

# WEAVING PEOPLE AND PLACES

CULTURES  
OF  
RESILIENCE



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14:30	Opening and Introduction of the theme
15:00	Moments of encounter: 13 short (six minute) presentations of 'moments of encounter', as they appeared in the experience of some UAL CoR-related projects.
16:30	Parallel group discussions: 13 parallel group discussions, one for each presented 'moment of encounter', with presenters and invited discussants.
17:15	Break
17:30	Presentation of the group discussions results: 13 short (six minute) presentations of the discussions on each proposed 'moment of encounter'.
18:45	What have we learnt? Collective discussion on communities-in-place, collaborative encounters and possible role of art and design.
19:30	Drinks

1. Dilys Williams with Renee Cuoco	7. Anne Eggebert
2. Nick Bell with Fabiane Lee-Perrella	8. Lorraine Gamman with Adam Thorpe
3. David Cross	9. Angela Hodgson-Teall
4. Becky Earley with Bridget Harvey	10. Whitney McVeigh
5. Marsha Bradfield	11. Jane Penty
6. Neil Cummings	12. Alison Prendiville
	13. Shibboleth Shechter

DISCUSSANTS

1. Eddy Adams, EAC Ltd	10. Emma Barrett, Social Innovation Lab Kent
2. Jan Stael von Holstein, Tongji University and Hong Kong Polytechnic	11. Carla Cipolla, UFRJ- Universidade Federal do Rio de Janeiro
3. Gideon Kossoff, Carnegie Mellon University	12. Ilpo Koskinen, Hong Kong Polytechnic
4. Josephine Green, Beyond20	13. Serena Pollastri, Imagination Lancaster
5. Clare Brass, Royal College of Art	14. Francesca Valsecchi, Tongji University
6. Virginia Tassinari, LUCA School of Arts	15. Andrew Simms, New Weather Institute/ University of Sussex
7. Nik Baerten, Pantopicon	16. Molly Conisbee, Bristol University
8. Radhika Bynon, Young Foundation	
9. Terry Irwin, Carnegie Mellon University	

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Culture of Resilience (CoR) is a cultural experiment that can be summarized in this way: take the community of academics of a large and prestigious university of art and design, in this case UAL. Launch a discussion on a socially relevant topic, in this case the 'Cultures of Resilience' and register its results, in terms of ideas, projects and mutual exchange.

The goal of this experiment is to build a 'multiple vision' on the cultural side of resilience by putting together a set of narratives, values, ideas and projects that, directly or indirectly, collaborate in improving the resilience of the socio-technical systems which they refer to.

The hypothesis on which the CoR Project has been based is that art and design communities can bring an original blend of creativity and reflection to the quest for more resilient societies. And that, in this framework, and with this perspective, UAL can do a lot too.

The CoR Project starting point has been the observation that, in UAL there is already a multiplicity of projects and initiatives that are, de facto, dealing with the issue of social and personal resilience. Moving from here, its aim has been to align some of these activities and, on this basis, to realize a 'second level project': a program of events capable to involve several teams in the university; capitalise on current projects; and extend their reach towards other external actors.

In doing that, the CoR goal is not to ask the involved teams to converge to a common view. What it intends to do is to cultivate the differences, raising the level of the conversation and, at the same time, deepening and enriching it. That is, to create a community of creative actors capable to blend individual initiatives with a common commitment. And, therefore, to help the university to become the cultural critical-constructive agent that, by definition, it should be and that now, more than ever, it must be.

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This event is the last step in the UAL Cultures of Resilience (CoR) project and the first step in a new line of art and design research, which we hope will continue.

There are two mainstream trends that currently are weakening communities-in-place: that of a hyper-individualised, delocalised society; and that of the notion of going back to the communities and places of the past.

This event will present examples of art and design contributions to processes of community building that can counter these trends and help enable conditions for the kind of encounters that evolve towards new social forms.

This seminar will focus on collective reflection, and is an opportunity to discuss how in our current context, art and design is collaborating to (re)build communities-in-place.

In the framework of the CoR project we have observed that, consciously or not, art and design brings people together in special ways, instigating social assemblies that foster new social connections and collaborations.

The purpose of this seminar is to ask what kind of social forms are art and design helping to generate?

To answer this question, the afternoon will be divided into three sessions. The discussion in each one will be triggered by a set of short vignettes in which CoR participants will very briefly revisit a specific *magic moment of encounter* during their project that was pivotal in the forming of a new connection between one person and another or between people and a place.

## PROJECT 1

HABIT(AT): I STOOD UP FOR (BIO)DIVERSITY AT CHRISP STREET  
DILYS WILLIAMS AND RENEE CUOCO

Habit(AT) is a research project led by Professor Dilys Williams, which seeks to explore our habits of living through fashion's actions, relationships and locations, framed in the context of the city. Invited to take part in the 2015 Being Human Festival, we explored ideas from Habit(AT) through a pop up exhibition in a disused shoe shop at Chrisp Street Market in Poplar, East London – I Stood Up for (Bio)diversity. The area surrounding Chrisp Street is one of the most densely populated in the UK, and it is classed as deficient in providing access to nature for its citizens. With this as a starting point we set out to explore the local community's thoughts and ideas about nature and biodiversity, using fashion as a means to facilitate a dialogue.

Leading up to the event we took time to walk the local streets, noticing places where nature is conceived, made, acquired, cared for or retired. Photographing and mapping our journey, these findings became the foundation for our event. Working with the MA Fashion Futures course at London College of Fashion, we invited students to follow a similar process, to observe and capture how fashion is conceived, made, acquired, cared for and retired within the local community. We shared our noticing findings through an exhibition of work and a series of participatory design activities, developed from earlier work on the project (Corby, Williams et al 2015) with 140 people that came through the empty shoe store in the course of a day. We invited participants to talk about nature in their local community in exchange for an I Stood Up t-shirt, especially designed for the Chrisp Street locale, and we then took photographs of each participant wearing the t-shirt as a visual representation of the personal conversations captured throughout the day. Once collated, these images begin to weave together to form a spectacle of the community; chiming, diversifying, identifying them in time and place.

Shoe store at Chrisp Street Market, London E14. Photo by Emmi Hyyppä.



# PROJECT 2

EARLY LAB

NICK BELL AND FABIANE LEE-PERRELLA

Early Lab is an on-going research experiment at UAL that addresses socio-ecological challenges with the people facing them in the place they are happening. Early Lab members are founders Nick Bell, (UAL Chair of Communication Design) and Fabiane Lee-Perrella, (tutor BA 3D Design, Camberwell College of Arts), plus 8-12 students from the six UAL colleges at any one time.

Project: Mental Health of Children and Young People.

Partners: Norfolk & Suffolk NHS Foundation Trust (NSFT) youth mental health service with the NSFT Youth Council (service users); North Denes Primary School; Flegg High School.

Timeframe: on-going from November 2014.

Project 1: Field Trip to Norfolk, March 2015; Research Findings Document issued July 2015.

Project 2: Field Trip series to Norfolk, Spring 2017; Research Findings Document to be issued summer 2017.

During Project 2 Early Lab will conduct further field trips to Norfolk to scope out the potential of the proposals presented during Project 1.

The three recommendations that propose to transform mental health service delivery by weaving it into the territory are:

*distributed* – decentralising and distributing the youth mental health service across the sparsely populated region activating existing unvalued assets and resources associated with informal relations;

*user centred* – making it a mobile and pop-up service that travels to users where they live or where they prefer to meet;

*networked* – and connecting to them, and from them to each other, through a new digital platform designed to speak in their voice.

In the hope of generating more favourable conditions in the territory for a preventative service, the three proposals on which the enabling solutions can be based are centred on primary and secondary schools:

*emotional intelligence* – scoping the potential for preventative behaviours (in children, that promote wellbeing) through school curriculum developments centred on emotional intelligence and empathy;

*peer support* – increasing mental health awareness in schools to normalise it and build peer support structures and cultures;

*early intervention* – scoping the potential for an extra educational layer of health resource (connecting education with other sectors) to enable early intervention for mental wellbeing in schools, relieving the GP bottleneck.

None of the above is achievable without creating a seamless, integrated service across the sectors of health, social care, education and youth justice. By bringing together representatives from each of these sectors to participate in a co-design process with service users, Early Lab aims to activate the desire all sectors are expressing, which is to share responsibility for the wellbeing of the territory. If it is possible to get sector responsibility overlapping, the gaps in service provision that young people, children, their families and whole communities have been falling through can be closed.

Early Lab workshop with NSFT Youth Council (service users) and UAL students. Norwich, 2015.





## PROJECT 3

FROM APOCALYPSE TO UTOPIA  
DAVID CROSS

### Main aims

- *Progressing from the single issue of fossil fuel divestment to the broader goal of envisioning UAL as a co-operative social enterprise.*
- *Creatively engaging with psychological and institutional obstacles to the transition to a post-carbon society.*
- *Bringing staff and students together across the university to combine institutional critique with transformative pedagogy.*

### Results

Following a campaign by a group of staff and students, our university has divested £3.9 million endowments from fossil fuels and signed the UN Principles for Responsible Investment. Building on this success, our campaign group has developed into a community of proposition and enquiry, reflexively engaging with our university as a place of learning. Currently, the university separates the theoretical, critical and creative work of research, teaching and practice from the practical, pragmatic, and 'realistic' work of finance and governance. Since political proposals aim to transform education into a profit-oriented private business, we are exploring the possibility that our university could become a co-operative social enterprise. Aiming for equality while acknowledging our differences, we imagine our university as a place where we might collectively test our ideas and assumptions, and base our choices on our values.

Fossil free 'Die-in', Divest UAL, Central Saint Martins, London, 2015. Photo: Georgia Brown.



## PROJECT 4

ELASTIC LIVES  
BECKY EARLEY, BRIDGET HARVEY AND LUCY NORRIS

Crucial to every society is the kind of union and solidarity it fosters and the kind it can further, under the given conditions of its socioeconomic structure (Fromm, p108).

Building on our earlier work – Elastic Learning Tools – we seek to create a model for how a range of voluntary practices can contribute to crisis situations by developing a deeper understanding of how social relations are constituted through and by the material world in specific contexts. The authors intend to provide a common intellectual space for reflective thought and empirical action through three voluntary projects: collecting donations, sorting and distributing used clothing, and developing capacities for maintenance and repair. These are understood to have potential as politically radical activities in a capitalist economy (Graeber 2012), yet are themselves constantly subject to tensions and ambiguities, exposed through face-to-face exchanges and the materiality of the gift.

An artistic installation will include the (re)creation of collection bags and using visual analysis methods, donation typologies will be identified, in order to further understand our behaviours and expectations around giving (time and materials) and our relationship with those receiving. An ethnography of kleiderkammern in Berlin will focus upon the perceptions of refugees amongst those involved in Germany's Willkommenskultur and the tensions revealed.

Bridget Harvey, Green Week, Central Saint Martins, London, 2015.



## PROJECT 5 & 6

#TRANSACTIONING: A MARKET OF VALUES

CRITICAL PRACTICE

MARSHA BRADFIELD AND NEIL CUMMINGS

Critical Practice (CP) is a group of artists, curators, researchers, academics and others. With support from Chelsea College of Arts, we have been self-organising into various configurations for over a decade. Building on our collaborative research on 'being in public', we turned to the subject of 'value' back in 2010.



Convened by us on the Rootstein Parade Ground at Chelsea College of Art, *#TransActing: A Market of Values* was a flea-market like event that hosted diverse communities of evaluation: perma-culturists, skillshares, alternative art schools, economists, a freegan juice-bar, an organ donation bank, expert and enthusiast knowledge, Artists Union England, carbon divestment campaigns and many more. Values beyond the financial were transacted and celebrated in an overarching but temporary 'community of communities of evaluation' that came together for market day on 11 July 2016.

Building #TransActing: A Market of Values, Chelsea College of Arts, July 2015.

The gathering of this community, comprised of some 65 value-based practices, marked the culmination of five years of practice-based collaborative research. This was an exploration of 'value' in all its authority but also its fuzziness that took many socio-cultural forms. We worked locally and internationally with other individuals and groups to probe the complexities of value, valorisation and evaluation through seminars and unconferences, bike and walking tours, screenings, practical workshops and more.

What developed over these diverse activities was a loose network of practitioners who share with Critical Practice an interest in valuing values that are not usually valued. These include social values like those embodied in acts of care, trust and loyalty – commitment-based behaviours that we too often only appreciate when they're absent or withdrawn. Critical Practice and its collaborators were also compelled to think differently about formal values like fragility, temporariness and difference that tend to languish in the shade of their opposites, with robustness, continuity and familiarity often connoting more desirable ways of being. Surely 'valuing value' entails identifying and valorising a fuller spectrum? Or at least it was this possibility that cohered the significance of our research as much more than *#TransActing: A Market of Values* as a spectacular event.



#TransActing: A Market of Values, Chelsea College of Arts, July 2015.



## PROJECT 7

SUPERANNUATES AND TENDERFEET  
ANNE EGGBERT

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*They are instant happy makers.* CSM student  
*The unlikeliness of us.* AgeUK member

The project began with a conversation between neighbours living on the edge of the city far from King's Cross – Anne Eggebert, XD Pathway Leader BAFA from CSM, and Jane Chambers, Network and Provider Services Manager for Age UK Islington. They discussed Age UK's aim to link their users with young long-term unemployed people to offer skills support and as the conversation unfolded it occurred to them that there may be potential to link art students with Age UK members.

*Superannuates and Tenderfeet* has been developed with Anna Hart who has established a curatorial practice of pairing people who might not normally meet and asking them to explore place together. The project proposes space for connections between art students and older members of the local community, to test possibilities of exchange and mutual production, and to examine the value of dialogic practice for everyone involved. Nine second year Fine Art students have been paired with nine members of AgeUK Islington's art groups over the spring and asked to make something in response to this pairing, either individually or in collaboration. All the participants were invited to bring their on-going artistic concerns to these conversations and potential processes.

The initial sessions brought all eighteen individuals together as one group, visiting each others' 'studios' in the art school and the AgeUK day centre, presenting artworks to each other, and drinking a lot of tea. After some hesitancy from nearly everyone, the pairings were postponed until early April to allow further groups sessions that extended the initial conversations through doing things together, for example drawing each other.

The pairs have now been doing things together locally and further afield for six weeks, including going for walks, visiting exhibitions, exchanging techniques, writing each other letters, and drinking yet more tea. Destinations have included Tate Modern, South Bank Centre, Camley Street Nature Reserve, casinos in Leicester Square and cafes in Archway. They have made performances, films, prints, drawings, sculpture and text-based works. All the pairs have ended up making collaborative work.

A selection of outcomes will be shown this Friday in Conway Hall Library as an exhibition titled by the group 'Exchanging Time'. There will then be a final evaluation event on 25th May using Lynn Froggett's Visual Matrix method to explore what has happened for individuals. Anna Hart will also interview some individuals in May 2017 to look back at the experience.

*'Exchanging Time' is a mystery, a thought, a moment, a discussion, a space, a unified phenomenon, a remarkable understanding.*  
AgeUK member

[www.airstudio.org/studios/superannuates-tenderfeet](http://www.airstudio.org/studios/superannuates-tenderfeet)



*Nest* (performance documentation: *Walking on Eggshells*), Sarah Cole, 2008.  
Photo: Kevin Dutton.

## PROJECT 8

DESIGN THINKING FOR PRISON INDUSTRIES: EXCHANGING DESIGN TOOLS, METHODS AND PROCESSES WITH PRISONS IN LONDON AND AHMEDABAD TO BUILD INMATE RESILIENCE  
LORRAINE GAMMAN AND ADAM THORPE

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*PI: Lorraine Gamman, UAL*

*CO.I: Adam Thorpe, UAL*

*CO.I: Praveen Nahar, NID*

We believe that designing spaces inside and outside prison to foster development of the skills and mindset that 're-entry' from prison back to wider society requires, is what is needed to address the problem of recidivism. Also that understanding *people and place* should be central to the conception and realization of strategies for releasing prisoners as 'returning citizens'.

Funded by the Arts Humanities Research council, between 2014-16, our project aims to help break the cycle of recidivism by reframing prison industries as holistic 'creative hubs' that could better equip inmates to find employment opportunities on release. Delivered at HMP Thameside in the UK and Sabarmati Jail in India, the project draws on design to address the gap that currently exists between 'vocational' and 'educational' approaches to increasing employability amongst prisoners.

Designers from Central Saint Martins in London and NID in Ahmedabad, have introduced 'design-thinking' to inmates in accessible and visual ways so that inmate learning can occur in pragmatic vocational contexts. Makeright – a label being created by inmates and DACRC in both cities – is exploring social enterprise as a way of sustaining these activities.

An inmate with one of  
Makeright bag designs.



## PROJECT 9

RECIPROCAL LOOPS: UNCRITICAL CARE  
ANGELA HODGSON-TEALL WITH JULIET SMITH  
GLANITH & KLENZ ARTS

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London College of Communication, March 2016

Blind drawing (eyes closed) with another, making Mobius strips or loops with only one side; rhythms from a cello and poems from Baudelaire, form trust of a challenging but empathic kind. The performance made social sculptures (as collaborative drawing event and performance) inspired by healthcare staff from a hospital in South-East London, where I have done extensive research into the tandem arenas of art and medicine. The practice uses splenic palpation, double blind drawing and Caminhando (walking with scissors along a Mobius strip), interactions of a challenging but empathic nature.

Both the experiments within the healthcare environment and those within the art establishment show the importance of a family or team based approach to empathy, as people engaged with one another through the processes, the results suggested that drawing was useful. The staff of the Trust not only enjoyed taking part in the research but also appreciated the arts research community coming to the hospital, and the opportunity for shared learning to take place in both institutions.

The groups have grappled with the changes in the collaborative working structures of the hospitals and this practice and research was found to be valuable in showing a way forward and giving a small space to which staff belong.

Splenic palpation, Elixir  
Gallery, Queen Elizabeth  
Hospital, Woolwich, 2011.  
Photo: Angela Hodgson-Teall

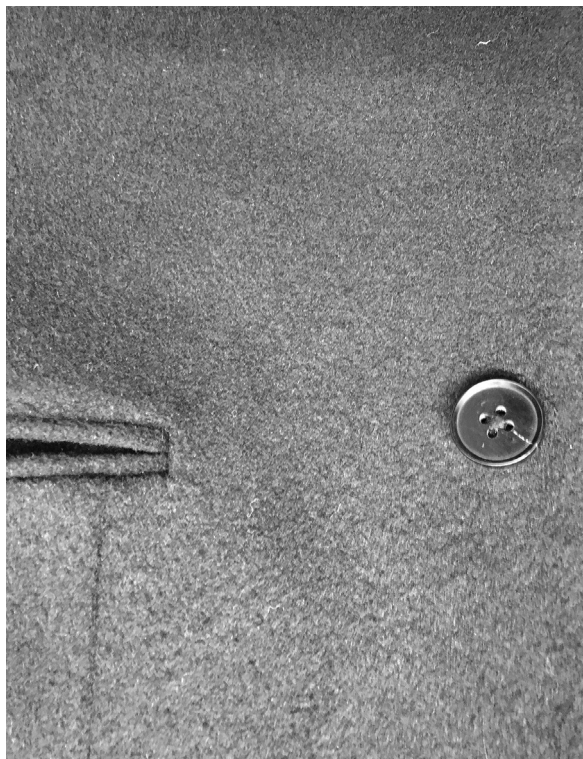


## PROJECT 10

1000 COATS  
WHITNEY MCVEIGH

1000 Coats is a performance and collaboration with London College of Fashion and a chosen charity that will involve a hundred women sewing ten coats each. The sewing of the coats will take place over several days in London. The simple patterns for the coats will be designed ahead of time and fabric cut and ready. The project will be set up as an installation and performance and will include women of all backgrounds and communities.

This is an idea that came to me after listening to Camilla Batmanghelidjh on the radio in 2013 saying “all we need is a thousand coats”. I wondered why a fashion house hadn’t come on board and other charities to produce a range of coats for children. A thousand coats will be made and at the end I’ll embroider each coat with the words ‘human fabric’. The coats will then be given away and it would be both an act of service and a comment on the role of art and women’s lives. The work makes references to Lewis Hyde’s *The Gift* stating traditionally that art was gifted and not stagnant in a museum or institution.



## PROJECT 11

LET’S SORT IT OUT AND CALTHORPE LIVING LAB  
JANE PENTY

Let’s Sort It Out (LSiO) and Calthorpe Living Lab are two local community facing projects that year two students and staff on BA Product Design at Central Saint Martins (CSM) were involved in between January and June 2016. Both projects involved groups of eighteen students and adopted a Human Centred Design approach with varying levels of co-design and were located within the curriculum unit of ‘User behaviours and experiences’.

The first, LSiO, was a collaboration with Camden Council’s Environmental Services facilitated by the Public Collaboration Lab at CSM. The challenge put to the students was: are there design interventions that can help increase our residents’ engagement with recycling and decrease the cross-contamination of waste streams? Apart from the obvious environmental and social imperative, the Council pays £50/ton more for their non-recycled waste, so pragmatically in the context of public sector cuts, increasing recycling means more money for other services. The students worked with residents on two council estates, Chalcott, a high-rise estate and Kilburn Vale, a low-rise estate.

The second project was with the Calthorpe Living Lab, a pioneering urban closed-loop model acting as both an educational resource and an inspiration for it’s community users and visitors to reflect and act on issues around food, waste and sustainability. The Living Lab is fully integrated into the Calthorpe Project (Gray’s Inn Road) building on its thirty years as a local resource and oasis serving all ages and sectors of the community. Students were asked *to use their design skills to create a clear message about the Living Lab’s closed-loop system and an engaging experience for visitors and regular user groups through all it’s physical touch points: the café, food growing areas and micro-anaerobic digester, to ensure a thriving and viable model of urban resilience.*



Group work at Calthorpe.  
Photo: Aathirai Muthu  
Kumar.

## PROJECT 12

THE HOME COMMUNITY & LIBRARY:  
TACIT KNOWLEDGE AND NEW WAYS OF SEEING  
ALISON PRENDIVILLE

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The Home Community and Library project was delivered under the Arts and Humanities Research Council funded Public Collaboration Lab - a one year strategic research collaboration between London Borough of Camden, its citizens and the University of the Arts London (UAL).

This seven-month design for service project, undertaken by MDes Service Design students, applied a human-centred and highly participatory approach to understand the challenges faced by the current Home Library users; a service that currently delivers books to people who are homebound, most often the frail and elderly and those people with mental health issues.

Through the design ethnographic fieldwork, the students revealed the tacit knowledge, the hidden values and the fragility of the existing service and proposed a service concept that would magnify the relational values of the current system whilst also transforming it into a long-term joined up wellbeing and early intervention new service development.

By profiling interests, on a new digital platform based on the users reading material, DVD choices and audio material, the new service proposed a more entangled and connected network for current home library users to link up neighbours, family and other council services around their interests, to provide a soft touch approach to offering information, activities and practical interventions to sustain independent living.

## PROJECT 13

MILLBANK STORIES  
SHIBBOLETH SHECHTER

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Millbank Stories is a collaborative project between Millbank Creative Works (MCW), a community social enterprise based in the Millbank neighbourhood and students and staff of BA(Hons) Interior and Spatial Design (ISD), Chelsea College of Arts.

The project aims to progress establishing a creative local ecosystem in Millbank, with Chelsea College of Arts as 'creative community anchor' and to further the authors pedagogic inquiry, exploring what skills and tools designers need to enable, and to participate in community building processes and how these competences can be taught and learned within the curriculum.

Millbank Stories has three phases:

Collecting stories took place during October 2015. Students were asked to use creative approaches to compile local stories, to explore and understand the *community-in-Millbank* and initiate dialogues and encounters with spaces and people, establishing nodes for *communing*.

*Sharing stories* took place during November 2015 in the form of a 'Storytelling Procession', composed of 'stalls on wheels' constructed from locally found, sourced, recycled and up-cycled objects. It travelled around Millbank to share collected local stories. Design objects were used to physically connect community nodes, to draw people together, to overcome barriers and create new *spaces of possibilities*, encounters and collaborations.

*Plotting stories* was launched in January 2016 at the first joint exhibition between staff and students of the college and Millbank residents. Students exhibited the procession structures and video recordings of the event. Millbank Creative Works showcased artisan collages by residents depicting the local area; a project sponsored by the local city council.

The show in the Cookhouse Gallery at Chelsea College of Arts, was co-curated by Sophie Pradere (a Chelsea graduate), MCW and ISD students, had around 400 visitors, including residents, councilors and the wider Chelsea College of Arts community. It made visual the emerging creative local ecosystem and was the first step towards plotting a long-term resilient, local creative eco-system.



EZIO MANZINI

*Discussions on sustainability and resilience (and on the social innovation required to achieve them) frequently refer to the term 'community'. Even though everybody knows that the communities of today (i.e. communities in a highly connected world) are quite different from those of the past, there are not so many shared ideas of what we really mean when we use this term.*

*The following notes outline some characteristics of contemporary communities utilizing a social network analysis approach. They present the author's personal point of view, based on the discussions and the experiences had until now in the framework of the Culture of Resilience Project.*

*As for every social form, communities can be seen as networks with the involved people as 'nodes' and their interactions as 'ties'. In this case, a description of the morphology of these nodes and ties may help us better understand the unprecedented nature of communities in today's highly connected world. In other words, we must make a clear distinction between contemporary communities and both pre-modern traditional communities and the twentieth century, ideology-based, intentional communities.*



Millbank Stories: Storytelling  
Parade. Photo: Shibboleth  
Shechter.

1/6 MULTIPLE, VARIABLE, NON-EXCLUSIVE SOCIAL  
TIES (THE POSSIBILITY TO CHOOSE)

Contemporary communities are meshes of social ties that individuals can activate in different ways, choosing where, how, when and for how long to allocate their personal resources (in terms of time, attention, skills, relational availability). This description indicates two main characteristics. Firstly, unlike the pre-modern traditional communities, which were not chosen by their own members, the contemporary ones exist by choice. Secondly, unlike the twentieth century intentional communities, which were based on strong ideologies calling for exclusive affiliation and promising a strong identity, the contemporary ones are multiple, non-exclusive and demand no special level of commitment. In other words, those who participate in this kind of community are not looking for a ready-made solution or identity. On the contrary, they are looking to build their own solution and identity by making their own personal choices among different proposed options.

2/6 SOCIAL NETWORKS/PLACES (FLUID, OPEN,  
INTENTIONAL RELATIONSHIPS)

Social networks can be more or less embedded in the place where their members live and act. Presently, the main trend is (still) towards reduced embedment (creating networks of increasingly displaced individuals).

At the same time, several signals are pointing in the opposite direction. The search for improved resilience in socio-technical systems on one side, and in the quality of human interactions on the other, highlight the importance of positive relationships between people, their communities and the places where they live. Of course, in a highly connected world these relationships are quite different from the ones of the past: they are becoming fluid (they change in time) and open (they cannot be precisely confined in one place).

Nevertheless, because people still live and act in the physical world, these relationships cannot be neglected. Or better, they must be improved and nurtured. Here on, the term community will be

used in the sense of *community-in-place*, meaning the whole mesh of social networks that interweave within a place, characterizing and in turn being characterized by it.

#### 3/6 CONVERSATIONS, SERVICES, COLLABORATIONS (A SPACE OF POSSIBILITIES)

Contemporary communities are not to be seen as structured organizations, but as *spaces of possibilities*: networks of people and places offering opportunities for expressing ideas, solving problems, opening directions towards new perspectives. It follows that, from the point of view of potential members, contemporary communities are qualified by the density and variety of meaningful interactions they offer. In operative terms, these meaningful interactions take different forms, for instance: *conversations* (interactions for the sake of exchanging ideas), *services* (result-oriented interactions in which someone does something for someone else) and *collaborations* (result-oriented interactions in which different actors participate in the definition of a common goal and collaborate to achieve it).

Each of them can be evaluated, from the community members' point of view, in terms of collaborative attitude and relational intensity, meaning the request for time, attention, skills and long-term commitment, for the first (the collaborative attitude), and trust, empathy and friendliness, for the second (the relational intensity).

#### 4/6 ENCOUNTERS AND SOCIAL COMMONS (A VIRTUOUS CIRCLE)

Contemporary community cellular units are person-to-person interactions: they are the human encounters in which two or more people freely decide to do something together. Whatever the shared results may be, in the process of their realization, these encounters generate a very important side-product: they produce *relational values* between the actors involved (such as: trust, empathy and friendliness). These values, sedimenting in time inside the community, generate *social commons* (cumulated trust and ability to collaborate, take decisions and solve problems). Therefore, a virtuous circle appears: person-to-

person encounters generate relational values that, in turn, produce social commons. This creates a favorable environment for new person-to-person encounters, which enable an amplified circle to start again.

#### 5/6 COMMUNITY BUILDING (A MULTIPLE AND OPEN-ENDED DESIGN PROCESS)

Given that a community is a space of possibilities (and not an organization), it cannot be designed and realized as a single entity. On the contrary, it must be built piece-by-piece, proposing motivations for encounters and creating conditions to make them possible and permit them to evolve towards new social forms. It follows that, for contemporary communities, the expression 'community building' must be taken literally: communities are to be built starting from their molecular elements. That is, from the different kinds of encounters between people and between people and places that are, by all means, their building blocks. Therefore, community building implies working at two levels: offering encounter possibilities oriented towards different goals and accessible with different kinds of commitment, and creating enabling structures to produce an environment where these encounters may exist, last in time and be easily replicated.

#### 6/6 RESILIENT COMMUNITY BUILDING (CONNECTING AND VALORIZING DIVERSITIES)

Building a resilient community means increasing diversity, redundancy and ability to learn from experience. This can be done supporting collaboration between different people, valorizing these diversities and creating conditions for an inclusive social cohesion. This means:

- Proposing themes, programs and projects of interest to socially and culturally different people.
- Proposing activities that can be performed with different levels of commitment, meaning with different collaborative attitudes and relational intensity.
- Realizing systems enabling the existence and development of a multiplicity of non-planned, auto-produced activities.
- Realizing artifacts capable of aggregating groups of people and positively influence their behaviours.
- Realizing digital and physical spaces where non-planned encounters could easily happen, creating more friendly, open and fertile environments.

## CREDITS

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Seminar ticketing,  
planning and management:  
Chloe Griffith

Editorial assistance, social  
media, photography,  
seminar day set-up and  
management:  
Jake Charles Rees

Event support:  
Jess King

Event filming:  
Alice Pozzoli

Weaving People and Places  
editorial board:  
Ezio Manzini  
Adam Thorpe  
Nick Bell

CoR project leaders:  
Ezio Manzini  
Jeremy Till

CoR project partner  
(communication):  
Nick Bell

Website management:  
Mike Stevens

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**ual:** university  
of the arts  
london

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CULTURES  
OF  
RESILIENCE

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**DESIS  
NETWORK**  
Design for  
Social Innovation  
and Sustainability

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We would like to encourage all attendees using twitter to help us digitally document and respond to activities throughout the seminar.

Tweet questions, or observations to us at @CoResilience.

Our event hashtag is #CORWPP but below are some more suggestions for tagging your posts. Use of images / gifs / short films is encouraged.

#CORWPP  
#RESILIENCE  
#WEAVING  
#UAL  
#CSM

@CSM\_NEWS  
@UNIARTSLONDON

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