DESIGNING ENGAGEMENT: THE NEW EDGE

INTRODUCTION

The participatory principle, though bred in late twentieth century countercultural politics, is an emerging trend in social policy and also the arts where it is associated with audience involvement that goes beyond passive consumption. This parallels the twenty first century, bottom-up movement, Mass Creativity that elevated co-creation, facilitating people becoming prosumers, producing culture and meaning. Enabled by Web 0.2 technology, innovation became a popular past time, design thinking became a ubiquitous problem-solving tool and new genres like service design emerged. Whilst these developments remain important the paper suggests attention turn to the increasing importance of engagement; how we engage in a social way and the power of the design of that engagement. The focus in this essay is the space between art and life, on case studies of innovation and engagement at the intersections of art, design, architecture, media and education and where these interconnect with social science and ethics. This is at the edge of practice outside mainstream culture, in community, often at the periphery. They model fresh ways of thinking and doing from the coming together of different genres and the integration of common resources. The lessons learned are held up for the creative sector, education, research and policy.

It is important at the outset to trace a narrative arc based on personal research within which art and design education in the North has played a developing role, in order to locate this essay on engagement in the appropriate terrain. The battle for critical studies in national art and design curriculum developments provides a starting point, one that also made efforts to connect to wider culture and everyday life (MacDonald 1996: 23). One of the drivers was the notion of "grounded aesthetics" that emphasised the "creative uses of everyday cultural resources" (Willis, 1990: 14.). Another booster was to use art and built environment education as the motivation for developing a wider multidisciplinary capability – for "strategies for sustainable creativity", which allowed linkages with public

art and community art (MacDonald, 1996: 210-219.). These sat within the Nineties'
context of Glasgow's major cultural festivals and endeavoured to interrelate creative
education and that City's experience economy. In this sense, they anticipated eclectic,
Postmodern developments and the search for a broader cultural literacy. That enlargement
drew on alternative narratives from the City's creative economy, which privileged
design's role in interconnecting art, design and architecture as well as facilitating
interactions with education (see MacDonald, 2006: 51.). This, in turn, triangulates with
subsequent initiatives to engage local communities with creative practitioners in co-
designing urban regeneration projects (MacDonald, 2003.). These and other examples
serve to illustrate attempts over time to embed engagement in democratic programmes
with learners, community participants and creative practitioners as co-equals developing
strategies that are more resilient and sustainable, largely outside the educational
mainstream, and with design as the connective tissue, .

The Institute for Northern Culture and its emphases on the desegregation of the fields of
art, education, culture and economy and the development of a new genus characterised as
"innovative production" (Jokela, 2012: 7.) offers the occasion to revisit and map the
above exemplars onto a range of contemporary issues, including the emergence of
creative economy discourse, along with the use of culture, especially design, to address
major social challenges such as social well-being and urban/rural regeneration. It is
suggested in this context that for fine art and applied visual arts there is much to learn
from the growth in hybrid activity centred on social innovation and social enterprise,
including new genres such as service design. Equally, it is proposed that the expanding
area of public service improvement and social challenges could benefit from the
methodologies of creative practice and education, particularly learner-centred strategies
where the stress is upon differentiation and imaginative forms of engagement. Hence, the
need for this paper to contour developments beyond the boundaries of traditional artistic
and educational practice, and re-present them in the creative field, in an attempt to create
a new geography of practice.

THINKING ENGAGEMENT

From Design Thinking to Creative Literacy

Today it seems as if design has come of age; everywhere, everyone is talking about design. It has come out of its designer ghetto and ready association with specific disciplines like graphic design or product design, to embrace wider strategies including the recognition of design as a driver of user-centred innovation by the European Commission (2009). The first decade of the twenty first century also saw the rise of prosumption, leading not only the co-creation of new products like the mountain bike as described by Charles Leadbeater (2009) in his book *We Think*, but also the democratisation of design thinking. As a style of thinking, design thinking is generally considered to be the ability to combine empathy for the context of a problem, creativity in the generation of insights and solutions, and rationality to analyse and fit solutions to the context. While design thinking has become part of the popular lexicon in contemporary design, as well as business and management speak, its broader use in describing a particular style of creative thinking-in-action began to have an increasing influence on twenty-first century education across disciplines. In this respect, it is similar to systems thinking in naming a particular approach to understanding and solving problems. What also happened was that design thinking moved out of its economic silo and into the domain of social challenges. This evolution is well documented in the blogs of IDEO's Tim Brown (2009) and the more scholarly publications of academics like Roger Martin from the Rotman School of Management, Toronto, Canada (2009). More recently, Harvard's Bruce Nussbaum (2013) has challenged the efficacy of design thinking as not delivering on its promise to business, as a failed experiment, moving instead to a wider "creative literacy"; what he terms "CQ".

Critical Engagement

The aim of this paper is not to present a history of design thinking rather to focus on what commentators like Nussbaum (2013) now consider the most important thing, namely, engagement. According to Nussbaum it is how we engage with products, with services, how we engage in a social way and the design of that engagement that is potentially so powerful. If the first ten years of the twenty first century was the decade of design thinking, arguably, this present decade may be the decade of engagement. This paper therefore looks especially at design as the strategic link to other disciplines as well as the social and economic environment. It discusses the fusion of design and other areas of knowledge including anthropology and sociology, the issues involved in new areas of practice such as service design and the need to engage a wide range of stakeholders. In that changing context emerging concerns for Creative and Cultural Industries policy development is raised as well as new trends in the wider creative economy. Importantly, the paper draws on recent crosscutting practice and experience in the UK, particularly using case-studies and exemplars where design is perceived as central to the solution of major social challenges such as community development and urban/rural regeneration, arguing that there is substantive evidence of the power of engagement to be uncovered at the margins of art, architecture, design and education.

Museums and Galleries

An important site for the debate on the language of engagement is the evolving terrain of Museums and Galleries. Discussing the evolution of the museum concept from the eighteenth century to the contemporary discovery of the audience, Schubert (2000: 67-80) describes how, because of Postmodern moves, the public's perception of the museum shifted to a "more audience-driven and service oriented approach", and the opening up of a dialogue between curator and viewer. At the same time developments in museum and gallery education began to address the "issue of audience" as well as the role of artists in solving intractable social problems (Becker 1996), in addition to advancing learner–centred, differentiated methodologies prerequisite to deepening engagement. This also saw the emergence of the cultural industries and creative economy

accompanied by charges of neoliberal ideology and a counter drive to recover the initiative through, for example, the Discursive Museum (Noever 2001). Equally, it has been argued by Flew and Cunningham (2010) that "public cultural institutions can be developed from within a creative industries framework". This qualification is important in terms of audience and engagement as it admits the relationship between cultural production and economic innovation, thus opening up progress towards more holistic, creative and multi-disciplinary approaches to solving social challenges.

SOCIAL CHALLENGES

Applied Creativity

To put design and social challenges into greater focus, the UK Design Council has now encapsulated its work into series of challenges like ageing, youth unemployment, crime and health, bringing, as it says in its mission statement "the transformative power of design to the things that matter". The Design Council is not working alone in the UK in this landscape; there are a wide range of bodies including NPOs, NGOs and private agencies. For example, the National Endowment for Science Technology and the Arts (NESTA) has established a Public Service Lab, applying its expertise to find innovative ways of delivering public services in the belief that more effective solutions at cheaper cost will only come through "ingenuity" (2013). Most recently, NESTA has applied the term the term "systemic innovation" with reference to the challenge of ageing (Khan 2013). Equally, The Royal Society of Arts (RSA) has set up 2020PSH, a research and policy development hub with a fresh approach to public service reform utilising the designation, 'social productivity'. This starts with the citizen, not the service, focussing on how value is created in the interaction between citizens and services, building citizen-shaped solutions to public problems that mobilise all relevant resources, whether public, private, formal, informal or virtual. In the education context, the Helen Hamlyn Centre for Design at the Royal College of Art undertakes research projects that contribute to improving people's lives. As its most recent Yearbook (2012) describes, its approach is inclusive and interdisciplinary, organised into three research labs: i) Age &

Ability: design for a more inclusive society irrespective of age and ability; ii) Health & Patient Safety: creating safer and better health services; iii) Research into changing patterns of work and urban life.

These examples from different organisations form part of a growing trend, globally. In Scandinavia, for instance, Denmark's MindLab is a cross-ministerial innovation unit that involves citizens and businesses in creating new solutions for society. It is a neutral zone for inspiring creativity, innovation and collaboration. Mindlab uses this as a platform for co-creating better ideas. Its director, Baston, has sought to demonstrate how co-creation and co-design can overcome barriers to innovation in order to deliver more value to citizens (2010). In Finland, Helsinki Design Lab (Boyer et al 2011) advances strategic design as a way to re-examine, re-think, and re-design the systems that we have inherited from the past. It advances knowledge, capability, and achievement in strategic design using a range of tools targeted on pressing social issues. This terrain has been contoured by the UK's Design Commission (2013), which as well as asserting that design should become part of the public sector's DNA, has usefully set out the various definitions of design – social, service, strategic – so facilitating a new design literacy consonant with the recommendation to broaden design capability both within the sector and education.

Participation Beyond Consultation

In all these examples, apart from a common emphasis on creativity, design and/or innovation, what is key are engagement and the focus on the front end of the process, however that may be construed. Crucially, they all exhibit significant investment in going beyond mere consultation to ensure authentic participation. To overtake that goal each of the organisations above deploys a range of strategic tools such as: ethnographic research; cultural probes; video anthropology; co-creation workshops; visual diaries; and a variety of studio-related methodologies drawn from the design domain. In a sense, there is nothing new in this; prompted by the recognition of design's role as a driver of user-

centred innovation, business has been interested in the "fuzzy" front end of designing for some time. What is new is the advent of three key increments. First is appreciation of the need when addressing social issues for a multi-disciplinary approach that can square up to complex problems. Depending on the context a project might variously deploy skills and expertise from different disciplines like psychology, anthropology, health or social science. Second is the involvement of methods from social innovation and social enterprise. Third, coupled with these two is the deployment of user-centric modes drawn from the developing field of service design – customer journey mapping and customer profiles - to create novel transdisciplinary approaches. All of this has implications for education, the creative sector, research and policy at the edge.

Service Design

Service design is a fast emerging discipline. The drivers are various like ergonomics and an ageing population, issues of environmental sustainability, and social advances bringing more demanding consumers. It involves a higher level of user-engagement than traditional design. In product-focused organisations, design and innovation management is relatively simple. It generally happens in dedicated research and development teams. Managing innovation in the public domain is more slippery, because the important innovation that creates real value is found all over the place, in other words, at all the different touch points where people interact with the service. This where design is really important, not only as a driver of user-centred, social innovation, but as a key way of modelling engagement to get the desired level of participation. Service design is the place where you can find tools such as customer journey maps and client profiles used in combination with cultural probes, design ethnography, cultural probes, video anthropology, visual diaries, in-studio methodologies and other artistic and visualisation techniques, and with a high priority given to co-creation and co-design. As one demonstration of the universal recognition of the importance of this area, academic courses in service design are growing globally attracting students keen to develop a multidisciplinary skill-set in social contexts.

CASE STUDIES

The challenges for the application of design thinking and wider critical literacy range further than conventionally construed services or service organisations. They can, for example, extend to the arena of public art or environmental design within the context of physical or community regeneration; any place where a social amenity or service needs to be improved or initiated, as the following case studies seek to illuminate.

Figure 1: Cranhill Water-tower Project – before (Courtesy, Collective Architecture)

Cranhill Water-tower Project

The starting point for this paper can be tracked back to when the author was director of the Lighthouse, Scotland's National Centre for Architecture and Design, where, in order to engage a wide audience, the boundaries between art, design and architecture were blurred, and service design, design thinking and co-design were located within an educational approach that put participants and expert practitioners on the same level. One of the most interesting examples of co-creativity in this context was the Cranhill Water-tower Project led by Collective Architecture (MacDonald 2003). Cranhill is a large, post-war, social housing estate on Glasgow's periphery. Like similar places in the City it is dominated by a huge Brutalist water-tower. These towers are hated by local people but

loved by architects. Local people asked if something could be done with the water-tower to improve the environment, and that simple request kicked off one of the most interesting public design programmes ever, with local people, including young people, working with architects and designers as co-equals to produce a genuinely transformative design that, as well as changing attitudes to place, attracted a nationwide publicity to an area not accustomed to receiving a positive press. It became a model for other parts of the city and further afield, as well as becoming the inspiration for an innovative on-line education programme, part of suite of web-based tools. It is very much a living project and its modernist form is now used as the logo for local action groups and media and is an authentic demonstration of the importance of an awareness of symbolic value and the significance of meaning within place. It is also an example of a site of empowerment. Most, importantly, its legacy contributes to an enduring local identity.

Figure 2: Cranhill Water-tower Project – after (Courtesy, Collective Architecture)

Pigeons and Ice-cream

As in the case of Cranhill, recent research by Charnley and Jarvis indicates that light is a crucial element in place-making (2012). The legacy of community lighting projects is being continued by multidisciplinary practices called Pidgin Perfect and Icecream Architecture, one of whose lighting collaborations is the Gateway project (see figure 3).

Figure 3: 'Gateway Project', design shortlisted for the Merchant City Public Art competition. Produced by Pidgin Perfect in collaboration with Icecream Architecture. Image copyright Pidgin Perfect

Pidgin Perfect is a play on patois and good English and so literally brings together different languages, people and ideas. Pidgin Perfect works with communities to make changes in their environments, putting the community at the heart of place-making projects. What is different about their approach is that they use fun ways to get everyone working in the community like tea parties, jam making sessions and pop-up cinema. In addition, they combine ludic aspects with processes and methodologies from art, design and architecture to open up opportunities for engagement. Behind this is also a serious service design proposal that at once demystifies the design process whilst offering a clear seven stage means of engagement that is being used increasingly by local authorities to help consultation. Pidgin Perfect, whose practice, has been described as "primarily concerned with conversation and engagement" (Gillespie 2012), took part in the 2012 Venice Architecture Biennale. Every other year the world's architecture elite descend on Venice for the Biennale, concentrated between two hubs, the Arsenale and Giardini. But what of the communities existing within its midst? Pidgin Perfect's project in Venice took the form of 'A Play in Three Acts', engaging with the inhabitants of this 'Common Ground', taking them on a tour of the Giardini as a prelude to our principal event, Banchetto, a communal open air theatrical evening of dinner and discussion. The final act provided one last celebration with local residents and the Scotland + Venice team in a collective exhibition (see Figures 4 and 5).

Figure 4: Local tenor Tony Catanzaro leads a chorus of men singing the dedication to 'Saor', an old Venetian song celebrating the traditional dish of 'sardine sauce'. Image courtesy of Murdo McDermid.

Figure 5: Over 60 diners representing the communities of Castello Alto & Basso, wider Venetian society, the Biennale and the Scottish Government enjoy their second course, Bigoli in Salsa, at Banchetto. Image copyright of Gilmar Ribeiro.

Pidgin Perfect's collaborator, Icecream Architecture, extend the notion of playfulness. Travelling ice cream vans are the life-blood of many outlying communities in Glasgow. They are mobile shops that sell everyday necessities such as milk and bread as well as ice-cream. In fact, they have been the subject of a film by Bill Forsyth, *Comfort and Joy* about ice-cream wars in the City. By using a travelling van or shop Icecream Architecture aims to reach out to neighbourhoods and suburbs to break down barriers that are not only spatial but also professional. The van offers a focus, a space and, quite literally, a vehicle for connecting up people and ideas on the margins of architecture. The national body, Architecture and Design Scotland (2011), has described both Pigeon Perfect and Ice-Cream Architecture as part of "The New Wave: The Community Consultant". Community engagement has now become an essential part of regeneration. The community views design practices, which show an enthusiasm to roll up their sleeves and engage people on a more meaningful level, designing playful workshops with adults and children, more favourably than traditional modes of consultation.

Play and the Cultural Economy

Play has been described as the "energy for public expression" (Sennet 2002: 316–319), who also observed that one has to see play as a preparation for creative activity. In this sense, the use of ludic elements to enhance engagement as a precursor to co-design by both Pidgin Perfect and Ice-cream Architecture has augmented the experience economy and its attraction in terms of tourism. This focus on play and creative engagement has also been developed by Glasgow-based cultural organisation NVA (short for *nacionale vitae activa*). NVA has been responsible for a number of large-scale public art events across urban and rural Scotland. Foremost amongst these was the award-winning transformation of the dramatic natural land formation of The Old Man of Storr in

Trotternish on the Isle of Skye in 2005. For forty two nights this award winning installation *The Storr: Unfolding Landscape* brought an audience of six and a half thousand people, equipped with headlamps, guides and walking sticks on a strenuous midnight walk to witness one of Europe's most dramatic and inspiring landscapes. As well as the cultural impact, and the economic impact on tourism, NVA's *Storr* project, demonstrates several key things about the North and the creative rural economy. First, is that remoteness is no barrier to mounting significant creative projects. Second, it is also quite literally a model of both the experience economy and the project economy. In the case of NVA a core team is variously expanded to suit the needs of individual projects by utilising the services of numerous freelancers, for example: artists, lighting designers, musicians, sound engineers, film-makers and web designers.

The Invisible College

However, it is NVA's most recent project, The Invisible College that best illuminates the convergence of different artistic and other capabilities, education, creativity and economy, and environment, all within the auspices of engagement. In community development, the link between the centre and periphery is hugely important but so too are the connections at suburbia's edgelands. Located in the edge of the Greater Glasgow conurbation, St Peters Seminary is a disused and dilapidated structure originally built to a striking modernist design. Currently listed as a site of 'special architectural and historical interest' to the nation, it is said to be Scotland's finest example of modernist architecture. The aim of the Invisible College project, which was shown at the 2010 Venice Biennale, and which will operate as a participatory research initiative, is to build connections and new creative capacity among diverse communities (local, regional, national and international; place-based and dispersed; physical and virtual-digital) but in particular it will connect up two communities on the suburban edge; one affluent and the other deprived (van Noord 2012).

Figure 6. St Peters Seminary Cardross. View of the high altar. Image Alan Pert Nord Architecture

It is being led by NVA, an arts organisation, but which is working in collaboration with researchers at Glasgow and Strathclyde Universities. NVA have an impressive track record of major landscape-scaled interventions, championing a non-gallery based, genuinely democratic model of arts presentation, and sensitive environmental intervention, in which NVA stimulates communities into developing their own means of creative expression. It also involves the academic and professional experts in an inclusive, participatory approach to community involvement. Interestingly, it draws upon a wide range of disciplines including art, architecture, design, urban geography, earth sciences and environmental writing. Equally important, it serves to demonstrate that a focus on suburbia is not just about the link with the centre or a preoccupation with

bounding the city, it is about connecting the periphery and the rest and, in that sense, has

lessons for those whose concerned is with cultural development and education at the

edge.

Figure 7. The Invisible College, Planning and Growing activities (Photographic credit Neil Davidson)

The community participation dimension of this project has much to contribute to the debate about engagement and how it is designed. The Invisible College operates according to a horizontal model for engagement as opposed to endorsing a conventional vertical – and hierarchical – structure. It seeks to bring together representatives of a wide range of communities of place, interest and practice, with the express purpose of generating a supportive, experimental atmosphere for shared experience. A highly experienced community consultation officer, who designed and initiated a preliminary phase of community consultation about the project, brokering trust and sparking local interest in the process, leads facilitation. Meanwhile a network of national and international participants was carefully assembled to ensure that involvement bring useful comparative knowledge, and a commitment to the radical, cooperative vision of the project.

Progressing thematically, the workshop programme includes:
• Surveying and Recording: cooperative ways of walking and talking the site, remembering and documenting its histories, processes and phases of environmental change
• Mapping and Minding: giving expression to contested representations of the iconic site, and considering different expressions of environmental care and community participation
• Planning and Growing: envisaging processes of environmental change, on different timescales, so as to propose and plan for future challenges cooperatively, and share environmental values critically (see figure 5.)

What is also salient is the spread of activities that constitute the workshop engagement, designed after consultation with the community, for example:
- living memory audit (adult recollections and "my life so far" for children);

- compiling an adult and children's local history library;
- on-line "recollection radio" broadcasts/podcasts;
- collating a heritage archive of books/objects/photos/cine film;
- designing "pop-up libraries" (collections images/text) locations on/off site;
- indoor story-telling sessions;
- writers-meets-readers during "walk-talks" around SPK;
- designing/mapping a meaningful path network and "green gym" route;
- plant survey and propagation (of native and exotic species);
- hut, shelter and bothy building;
- preparing new community food growing spaces.

The project also has a landmark documentary dimension; soundwalks have been created and are available on the internet for visitors to download onto their own portable devices before travelling to the site. The audio guides visitors to the site and once there, it helps to engage them with the sensory aspects of the site and deepen appreciation of the local area, its multi-layered history and geography of environmental change. Contributions to this material have been made by artists, architects, geographers and others including, importantly, representatives from the community. The Invisible College website also includes archive, images, films, workshop and other information (2013). Work on the Invisible College is ongoing to transform the derelict monument and its environs with an ambitious capital campaign.

Figure 8. The Invisible College, on-site activities (Credit, Elaine Graham Photography)

Towards a New Literacy

The diversity of the Invisible College project appears not only to embody Jokela's "innovative production" but also represents the contemporary Creative Ecology at whose core are the creative and cultural industries that traverse culture and economy. Indeed, it could be construed that the project is a fascinating reflection of what NESTA terms a "refined" model for the creative industries (2006). This model includes: creative experience providers like: live theatre or multi-media performers; creative content producers such as film and TV companies; creative service providers for example architecture practices; and creative originals producers like visual artists, crafts people. NESTA developed this model as a way of providing better targeting of economic growth as it separates out those who create Intellectual Property (IP) but what it also demonstrates in its flexibility, permeability and interfusion of capabilities and knowledge to form a new capacity, is the creation of an entirely new narrative. Whether this is

headed public art, environmental art, community art, applied art, design, architecture, (s) urbanism, social sculpture, applied visual art or any of the other terms that attempt to grasp the shape of nascent practice, is moot. In effect, it is an evolving exemplar that not only disabuses entrenched standpoints on the integrity of disciplinary boundaries but also elevates and authenticates the coming together or communities of practice with real world communities. It is witness to the power of engagement propelled by the different disciplines and various areas of knowledge coalescing around the issue of environmental and community regeneration. Importantly, the Invisible College has lessons for creative education, practice and research at formal and informal levels.

LESSONS LEARNED

Four Sets of Issues

In searching for sustainable, creative ways to address today's major complex challenges like physical regeneration, community capacity building or improving social well-being - complicated because they involve human beings - a wide range of issues arise, particularly around engagement. Drawing on the learning from the above case studies, these have been separated into four areas: the Creative Sector; Education; Research; and Cultural Policy.

Creative Sector

    i)   As demonstrated by the case studies above engagement is time consuming and cannot be scrimped. The lesson from the context of culture, regeneration and community is that ensuring the participation of stakeholders is key and requires judicious planning. To be powerful, engagement needs to be co-designed.

    ii)   Enlisting a multi-disciplinary range of skills and expertise also requires time, as does building the team once those capabilities are in place.

iii)   Fresh business models and project management strategies may need to be developed for creative practitioners to work effectively in this field, as well as a new language capable of communicating across disciplines.

Education

i)   It follows that emerging artists, designers or architects interested in working in this area require a broader skill set than that delivered traditionally. Experience of working in multidisciplinary teams and greater contact with a range of creative practitioners needs to be embedded in creative courses in a way that goes beyond mere enhancement.

ii)   There should be a focus on preparation for the real world and its challenges. This should include, for example: live project work, internships and experiences drawn from the challenging contexts of our time.

iii)   Related pedagogical approaches are required that mimic real world interactions.

Research

i)   Engagement in this area can be radically different from the traditional business of design or the processes of art. Social challenges cannot afford or sustain repeated experimentation or failure; solutions have to be either "project ready" or benefit from prototyping or piloting. Studies are required that illuminate this issue.

ii)   Likewise measuring impact and adducing criteria is an issue with a concomitant need for feedback within short timeframes.

iii)   Cross-disciplinary research programmes are needed that address global challenges.

iv)   And, a range of models is needed that demonstrates effective ways of designing engagement in the context of the wider public domain.

Policy

i)   Recognising design as a strategic problem-solving tool and a driver of social as well as economic innovation.

ii)   Positioning design for an innovative public sector.

iii)   Embedding design in government – local and national.

iv)   Developing a new language to describe this shift in practice.

Designing Engagement: Design Principles

In addition, in recognising the importance of designing engagement, it may be possible to adduce some organising principles from the exemplars above. These have been delineated in terms of Thinking, Tools, Transdisciplinarity and Process.

Thinking

Combining design thinking and processes from art with empathetic modes of thinking from social innovation and social enterprise.

Tools

Combining, for example, design ethnography, cultural probes, video anthropology, co-creation/co-design, visual diaries and in-studio methodologies with, from service design, personal journey maps, customer profiles and prototyping.

Transdiciplinarity

Unifying all interdisciplinary efforts by becoming more holistic and seeking to relate all disciplines into a coherent whole by, for example, artists, designers or architects drawing upon the knowledge, skills and expertise of anthropologists, sociologists or psychologists.

Process

Going beyond consultation to full blown participation: co-creating and co-designing engagement.

CONCLUSION

This paper has distilled ideas, capabilities and actions from a diverse and sometimes

disparate range of sources, literally, at the edges of the map and at the margins of practice. In so doing the aim has been to illuminate the power of extreme engagement by indicating that radical engagement depends on the quality of its design. And, by pooling different insights, capabilities and resources, the case studies in this paper have attempted to shine a light on some of the design possibilities that are available. A new language has also been invoked, one that is derived from several empathetic "literacies" – cultural, critical and creative. This discourse cross-crosses and blurs the boundaries of culture, society, economy and education and, combined with the ludic elements and more systemic advances in design thinking and service design and innovation, offers a new edge - a way of circumscribing a new geography of creative practice, as well as an enhanced role for creative practitioners in addressing social challenges.

REFERENCES

Anon (2012), *Helen Hamlyn Centre for Design Yearbook 2012*, London, Royal College of Art

Architecture and Design Scotland (2011), The New Wave: The Community Consultant, available: http://www.ads.org.uk/access/features/the-new-wave-the-community-consultant-2 (Accessed 04.03.13)

Baston C. (2010), *Leading Public Sector Innovation; Co-creating for a Better Society*, Bristol, The Policy Press

Becker C. in Dawtrey L., Jackson T., Masterton M. and Meecham P. Eds. (1996), *Critical Studies and Modern Art*, London, Yale University Press, pp. 172-180

Boyer B., Cook J. & Steinberg M. (2011), *Recipes for Systemic Change*, Helsinki, Helsinki Design lab

Brown T. (2009), *Design Thinking*. available: http://blogs.warwick.ac.uk/inspireslearning/entry/spatializing_design_thinking/ (Accessed 03.03.13)

Charnley M. and Jarvis T. (2012), *In the Shade: Lighting Local Communities*, London, Helen Hamlyn Foundation Royal College of Art

Commission of the European Communities (2009), *Design as a driver of user-centred innovation*, Commission Staff Working Document, Brussels

Design Commission (2013), *Restarting Britain 2: Design and Public Services*, London

Design Council (2013), available: http://www.designcouncil.org.uk/our-work/challenges/ (Accessed 03.03.13)

Flew T. and Cunningham S., Creative Industries After the First Decade of Debate, *The Information Society*, 26: 1-11, 2010

Gillespie N. (2012), Foreword, in Charley J. Ed. (2012), *Critical Dialogues*, Edinburgh, Scottish Government

Invisible College (2013), *Sounds*, available: http://www.theinvisiblecollege.org.uk/tagged/sounds (Accessed 07.03.13)

Jokela T., Introduction, Art Strengthened by Northern Culture, in Seppala T. Ed. (2012), *Arts, Collaborations and New Networks,* Tornio, The Institute for Northern Culture, p.7

Khan H. (2013), *Five Hours a Day: Systemic Innovation for an Ageing Population*, London, NESTA

Leadbeater C. (2009), *We Think*, *Mass Innovation Not Mass Production*, London, Profile Books

MacDonald S. (2003), The Lighthouse and Scotland's Policy on Architecture, in Ford H. and Sawyers B. Eds. *International Architecture Centres*, London Wiley-Academy

MacDonald S. (1996), Critical Studies and Cultural Issues, in Dawtrey L., *et al*, *op cit* pp. 16-25

Macdonald S. (1999), Art and the Built Environment: Strategies for Sustainable Creativity, in Guifoil J.K. and Sandler A.R. (eds.), *Built Environment Education in Art Education,* Reston Virginia, National Art Education Association

MacDonald S. (2006), Post-it Culture: Postmodernism and Art and Design Education, in Hardy T. (ed.), *Art Education in a Postmodern World*, Bristol, Intellect pp. 45-56

Martin R. (2009), *The Design of Business: Why Design Thinking is the Next Competitive Advantage*, USA, Harvard Business Press

NESTA (2006), *Creating Growth*, London. P.55

Noever P. ed. (2000), *The Discursive Museum*, Vienna, Hatje Cantz

Nussbaum B. (2013), available at: http://www.core77.com/blog/conferences/
harvardxdesign_2013_bruce_nussbaum_on_apple_the_importance_of_ritual_and_indie_
capitalism_24278.asp (Accessed 03.03.13)

Nussbaum B. (2013), *Creative Intelligence: Harnessing the Power to Create, Connect
and Inspire*, USA, Harvard Business

Sennett R. (2002), *The Fall of Public Man*, London Penguin. pp. 316-319

Schubert K. (2000), *The Curator's Egg*, London, One-Off Press

Van Noord G. ed. (2012), *To Have and to Hold: Future of a Contested Landscape*,
Edinburgh, Luath Press

Willis P. (1990, *Moving Culture, An Enquiry into Cultural Activities of Young People*,
London, Calouste Gulbenkian Foundation, p.14