SOCIAL DESIGN COOKBOOK & TOOLKIT

COLLABORATIVE TOOLS FOR DESIGNING SOCIAL COOPERATION
COLLABORATIVE TOOLS FOR DESIGNING SOCIAL COOPERATION

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SOCIAL DESIGN COOKBOOK & TOOLKIT
Collaborative Tools for Designing Social Cooperation

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Social Design Cookbook Toolkit was granted by Grafia in 2019.
As the popularity of applying design principles to businesses, digital products or services grows, so does the number of design toolkits. However, they are not suitable for community, collaborative, multi-stakeholder projects.

The Master’s thesis Social Design Cookbook & Toolkit: Collaborative Tools for Designing Social Cooperation examines how a carefully designed toolkit can help free association in a workshop environment to design social cooperation by providing frameworks. The paper discusses why designers need a completely different approach today than they did a few decades ago and applies the theory in practice in design projects Social Design Cookbook and the accompanying workshop toolkit.

The method and its toolkit result from a great number of workshops where they were tested live with a wide variety of participants. The outcome is the result of a long iteration process in which the developers and facilitators took into account the feedback from the participants when making decisions from the perspective of graphic design, usability and user experience.

Social Design Cookbook, the first project presented in this thesis, uncovers what it takes to organise successful and sustainable social initiatives. The book introduces Social Design Canvas, a tool to analyse and design new forms of social collaboration and cooperation, and demonstrates its use through several case studies.

Based on the workshops’ experience, we have developed the Social Design Cookbook Toolkit, which, as an accompaniment to Social Design Canvas, is a set of physical cards that help designers be aware of different aspects they need to consider when creating their own collaborative design cooperation. In response to the pandemic and physical distancing, we finally developed a digital, interactive version that participants can use online - regardless of their locations.

The study demonstrates how employing participatory design methods and considering user needs during the process can result in a user-friendly, functioning outcome. Combining with designer expertise, the project is developed into an engaging, hands-on tool to inspire the audience to activism.
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1. INTRODUCTION
IS DESIGN ALWAYS POLITICAL?

I saw an exhibition in 2018 in the Design Museum, London with the title ‘Hope to Nope: Graphics and Politics 2008-18’. There was a massive text on the wall right after the entrance: “Design is always political”. At first, I did not fully understand how this could be stated so explicitly, but I found it interesting as a slogan. I could not get it out of my mind, and I thought a lot about what it could really mean. After all, in the exhibition’s context, it was clear, as it was dealing with strictly political issues. However, that is not “always”, so what can “always” refer to in the quote, regardless of the context of the exhibition?

The phrase on the Design Museum wall was quoted from Mike Monteiro’s ‘How to Fight Fascism’ talk. There he goes even further with saying “every choice that we make is political”; whom we work for, what we work on, with whom or without whom we work on a given (chosen!) problem (inUseExp. (2017).

Then I understood: design can never be separated from politics as it is for people, and if someone ignores social groups or the events of the world around us, it becomes exclusionary and self-serving. Its duty to put people,
users at the centre, and that is my responsibility as a designer. If it is about me and my ego, it is not design, it is art maybe. Nevertheless, art and design are no longer in as close symbiosis with each other as they were a few decades ago when designers were still receiving nearly the same education as artists; they communicated with the same terms and concepts. In 2020, the task of design is no longer to beautify things but to integrate into different strategies and reflect on complex social, economic and ecological problems (Muratovski, 2015).

The designers’ role is to serve the community for whom they intend to work, and they are responsible in multiple different ways: to be mindful about the production; of what, how, to whom, for what purpose and to what ideology (Boelen & Kaethler, 2020, p. 11-21)?

Designers have social responsibility. Their primary task is not to make things aesthetic, but to make them usable, ethical, accessible to everyone, and help people. Hardly readable texts on information systems, colour palettes that are invisible for colour blind people, vehicles with safety that has only been tested on men, cities which are not accessible for their disabled citizens and culturally inappropriate representation of anyone are all common examples of inclusive design. But political systems, healthcare and education are also designed services, where governments need to listen to design thinkers.

I believe that flexibility and an always curious mindset are inevitable in our area to reflect on the changing environment and society and show our business partners a more sustainable future. Designers and businesses need to respond to the ever-changing world, and it could not be a more timely topic than it is now, during a pandemic when I’m writing these lines.

Above all, I consider the importance of collaboration essential and abolish the boundaries between disciplines, including design thinking and human-centred thinking in all areas of life. Real changes can be done only through social collaborations, small or large, with people from different multidisciplinary areas.

This is the attitude I have embraced in recent years whenever I approach a task as a designer, after looking for the answer on what I can add to the world as a traditional graphic designer.

“GRAPHIC DESIGN IS A VISUAL LANGUAGE UNITING HARMONY AND BALANCE, COLOUR AND LIGHT, SCALE AND TENSION, FORM AND CONTENT. BUT IT IS ALSO

As Shaughnessy (2005) points out – referring to the quote above -, cultural awareness is a crucial attribute of designers to understand the world and thus the context of their designs. To be able to give relevant answers to my clients and customers, it is vital to look at the world beyond design with interest.

Back in 2016, when I was working at Kitchen Budapest as a graphic designer, I joined a former employee’s, Attila Bujdosó’s project, called Social Design Cookbook. Social Design Cookbook is a collection of international case studies, which are based on social collaborations. In the core of the whole project is Social Design Canvas, a tool developed by Bujdosó, to encourage people to invent such projects themselves.

Bujdosó writes about Social Design Canvas, that it is “a novel design tool which can be used to study, analyse and design new forms of social collaboration and cooperation. It is best described as the social and non-profit equivalent of Business Model Canvas.” The main difference to Business Model Canvas derives from the difference between the nature and goals of businesses versus social projects, where most, if not all, participants’ contributions are independent of monetary motivations.

Bujdosó concluded numerous workshops using the methodology. I myself co-facilitated some workshops with him and found the methodology is working remarkably well. To practice the methodology, however, requires strong facilitation at the moment, and this is how we realised that we need a toolkit that would help and empower others to take advantage of the methodology and use it to create social projects around cultural, social or communal issues they care about. These workshops can be indicators of social collaborations. The primary goal of these workshops is to involve people with different perspectives in a process that can lead to substantial changes in our society. There are no right or wrong answers, perfect solutions, but they can start meaningful dialogues.
How can we organise various types of content in traditional book design to encourage social collaboration?

How can an analogue design toolkit help in workshops to ideate social collaborative projects?

Although co-creation and collective problem solving require a great deal of effort by the participating individuals, creating user friendly toolkits for workshops can support the process of effective collaboration while allowing creativity and freedom in the process.
The thesis has five main components: Introduction, Analogue Design Toolkits as Objects to Design, Case Study: Social Design Cookbook, Case Study: Social Design Cookbook Toolkit, and Conclusion. The Introduction outlines the mindset behind this whole research and design process and then presents the research questions and the research statement. Analogue design Toolkits as Objects to Design is a literature review that summarizes how design approach has developed from craftsmanship focus to design thinking for social design. The chapter then reviews some of the literature related to analogue toolkits. The next chapter, Case Study: Social Design Cookbook, presents Social Design Cookbook and its entire design process. There are several infographics in the book, so this chapter also introduces the basics of information design through the examples in the book and finally presents Social Design Canvas. The Case Study: Social Design Cookbook Toolkit introduces the toolkit created to help with the workshop method presented in Social Design Cookbook. This chapter demonstrates how the toolkit was formed during testing in the workshops and how the physical toolkit became digital in response to the pandemic. Finally, the Conclusion summarises the research results and their potential applications for social cooperation and community organization.

1.3 THESIS STRUCTURE

Figure 2, 3, 4.
From left to right: Social Design Cookbook, Social Design Cookbook Toolkit, Social Design Canvas on MURAL.
2. ANALOGUE DESIGN TOOLKITS AS OBJECTS TO DESIGN
In 1880 Arts and Crafts started as a movement that uses design as a tool to improve everyday life through craftsmanship and aesthetics. Their primary aim was to revive the declining object culture following the industrialization, but they also believed in its social impact (Balla, 2019, p. 17). In their philosophy aesthetics and function were hand-in-hand, which turns aesthetics into a function as well. Design became a bridge between our needs and our possibilities.

At the same time, guilds and societies established democratic organizations that united their members in communes for the common good (Meggs & Purvis, 2012, p. 179). Design begins to separate from arts, however, its main functions are still decorativeness and craftsmanship then.

During the 20th century, the role and therefore the definition of design was constantly changing and it gradually moved away from the arts and became ever closer to the sciences and then to the business world. As design is playing an increasingly critical role in innovation, the importance of technical knowledge is being replaced by a mix of creativity, flexibility, adaptability, communication skills, negotiation skills, management and leadership (Design Council, 2010 as cited in Muratovski, 2016, p. 10-12).

**DESIGN THINKING**

One of the first authors who used the phrase ‘design thinking’ was John E. Arnold in 1959 in his work ‘Creative Engineering’ (Arnold, 1959). His emphasis in this new way of thinking is about combining technical skills and a human-centred approach and therefore creativity as a tool for problem-solving. Arnold was a Stanford University professor where his legacy of “problem-based learning” lived on in Robert McKim’s courses that influenced David Kelley, the co-founder of IDEO and then the Stanford d.school formed by Kelley and Bernard Roth (Clancey, 2016). Kelley’s design firm, David Kelley Design, was established in 1978 and it transformed into IDEO in 1991 after merging with Bill Moggridge and Mike Nuttall. They are known for their human-centred, interdisciplinary approach and they are the early leaders of design thinking practises (IDEO, n.d.).

According to David and Tom Kelley (2013), all the innovation programs that they have been involved with are typically based on the balance of business, technique and people. This results in the harmony of viability, feasibility, and desirability.
The design thinking method of IDEO is based on iteration: a non-linear process through inspiration, ideation, and implementation. The inspiration stage is about identifying the problem or opportunity that needs a solution. In ideation, we explore solutions, develop and prototype ideas, and during implementation, they become realised working projects (Brown, 2009, p. 16). In other interpretations, they describe a 5-step model: discovery, interpretation, ideation, experimentation, and evaluation. The essence is the same: an open-ended, exploratory process based on empathy and experimentation and puts people first.

During the ideation, there are several opportunities to step back and reframe the question. The Kelleys also point out that we should not define the solution when we raise the problem yet, as we may not even be focusing on the real problem (p. 99). Due to this open-ended, non-linear procedure, and that we are not afraid to make mistakes and step back as many times as it is necessary, a circular process is created. Experimentation is essential to the creative process, which inevitably involves failures. But the sooner we make a mistake, the smaller the fall will be, making it easier to correct. ‘Begin anywhere. John Cage tells us that not knowing where to begin is a common form of paralysis. His advice: begin anywhere.’ suggests Bruce Mau (1998) in Manifesto for Growth. Errors will appear on the way, and we will be able to correct them then. This is why prototyping is crucial in the early stages.1

However, as in the 2000s the design thinking phrase became popularised – especially in the business field –, Katz (2016) argues when design thinking is reduced to a 5-step model in a 3-hour workshop (i.e., oversimplifying the design process) that can lead to the false confidence that anyone can become an effective design thinker in a few hours by following a strategy (p. 25). Jen (2017) from Pentagram argues that critical thinking is missing from this process and when someone works through a diagram “you really can not understand what is the outcome of it and without outcome you cannot critique how good it is”.

Another common critique toward design thinking is its trivialization of crafts and making, while it was (is?) the essence of the design process (Kolko, 2018). The word design is now interpreted so broadly that it means different things in different contexts; whether it is a carefully hand-crafted object or a so-called ‘design sprint’ at a business meeting. Katz (2016) also points out that there is a difference between how objects are designed and how services are designed. In his example, the same methodology cannot be used for designing toothbrushes and teapots or urbanization and education (p. 23).

**PARTICIPATORY DESIGN**

Participatory design refers to community-led collaborations that aim for a long-term technological, social transformation through engagement (Smith & Iversen, 2018, p. 1-4). The most difficult part of participatory design is achieving real, long-term change, as it requires a high level of involvement and commitment on the part of the participants (Iversen & Dindler, 2014 as cited in Smith & Iversen, 2018, p. 1.). To accomplish this, the study of Smith & Iversen identifies three characteristics for sustainable engagement: scoping, developing, and scaling.

Within the field of participation design, there are two other concepts to be mentioned, which are often confused: co-creation and co-design. While the former refers to the collective creation itself and involves only the creative part of the process, the latter is about the whole process from starting the project through concept development and prototyping to its implementation (Sanders & Stappers, 2008, p. 6.).

**SOCIAL DESIGN**

Social Design has many different definitions depending on how researchers approach it: “critique of social issues”, “a design process that contributes to improving human well-being and livelihood” (Change for Social Design, 2013), just to name a few. Boelen & Kaethler (2020) argues that there is no such thing, because “for good or bad, all design is social”. Simply because whatever we are designing has innumerable social implications: from the origins of the matter; source of the raw materials; who was involved in the production process and how; what purposes and ideologies the product serves, and finally what happens to it after use.

**“IF MATTER IS SOCIAL, SO IS THE INTERACTION WITH MATTER – SUCH AS DESIGN.” (BOELEN & KAETHLER, 2020)**

The reason why social design doesn’t have a compact definition is because design can have a social aspect in many different ways: it can have a social
impact through design or social innovation or it can be based on the participation of people (aka society). People are more and more concerned about social issues that surround us such as climate change, migration, poverty, education, healthcare. As these topics become more relevant, so does the need for change and the will to act so.

These issues are typical examples of open-ended ‘wicked problems’. It is impossible to find perfect solutions to ‘wicked problems’ because of their complexity. Therefore one of their main characteristics is that their solutions are not ‘right or wrong’, more like ‘better or worse’ (Rittel & Webber, 1973, p. 162-163).
While everything is becoming digital these days and design processes are more and more digitised, there is an undeniable popularity of physical design toolkits. Although much of the design process is done with software, the analogue approach to design seems to remain essential. Freehand brainstorming allows freer, associative thinking, while the computer limits ideation with creating a barrier to transfer our ideas. Others explain their growing popularity with their ability to spark creativity, formulate ideas playfully and collaboratively (Logler, Friedman, Yoo 2018; Buur & Soendgaard, 2000 as cited in Peters, Loke, Ahmadpour, 2019).

Framing brainstorming with established workshop rules does not limit the flow of thinking, but encourages it: it places the process in context, guides it, and turns it into a playful experience. It asks questions that can produce answers we would not necessarily think of without a framework. In a game, rules can create a space to allow the players to play freely. Limits are needed to avoid chaos and to guide participants to focus on effective problem solving.

Gaming literacy is one possible approach which will become increasingly important in several areas of life (Zimmerman, 2008). As stated by Zimmerman, there are three concepts that define gaming literacy: systems, play, and design. Gamification is a model to engage users and solve problems by using game mechanisms and game theory (Zichermann, G., & Cunningham, C., 2011). Some of the typical game design elements to motivate users are awards, points, ranking, progress bars, avatars, teammates, etcetera.

Another argument in favour of toolkits is that they provide a replicable method that equips facilitators with a solid foundation, a perfect starting point for each problem to be solved. Therefore the workshops do not need to start from scratch, allowing the participants to concentrate on solutions instead of the technical know-how.

According to Zimmerman, our world is powered by systems of dynamic elements. To understand systems, we need to pay attention to the processes, the ever-changing conditions, not the end result. The key to this is to master improvisation and agile problem-solving skills. Designing and playing games require the same attributes, as each game is a system that works because of its own set of rules.

The system adds rules to the game, and the playing itself unleashes their rigidity. “Play emerges from more rigid systems, but it does not take those systems for granted. It plays with them, modifying, transgressing, and reinventing”
The examples in Social Design Cookbook also work on this principle: they replicate existing formats and – if needed – adapt them to the local circumstances, unique needs or a specific situation to make them relevant. An excellent example of this is Rehab Critical Mass that was inspired by Critical Mass. But while the latter is a bike parade often with political messages, Rehab CM is about bringing together people with disabilities and making them visible.

Another great example is how Long Night of Museums is widespread throughout Europe, allowing visitors to enjoy special programs organised once a year by museums and other cultural institutions until late in the evening. But the initiative also inspired countless events and adopted the concept into new disciplines. This is how for example Long Night of Theaters, Libraries, Sciences, Startups, Sustainability, Zoos or even Car Dealers and Tattoo Studios was born.

Zimmerman finds it essential to talk about gaming literacy because when we approach systems from a game perspective, the focus is immediately on the players and therefore on human interaction. Thus playing allows us to approach unfamiliar topics from a new perspective, which can enlighten literacy.

"PLAY IS THE BEST WAY TO EXPERIENCE CREATIVITY."
(KÉPES, 2020)

The emerging popularity of physical design toolkits creates market demand. However, they are often personalized and specific – “Design methods are like toothbrushes. Everyone uses them, but no one likes to use someone else’s.” (Zimmerman, 2011 as cited in Harrison, Tatar, 2011) –, and in the huge range, it is difficult to find the most suitable one for the given project. This is why Wölfel and Merritt (2013) decided to research and classify some of the available card-based tools according to five design dimensions and three archetypes.

The five dimensions with their subcategories that Wölfel and Merritt (2013) use to define and reveal the key differences across the examined examples are the following (the subcategories specific to the Social Design Cookbook Toolkit are highlighted):

1) Intended Purpose & Scope: to define when and how should the cards be used in the process
   • General/Repository card systems for open-ended inspiration
   • participatory design to develop sensitivity and empathy for the context
   • context specific/agenda-driven with a focus on a particular context

2) Duration of use and placement in the design process
   • anywhere/any time in the process (e.g. ‘in the very first phase of idea generation, but also when facing problems during the design’)
   • as needed (e.g. ‘some of those will fit in an early design stage, whereas others are for evaluation and testing’)
   • beginning of the process
   • at a specific point (e.g. in a workshop)

3) System or Methodology of use
   • no methodology
   • suggestion for use
   • specific instructions

4) Customization
   • no customization
   • trivial customization
   • optional customization
   • requires customization

5) Formal Qualities
   • only text or only images
   • text and image
   • categories
   • virtual components

A study by Peters, Loke and Ahmadpour (2019) investigated ideation toolkits for collaborative thinking. For their study purposes, the authors focused on analogue and relevant tools for designers. They classified them into seven different categories: methods, prompts, components, concepts, stories, embodiment, and construction. They state that each of the researched tools can be defined by one or more of these categories. In the case of Social Design Cookbook Toolkit the applicable categories would be ‘prompts’ and ‘components’. ‘Prompts’ can generate ideas by triggering and provoking questions or visuals. In the case of Social Design Cookbook Toolkit, the ‘Question’ cards perform this task. ‘Components’ consist of modular stakeholder elements for different components, just like the ‘Ingredient’ cards in Social Design Cookbook Toolkit.

The study also suggests ten descriptors to define each tool. According to these descriptors, Social Design Cookbook Toolkit can be interpreted as:

- **Specificity (‘generic’ or ‘specialised’):** specialised (on social cooperation)
- **Title:** Social Design Cookbook Toolkit
- **Author:** Attila Bujdosó
- **Designer:** Lilla Mayer
- **Focus area:** social cooperation, social innovation
- **Format:** cards (Social Design Cookbook Toolkit), template (Social Design Canvas), book (Social Design Cookbook)
- **Industry of origin:** partly commercial, partly non-profit
**Value Proposition Canvas**

Value Proposition Canvas is a plug-in tool to the Business Model Canvas with a focus on value proposition and customer segment.

**Lean Canvas**

Lean Canvas is adapted from Business Model Canvas and optimised for Lean Startups by Ash Mauraya.
3. CASE STUDY: SOCIAL DESIGN COOKBOOK
Before starting a design process, it is always essential to define who is the project for and its purpose. In this case, the primary target groups of *Social Design Cookbook* are all those who are interested in engaging the public with their activities; activists, social innovators and social entrepreneurs, cross-disciplinary actors and cultural mediators, NGOs, political parties and public institutions. Therefore, the design needs to fit into the aesthetics represented by these groups. After discussing with the editor, we targeted and kept in mind the following attributes during the design process: the book must be engaging, easy to read, accessible, human-centred, user-friendly, playful, practical, and inspiring.

The book conveys many different types of information that require an obvious hierarchy. It needs to have a clear structure providing the readers easy navigation between the different chapters and groups of information. A designer has different ways to acquire this, such as the use of colours, typography, photos, graphics, information design, and grids. This book consciously uses all of these, and the following chapters will introduce some examples.
The first step of designing the layout was to decide the size of the pages. It was essential to choose a size that is both ecological and economical and produces as little leftover material during the production as possible. Therefore, the final size is 156x230mm + 5mm bleed that fits on standard ISO papers.

The book uses asymmetric layout. Asymmetric layout, in this case, means that the even and odd pages have the same layout, the left margin is on the same spot on both pages. As an outcome of the asymmetric layout, the result is dynamic and leaves room for braver arrangements with white space. Despite the dynamic layout, the different columns with different styles and font sizes remain in an invisible system due to the consistent baseline grid (Ambrose & Harris 2012, p. 54-55.). In this case, the baseline grid increments every 11pt and the gutter (space between two columns) is 6mm.

The book has three main parts. The first part is an essay about replicable formats of social cooperation. The second part is a guide for Social Design Canvas; a method developed in this book to map and design social cooperation. The third part is a collection of 18 case studies with interviews and visualizations. The first two parts, which are a theoretical introduction, are clearly separated from the third. This is visually emphasized by the pink stripe that appears at the edges of the sheets.

Most of the book uses a two-column grid, which allows the control of longer texts or different types of information to be displayed side by side (Tondreau 2009, p. 11). According to Ruder (1967), whose primary research area is communicative, i.e. readable and legible typography, the optimal line length is 50-60 characters per line, including spaces. If the lines are longer, the readers lose concentration, and if they are shorter, they need to bounce too frequently between the lines with their eyes. Others suggest between 40-80, for example, in multiple columns, the 40 is an acceptable amount.
3. CASE STUDY: SOCIAL DESIGN COOKBOOK

3.2 LAYOUT AND GRID IN SOCIAL DESIGN COOKBOOK

Figure 9.
Layout and grid system in Social Design Cookbook.

How can Fortepan afford to provide a free service?
We are supported by buena artizia, a not-for-profit foundation, for financing cultural projects. We also have a Donation button on our website—some money is even transferred to the pre-war section, which we retain.

How did people join Fortepan?
We noticed that a new topic was starting to emerge in the forum service of the news site. Suddenly, this was a great help for people to understand their history without seeing people. Anyone planning to launch an online social media platform should be aware of these changes.

There are two kinds of news provided with every upload: a simple description of the location of the photos and, in a more subjective description, the position in the space of what you see and notice. We agreed to set up an expert team to work on the picture and what you think it means.

First, we provided the descriptions of the location with the helping hand of a professional. After the flood of these supplements that people had been using for a long time, the Google Street View was already accessible. In 2009, making it possible to take a peek into numerous places. From the name of the street, the name of the same location in the photo, the name of the same place in the photo's name, or the name of the same city in the photo, you can find the exact location.

How could volunteers join the construction of the database?
Fortepan was named after the former Hungarian manufacturer of photographic film, Euphonia Film. Fortepan was established in 1929 in Vác, Hungary.
3. CASE STUDY: SOCIAL DESIGN COOKBOOK

3.2 LAYOUT AND GRID IN SOCIAL DESIGN COOKBOOK

Figure 10. Spreads from Social Design Cookbook.

Photos: Krisztina Szalay.
3. CASE STUDY: SOCIAL DESIGN COOKBOOK

Figure 11. Spreads from Social Design Cookbook.

Photos: Krisztina Szalay.
The idea of using two colours throughout the book was not only an aesthetic choice but also a practical one. Since many of the photos are from different sources, and they are very varied not only in style but also in quality, it was necessary to find a way to unify them. Some of the photos were taken by experienced photographers with professional cameras, but some were random participants with their mobile phones. The reduction of colours was not only an effective way of hiding quality issues and giving the book an overall bold visual look, but it also decreased the printing costs significantly.

The two chosen colours were Pantone 2746 C and Pantone 7520 C. Pantone 2746 C is a deep “Klein Blue” and “blue is arguably the most democratic of colours” (Ogundehin, 2019) and a deep enough colour for texts for readability. Pantone 7520 is a soft but vivid pink that might remind the reader of the colours of post-its and therefore, the world of service design workshops. The two colours compliment each other and work well together due to their warm and cool contrast and different level of vibrance.

Figure 12.
Social Design Cookbook.

Photo: Krisztina Szalay.
In the lyrical wording of Cairo (2013), the primary goal of any visualization “is to be a tool for your eyes and brain to perceive what lies beyond their natural reach”. With this definition, he argues that visualizing a data set often reveals relationships that would not be conspicuous in the absence of visualization. When reading a raw data set, the reference points and their magnitude disappear. He supports it with quotes by Horn (1999), “the art and science of preparing information so that it can be used by human beings with efficiency and effectiveness.” and Costa (1988 as cited in Cairo, 2013): “to make certain phenomena and portions of reality visible and understandable; many of these phenomena are not naturally accessible to the bare eye, and many of them are not even of visual nature.”

Koponen and Hildén (2019) are a little more specific; they define information design as it is “about presenting information in the clearest way possible”. They add “information design consists of selecting, organizing and presenting information, taking into account the needs and characteristics of the selected target audience, and the context of use” (p. 23). Cairo (2013) also highlights the importance of organizing data, “what you show can be as important as what you hide”.

Another widely accepted definition of information visualization is by Card, Mackinlay, and Shneiderman (1999). They describe information visualization as “the use of computer-supported interactive visual representations of abstract data to amplify cognition. Its purpose is not the pictures themselves, but insight (or rapid information assimilation or monitoring large amounts of data).” and “Information visualization allows human adaptivity to be brought to bear for large sets of data under time pressure.”
As the research by Fekete, van Wijk, Saasko and North (2012, p. 8-9) points out, visualizations often show known facts but reveal different surprising matters at once. They cite the famous visualization by M. Minard of Napoleon’s March to Moscow as an example: it is not a surprise to anyone that Napoleon lost numerous soldiers and the invasion itself, but sheds light on the shocking magnitude of deaths at various points of the invasion.

Koponen & Hildén (2019, p. 27) uses a model to show what kind of information the visualization presents. Based on this, they can be classified into four extremes: explanatory–exploratory or conceptual–measurable (data-driven). This model is a refined version of the original by Berinato’s typology chart presented in Good Charts (2016). The terms infographic, information design and data visualization are often confusing. As data visualizations are based on raw data, they fit into the data-driven/measurable category. A good example of these are the different kinds of charts. Infographics are more about visualizing a story with the help of illustrations and pictograms; playing with emphasis, thus making the information understandable. Both infographics and data visualizations can be explanatory or exploratory, and all of these are information graphics.

In Social Design Cookbook, there are several examples for both infographics and data visualizations. Their goal is to make a mass of information more practical and inspiring with short texts and easy-to-understand graphics. Data visualizations with quantitative data can be statistical graphics, or also known as charts, with plenty of subcategories (Koponen & Hildén, 2019). In the book there are examples of line chart, bubble timeline, packed circle chart and area chart. There are also examples of infographics, such as maps and timelines. The next section introduces these different subcategories, illustrated with examples from the book.

“The text in a graphic needs to be clear, concise, and jargon-free. In many cases, the text is treated as a label, rather than a storytelling mechanism. Each piece of text should not only clarify what you’re seeing in the visuals, but also reinforce the narrative. Every element in the piece should work together to build a clear, cohesive story.” (Downs, 2017)
3. CASE STUDY: SOCIAL DESIGN COOKBOOK

Figure 14. Information design in Social Design Cookbook.

Photos: Krisztina Szalay.

3.4 USE OF INFORMATION DESIGN
CHARTS

Charts are information visualizations based on quantitative data. They are often used in statistical analysis and journalism.

Line chart

As they are described in Data Visualization Handbook, line charts are “suitable for displaying continuous data, and the typical use case is for showing time series. A regular line chart always has a quantitative scale on both axes.” (Koponen & Hildén, 2019, p. 184). Their function is to show a trend over time or distribution (Data Viz Project, n.d.). The data points are connected with a straight line to highlight the differences between two points. One of the charts in Social Design Cookbook shows the estimated number of participants at Critical Mass in Budapest; how their numbers have risen to 80,000 in 4 years since the first 4,000-person event. Another chart, related to Restaurant Day, shows the change in the number of restaurants over the years. A photo of engaged people as a background image makes the overall picture more dynamic and vivid.

Figure 15. Examples of line charts in Social Design Cookbook.

Figure 16. Example of bubble charts in Social Design Cookbook.

3. CASE STUDY:
SOCIAL DESIGN COOKBOOK

3.4 USE OF INFORMATION DESIGN

Packed circle chart/packed circle diagram/bubble chart

Bubble charts are to make different large quantities easily comparable based on the bubbles’ size that represents them. Instead of showing the exact value of the variables, they are about to distinguish them from each other (Koponen & Hildén, 2019, p. 193). The example in the book is about the number of words written at NaNoWriMo, grouped by genres. It clearly shows that the three most popular categories are ‘Young Adult’, ‘Personal’ and ‘Children’s Fiction’. However, since their numbers are quite close to each other they could not be sorted at a glance without the exact numbers on the labels. But, since this is not the purpose of the graphics, but rather to present a comprehensive picture of the different appearing styles, this is not an issue in this case.

However, this is exactly why bubble charts are often criticised. As our brains cannot calculate surface sizes precisely and readers usually compare the diameters of the shapes instead of their areas, bubble charts can be misleading (Cairo, 2013). On the other hand, circles are appealing, which might not be a valid argument scientifically, yet aesthetics are often inseparable from function.
Area chart (stacked line chart)
Area charts work the same way as line charts, but the full enclosing form is filled with a colour instead of a connecting line. Like line charts, the emphasis is on the development over time rather than the singular values (Data Viz Project, n.d.). The book has two examples with this method to display the increase in the number of uploads and downloads of sounds over time on Freesound. There is a small visual trick with these graphs: at first glance, they look like soundwaves as the values are horizontally mirrored.

Figure 17.
Examples of area charts in Social Design Cookbook
**Bubble timeline**

Bubble timelines are to display a list of events on a timeline with a quantity-based variable (Data Viz Project, n.d.). The book’s example is a compound visualization of a bubble timeline and a line chart, thus making three variables available: ‘time’ and ‘number of museums’ on the X and Y axis, and ‘number of countries’ by the size of the bubbles.

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**INFOGRAPHICS**

Unlike charts, infographics are not generated by datasets. They focus on visualizing a story using qualitative data.

**Timelines**

The timeline shows a series of events in chronological order.

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**3. CASE STUDY:**

**SOCIAL DESIGN COOKBOOK**

**3.4 USE OF INFORMATION DESIGN**

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![Example of bubble timeline in Social Design Cookbook.](image1)

![Examples of timelines in Social Design Cookbook.](image2)
Maps
As Downs (2017) writes “Concepts like distance and quantity are easier to comprehend in visuals: it is more intuitive for people to see those concepts than reading descriptions of them encoded in text”. A good example of this in Social Design Cookbook is the map of Restaurant Day, which clearly and at first glance shows how the concept has spread around the world. As the countries are not only listed but also placed on a map, the reader gets a much more nuanced picture of the extension.

Figure 20.
Examples of maps in Social Design Cookbook.
The final design of Social Design Canvas is the result of an iterative process. As the attached image shows, there were at least 13 versions before the final design was created. The canvas needs to work both as a filled example with a nice layout on a double page in the book and as a large, empty sheet during the workshops that invites the participants to fill it out with post-its. Therefore, the two biggest challenges were space (a large amount of information needs to be compressed and organised onto two pages) and creating an inviting design to fill. Because of the latter, the dark background had to be discarded immediately as an option. If fold-out pages were included in the book, extra space could have been gained, but this would have increased printing costs significantly, as those pages would have had to be folded by hand during the production.

The first versions were tilted by 90 degrees, but this soon became apparent that they would not be practical in a book. One requirement was to make the ingredients appear in post-it-like blocks, not only as a list, to clearly separate them from each other, provide the sense of mobility and variability, and resonate with the workshops’ visual world.

In the first versions, four different types of post-its (‘Contribution’, ‘Ingredients’, ‘Rules’, ‘Tools’) could be placed into each contributor and four different categories: ‘Contribution’, ‘Motivation’, ‘Involvement’ and ‘Organization’. Each column belonged to a category and each row to a ‘Contributor’. Later, the ‘Organization’ column was removed from the main block and divided into two parts: ‘Rules’ and ‘Tools’. These are no longer tied to ‘Contributors’. There is also a navigation box in the upper right corner where there is a short description of the projects.
3.5 SOCIAL DESIGN CANVAS

Figure 21.
Iterations of Social Design Canvas.
Figure 22.
The final version of Social Design Canvas as shown in Social Design Cookbook without examples.

Photo: Krisztina Szalay.
### CASE STUDY: SOCIAL DESIGN COOKBOOK

**Figure 23.** The final version of Social Design Canvas as shown in Social Design Cookbook with examples.

Photo: Krisztina Szalay.

#### SOCIAL DESIGN CANVAS

<table>
<thead>
<tr>
<th>CONTRIBUTORS</th>
<th>MOTIVATIONS</th>
<th>ENABLERS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>visitor</strong></td>
<td><em>Discovery</em></td>
<td><em>Small commitment</em></td>
</tr>
<tr>
<td><strong>participant</strong></td>
<td><em>Incent new people</em></td>
<td><em>Affordable</em></td>
</tr>
<tr>
<td><strong>mentor</strong></td>
<td><em>Increase innovation</em></td>
<td><em>Insight</em></td>
</tr>
<tr>
<td><strong>local organizer</strong></td>
<td><em>Increase knowledge</em></td>
<td><em>Teamwork</em></td>
</tr>
<tr>
<td><strong>museum</strong></td>
<td><em>Support new knowledge</em></td>
<td><em>Support activity</em></td>
</tr>
</tbody>
</table>

#### SOCIAL DESIGN CANVAS

- **project name**: Museomix
- **context**: museum, exhibition
- **aim**: experiment, create, inspire, play, learn
- **summary**: Museomix is a 3-day long community event held in museums, where the museum becomes an experimental field where people can create installations and prototypes.

#### ORGANISATION

<table>
<thead>
<tr>
<th>RULES</th>
</tr>
</thead>
<tbody>
<tr>
<td>one weekend in November</td>
</tr>
<tr>
<td>limited school fees from Friday to Sunday</td>
</tr>
<tr>
<td>public demos</td>
</tr>
<tr>
<td>prototypes are shown to the public on Sun day</td>
</tr>
<tr>
<td>build prototype</td>
</tr>
<tr>
<td>come up with new ideas, tools and new ways of working</td>
</tr>
<tr>
<td>local knowledge</td>
</tr>
<tr>
<td>visitors can be participants through their network and organisational links</td>
</tr>
<tr>
<td>proof of concept</td>
</tr>
<tr>
<td>forums and workshops successful examples of organizing a Museomix</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TOOLS</th>
</tr>
</thead>
<tbody>
<tr>
<td>technical equipment and materials that can be used to build prototypes, like 3D printers, laser cutters, electronics equipment, modelling machines, etc.</td>
</tr>
<tr>
<td>Museums website where event information and documentation of future prototypes are shared</td>
</tr>
</tbody>
</table>

#### VISIBILITY & REPUTATION

- *build community* |
- *local knowledge* |
- *proof of concept* |

---
The book has thread-sewn binding, a relatively rare technique due to its complexity and the resulting financial implications. For this reason, it is seen primarily in art and experimental publications, where quality is a priority. The binding is firm as it is both thread-sewn and glued. However, the main reason behind using this method in Social Design Cookbook is that this technique alone allows the reader to open the book completely, without hiding anything from the prints in the middle. In other words, there was no need to calculate with the middle area, the gutter, where the sheets turn inward. This was important because of the Social Design Canvases in the book.

The book has a hardcover and both the front and back covers are covered with Geltex, a textured, stain-resistant paper, providing a luxurious feel. The paper of the text block and the endsheets are Munken Polar, a high-quality, FSC certified paper with white shade and uncoated surface. The thread used for binding is the same shade of blue as the colour used for printing.

Figure 24.
The thread-sewn binding and the cover of Social Design Cookbook.

Photo: Krisztina Szalay.
When a printing house creates the plates for offset printing, it can choose from three different screening processes: AM (Amplitude Modulated), FM (Frequency Modulated) or XM (Cross Modulated – the combination of the former two) screening. In AM screening, which is the traditional method, the halftone dots have various sizes and are arranged on a regular grid. The size of the dots determines dark and light tones. However, in the FM grid case, dots of the same size are irregularly arranged, and their distribution is random. The density of the dots determines dark and light tones. FM grid allows softer transitions and finer details, but not all the printing houses can produce it (Chen, 2018 and Bann, 2006). Social Design Cookbook is printed with FM grid to bring the highest possible quality images.

Figure 25.
FM grid in Social Design Cookbook

In the autumn of 2018 the Social Design Cookbook team raised more than €4500 on the largest Finnish crowdfunding platform, Mesenaatti (mesenaatti.me) that covered most printing expenses of 700 copies.

Figure 26.
The thread-sewn binding of Social Design Cookbook.
Photo: Krisztina Szalay.
3. CASE STUDY: SOCIAL DESIGN COOKBOOK

3.7 BOOK RELEASE

Figure 27. I at the book release on 9th October, when we launched Social Design Cookbook in Helsinki at Oodi Helsinki Central Library.

Attila Bujdoso, the author of the book gave a presentation and introduced the book. It was followed by a panel discussion on how to design for social cooperation with Jaakko Blomberg, Attila Bujdoso and myself. The panel discussion was moderated by Aiski Ryökäs.

Photo: Marko Oikarinen

Figure 28. Poster design for the book release.
3. CASE STUDY: SOCIAL DESIGN COOKBOOK

Figure 29.
Social Design Cookbook on display in several book stores.
4. CASE STUDY: SOCIAL DESIGN COOKBOOK TOOLKIT
Social Design Cookbook explains and demonstrates the Social Design Canvas method in detail, but after attending my first workshop, I felt that the amount of information was overwhelming and a more compact toolkit was needed. This toolkit should present the information step by step, revealing only one issue to the user at a time. An endless to-do list has a similar psychological effect as a blank paper. Block the creator’s mind who does not know how to start the task.

For the next workshop I created a simple first prototype, where each component was placed on a separate card with an icon to illustrate the given point. The cards helped the ideation process exceptionally well. They gave general examples that made it much easier to imagine the situation and saved much time. The most important lesson is that it has a very different effect on participants when they see a long list of tasks than when these tasks are segregated and served one at a time on a card. With this method, the participants only need to focus on one problem at a time, which is pulled out from the long list of problems.

The cards do not contain as much information as the book list, but they are easier to accommodate due to the illustrations and the focused textual content. If the workshop participant needs more information about a card (a more detailed explanation or real-life examples from existing case studies), they can be easily found in the book.
4. CASE STUDY: SOCIAL DESIGN COOKBOOK TOOLKIT

4.1 CONTEXT AND OVERVIEW

Figure 30. ‘Sense of accomplishment’ in Social Design Cookbook.

Figure 31. ‘Sense of accomplishment’ on a card.

Figure 32. A spread from Social Design Cookbook where the ‘Motivations’ are listed and explained in details with supporting examples.

Figure 33. Some examples of the cards with much more condensed information and accessible visualisations.
Semiology is the study of signs, which deals with the method of sign systems. In visual language, the method examines the object or concept represented (signified) and its interpretation (sign). We distinguish three different types of signs: icons, indexes and symbols.

The icon is immediately recognisable because it clearly depicts the subject, such as a photo. The link between the index and the signified is also clear, but here, the representation is a bit more abstract than that of the icon; for example, wayfinding sign systems and pictograms belong here. Recognising symbols may require some cultural context to interpret them, and their way of representation is often based on social consensus (e.g., religious symbols) (Muratovski, 2016, p. 168-175).

According to the definitions of semiotics, a pictogram cannot be called an icon, but in design graphics and UI / UX contexts, it is usually referred to as an icon. By one definition, “an icon is a sign or a representation that stands for its object by virtue of a resemblance or analogy to it” (Galaburda, n.d.). It reminds the observer of the signified object in its appearance or refers to it somehow, such as the speaker on the volume button. For this reason, this study will use the word icon in this sense hereafter.

The role of icons in communications is not only an aesthetic matter, but they can condense much information in one simple image that can speed up understanding significantly. As icons are independent of languages, they are part of our everyday life in orientation, navigation, information systems, digital services and softwares. “According to the National Center for Biotechnology Information, the average attention span of a human being has dropped from 12 seconds in 2000 to 8 seconds in 2013.” (Galaburda, n.d.) This proves how icons have a crucial role in conveying information quickly and highlighting messages in information systems.

Icons are also visually appealing, that helps to engage users with products. The icons need to be specific enough to provide a grip to the user but must remain abstract enough not to limit free association (Lucero & Arrasvuori, 2013 as cited in Peters, Loke, Ahmadpour, 2019). Icons are generally a good example of how visually appealing is also a function in design or how aesthetics and function can not be separated from each other. These are the main reasons why they are often used in pictorial unit charts and information illustrations.

When designing an icon, quick recognition should be a primary consideration. In general, we can talk about pictogram systems, so pictograms belonging to the same family must have a uniform appearance. This requires certain rules to be laid out at the beginning of the design process to achieve consistency, such as defining the grid system and other stylistic issues: a set can be for example outlined, filled, flat or hand-drawn.
1. The first set used placeholder icons from thenounproject.com to test them not visually, but contentwise. As the set includes 40 Ingredient cards, it also needs 40 different icons. In this set, the icons were not unified visually. The Ingredient and the Question cards were separated by colours (pink and blue), but each Ingredient card had the same colour regardless of their category, shown only on the front pages (Contributions, Motivations, Enablers, Rules, Tools). All the information is placed vertically on the cards.

2. In this set, the icons got a unique design that is based on a unified grid system. These icons are created out of outlines and filled with different shades of the identity’s two colours. However, these icons proved to be too brittle. The base colour of the ingredient cards helped distinguish them from each other, but due to the soft shades, the overall look was not that bold as the book’s visuals.

3. The use of hand-drawn icons has proved to be a good solution to eliminate brittleness, but no new solution has yet been found to separate the categories. The first versions of these icons were drawn with outlines, but later I decided to use them as bold shapes. I decided to switch to a horizontal design that proved to be more advantageous in terms of space utilisation. The cards got rounded corner, so they are less likely to get damaged during use.
4. CASE STUDY: SOCIAL DESIGN COOKBOOK TOOLKIT

4.4 THE CARD SET

Figure 34. Some examples of the cards from the Social Design Cookbook Toolkit. The pink ones are the ingredients (Contribution, Motivation, Enabler, Rule, Tool) and the blue ones are the question cards.
Figure 35.
Some examples of the cards from the Social Design Cookbook Toolkit. The pink ones are the ingredients (Contribution, Motivation, Enabler, Rule, Tool) and the blue ones are the question cards.
Figure 36. All the Contribution cards in Social Design Cookbook Toolkit.
Figure 37. All the Motivation cards in Social Design Cookbook Toolkit.
Figure 38. All the Enabler cards in Social Design Cookbook Toolkit.
Figure 39. All the Rule cards in Social Design Cookbook Toolkit.
Figure 40. All the Tool cards in Social Design Cookbook Toolkit.
Right in the middle of writing this research, the COVID-19 pandemic erupted, forcing many to rethink their previous ways of working. After the virus outbreak, tens of millions were forced to do their work from home and needed a mindset shift and find solutions almost overnight to do their usual work efficiently using online methods.

Obviously, not all types of work can be done from home, but collaborative creative thinking, for example, can be (McKinsey Global Institute, 2020). Workflows based on collaboration and brainstorming suddenly moved into the online space. To comply with curfews and social distancing, it was clear that workshop methods also needed to be rethought and adapted to the new circumstances. Helping this, many apps came into the spotlight in 2020: InVision Freehand, Miro, MURAL – to name the most important ones.

To digitise the Social Design Cookbook workshop, I chose MURAL because its user interface seemed the most likeable: user-friendly, customisable, flexible, the facilitator can easily invite unregistered visitors. The workshop instructions jump interactively to the desired section, and the facilitator can summon participants to a designated area of the canvas. It is possible to vote on deposited items if needed during brainstorming. The user can upload different media files or select and customise them from an extensive built-in directory. The result can be embedded if needed.

A remote workshop can be even more interactive than a traditional one, as the participants can produce more information together, as opposed to the traditional one, where usually the facilitator stands in front of the audience who alone collects the ideas of the others. Here it happens in parallel; everyone can add and take to the content simultaneously in a visually dynamic and collaborative interface.

Another benefit of the online method is that there is no need to collect the results afterwards and type them, but everything can be found in one place, in a format that can already be archived.

However, the most significant advantage of remote workshops is undeniably that there is no need to consider physical boundaries, but participants can join from anywhere around the world. This makes it easier to organise, and the facilitator does not necessarily have to travel to another country to get in touch with those interested.

The downside is that it requires some technical knowledge and equipment from the participants (computer, good internet connection). The facilitator needs to know how to engage the audience and bring humanity into the
online environment so that they not only stare at the monitor for hours, but become real participants of the session. It is often recommended to halve the time traditionally devoted to it. The experience will be less personal, making networking more difficult with the other participants. However, they are not tied to location.

The great advantage of templates made in MURAL is that a lot of information can be placed on a single interface. With the help of dynamic instructions, you can easily navigate between the parts, so when you complete a task, you only see the part you need for that step. This way, we can focus on a particular part without the interfering information around it. I placed all the cards and the questions around the canvas so participants do not need a physical toolkit. Online toolkits such as Mural have limitations in design, such as a small selection of fonts or not perfectly customizable text boxes, but the design was still relatively adaptable.

Figure 41.
Social Design Cookbook workshop materials on MURAL.

4. CASE STUDY: SOCIAL DESIGN COOKBOOK TOOLKIT

Attila Bujdossó & Lilla Mayer

SOCIAL DESIGN CANVAS

ABOUT THE TEMPLATE

DETAILS

TIME 1 2 hours  PEOPLE 1 8

ABOUT

Social Design Canvas maps key ingredients that constitute a social cooperative process or system.

Social Design Canvas is a simple yet comprehensive representation of social cooperative processes, projects or systems that fit on a single page. It has two sides: the left side focuses on the people who inhabit the social system, while the right side covers the social system itself.

Outline

1 Welcome

2 About the template

3 Here is an example

4 Find your topic

Suggested time 16 minutes

5 Frame the context

When designing a new format of cooperation, start by framing its context. What is the aim of the

6 List contributors

Define core contributor and participant profiles. Focus on network moderation

7 Identify core contrib...

Identify the most important contributions and organizing efforts needed to achieving your

8 Match motivations

Match motivations and values of its contributors and participants
Figure 42.
The MURAL template.

# CASE STUDY: SOCIAL DESIGN COOKBOOK TOOLKIT

## SOCIAL DESIGN CANVAS

### DETAILS

TIME: 1-2 hrs.
PEOPLE: 10

### ABOUT

Social Design Canvas maps key information that constitutes a social design project or system.

## EXAMPLE

Here's the Social Design Canvas with its key components:

1. **Understanding the Issue**
   - Identify the problem or challenge.
   - Define the scope and boundaries.

2. **Desired Outcomes**
   - Define the desired outcomes.
   - Identify key stakeholders.

3. **Empathy**
   - Conduct user research.
   - Create empathy maps.

4. **Ideation**
   - Brainstorm potential solutions.
   - Prioritize ideas based on criteria.

5. **Prototyping**
   - Develop rough prototypes.
   - Test prototypes with users.

6. **Testing**
   - Conduct user testing.
   - Refine solutions based on feedback.

## SUPPORTING CARDS TO FILL THE CANVAS

### QUESTIONS TO ITERATE

- What are the key stakeholders involved?
- What are the main challenges or pain points?
- How might the solution(s) be measured for success?
- What are the potential benefits and drawbacks of the solution(s)?

### QUESTIONS TO ASK

- How will the solution be implemented?
- What are the next steps for the project?
- How will the solution be scaled or extended?
- What are the potential risks and how will they be mitigated?
DATA COLLECTION AND DOCUMENTATION

Since this project’s nature is mainly visual and it is based on human interactions, the research approach of this study rests on the principles of applied research methodologies. The main advantage of the applied research method is that the creator continually reflects on and improves her work during the work, thus perfecting it. One way to do so is by conducting action research, a form of participatory activity with a thoroughly documented cyclic spiral of planning, acting, observing and reflecting our practice (Muratovski, 2016, p. 192-195).

As design toolkits have little theoretical background, the findings are primarily based on practice-led methods. The designs were iterated through testings and workshops. After the workshops, the participants filled out a structured questionnaire that helped with the development and led to the final implementation of the design. All the workshops are documented with notes and photos which were then filed. Based on these experiences, I continuously improved my product until it took its final form.

To ensure diversity and usability, the workshops were organised for participants with different backgrounds. Some of the participants had a professional background from service design or other design-related fields; some of them had no previous knowledge about design thinking at all.

The workshops’ primary goal was to involve people in a process that could lead to meaningful changes in our society. To achieve this goal, I followed user-centred design principles to involve end-users in product development. The following figure shows how this research applied the steps of ‘scientific method’ (Gimbel, 2011; xi as cited in Muratovski, 2016, p. 154.).
The following section analyzes in detail the following four workshops in which we tested the toolkit:

1. In the first workshop, we only used Social Design Canvas; the idea of the card set was born on the lessons of this event.

2. We used a very simple, non-specially designed beta version of the cards with a large-scale printed Social Design Canvas.

3. The almost final, carefully designed version of the cards has been tested. I used marking cards instead of canvas, modelling the possibility that organizers may not have the option to print in large format or at all.

4. We used a digital, interactive version of Social Design Canvas, with help tags placed on the digital platform interface instead of physical cards.

**TREATMENT OF DATA**

All data gathered were treated confidentially. From the questionnaire no demographic or age related data were gathered. All the responses are anonyme.
WORKSHOP 1.

“SPACE U – Inclusion and Diversity in Graphic Design”

Date: 17.5.2019.
Organiser: FinnAgora, the Finnish Cultural Institute in Budapest
Facilitator: Attila Bujdosó, Lilla Mayer
Tools in the workshop: Social Design Canvas

Methodology of the workshop
The session had two groups with 5-6 people. All participants were asked to collect examples of exclusion from their own experiences on post-its. All the examples were briefly discussed and grouped by categories such as “discrimination at work” or “exclusive design of services, spaces and products”. Subsequently, each group chose one topic that they worked on with the help of Social Design Canvas.

Challenges of the workshop
The workshop indicated a meaningful dialogue on important topics. It was instructive, but due to too many participants and few facilitators, the process was quite stagnant at some points, and no compact end-result was achieved.

Learning outcomes of the workshop
The idea of a toolkit was born, with which even a less prepared facilitator can conduct a workshop seamlessly, giving exact instructions.

WORKSHOP 2.

“Integration of immigrants – Making connections in the neighbourhood”

Date: 10.10.2019.
Organiser: Finnish Somalia Network (Suomen Somalia-verkosto)
Facilitator: Attila Bujdosó, Lilla Mayer
Tools in the workshop: Social Design Canvas, Card Set 1.0

Methodology of the workshop
The session had one group with 6 participants. Participants first raised topics they would like to address, then they voted for one they wanted to work on; this was ‘Integration of immigrants’. For the chosen topic, the main issues were discussed, and then one of them (‘Making more connections in the neighbourhood’) was chosen to narrow down the topic. Then they developed a concept with the help of Social Design Canvas and the first version of Social Design Cookbook Toolkit: ‘Know your neighbours!’ is a Sunday afternoon get-together where we share food and fun in order to get to know each other with the people who live with us in the same building. Having invented the concept broadly, they identified the contributors: ‘tenant’, ‘organiser’, ‘house community’, ‘musician/hobbyist’.

The card set provided much help with offering generic examples for each category for the following steps. While figuring out the contributors’ contributions, it is crucial to balance them with their motivations, as these projects are not monetary businesses where the participants are financially rewarded. The next step was to plan their Enablers to see what makes their involvement smooth. Afterwards, the Rules and Tools are defined to help coordinate participants. Finally, the question cards were used to refine the concept and finalise the drafts.

Challenges of the workshop
However, many issues have arisen that needed improvement. Firstly, it was easy to mix the different categories as they were marked only on the cards’ back. They needed some visual indicator from each side that helps to separate them immediately. The question cards were separated from the ingredient cards with a light background colour, but it made the texts hardly legible in poor light conditions. This means, giving them different shades of background colours is not efficient enough to solve the separation and needs another solution. Secondly, the question cards might not need different categories, but some of the questions need to be shortened or divided to simplify them. Thirdly, the ‘Rules’ and the ‘Enablers’ category icons are easy to mix due to their similar shape with the diagonal rectangle.

Another important feedback was that the cards could also restrict free thinking about the solutions. For example, there are six ‘Contributions’ cards, and the participants could not think about any other answers after they accepted those as given, ‘ready-made’ solutions. As Jain (2016) claims “Improvisation comes from having had the rigor of knowing. I think the danger with these ‘toolkits’ is that they get labeled as ‘design thinking’. And once a
toolkit gets labeled as or packaged as a ‘solution’ then it loses its adaptibility. (…) I think that’s fine so long as one has the foresight and courage to step away from it if need be.” (p. 136).

Learning outcomes of the workshop
The toolkit should be used as a crutch in moving forward only at that point when help is required, and the process of thinking needs some trigger to proceed. Blank cards should be introduced to invite the users to propose new ingredients. The cards must be made clearly distinguishable from both sides so that the different categories are not to be confused.

WORKSHOP 3.
“Fun networking sessions for graphic designers”

Date: 27.07.2020.
Organiser: Lilla Mayer
Facilitator: Lilla Mayer
Tools in the workshop: Card Set 2.0

Methodology of the workshop
The session had one group with 4 participants. All the participants work in the field of graphic design. Instead of the Social Design Canvas, we used marker cards, testing the possibility that the organizers did not have the opportunity to prepare in advance and/or print in large format.

After deciding about the theme – a series of events that could help those working as graphic designers to network and build meaningful connections – the participants identified the contributors and defined all of their contributions, motivations and enablers. After deciding about the rules and tools, they finetuned the concept with the help of the question cards.

Challenges of the workshop
The participants were not particularly experienced in creating this kind of concepts, so it was hard to disregard the cards and brainstorm individually. The workshop process was still quite smooth, so it was a good confirmation of the cards’ effectiveness. Participants were able to model a realistic idea by the end of the session.

Learning outcomes of the workshop
The workshop process was smooth, even though the participants were not particularly experienced in creating this kind of concepts, so it was a good confirmation of the cards’ effectiveness. However, they are all professional graphic designer, so they could give valuable inputs according to the design.

Feedback from one participant
“I would redraw the human figures in some of the icons because it is not always clear that it is trying to represent a human.”
WORKSHOP 4.

“Good journalism initiative”

Date: 25.03.2021.
Organiser: Lilla Mayer
Facilitator: Attila Bujdosó, Lilla Mayer
Tools in the workshop: Social Design Canvas in MURAL

Methodology of the workshop
The session had 4 participants located in 3 different countries who gathered to create an initiative supporting good journalism. The workshop’s goal was to map actors and contributions in the initiative by using the Social Design Canvas method.

The workshop was held online on the MURAL platform with a pre-created template – presented earlier. Instead of physical cards I placed helping tags on the digital platform interface.

Challenges of the workshop
Online workshops are significantly more tiring than offline ones and much harder to concentrate in the meantime. This is important to keep in mind when organizing one to think in shorter sessions. Therefore, rather than holding a long 4-hour workshop, we divided it into three parts according to the following structure:

1. Identify contributors, actors and list their contributions
2. Write an inspiring mission statement
3. Find motivations and enablers

The ingredient cards placed under the canvas served as a good guide, helping a lot with the brainstorming; however, there were times when participants only copied them one by one onto the canvas. It needs to clearer that ingredient cards only serve as a starting point, but they need to be further thought through and concretized to work on the canvas.

Learning outcomes of the workshop
The platform provided good tools for discussing the topic to brainstorm independently and then group and analyze the notes together. The canvas worked well, participants could easily collaborate on it and fill it out without any technical difficulties.

Ingredient cards need to be further developed to be more suggestive. It would also be good to display the blank cards in the physical card set here to encourage participants to come up with individual ingredients.
Every research has its limitations. The theoretical background and the literature review is not as extensive of this research as it could be, although they would go far beyond the researcher’s field of expertise, which would require, among other things, more profound knowledge in sociology, design activism and community-based work. Therefore, the focus of the research is a practice-based design project and not a theoretical analysis.

This project was undertaken to create a book to encourage social collaboration by introducing a novel workshop method and demonstrating it through comprehensive case studies. Most of the content was created in Kitchen Budapest as a result of Attila Bujdosó’s thorough work. The book’s design was made in parallel, and after three years of work, it was finally launched in 2019 with the help of a crowdfunding campaign.

The project’s second commitment was to design a new analogue design toolkit to help workshop facilitators organise social collaborative projects without a significant routine. The physical toolkit – the card set and the canvas – were proven to perform well in the workshops. The study has shown that using participatory methods and including users in the design process can benefit the results. Through the iteration process, the products could take a form that inspires users and fit the purpose. Although the instructions can be found in Social Design Cookbook, the card set would benefit from a finely designed packaging solution and a hands-on manual with instructions because without these, it is not possible to send it to production yet and make it available for a wider audience.

Although the pandemic does not currently allow physical workshops, it has provided advantageous circumstances for online workshop development. This created an opportunity for us to develop interactive workshop methods and a digital extension. The version in this research is already usable but not yet fully developed. Further testing might explore opportunities to make the practice more stimulating. By applying gamification methods in the process, the experience could be more interactive, playful, engaging, and inspiring.

The biggest challenge with the workshops is how far the organisers are ready to take them. Achieving real social change is a long and hard-working process that will not happen in a 3-hour workshop. While attending Social Design Cookbook workshops is just a first step to establish social cooperation, it is nevertheless a good starting point to outline what steps realising change would need. But the real work only starts after that: to implement the plan, which is the work of weeks, months, involving many participants. As Bujdosó (2018, p. 80.) suggests in Social Design Cookbook, “You have to get the design off the table, get out of the building and organise. (...) You need to get real-life feedback from real people to be able to learn, iterate and improve the process. It’s tedious work and often unpredictable. But that’s also the beauty of it.”


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IMAGE SOURCES

Figures that are not referenced here are my own material.

Figure 2. Szalay, K. (2019). Photos of Social Design Cookbook [Photograph].


Figure 7. Strategyzer. (n.d.). The Value Proposition Canvas [Image]. Retrieved from https://www.strategyzer.com/canvas/value-proposition-canvas

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Figure 27. Oikarinen, M. (2019). Book release of Social Design Cookbook, Helsinki [Photograph].

Figure 44. Munkácsy, B. (2019). Space U workshop, Budapest [Photograph].