

CREATING THE CRAFTED PLAYGROUND THROUGH CO-DESIGN

PROVIDING AN ACTION SPACE FOR CREATING COLLABORATIVE CAPABILITIES

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ABSTRACT

This paper describes two comparative case studies; one co-crafted playground workshop conducted in central Gothenburg, Sweden and one in Dunga Beach, Kisumu, Kenya. The idea behind the workshops was a hands-on, co-crafting playground that explored the intersection between crafts, design, play, and space innovatively. Local designers, architects, students, craftsmen and citizens collaborated in activating dormant public places through building a temporary playground with co-creation in focus. It also explored how play might become more than just a child's activity. The workshop in Gothenburg was held for five days in Vasaparken, a central park in Gothenburg,

Sweden while the workshops in Kisumu were held for a total of three days.

The workshop investigated how a 'Do It Yourself' craft activity could become a catalyst for: collaboration and knowledge sharing between stakeholders in neighborhoods; activating dormant or derelict public spaces and/or local livelihoods; opening up opportunities in predefined, functionally determined urban environments; new arenas for design & craft production; encountering the unexpected and spurring social imagination.

The research question was: How can the concept of the co-crafted playground provide an action space that supports building collaborative capabilities, with the goal of contributing to more sustainable cities and communities?

Contributions of these workshops include: reflections around what values and challenges collaborative work in public spaces between various stakeholders gives to a design-process aimed for positive social change. The paper also contributes to a discussion about how designers and craftsmen can benefit from each other by finding arenas for collaborative work, and finally: a discussion of what we can learn by comparing different cases in Scandinavia and East-Africa. The method used was action research and reflexive comparative case studies. Data was collected from both children and adults through environmental autobiographies. The process was documented through photography, sketching and note taking. Observations and interviews were conducted throughout the process.

Keywords: co-crafted playground; participatory design; frugal design tool; action space; collaborative capabilities; sustainable urban public spaces

1. INTRODUCTION

About half of the world's population lives in cities and urban settlements, a number that will increase even further.¹ As cities around the world are becoming denser and more crowded, public spaces for play and recreation are at risk of being reduced.² The UN Convention of the Rights of the Child (UNCRC)³ states that all children should have the opportunity "to rest and leisure, to engage in play and recreational activities appropriate to the age of the child and to participate freely in cultural life and the arts" (Article 31). The Convention also

states, that "parties shall assure to the child who is capable of forming his or her own views the right to express those views freely in all matters affecting the child" (Article 12). Nussbaum (2013) also states that play is a fundamental human right and is one of ten "Central Capabilities" that should be provided by society.⁴ This means children should have the right to be involved in development processes which concerns their own life and well-being, in this case a dedicated space where they can play and rest.

According to UNDP (2017) participation is key in implementing sustainable development in practice. The core of participatory design is that "people who are affected by the change should be actively involved and have a say in the process".⁵ This means participatory designers can make a valuable contribution to target both the Sustainable Development Goals and the UNCRC. However, as stressed by Helena Kraff, a design researcher who has seen participatory pitfalls in East Africa, (2018),⁶ participation should not be taken for granted and new tools and methods are needed that reflect these complexities. This paper explores a concept of a co-crafted playground, a methodological concept we argue can provide an action space for developing collaborative craft capabilities.

The aim of the paper is to reflect around challenges and benefits of collaborative and participatory work between various stakeholders representing Global North and South, and to discuss what we can learn from this. The paper follows how a co-crafted playground moved from Sweden to Kenya where it was transformed to suit the local design context. The goal was to bring in the perspective

¹ According to the United Nation, more than half of the world's population today live in cities. <https://sustainabledevelopment.un.org/sdg11>, accessed Oct 16, 2019.

² In Sweden there are 2.2 million children and of these, 85 percent grow up in cities. Petter Åkerblom et al. "Växande städer måste ge utrymme för barnen", Svenska Dagbladet, last modified Oct 5, 2019, <https://www.svd.se/vaxande-stader-maste-ge-utrymme-for-barnen>,

³ "The UN Convention of the Rights of the Child" <https://www.ohchr.org/en/professionalinterest/pages/crc.aspx>, accessed Oct 16, 2019.

⁴ The ten Central Capabilities are: 1. Life 2. Bodily Health 3. Bodily Integrity 4. Senses, Imagination and Thoughts 5. Emotions 6. Practical reason 7. Affiliation 8. Other Species and 9. Play Control over one's environment. Martha C. Nussbaum, *Creating Capabilities: The Human Development Approach*, (Cambridge, Massachusetts: Harvard University Press, 2013), 33-34.

⁵ Helena Hansson et al., "Exploring Boundary Object" as a Participatory Design Tool-Voices from Sweden and Kenya", She Ji, in press. Based on Erling Björgvinsson, Pelle Ehn, and Per-Anders Hillgren, "Design Things and Design Thinking: Contemporary Participatory Design Challenges," *Design Issues* 28, no.3 (2012): 101-116 https://doi.org/10.1162/DESL_a_00165

⁶ Helena Kraff, *Exploring pitfalls of participation and ways towards just practices through a participatory design process in Kisumu, Kenya, Gothenburg, Sweden: University of Gothenburg, 2018*, 15.

from an often-marginalized social group in the design process, namely the children. The co-crafted playground is here defined as a concept that supports children's rights to play, through the creation of temporary play areas in public spaces within urban environments. The aim is to give access to structured play spaces and the craftsmanship that comes through the creation of these spaces, where the children are viewed as experts on play. Describing, analyzing and discussing the travel of the co-crafted playground is the core of this research article. It builds on an earlier paper that was co-written by three of the authors.⁷

The research primarily builds on earlier work by Busch (2008⁸; 2013⁹), a design researcher who has explored how design and craft "can be shared among many participants as a form of civic engagement, building community capabilities through collaborative craft and social activism".¹⁰ In this paper, three key concepts from his work are highlighted: *co-craft*, *action space* and *collaborative capabilities*, which also form the theoretical framing of this research paper. While von Busch research is based in the context of Global North,¹¹ this paper contextualizes and test the theories in a case study based in Kenyan-Swedish- design context. We argue that the African design context can give new perspectives on these theories, and to the field of participatory design as a whole. The research question that has guided this process is: *How can the concept of the co-crafted playground provide an action space that supports building collaborative capabilities, with the goal of contributing to more sustainable cities and communities?*

1.1 THE RESEARCH CONTEXT

This research project started in 2012, in Kisumu, Kenya, located on the Eastern shore of Lake Victoria. Kisumu is the

third largest city in the country and is one of the fastest growing cities in Kenya. It is hereby defined as a frugal context. The name 'frugal' means "sparing" or "economic",¹² and in this research, frugal refers to the sparing conditions that characterized the design context in Kenya: "resource scarcity constraints", "affordability constraints" and "institutional complexities".¹³ It primarily concerns the lack of participatory approaches (that involve children), as well as the lack of formal structures (for play). The research was part of a larger research program that was conducted within the framework of *Mistra Urban Futures* (MUF), an international center for sustainable urban development.¹⁴ One research activity within MUF brought together seven PhD students from Sweden and Kenya in a 'core group'.¹⁵ The goal was to co-produce knowledge clusters¹⁶ around design and urban development by using a transdisciplinary and participatory research approach.¹⁷

Since this case was project based it had a defined start and stop. The goal was therefore to create *global networks*,¹⁸ which it found necessary to carry and create knowledge clusters. In contrast to projects a network and knowledge clusters will last over time. However, to do so requires that the relations are nurtured, otherwise the network will dissolve.

The common place for implementation of the different research projects in the core group was a fisherman's village, *Dunga Beach*, located by the Eastern part of Lake Victoria, six km outside Kisumu city. The expected outcome of the knowledge production process was to contribute to new livelihood opportunities. One development area and research theme was *Ecotourism*, which suited well as the community wanted to invest in local tourism, where the visitors aimed at were not the traditional Safari tourists, but rather local communities, churches and schools.¹⁹ Another

⁷ Hansson, Helena.; Mwangi, Franklin.; Otiemo, Jennifer.; and Nyström, Maria "A Transdisciplinary Research Approach: Challenges and Benefits of Co-production". *Cumulus Johannesburg Conference Proceedings*, (2014) 383-391

⁸ Otto von Busch, *Fashion-able: Hacktivism and Engaged Fashion Design*, Gothenburg, Sweden: University of Gothenburg, 2008.

⁹ Otto von Busch, "Collaborative Craft Capabilities: The Bodyhood of Shared Skills", *The Journal of Modern Craft* 6, no. 2 (Summer 2013):135-146, DOI: 10.20752/174967813X13703633980731

¹⁰ Ibid: 135

¹¹ The distinction between Global North and South refers to the socio-economic and political gap that exist between so-called developing countries (Global South) and developed countries (Global North). According to UN, co-operation between Global North and South should be encouraged as this is viewed as a potential to promote inclusive and sustainable development. <https://www.un.org/development/desa/en/news/intergovernmental-coordination/south-south-cooperation-2019.html>, last modified March 2019, accessed Nov 29, 2019.

¹² "Definition of Frugal" <https://www.lexico.com/en/definition/frugal>, accessed Nov 29, 2019.

¹³ According to Bhatti & Ventresca, a frugal environment is characterized by the above mentioned constraints. Yasser A. Bhatti, and Marc Ventresca, "How can frugal innovation' be conceptualized?" (Said Business School Working Paper Series, Oxford, 2013): 4, <http://ssrn.com/abstract=2203552>.

¹⁴ The research was originally part of the *Mistra Urban Futures* (MUF) program which included local nodes as research platforms, for example in Gothenburg, Sweden and Kisumu, Kenya. The platform in Sweden, which was the main hub, was named *Gothenburg Local Interactive Platform* (GOLIP), while the platform in Kenya was a local node named *Kisumu Local Interactive Platform* (KLIP).

¹⁵ This research project was a collaboration between the two platforms in Gothenburg (GOLIP) and Kisumu (KLIP). This North-South co-operation platform was later renamed to *Sweden-Kenya Interactive Learning Labs* (SKILLS), <https://www.mistraurbanfutures.org/en>. Accessed Sept 1, 2019.

theme of interest was *Marketplaces*, which forms the core of a village/city and links production, distribution and consumption systems at large, including food, craft, waste management, etc. In this specific case the aim with the global network activities was to co-produce knowledge around playgrounds in Kenya and Sweden, which belonged to the two themes. The co-operation became a starting point for a platform to establish a knowledge cluster on children and play that could be implemented in the local practice and livelihoods.

The PhD's in *the core group* represented different knowledge backgrounds as well as different socio-cultural and economic backgrounds, this meant that there existed different views of how to deal with co-production and participation. These "multiple framings"²⁰ became a collaborative challenge. To bridge the different knowledge perspectives and cultures, and being able to formulate a joint vision, something that could bring the diverse actors together was needed. Two of the PhD students: a Swedish design researcher and a Kenyan researcher in Architecture, who are two of the authors of the paper, identified lack of adequate spaces for play in the frugal context. A joint idea of developing a concept called "the co-crafted playground" was born and the initial experiment was conducted in Gothenburg Sweden in April 2013. A few months later a similar experiment was conducted in Dunga Beach by the Kenyan researcher. This experiment gave valuable experience when conducting the joint experiment in Kenya in October 2013.²¹

2. THEORETICAL FRAMEWORK

The theoretical foundation of this research process is a set of concepts, articulated by Otto von Busch: co-craft, action space and collaborative capabilities, described in this

section and unpacked in relation to the frugal design research context.

2.1 CRAFT

According to Adamson (2013), craft is a material-based art, which can be defined as "making something well through hand skill".²² He argues that the "invention of craft" emerged during the early nineteenth century, at a time when artisanal labour was separated out from other related processes and products.²³ However, as Adamson emphasizes, artisanal work has a long tradition before that, but it was only after the industrial revolution that it was possible to talk about craft as "a separate field of endeavour".²⁴ An identified difference between crafts and design is that while craft has a "deep connection with materiality and cultural continuity",²⁵ design is sometimes being accused for "lacking context", here meaning lacking an understanding of the bigger picture and being too future oriented.²⁶ The local design culture in Kenya is anchored in a small-scale innovation culture, *Jua Kali Sector*²⁷ where only simple tools and locally accessible materials are used, this means the mode of production is closely connected to a craft based design approach. Hence, it is different from design and innovation as conducted in the Global North, which is adapted to a larger scale of production, often with the use of advanced technologies.

2.2 CO-CRAFT

In this paper, we use the term 'co-craft', which is closely related to co-design as an instance of co-creation,²⁸ Von Busch sees co-craft as "a tool for artisan innovation and civil engagement through the design and craft sphere",²⁹ co-craft is here viewed as a participatory design tool which is used to connect to the local

¹⁶ According to Caravanni et al (2009), a knowledge cluster "represents a specific configuration of knowledge and possibly also knowledge types". Ref: Carayannis, Elias G, and David F.J. Campbell "Mode 3 and Quadruple Helix: century fractal innovation eco system", *International Journal Technology Management* 46, no3 (2009): 201-34. See also Ref. (Not yet published), Nyström, Maria, Sjöberg, Jörgen, Isacson Åsa, Marcus, Johan, Stawicki Boleslaw and Källbäck, Lisa, "East African Urban Academy, Chalmers University of Technology, Gothenburg, Sweden (2010).

¹⁷ Transdisciplinary means a co-operation between researchers and practitioners (Mobjörk, 2010), where the local practitioners - the once in target for the development activities - play an active role and had a voice in the process, which was initiated by the researchers.

¹⁸ A global network can be explained as a "local-to-local" activity which moves "across a flatland". Such a view on knowledge production refers to Actor-Network Theory (see for example Czarniawska, 2015:8).

¹⁹ Ecotourism is catering for holiday makers in the natural environment without damaging it or disturbing habitats. It is a form of tourism involving visiting fragile, pristine, and relatively undisturbed natural areas, intended as a low-impact and often small scale alternative to standard commercial mass tourism.

²⁰ *Mistra Urban Futures*, Manual of Joint Knowledge Production for Urban Change: Version 1. (Mistra Urban Futures, 2013), accessed November 29, 2019, <https://www.mistraurbanfutures.org/en/publication/mistra-urban-futures-manual-joint-knowledge-production-urban-change-version-1>

²¹ See a flow chart in the Appendix of how the co-creative process was conducted in Sweden and Kenya and thus moved in-between contexts.

²² Glenn Adamson, *The Invention of Craft*, (London, Bloomsbury, 2013), xxiv

²³ Ibid, xvi

²⁴ Ibid, xvi

²⁵ Ibid, xxii

²⁶ Ilpo Koskinen et al., "Building Research Programs," in *Design Research Through Practice: From the Lab, Field, and Showroom*, ed. Rachel Roumeliotis and David Beavans (Waltham: Elsevier, 2011): 4

innovation culture in Kenya. As Gewald et al reflect (2012),³⁰ most innovation activities in Africa have been imposed from outside, and local innovations have often been replaced by innovations having been developed elsewhere. In worst case such 'top-down' approaches risk creating cultural destructions, but as a result, many development processes also stop after the projects come to a terminal end.³¹ By adapting a co-craft approach, as this study suggests, the design adapts to the local knowledge clusters and technologies that already exist. Like in a co-design process, the interface and the roles between professionals and amateurs, producers and users, are blurred. At the same time the difference in the process is crafts based, which better suits the frugal conditions. Since only simple tools and crafts based technologies are used, co-craft makes it possible for many people to engage, even if resources are scarce. As a material art, craft helps to make change real and tangible for all involved. In addition, a co-craft approach supports cultural continuity, where the inventions build on the local innovation culture rather than replacing it. In total this makes co-craft a sustainable design approach when designing in frugal contexts.

2.3 ACTION SPACE

Even if there are several potentials embedded in the concept of craft and co-craft, von Busch argues that craft practitioners should be more concerned about how the craft-making "affect our abilities".³² He suggests looking into the concept of "action space", which he defines as "the rooms for maneuver", the operational possibilities realized by skill, the choices available to execute practice".³³ The core essence of the concept is that craft can be a political force that can support empowering individuals as well as communities. To strengthen his ideas,

von Busch refers to philosopher Richard Sennett, who in his book *The Craftsman* (2008) argues that there are emotional values embedded in crafts, which are empowering: "The emotional rewards craftsmanship holds out for attaining skills are two-fold: people are anchored in tangible reality, and they can take pride in their work".³⁴ As a material-based art, craft makes change real and tangible, and the reward of craftsmanship is thus that peoples' skills are recognizable, both for the self and the surrounding. In their book *Hantverka för en Bättre Värld* (2009), von Busch & Åhlstöm further elaborate on how craft can be a political force. They highlight embedded values such as "local anchoring, community-building function, meditative power, reconnection with history, developed craftsmanship and ecological perspectives".³⁵ Ethnologist Annelie Palmköld (2011) builds further on this and argues that craft as a political concept is a means to take action in an international arena.³⁶ Since it connects into many of the current political issues craft can thus provide what we refer to as a "glocal"³⁷ action space.

2.4 COLLABORATIVE CAPABILITIES

One concept brought forward by von Busch, which is the core concept in this research, is "Collaborative Capabilities". The concept brings focus to the collective aspects of craftsmanship and refers to Richard Sennett's book *Together: The Rituals, Pleasures, and Politics of Cooperation* (2012).³⁸ The core message is that to be able to act and make bigger changes, there is a need for people to get associated, which requires a specific "socio-ability".³⁹ The concept, in turn, refers to "The Capability Approach" (see, for example, Sen, 1985;⁴⁰ Nussbaum, 2011⁴¹), an economic concept where the core principle is that development should - rather than focusing on economic growth - concentrate on

27 *Jua Kali*, in the Swahili language means 'Hot Sun', it is borne from the working environment where local informal innovators work in the open hot sun. This is mostly along road and railway reserves. This informal crafting activities which cater for about 60 % of the countries workforce are generally quite innovative be in small scales.

28 Co-design is here defined as "the act of collective creativity that is experienced jointly by two or more people applied across the whole span of a design process" Elisabeth B.-N Sanders, and Jan, P. Stappers, "Co-creation and the new landscapes of design" *Co-Design, International Journal of Co-Creation in Design and the Arts* 4, no.1, (2008):5, <https://www.tandfonline.com/doi/full/10.1080/15710880701875068>

29 The quote comes from von Busch who was a key note speaker at the EAD Conference in Gothenburg, 2013, <http://www.craftingthefuture.se/text/keynote.html>, accessed Oct 29, 2019

30 Jan Bart Gewald, André Leliveld and Iva Peša. eds., *Transforming Innovations in Africa: explorative studies on appropriation in African societies* (Koninklijke, Brill NV, 2012)

31 According to Nobel Prize Peace winner Wangari Maathai, many development processes stop since the participants do not see the value in its continuation. Wangari Maathai, *The Challenge for Africa* (London: Arrow Books, 2010), 75.

32 von Busch (2013):139

33 *Ibid*

34 Richard Sennett, *The Craftsman* (London: Arrow Books, 2008): 21.

35 Clara Åhlvik and Otto von Busch, eds., *Handarbete för en bättre värld*, (Jönköping: Kristianstads boktryckeri, 2009):16

36 Annelie Palmköld, *Begreppet Hemslojd* (Vingåker: Hemslojdens förlag, 2012):13

37 'Glocal' is here explained as "locally anchored in a global world", Palmköld (2012):13

38 Richard Sennett, *Together: The Rituals, Pleasures and Politics of Cooperation* (New Haven: Yale University Press, 2012).

39 von Busch (2009):140

40 Amartya Sen, *Commodities and Capabilities* (Amsterdam: Elsevier, 1985)

41 Martha C. Nussbaum, *Creating Capabilities: The Human Development Approach* (Cambridge, Massachusetts, Harvard University Press, 2013): 33-34.



Fig. 1: The research experiment in Sweden. The photo is from the first design intervention that was conducted

in Vasaparken, Gothenburg, Sweden in April 2013. (PHOTO: SIMON FARSI, 2013)

supporting building human capabilities, where freedom is the ultimate goal. The Capability Approach (CA) was developed by Amartya Sen, but has since then, for example, been explored further by Martha Nussbaum in the book, *Creating Capabilities: The Human Development Approach*. The book highlights ten interconnected Central Capabilities (CC) which Nussbaum argues form a framework for providing basic human justice. Four of these capabilities are found highly relevant to this work, which are:

- *Affiliation* (CC7), where the core message is that people - including children - should have the right to engage in social interactions with others where they are "treated as dignified beings" (Nussbaum, 2011).
- *Senses, Imagination and Thought* (CC 4), which refers to peoples opportunities to "imagine, experience and produce works and events", in this case related to co-craft as a participatory endeavour.
- *Play* (CC 9) which concerns peoples opportunities to be able to laugh, play and rest. In this study, particularly childrens' right to play are highlighted, where the space of exploration is the playground, here viewed as an action space.
- *Control over one's environment* (CC10), where the core essence is that every citizen should have the possibility to "participate in governing processes that concern themselves, in this case to co-craft a playground.

The Capability Approach (CA) is the ultimate goal of our research project. The reason is that if society does not provide these opportunities, people's freedom to act and choose is hindered, which challenges sustainable development. It is our belief that the implementation of von Busch's ideas of co-craft, action space and collaborative capabilities can be a way for designers to act on an international arena and create these opportunities. This means co-craft as a design tool can be means for positive change when designing in frugal contexts.

3. RESEARCH METHOD

In this project, the CA has been implemented through the concept of the co-crafted playground, which had the aim to engage children in development processes in Sweden and Kenya, in co-operation with others. The case study consist of two experiments whereof the first took place in Gothenburg Sweden in April 2013 and the second experiment was conducted in Kisumu, Kenya in October the same year. In this initial phase of the research study, which was action based, several actors were involved, researchers as well as practitioners, and the core research methods used were "participatory prototyping"⁴² and design intervention. The first author of this paper is a Swedish PhD student in design, herein named *The Swedish design*

researcher, who produced the empirical material together with a Kenyan researcher in Architecture and with local practitioners, who is the second author and who is herein named *The Kenyan design researcher*. The division of labour was that the Swedish design researcher planned and conducted the first experiment (4.1), while the second experiment (4.2) was planned and conducted by the Kenyan researcher.

3.1 DESIGN INTERVENTIONIST RESEARCH

The co-crafted playground concept relates to the method *design intervention*, which in turn relates to action research (Lewin 1946).⁴³ An intervention can be seen as a change experiment in the field rather than in a laboratory. The core is that the researcher intervenes in the situation being researched, rather than just being a passive observer. (Baard, 2010,⁴⁴ Jahnke, 2013⁴⁵). Buchanan (1992)⁴⁶ views the design intervention as a working hypothesis for exploring issues of concern, where the aim is to identify the views of all participants, which makes design intervention a participatory design method. Rather than being a solution-oriented method, Halse & Boffi, (2014)⁴⁷ explain design intervention as an explorative and experimental research approach that “does not aim to test a prefigured solution to a defined problem, but enables new forms of experience, dialogue and awareness about the problem to emerge”. In this case study two design interventions were staged, which are named “the experiments”. Significant to this study was that co-craft was used as a tool in conducting the design the design intervention, since the hypothesis was that this would make it possible to engage the perspectives of different stakeholders in Sweden and Kenya including children and adults.

3.2 FOLLOWING OBJECT: STUDYING THE ‘TRANSLATION’ OF THE PLAYGROUND

To analyse the experiments, the Actor-Network Theory (ANT) related method “following object”⁴⁸ was used, combined with photo diaries. According to Czarniawska (2014) following object can be seen as a form of “shadowing”, which is a social science method where selected people are followed in their everyday tasks during a specific period of time. However, following an object means the observed actor is a material object not a human being. The object in this study, the co-crafted playground, was transformed when it was adopted into the local Kenyan frugal design context. From an ANT perspective, this can be explained as a *translation* process, where translation means “displacement, drift, invention, mediation, creation of a new link that did not exist before and modifies in the part of the two agents” (Latour, 1993).⁴⁹ To study this drift of the concept is the main focus for the study, since it creates a deeper understanding of the challenges participatory designers need to consider when acting in frugal contexts.

4. CASE STUDY: THE CO-CRAFTED PLAYGROUND

The case study follows how the co-crafted playground concept was co-developed by the Kenyan and Swedish researchers. Due to political uncertainties at the time,⁵⁰ a planned field work activity in Kenya by the Swedish design researcher was hindered. Encouraged by von Busch, at that time the Swedish design researcher’s supervisor, she decided to conduct the planned research activities of the playground concept in Sweden, described below in 4.1. This first experiment was a one-week activity planned and conducted by the Swedish design researcher in the beginning of

⁴³ Kurt Lewin, “Action research and minority problems (1946)” in *Resolving Social Conflicts*, ed. G.W. Lewin. (New York: Harper & Row, 1948)

⁴⁴ Vici C. Baard, “A critical review of interventionist research”, *Qualitative Research in Accounting & Management* 7 no. 1 (Spring 2010): 13-45. <https://doi.org/10.1108/11766091011034262>

⁴⁵ Marcus Jahnke. *Meaning in the Making: Introducing a hermeneutic perspective on the contribution of design practice to innovation*. Gothenburg, Sweden: University of Gothenburg, 2013.

⁴⁶ Richard Buchanan, “Wicked Problems in Design Thinking. *Design Issues* 8, no. 2 (Spring, 1992): 5-21. <http://www.jstor.org/stable/1511637>

⁴⁷ Joachim Halse and Laura Boffi, “Design interventions as a form of inquiry” (Conference paper presented at *The Design Anthropological Futures Conference in Copenhagen 13- 15 Aug 2015*)

⁴⁸ Barbara Czarniawska, *Social Science Research: From Field to Desk* (London: SAGE, 2014): 66.

⁴⁹ Bruno Latour, “Messenger talks” (Working Paper, Lund: *The Institute of Economic Research*, no 9, 2003):

⁵⁰ The design researcher had plans to conduct collaborative activities together with the Kenyan design researcher, which was hindered due to fear of post-election violence, as in 2007 years election. Tom Maliti “Victims of Kenya’s Post-Election Violence Still Destitute, Seeking Justice, Six Years Later” *International Justice Monitor*, Last modified July 21, 2014, accessed Nov 29, 2019. <https://www.ijmonitor.org/2014/07/victims-of-kenyas-post-election-violence-still-destitute-seeking-justice-six-years-later/>



Fig. 2: From the second design intervention that was conducted in Dunga Beach, Kisumu, 2013. (PHOTO: HELENA HANSSON, 2013)

April 2013, and the site of exploration was *Vasaparken*, a public park in Gothenburg, Sweden. The experiment built on the experiences from a summer course titled “*Garden play*”⁵¹ and the aim was to explore how co-craft activities/constructions could help to activate the park.⁵² The second experiment (4.2) took place in Kisumu and was a two day activity that was jointly planned and conducted by the Swedish and Kenyan researchers, both present in Kisumu. They worked in collaboration with the community members in Dunga Beach, the site of experiment. The second experiment built on an intervention conducted by the Kenyan researcher earlier on, who had followed the work in Sweden and had developed it further. This meant the second intervention was designed to merge the perspectives of the two.

4.1 THE CHANGE EXPERIMENT IN SWEDEN, APRIL 2013

The first experiment was a one week activity titled “*Crafting Play:ce*” that became part of the 10th *European Academy of Design Conference*, EAD.⁵³ The space of exploration was a public park in central Gothenburg, *Vasaparken*, which was offered for free by Gothenburg Municipality. The aim was to create a Do-It-Together (DIT) activity with the research objective to activate an unused space in the city and attract a new audience to the park (children

and youth) through co-crafting. The research activity was partly planned and conducted together with an American PhD colleague in design, working at the same institution as the Swedish design researcher. The key participants and key-constructors in the intervention were 14 students from the Master program *Child Culture Design*⁵⁴ program at HDK. The students’ task was to construct simple playstructures in willow as a way to activate the site and engage children in the making, and the students were taught simple craft techniques by a professional willow weaver. An additional crafts technique was added which was rope-making, that was introduced by two professional rope-makers. A crafts consultant was involved to support the organization of an open workshop during the weekend where the public was invited to co-construct and play. The result was three sculptural play objects: a spider family, a balancing basket and a climbing/balancing net.

The process/method involved the following: first the students were introduced to the task as part of their curriculum. They were thereafter taught the craft techniques by a professional willow weaver. Thereafter they explored the park together with the design researcher and the willow weaver. Based on this, structures for play were designed by the students, a process which took place before the actual intervention with the children. To bring in

⁵¹ “*Garden Play*” was a collaboration between Academy of Design and Crafts and the Botanical Garden in Gothenburg. The educational activities took place between June and August 2012. <https://news.cision.com/se/goteborgs-botaniska-tradgard/i/garden-play-i-botaniska-tradgarden,c4956677>. Published June 27, 2012, accessed on November 2, 2019

⁵² *Reflections on the experiment in Vasaparken* has earlier been published in: Otto von Busch et al., (Edt), “In the Making: The ‘Power to the People’ Workshop Track at Crafting the Future.” *The Design Journal* 17, no.3 (2014): 379-401, DOI: 10.2752/175630614X13982745782966. However, the content presented in this article is different as it is compared with a Kenyan playground experiment.

⁵³ “*Crafting the Future Conference*” <http://www.craftingthefuture.se/>, accessed on Oct 31, 2019.

⁵⁴ “*Child Culture Design*”, https://utbildning.gu.se/education/courses-and-programmes/program_detail?programid=K2CCD, accessed on Oct 31, 2019

the children's perspectives, participants from a pre-school in the age of four to five were invited as "experts", together with a parent who was also a specialist on children's culture. The idea was to give input to the design process while the playground was still under construction. There was also an open invitation for any by-passing citizen, children as well as adults, who showed interest and attraction by the students' creations. During the weekend the invited rope-makers held an open workshop together with the crafts consultant involved, and the public was invited to co-construct and play. The children could build on the existing structures or make their own constructions, a process where the children took the lead, only supported by the adults. The playground was designed to be a temporary structure and was therefore deconstructed after the research experiment was over. This was done together with the public, who were given the material for free. Finally a written evaluation was made with the students, but no evaluation was made in public.

4.2 THE CHANGE EXPERIMENT IN KENYA, OCTOBER 2013

The second experiment was a two-day activity held in *Dunga Beach*, outside Kisumu Central Business District (CBD). Since there did not exist any formal spaces for play at the site, the playground this time was meant to be a more permanent construction. The site of exploration was not a formal public space, since the land was owned by the Beach Management Unit (BMU). To build the playground, the researchers needed to seek for permission to use the space from the BMU which created some delay because of bureaucratic red tape. The purpose of the experiment was twofold: both to co-produce knowledge with community members

and to create a formal play space for children, which could also be a social meeting point. The aim was to involve both adults and children in the process and give the local residents the opportunity to take part in a cultural activity where they could create their own play space to be proud of. The participants of the workshop had all been invited to the workshop in advance through an open invitation. The participants were, except from the two design researchers who had planned the activity, community members such as local crafts women and tour-guides. Other actors involved were two international volunteers at an NGO in the village and three Swedish students, who were studying a Bachelor program in Leadership in Handicrafts at the University of Gothenburg (Conservation department). The students were acting as assistants to the Swedish design researcher. The material used were wooden poles and sticks, similar to willow and sisal ropes. An additional element was also introduced which was a simple, hand-held rope-making machine (see figure 4d). All materials were brought to the site and were fairly expensive, in order to make it last longer.

The process started with a preparation phase where the material was collected with support from a craftsman living in the village, who also participated in the workshop. This phase included invitations to the community and request for physical space onto which the playground could be built. Day one started with the Kenyan researcher in Architecture introducing the method *Environmental Autobiographies*.⁵⁵ The participants were to identify play memories from their childhood, a way to bring in a child perspective and make them re-connect to nature and space. Around 28 participants (10 children and 18 adults) sketched and shared ideas, including the Swedish design researcher. After a discussion and joint

⁵⁵ *Environmental autobiographies; a method where the participants make a written and mapped memoir of significant places in one's own life with an emphasis on environmental and sensory aspects. It is a method for understanding more directly children's feelings about the places they inhabit. This mapping can be done both by children and adults. As self-reported data, environmental autobiography may yield insights into child environment behaviours that might otherwise be ignored while designing for specific age-groups. See Boschetti, Margaret A. "Memories of Childhood Homes: Some Contributions of Environmental Autobiography to Interior Design Education and Research" (1987) <https://doi.org/10.1111/j.1939-1668.1987.tb00109.x>*



Fig. 3.a: Co-craft as a cultural bridge. Image (3a) shows how the Swedish children created their own additions to the designed structures made from ropes when the concept was implemented in Kenya. **Fig. 3.b:** shows how the ropes and sticks were used in a similar, yet different way (PHOTO: HELENA HANSSON, 2013)



decision making, it was decided to make three play structures that were common among the 28 environmental autobiographies done. During day two (2) the construction started on site, but because of the time constraints, only two structures were built: a combined structure with swings including a shelter to protect from the sun, and a hop-sotch structure made from ropes. Approximately 40 participants engaged in the construction phase. A significant observation was how people from the local community constantly entered and exited the construction site, attracted by the activities. Thereafter the constructed structures were tested by both adults and children, and in this phase, the mothers of the children added new material to the constructions: for example, hanging plastic bottles that gave an extra play dimension to the structure. It was noted that the adults played on the structures as much as the children as they reminisced their childhood play scenes. The work was thereafter orally evaluated in public. An unexpected result was that the co-crafted playground did not last over time, even if this had been the intention. The constructions were ripped off their material which disappeared, mostly used for firewood by the local mothers. However, a continuation was that the playground idea was adopted by a local school where a new structured with a more permanent steel construction was built in their compound.

5. ANALYSIS OF THE CHANGE EXPERIMENTS

In this section, the two change experiments in the field are analysed with support from the concepts of co-craft and Action Space.

5.1 CO-CRAFT -TRIGGERS PARTICIPATION AND CREATES CULTURAL CONTINUITY

A key concern with the co-crafted playground was to create a concept which could adapt to the different material cultures in both Sweden and Kenya. By using simple and similar materials and techniques, such as willow/sticks, weaving and rope-making, and by engaging the ones that were most affected by the change, co-craft became partly a participatory design tool, but with a bridging effect.

A cultural difference was that in Gothenburg, the children were directly involved in the making, while in Kisumu the child perspective was brought forward with support from the method *Environmental Autobiographies*. As the images below show, new change potentialities were co-created even if there were frugal constraints, which points to the *glocal* potentialities of the concept. In Vasaparken, a designed balancing structure was completed with a handrail made of ropes, made by the children and only supported by the adults (Image

3a). In Dunga Beach (3b), a different kind of balancing structure was created, and again the ropes acted as hand-rails. This observation captures what we see as the core of co-craft process, which is that the designer does not try to replace what already exists, but rather builds on it by indicating new potentialities. The materializations are made to trigger participation, and by encouraging and embracing local differences, a cultural continuity is created.

At the same time, we identified several challenges with the co-craft concept. One context based challenge is the importance to choose the right material. For example, in experiment 4.1 the chosen material worked well, and could even be deconstructed and reused. In the second experiment (4.2), in a frugal context, similar material was instead being perceived as fairly expensive. To use poles and sticks that was brought to the site, was an attempt to make the structure last over time. However, as the material was so desirable, people wanted to keep the material for individual use afterwards, which we refer to as a material resource scarcity constraint. In the end, the result was that the playground was deconstructed, even if the intention was to make it long lasting. Another kind of challenge, which we find as a core issue to consider in participatory work, is the issue of time and ownership. Because of time constraints, the co-craft process was forced. The result was that the process was not fully anchored in the community, here being referred to as an affordability constraint, which was probably the main reason why the playground did not last.

5.2 THE CO-CRAFTED PLAYGROUND AS A SHARED LEARNING OBJECT

One concrete result of the co-crafted playground was that new rooms for manoeuvre were created that did not

exist before. The social effect was also that it brought various people together for joint actions, who would not have otherwise met. In both experiments, it was observed how the simple crafts-based technologies (weaving and rope-making) made it possible for a variety of participants to engage and make a contribution, even without having the professional craftsmanship skills. As the co-crafting activities took place in public (and semi-public) spaces, the individual actions needed to be co-ordinated. As the joint efforts became visible both for the participants and the surrounding, which attracted new actors to the site. One key observation made was how the co-creative work stimulated conversations, for example pivoting around techniques and durability of the materials. It was found that the playground, as an action space, provided a space for joint learning. That people shared ideas and perspectives while they were working together, is identified as a huge potentiality which is embedded in co-craft and needs to be investigated further.

At the same time, it can critically be observed that the playground as an action space was lacking a crucial design element – namely a more organized space for shared reflection. This was, for example, evident in experiment 4.1. Even if an evaluation was made with the design students involved, the organized reflection came quite late in the process. Since it was solely made by the students, meant there was a lack of participation from other participants. For example, critical aspects (and the perceived learning outcomes) were never really raised and discussed in and with the public, which could have brought in valuable perspectives to the concept. An identified challenge when designing in public space is that such a space for reflection can be challenging to organize. As it was evident in experiment 4.2, a key complexity was that people constantly entered and exited



Fig. 4.a: Co-craft as a shared learning space. The first image (4.a) shows how crafts technologies (rope-making) was transferred between generations

(PHOTO: HELENA HANSSON, 2013)
Fig. 4.b: The second image (4.b) shows how crafts-based technologies (the rope making machine) was transferred and

implemented among local community members (PHOTO: HELENA HANSSON, 2013)



the site, which for example made it difficult to talk about risks and safety.

5.3 A CO-CRAFTED PLAYGROUND MUST ALSO ACKNOWLEDGE THOSE WHO CANNOT PARTICIPATE

A central idea with the co-crafted playground, was to encourage play and make people get associated in order to build collaborative capabilities. The study showed how a variety of actors in Kenya and Sweden were involved in the process, who in various ways engaged in the playground building activity. One aspect of play, which we had not fully taken into consideration, was the importance of relaxation as part of the playground concept which the images below show. Another aspect, which challenged our view, was that participation as it was viewed in these interventions required that people were present. However, as it became evident in 4.2, people do not always have the possibility to participate, even if both they and the organizers (us) want to. One complexity which hindered active participation, was that the research activities took place during day-time. This meant many people who had a stake were occupied at work. For example, for the female fish mongers, the playground building activities became something that took place in-between or after their duties, a creative break.

One key complexity to handle in this process was the view that children were

not ‘professional’ or considered capable enough. Even if the children did participate in the autobiography exercise, and were thus part of the planning process, this was done in a separate workshop. This meant they did not have the chance to co-create ideas together with the adult community members, and also lacked control of the decision making process⁵⁶ They were neither part of the actual construction, but at the same time, the children did enjoy the play space after it was finished, and they also played together with the adults. This highlights the matter of concern that participation cannot be taken for granted, since not everyone can actively take part in a co-cooperation, even if there is a want to. This raises the question of who has the right to accomplish change.⁵⁷ A co-crafted playground concept must therefore also acknowledge the non-participants and their needs, since they are stakeholders too, even if they are not physically present.

6. DISCUSSION

This discussion links back to the research question: *How can the concept of the co-crafted playground provide an action space that supports building collaborative capabilities, with the goal of contributing to more sustainable cities and communities?* It is pivoting around the Central Capabilities that was highlighted in the theoretical framework, which

⁵⁶ For example, one child raised an idea of creating a soccer game area, but this was neglected by the adults.

⁵⁷ Joakim Forsemalm. *Bodies, bricks & black boxes: power practices in city conversion*. Gothenburg, Sweden: University of Gothenburg, 2007.

were Imagination, *Senses and Thought* (CC4), *Affiliation* (CC7), *Play* (CC9) and *Control over one's environment*. (CC10).

The ultimate goal of the co-crafted playground was the Capability Approach, which was to be implemented and materialized through the creation of the co-crafted playground. The primary user group in this study was the children, and the core idea was to co-create a space where they could laugh, play and rest, which refers to CC 9 *Play*. The children's right to play and be part of the decision making are stated in the UN Convention of the Rights of the Child and the SDG's, and as the analysis brought forward, the co-crafted playground concept acknowledged this need. To a high degree, it encouraged participation and provided a global action space for play and relaxation. However, as the analysis illuminated, there also exist several complexities which need to be unpacked and discussed.

6.1 A CO-CRAFT PROCESS REQUIRES TIME AND OWNERSHIP

One of the Central Capabilities that this study relates to is that of *Affiliation* (CC7), which in this case meant that children should have the opportunity to engage in collaborative processes, together with others. Since the interventions were taking place on accessible public sites, it meant anyone who wanted to participate in the co-creation was invited. This made it possible for a variety of actors to meet and interact, and it was shown that co-craft was a successful method in getting people involved, since participation was made possible even without having professional craftsmanship skills. However, as the study brought forward, collaborative and participatory practices are a complex endeavor, and time consuming, not at least since there are many actors' perspectives to be aligned

and co-ordinated. Time is an important resource needed to adapt to the local context, so that local variations can be identified and acknowledged. There must also be time to anchor the process in the local culture, in order to create ownership, which supports continuity. However, in this case the continuity was challenged, and one possible reason was that it was not well anchored in the local culture. In order to be sustainable, participatory designers must consider time and ownership as a combined design element, in order to support continuity.

6.2 AN ACTION SPACE MUST ALSO INCLUDE A SPACE FOR JOINT REFLECTION

Another highlighted Central Capability in this paper was that of *Senses, Imagination and Thought* (CC 4), which refers to peoples' opportunities to "imagine, experience and produce works and events. In this study, this capability was implemented through the creation of the co-crafted playground, which as an action space provided room for manoeuvre where people could meet and jointly construct ideas of change. As it was found in the analysis, an identified favour was the concrete nature of the concept, which did not only make change real and tangible for all actors involved, but also helped to attract new audiences to the sites of exploration. As a material-based art, the concrete aspect is embedded in the very concept as such, but as von Busch highlights, crafts people (and designers) should be more concerned about how the crafts making "affect our abilities" (von Busch 2008). What was found to be a lacking design element in this case was an organized space for joint reflection, where the actors involved could reflect and thereby increase the understanding of the learning outcomes. To contribute to more sustainable design



Figure 5.a: Co-craft as a space for relaxation. Relaxation was as an important aspect of play and became an important part of the co-crafted playground concept, in Sweden

(PHOTO: HELENA HANSSON, 2013)

playground concept, in (PHOTO: HELENA HANSSON, 2013)



practices, we argue an action space should also include a space for reflection, where the concrete making should be combined with more abstract thinking, which in this case was only provided to a certain degree.

6.3 METHODS ARE NEEDED WHICH ALSO CONCERN THE NON-PARTICIPANT PERSPECTIVE

The last highlighted capability in this paper was (CC10), *Control over one's environment*, where the core message is that citizens of different ages should have the possibility to "participate in governing processes that concerns themselves". This, which is the core of participatory design, was also shown as the most challenging aspect to handle when designing in a frugal context. The ultimate goal with the co-crafted playground concept was to create new change opportunities where people had the freedom to act and choose. As the analysis brought forward, people do not always have the possibility to participate, even if they want to, even if this is the core intention. Depending on different cultures and life-situations, the views of participants differ. The crux seems to be how to make sure that each stakeholder's interests are properly acknowledged, even if they cannot be physically involved for different reasons. One design method, *Environmental Autobiographies*, was introduced as a methodology by the

Kenyan design researcher and was found highly valuable, as it brought in the child perspective and helped the adults to re-connect to childhood memories and re-invent play. We argue that development of such emphatic design methods are much needed, especially in frugal contexts, where the people's participation cannot be taken for granted.

7. CONCLUSION

To learn more about participation based in an African design context this paper zoomed into a specific place in cities and communities dedicated for our youngest citizens in society, namely the *playgrounds*, which due to frugal constraints and the densification of our cities, run the risk of being reduced. Theories of "Co-craft, Action Space" and "Collaborative Capabilities" (von Busch 2013), were used as theoretical frameworks to acknowledge the frugal constraints but also to find a way to bridge between actors, cultures and contexts. The case studies included two change experiments in the field (design interventions), which were compared, one in Sweden and one in Kenya. After analysing and discussing the concept of the co-crafted playground and its collaborative qualities, three key findings were identified, which we argue should guide future design processes in order for them to be more sustainable and to increase peoples' capabilities in driving change.

- The issue of time and ownership should be acknowledged, to support trust and continuity over time
- A space for reflection is needed which combines concrete making and abstract thinking
- Design methods are needed which also concerns the non-participant perspective

7.1 FROM PROJECT BASED RESEARCH TO THE CREATION OF A KNOWLEDGE CLUSTER

To encourage sustainable development, the UN urges support of least developed countries, including through financial and technical assistance, in building sustainable and resilient buildings utilizing local materials.⁵⁸ However, we argue we must move away from the view that designers – as representatives for Global North - are “assisting” least developed countries. We instead suggest that we must Design Things Together and learn the skills and techniques of utilizing local materials in essence – to co-craft for creating Collaborative Capabilities. The implementation of von Busch ideas of co-craft, action space and collaborative capabilities, highlight that craft and play can be valuable means for change that support bridging differences between cultures in the Global north and South. Additionally, they also support the building of knowledge clusters and capabilities as discussed above. By considering the above-mentioned complexities, we argue that co-craft can provide a sustainable design method where collaborative capabilities can be created over time. The potential we see is that a shared learning object can be created where global matters of concern can be brought to a common table, a way to craft relationships among and in-between generations, societies and countries. In essence: moving from project-based research to the creation of a knowledge cluster.

7.2 FUTURE RESEARCH

For future studies, we suggest to further look into how co-craft can be further integrated in design as a participatory tool and space for learning. We also suggest to explore design methods that can help to increase the awareness of cultural differences and non-participation. For example, role play may be an interesting method to explore and implement in such collaborative design processes. It is also suggested that bigger emphasize should be made on investigating how to organize spaces for reflection when designing in public open spaces, since reflection is central for learning.

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58 *The UN Sustainable Development Goals, target indicator 11C: <https://sustainabledevelopment.un.org/sdg11>, accessed on Nov 1, 2019.*

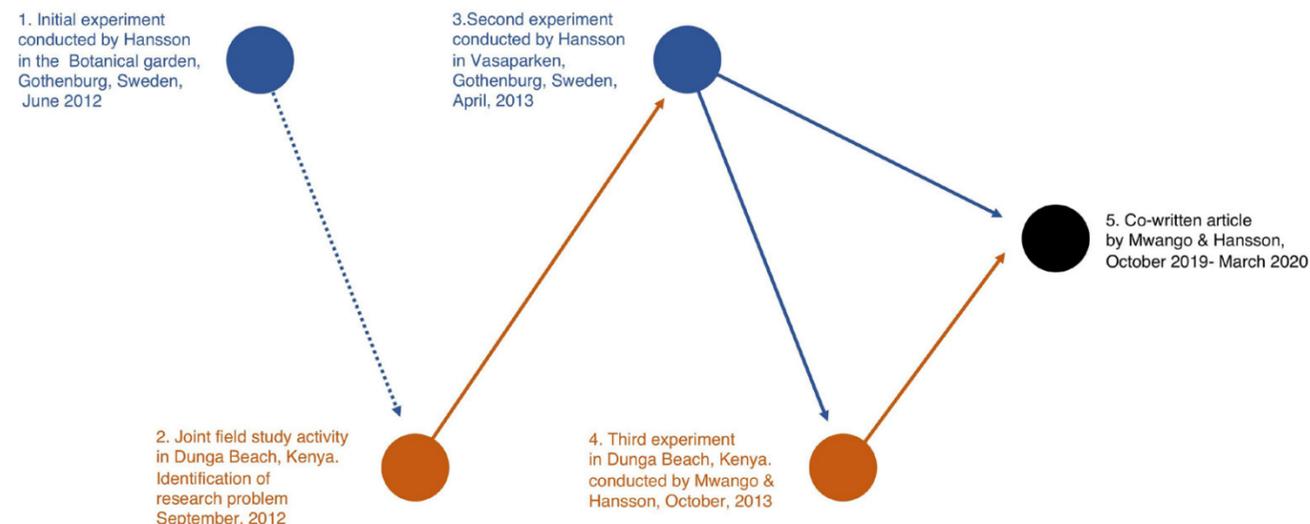
59 *SIDA is a government agency working on behalf of the Swedish parliament and government, with the mission to reduce poverty in the world. Through our work and in cooperation with others, we contribute to implementing Sweden's Policy for Global Development.*

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1		
2.a	3.a	4.a
2.b	3.b	4.b

Appendix 1: The flow chart diagram of the co-craft process between Swedish and Kenyan actors. (COPYRIGHT © 2013 HELENA HANSSON)

Appendix 2.a: Reflections from Sweden. "I think it is more hands on in the craft process. It is so much planning and researching in design". Quote from one of the design student's who during the workshop discovered how the crafts based design process was more intuitive and inclusive than the traditional design process.

Appendix 2.b: "I want to build my own play house!" A quote from one of the visitors, a young girl who discovered how easy it was to build her own structure, which she did. The building process was assisted by her parents and the design students. (PHOTOS: HELENA HANSSON, 2014)

Appendix 3.a-b: Reflections from Kenya_1. Images from the Environmental autobiography session in Dunga Beach, where the participants were drawing their childhood memories. (PHOTOS: HELENA HANSSON, 2014)

Appendix 4.a-b: Reflections from Kenya_2. "I am a happy man because of this." A quote from a craftsman in the village who reflects on the playground construction process. The young man discovered how the construction of the playground became a community-building activity also among the adults. (PHOTOS: HELENA HANSSON, 2014)

KÉZMŰVES JÁTSZÓTEREK - EGYÉNI KÉSZSÉGEK, KÖZÖSSÉGI TERVEZÉS

A cikk összehasonlító elemzéssel ismerteti két esettanulmányt: egy-egy közösségi együttműködéssel megvalósított játszótér a svédországi Göteborg, illetve a kenyai Kisimu példáján. A műhelymunkák háttérben az aktív részvétellel, közös alkotással megvalósított játszótér ötlete állt, amely innovatív módon aknázza ki a kézművesség, a tervezés, a játék és a szabadtér közös metszetében rejlő lehetőségeket. Tájépítés tervezők, építészek, diákok, mesteremberek és helyi lakosok közreműködésével valósult meg a kihasználatlan köztérek életre keltése ideiglenes játszótérek közösségi részvételen alapuló kialakításával. A műhelyek feltárták annak lehetőségét is, hogyan, miben lehet több a játék, mint pusztán gyermeki elfoglaltság. A göteborgi műhely a város egyik központi parkjában, a Vasaparkenben ötnapos volt, míg a kisumui három napig tartott. A műhelyek feltárták annak lehetőségét, hogy egy „Csináld magad!”

jellegű alkotó tevékenység hogyan játszhat katalizátor szerepet a lakóközösségek közötti együttműködésben és tapasztalatcserében, a kihasználatlan vagy gazdátlan közösségi terek, illetve a megélhetési lehetőségek aktiválásában, előzetesen kiválasztott, funkcionálisan meghatározott városi terek fejlesztési lehetőségeinek kibontakoztatásában, a tervezői és alkotói munka új fórumainak megteremtésében, a váratlan helyzetekkel való szembesítésben és a közösség ötleteinek ösztönzésében.

A kutatás alapkérdése, hogy miként válhat az épített környezetben egy „kézműves alkotással kialakított játszótér” a képzelőerő, a tudásátadás, a játék és az együttes alkotás közösségi színterévé a különböző életkorú, kulturális háttérű és anyagi helyzetű közreműködők számára.

A műhelyek hozzájárultak annak megértéséhez, hogy milyen hozadékot és kihívásokat jelent a különböző szereplők közreműködésével közösségi tereken végzett munka a pozitív társadalmi változást célul tűző tervezési folyamat szempontjából. A cikk hasznos adalék ahhoz, hogy milyen elő-

nyöket jelenthet a tervezők és a mesteremberek számára a közösen végzett munka, és tanulságokkal szolgál a skandináv és kelet-afrikai esettanulmányok összevetése is. A kutatás módszere akciókutatás, reflexív összehasonlító esettanulmányokkal. Az adatgyűjtés során gyermekek és felnőttek megkérdezésére is sor került, az életkörülmények feltárásával. A munka során fényképek, vázlatrajzok és írásos dokumentáció, valamint feljegyzések és interjúk is készültek. ©