Methods and tools mainly used in the development, engineering, and execution of a design process have been deliberately omitted, as they will differ by context, depending on the project's typology and the skills required for its development.

The toolbox is thought to guide a creative group in analysing the local reality, mapping its actors, engaging with locals to envision future scenarios of the place, identifying a public space, and defining a project plan for short- and long-term impacts. Once this has been achieved, the creative team will be able to address the final concept development and execution of the project to experts according to their skills.

2.2 Who this toolbox is for

This toolbox is intended to be applied with a creative mindset. The kits should not be used blindly, as no design tool should be used blindly *(Alexander, 1971)*. Instead, they should be adapted to specific circumstances and situations, and used critically. With a critical creative mindset, the toolbox can guide your thinking. However, it should also be integrated with other methods and tools you may be familiar with. In fact, this is a guide for project leaders. It has been designed to be flexible and allow for the adaptation of tools and methods to contextual conditions. Therefore, while it is true that any project team can use this toolbox, it is also true that it requires creative abilities and is designed to be used by experts.

Applying this toolbox to a specific context requires a familiarity with creative processes and participatory techniques. Creative teams will be guided through the process and encouraged to adapt tools to the specificities of a chosen remote place and the actors involved. Suggestions on how to do this will be given through case studies and application examples. However, this adaptation requires co-design, participatory method skills, prior experience with design methods and tools in diverse contexts and communities.

2.3 Creative constraints

Before starting to use the toolbox, it is important to be aware of a few creative project constraints that have guided the development of this methodology around the concept of remote places and public space interventions, which include: **geography and scale of intervention, project assumptions, future thinking, outcomes, and impacts.**

A. Geography and scale of intervention

The SMOTIES toolbox is designed for interventions at a village and small clustered settlement scale. If you are working at other scales, it is necessary to decide whether it is applicable or not. Similarly, the toolbox concerns open public spaces, whether indoor or outdoor. These are the main project constraints of this work.

Regarding the scale of the intervention, in general terms, the toolbox addresses **three geographic levels**: the **broader remote area** in relation to a **small and remote place,** and the **specific public space** *(Figure 3)*.

Fig. 3
The three scales considered in the SMOTIES toolbox are the wider remote area (territory), the small and remote place (villages or systems of villages), and the public space (one or systems of public spaces).

BROADER REMOTE AREA

SMALL AND REMOTE PLACE

SPECIFIC PUBLIC SPACE
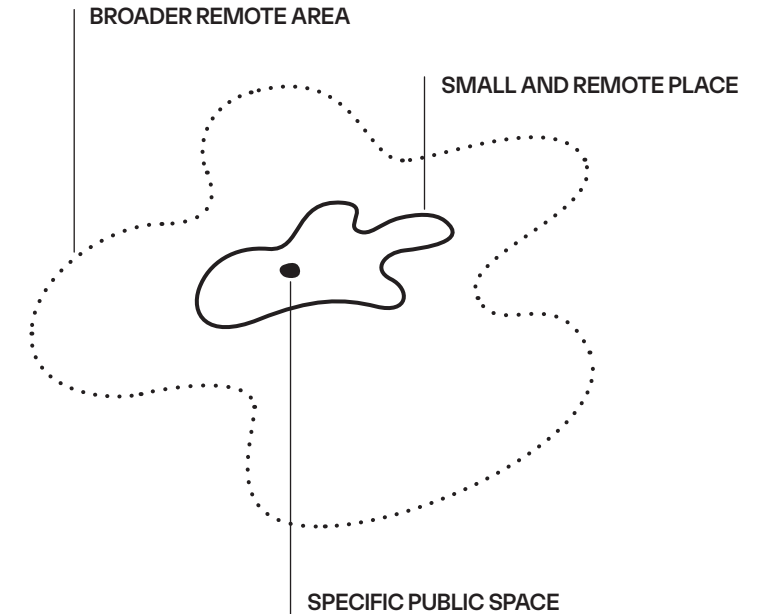
B. Project assumptions

When conducting your research, please take into consideration the following project assumptions.

SPECIFICITY AND IDENTITY OF REMOTE PLACES AND PUBLIC SPACES
Remote places are diverse (based on their physical and societal reality). So are public spaces (based on their built and natural environment, the people who inhabit them, and the activities performed there). Therefore, it is necessary to study their specificity. To be successful, that is, to be conducive to public life, creative works must reflect the specificity of the remote place and its public spaces.

HISTORICAL DIMENSION OF REMOTE PLACES AND PUBLIC SPACES
Understanding the current spatial and societal situation of remote places

and public spaces involves a historical reading. Historian Jean-Claude Perrot *(1975)* stated that "stones" and the built environment are generally considered consolidated over time. Marcel Roncayolo *(2002)* added that they are consolidated practices due to the layering of uses and transformations over time. In the existing remote place and public space, you will be analysing results from historical layers produced by various societies throughout history. Such a study of spatial morphology will allow you to identify remarkable built and natural features. Designed in accordance with the Historic Urban Landscape approach *(UNESCO, 2011)*, it will drive your attention to natural and cultural heritage. Generally speaking, studying history will also enable you to understand the current place and community.

SPATIAL AND HUMAN NATURE OF PUBLIC SPACES

Public spaces are physical spaces developed to host human activities. How the space welcomes people, and how people use and perceive the space, determines the level of public life. Both are deeply interrelated and equally important to study. For example, one of the provided tools, the *people-place interaction chart*, is inspired by studies conducted by Vikas Mehta *(2014)*, Jan Gehl *(2012),* and Mathew Carmona *(2019)*. It is a tool to evaluate the quality of public spaces. It matches Mehta's Public Space Index (PSI), Carmona's Principles for Public Space Design, Gehl's Twelve Quality Criteria, and the work of the SMOTIES research team. The tool includes 44 items that fall into five categories: inclusiveness/inclusivity, meaningful activities, comfort, safety, and pleasurability. It focuses both on how spaces are used and how they are perceived. It also bridges the gap between morphology and psychology, as it considers the physical characteristics of the space, land use, social aspects, activities, and people's behaviour and perception through observations and interactions with them. Therefore, the tool provides a wide and comprehensive overview of a given space, which might lead to more detailed and/or focused data collection.

C. Future thinking

This methodology aims to pave the way for the future of remote places. By looking beyond short-term outputs and exploring longer-term outcomes, we aim to articulate and shape site-specific future directions in a structured manner. To do so, specific tools will enable you to define the interventions' goals, identifying project stories, and storytelling the future of your small

and remote place. Remember that the stage is set for long-term impact by imagining the legacy of your actions before prototyping your ideas. You will use scenario-building techniques, Design Orienting Scenarios *(Manzini & Jégou, 2004)*, and link the future to your strategy *(Evans & Sommerville, 2005)*. The ambition is to generate shared visions of complex futures among many actors. Through backcasting, Design Orienting Scenarios provide a framework for designing new products, spaces, and services.

D. Outcomes and impacts

The last kit is about impact assessment, based on the Impact Pathway *(European Commission, 2022; European Commission, Directorate-General for Research and Innovation, Mazzucato, 2018)* framework *(Figure 4)*.

Fig. 4
The impact pathway framework adopted by the European Commission is employed in the SMOTIES toolbox.
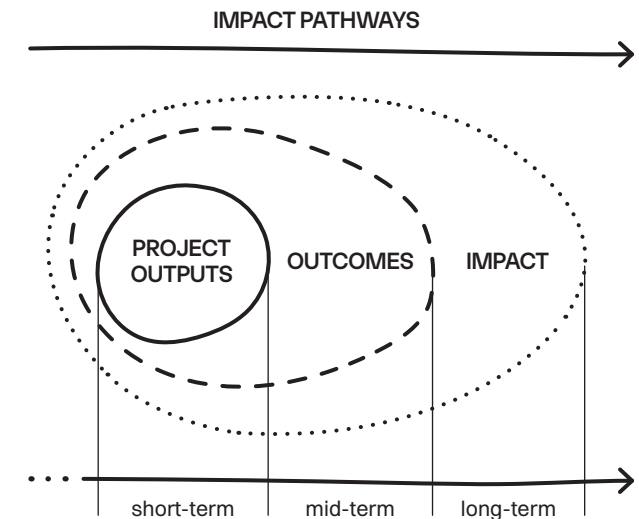
The methodology was based on a co-creative process with SMOTIES partners, drawing from other methodological approaches. In addition to the impact kit, we developed the *impact assessment dashboard*, an online interface to facilitate the SMOTIES consortium's assessment of its overall impact, accessible on the SMOTIES website.
Although the impact kit has been positioned at the end of the design process, while testing the SMOTIES toolbox, we have discovered that reflecting on

impacts at an earlier stage of the project can be highly inspiring—contrary to what one would think since impacts are generally experienced as a limitation rather than an opportunity. In this perspective, impacts can be seen and experienced as creative constraints *(Kolko, 2017)*.

2.4   How to use the kits?

The SMOTIES toolbox is divided into six kits, each designed for a specific function and aim. They are presented here in the order of an ideal project path, from research and analysis of the context to the definition of future scenarios for the place and project impacts. The kits can be used both in sequence and/or following a recipe (see next chapter). The creative process should be designed in loops within an **iterative process**; the outcome of one step may influence the outcome of the other, and vice versa, making it necessary to reconsider, adjust, or loop the process through different iterations. **We suggest testing the tool and getting familiar with it** before using it in a generative workshop or co-creation session *(Mitchel, 1992)*.

Some tips before starting

→   **Choose the place of intervention:**
it may help to choose the right place of intervention— that gives the highest chances of a result, and the best type of intervention—that has the best relationship with the local opportunities that aim for long-term changes.

→   **Interact and co-create with people:**
for all phases of the project, we strongly suggest thinking of ways to create activities that interact with the local environment and community. The final objective of this study is to nurture creative works.

→   **Go native** *(Chipchase & Steinhardt, 2013)*:
the more you familiarize and integrate into the local place, the better!

2.5   Hack this toolbox!

The SMOTIES toolbox has been prototyped in ten remote places in ten European countries and four European higher education programmes. We aim to continue its testing within international contexts. We also hope that other designers and professionals will use it, test it, and give critical feedback on how it could be applied in different contexts.

It is meant to be used with an open and adaptable attitude. According to the characteristics of your small and remote place, you will need to determine which tools are appropriate, as well as when and how to initiate co-creation activities with the local community. Some kits may be more relevant than others for a chosen remote place or public space, so the depth of each study section should be adjusted accordingly. In critically engaging with the toolbox, some tools may be redundant or not applicable to your specific context. Therefore, before and during your design process, you can choose which tool to use and adapt it to your creative team's expertise, as well as to the culture and language of the local place you will be interacting with.

We strongly encourage hacking the SMOTIES toolbox. This may involve changing and adapting tools to a project's specific needs, culture, and mindset. This toolbox has been designed to be used by project experts; hence some tools require professional design abilities, and other tools have been designed for participative workshops involving local stakeholders. However, the kits and tools can also be mixed and used in a different order according to how project leaders intend to structure the design process, adapting it to the different contexts in which it will be applied. Furthermore, the case studies presented offer insights into how we have used the kits in different remote places in Europe, adapting them to their use, for example, in generative workshops. These examples will support you in considering how you might use the kits in a participative dialogue with stakeholders.

3
Toolbox structure

3.1   How the toolbox is organized

The SMOTIES toolbox consists of six kits designed to complement and synergize with each other, providing a comprehensive framework for project leaders. By leveraging the tools within each kit and integrating them across the system, project leaders can gain insights, set clear objectives, and evaluate their initiative's social, cultural, economic, and environmental impacts. The methodology promotes a structured, iterative process that enables informed decision-making and maximizes positive project outcomes. Through a combination of primary and secondary research, observation, and discussion, the SMOTIES toolbox aims to uncover the community's key issues, organizing them in guiding perspectives towards the future.

→   **The six kits are *(Figure 5)*:**

    K.01   Assets and challenges
    K.02   Spatial morphology
    K.03   Envisioning futures
    K.04   Public space of intervention
    K.05   Vision and mission
    K.06   Impact assessment

K.01 Assets and challenges

This kit sets the foundation for effective project planning. It ensures that initiatives are aligned with the specific needs and dynamics of the small and remote place, enabling local stakeholders to articulate their expectations of prospective innovations *(Heidingsfelder, et al., 2015)*. This approach has been based on design futures studies *(Amara, 1981; Candy & Dunagan, 2017; Candy & Potter, 2019; Dunne & Raby, 2013; Fry, 2020; Henchey, 1978; Hillgren, et al., 2020; Voros, 2001, 2003)*.

K.02 Spatial morphology

This kit investigates and evaluates the historical, contemporary, and functional aspects of the remote place's natural and built environments. The kit facilitates the recognition of remarkable natural and human-made features, their relation, and varied purposes. This could be utilized to ascertain a public space or compile an overview of prospective public spaces relevant to the project.

K.03 Envisioning futures

This kit allows the identification of opportunities for intervention in the form of scenarios, which are evolving perspectives acting as narrative lenses to provide a look into a future in which remote places are becoming more liveable and local community and stakeholder participation is increasing.

K.04 Public space of intervention

This kit is meant to investigate the public intervention space's physical, functional, and social relations with respect to the broader place of interest. This part delves deeper into the morphological and urban design analyses. It also offers an analysis methodology for people's use of public space, where space, people, and actions are all intertwined. It is based on a transdisciplinary approach that combines urban morphology, urban design, history, and environmental psychology.

K.05 Vision and mission

This kit lays the groundwork for project development by looking beyond short-term results into longer-term visions. This will enable you to foresee, craft, and systematically shape site-specific futures.

K.06 Impact assessment

This kit aims to support the impact assessment of each project by identifying the possible impacts and legacies of a project in a small and remote place, and evaluating them. Defining impacts in a project's meta-design phase allows a better clarification of the project's objectives. The kit will enable you to define indicators for measuring objective achievement and effects by examining direct addressees and impact indicators related to the successful influence on the economy and society beyond these direct interventions.

Fig. 5
Overview of the SMOTIES
toolbox kits and their
respective tools.

K.01
ASSETS AND CHALLENGES

Meeting the small and remote place's community and understanding its assets and challenges.

TOOLS

K.01–1	Local actors map
K.01–2	Baseline data wall
K.01–3	Assets and challenges map

K.02
SPATIAL MORPHOLOGY

Analysing the spatial morphology of the remote place.

TOOLS

| K.02–1 | Place development map |
| K.02–2 | Place functions development map |

K.03
ENVISIONING FUTURES

Moving towards the directions indicated by assets, opportunities, and needs.

TOOLS

| K.03–1 | SMOTIES windows on the future |
| K.03–2 | DIY window on the future |

K.04
PUBLIC SPACE OF INTERVENTION

Analysing the public space of intervention in the small and remote place.

TOOLS

K.04–1	Public space analysis map
K.04–2	Public space development board
K.04–3	People-place interaction chart

K.05
VISION AND MISSION

Imagining and storytelling futures.

TOOLS

| K.05–1 | Shaping intuitions |
| K.05–2 | Storytelling the future |

K.06
IMPACTS ASSESSMENT

Defining and assessing impacts.

TOOLS

K.06–1	Identifying impacts
K.06–2	Identifying indicators
K.06–3	Disseminating impacts

Toolbox structure

3.1 How to choose the tools?
Create your own recipe!

The SMOTIES toolbox should be employed with an iterative and flexible approach. It is not necessary to use all the kits, nor is it necessary to use them in a prescribed order. Depending on the remote place you are working with, you can choose the right level of study to start your research:

- If you are working in several remote places in a region, you are invited to start your research at the **regional level.**
- If you are working in one specific remote place, you are invited to start at the **remote place level.**

→ **Now, you are ready to start!**

You can make your own recipe by choosing which kits to employ; if a particular tool needs data from other tools, the instructions will guide you. While there are many possible combinations, we suggest six recipes depending on your specific possible starting conditions *(Figure 6)*:

- If you have only sparse information about your small and remote region, you will need to get to know the elements underlying the project. In this case, we suggest using all the kits in the order presented earlier.
- If a public administration asks for a design intervention in a specific public space and provides a dossier of the region, we suggest using the following kits: *public space of intervention, envisioning futures, vision and mission,* and *impact assessment.*
- If you prefer a morphological approach to exploring and choosing an intervention space, we suggest using all the kits, in the order presented on the next page.
- If you know the place well but need to deepen your knowledge, we suggest exploring the following kits: *assets and challenges, envisioning futures, vision and mission,* and *impact assessment.*
- If you want to envision futures, we suggest using these kits: *envisioning futures* and *vision and mission*.
- If you have a project idea and want to define impact pathways to dialogue with a public administration, we suggest starting with the *impact assessment* kit and subsequently selecting the kits needed to develop the data necessary for its use.

Fig. 6
Overview of possible recipes resulting from various combinations of the kits.
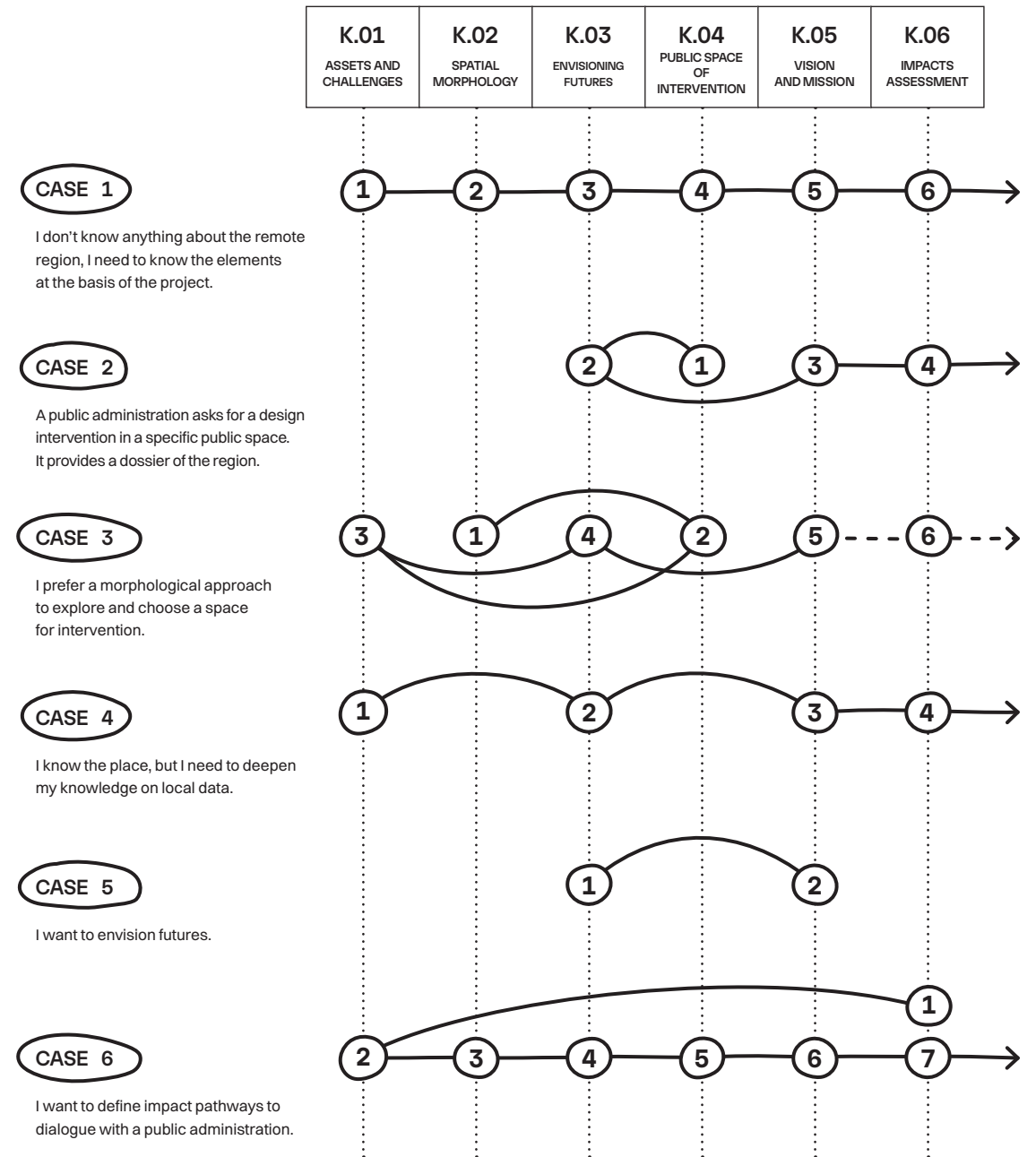
4
How to develop shared perspectives towards the future

4.1   What are the windows on the future?

To support creative thinking in European small and remote places and to seek a broader impact beyond the project, the SMOTIES project has developed and tested a methodology to build guiding perspectives for the future. We aimed to achieve medium-term outcomes for 2024 through forecasting and backcasting processes that look further into the future toward more significant impacts in a hypothetical 2100. Based on long-term thinking, the foresight process translates future uncertainties detected in the present into future trends and challenges. Looking far into the future, we can understand the challenges of uncertainty and come back with some guidelines to develop project pathways in present situations. For this reason, these perspectives have been called *windows on the future (WoFs).* They serve as narrative and thematic lenses through which we can look into the future to start regenerating remote places into more liveable environments. Designed to support a foresight process, they consist of a set of possible scenarios based on trend analysis and can help shape present objectives and activities.

In the following paragraphs, we briefly illustrate the methodology behind the definition of the *SMOTIES windows on the future.* In kit *K.03*, the contents of the *windows on the future* are illustrated, along with instructions for constructing your own as part of the *envisioning futures* kit.

4.2   How the windows on the future were developed

The design discipline has extensively investigated scenario-building and foresight methodology, utilizing diverse approaches, perspectives, and techniques derived from other domains of study and implementation, including Future Studies *(Amara, 1981; Candy & Dunagan, 2017; Candy & Potter, 2019; Dunne & Raby, 2013; Fry, 2020; Henchey, 1978; Voros, 2001)* and Strategic Planning *(Hillgren, et al., 2020; Jantsch, 1972; Voros, 2003).* The European Commission has also included strategic foresight in its planning with the goal of mainstreaming it into policymaking across all domains *(European Commission, 2020a).* Methodologies for building scenarios are sometimes similar while also differing in details and adaptations to specific

research contexts. Although this topic is rich in literature, comparative studies on diverse approaches are lacking, which would help us gain a deeper and more critical awareness of the varied ways that tools and methods can be used in research as well as in the broader profession. Over the past twenty years, the scientific community has increasingly recognized the value of incorporating participatory practices into foresight, accommodating a wider variety of viewpoints and, ultimately, a more comprehensive range of public preferences *(Manzini & Jégou, 2006; Cagnin & Scapolo, 2007; Heidingsfelder, et al., 2015)*. In SMOTIES, scenarios supported the creative teams in funnelling the gained knowledge about the contextual political, social, economic, and cultural setting within a decision-making process with local stakeholders. This allowed all participants to compare viewpoints and provide space for debate toward possible directions for regeneration.

The methods chosen to develop the SMOTIES scenarios refer to the theory developed around the use of Design Orienting/ed Scenarios (DOS) *(Manzini & Jégou, 2000, 2003, 2006; Maschi, 2002)*, the intersection of foresight and design *(Candy & Dunagan, 2017; Voros, 2001)*, and their evolution when being applied to designing product-service systems *(Manzini, Jégou, & Meroni, 2009; Meroni, et al., 2018)*. The scenario's final goal is to build common visions of contexts where non-existing but possible artifacts can be put in place. The "possible artifacts" in SMOTIES can be physical and digital products, spaces, and services in indoor and outdoor public spaces. The methodology was enhanced by collaborating with Fuel4Design—Future Education and Literacy for Designers *(www.fuel4design.org/)*, co-funded by the Erasmus+ Programme of the European Union—working on the creation of methods and resources to support creatives in envisioning complex futures *(Celi & Colombi, 2019; Morrison, et al., 2021)*.

The five *windows on the future* were defined thanks to a methodology made by a sequence of desk research and future-thinking techniques *(Figure 7):*

> **KNOWLEDGE BASE DEVELOPMENT**
> Secondary research on remote well-being and rural region conditions that challenge the European cultural and creative sector served to identify consequent European strategic missions for the future *(European Commission, Directorate-General for Economic and Financial Affairs, 2020; European Union Regional Policy, 2008 and 2011; European Commission, 2020a; OECD, 2020a and 2020b; Clifton, et al., 2015; European Commission, 2018a and 2018b; European Commission, 2010; EY, 2021; OECD, 2008 and 2018; Rosenkranz, 2018; UNESCO Culture for Development Indicators; Van Puyenbroeck, et al., 2021)*. The collection and analysis of good participatory

practices in remote European contexts provided additional knowledge to understanding issues and challenges in the cultural and creative sector and rural regions.
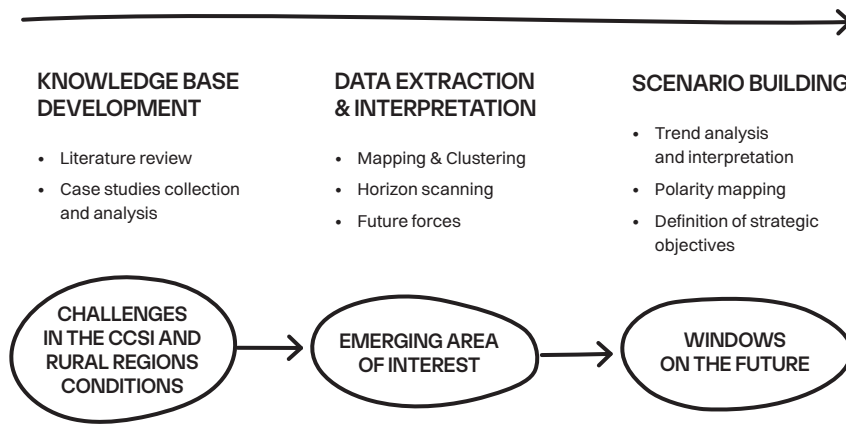
DATA EXTRACTION AND INTERPRETATION

By scanning the literature, crucial data were extrapolated, mapped, and clustered to identify opportunity areas: (a) active citizen participation and new forms of governance; (b) off-grid communities and ecologies; (c) rural digitalization; (d) rural proximity and tourism; (e) creative aging; (f) post-COVID distributed education. Within this process, a deeper exploration and understanding of external uncertainties was conducted using the techniques addressing potential opportunities, challenges, emerging futures, and the possible trajectories affecting each specific opportunity area. These trajectories consisted of government, wealth distribution, media and telecommunications, economy, education, demographics, environment, infrastructure, public health, and geopolitics *(Fuel4Design, 2023)*.

SCENARIO-BUILDING

The emerging opportunity areas were further deepened through long-term thinking lenses to identify emerging values and behaviours, detect signs of change, reflect on how particular trends would react over time in determining futures, and identify scenarios. Scenarios are supported by defined strategic objectives to capture the non-linear causal relationship that links far-future changes with current challenges. Strategic objectives are based on a conceptual model derived from the Key Impact Pathway Indicators' approach, currently adopted by the Horizon Europe framework. The Impact Pathway contains the "logical steps towards the achievement of the expected impacts of the project over time, in particular beyond the duration of a project. A pathway begins with the projects' results, to their dissemination, exploitation, and communication [...]" *(Horizon Europe Programme: Standard Application Form (HE RIA, IA), 2022, p. 29)*. In SMOTIES, opportunity areas were then structured into five polarity maps called *windows on the future*. Through the polarity mapping technique, each *window on the future* is divided into four possible scenarios, resulting in a total of 20 scenarios where the CCSIs can have an impact in transforming remote regions. Polarity mapping is a tool that is often used in scenario-building. However, it is essential to specify that in SMOTIES the method used differs slightly from the original matrix identified in the DOS theory. In DOS, the values of the axes are defined by User Culture Expectations (vertical

axis) and Function Technological Options (horizontal axis); here, each axis represents a trend and its evolution in time—i.e., trend timelines—from a nearer future to a far one.

KNOWLEDGE BASE DEVELOPMENT

- Literature review
- Case studies collection and analysis

DATA EXTRACTION & INTERPRETATION

- Mapping & Clustering
- Horizon scanning
- Future forces

SCENARIO BUILDING

- Trend analysis and interpretation
- Polarity mapping
- Definition of strategic objectives

CHALLENGES IN THE CCSI AND RURAL REGIONS CONDITIONS → EMERGING AREA OF INTEREST → WINDOWS ON THE FUTURE

4.3   Window on the future structure

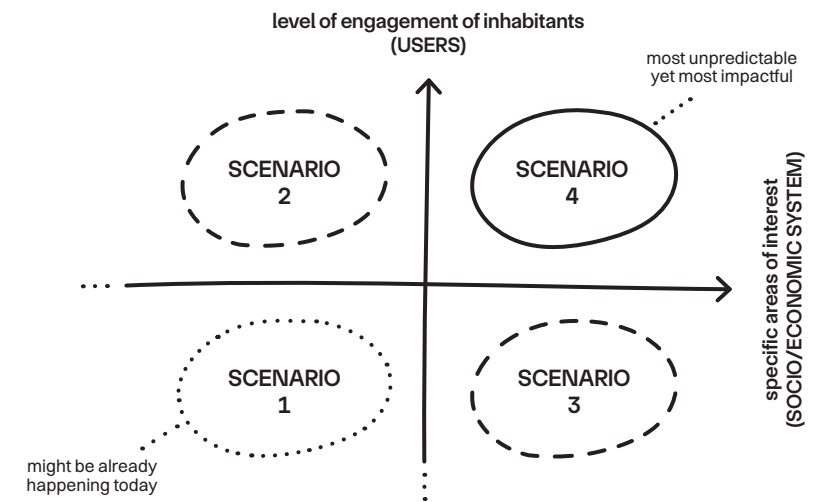Each *window on the future* is structured as follows:

- **Title and Subtitle**, clarifying the opportunity area
- **Set of Keywords**
- **Excerpts** from European reports to ground the identified opportunity area
- **Context and Scope**
- **Strategic Objectives**
- **Polarity Maps:**
  → **2 Trend Lines**, both looking at positive possibilities for the future, starting from what is detected from the present
  → **4 Scenarios**, defined through the polarity mapping of the identified trend timelines
- **Case Studies**, one per *window on the future*, providing evidence of what culture and creativity can do in the most distant and uncertain future.

The **strategic objectives** define the aims we would like to achieve in the project, and it creates a bridge between the research that has been done and the final goal we want to achieve.

Each **trend** is structured into a timeline with a positive value at both ends to describe this evolution. For this reason, the extremes of the lines do not act in opposition but move in time: from a nearer future (bottom and left) to a more distant and uncertain future (top and right). Trend timelines reveal behavioural change anchored in what is happening today and leap toward future opportunities fuelled by significant uncertainty. The vertical axis is the same in all the *SMOTIES windows on the future* since, from our perspective, it identifies a crucial trend (Engagement and Leadership). In fact, all scenarios identified in the SMOTIES project place the participation of communities and active citizenship as key values for the future, envisioning a world in which communities go even further beyond participation and become the creative government body of the small and remote place itself. The horizontal axis always changes according to the *window on the future* it refers to; it looks at trends related to the socio-economic system peculiar to the investigated area. This is how we matched our trend timelines for the *SMOTIES windows on the future*. You can choose the same strategy or define *DIY windows on the future* based on different trends, without identifying a main one.

The four **scenarios** resulting from each polarity map are positioned in the four quadrants. Together, they represent the identified pathways to explore the evolution of the project area. Scenarios are the setting in which your project on the ground may arise. Following the evolution of the trend over time, the bottom-left quadrant represents what may already be happening today, whereas the top-right quadrant represents the most unpredictable yet most impactful scenario *(Figure 8)*.

level of engagement of inhabitants (USERS)

most unpredictable yet most impactful

SCENARIO 2   SCENARIO 4

specific areas of interest (SOCIO/ECONOMIC SYSTEM)

SCENARIO 1   SCENARIO 3

might be already happening today

Kits

A collection of
tools for designing
public spaces in small
and remote places

The images in the kit show co-design and prototyping activities organized by the SMOTIES researchers with communities in remote places, informed by the tools presented here. Only the images on pages 85, 91, 97, 103, and 109 present case studies developed outside of the SMOTIES project.

© Krzysztof Puda

BOBREK
49°45'N 18°38'E

50

K.01
Assets and challenges

Meeting the small and remote place's community and understanding its assets and challenges.

The tools in this kit are designed to create a picture of the local relational situation and identify key individuals and Local Heroes for dialogue, aimed at understanding the area's assets, challenges, and opportunities.
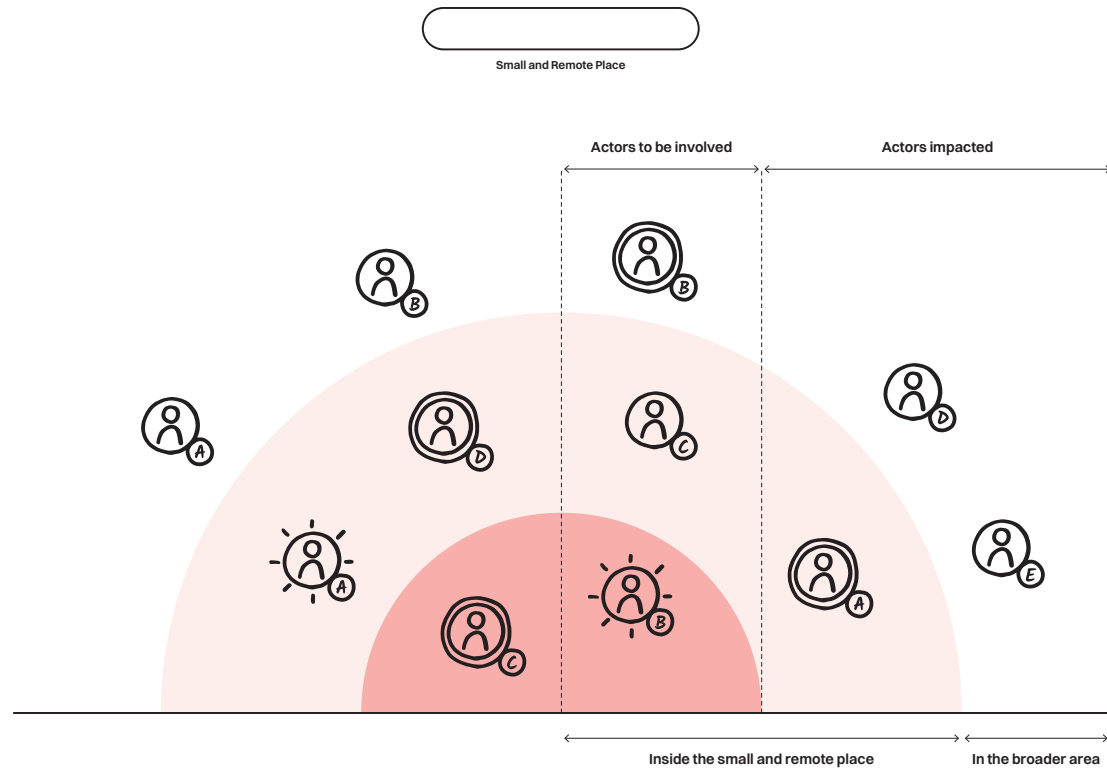
→ **The kit aims to answer the following questions:**
- Who are the people involved in the public life of the small and remote place?
- Who are the people who might also be involved?
- Who are the people who might be impacted?
- How are the local and external communities experiencing the remote place?
- What are they doing, and where?
- What are the most interesting assets?
- What opportunities are emerging?
- What challenges are placing stress on the context?

To answer these questions, the kit requires the development of a systemic understanding of the context, encompassing people's roles, their presence and systems of representation, tangible and intangible resources and their reciprocal relations, as well as the challenges faced by the territory. Document research, on-site observation, and meeting local experts will help you to reach this goal.

Assets and challenges

K.01

Local actors map

Small and Remote Place

Actors to be involved | Actors impacted

Inside the small and remote place | In the broader area

This tool supports the early stages of field research in your context by enabling the mapping of local entities, their roles, their relationships, and the identification of key actors to contact to start the situated process. Local actors might include individuals as well as public and private entities operating in the area.
The tool enables:

→ The identification of Local Heroes: those who have made a difference and will be essential actors in the project (e.g., the committed farmer, the outlandish entrepreneur, the creative, the politician, etc.). They are usually very enthusiastic and care deeply for the territory and its future development. Local Heroes may also assume the role of gatekeeper, decision-maker, or influencer in the context of your small and remote place.

→ The identification of crucial institutions, organizations, and entities that compose the local social, political, cultural, and economic system, and how they relate to each other.

→ **OUTPUT**

A map of the actors relationally situated in their territory.

→ **INSTRUCTIONS**

1. Go to your area of interest.
2. Start by mapping the actors in the area and their role in the local community, and interviewing people about their context, local assets, challenges, and opportunities.
3. Place them on the map, tracing their relationships, roles, interests, and connections inside and outside the area.
4. Specify also what role they could have within the project, trying to distinguish between actors to be potentially involved in the project and actors that your project could impact in the short- or long-term implementation (through communication, dissemination, and exploitation activities).
5. Identify key actors and Local Heroes to stay in contact with to begin the process.
6. The map should be integrated as the project develops and more actors become visible or get involved.

→ **TIPS**

- If you already have connections with some of the local residents, start by interviewing them. If not, start by talking to people on the streets, during local events and celebrations. You can also complete and refine the map through desk research by reading local newspapers and surfing the social networks of local associations.

- Conduct in-depth interviews with as many people as possible or organize a workshop allowing groups to talk about their place. How you gather answers depends on your preference and the contexts in which you work. We strongly recommend involving people and local stakeholders in ways that are accessible, engaging, and adapted to different needs and preferences for communication.

- After the interviews, collect the data and use them for mapping assets, challenges, missions, and desires to be used in tool *K.01–3 Assets and challenges map*.

- The following questions might be useful for interviewing locals:

  a. Why do you live here?
  b. What is great about your community?
  c. Are you part of any association?
  d. What is your/your association's role within your community?
  e. What are the opportunities you see in this place and your community?
  f. What are the challenges your community faces?
  g. Are you satisfied with your local area as a place to live?
  h. What would you like to see happening in the next 50 years?

PLACE:
Oberzeiring,
Austria

CARRIED OUT BY:
FH Joanneum, University of Applied Sciences,
Institute Design & Communication team Graz,
students, and local associations including:
Schaubergwerkmuseum (Mine Museum), Landjugend
(Rural Youth), Schützenverein (Rifle Club),
Freiwillige Feuerwehr (Volunteer Fire Department),
Bauernbund (Farmer´s Association), Knappenkapelle
(Chappel of the Squires), THEO Theater,
Katholische Kirchengemeinde (Catholic Parish),
and Neue Mittelschule Oberzeiring (New Oberzeiring
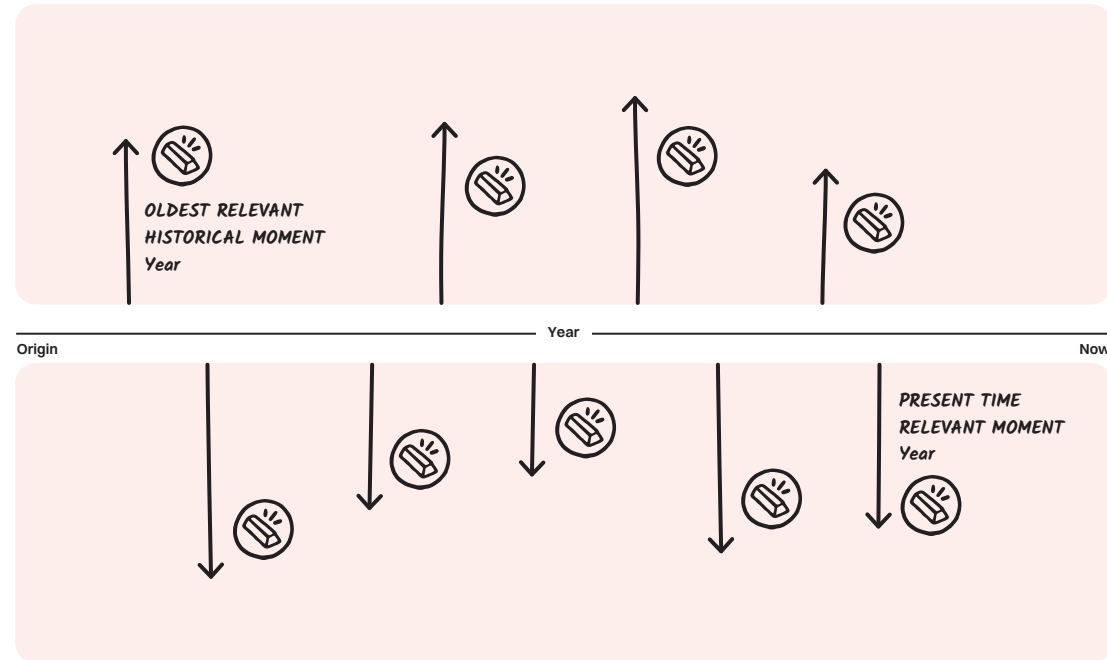Secondary School)

This tool helped us comprehend the complex actors' networks in Oberzeiring.
By visually representing them and their relationships, we were able to build a
deep understanding of how different actors interact and depend on each other,
shedding light on the place's human, social, cultural, and political landscape.
Thus, the tool fostered a people-centred approach, letting us listen to locals, who
are the place's experts. Listening to them lets us grasp complex problems, needs,
and challenges, and reveal potential project opportunities.

We also used the tool to set the project management, providing insights into
who and how to inform and involve. We identified and started collaborating with
Local Heroes, who served as catalysts for community-driven development and
ensured that initiatives aligned with the unique needs and aspirations of the
community. Thus, the tool supported us in creating a tailored approach aligned
with local expectations, putting the basis for a collaborative environment.
We consistently updated the map to reflect the dynamic nature of actors'
relationships. The map served as a living document, accommodating changes
and ensuring our understanding of the actors' landscape remained accurate.
We also addressed challenges in reaching certain stakeholders, persistently
working to engage them and include their perspectives. Continuously updating
the map was a strategic response to fluidity of actors' dynamics, promoting
adaptability and inclusivity in our project.

OBERZEIRING
47°15′N 14°29′E

© FH Joanneum Gesellschaft mbH

OLDEST RELEVANT
HISTORICAL MOMENT
Year

Origin   Year   Now

PRESENT TIME
RELEVANT MOMENT
Year

This tool supports desk research complementary to field research in small and remote places. The collected data compose a "baseline data wall" of the place, focusing on its physical geography (geographical site and climate), human geography (demography, socio-economic, institutions, and community life), history (origin and development of the area and/or the remote place until today), as well as historical ties and narratives with the surrounding area.
The tool enables:

→   The project to be grounded in data, portraying the value of natural heritage and resources for nature-based solutions and detecting climatic challenges.

→   The identification of demographic challenges/needs and the potential selection of a targeted population, describing socioeconomic challenges/needs, and recognizing the importance of institutional and community life.

→   A deeper understanding of the place development, the key historical phases of its urbanization/aggregation/development, and the importance of historical heritage.

Assets and challenges

K.01

→   **OUTPUT**

Deeper knowledge about the political, social, economic, and cultural development and contextualization of the small and remote place.

→   **INSTRUCTIONS**

1. Take and collect pictures, and make a board of the natural and cultural landscape of the small and remote place.
2. Collect data about the following elements, including findings, comments, and sources:
   a. Natural resources;
   b. Climatic characteristics (average temperature, winds);
   c. Demographic characteristics (number of inhabitants, migration balance, age, and gender distribution pyramid);
   d. Socio-economic characteristics (working population, employed/unemployed population, per capita income);
   e. Economic activity (economic sectors);
   f. Community life (political, judicial, police, health, education, sport, culture, and religious institutions) and associations;
   g. Other relevant information.
3. Summarize the history of the place regarding its aggregation/urbanization. When did the settlement(s) emerge? When and how did it develop (key periods and societal factors, including economic, social, political, and cultural ones)?
4. Create a timeline by inserting iconographic and cartographic material (maps and archaeological reconstruction, if relevant), mentioning the main events and development phases from the origin of the place until today.

→   **TIPS**

- Collect information, contact local authorities, and access official websites, where geographical, meteorological, demographic, and socio-economic statistics, as well as information regarding institutions and community life, are available.

- Contact local historians (a person or a group of people sometimes gathered in associations), who will help you find historical documents in the literature and private collections, search historical literature, contact the relevant archives, and access their websites.

- If relevant, search for historical and archaeological literature, plans and archaeological reconstructions, documents on cultural and natural heritage published by relevant institutions, existing situation plans and development plans (e.g., master plans), aerial photos, and pictures (paintings, drawings, photos, etc.).

- The timeline might also be used to collect the memories of the local community.

Assets and challenges

K.01

SAINTE-CROIX-
EN-JAREZ
45°29'N 4°39'E

PLACE:
Sainte-Croix-en-Jarez,
France

CARRIED OUT BY:
Cité du Design—Ecole Supérieure d'Art et de
Design team, Saint-Étienne Métropole, designers
and students, local associations for heritage
preservation, local authorities, tourist office,
and local residents

We used this tool with both desk and field research. Since we don't live in Sainte-Croix-en-Jarez, we began with desk research to gather statistical data about the region and create a broader knowledge baseline. Initially, we focused on gathering information about the place and its demographics, aiming to uncover interesting assets and initiatives which had already taken place there. In 2020, the Saint-Étienne Métropole district authority hosted a design residency to highlight the historical and natural potential and qualities of the Chartreuse de Sainte-Croix-en-Jarez, resulting in the Stones of the Heavens Trail (Le Chemin des Roches à Cieux). This trail, winding through nature around the historic monastery and featuring scenic viewpoints, offers a unique perspective on the site's history. This prompted us to continue our work there, as we saw alignment with the aims of the SMOTIES project.

We also compiled a history of the site, summarizing it in a timeline that highlights its key moments. However, we felt that our understanding of the place lacked a subjective or symbolic level. This realization led us to adopt a field research approach to enrich the timeline. We organized a workshop on-site, engaging locals and inviting them to share their memories about the place, their childhood, the history of the buildings, the loss of landmarks, and what their surroundings mean to them.

© Juliana Gotilla

Assets and challenges map

Assets Existing resources (tangible and intangible) that could bring benefit to the future development of the context.					
Challenges Problems that the context might already or soon be experiencing.					
Mission Purposes aiming to tackle challenges with systemic solutions, leading to transformations and social impact. They are bold and inspirational, with clear objectives that are time-bound, realistic, measurable, and targeted.					
Desires How people wish, hope, and expect their local or wider context to evolve.					

This tool sums up the findings of the two previous tools by providing an overview of the small and remote place's assets, challenges, missions, and desires. The tool enables:

→ The identification of the area's main assets and asking people what challenges, missions, and desires they have to improve the place. Each asset or mission may spark a discussion, allowing the creative team to learn more about the place. Dialogues may also start by acknowledging assets that surfaced during the research phase to obtain additional information and understand local perceptions and aspirations.

→ The tracing of connections between existing assets and challenges on one hand, and willingness for change (i.e., missions and desires) on the other. Local actors and field observations might explicitly express these connections, or they might emerge from the creative team's intuitions. Thus, this tool maps the current situation and may suggest early and unexpected project directions.

→ **OUTPUT**

A map of the assets, challenges, missions, and desires of the small and remote place.

→ **INSTRUCTIONS**

1. Using physical or digital sticky notes, take note of the small and remote place's assets, challenges, missions, and desires with different colours. Add as many as are present.
2. Connect and cluster the notes in thematic categories to get a view of possible topics of interest for the project. To stimulate creativity, try to establish connections between assets and challenges in an unconventional manner. For instance, if one of the challenges is related to the absence of cultural initiatives, you could establish a connection with a clear asset, such as the town museum, or a less obvious asset, such as an abandoned mine. The latter association may inspire novel and unique project concepts.
3. If any ideas emerge, note them on sticky notes of a different colour.

→ **TIPS**

- You may use the map digitally or physically.
- You may print the board and allow locals to fill in the board physically.
- You may talk with people and take notes on the map independently.
- This tool might help you identify the project's specific public intervention space.
- After a first round of mapping, the conversation can continue by connecting the charted factors and thinking of other possibilities that have not emerged yet.

TOPIC OF INTEREST A

TOPIC OF INTEREST B

TOPIC OF INTEREST C

TOPIC OF INTEREST D
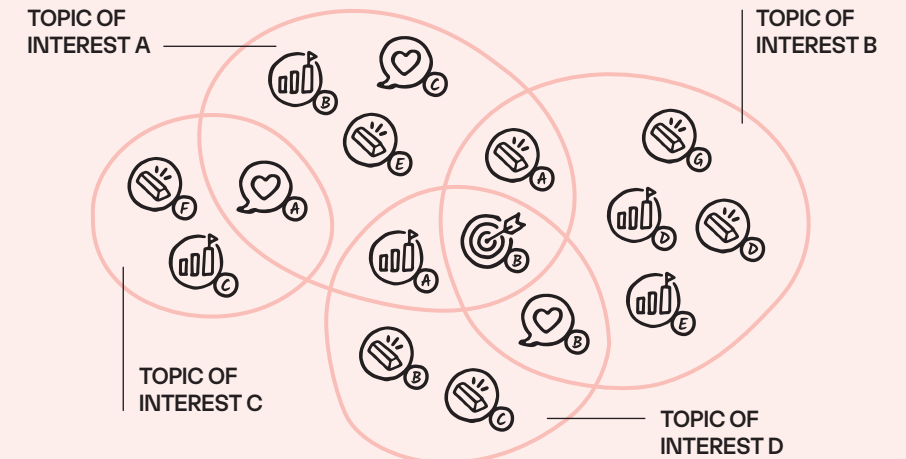
PLACE:
Apano Meria,
Greece

CARRIED OUT BY:
University of the Aegean—Department of Product
and Systems Design Engineering team, design
students, local inhabitants, and sustainable
development cooperatives, including Kavilia
Cooperativa and Apano Meria Social Cooperative
Enterprise

We used this tool to collect and organize information about the Apano Meria
area on Syros Island, employing it iteratively throughout the project with different
approaches. Initially, we filled the map using knowledge from prior tools.
Reflecting on the results, we identified crucial assets and challenges. A workshop
with local design students followed, incorporating their "outsider" perspectives.
Realizing their input was partial, a second workshop included locals, merging our
understanding with their knowledge, memories, opinions, and desires.
Since we felt the collected information was insufficient to complete the map, we
employed two additional techniques: a focus group centred around memory
mapping and "one-day stories".

The focus group involved people from sustainable development organizations,
cooperatives, and locals, enabling us to start a dialogue with them and gain
a deeper understanding of their experiences of the place. Actively involved
individuals wrote "one-day stories," providing a more direct method of data
gathering. Extracting insights allowed us to complete the map, gaining a
comprehensive understanding of the territory's assets and challenges. This tool
proved invaluable for ideation and brainstorming in our project, offering a holistic
view of our remote location.

APANO MERIA
36°28′N 25°22′E

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K.02
Spatial morphology

Analysing the spatial morphology of the remote place.

The tools in this kit are meant to study and analyse the built and natural environments of the remote area throughout history until the present day. The kit supports the identification of exceptional human-made and natural features, their connections, diverse uses, and functions. This might be used to identify a public place or a list of possible public places of interest for the project.

The kit aims to answer the following questions:

→
- Which outstanding built features are or were present?
- What are the remarkable natural features?
- How are the built and the natural environments related to each other?
- Where do key activities, uses, and functions take place?

To answer these questions, the kit requires the collection of historical plans and possibly archaeological reconstructions; documents on historical and natural heritage published by institutions responsible for heritage; existing situation and development plans such as master plans, aerial photos, topographic plans, and photos; and information about events available on official websites. These materials might be collected by contacting local historians and archives for historical documents, local architects, and authorities, and through official websites. Once collected, these materials must be analysed to describe and gain a critical perspective on the physical environment.

Place development map

Maps showing the development of the small and remote place by visualizing the development of the relationship between the built and the natural environment.

1:	1:	1:	1:
Year ___ Scale	Year ___ Scale	Year ___ Scale	Year ___ Scale

Oldest Relevant Historical Map	Map	Map	Map
	First Intermediate Moment	Second Intermediate Moment	Present Time
Comment	Comment	Comment	Comment

Legend: Main Traffic Route · Path or Promenade · Public Space · Building · Untouched Nature · Limit or Edge · Main Axis · Landmark · Natural Feature · Lost Landmark · Lost Natural Feature · Main Heritage Site · Other (describe)

This tool sets up the development analysis of the remote area and place, starting with the identification of important moments for them: from the oldest historical map to the present time.

The tool enables:

→ A deeper understanding of the small and remote place in relation to the broader remote area and vice versa, and an understanding of the relationship between natural sites and built environments.

→ The identification of outstanding built features, such as architecture, streets, and other open public spaces; landmarks that have been preserved or changed through history but could be highlighted for specific reasons; remarkable contemporary areas and architecture.

→ The identification of memorable natural features and remarkable contemporary development of the natural site and green space.

→ A deeper understanding of the relationship between geographic site and built environment.

→ **INSTRUCTIONS**

1. Choose an analysis timeframe: you could identify it within the timeline developed for tool *K.01–2 Baseline data wall* or within a historical period broad enough to allow a clear understanding of the present.
2. Choose a scale of analysis. Are you focusing on the broader remote area, the small and remote place, or both (see page 31)?
3. Identify relevant moments of analysis for the broader remote area and/or the small and remote place:
   a. Oldest relevant historical map;
   b. Relevant intermediate moments;
   c. Present time.
4. Depending on the scale, note on the maps relevant features:
   a. Names of important locations, such as settlements, rivers, mountains, etc.
   b. Built environment, such as buildings and main traffic routes, notable paths or promenades, main public spaces, landmarks and lost landmarks, limits or edges (river, sea, mountain, hill, rocks, road, etc.), and main axes leading to interesting views (memorable architecture/monuments and/or nature).
   c. Natural environment, features, and lost natural features.
   d. Main heritage sites (cultural or natural).
5. Comment on the maps (see tips).

→ **TIPS**

- Discuss the relationship between human-made and natural environments, how natural site affects settlement locations (on top of a hill, along a river etc.) and pattern/form (linear/concentric); how settlement development transforms the site (the coastline, etc.) and how they coexist (harmonious/uneven), describing densification spots.

- Discuss the relationship between built and unbuilt/open spaces. Observe density (high/low), street patterns (regular/irregular), and main communication routes.

- Discuss the relation between building plots, buildings, and streets. Observe buildings and street arrangements (aligned/not, attached/detached) and their dimensions (single buildings/blocks), and identify spots with the same relations.

- Observe public spaces, such as streets, pathways, and other open public spaces (squares, gardens, etc.) Observe their hierarchy and identify the main ones.

- Comment on how the settlement grew. Do you see any direction for the future?

BELO
46°1'N 13°31'E

PLACE:
Belo,
Slovenia

CARRIED OUT BY:
Urban Planning Institute of the Republic of
Slovenia team, Homestead Pr' Lenart, Hiša na
hribu artists, Veliko gnezdo artists, Notranji mir
Institute, Fruit Growing and Gardening Society
Tunjice, Singing Group Za srce MO, and Ljubljana
University–Department of Urban Planning

We employed this tool to conduct an evaluation of ten settlements within the
Polhograjski Dolomiti Landscape Park. The assessment highlighted Žlebe,
Topol, and Belo as focal points, due to their exceptional natural and built
environments as well as active community engagement. The tool highlighted
the well-preserved traditional homestead Pr' Lenart in the village of Belo, and an
expansive orchard with diverse local fruit tree varieties.

This presented an opportunity to promote local hiking trails traversing through
orchards and forests. Hence, the assessment led to the inception of the
Sprehosad (Plant-while-you-walk) initiative, encouraging community members
to explore trails connecting villages while fostering an appreciation for traditional
cultural landscapes, thereby enhancing social interaction and awareness.
Insights gained from the tool helped initiate collaboration with local stakeholders,
especially in the creative sector, to collect additional data and brainstorm ideas
for physical interventions. These efforts aimed to weave local traditions into the
improvement of informal public spaces. The Sprehosad initiative focused on
preserving cultural landscapes and cultivating old fruit tree varieties. In 2022,
a key outcome from using the tool was identifying an ideal location for the Big
Nest—a sculptural rest area crafted from locally sourced materials, serving as an
innovative piece of public furniture.

© Kevin Loigu

Place functions development map

→ **OUTPUT**

Maps showing the development of the small and remote place by visualizing the development of its activities.

→ **INSTRUCTIONS**

1. Use the maps developed in tool *K.02–1 Place development map.*
2. Classify the main functions of the small and remote place's areas by colouring the areas. Distinguish between residential, commercial, industrial, public, park, natural landscape, outside activity/sports, agricultural/farming, mixed activity, and other.
3. Comment on how the diverse uses coexist, paying attention to multifunctional areas and places hosting basic and special needs.

1:	1:	1:	1:
Year — Scale	Year — Scale	Year — Scale	Year — Scale

Map	Map	Map	Map
Oldest Relevant Historical Map	**First Intermediate Moment**	**Second Intermediate Moment**	**Present Time**
Comment	Comment	Comment	Comment

→ **TIPS**

- Multifunctional areas and places hosting basic and special needs have great development potential. Indeed, activities are conducive to public life when they satisfy: 1) basic needs for different activities, such as shopping, eating, entertainment; and 2) special needs to gather, display, express, discuss, debate, demand, and protest. Usefulness also manifests in land-use diversity.

- One possible approach is to utilize a sheet of tracing paper as an overlay for the maps produced using tool *K.02–1 Place development map.* This overlay can serve to annotate and delineate the many functions associated with certain places on the maps.

Residential Commercial Industrial Public Park Natural Landscape Outside Activity/Sports Agriculture /Farming Mixed Activity Other (describe)

This tool analyses the development of a small and remote place with a focus on the identification of areas where key activities (basic and special needs) are, and of areas of land-use diversity according to uses and functions.
The tool enables:

→ The highlighting of functions associated with the features identified in tool *K.02–1 Place development map.*

Spatial morphology

K.02

Spatial morphology

K.02

72

ESTREITO DA
CALHETA
32°45'N 17°10'W

PLACE:
Estreito da Calheta,
Madeira Island,
Portugal

CARRIED OUT BY:
Universidade da Madeira—Art & Design Department
team, local stakeholders including Padre Rui
Freitas, Parish Priest; Doroteia Leça, Vice-
President of Calheta City Hall; Patrício Agrela,
Presidente da junta de Freguesia do Estreito da
Calheta, local municipality; Ivone Agrela, local
business; Ricardo Padrão, Director of Escola
Básica 1º Ciclo e Pre do Estreito da Calheta,
elementary school; Fátima Rodrigues, Calheta City
Hall, inhabitant; Gorete Clemente, inhabitant;
António Cunha, farmer

After employing tool *K.02–1*, we decided to take a comprehensive look at how Estreito da Calheta village, on the Portuguese island of Madeira, has grown in terms of functions in relation to the distribution of its natural and constructed environments. We used the maps created with tool *K.02–1*, overlaying them with tracing paper to sketch the functions of different areas based on our observations. As expected, the residential area has increased over time due to population growth, improved infrastructure such as roads and access, and the increase of tourists and foreign residents who have chosen to settle in the village. Even if their houses blend with the landscape and the oldest estates, the foreign community doesn't mingle with the local inhabitants.

This was further emphasized by priest Rui who, despite being very active, struggles to engage these people. Thus, this tool proved valuable in increasing our awareness of the small and remote place's development path, and whether the locals approve of it, which offered suggestions on where and how we might work. By building a comprehensive understanding of the current development trajectory, this tool served as a valuable resource in community development, as it encourages a more knowledgeable, cooperative, and community-driven approach to project development.

© Susana Gonzaga

K.03
Envisioning futures

Moving towards the directions indicated by assets, opportunities, and needs.

The tools in this kit identify opportunities for intervention through *windows on the future*. These emergent perspectives act as narrative lenses, offering glimpses of a future where remote regions are more liveable, and local community and stakeholder participation increases. The kit allows both the use of the *windows on the future* developed in the SMOTIES project and the building of Do It Yourself (DIY) versions tailored to specific areas of opportunity and challenge. It facilitates long-term thinking by translating detected uncertainties into future trends and challenges. By exploring the distant future, we can better comprehend the challenges posed by uncertainty and then return to the present with appropriate guidelines.

→ **The kit aims to answer the following questions:**
- What ripples can be identified in the present that look further into the future of a small and remote place?
- What are the influential factors and trends that determine the future trajectory of a small and remote place?
- What themes are interesting for the desired future of a remote place?
- What will the living conditions and societal norms be in the future of a small and remote place?

To answer these questions, the kit requires the development of a knowledge base, data interpretation, and scenario-building.

SMOTIES windows on the future

Extra-Ordinary Anarchy

High-impact, high-uncertainty driver

High-impact, high-uncertainty driver

Scenario 2

Scenario 4

ENGAGEMENT AND LEADERSHIP

··· A B C D E

A B C D E

Scenario 1

Scenario 3

This is Ours
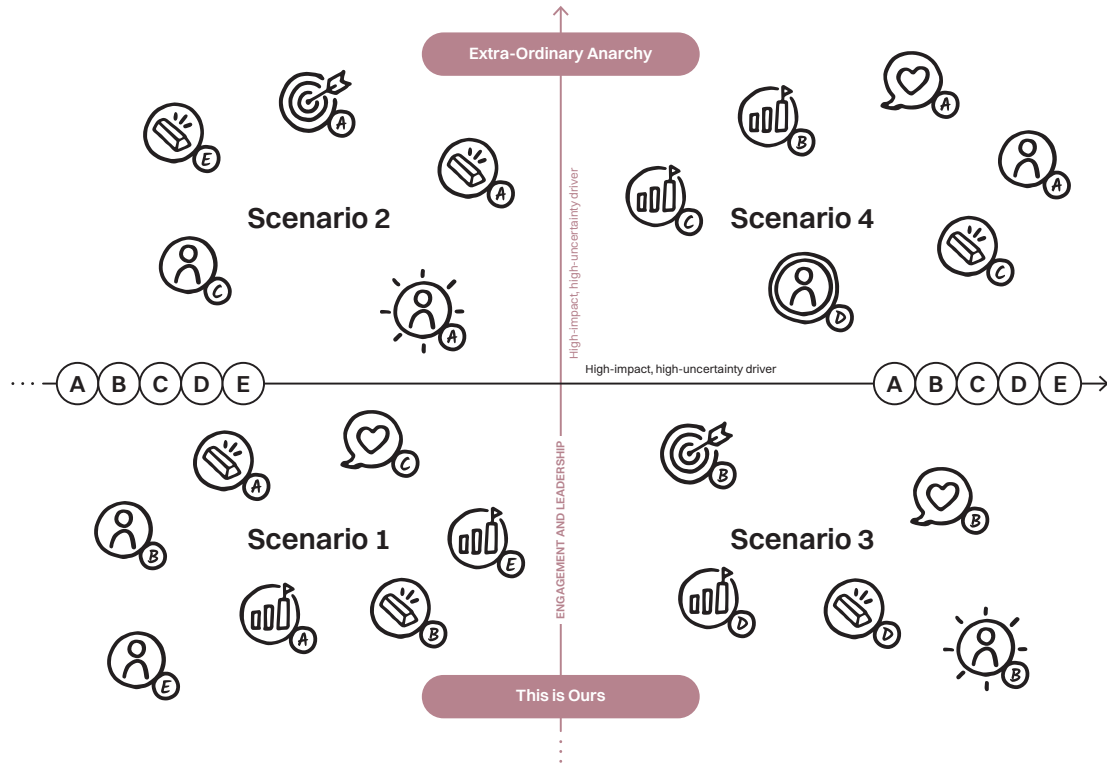
This tool supports envisioning project directions by positioning collected data concerning the context in a matrix, enabling an informed selection of one or more scenarios. In the following pages, you will find a description of each *window on the future* and a case study providing an example of the most uncertain scenario. The tool enables:

→ An understanding of which trends and themes are relevant for the small and remote place, shaping and informing each *window on the future*.

→ The positioning of assets, challenges, and needs within each WoF.

→ Envisioning the future of the small and remote place by brainstorming possible ideas emerging from the relations between situated circumstances and areas of opportunity.

→ A dialogue with all the people involved in the project: inhabitants, public administrations, associations, and the team of experts.

→ The selection of one or more scenarios.

→ **OUTPUT**

The identification of one or more scenarios associated with contextual assets, challenges, opportunities, and first ideas.

→ **INSTRUCTIONS**

1. Read the vertical trend below, which represents a constant for each *SMOTIES window on the future* and refers to community participation and active citizenship.
2. Select a *window on the future* presented in the following pages by reading and identifying a horizontal trend axis you might be interested in. The horizontal axis specifies the topic of the *window on the future*.
3. Read the description of each scenario to gain insights.
4. Position assets, challenges, and needs within the *window on the future*.
5. Consider and note possible ideas.
6. Select one or more scenarios with their assets, challenges, opportunities, and ideas.

→ **TIPS**

- Mention and take note of possible people who could be involved in a future project.
- Involve public administrations in the process and initiate a dialogue with them to align with their visions (the sooner, the better!)
- You may present the *windows on the future* to the community and reflect on them together, using it as a co-creative tool.
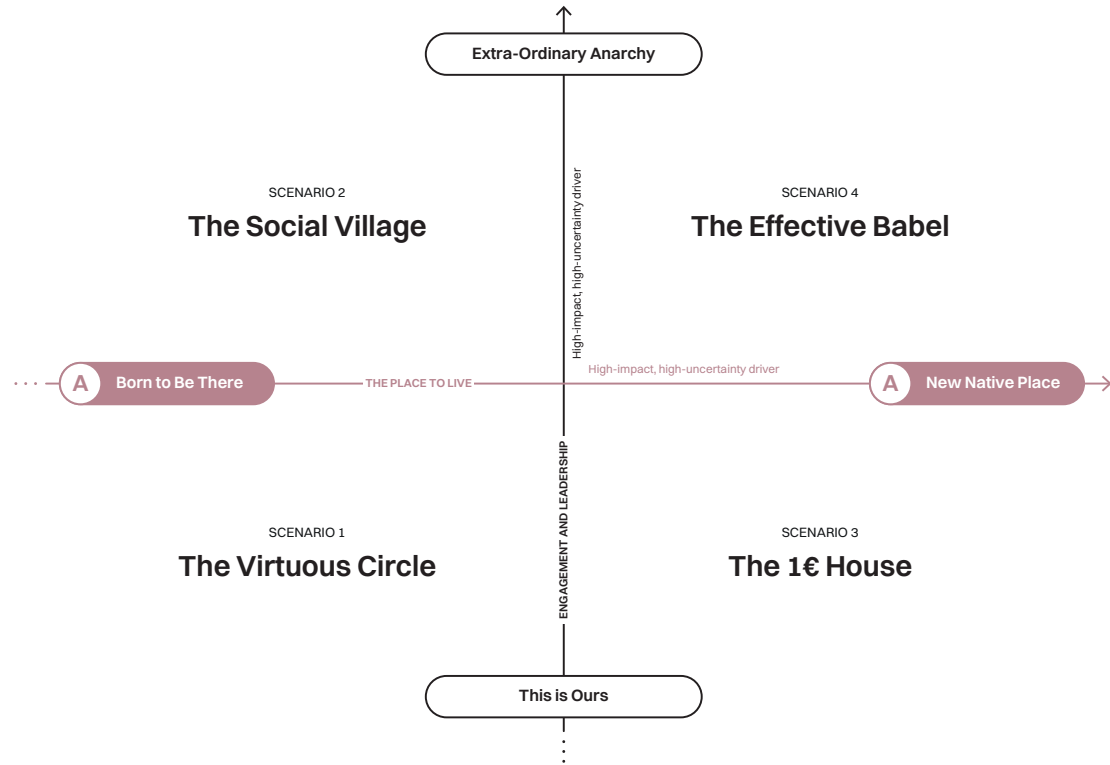
→ **Vertical Axis**   **TREND: ENGAGEMENT AND LEADERSHIP**
This is Ours → Extra-Ordinary Anarchy

The declining population of small and remote regions can also be viewed as a strength and an opportunity for a new form of local governance and leadership based on raising awareness of local creative resources. In this context, creative citizens assume responsibility and authority in collectively shaping the future of their living environment, actively participating in the care and governance of their neighbourhoods.

- How can we enable citizens to collaborate and take responsibility for the future of the place in which they live?
- How do we transfer project abilities and skills?
- What physical and digital platforms are needed to ignite new forms of governance?
- What kinds of projects can reinforce a sense of identity, belonging, and pride?

WoF1: Citizenship and governance

Extra-Ordinary Anarchy

SCENARIO 2
The Social Village

SCENARIO 4
The Effective Babel

High-impact, high-uncertainty driver

A Born to Be There — THE PLACE TO LIVE — High-impact, high-uncertainty driver — A New Native Place

ENGAGEMENT AND LEADERSHIP

SCENARIO 1
The Virtuous Circle

SCENARIO 3
The 1€ House

This is Ours

Horizontal Axis

**TREND: THE PLACE TO LIVE
Born to Be There → New Native Place**

The pandemic significantly impacted small and remote places. Digital technologies and smart working have given life to new environments for working and living. Although this trend had already emerged within the creative community *(Rosenkranz, 2018)*, the pandemic accelerated its spread. As a result, several remote areas underwent a significant transformation, emerging as vibrant centres of artistic innovation capable of welcoming back those who felt forced to leave due to limited opportunities, while also attracting newcomers.

- Who are the new natives of our small and remote places?
- How can we prevent young people from leaving?
- How can we encourage the returning wave?
- How can we transform these places into grounds for creative opportunity?
- How can we develop a new generation of creatives?

The scenarios in this *window on the future* focus on active citizen participation, new forms of governance, how people will participate in community life in the future, and how they will be able to shape collective future endeavours. Building resilient, creative ecosystems is their common objective, as this will foster the development of an inclusive governance structure that can ensure the full commitment of the local rural community to its long-term ambitions. These hypothetical situations expand the concept of civic engagement in local development governance, moving beyond sporadic projects and civic listening to novel types of governance driven by creative people.

FUTURE GOVERNANCE
CITIZEN PARTICIPATION
CREATIVE CAPACITY BUILDING
DEMOGRAPHICS AND POPULATION DENSITY
INCLUSION

→ **Scenarios**

1. The Virtuous Circle
In a semi-open system, innovation from the outside is introduced by young creatives returning to their hometowns, bringing new experiences and skills to share, implementing innovative solutions, or establishing creative hubs.

2. The Social Village
Creativity emerges as a constellation of actions from a network of citizens, facilitated by physical and digital platforms, such as social streets and social network neighbourhood groups scaled up to a village.

3. The 1€ House
Local projects and policies are put in place to attract talent and people interested in living in a better place. Pilot projects can experiment with new ways of attracting people wishing to engage in an active community-building, e.g., by re-evaluating neglected physical assets.

4. The Effective Babel
Creative solutions emerge from the integration of native and non-native people. Diversity does not divide but is an opportunity for learning and evolving. It creates a positive Babel, where each person's creativity contributes to governing and taking care of common interests.

K.03   Envisioning futures

→ **STRATEGIC OBJECTIVES**

1. To reinforce local pride through shared services and public spaces to nurture citizen participation.
2. To enable the connection of local cultural and creative excellence through building an "agora" for future collective governance.
3. To attract young people by bridging small and remote places to international networks and reinforcing the existing facilities for the creation of new jobs.

→ **CHALLENGES/OPPORTUNITIES**

- "Remote rural regions are the only group with a negative population growth. The average population density in remote rural regions is half that of rural regions close to a city" *(European Union Regional Policy, 2008).*

- "Citizens' participation in creativity sectors is not for the sake of culture: in fact, active citizenship and access to culture play an important role in improving well-being (prevention of mental health, improvement of life expectation), social cohesion, intercultural dialogue and familiarity to innovations" *(From the speech of Prof. Pier Luigi Sacco, OECD, at Cities design innovation event 2020 organized by Design by Umeå).*

- "Mobility of young people (aged from 15 to 29 years) represents more than half of the total within country migration. In almost all OECD countries for which data is available, young people move almost exclusively to metropolitan regions, as they seek educational and professional opportunities. On average, metropolitan regions have captured 95% of within-country youth migration during the last four years. Greece represents an exception to those trends, as regions with small-/ medium-sized cities and remote regions actually recorded positive net inflows possibly driven by high youth unemployment that has resulted in young people returning to live with their families" *(OECD, 2020a).*

- "Demographic changes call for new policy objectives that provide sustainable solutions to maintain a robust labour force, quality services and the attractiveness of rural regions. This requires forward planning that accounts for ageing, population decline and the need to attract and retain young workers. To adapt to demographic changes, rural regions need to support a vibrant community culture for people of all ages and mechanisms to integrate the elderly in the local economy. Social innovations that address loneliness of elderly people or the integration of migrant communities can be an important tool to find solutions to societal challenges and enhance well-being simultaneously" *(OECD, 2020b).*

PLACE:
Ystrad Mynach,
South Wales (UK)

PROJECT:
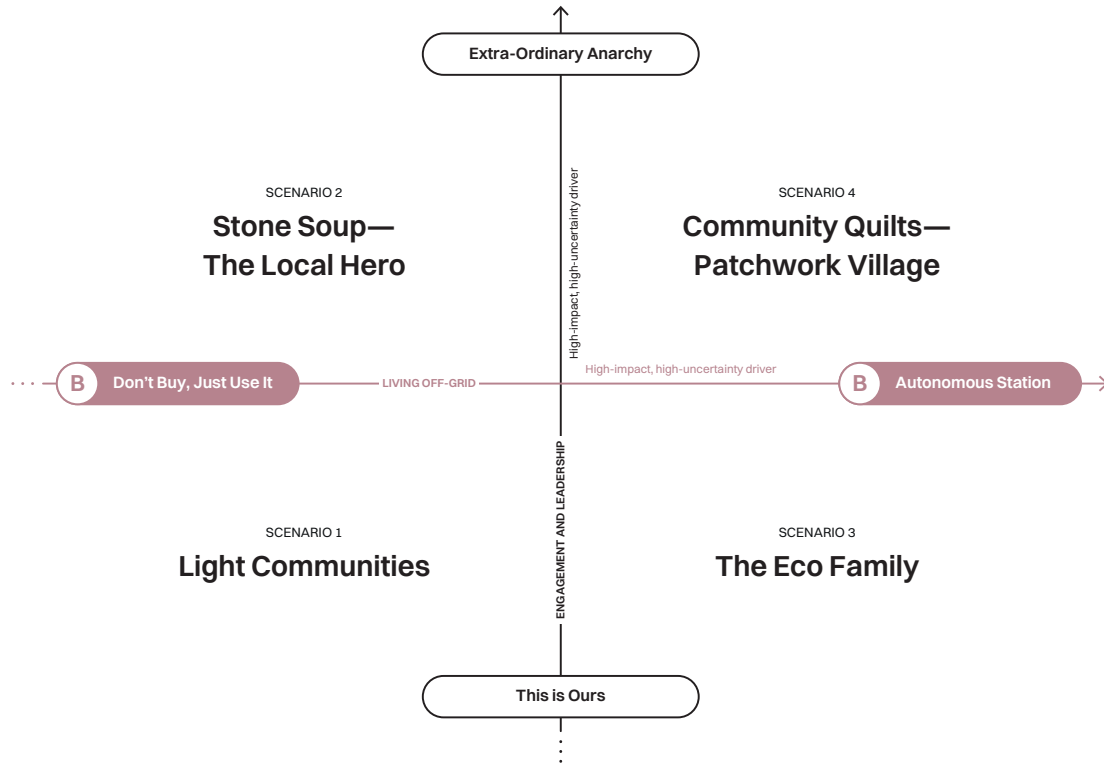Cosmic Colliery, 2012

SCENARIO 4:
The Effective Babel

The Cosmic Colliery project is situated on the premises of the Penallta Colliery, which ceased operations in 1992 and subsequently fell into a state of abandonment, a fate shared by several coal mines throughout Wales. It was initiated by a creative experiment using speculative design to foster a sense of community. An example is the Manifesto Workshop with local children (in the picture in the next page). This was achieved by conceptualizing the mine as an astronaut training facility, thereby challenging the prevailing mindset, attitudes, and perspectives of the remote place community regarding their own potential and prospects. The process was highly co-creative; decisions were made using a journey approach, informed by individuals who became a part of the project organically, bringing together the local youth club, men's chorus, barber, school, scuba diving club, and former miners. Although fictional, the training centre is the tangible vehicle for the intangible goal of creating community networks and changing the way that individuals in this town considered their own futures.

www.designindaba.com

© Hefin Jones

Extra-Ordinary Anarchy

SCENARIO 2
**Stone Soup—
The Local Hero**

SCENARIO 4
**Community Quilts—
Patchwork Village**

High-impact, high-uncertainty driver

B Don't Buy, Just Use It — LIVING OFF-GRID — High-impact, high-uncertainty driver — B Autonomous Station

ENGAGEMENT AND LEADERSHIP

SCENARIO 1
Light Communities

SCENARIO 3
The Eco Family

This is Ours

Horizontal Axis

**TREND: LIVING OFF-GRID
Don't Buy, Just Use It → Autonomous Station**

The notion of *living off-grid* comes from the concept of building houses that are not reliant on public utilities. Its definition has since evolved to new self-sufficient lifestyles. This trend addresses the phenomenon by shifting from sharing economy products and services to a more ambitious system of co-created ecology. It is particularly relevant in small and remote places where utilities are unavailable; serving as a driver for reducing both environmental impact and living expenses.

- What kind of local assets can we build on?
- What kind of new services can we create for a more autonomous community?
- What sharing systems already exist?
- How can we bring experiences from other places?
- How do small and remote places respond to the challenges and opportunities of Peak Oil and Climate Change?

→ **DESCRIPTION AND KEYWORDS**

The scenarios in this *window on the future* focus on creative solutions for sustainable living, emerging economic ecosystems, and alternative business models. Their common aim is to foster sustainable, bioeconomy-based local economic transitions. Small and remote places are "by nature" more environmentally friendly than cities due to their demographics, lifestyles, rituals, and traditions. Building self-resilient communities requires preserving biodiversity, by creating and relying on renewable energy and transportation systems. Thus, small and remote places can be considered ideal settings for testing new strategies for environmentally sustainable living.

ECONOMIC SYSTEMS
INFRASTRUCTURES
AUTONOMOUS COMMUNITIES
SHARING
SUSTAINABILITY

→ **Scenarios**

1. Light Communities
People coming together in open networks share common objectives and/or may live in the same place. They form communities based on sharing services, products, and spaces, promoting the territory through independent and collaborative actions.

2. Stone Soup—The Local Hero
Stone Soup is a European folk story that recounts the ability of a community to count on their own resources to build something valuable for all. The story is triggered by hungry strangers (people arriving from outside the community) who convince the people of a town to share a small amount of their food in order to make a meal that everyone can enjoy. The new place is made of many elements/contributions from numerous individuals over time and space, and together they sustain each other by creating greater value for the community.

3. The Eco Family
The most common projects developed in off-grid communities involve villages established mainly in remote places by people who share similar values and life goals. They are an emerging and growing network of self-sustaining alternative settlements that value the traditions and rituals of the past.

SAINTE-CROIX-
EN-JAREZ
45°29'N 4°39'E

4.   Community Quilts—Patchwork Village

Community quilts are blankets made by a community of people recycling discarded materials to create warmth and protection from the cold. Using this as a metaphor, we can imagine a community in which each person is a piece of a whole, and the skills and abilities of each person contribute to the well-being of all and its governance. The village becomes a patchwork of close and intertwined relationships. Amid today's complexities, this is a model we might not yet know, but we can foresee it as an opportunity for change.

→   **STRATEGIC OBJECTIVES**

1.   To create a network of farmers through the exchange of seeds, plants, and products to build common strategies and reinforce the territory's identity and economy.
2.   To preserve biodiversity and natural resources by connecting different forms of knowledge to guarantee a sustainable future.

→   **CHALLENGES/OPPORTUNITIES**

- "Remote regions produce the most electricity using renewable sources and generate 36% of the clean electricity in OECD countries" *(OECD, 2020a)*.

- "It is important to emphasize that in a long term, sustainability of regional CCI [Cultural and Creative Industries] development strategy could be ensured only by active participation of local communities, but in many cases these communities lack skills and the ability to identify local CCI assets, to develop and implement regional CCI strategy" *(Clifton, et al., 2015)*.

- "Rural communities can unlock growth and well-being opportunities through the development of renewable energy projects and the bio and circular economy" *(OECD, 2020b)*.

- "If we take a policy perspective, we can see that innovation has not simply (or not anymore) to do with R&D labs producing new ideas in a linear way, but with establishing effective social circulation chains that facilitate the transformation of new ideas into business practices through the cooperation of a variety of social and economic actors. In such an ecosystem everybody is working within a mixed economy model, and everyone has multiple aims and motivations for what they do" *(OECD, 2018)*.

PLACE:
Gutenstein,
Austria

PROJECT:
Dorfschmiede für nachhaltige
Lebensräume / Village Smithy
for sustainable living
spaces, 2018

SCENARIO 4:
Community Quilt—Patchwork
Village

The Dorfschmiede project integrates conventional rural living with contemporary possibilities and concepts. The initiative began in Gutenstein, a locality characterized by a lack of public open spaces. It originated when a company specializing in building tiny houses sought a village with the necessary infrastructure to support self-sustaining, autonomous, and sustainable lifestyles and economic endeavours. A cooperative consisting of approximately 50 individuals was established to foster a sense of communal unity within the village and revitalize a previously abandoned inn, the Gutensteinhof (photo on the next page). The renovated inn now serves multiple purposes, including a tavern, a workshop area, and a retail space for sustainable products. The local area has witnessed the emergence of new enterprises, preserving existing employment opportunities, including a community kitchen garden, a market garden, a woodchip solar plant, and carpentry services. Each participant is actively pursuing additional synergistic opportunities.

www.dorfschmiede.net

GUTENSTEIN
47°52′N 15°53′E

© Anke StrittMatter

Extra-Ordinary Anarchy

SCENARIO 2
Deep Dive

SCENARIO 4
Super Tourist

High-impact, high-uncertainty driver

C Sometimes Somewhere　　THE WORLD IS MY HOME　High-impact, high-uncertainty driver　C Anytime Anywhere

ENGAGEMENT AND LEADERSHIP

SCENARIO 1
**Instagrammable
Hidden Treasures**

SCENARIO 3
Engaged Globetrotter

This is Ours
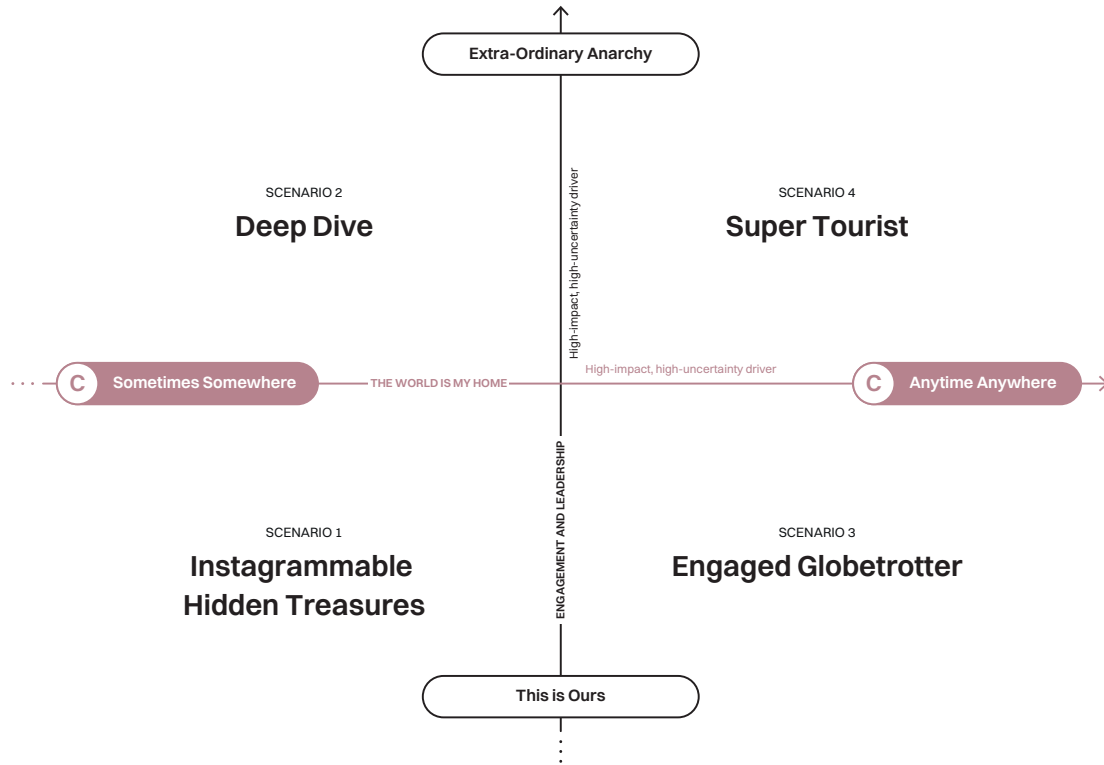
Horizontal Axis　　**TREND: THE WORLD IS MY HOME**
Sometime Somewhere → Anytime Anywhere

The concepts of tourism and "going on a holiday" are evolving. COVID-19 has impacted our perceptions of time and distance. Shifts are occurring, and it is difficult to predict how work and leisure will be balanced in the near future. Massive tourism has radically changed local realities, prompting them to limit the number of visitors to reduce overcrowding and preserve themselves. The recent crisis has also decreased many people's incomes, impacting the tourism industry. Still, these events have allowed individuals to work from anywhere and blend personal and business time, disrupting the "industrial" time structure. What if technology could break the cycle of work/vacation and allow people to explore the world at any time and in any place?
- How do we create an authentic experience?
- How do we engage people to leave a mark and participate locally?
- How do we allow people to work and live temporarily within the local reality?

→　**DESCRIPTION AND KEYWORDS**

The scenarios in this *window on the future* focus on living an authentic life, representing a world in which people's daily rhythms shift, time for work and leisure blend into a continuous timeline, and new technologies allow us to travel to exotic locations while remaining local. Climate change impacts these patterns as well. By creating more meaningful experiences, we could envision a transition from the concept of tourism (visiting a place as a visitor) to a deeper understanding and exploring the world (visiting a place to blend with the local culture and leave a mark).

CONTAMINATION
EXPERIENCES
SUSTAINABLE TOURISM
LIFE-WORK FLUIDITY
NEW LANDMARKS

→　**Scenarios**　　**1.　Instagrammable Hidden Treasures**
New landmarks can be found anywhere as long as they are Instagrammable! Social networks have become tools to promote locations and attract visitors. This scenario intends to build on this opportunity by collaborating with local people to identify, define, and build their future landmarks, discovering and revealing local hidden treasures.

2.　Deep Dive
People are looking to use their time to learn new skills, deepen their knowledge, and share their abilities (yoga retreats, mindfulness workshops, etc.). This scenario takes this concept a step further, adding the opportunity to work with/for the community and leave a mark. Active engagement with the local community becomes not only a visiting experience but also a working experience.

3.　Engaged Globetrotter
External contributions from people who initiate a creative business in a remote place can ignite local innovations. This scenario aims to create opportunities for meaningful creative employment in vibrant, outward-looking, and tolerant places which become a network of creative hubs.

4.　Super Tourist
Super tourists intentionally travel to become temporary citizens of the places they visit. They know exactly why they are going to a specific

destination, seeking to become active players in the future development of that place in the medium term and through direct engagement resonating with their capabilities and expertise.

→ **STRATEGIC OBJECTIVES**

1. To trigger transnational capacity-building through creative labs/workshops for exploring/renovating local commons.
2. To promote local treasures through identifying, mapping, and pathfinding to support/increase the local tourism economy.
3. To attract digital nomads by promoting local work opportunities to repopulate remote areas.
4. To promote a sense of freedom for "visitors" through preserving/guaranteeing an inspirational, authentic place for a sustainable tourism experience.

→ **CHALLENGES/OPPORTUNITIES**

- "With decreasing real incomes and rising insecurity concerning future incomes [due to the COVID-19 pandemic], people's inclination to travel was also reduced, which in turn affected the tourism sector [...]." "This in turn affected the tourism sector and development of selected destinations as well" *(OIR, et al., 2020)*.

- "Climate influence on tourism is a complex matter [...]. The focus of the vulnerability analysis will be on the changing climatic outdoor comfort, a precondition for summer tourism. Summer tourism is strongly connected to the topics of heat waves, as well as water availability, through thermal comfort and the quality and quantity of water" *(OIR, et al., 2020)*.

- "Cultural and creative tourism (part of experiential tourism) are a driving force in fostering positive economic, social and spatial dynamics (especially in smaller places). Through the rejuvenation of public spaces, infrastructures and the development of local amenities and recreational facilities, this kind of tourism can provide the means for transforming the local urban landscape, and, by extension, improve the image of places" *(OECD, 2018)*.

- "[...] Smaller places enjoy much more scope for overcoming their constraints if they abandon formulaic "creative city" initiatives (that may have worked well in large metropolitan areas), and adopt instead a way of thinking about local development that is holistic, and focuses on mainstreaming creativity across ecosystems by (for example) balancing cultural consumption with production, cultural niche tourism with large heritage attractions, environmental improvements with quality of life and opportunities for meaningful creative employment in vibrant, outward-looking, tolerant places" *(OECD, 2018)*.

- "[...] Coming into contact with the "real" inhabitants of a town, creative tourism is about providing memorable experiences. Authentic experiences contribute to improving the brand and the image of a location, thus releasing spin-offs into the wider economy" *(OECD, 2009)*.

PLACE:
Grottole,
Italy

PROJECT:
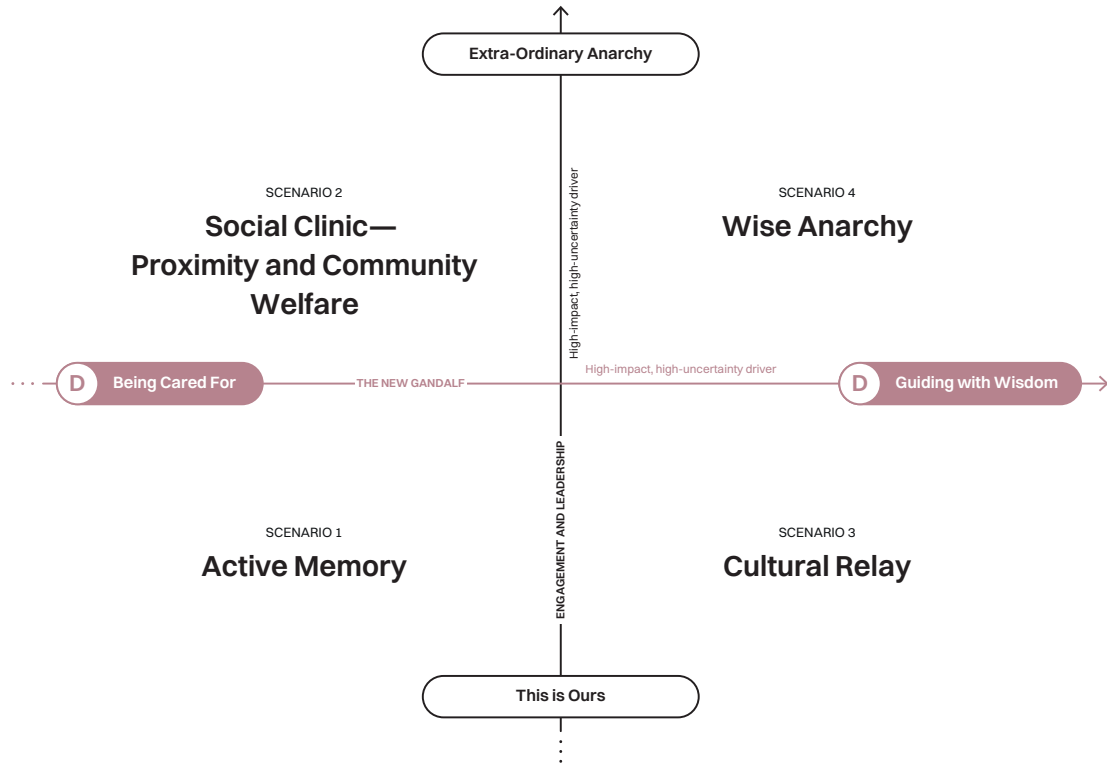Wonder Grottole, 2018

SCENARIO 4:
Super Tourist

Wonder Grottole is a social enterprise whose goal is to encourage the regeneration of the historic centre of the village of Grottole. It aims to achieve this goal by recovering vacant houses and drawing new energy from the outside to connect with the local community, creating new perspectives and opportunities that may foster trust and stimulate the local economy. Wonder Grottole is an example of the 4.0 tourism model, a new model which can systematize the area's recovery, promote regeneration, and develop a new tourism offer (such experiences as beekeeping workshops conducted by the Wonder Grottole team, portrayed in the picture in the next page) that improves the quality of life and generates new economies. The ideal tourist for Grottole is a tourist who does not passively experience the area, who not only lives the local experiences but also actively contributes to enhancing them by becoming a protagonist. They become temporary inhabitants of the village, bringing and exchanging values and skills with the territory and its resources.

www.wondergrottole.it

© Wonder Grottole

→ **DESCRIPTION AND KEYWORDS**

The scenarios in this *window on the future* focus on the well-being of a community's wise and knowledgeable people. The scenarios revolve around cross-generational knowledge exchange. They focus on fostering intercultural and intergenerational conversations within a circumscribed group to ensure meaningful engagement. This dialogue allows for a diverse exchange of perspectives, with older individuals' wisdom complementing the younger generation's fresh outlook. By valuing the older generation's experiences, we enrich our collective understanding and build a foundation for a more informed future.

HEALTH
WELLBEING
CROSS-GENERATION
TAKING CARE
NURTURING
ACTIVE AGING

Extra-Ordinary Anarchy

SCENARIO 2
Social Clinic— Proximity and Community Welfare

SCENARIO 4
Wise Anarchy

High-impact, high-uncertainty driver

D **Being Cared For** —— THE NEW GANDALF —— High-impact, high-uncertainty driver —— D **Guiding with Wisdom** →

ENGAGEMENT AND LEADERSHIP

SCENARIO 1
Active Memory

SCENARIO 3
Cultural Relay

This is Ours

Horizontal Axis

TREND: THE NEW GANDALF
Being Cared For → Guiding with Wisdom

Future projections indicate a significant shift in European demography. Low birth rates and rising life expectancy will lead to a society with fewer than two working-age people for anyone 65 and older (expected in 2070). There is a need for a shift from viewing the elderly as a burden requiring care, to valuing their experience and allowing them to be the community's wise guide. This concept is not new but has been neglected in contemporary society. We must shift from merely associating seniority with a lack of self-sufficiency to viewing the elderly as valued members of the community. The Sage archetype represents the seeker of knowledge, who appreciates life experiences and uses them to educate the entire community.

- How do we allow this change in mindset?
- How do we encourage the elderly to take this role while educating society?
- How do we bring back the role of the sage without falling into nostalgia?

→ **Scenarios**

1. Active Memory
This is a place where people share a common will to value the past. Traditions are not lost because the social context takes care of the transmission of knowledge from one generation to the next, and everyone is engaged in allowing stories to continue in time (e.g., you preserve the knowledge by still cooking your grandfather's recipe).

2. Social Clinic—Proximity and Community Welfare
Well-being and taking care of the elderly is a social act. Small and remote places can become the best places to be taken care of because the village is experienced in looking after its members. It is a place where everybody is trained to be a temporary caregiver. There are creative services that specifically address for people with neurodegenerative syndromes (e.g., dance therapy for Parkinson's patients).

3. Cultural Relay
The wise have an active role in forming future generations. Thanks to their wisdom and knowledge, they convey lessons learned, lifelong experiences, norms, and values to the new generations. Spaces for cross-generation guidance—specifically dedicated to children and the youth—can be made in cultural institutions or public areas (e.g., as medieval storytellers).

4. Wise Anarchy

The Sage archetype often takes the form of a teacher. In an anarchic society, we can imagine that the sage becomes a mentor of future "heroes" (see scenario Stone Soup). Thanks to their infinite wisdom in established good practices, they enlighten "Local Heroes", help them take the right path, and support them in their decisions.

→ **STRATEGIC OBJECTIVES**

1. To promote (slow) cultural and sports activities by creating public spaces/trails/walks for the well-being of older local inhabitants.
2. To preserve local heritage by creating storytelling formats (digital or physical) to reach young generations (new media, etc.).

→ **CHALLENGES/OPPORTUNITIES**

- "Demographic changes call for new policy objectives that provide sustainable solutions to maintain a robust labour force, quality services and the attractiveness of rural regions. This requires forward planning that accounts for ageing, population decline and the need to attract and retain young workers. To adapt to demographic changes, rural regions need to support a vibrant community culture for people of all ages and mechanisms to integrate the elderly in the local economy. Social innovations that address loneliness of elderly people [...] can be an important tool to find solutions to societal challenges and enhance well-being simultaneously" *(OECD, 2020b).*

- "The growing share of elderly people is perhaps the most urgent component in the demographic change challenge: in other words, the ageing population. An ageing population requires different strategies to adjust specific infrastructures and has major consequences for the labour force and—supposedly—its productivity" *(OIR, et al., 2020).*

- "Ageing society remains one of the main threats Europe is facing in the mid-term. With only a few exceptions (e.g., Ireland), the EU 12 will be facing severe problems in financing pension systems and supply infrastructures for the elderly if structural reforms will not take place. In the New Member States, age composition is more favourable today, but demographic projections show that similar problems will arise there with only a time lag. The increasing life expectancy, albeit a very positive development from a public health point of view, adds to this threat" *(OIR, et al., 2020).*

- "The EU's demographic old-age dependency ratio (i.e., the ratio between people aged 65 years and over and those aged 20–64) is projected to increase significantly in the coming decades. From about 29% in 2010, it had risen to 34% in 2019 and is projected to rise further to 59% in 2070, i.e., a shift from less than four working-age people for every person aged 65 years and over in 2010 to below two in 2070" *(European Commission, 2020).*

PLACE:
Milan,
Italy

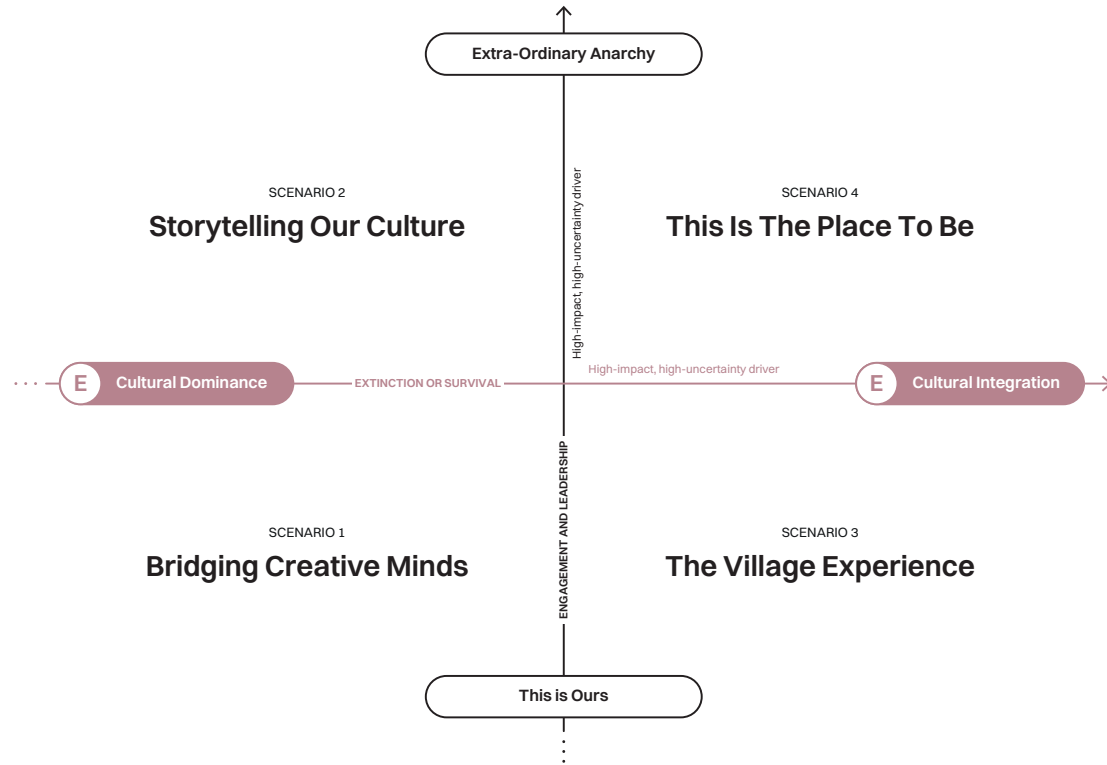**PROJECT:**
GRACE_lab, 2018

SCENARIO 4:
The Wise Anarchy

GRACE_lab was born with the aim of designing and testing environments and tools for Therapeutic Habitats for the treatment of Alzheimer's Syndrome, thanks to the active presence of an interdisciplinary team composed of researchers, designers, operators, and caregivers. This experimental research laboratory aims to define care environments' aesthetic and functional identity to improve well-being and a sense of belonging. With guests at the Alzheimer's Village Piazza Grace, in Milan, the research group investigated home-making processes and dynamics through storytelling practices that involve personal memories, rituals, and memory objects, that enable people with dementia and their caregivers to create a "sense of home" in everyday environments after moving in the care centre.

https://dipartimentodesign.polimi.it

© Silvia Gramegna

WoF5: Distributed education

Extra-Ordinary Anarchy

SCENARIO 2
Storytelling Our Culture

SCENARIO 4
This Is The Place To Be

High-impact, high-uncertainty driver

E Cultural Dominance —— EXTINCTION OR SURVIVAL —— High-impact, high-uncertainty driver —— E Cultural Integration →

ENGAGEMENT AND LEADERSHIP

SCENARIO 1
Bridging Creative Minds

SCENARIO 3
The Village Experience

This is Ours

Horizontal Axis

TREND: EXTINCTION OR SURVIVAL
Cultural Dominance → Cultural Integration

Data reveal that in small and remote European places, young people move elsewhere to seek educational opportunities, with very few returning to their hometowns for employment. Furthermore, limited educational options for lifelong learning in remote places prevent people from updating their skills. However, the recent transition to more flexible, informal, and digital forms of learning has opened up new opportunities.

- How do we allow communities to be more conscious of their local identity?
- How do we build upon local cultural assets?
- How do we create events, platforms, and moments of exchange with international creatives?
- How do we allow local creatives to access a wider public?

The scenarios in this *window on the future* focus on the future of local cultural and creative knowledge. The scenarios build on the potential of cultural and creative education to cultivate local individual and communal skills by supporting cultural diversity of expression. Encouraging international talent to exchange knowledge could help sustain new generations of local creators. Additionally, prioritising access to smaller and less-popular repertoires through innovative educational programmes is essential.

DISTRIBUTED AND DIFFUSED EDUCATION
INTER-CULTURAL DIALOGUE
EDUCATION SPILLOVERS
NURTURING TALENT
INDIGENOUS CULTURE
ANCESTRAL KNOWLEDGE

→ **Scenarios**

1. Bridging Creative Minds
Alternative learning "structures" allow young talents to adopt creative mindsets and envision their futures. We can imagine programmes that build a bridge with other creative realities—both physically and virtually—inviting international talents to share their knowledge though on-site workshops with other institutions, etc.

2. Storytelling Our Culture
The small and remote place becomes a narration in which local culture is valued and treasured. Cultural institutions and citizens come together to define their identity and develop a common storytelling that attracts talents from around the globe.

3. The Village Experience
For international talents, learning in small and remote schools becomes a unique life experience, allowing creatives to immerse themselves in local life and be inspired by it.

4. This Is The Place To Be
A place where globally inspired learning and local encounters can occur, captivating young people and instilling in them a belief in the region. This environment may have a lasting impact on their life plans, fostering resonance and relationships among them, ultimately leading to coordinated undertakings.

© Elisa Bertolotti

→ **STRATEGIC OBJECTIVES**

1. To find stories and inclusive narratives of the creative local community for defining the local identity.
2. To shape educational spaces by rethinking existing and abandoned schools and/or exploring unconventional solutions to link education with creative disciplines.
3. To promote remoteness as an attraction by offering extreme living experiences (no electricity, no internet, etc.) to let people rediscover "disconnection".

→ **CHALLENGES/OPPORTUNITIES**

- "Any city taking a serious approach to mainstreaming creativity also needs to develop innovative and creative local education systems. Universities, technical schools, colleges and specialist schools (e.g., art or music schools, drama schools etc.) all have a key role to play in nurturing talent" *(OECD, 2018)*.

- "Mobility of young people (aged from 15 to 29 years) represents more than half of the total within-country migration. In almost all OECD countries for which data is available, young people move almost exclusively to metropolitan regions, as they seek educational and professional opportunities. On average, metropolitan regions have captured 95% of within country youth migration during the last four years. Greece represents an exception to those trends, as regions with small-/medium-sized cities and remote regions actually recorded positive net inflows possibly driven by high youth unemployment that has resulted in young people returning to live with their families" *(OECD, 2020a)*.

- Talking about the effects of COVID-19—"The containment measures imposed by governments to limit the spread of the virus have triggered a massive shift towards remote working, for which not all places were equally prepared. Large cities and capitals were generally more ready to seize the opportunities of digitalization and embrace remote working. On the other hand, many rural areas still suffer a gap of access to high-speed broadband, a lower share of jobs amenable to remote working and lower education of the workforce" *(OECD, 2020a)*.

- "Lifelong learning matters for people's well-being. It contributes to mental health, subjective life satisfaction, as well as better job opportunities. In the context of the job crisis triggered by COVID-19, more flexible and short-time training (from formal and non-formal educational systems) will be required to facilitate workers' reintegration in the labour market and mobility across firms" *(OECD, 2020a)*.

- "Lifelong learning refers to the population aged 25 to 64 participating in formal and/or non-formal education and training in the past 12 months, expressed as the share of the total population of the same age" *(OECD, 2020a)*.

PLACE:
Latronico,
Italy

PROJECT:
A Cielo Aperto / Under the
Open Sky, 2008

SCENARIO 4:
This Is The Place To Be

A Cielo Aperto is the first museum that contaminates itself with reality. Curated by the artistic duo Bianco-Valente, alongside Pasquale Campanella, it was established in 2008 within the cultural association Vincenzo De Luca in Latronico. The initiative aims to create a widespread open-air museum where various permanent works dialogue with the mountainous environment and intervene in the urban space with shared and participated projects.

Each year, one or two artists are invited to reside in the village for a period of time before proposing their intervention, which can take the form of a workshop or a permanent outdoor installation. In designing their interventions, artists always involve the inhabitants of Latronico, even those who return only in the summertime. One example is "Una Bandiera per Latronico" (A Flag for Latronico, in the picture on the next page), where the artist created a flag for the town, which didn't exist before. The community was invited first to identify Latronico's most representative aspects and later to choose a flag through a sort of political election. Over time, the activities have been multiple and heterogeneous, primarily occurring in the old part of the town, which used to be mostly vacant. This approach aims to encourage the people of Latronico to reclaim a part of their history. The initiative has given the remote village a distinct identity and a reason for artists and young creative people to settle here instead of moving to larger towns.

www.associazionevincenzodeluca.com

LATRONICO
40°05'N 16°00'E

© Elisabetta De Luca

DIY windows on the future

PAST

FUTURE

EVOLUTION OF THE TOPIC

TREND TIMELINE

FROM (TODAY)
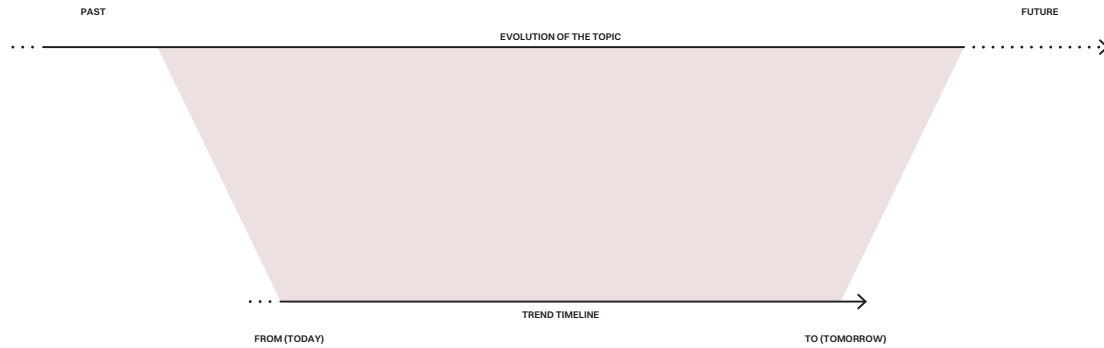
TO (TOMORROW)

NAME

FROM (Today)

TO (Tomorrow)

Description

This tool allows the building of *DIY windows on the future* that better fit and are more relevant for your project's contextual conditions. The tool guides you in creating and using the *window on the future* model effectively.

The tool enables:

→ The building of trend timelines for identified topics of interest for the small and remote place.

→ The shaping of *DIY windows on the future* , including their four scenarios.

→ The positioning of assets, challenges, and needs within each WoF.

→ The envisioning of a future for the small and remote place through brainstorming possible ideas that emerge from the relations between situated circumstances and areas of opportunity.

→ The building of a dialogue with all the people involved in the project: inhabitants, public administrations, associations, and the team of experts.

→ The selection of one or more scenarios.

Step 1: Building trend timelines

→ **OUTPUT**

A trend timeline of an identified topic of interest for the small and remote place.

→ **INSTRUCTIONS**

If you decide to use this tool, you may choose one of the following options:

- Develop a trend timeline and cross it with a timeline developed within the SMOTIES project to define a new *window on the future*.
- Develop two trend timelines to define an entirely new *window on the future*.

1. To develop your trend timeline, identify one or two topics of interest as follows:
   a. Choose one or two topics emerging from the clusters developed using tool *K.01–3*.
   b. Expand your knowledge about each topic using case studies, reports, and future forecasts. Take note of the behaviours, uses, changes, and innovations taking place in that area of interest. By tracing the evolution of the topic, you should be able to detect signs of change, indicating the direction in which your topic is heading. Trends are general directions in which something has been in the process of changing. Since weak signals of trends are currently unfolding, it is important to start the timeline from an instant in time in which they first emerged.

2. Define a trend timeline:
   a. Give each trend timeline a title and write it down. Choose a short, evocative, self-explaining title.
   b. Define a portion of the evolution of the chosen topic, by determining the two extremes. The first extreme is positioned in the present or near future, and the second identifies a highly uncertain future. Answer the following questions according to your research:
      - How do people/organizations behave in relation to the topic today? Name this behaviour and write it in the trend section after "from".
      - How will people/organizations behave tomorrow? Innovative solutions and behaviours may suggest the direction in which the topic evolves. Give this future evolution a name and write it in the trend section after "to".
   c. These elements identify one trend timeline. Illustrate it in its "description" section, including related opportunities, challenges, and references.

3. To define more than one trend, repeat the steps above.
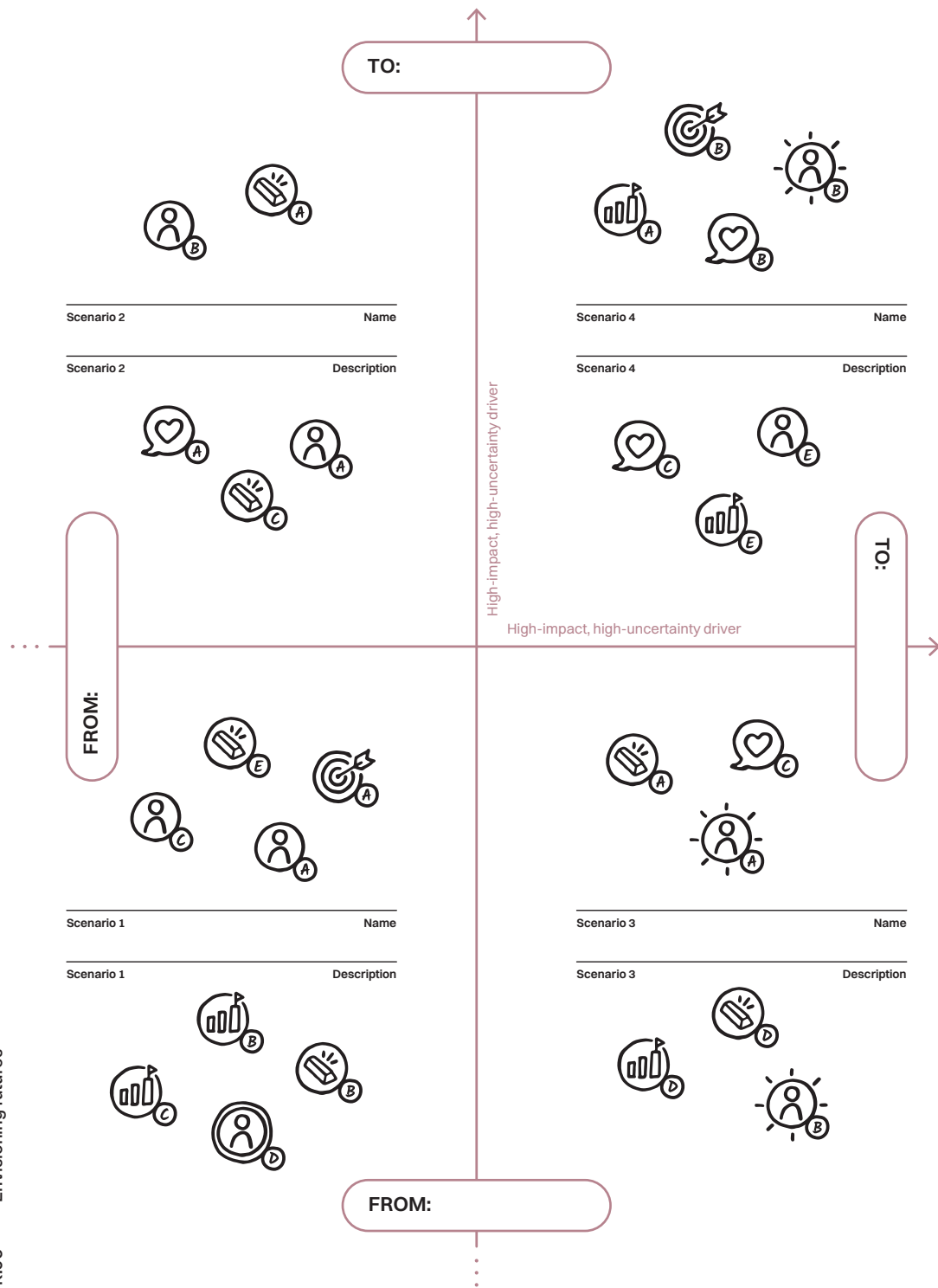
Step 2: Defining scenarios

→ **OUTPUT**

A *DIY window on the future* from which one or more scenarios are selected, complete with their respective assets, challenges, opportunities, and initial ideas.

→ **INSTRUCTIONS**

1. Give shape to your *DIY window on the future*:
   a. Write the "from" and "to" sentences on each side of the WoF's axes.
   b. Crossing the two trends will shape a WoF. Give it a name and write it down.
   c. Develop each scenario's narrative by identifying who is involved in it, where it takes place, and what kind of behaviours, interactions, actions, and lifestyles the involved people adopt. Try to pinpoint the differences between each scenario.
   d. Give each scenario a name.

If you feel the need to explore your project's perspectives in more detail, use the previously outlined process. Once completed, you can apply the results as follows:

2. Position assets, challenges, needs in the appropriate quadrants, either in one or across two.
3. Brainstorm and note possible ideas.
4. Select one or more promising scenarios, complete with relative assets, challenges, opportunities, and initial ideas.

→ **TIPS**
- You may use the *windows on the future* developed within the SMOTIES project, extending the two "tomorrow" extremes of the trends further into the future.
- You may use a combination of the trends already developed within the SMOTIES project. For example, you may be interested in governance in the context of AI. In this case, keep the vertical axis and replace the horizontal one with a trend related to AI.
- You may look at the trends developed within the SMOTIES project as a reference point to develop your own. The entire process is explained in Chapter four of the toolbox's book part.
- Using metaphors may help you in giving meaningful names to the scenarios.

←

PLACE:
Albugnano,
Italy

CARRIED OUT BY:
Politecnico di Milano, Department of Design team, citizens, local experts, and major players in the territory: Albugnano 549 (association for social promotion) and its co-funder Andrea Pirollo, Dario Rei (former professor in sociology and expert of the Basso Monferrato area), Enoteca Regionale dell'Albugnano (organization for the promotion of local wines and food products), Lo Stagno di Goethe ETS and its founder Marco Gobetti (cultural association and theatre company), the mayors and municipalities of Albugnano and Aramengo towns (Aurora Angilletta, Giuseppe Marchese, Alessandro Nicola), Pro Loco di Aramengo and Pro Loco di Albugnano (local associations)

When we used the *window on the future* model in several Masterclasses, some university students became interested in different topics. A group focused on a trend specifically related to learning motivations. For this reason, they built their *DIY window on the future*, starting by developing a new trend they named "Colony Learning". The trend highlights how the approach to learning has evolved over time, moving from personal development ("learning for myself") to group empowerment ("learning by teaching").

This trend emphasizes the complementary relationship between teaching and learning, while also strengthening interpersonal understanding and fostering an increasingly connected society and a culture of knowledge-sharing. Once developed, the students crossed the trend with the "Engagement and Leadership" trend, obtaining four scenarios that differed from each other in terms of learning, sharing, and integrating knowledge. These three dimensions emerged from intersecting what they learned while developing the new trend and what learning might have meant in an increasingly engaging environment. In this sense, the students found this tool helpful in finding the most critical factors of each trend and combining them to build the four scenarios.

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K.04
Public space of intervention

Analysing the public intervention space in the small and remote place.

04–1   **PUBLIC SPACE ANALYSIS MAP**
04–2   **PUBLIC SPACE SHAPE DEVELOPMENT BOARD**
04–3   **PEOPLE-PLACE INTERACTION CHART**

Once you have chosen a public space of intervention, this kit helps you examine its morphological, social, and functional connections with the remote area and place. The focus is on environmental psychology, supporting the analysis of its built and natural environments, and how people interact with them. This analysis offers situated data to be used in the design phase: increased knowledge of these interactions improves decision-making for a potential project. Greater compatibility between people, activities, and the space increases success chances.

→ **The kit aims to answer the following questions:**
- Which are the outstanding built and natural features that are or used to be present in and around the public intervention space?
- Where do key activities, uses, and functions take place?
- How do people interact with the public space?
- Which human factors should be considered when designing there?

To answer these questions, the kit needs primary and secondary data. Primary research requires on-site observations of what people see, do, and experience. Secondary research requires collecting and analysing historical pictures, historical and natural heritage documents, current and development plans, and information about events. These can be provided by local historians, archives, architects, authorities, and through official websites.

K.04–1

Public space analysis map

Place of Interest: Present Time

Year — 1: — Scale — N ▲

Map

Comment

○ Public Space Boundary
∥ Building Edges
■ Historical Building
■ Contemporary Building
↗ Access Street
— Pathway
★ Landmark
★ Natural Feature
▲ Lost Landmark
▲ Lost Natural Feature
▲ Heritage Site
○ Key Activity
○ Other (describe)
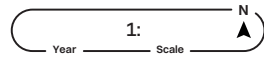
This tool supports the analysis of a public space of interest, observing, analysing, and describing it.
The tool enables:
→ The identification of outstanding built features and natural features.
→ The identification of key activities and features taking place on site.
→ An understanding of how people interact with the public space.
→ An understanding of physical constraints before designing.

→ **OUTPUT**

A map describing a public space of interest within the small and remote place through its built and natural environment and their use.

→ **INSTRUCTIONS**

1. Insert a map zooming in on the place of interest.
2. Using the symbols, note on the map:
   a. Built environment, such as public space boundary, building edges, historical buildings, contemporary buildings, access streets, pathways, landmarks, lost landmarks, heritage sites, and views.
   b. Natural environment, such as natural features and lost natural features.
   c. Heritage site (cultural or natural).
   d. Key activities and uses.
   e. Any other relevant features.
3. Comment on the map (look in the tips some suggestions on what to observe, describe, and discuss).

→ **TIPS**

- Describe the public space's edges. Are public spaces defined by buildings and/or natural elements such as trees? Are the public spaces well-defined? Is it clear where they start and end? What are the accesses to the public space? Is the public space accessible for people with disabilities and for different transportation systems? Is the architecture at a human scale? Are memorable buildings present? Is there any urban void?

- Comment on the key activities of the public space of interest: are they connected to specific topics and issues? Are they resulting from basic and/or special needs? Is there a pattern in these activities? Is something missing in them? Are they interrelated? Who are the people involved in them? How do these activities occupy and impact the space? Are they temporary or permanent?

- Comment on the connection between a potential intervention site and the wider space of interest in terms of morphology and uses.

- If you have used the tool *K.02–1 Place development map*, comment on how the choice of this specific intervention space is positioned in relation to the identified directions for the future.

PLACE:
Bobrek,
Poland

CARRIED OUT BY:
Zamek Cieszyn team, Bobrek's Mayor, housing
association, Pronobis Studio architects,
University of Silesia, and Bobrek residents

We used this tool during a session with a group of residents of Bobrek, comprising locals and university students. We used the chance to discuss the opportunities and challenges presented by the small and remote place to assess a few public spaces that the residents believed needed intervention.

The topic of conversation revolved around the neighbourhood's rapid development due to new building investments in housing construction, which reduced green spaces. At the same time, the nearby university is experiencing a decline in enrolment. The neighbourhood is known for its poor public transportation system, sparse sociocultural offerings, and large, underutilized green areas. These factors led us, along with local residents, to focus our efforts on the two green areas near the housing estates on each side of the Sarkandrowiec stream. Due to its strategic location, beauty, and potential to connect the housing estates communities currently separated by the stream, the public space was deemed suitable for an intervention, transforming the stream into a uniting rather than a divisive element between the communities.

120

BOBREK
49°45′N 18°38′E

© Rafał Soliński

Public space development board

A board displaying the shape of the chosen public space of intervention from different points of view in the past and in the present.

Place of Interest: Present Time

Map

Comment

Year: ①	Year: ②	Year: ③	Year: ④
Historical photo			
Current photo			
Year:	Year:	Year:	Year:

→ **INSTRUCTIONS**

1. Insert a map of the public space and its immediate surroundings in the present time.
2. Find historical pictures of the public space and place them on the board.
3. Identify the standing point from which the pictures were taken and place the respective number on the map, drawing a cone of vision.
4. Take pictures of the public space from four selected points of view and place them on the board.
5. Comment on the development of the public space, its shape, and its relation to people's activities.

→ **TIPS**

- Pay attention to what you see: the design and dimension of the public space, its relationship with its immediate surroundings in terms of accessibility, openness, edges, buildings, and the natural environment.

- Note if functions and activities are related to a specific physical element.

The purpose of this tool is to compare the historical and contemporary shapes of a selected public space to examine how they have changed throughout time from different points of view.

The tool enables:

→ The identification of what has been preserved, what has changed through history, and what could be highlighted.

→ The visualization of how people's activities occur in the public environment.

←

PLACE:
Borgarnes,
Iceland

CARRIED OUT BY:
Alternance slf team, collaborators, and local
stakeholders

This tool was helpful to us because <u>it facilitated a comparative analysis of the historical and contemporary shapes of the Borgarbraut</u>—the main road leading into the old town of Borgarnes—and the neighbouring gardens of Skallagrímur and Kveldúlfur, which together constitute the public intervention space. This comparison was instrumental in identifying elements that have been preserved, highlighting the space's historical continuity and cultural heritage. The tool supported the identification of features that could be highlighted or emphasized within the public space, such as the burial sites of two local historical figures. This was crucial for drawing attention to elements that hold cultural, historical, and social importance, fostering a deeper appreciation for the unique characteristics of the space.

The tool also allowed for a nuanced understanding of the changes that have occurred, providing insights into the evolution of the public space. By identifying what has been preserved, the tool contributed preserving cultural and historical value within the public space. This was particularly valuable for spaces with historical significance, enabling communities to keep cherishing and celebrating their heritage.

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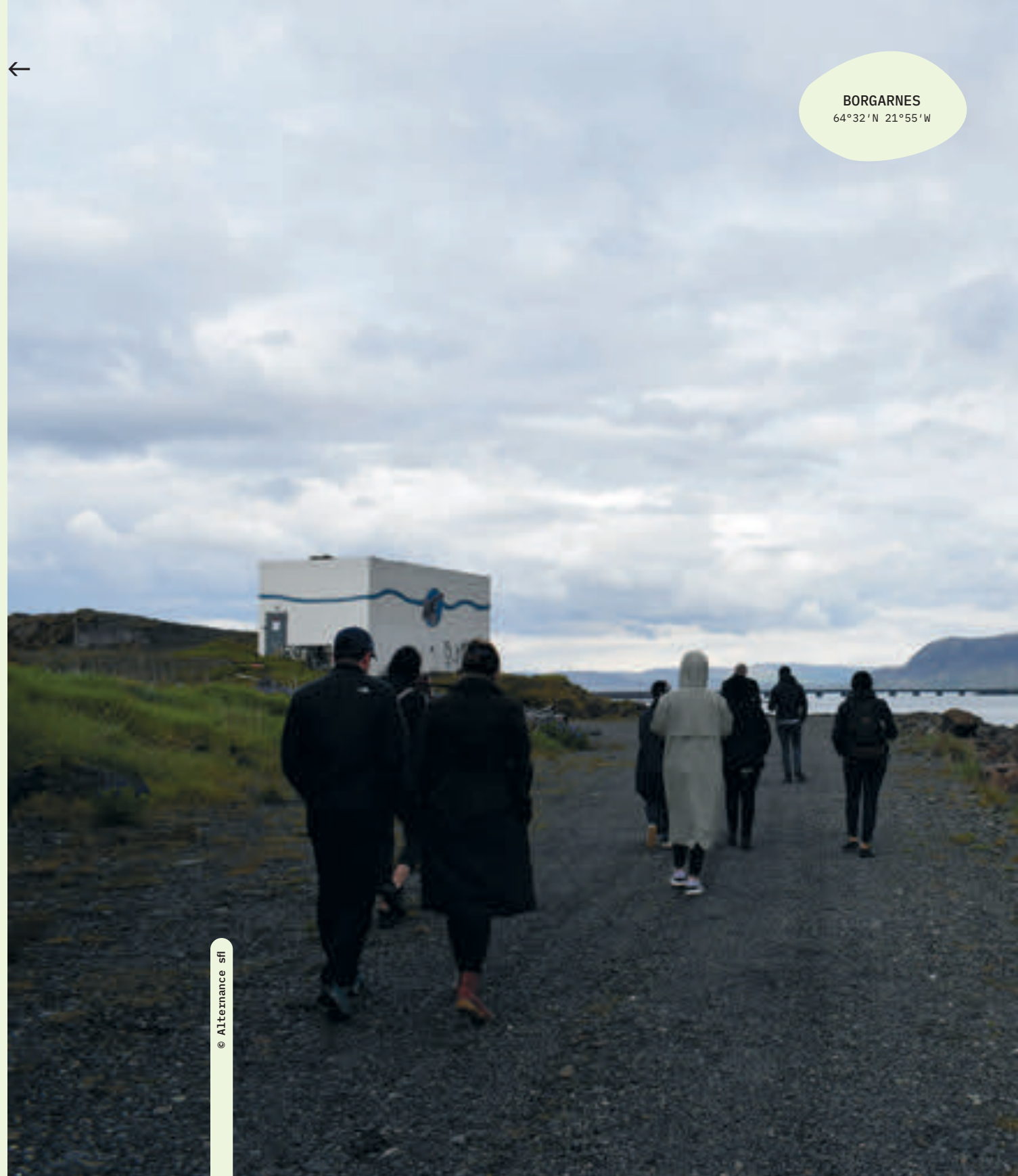
People-place interaction chart

Number of filled-in boards: ( )

Inclusiveness/Inclusivity

[ ] / [ ] = [ ]
sum of averages   nr. of filled-in boards

Meaningful Activities

[ ] / [ ] = [ ]
sum of averages   nr. of filled-in boards

Comfort

[ ] / [ ] = [ ]
sum of averages   nr. of filled-in boards

Safety

[ ] / [ ] = [ ]
sum of averages   nr. of filled-in boards

Pleasurability

[ ] / [ ] = [ ]
sum of averages   nr. of filled-in boards

Comment

This tool focuses on evaluating the development potential of your intervention on the quality of the public space.

The tool enables:

→ The collection of data that reflect the researcher's (your) direct observations and the user's perceptions of the space.

→ A greater understanding of how people interact with their surroundings.

→ The ability to identify the opportunities, challenges, and strengths in advancing public life.

→ **OUTPUT**

A radar chart reporting the data means for each criterion.

→ **INSTRUCTIONS**

1. Go to the public space you are working on. We recommend visiting the space six times both on weekdays and weekends, at different times of the day to get more comprehensive data on activities, behaviours within the space, and people-space interactions.
2. Start to complete the *Researcher's board*. Observe and take notes of the items (see tool's board) in the list that require measurement through your observations and/or counting.
3. Then, complete the *Place user's board*. Interview the people you meet on field and ask them to evaluate the quality of the items (see tool's board) of the public space.
4. Calculate the average for each item and report it in its space.
5. Once you have finished the observations, count the number of the filled-in boards. Report this number in the *Radar chart's board*.
6. On the *Radar chart's board*, sum the averages for each category. Calculate the mean of this sum by dividing it by the number of the filled-in boards. Note the mean in the pentagonal radar chart.
7. Repeat point six for each category and visualize the complete radar chart.
8. Look at your radar chart: the categories that present lower scores require more attention during the design phase to better support public life.

→ **TIPS**

- The researcher (you) collects data by observing the characteristics of the space, its use, and the people-space interaction.

- In addition to data collection on-site, the user items can be integrated into other methods, such as web surveys, depending on the study focus. These data must also be averaged.

- Since each category includes a set of subcategories, more detailed analyses may be conducted if they serve the study's purposes.

- When deciding the number of visits, the researcher should always consider the context, its characteristics, purposes, and how it is used on a daily basis.

- You could also give the *Place user's board* directly to people and let them fill it out.

Date ____/____/_____

- **Inclusiveness/Inclusivity**

Presence of people of diverse ages	0 1 2 3	
Presence of people of different genders	0 1 2 3	( ) / 3 = ( )
Presence of people of diverse classes	0 1 2 3	sum of results

- **Meaningful Activities**

Variety of businesses and other uses at the edge of the space	0 1 2 3	
Presence of active amenities and features (big screens, kiosks, sport facilities, fountains,...)	0 1 2 3	( ) / 3 = ( )
Presence of restful amenities and features (art, monuments, flower gardens, wifi hotspots,...)	0 1 2 3	sum of results

- **Comfort**

Presence of formal/primary seatings such as benches or chairs	0 1 2 3	
Presence of informal/secondary seatings (stairs, seat walls, a fountain's edges,...)	0 1 2 3	
Presence of non-commercial seating options without paying for goods and services	0 1 2 3	
The space has features to stay and lean on (a façade, bus stop, a tree, a small ledge or niche,...)	0 1 2 3	( ) / 8 = ( )
Design considers local climatic aspects such as wind	0 1 2 3	sum of results
Design considers local climatic aspects such as sun	0 1 2 3	
Design considers local climatic aspects such as rain	0 1 2 3	
Physical condition and maintenance appropriate for the space	0 1 2 3	

- **Safety**

Visual and physical connection and openness to adjacent street/s or spaces	0 1 2 3	sum of results: ( )

- **Pleasurability**

Presence of memorable/significant architectural features (imageability)	0 1 2 3	
Presence of landmarks	0 1 2 3	
The public space is at a human scale	0 1 2 3	
The buildings that surround the space are at a human scale	0 1 2 3	
Sense of enclosure	0 1 2 3	( ) / 9 = ( )
Permeability of building façades on the streetfront	0 1 2 3	sum of results
Variety of elements in the space providing sensory complexity	0 1 2 3	
Articulation and variety in architectural features of building façades on the streetfront	0 1 2 3	
Presence of design elements providing focal points	0 1 2 3	

Date ____/____/_____

- **Inclusiveness/Inclusivity**

The space is perceived as open	0 1 2 3	
The space is clearly defined in physical terms	0 1 2 3	( ) / 4 = ( )
The space is accessible for different moving modes (walking, wheelchair, stroller, bike,...)	0 1 2 3	sum of results
The space supports various activities	0 1 2 3	

- **Meaningful Activities**

The space provides the possibility for events and festivities	0 1 2 3	
The space provides options to be active at multiple times of the day	0 1 2 3	( ) / 4 = ( )
The space provides options to be active at multiple times of the year	0 1 2 3	sum of results
Perceived usefulness of businesses and other uses	0 1 2 3	

- **Comfort**

Perceived sound comfort	0 1 2 3	
Design conducts to social interactions	0 1 2 3	( ) / 3 = ( )
Design provides the possibility for encounters	0 1 2 3	sum of results

- **Safety**

Perceived safety from presence of surveillance cameras, security guards,...	0 1 2 3	
Presence of people at all hours of the day	0 1 2 3	
The space is active at all hours of the day	0 1 2 3	
The space is perceived to be safe during the day	0 1 2 3	( ) / 7 = ( )
The space is perceived to be safe during the night	0 1 2 3	sum of results
Lighting provides safety at night	0 1 2 3	
Perceived safety from traffic for all age groups	0 1 2 3	

- **Pleasurability**

Perceived attractiveness of the space	0 1 2 3	
Perceived interestingness/meaningfulness of the space	0 1 2 3	( ) / 2 = ( )
		sum of results

(0) not at all/very poor (1) somewhat/poor (2) moderately/good (3) very much/very good

←

PLACE:
Borgarnes,
Iceland

CARRIED OUT BY:
Alternance slf team, collaborators, and local
stakeholders

<u>We used the tool to measure the quality of interactions within the public intervention space.</u> We discovered that the place is perceived as inclusive, as it attracts and welcomes diverse groups of people, and is accessible to different groups. Meaningful activities are the second highest scoring factor in the place. The place, primarily due to the parks, can support various activities regardless of the time of day or year. A well-maintained area, the environment offers fascinating natural stimuli that encourage people to stay longer. The factors of comfort, safety, and pleasurability perform the worst compared to the other factors but still achieve a medium average. In terms of comfort, the place offers numerous primary seating options and wind protection.

The design, however, does not encourage a high degree of social interaction, opportunities for secondary seating are limited, and the design does not consider rain or sun. The low activity and limited number of people in the area negatively affect the overall feeling of safety. The place is considered beautiful, which positively affects its pleasurability; however, the architecture of the buildings is rather sparse, and landmarks are scarce. Based on these considerations, one of the prerequisites of our intervention would be to focus on comfort, safety, and pleasurability, prioritizing these characteristics.
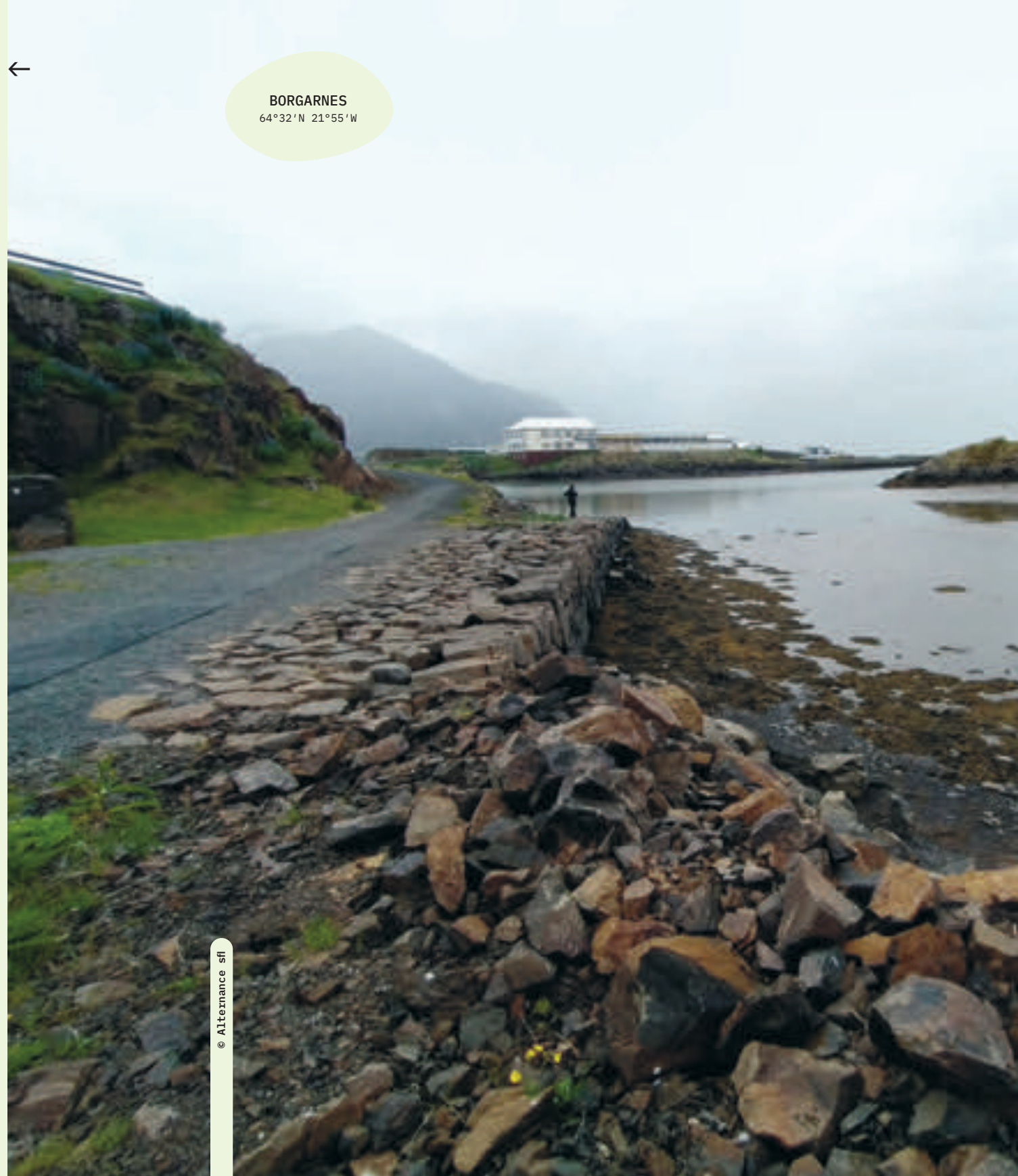
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K.05
Vision and mission

Imagining and storytelling futures.

The tools in this kit are for project development that looks beyond short-term outputs towards longer-term outcomes. This allows you to anticipate, craft, and shape site-specific project ideas. To do so, you will define your goal, identifying project stories and storytelling the future of your small and remote place.

→ **The kit aims to answer the following questions:**
- What scenarios, assets, challenges, and objectives are of particular interest?
- Which intuitions emerge from these elements?
- How do you shape Design-Orienting Scenarios to pave the way for project development?

To answer these questions, the kit enables the conception of project ideas by identifying long-term strategic objectives and connecting them to scenarios, assets, and challenges of interest. The kit also requires imagining a flourishing future for small and remote places by building Design-Orienting Scenarios *(Manzini & Jégou, 2004)* that will inform short-term outputs and mid-term outcomes through storytelling. By providing a link between the future and the strategy *(Evans & Sommerville, 2005)*, scenario-building techniques generate shared visions of complex futures among many actors. Through backtracking, Design-Orienting Scenarios provide a framework for designing products, spaces, and services (Manzini & Jégou, 2004). This path reveals possible strategic actions that resonate with strategic objectives, driving the process towards a long-term impact.

Scenario(s)

Assets And Challenges

Strategic Objective(s)

How May We Question(s)
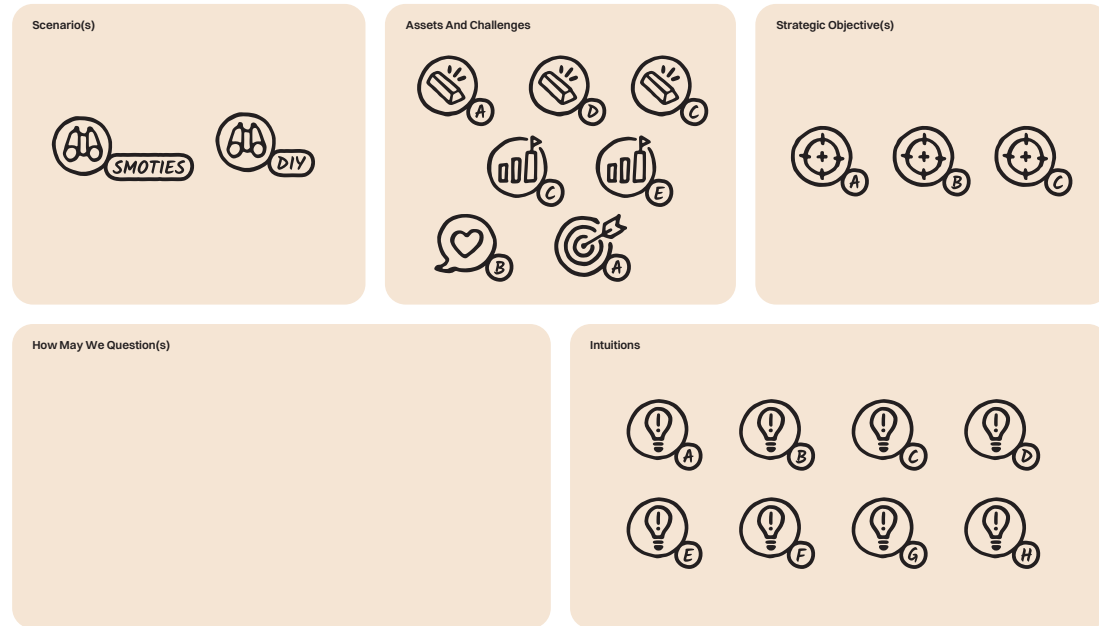
Intuitions

This tool collects all the data necessary to give shape to initial intuitions. The data might have emerged using the previous kits, or this might be the occasion to gather them. All these materials, research, and information need to converge here into project ideas. You can creatively gather scenarios, assets, and strategic objectives to define a project brief, similar to assembling a puzzle.

The tool enables:

→ The identification of the scenarios, assets, challenges, and objectives of particular interest.

→ The development of intuitions that set the stage for project development.

→ **OUTPUT**

A synthesizing canvas of the ingredients leading to the project's intuitions.

→ **INSTRUCTIONS**

This tool can be used regardless of whether the previous tools have been used. We suggest that you have already explored the assets and challenges of your small and remote place and either selected or developed a scenario along with your strategic objectives. If you have not yet done so, we recommend taking the time now to develop them independently, or by using tools *K.01–3, K.03–1,* and *K.03–2*.

1. Choose the scenario(s) you have selected or developed, and place it/them in the corresponding frame.
2. Select relevant assets and challenges among those associated with the scenario(s).
3. If there are any, select the strategic objective(s) that align with your aims.
4. Brainstorm "How may we?" question(s) (see tips).
5. Brainstorm intuitions and write them down in the form of a project brief. You can do this with a descriptive sentence, bullet points, sketches, etc.
6. Present your ideas to local stakeholders to receive feedback and select the most promising idea(s) to take forward and prototype.

→ **TIPS**

- If you have prior experience in this exercise, you may imagine combining more than one scenario or connecting different actors or assets to build an ecosystem.

- If you start your project with a brief, you might use this tool to unpack the elements of your brief, starting with the intuitions box and then placing strategic objectives, assets, and challenges to build a scenario.

- The "How may we" question is a problem definition technique for sorting out valuable research findings, helping define and frame solvable problems. They are invitations for input and exploration, suggesting that a solution is possible and allowing you to answer in various ways. A properly framed question doesn't suggest a solution but provides a perfect frame for innovative thinking, defining:
  a. What are we allowing to happen?
  b. In what circumstances?
  c. For whom?
  d. To achieve what goal?
  For example: How may we make the commuting experience (what) in a transfer stop (in what circumstances) more enjoyable (what goal) for people with mental/physical disabilities (for whom)?

- Here are some tips to write a proper "How may we" question:
  a. Do not be either too broad or too narrow.
  b. Do not imply a solution: it is about posing a challenging question.
  c. Use sticky notes on a wall or a big sheet of paper.
  d. Write many questions! Later, you will select the best ones.

ALBUGNANO
45°5′N 7°58′E

PLACE:
Albugnano,
Italy

CARRIED OUT BY:
Politecnico di Milano, Department of Design team,
citizens, local experts, and major players in the
territory: Albugnano 549 (association for social
promotion) and its co-funder Andrea Pirollo, Dario
Rei (former professor in sociology and expert of
the Basso Monferrato area), Enoteca Regionale
dell'Albugnano (organization for the promotion
of local wines and food products), Lo Stagno di
Goethe ETS and its founder Marco Gobetti (cultural
association and theatre company), the mayors and
municipalities of Albugnano and Aramengo towns
(Aurora Angilletta, Giuseppe Marchese, Alessandro
Nicola), Pro Loco di Aramengo and Pro Loco di
Albugnano (local associations)

Using this tool, we identified three relevant scenarios, following the directions
of numerous discussions we had with locals. The tool allowed us to reorganize
relevant information about these scenarios, such as assets and challenges, local
heroes, and people willing to participate in the project's implementation process,
along with strategic objectives relating to specific scenarios. Once we reported
these data in the upper row, we were ready to start reflecting on translating them
into actionable intuitions by developing the information in the tool's lower row.

We developed three "How may we" questions, which allowed us to identify three
specific directions for our project. These directions coexisted within the same
project but enabled us to distinguish different objectives of the overall project. Once
we had the intuition to develop a natural amphitheatre to be placed in an underused
garden, pictured on the next page, we brainstormed on how it could respond to the
three "How may we" questions. Therefore, the amphitheatre could have become
a place for cultural exchange through participated performances, a square for
inhabitants for exchange and meet (enhancing existing practices), a space to build
a local identity and integration among locals, and a location for holding concerts,
festivals, and shows that could attract young tourists to Albugnano.

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Long-Term Scenario

Title:
Tagline:

Actors:

The story:

SMOTIES

Medium-Term Scenario

Title:
Tagline:

Actors:

The story:

SMOTIES

This tool aims to connect the dots by writing a narration of your place in the future, transformed by your interventions that are driven by the trends and scenarios that you previously identified.

The tool enables:

→ The writing of two stories using the storytelling technique: the first narration is set in a long-term period, and the second helps you ground the first story in a more feasible perspective.

→ The setting for envisioning the impacts of the project by showing how it shapes the identity of the territory, the people living there, and the quality of their interactions.

→ **OUTPUT**

Two narrations, grounded respectively in the medium- and long-term.

→ **INSTRUCTIONS**

1. Collect the components of your "How may we…" question(s) (what, in what circumstances, goal, for whom) and the intuitions (see tool *K.05–1 Shaping intuitions*).
2. Write the long-term story on the board: imagine having a time machine and describe what you would love to see happening in 25 years from a long-term perspective.
   a. Go through your intuitions: who will be involved in them? Note them down, indicating who they are, their roles, and any relevant information.
   b. Go through your intuitions: in which context(s) do they take place? These contexts might be related to assets and challenges.
   c. Write the story: build a creative value chain of change by linking intuitions to each other, making their actors interact within the different contexts. These ideas contribute to building the story by bringing the involved actors, actions, and contexts to the scene. These are the building blocks of the long-term scenario.
   d. Give your story a title (and, eventually, a tagline).
3. Now, write the medium-term story. Repeat point two by considering and grounding your first story's ideas, contexts, and interactions in a more feasible perspective.

→ **TIPS**

- A story has a beginning, a development, and an (open) end. It is built through actors doing actions (interacting with each other, things, and spaces) in contexts.

- You may have to write the story several times: it should show how people might act to achieve a goal in a system or environment.

- There are many ways to represent a project scenario (storytelling, storyboards, posters, mood boards, etc.). Among them, we suggest using storytelling since both rational and creative layers of thoughts and beliefs are transmitted *(Moore, 2013)*. Representing a future scenario through stories can be a powerful approach to bringing creative imagination and strategic thinking together, looking at short-term concerns through long-term goals *(Rasmussen, 2005)*. Using concrete stories to support abstract descriptions engages communities through future "tiny tales from everyday life" *(Ciancia, et al., 2014)*.

- There are many ways to build this narration. We suggest referring to the basic elements of the morphology of a fairy tale *(Propp, 1928)* or of Campbell's hero's journey *(1949)*, a storytelling model in which the protagonist goes through three fundamental stages: separation from the ordinary world; initiation through trials; and return with the acquired ability to spread wisdom among people. If you are familiar with other techniques, use them and consider sharing them with us.
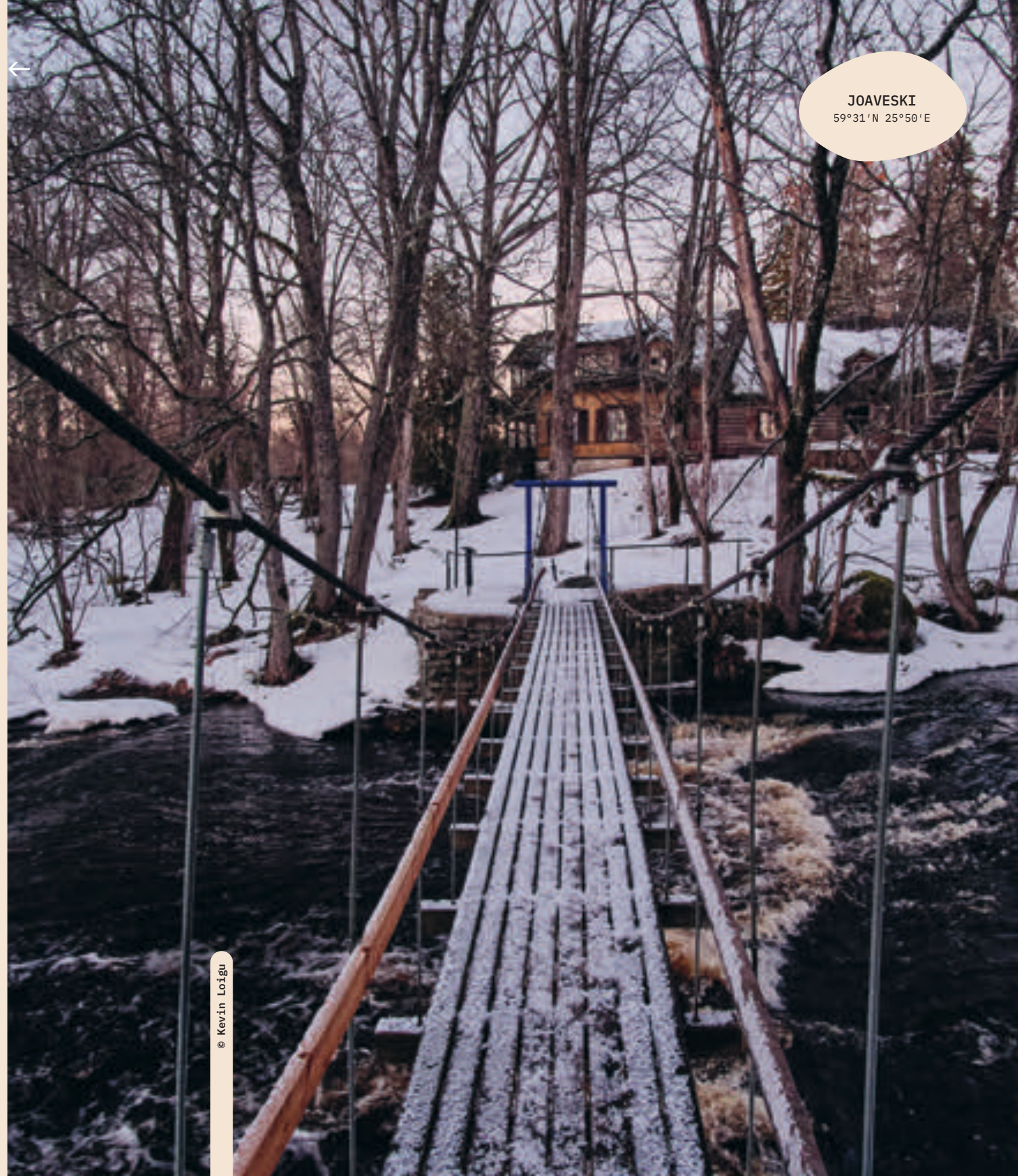
JOAVESKI
59°31'N 25°50'E

PLACE:
Joaveski,
Estonia

CARRIED OUT BY:
Estonian Association of Designers team, in
collaboration with local hero Enn, local
historian Sten, the former village elder and
sportsman René, and people visiting Joaveski

We employed this tool during a workshop where we invited the entire community of Joaveski village, comprising around thirty people. Including the whole community of the small and remote place allowed us to write the two stories with the entire community immediately impacted, making decisions and negotiating together. The community chose a historical cardboard factory as their public intervention space. The factory was once the pulsing centre of the community, employing hundreds of people. Even though the building has been abandoned for the past twenty years, it not only appears on the official register of cultural monuments, but the locals also still perceive it as an identifying point for the whole community.

This tool allowed the formulation of two narrations of the cardboard factory in the future, transformed into the "place to be" for artists through its refurbishment for pop-up studios, temporary residencies, and local and alternative art exhibition spaces. The tool was beneficial throughout crafting the medium-term story, as it required transforming abstract concepts into feasible ones, such as identifying which resources would be necessary, what was already there, what was lacking, and who needed to be involved.

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K.06
Impacts assessment

Defining and assessing impacts.

The tools in this kit aim to set and carry out the impact assessment of a project developed or to be developed in small and remote places. It supports the identification of desired impacts and the indicators necessary to measure them. It also guides the impacts' assessment at different levels, from personal to systemic. Together with trends and scenarios, early-stage impact evaluation encourages you to clarify your goals and imagine the legacy of your activities before prototyping your ideas. Even though this kit is positioned at the end of the design process, reflecting on impacts at an earlier stage of the project may be very stimulating and acknowledged as creative constraints.

→ **The kit aims to answer the following questions:**
- What are the outputs of the project in relation to each strategic objective?
- What impacts do these outputs aspire to?
- Which indicators are proper for measuring the impact of this kind of project?
- How does the project impact the stakeholders, and who are they?

To answer these questions, the kit requires a reorganization of the information gathered using kits *K.01* and *K.03*. The kit may also require interviews, surveys, and contact with locals.

Identifying impacts
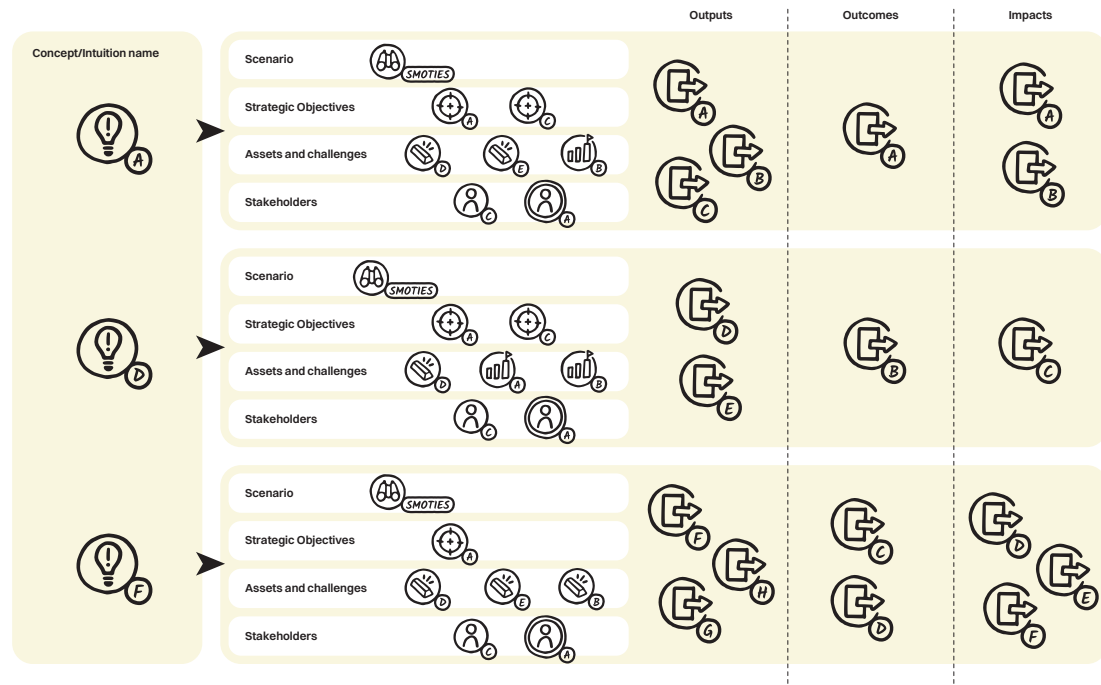
This tool supports you in the project's conceptual/meta-design phase. Starting to think about impacts during this phase can help develop ideas that best fit the objectives. To define impacts, the tool guides the reorganization of the available information: if you have used the entire toolbox, you can identify the impacts from all the data and information produced so far; if you only have a design brief available, you can refer to the objectives and requirements outlined in the brief (e.g., assets of interest, target groups, specific output, etc.).

The tool enables:

→   The identification of your project's impact pathway.

→   **OUTPUT**

An outline reorganizing the concept's outputs, outcomes, and impacts that meet community needs.

→   **INSTRUCTIONS**

1. Once you have a clearer sense of your intuition or concept, write your idea in the "concept/intuition name" box, briefly describing its components.
2. List, for each component, your:
    a. Scenario(s),
    b. Strategic objective(s),
    c. Assets and challenges,
    d. Stakeholder(s).
3. Note the necessary outputs, outcomes, and impacts required to give shape to and implement your idea. Outputs, outcomes, and impacts are terms used to describe distinct levels of change, outlining the project's impact pathway (see glossary).
4. Once you have your impact pathway, make sure you have considered micro/meso/macro levels at the territorial scale (public space, neighbourhood, small and remote place, region) and the social scale (personal, community, organizational, systemic):
    a. Does your idea fit a personal/community/organizational/systemic level of change?
    b. Does your idea impact individuals at the personal and community levels in relation to the needs collected?
    c. Does your action in a specific public space resonate with the broader identity of the area and region?

→   **TIPS**

- To formulate your impacts, you may use the *windows on the future*' keywords as an inspiration for phrasing them.

- Impacts should be broad but not overly ambitious; you can be more specific when detailing the indicators (see tool *K.06−2 Identifying indicators*).

- Bear in mind your motivations and biases when defining impacts.

- Consider the different impacts your intervention can have: single actions can produce a range of impacts, so aim not only for large, long-term impacts but also for small, short-term ones to maintain momentum and engagement. Remember, small successes are successes, too!

- Remember that things do not always go as planned, and our interventions may also generate negative impacts. For this reason, you could do three things: 1) avoid being overly ambitious in aims; 2) make sure to count small achievements as successes; and 3) learn from challenges and improve practice accordingly.

PLACE:
Albugnano,
Italy

CARRIED OUT BY:
Politecnico di Milano, Department of Design team,
citizens, local experts, and major players in the
territory: Albugnano 549 (association for social
promotion) and its co-funder Andrea Pirollo, Dario
Rei (former professor in sociology and expert
of the Basso Monferrato area), Enoteca Regionale
dell'Albugnano (organization for the promotion
of local wines and food products), Lo Stagno di
Goethe ETS and its founder Marco Gobetti (cultural
association and theatre company), the mayors and
municipalities of Albugnano and Aramengo towns
(Aurora Angilletta, Giuseppe Marchese, Alessandro
Nicola), Pro Loco di Aramengo and Pro Loco di
Albugnano (local associations)

Albugnano is known as the "Balcony of Monferrato", as it is the highest point in the area, as shown in the picture on the next page. Building on this, we had the intuition to envision the village as a house under the open sky. This tool was valuable to us because it supported the feasible development of our project. <u>The canvas acted as a guide, rearranging the intuitions developed earlier.</u> Its effectiveness rested in its ability to synthesize the relevant components linked to each intuition, allowing for a thorough understanding of the different project dimensions: spatial, service, and social.

The intervention intertwines these dimensions tightly, and the tool helped us untangle these intricate threads to deepen each dimension independently. It also enabled us to see how the different elements fit together, making it easier to understand the whole project, develop proper impact pathways, and analyse the interrelations among all dimensions. For these reasons, this tool became a point of reference for our project. We kept returning to this canvas whenever we needed to clarify something, as it provided a complete picture of the complexity of our project, serving as a compass throughout the project's development.

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ALBUGNANO
45°5'N 7°58'E

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Identifying indicators

An outline of the work plan to pursue the impact assessment of your project.

Impacts of element 1		Indicators	Measurement Tools	Frequency
A				
B				
C				

Impacts of element 2		Indicators	Measurement Tools	Frequency
A				
B				
C				

Impacts of element 3		Indicators	Measurement Tools	Frequency
A				
B				
C				

→ **INSTRUCTIONS**

1. Write down the impacts defined in tool *K.06–1 Identifying impacts*.
2. Develop one to three indicators for each impact. Indicators are quantitative or qualitative factors or variables that provide a simple and reliable means to measure achievement, reflect the changes connected to an intervention, or help assess the performance of a project developer. Note them in their respective boxes. Your indicators should be SMART *(Doran, 1981)*: Specific, Measurable, Achievable, Repeatable, Targeted (see glossary).
3. Decide how you will measure your indicators. Choose among the following tools or develop your own, considering why the tool may suit the indicator, whether you are gathering qualitative or quantitative data, and how the tool will interact with the stakeholders: questionnaires, interviews, focus groups, secondary data records, narrative inquiries, online polls, drawing responses, creative workshops, maps, collaborative blogs or diaries, emotional walks, social media analyses, pictures before and after interventions, etc. Write them down in their corresponding boxes.
4. Reflect and note how frequently you will use each tool. The frequency could fall into one of these categories: once, monthly, annually, ongoing, seasonal, twice per year, start and end of the project, flexible, per event, etc.

This tool supports the planning of the impact assessment. The goal is to define a work plan to track whether your creative work is achieving the targeted impacts. The tool enables:

→ The identification of indicators to measure the impacts described in tool *K.06–1 Identifying impacts*.

→ The identification of measurement tools for each indicator to best gather data from different stakeholders.

→ The determination of how frequently to use the measurement tools.

→ **TIPS**

- When considering impacts and indicators, you should consider social, economic, and environmental impacts.

- Do not make your indicators too restricting.

- Choose the appropriate measurement tool for the context, considering your stakeholders as well.

- Aim to strike a balance between gathering qualitative and quantitative data. This balance will widen your understanding of the impacts and make your story more compelling and accessible to a range of stakeholders.

- A measurement tool is most effective when used at the right frequency; set a regular schedule for impact measurement points throughout the duration of your project, ideally at the beginning, several in progress, and at the end. Decide an appropriate schedule of measurement sessions for your intervention before it begins.

- You might consider the tools you already used in your project (if any): what worked and what did not work in your specific community? Can it be improved or refined?

←

PLACE:
Penmachno,
Wales

CARRIED OUT BY:
Clear Village Trustee Limited team, Oriel Machno
Steering Group, Penmachno Community Trust, local
artists, and makers

The tool enabled us to define a concise yet effective strategy that adopted a broad set of tools for recording both quantitative and qualitative data. Our experience with the tool showed that it is most helpful in both reducing and refining our indicators to align with our project outcomes. It encouraged further consideration of the outcomes of the project and how they are intended to be achieved, allowing us to relate the indicators as closely as possible. It made us question whether the intended outcomes truly reflected the impact we aimed to make, and by defining indicators, it helped expand discussion on the specific goals of the project's outcomes.

Furthermore, when presented with an overview of the entire strategy, we found it easier to manage the impact assessment collection. When starting the impact assessment, the scope of the impact was wider, and the indicators were less specific, resulting in a larger volume of data to collect, which would lead to less conclusive results. We quickly realized the more specific your indicators are, the better you can clearly define the success of the project. Defining the frequency of these measurements helped build an outline for impact assessment that aligned with the project, positioning instances of impact measurement in connection with the events and workshops that accompanied the execution of our project.

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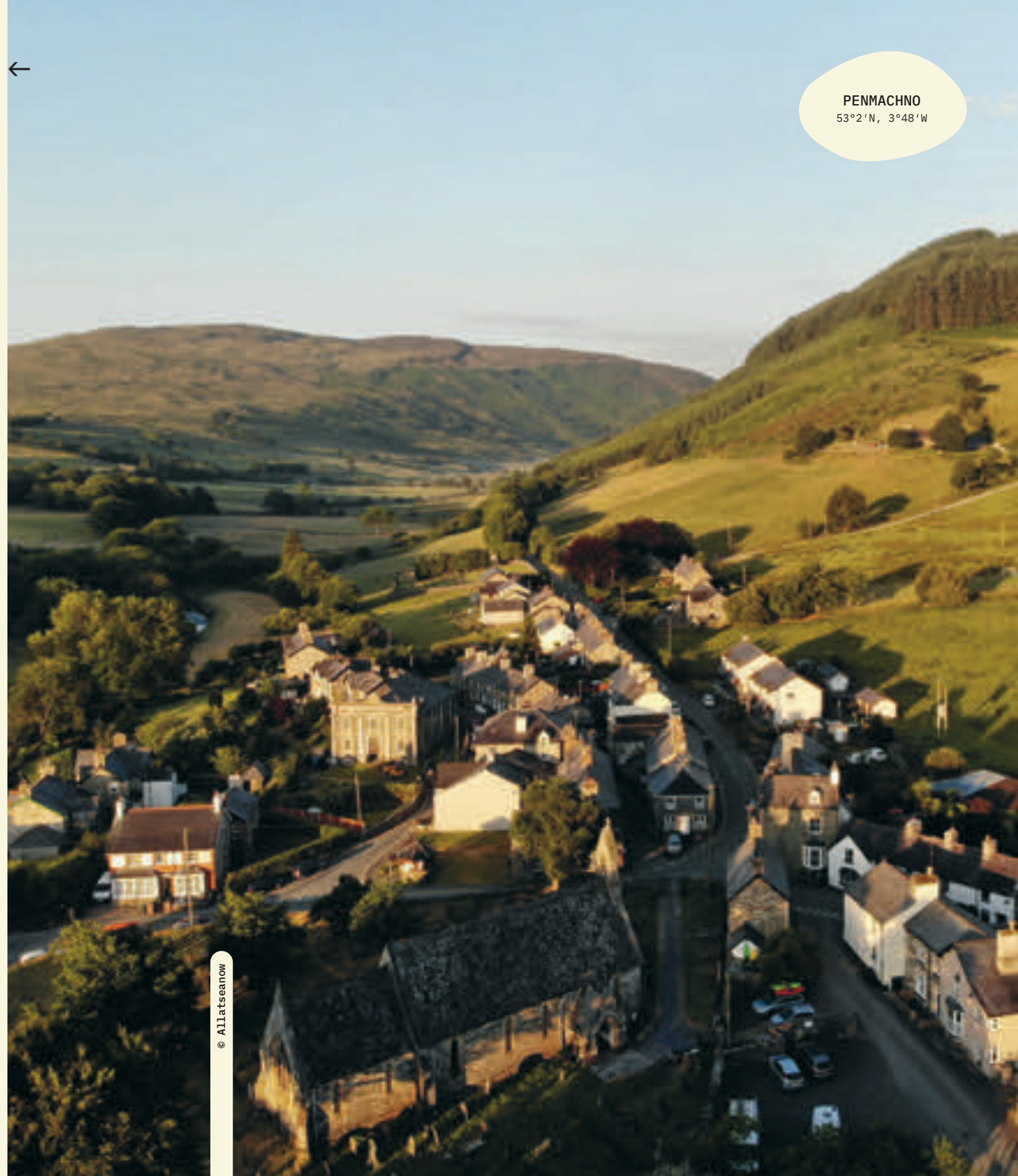
Disseminating impacts

Inspiring stories of change	Formats	Channels
		Channel Type:
		Audience:
		Description:

It is now time to tell the world about the impact of your creative work! This tool supports the definition of a dissemination strategy for your impact story (or stories). While this is the only tool to be used after project implementation, have a look at it in advance to be aware of what you need to track along the way.

The tool enables:

→ The identification of the stories you want to tell.
→ The identification of the formats in which these stories can be presented.
→ The identification of the channels through which these stories can be communicated to different stakeholders.

→ **OUTPUT**

An outline of the strategy to disseminate the impact stories of your project.

→ **INSTRUCTIONS**

1. In the first column, list the most inspiring stories of change from your small and remote location.
2. In the second column, identify a creative format to communicate your story. You might choose from the following options or create your own: guided walking tours, workshops, local exhibitions, short videos, podcasts, puppet theatre, press releases, physical data installations, augmented reality, territorial communication, travel storytelling, community maps, documentaries, infographics, written articles, etc.
3. In the third column, define and describe what channels you would like to use to share your story with specific stakeholders and/or audiences, and give shape to your formats accordingly.

→ **TIPS**

- This is your opportunity to show that impact assessment does not need to be boring. Try and be as creative and engaging as you can!

- The SMOTIES project puts participation at its core, and we suggest you do the same. Involve local people as much as possible in your communication activities.

- Identify the key communication channels and target audiences you want to involve throughout the project. Try to reach a diverse range of stakeholders through these channels, and select the tools necessary to deliver the stories you want to tell.

- Use a wide range of methods, considering possibilities for scaling up through broader communication strategies.

JOAVESKI
59°31'N 25°50'E

© Kevin Loigu

PLACE:
Joaveski,
Estonia

CARRIED OUT BY:
Estonian Association of Designers team, in collaboration with local hero Enn, local historian Sten, the former village elder and sportsman René, and people visiting Joaveski

While we were developing our project at the disused cardboard factory in the village of Joaveski, we conceived a possible way to disseminate the results of our project. For this reason, we began using this tool before the end of the project to craft a unique dissemination strategy. Leveraging an integral part of the Estonian culture, we developed the "Sauna Talks" concept.

The idea is to bring people together in a sauna to share stories. People are invited to reflect on the project's nuances and significance, discussing and identifying relevant and empowering stories. The intimate setting aims to foster genuine connections and facilitate the emergence of impactful narratives. We recognized that we could not reach anybody solely through this concept, so we aspired to curate and share these narratives with a broader audience, contemplating the possibility of a podcast as a vehicle for dissemination. The decision on the final format remained open-ended, but beyond mere identification, this tool spurred creativity by prompting the team to explore diverse formats for sharing stories. It encouraged us to think beyond conventional methods, recognize various stakeholders, and identify suitable channels for effective communication, ensuring our stories resonated with different audiences, and highlighting the project's reach and influence.

Visit to Palača Cukrarna
Cultural Centre in Ljubljana
during the SMOTIES
transnational meeting in
Slovenia in June 2022.

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5
Glossary

ASSET: the existing resources (tangible and intangible) that could bring benefits and value to the future development of a territory.

BENEFICIARY: the individuals, groups, or organizations, whether targeted or not, that benefit directly or indirectly from a project intervention.

CHALLENGE: a difficulty that carries an opportunity within it. Challenges are problems that contexts might already or soon be experiencing *(e.g., migration of young people from rural areas to urban centres; loss of local culture and knowledge skills; societal or climate change challenges, etc.).*

DESIRE: how people wish, hope, and expect their local or wider context to evolve.

EFFECTIVENESS: the extent to which any intervention's objectives are achieved, or expected to be achieved, considering their relative importance.

FEEDBACK: the transmission of findings generated through the evaluation process to parties for whom it is relevant and useful, to facilitate learning. This may involve collecting and disseminating findings, conclusions, recommendations, and lessons from experience.

FORESIGHT: the ability to judge correctly what is going to happen in the future and plan your actions based on this knowledge *(Cambridge English Dictionary).*

HUMAN SETTLEMENT: an area where people live. It refers to the totality of the human community with all the social, material, organizational, spiritual, and cultural elements that sustain it. Human settlements come in many forms and can be permanent, temporary, rural, urban, mobile, sedentary, disseminated, and agglomerated. Here, it mainly refers to permanent and sedentary clumps of houses, rural or urban, such as villages, towns, cities, and suburbs.

IMPACT: a positive and/or negative, primary and/or secondary, long-term effect produced by the project (its activities, results, dissemination, exploitation, and communication), directly or indirectly, intended or unintended. Impacts represent the achievement of the expected transformations over time, particularly beyond the duration of a project; they have a long-term and strategic vision *(e.g., reducing migration amongst young people aged 18–25 living in a specific territory).*

INDICATOR: a quantitative or qualitative factor or variable that provides a simple and reliable means to measure achievement, reflect the changes connected to an intervention, or help assess a project developer's performance. Indicators can measure qualitative changes even when they are reported in quantitative terms. For example, the indicator "% of teachers using at least four out of seven promoted teaching methods" measures the teaching quality. Similarly, the indicator "% of women of reproductive age reporting to be satisfied with the quality of services provided by the supported health facilities" is reported in percentages even though it provides qualitative data.

INPUT: the financial, human, and material resources—such as funds, technical assistance, and other types of resources—mobilized to produce and develop specific outputs. Inputs are used to carry out activities *(INTRAC, 2017).*

INTUITION: a sudden understanding of a problem from a new perspective. They are also called jumps in perception *(Jones, 1980)*, creative leaps *(Broadbent, 1966)*, or Aha! Moments *(Kolko, 2017)*. It is based on a casual understanding of data collected around a problem and is the first seed for generating a concept/project idea.

LANDMARK: any physical object (building, sign, mountain) recognized as a point of reference by the public of a particular place or city. "Some landmarks are distant ones, typically seen from many angles and distances, over the top of smaller elements, and used as radial references. They may be within the city or at such a distance that for all practical purposes they symbolize a constant direction. [...] Other landmarks are primarily local, being visible only in restricted localities and from certain approaches [...] They are frequently used clues of identity [...]" *(Lynch, 1960).*

LOCAL HEROES: the people who have made a difference and will be essential actors in the project (e.g., the committed farmer, the outlandish entrepreneur, the creative, the politician, etc.). They are usually very enthusiastic and care deeply for the territory and its future development. Local Heroes could also assume the role of gatekeeper, decision-maker, or influencer in the context of your small and remote place.

MISSION: bold and inspirational objective that is time-bound, realistic, measurable, and targeted. Missions are the objectives a project team tries to achieve through its plan and actions. Missions aim to tackle societal challenges with systemic solutions, leading to societal transformations and social impact. Missions generally describe the "what" and "how" of a project team's course of action.

NODE OF CREATIVITY: public institution, design centre, creative agency, national and regional association, research centre, and similar actors that have a particular position or cultural uniqueness, development potential, and a consolidated role in their creative sector. It is recognized as a node of creativity thanks to the established network it is part of at the national, regional, and local levels. It can be an interlocutor, activator, and supporter of creative innovations.

OUTCOME: the likely or achieved short-term and medium-term effect of an intervention's outputs *(e.g., the exchange of knowledge between existing agricultural workers and outside expertise)*. A project's results (outputs) should contribute to change (outcome) and—hopefully—contribute to the impact. This may include the uptake, diffusion, deployment, and/or use of the project's results by direct target groups. Outcomes generally occur during or shortly after the end of the project *(INTRAC, 2017)*.

OUTPUT: the short-term result (product, capital good, and service, etc.) generated from a project intervention; it may also include changes resulting from the intervention that are relevant to the achievement of outcomes *(e.g., internships and learning programmes developed to engage 18–25-year-olds in agriculture at the local living lab) (INTRAC, 2017)*.

PARTICIPATIVE APPROACH: the inclusion and involvement of people, parties, organizations, and entities geared towards collaborative and co-creative debates, decision-making processes, and strategies, oriented toward common interests, democratic representation, and stakeholder perspectives.

PUBLIC SPACE: an outdoor or indoor place that is freely accessible to everyone and that can hold different functions—from utilitarian activities (such as transportation, exchange of goods, etc.), spare-time and community-building activities (such as socializing, leisure, recreation, etc.), to ecological and other functions that are important for the quality of life of the community. It possesses a unique and situated sense of identity.

REMOTE PLACE: a wider territorial unit (such as a settlement, part of a settlement, or an open landscape used by humans, etc.) that can be defined as remote by various criteria *(e.g., low population density, geographical barrier/allocation, poor transportation links, difficulties in accessing facilities, social specifics and/or divisions, economic inferiority, different subjective criteria or other criteria relevant to your concrete context)*. Even if it is most often depopulated and relationally remote, it is a repository of a material and immaterial culture that risks being undervalued, not consolidated, not handed down, and hence lost.

SCENARIO BUILDING: a method to support decisions that help creatives look at the future in a world of great uncertainty. A scenario is composed of stories that tell us what the world of tomorrow will be like, and visualize different alternatives, to push the process of decision-making towards a shared strategy (project). It is a future situation that could emerge, happen, or develop; an imagined, designed or projected possible future plan or event; an outline, description, or mediation of future actions or events; a design fiction narration of events drawing on happenings and personas, connected with foresight studies as well *(Fuel4Design, 2023)*.

SENSE OF PLACE: the positive or negative bonds between a place and its people. It is the "composition of beliefs, emotions, and behavioural commitments that manifest as a feeling of specialness for a physical setting" *(McCunn, 2018)*.

STAKEHOLDERS: agencies, organizations, groups, or individuals with a direct or indirect interest in a project intervention or its evaluation.

URBAN MORPHOLOGY: the investigation of the physical elements that structure and shape human settlements, such as villages, towns, cities, and suburbs. The "[…] study of urban forms and the agents and processes responsible for their transformation over time. Urban form refers to the main physical elements that structure and shape the city, including streets, squares (the public space), street blocks, plots, and buildings, to name the most important" *(Oliveira, 2016)*.

ENVISIONING: an imaginative, ideational, and perceptual ability and capacity to propose and project future conditions, states, engagement, and activities to conceptualize, inspire, and reach beyond known and given positions and directions, with the aim of supporting the motivation and realization of alternate, emergent, and lasting futures. Visions generally refer to the "why" or the meaning of a project team's course of actions *(Fuel4Design, 2023)*.

6
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