Design Handbook for the *Buen Vivir*

A framework for responsibly designing with Ethnic Latin American Communities

FOREWORD

The purpose of this handbook is to provide designers and professionals involved in design projects with Ethnic Communities with the tools to practice design in a more equitable and respectful way to go in line with their ways of being, Buen Vivir. It seeks unveiling the different positionalities within the different actors that might participate on the project, set the right mindset and hand over different tools that may be helpful to promote the community development according to their wants and desires.

Design practices are rooted in a colonial history and in order to avoid replicating harmful practices, designers need to acknowledge the fact and be especially conscious when working with ethnic communities, who have been oppressed by colonialism and development.

This toolkit is the result of gathering the experiences, learnings and challenges a diverse group of designers have had when working with Indigenous, Afro, Mestizo, and other Ethnic Communities from Latin America, as well as studying different emerging methodologies approaching respectful design practices with ethnic groups around the globe, seeking equity and a rebalance on power. This handbook is, by no means, a complete answer to all the questions posed on it. It rather is an open invitation to rethink the ways of design, to continuously enrich the practice with reflections and tools to make it more equitable in order to support different ways of being.

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TWO CONCEPTS
BEFORE STARTING

What is Buen Vivir?

Buen Vivir is a concept first coined by Quechuan and Aymaran intelectuals, it is the spanish translation of the term from their languages in quechuan Sumak Kawsay and in aymara Suma Qamaña.

It means the satisfaction of the needs, the attainment of a good quality of life and decent death, loving, being loved, the healthy flourishing of all, in harmony and peace with nature, the indefinite extension of human cultures. It entails having time for contemplation, emancipation and the amplification of people's liberties allowing what society, territories, collective identities and each individual values as life objective, material and immaterial.

Buen Vivir can be translated as living well or collective wellbeing. **It embraces the inseparability and interdependence of humans and nature,** fostering harmony among them as well as quality of life and conviviality. (Escobar, 2018)

It settles on principles of Equilibrium, Harmony, Serenity; Cohabitation, Solidarity, Reciprocity; Otherness; Truth and Honesty; Steadiness, Collective Vision, Sense of Unity and Participation.(Guillén García & Phélan Casanova, 2012)

What are Life Plans?

Life plans are tools for planning the community's future towards their aspirations within their Buen Vivir. They are a framework comming from themselves for planning their futures their way. Life Plans allow the strengthening of community initiatives in the territory and have a special focus on rights that dignify life. They were created by the Colombian Indigenous community Misak and have been used by a great number of Ethnic Communities in South America.
They embed the community's cosmovision, ancestral knowledge and their different identities which allows the creation of indicators adjusted to the community's principles.
Life Plans seek to answer the questions: Where do we come from? Who are we? What do we do? Where are we going? What do we require? How do we implement it? and How do we evaluate it?

"They can be a letter of presentation from the community to external actors who want to relate or work with them"(Actualidad Ambiental, 2014)

Why the Design Handbook for the Buen Vivir?

Traditionally, design practices lack the understanding of complex, ill defined, wicked problems, and operate in a utilitarian, profit lead manner.

Even though the design paradigm in other latitudes has evolved towards practices that seek to embrace this complexity and changed its methods accordingly, in Latin America, different factors have prevented this paradigm shift, or at least slowed it down, and the discipline has remained greatly within the boundaries of modernity and its premises.

As such, when dealing with Ethnic Communities, **design can be extremely harmful** carrying on with the notions of development by reproducing the logics of power of the status quo, ignoring questions of class, gender, race and coloniality and imposing modernist ideals, those of high levels of industrialization and urbanization, technification of agriculture, fast growth of material production and life levels, general adoption of education and modern cultural values, over the different realities of these usually vulnerable and marginalized communities, harming their very ways of living, defuturing them.

The Design Handbook for the Buen Vivir, provides mechanisms to evidence the issue, by bringing awareness, recognition and understanding of each of the stakeholder's positionalities to promote a different mentality that permits futures shaped to the Ethnic Latin American Communities' ontologies to flourish.

It is as well a call for involving self-assessment tools to the design process, in order to question preestablished notions proper to the socio-cultural complexities of working in multicultural environments as the one presented when designing with Ethnic Communities and redesign the design process itself to answer to those specific complexities.

What is it?

Design framework for the Buen Vivir is a set of **principles, mindsets, and tools** to engage in projects involving Ethnic Communities in responsible and equitable way, seeking the strengthening of their autonomy and the pursue their Buen Vivir based on different emerging design practices and on Life Plans.

The handbook presents a set of principles and mindsets to have in order to proceed in an ethical and equative manner, having in account the deep differences notions of being and relating towards the world different stakeholders may have and setting up for an open-minded flexible environment that grows and evolves according to the different perspectives present in the process.

In addition, a three-phase process, each containing a set of tools, is presented to generate a common ground in which to develop the design process, that has as final outcome the creation of a common vision shared by all the actors involved. These phases are suggested to be carried on successively, one after the other, but there are no constrains on using them according to what the project demands, and its facilitators find useful for the stage of the process they might be. The templates of the tools are meant to be used as a guide, could be printed and used as they are or reinterpreted to adjust them to the specific context of the project.

What is its objective?

The purpose of this handbook is to provide designers and professionals involved in design projects with Ethnic Communities with the tools to practice design in a **more equitable and respectful way in order to go in line with the communities' ways of being, pursuing their Buen Vivir.** It seeks unveiling the different positionalities within the different actors that might participate on the project, set the right mindset and hand over different tools that may be helpful to promote the community development according to their wants and desires. Whatever the design outcome, the work of designers with ethnic communities should aim to support and strengthen the autonomous processes regarding territorial control, communities' jurisdiction, their life plans, and in general support their autonomy.

When is it meant to be used?

The design for the Buen Vivir Handbook is expected to be used prior to start working with Ethnic Latin American Communities and in the first stages of the process since it helps aligning all parties towards a goal, creating a common understanding of the context and a common vision to achieve.

For Whom?

This handbook is meant to be a guide for designers who will be engaging in projects with Ethnic Latin American Communities. Although, its principles, mindsets and process might be of use for whoever that is external to one of these communities and that will be participating in a process that involves them. It can help them to develop a critic approach to the project that allows them to act respectfully towards the community.

STRUCTURE

Foundations

Principles for Designing for the Buen Vivir

This handbook is meant to be a guide for designers who will be engaging in projects with Ethnic Latin American Communities. Although, its principles, mindsets and process might be of use for whoever that is external to one of these communities and that will be participating in a process that involves them. It can help them to develop a critic approach to the project that allows them to act respectfully towards the community.

Mindsets for Designing for the Buen Vivir

In order for promoting a horizontal and equitable work environment, the team (co-designers, community, and other stakeholders) should agree in the mindset to bring to the project to create a constructive space. The following are different mindsets, aptitudes, that are meant to facilitate the design with an ethnic community; you are encouraged to add, delete, or adapt them according to your specific context.

The process

This process is thought to be held in presence. Is important to involve within the working team representatives of the different actors that have interests in the project to be able to open up critical discussions and generate collective understanding of the different perspectives.

It is intended to be carried on by a facilitator who, could or couldn't be a designer, a member of the stakeholder leading the process. These phases are based in different emerging design methodologies and in the learnings and reflections of different designers with experience in designing with Ethnic Latin American Communities.

The process is meant to be linear since each phase builds upon the constructed in the preceding one, but once it is done once, the tools can be used freely to address changes that may emerge in the course of action.

The phases are as follows:

Phase 1: Recognizing our and other's world (s)

Seeks to recognize individual and collective positionalities, beliefs, cultural norms, that are brought to the project and build awareness on them
It functions at a personal level by identifying histories, cultural norms, beliefs, and assumptions; and at a collective level by allowing the understanding of different positionalities, interests, and links to the project.
It allows the community to present their cosmovision to external agents at the same time they share their background creating awareness towards other's worlds.

Goal: Recognize different positionalities, evidencing biases and bringing awarness of other's worlds.

Phase 2: Fostering common spaces and identities

Contains a set of strategies for developing strong and trustful relations within the working group that allow the emergence of third spaces that are common for all that will be the foundations of the project.

Goal: Foster the generation of third / common spaces and identities.

Phase 3: Envisioning a common future

Provides tools for forecasting repercussions of the project in different levels and helps constructing a vision shared by all stakeholders.

Goal: Mapping projects' repercussions and generating a common future vision to pursue

FOUNDATIONS

In order to start with the right foot, before even starting the project, whoever is involved (especially those external to the community) needs to be prepared with the right set of principles and mindsets to undertake the process from a respectful and equitable perspective. These set of principles and mindsets will lead the team's thinking and actions towards designing for the Buen Vivir.

Principles for Designing for the *Buen Vivir*

Recognize and respect ELAC's cultural codes and values

They have, their ways of conceiving life and their own ways of relating to others and to the world. You need to acknowledge and respect them.. Respect their rites, their social hierarchy, and ways of engaging with each other. Its okay if you dont' accept some of their cultural codes, values , and behaviors. What's not okay is being disrispectful because your different way of being. Avoid judging and instead try understanding the reasons behind their ways. Keeping this in mind will stimulate positive knowledge exchange that will make you more informed about the community's reality and will feed the project for a conscious proceeding.
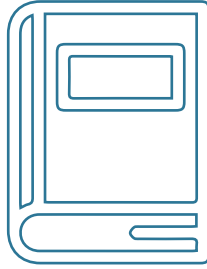
Recognize the Historical context

The community in which you will be working has their own distinctive history, that most likely is different than yours and that may be characterized for a resistance to what you take for normal. On top of that, you need to understand the historical relations with the different stakeholders of the project. Each one's past defines each one's present and those past conflicts may still be present today, as behaviours towards others, prejudices, attitudes.
Try to make biases visible to tackle them incentivizing spaces of reflection and repair. Let the community tell you their story from themselves, so you deconstruct biased preconceptions you and others may have.

Deep Equity

Seek inclusion of all stake holders and assure they all have the possibility to express their concerns and have a saying in the decisions that involve them, especially those usually powerless. Seek equity during the whole process, not only in the outcome, but the means may also mean even more than the ends.
Within these context communication barriers are common since the community may have their own language and just a few of its members may speak your language. Don't let this hinder participants from sharing their perspective. Use wisely translators when available so they speak for everyone, apply nonverbal communication strategies to allow people to express themselves more freely.

"Design designs us"

You have to bear in mind that what surrounds you has shaped you into who and what you are, accordingly, what you design is going to shape one way or another other people's lives, relationships, and ways of doing things. Thus, you should design responsibly foreseeing the repercussions of designing within this context.

One Globe, many Worlds "un mundo donde quepan muchos mundos"

Modernist notion of one world says that reality, knowledge, and morality are founded in science, human reasoning, and objective evidence. But it is not the only way of understanding and living the world, the only way of existence. It is embedded in most of individuals with a western upbringing, Latin American or not. If you haven't questioned it, you need to embrace that fact and to open up to different notions of conceiving life, those of the communities you'll be working with, and open up your mind to other worlds different than yours.

Keep your Word

Do what you say you would do. When working with ethnic communities long lasting bonds may born, different than the usual ephemeral relations of commercial transactions. Once you are trusted people expect you deliver what you promise and truly support them, this is not just another job for the market, it goes beyond the formal relations of western labor world.
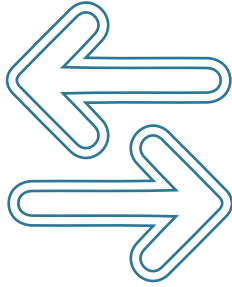
Stablish Ownership/ balance benefits

Make agreements upon the ownership of the process, the ideas and the outcome, which allow all the participants involved to own the project. Additionally, pay attention to respecting the ownership of material and other expressions of culture. Attempt that the data produced, and the outcomes are open for the community to examine and use afterwards and that it is produced in a way that can be comprenhensible for them. Finally, assure the benefits are fairly shared, especially when the project has commercial purposes.

*Build your own set of principles?

Build your own principles, constantly listen other participants and see what else should be added to this list. Everybody should contribute to the creation of the principles that correspond to the challenges and people of a project's specific context.

Mindsets For Designing for the *Buen Vivir*

Openness and willingness to collaborate

The best way to empathize with those that are very different from your own is to help in whatever they may need. Leave space for making yourself useful in matters nonrelated to the project, doing so you'll better understand the community's perspectives, needs and desires and will proceed in a more empathetic manner.

Flexibility

Be ready to change plans on the go, the many different conflicts, different positionalities, and perspectives, make the context somehow unpredictable. Sometimes following your gut and redirecting the curse may be needed. Designing should be more of a wayfinding than following a premade path.

Willingness to give power up

You may probably come from a possition of priviledge, from a background and a possitionality that has traditionally hold on to power.Challenge the predetermined power structures, empowering the community will lead to more sustainable futures. Allow the project to transition to a point where the community is able to lead, in order for it to boost their autonomy.

Active listening

Listen actively all the time, sometimes relevant information can emerge spontaneously, outside the planned activities, sometimes certain members of the community will feel more comfortable speaking their minds in casual context, while doing everyday tasks. Recognize when it happens and incentive the emergence of more spaces like this. But be carful to arrive to misguided conclusions, listen actively but put your thoughts to test, you could be making wrong assumptions.

Openness to explore your bias

Recognize that every individual has their own biases, they are linked to your upbringings, culture, history, the environment that made you who you are. This makes us all have prejudices that we may not know we had. When working in a multicultural environment, its normal that these come up and become evident. Be open to challenge them and accept other ideas to dismantle your bias and construct a broader imaginary.

Leaning to discomfort knowing the boundaries

In this context is normal that deep arguments arise between different stakeholders, don't try to avoid them. Instead prepare spaces and even create tools for their discussion since this will make a more solid base for building the project. However, identify discussions that are sensible and out of place, specially regarding modes of behaving or tragic events that are fresh in the community's memory. You shold be able to discern wether something is sensible or not and stablish boundaries accordingly.

THE PROCESS

Introduction

This process is based on different emerging design methodologies, including transition design, respectful design, design for equity, among others, that were developed in other latitudes to tackle problems of power imbalances, racism, coloniality and marginalization, for creating more sustainable futures, problems which are also lived by Ethnic Latin American Communities. It also embeds Life Plans' methods since they are ways of assessing community's identity and plan their futures based on their knowledge.
This phases can help both communities that have already developed their Life Plan and those who haven't.
For the first, it helps framing the project that will be started according to their Life Plan, by synthesizing core elements of it to be able to share their world with the external actors and building a common understanding of the issue.
To those who haven't gone through the process of developing the community's Life Plan, in addition to make the project and the process adapt to their ways, respond to their desires it can also be used as a basis for constructing the community's Life Plan in the future.

Team Compostition

The next step before starting is putting together the team that needs to have representation of the different voices involved in the project. Seek to include the right leaders and authorities from the community within the core team. In the early stages, the process the facilitator may be one of the people external to the community but while the process goes on, handling on the leading role to the community will increase the chanses of sustainability over time.

When putting together the team ask the questions: Who is affected by the project? Which specific members (elders, youth, children, women?) will be influenced by it? Do they have a representation in the core team?

While going through the process you may understand that other actors need to have a relevant role, invite them to the core team even if the process has already started.

The role of mediator commonly emerges in this kind of projects, usually from the community or from a external actor that is very close to it. This person is key to aling the different parties and help the most quiet voices to be heard. Identify who this person (s) is and invite them to the core team as well.

Tool Structure

Each of the tools presents the same structure that allows the facilitators to easily understand its goal and how to develop it.

What and Why?: Brief explanation of the tool and where it comes from

Who: Who is going to participate in the activity.

Objective: The goal of the tool.

Duration: A suggestion of how much time should be invested to carry on the activities.

Materials: All that is needed to carry on the activities.

***Steps:*** Explanation of how to conduct the activities.

Tips: Things to have in account when using the tool.

Template: Scheme to be filled during the process.

PHASE 1

Recognizing our and other's world (s)

This first phase's objective is to be able to map the different actors involved with their relation to the issue, and to map the different existing perceptions and ways of thinking. It provides the instruments to open up and share the why behind each one's positionality, summarizing and presenting the community's values to start building the empathy needed for setting a common ground.
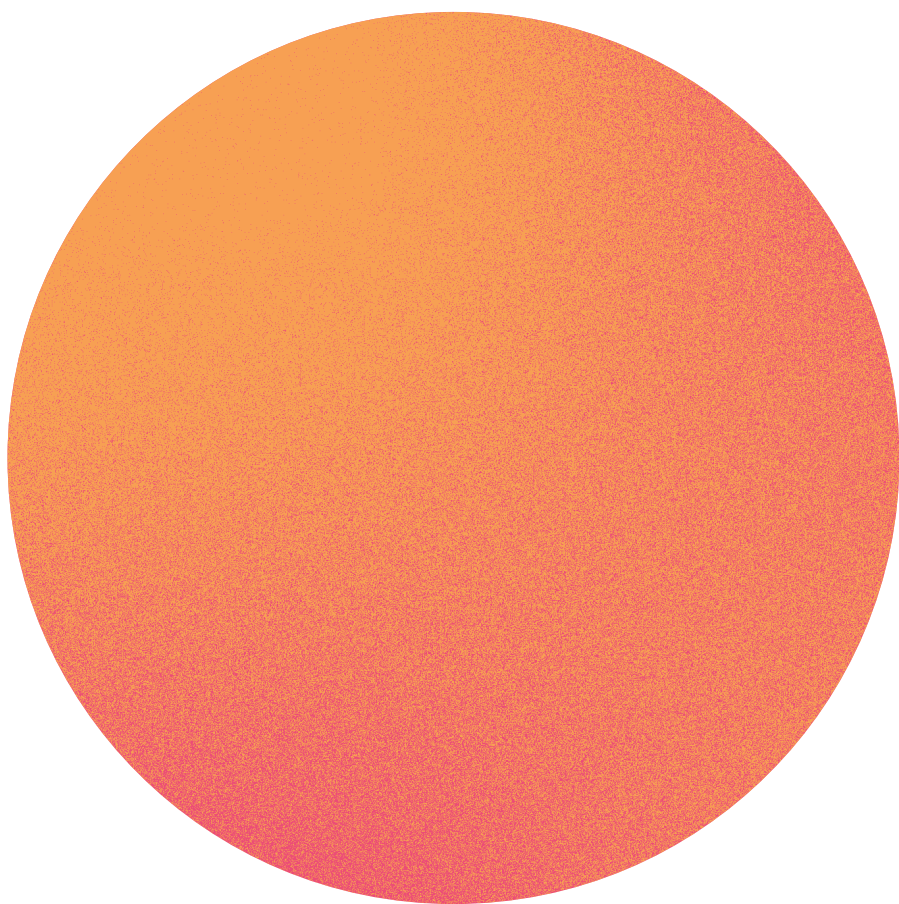
1.1 WHO AM I?

What and Why?:

This tool helps the members to get closer to each other by opening up to one another, presenting their different pasts and stories and by doing so starting creating awareness to those that have a different history than yours. This tool is greatly influenced by Equity Center Community Design step History and healing (Creative Reaction Action LAB, 2021), which proposes a critical way to analyzing the past to understand the thinking behind ourselves, and from the document Plan de Vida, Guide from collective planification, developed by Peruvian ministry of culture (Ministerio de Cultura de Perú, 2016).

Who:

Community and external agents.

Objective:

Starting building empathy and awareness towards realities different than one's own.

Duration:

50 Mins

Materials:

-Template for each participant
-Pens, pencils, markers

Steps:

1. Divide the participants in heterogeneous groups that have members from different group ages, genders, representatives of the community and the external actors.

2. Participants should write or draw to answer the questions, if there's any participant unable to do so, assign a team member responsible for filling up for him/ her.

3. Share all the questions from the first area with the group and then repeat them one by one, living time for reflection after each one.

4. Take turns to share the stories within the first group, Family/ Community. While each one is talking, the person responsible for the template should write the key points of each one's story.

5. Go on to the second group Territory and repeat the process then go to the final one Beliefs.

6. At the end leave a moment for discussing participants' thoughts about the activity and about what others shared.

Tips:

-Incentive the participants to be critical about their own history, to evidence their privileges when talking to others and bring humility to accept them.

-Set a judgment free environment.

- Incentive the participants to share their emotions, be supportive so the space is safe for everyone to talk.

1.1 WHO AM I?

Family/ Community

-Who makes up your family?How are they? What do they do?
-What's the most important thing about them?
-Who is your communnity?
-What's the most important thing about them?
-Draw or write a pleasant memory that you have from your family or
your community

Space/ Territory

-What is your city/ town / village like?
-Share a nice memory about your city/ town/ village
-What is your home look like?
-Share a nice memory abot your home

RitesI Values

-What codes do you follow to relate to the world and to others?
-Where do they come from?
-What values identify you as a person?
-Through which rites you live them?

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Community

Space/ Territory

Name:

Rites/ Values
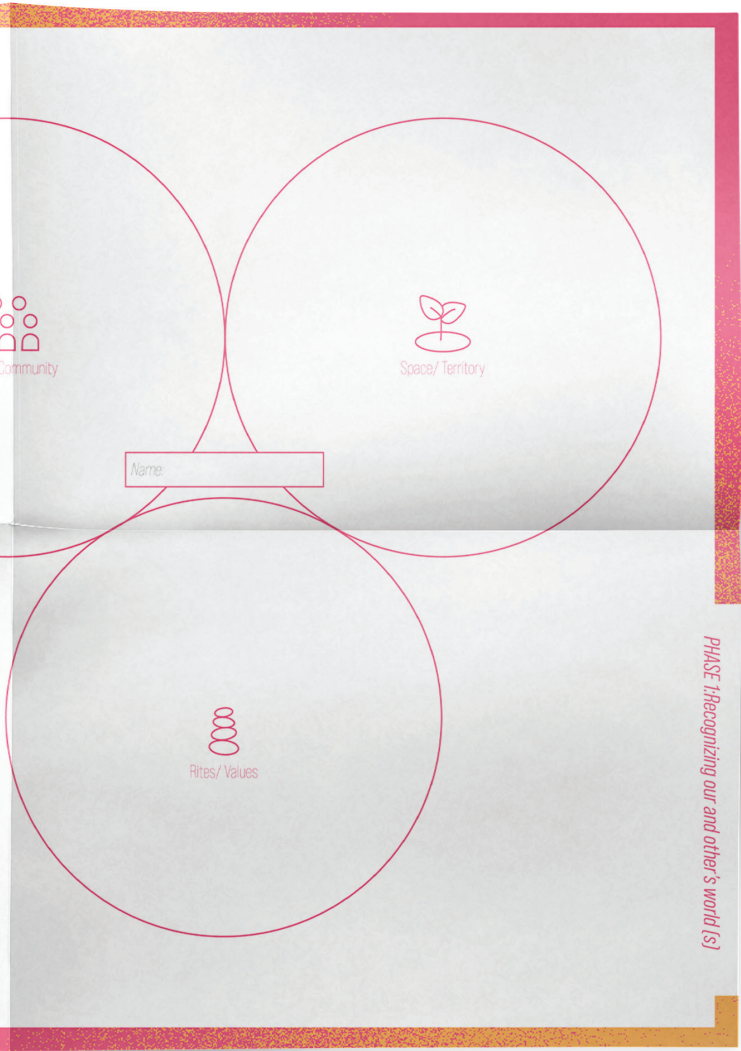
1.2 COMMUNITY TREE

What and Why?:

This tool examines the group's cultural aspects, past, and origins. Their present, what they are now, how they relate to their environment what activities they practice. And finally, their dreams and hopes for the future to generate a general synthesis that can be shared with members from other collectives.

Who:

Community.
External agents as facilitators and listeners.

Objective:

Generate common perspectives about each collective's context linked to their hopes and desires for the future.

Duration:

50 mins

Materials:

-Template.
-Post-its
-Pens, pencils, markers

Steps*:*

1.   Divide in groups of max 6-7 people. Assign one person in the group to write down the ideas.

2.   Start by discussing the questions corresponding to the roots.

3.   When an important idea comes up write it down in a post it and place it in the roots of the tree. Use one post it for each important idea.

4.   When all the questions have been addressed move on to the trunk, and then to the leaves.

5.   Assign one person in the group for sharing the results. He or she should read out loud one post it at a time and an explain it if needed. If a group needs to add something to the idea, they should do it once the person finishes explaining. Each group should share the ideas that haven't been shared by the precedent group. Start by the roots, once all groups have shared theirs move on to the next part of the tree.

6.   Once an idea is shared, one of the facilitators should take the post it and place it in the synthesis template. If ideas are related place them close to each other to create a more elaborate cluster of thoughts.

Tips:

-Make sure different identities speak from themselves (youth, women, elders.. etc)

-Try your best to respect the times so the activity doesn't become tedious as participants loose focus.

Template

1.2 COMMUNITY TREE

Roots

-Who are we as a community?
-What does life mean for us?
-What meaning does the past have?
-What do ancestors mean for the community?
-What traditions represent us?

Trunk

-What is our situation in the present?
-What activities unite us us as a community?
-What do we do for living?
-What resources do we have?

Leafs

-What do we want to change?
-What will improve our way of living that we currently don't have?
-What proyects do we have for the future?
-What are we fighting for?

1.3 COMMUNITY TIMELINE

What and Why?:

This tool allows exploring the past events that marked the history of the community. It seeks recognition of the past as the groundworks for the present as well as exposing difficult and joyful times. By discussing the past, we can tackle problematics rooted on history, as well as understanding community's cultural aspects, behaviors, and patterns.

Who:

Community.
External agents as facilitators and listeners.

Objective:

Map the different moments a community finds relevant for themselves.

Duration:

45 Mins

Materials:

-Pens, pencils, markers
-Post its

Steps:

1. Divide into groups of 6-7 people

2. Give pens and markers to the participants or assign one person to write if there are people that do not know how to write.

3. Start from the past and go all the wat to now thinking about the most relevant events for the community. If possible, go way back to the beginning of the community, to the first founders.

4. Discuss with the members of the group the important events, then write one post it for each event giving it a title and a brief description.

5. When the groups are done share with everyone what each come up with. The first group should start by reading out loud one post it, the one from the most remote event they cold think of. If other groups have the same event, they had they should give it to the person reading and add any relevant information if missing.

6. Discuss the date of the event and then write it in the timeline and place the post it(s) above and draw a line to link them with the date.

7. Continue sharing the events chronologically until all the events are shared and the timeline is complete.

Tips:

-Sensitive topics may emerge from this activity, be sensitive and know when to go on with another event.

-Use the questions in the template to stimulate the memories of the participants.

1.3 COMMUNITY TIMELINE

Conversatio...

-Who were the f
-Which leaders,
-Where did the r
-Which are the i
were they stabli
-Did some natur

Name of the event
Description

PAST

Date

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on starters

rst people to settle in this territory?
ncestors from the past do you remember?
ame of your community come from?
mportant places of the community? When
hed?
al phenomenon change things ever?

-What economic activities does the community perform?
When did they started happening?
-Did people from outside came to live in the community?
When?
-Has the community been affected by other peoples?
(Positively or negatively)

PRESENT

1.4 ECOSYSTEM MAP

What and Why?:

The ecosystem map is a visual representation of the different stakeholders that will be involved in the project and the relations they have with one another (interdependencies, power dynamics). It captures the key roles they play and what they expect (if so) from the project. It also allows to identify other key stakeholders that may need to be involved. It is based on the Transition Design Mapping Stakeholder Interactions (Irwin & Kossoff, 2017).

Who:

Community leaders and external stakeholders from the core team.

Objective:

Generate a map of the context and the stakeholders involved with their intentions and relations among each other.

Duration:

30 mins

Materials:

-Pens, pencils, markers
-Template

Steps:

1.   Get together with the leaders and representants of different actors involved

2.   Start filling up the template starting from the community and then with the actors present in the room.

3.   Place those actors more related to the project closer to the community and those that still have some influence but are not that relevant further away according to the level of involvement they have.

4.   Identify other actors that are not present and need to be involved and place them in the map.

5.   Draw a line between the actors to symbolize a relation between them, then write the nature of the relation.

Tips:

-Think about the intentions from all the groups. Who else may be needed in order to fulfill them?

-This tool is a basis; it might need to be done again once the design intent is clear.

-When describing the relations among actors try to be critical about it. What is the nature of the relation (transactional, legal, support...etc.)? Is there any conflict about their relation? Is there a power imbalance among the two groups?

# 1.4 ECOSYSTEM MAP

National / Inte

Local / Re

Family /Co

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Conventions

Private Organization

National Government

Informal group of people/
Ethnic Community

Non Profit

rnational

gional

munity

PHASE 2

Fostering common spaces & identities

This phase's objective is to encourage the generation of third spaces and identities where the perspectives of the various actors are reconciled. To align the different aspirations and building common goals to pursue.
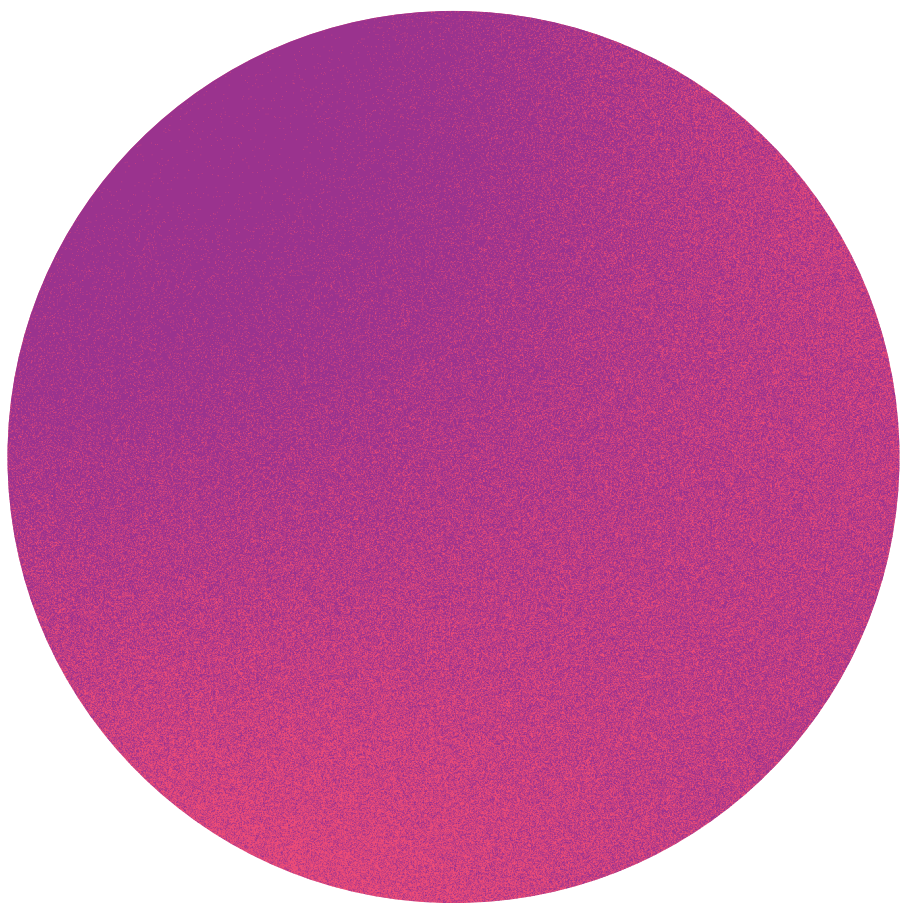
2.1 MY STORY, OUR STORY:

What and Why?:

This tool allows the construction of a common narrative regarding the specific topic that you will tackle. It is meant to evidence the interest of the different parts and construct a single common notion that embeds them all. By generating common stories participants will start perceiving and thinking from a space that is not only particular to their collective but is a shared one with other actors that are involved. It takes inspiration from the tool History of self by Design Impact (Design Impact, 2020) and from the activity Unfolding History, found in the Equity Centered Community Design Field Guide by the Creative Reaction Lab (Creative Reaction Action LAB, 2021).

Who:

Community and external agents.

Objective:

Contrast different perspectives and construct a common story from which to address the argument.

Duration:

30 Mins

Materials:

-Pens, pencils, markers
-Template

Steps:

1.   Every participant starts by writing down their relation to the topic. Some questions to inspire this step are: How did they end up here? What did you have to do to get here? What challenges you found in the way? What motivates you about being in this project? Why did the people that you represent gave you this role?

2.   The participants share what they wrote and discuss the similarities and differences among representants of different collectives. Here are some questions to spark the discussion: How you relate to other stories? How do you feel about what others shared?

3.   Construct a mini tale of how you came to end up where you are, starting from each story but merging together the different realities. The story should be easy to follow, and it will have an open ending, since it's the beginning of your work together in the project.

Tips:

-Adding a little fantasy to the final tale can make the fact of all being in the project more exiting and may inspire participants for the future.

2.1 MY STORY

I am   and my story beggins when I...

_____

I am here because...

_____

To be here I had to...

_____

Design Handbook for the **Buen Vivir**

2.1 MY STORY

I am   and my story beggins when I...

_____

I am here because...

_____

To be here I had to...

_____

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2.1 OUR STORY

It all started when...
_____
_____
_____
_____
_____
_____
_____

Then we got together because...
_____
_____
_____
_____
_____
_____
_____
_____

Finally, we together are...
_____
_____
_____
_____
_____

The ~~end~~ Beggining

Design Handbook for the **Buen Vivir**

2.2 CONCERNS AND HOPES MAPPING:

What and Why?:

With this tool participants will identify their concerns, hopes, and aspirations for the project. This helps sharing and contrasting fears and worries about the upcoming work and to discuss them together and finding what they have in common as a group. It is influenced by the Mapping stake holder's concerns from the Transition Design Framework(Irwin & Kossoff, 2017).

Who:

Community leaders and representatives from different collective groups involved (women, youth, elders...etc)
External actors from the core team representing their institutions.

Objective:

Mapping different stakeholders' concerns creating a matrix composed by the collective perspectives.

Duration:

45 Mins

Materials:

-Pens, pencils, markers
-Template for each participant
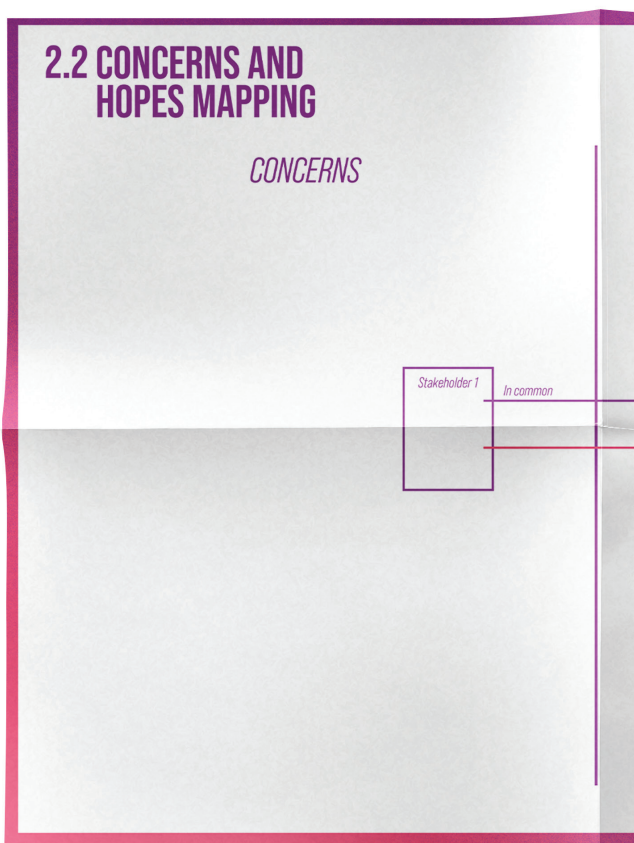-Tape
-Wool thread (2 different colors)

Steps:

1.   Determine the topic to explore. It can be as wide as defining the con cerns of the overall project or a very specific part within it.this project? Why did the people that you represent gave you this role?

2.   Get together in groups that represent each collective involved.

3.   Start discussing the concerns the group has. Some questions to spark discussion are: Do we feel uncomfortable that has been said about the project? Do we mistrust some particular stakeholder's intentions? How do you think this project can negatively impact the community? What will happen if it doesn't work out? How will this affect the community's Buen Vivir?

4.   Move on to discuss the hopes and aspirations.
Some questions to spark discussion are: What do I wish that happen? What do we want this project will change? What will be the dream result of the process? What gains can we get from the process? How will this improve the community's Buen Vivir? How can it strengthen communi ty's relations?

5.   Write down the groups hopes.

6.   Once that's done, group together with all participants and take turns exposing each collective's fears and hopes and then they should tape them to a wall or be placed in a surface that can be seen by everybody.

7.   Once all have finished, start linking ideas that are shared between different collectives. Use one colored thread to trace all the ideas in common and write a comment about it.

8.   Link as well the tensions around a topic with a different color thread, when two different collectives have contrasting thoughts. Write a note about the issue.

-Adding a little fantasy to the final tale can make the fact of all being in the project more exiting and may inspire participants for the future.

Template:

2.2 CONCERNS AND HOPES MAPPING

CONCERNS

Stakeholder 1 | In common

Stakeholder 1

In common

2.2 CONCERNS AND HOPES MAPPING
Concerns / Fears

Problematic: | Collectivity:

Write one idea per line

PHASE 2: Fostering Common Spaces & Identities

2.2 CONCERNS AND HOPES MAPPING
Concerns / Fears

Problematic: | Collectivity:

Write one idea per line

PHASE 2: Fostering Common Spaces & Identities

2.2 CONCERNS AND HOPES MAPPING
Hopes / Aspirations

Problematic: | Collectivity:

Write one idea per line

PHASE 2: Fostering Common Spaces & Identities

2.2 CONCERNS AND HOPES MAPPING
Hopes / Aspirations

Problematic: | Collectivity:

Write one idea per line

PHASE 2: Fostering Common Spaces & Identities

2.3 DEFINING A COMMON NORTH

What and Why?:

Now that you have contrasted the different perspectives, fears and hopes different of the different stakeholders involved in the project, is time to get together to define the direction. It is common that even before starting the project different parties come already with goals in mind, but it is necessary to discuss them with others and generate common goals for making a responsible practice that seeks to benefit all parties equally.
This tool helps creating agreements on what to expect from the project and define its goals and reach. It helps aligning the stakeholders' efforts towards a common North.

Who:

Representants of the stakeholders and community leaders.
External actors from the core team.

Objective:

Defining common objectives for the project.

Duration:

40 mins

Materials:

-Pens, pencils, markers
-Template
-Wool thread (2 different colors)

Steps:

1.   Start by reviewing the concerns and hopes map. Which are the areas in which you find a general agreement? Which areas have strong opposing perspectives?

2.   Select the hopes and desires that will be addressed with the project and the fears that interfere or are related to them.

3.   Create a sentence that expresses the general goal.

4.   Write down the specific hopes related to it in the form of specific objectives.

5.   Now, go ahead and analyze the tensions that emerged that are linked to this goal. Write a sentence for each tension that emerged.

6.   Discuss among the representatives of the groups in tension.
     Go sentence by sentence and transform each tension in a challenge that the project will address.

7.   Write them down in one sentence in front of the tensions that generated them.

Tips:

- Goals should be aspirational, but always keeping them realistic.
-Make sure they don't suggest any solution.

2.3 DEFINING A COMMON NORTH

Problem or oportunity

Common Goal

Specific Goals

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Tensions

1.
2.
3.
4.
5.
6.
7.
8.
9.
10.
11.

Challenges

1.
2.
3.
4.
5.
6.
7.
8.
9.
10.
11.

PHASE 1:Recognizing our and other's world (s)

PHASE 3

Envisioning a common future

This phase helps to think about the implications and consequences of the intentions of the project. With these diagrams, the effects of the intentions can be mapped to be analyzed to finally generate a desired vision that contemplates the desired long-term effects of the project.

3.1 RIPPLE DOWN EFFECT

What and Why?:

This tool is to be used when early ideas of what is going to be done emerge. It will permit to explore the possible future consequences the project will have for the community and for the other stakeholders involved which is key for developing long term solutions. Acknowledging possible effects opens up discussion and creates responsibility for ones actions. It is inspired by the Futures wheel tool from the futures design toolkit and the Draw out consequences tool from the equitable futures toolkit(Institute for the future, 2019).

Who:

Community leaders and external actors from the core team.

Objective:

Mapping with the possible consequences of the actions taken to bring awareness and allow conscious decision making.

Duration:

40 Mins

Materials:
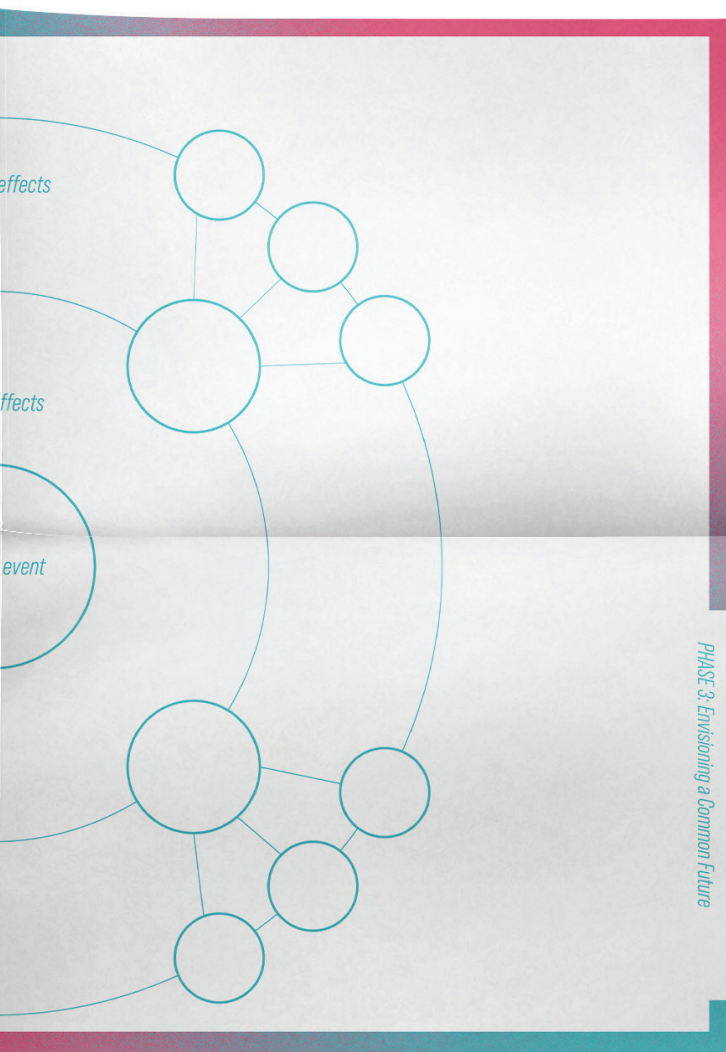
-Pens, pencils, markers
-Template

Steps:

1. Start by describing the event/ action(s) that will set in motion the future events.

2. Elaborate a sentence that describe this main event/ actions and place it in the center of the diagram. For example: the community will be.

3. Determine how far in the future this will be affecting the community or when do you expect the change is most significant. Is it in five years? in ten, twelve? Write it in the middle circle.

4. Determine a year even further in time, maybe in fifty years, to analyze the most speculative consequences and write it in the outer circle.

5. Identify the first principal events that will happen as a result. Imagine con- sequences in different spheres of life: economic, political, social, natural and cultural.

6. From here, you can start mapping both positive and negative effects that will result from the actions. Divide them in different possibilities.

7. Go on branching out the effects, having in account those subtle ones that seem detached from the center.

Tips:

-Adding a little fantasy to the final tale can make the fact of all being in the proj- ect more exiting and may inspire participants for the future.

3.1 RIPPLE DOWN EFFECT

Tertiary

Direct e

Primary

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effects

ffects

event

3.2 DESIRED FUTURE

What and Why?:

This is tool allows the community and the other stakeholders to think about the preferred outcome(s) of the project. It works for aligning different stakeholders creating a common vision of the desired future. It is meant to be provocative and explore how ideas might be once made real. What do we want to happen? What will the future we want look like?   It is meant to be used after the idea generation of the project. This tool takes inspiration from the Scenario Canvas, from the Futures Design toolkit, output of the project Fuel4Design (FUEL4DESIGN, 2021).

Who:

Community and external agents.

Objective:

Creating a collective vision of the future.

Duration:

40 Mins

Materials:

-Pens, pencils, markers
-Magazines, printed images
-Scissors and glue
-Printed template

Steps:

1. Start by analyzing the Ripple down effect template. And the consequences that the initial event put in motion. If you have already some ideas of what the project will design, you can start from one of them as well.

2. Then set a date in the future where you want to situate your desired future.

3. Imagine, how your idea will be in that future, think about the different aspects written on the template.

4. Draw or cut and paste images that represent what you imagine.

5. Once you have filled all the aspects write in the center a description about what your desired future looks like.

6. Finally, give it a title. Choose a provocative name that encapsulate the essence of this future.

Tips:

- A good output should represent all the stakeholder's vision. It should be coherent and consistent.
-The desired future isn't supposed to be an unattainable fantasy. It rather is a plausible glance at the future.
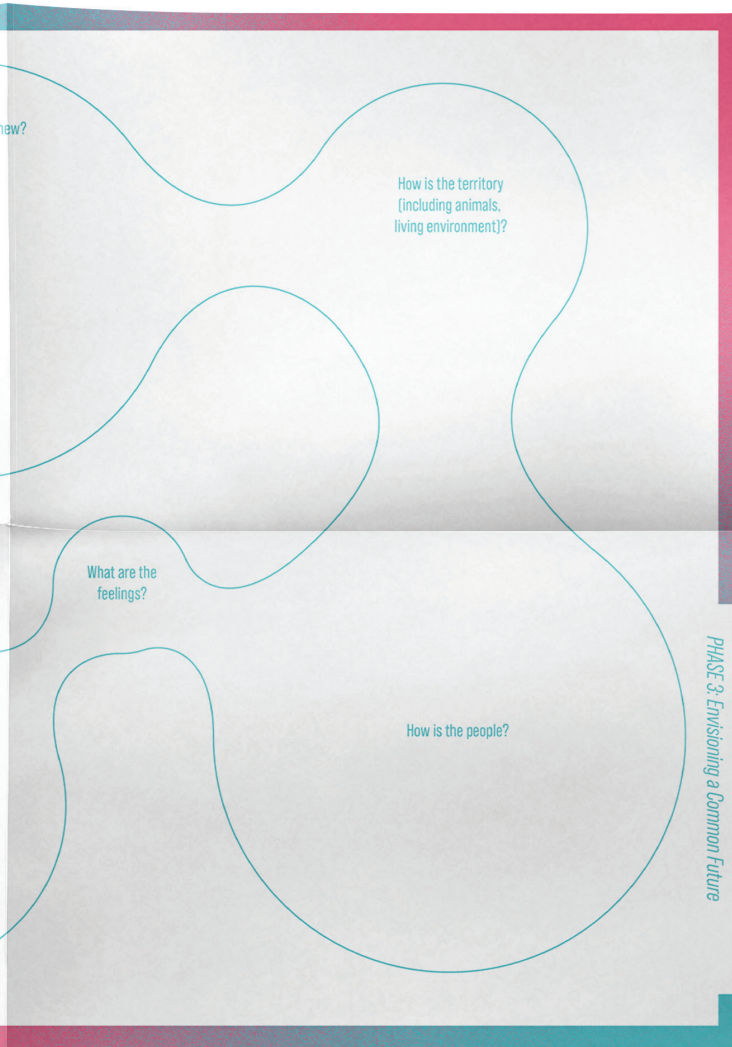-It should also tell an engaging story.

3.2 DESIRED FUTURE

What activities are

A glance to the year_____

Title:_____

_____
_____
_____
_____
_____
_____
_____
_____

What are the behaviors?

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new?

How is the territory
(including animals,
living environment)?

What are the
feelings?

How is the people?

3.3 STORIES FROM THE FUTURE

What and Why?:

This tool explores the stories of individuals in the future by creating speculative narratives. It creates a profile of the future individual and show the changes he experienced over time, y creating fictions of the future, the different stake holders analyze individual perceptions of what the future could look like and strengthen common visions of the project. It takes inspiration from the Transition design's Snapshots of Lifestyles in the future from Futures design toolkit's time traveler.

Who:

Community and external agents.

Objective:

Evidence how people perceive the changes the project will bring to them.

Duration:

30 Mins

Materials:

-Pens, pencils, markers
-Post its
-Printed Template

Steps:

1. Divide the participants into small groups of maximum six people.

2. Start by reviewing the vision generated with the Desired Future tool.

3. Determine a specific issue your story will address.

4. Draw or cut and paste images that represent what you imagine.

5. Choose who your main character is going to be. Is (s)he a person from the community? From external stakeholders? Which groups does (s)he represent (youth, elders, woman...etc.)?

6. Think about at the situation in he is. What is he doing? Who is he interacting? What other characters appear in the story (stakeholders)? Where is he going? When is it happening? What resources is (s)he using?

7. Write the ideas you have in different post its.

8. Once you have an idea of the settings. Describe the chain of events that are going to happen. For each one, write a phrase in the box and make a drawing that pictures the scene. The events described will be a glimpse of a regular day in a future in which what you have proposed is already happening.

9. Finally select one person from the group who will share the story with the other groups and exchange the stories that have been created.

Tips:

-The quality of the drawing is not important. What is important is that it is able to depict what is happening in that vignette.
-Focus the narrative on the character's life, and his interactions with the world. Do not just describe how he relates with the solutions but show his perspective as he lives his normal life.

3.3 STORIES FROM THE FUTURE

STORY TITLE _____

What issue does your story address?

1.

Description:

2.

Description:

4.

Description:

5.

Description:

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MAIN CHARACTER:_____

3.

Description:

6.

Description:

FINAL WORDS

Remember the Mindset of flexibility? Apply it to this framework as well. Don't take it as a strict guide to follow, instead adapt its contents and tools according to the context you are in, to the characteristics of the people you'll be working with. Maybe the community prefers the spoken word than the written one, or prefers drawing than writing, or maybe is easier to communicate by acting or trough gestures, then change the tools so they can adapt to their ways and the group can take the most out of them.