SOCIAL ENTERPRISE
LESSONS FOR ARCHITECTS

Innovative architectural practice embracing

social entrepreneurship, leading to the ethical

transformation of communities worldwide.

ALTERNATIVE FORMS OF PRACTICE IN AN EVOLVING CONTEXT

On the 2nd and 3rd of April 2011 Architecture Sans Frontiers UK got together 48 people; including architects, designers, students, artists, film makers, social enterprise advisors and acedemics; to discuss ideas surrounding alternative forms of architecture practice.

During 13 presentations over two days, seeds were sown that led to discussions and thoughts that will hopefully evolve into the **dynamic, adaptable, sustainable architecture practises of the future** that the seminar suggested were needed in todays rapidly evolving context.

In the following pages the 13 different talks are presented (in no particular order), in a way that attempts to capture the essence of each speaker, the questions that were asked and the discussions that followed.

This small booklet puts together some of the thoughts and ideas discussed, in the hope that further seeds will be sown...

1

Andreas Lang - public works

public works are an art and architecture practise that were set up roughly 10 years ago after experiencing the frustration of working in architecture offices where the spirit and enthusiasm of education became replaced by office production. *"Production had taken over and it was no longer about discourse and ideas - these had disappeared."*

out
now

public
works

public works aims to undermine the traditional office dynamic. The set up of the studio remains a public space (as much as possible), offering ongoing discourse. It's not just about production behind a computer to make money. Everything is on wheels so it can be moved to the side, instantly transforming the space for public events and making what happens in the studio transparent and accessible.

public works took on a bigger space than they needed so it could be shared with other practices that they are interested in.

There is a "HOT" desk available to other practitioners on a short term basis. This creates a dynamic space - even though you go to work every day, the situation around you changes - you may sit next to a fashion designer for 2 months, then an economist, then the situation changes again. The changing situation brings about a completely different set of ideas, languages and questions - then everything changes again. The dynamic space promotes dynamic thinking.

"Friday Sessions": architecture practices are haematic, they are difficult to access. Friday sessions at public works take place once a month and attempt to host discourse as well as opening up public work and making it accessible. They are like art world openings that don't seem to happen in the architecture world.

It's about opening doors and networks. It's about creating platforms that are not institutional

PROJECTS: the next 2 pages show 2 public works projects which are concerned with participation in the production of artefacts. The artefacts tell stories that speak about production, place and narrative. The projects address this in different scales in different ways.

PROJECT 1: *Regeneration in Egremont using the "FOLK FLOAT"* (town scale)

Drysdale arts organisation invited public works to Egremont in Cumbria.

They were asked to look at museum models as part of a rejuvination scheme...

Instead of looking at museum buildings, public works started a discussion with the public of Egremont.

They bought a second hand milk float and turned it into a FOLK FLOAT. The idea was to travel around the region and start a discussion about Egremont.

Through public discussion, objects that told stories about the locality and its people were collected and displayed on the float. A work space in the FOLK FLOAT enabled the production of new objects. Frames were handed out so people could frame their own entry and submit it.

Using the FOLK FLOAT they captured an archive of objects and stories that already existed around the town.

This process of creating adhoc precedents from which you might learn and from which things might grow organically through local public interaction, re-thinks the museum typology.

The objects on the folk float are important in triggering conversation. From this conversation, it was decided that instead of tourists coming in (and therefore a museum) the town would benefit from a resource center to promote cultural production. As a result an old existing building was converted into a cultural space of which the FOLK FLOAT is the satellite. The float is occasionally sent out to other cities, thus connecting Egremont to cultural institutions all over the country. The object becomes useful as an extension of place.

"Its a process of reflecting on what you need, how you might get there and acting it out as you go along."

PROJECT 2: *PARK PRODUCTS* (park scale)

public works were invited by the Serpentine gallery to be artists in residence.
They wanted to work with the park and its users to see how a collective new park space and economy could be established. A summer market stall was proposed. The products were designed by 10 different user groups of the park. Through a conversation and understanding of how the user groups engage with the space, they arrived at a product that represented a specific idea about their use of the park. Every object has a different currency/ engagement, representing a different activity of engaging with the park.

E.g. **GARDENERS PRODUCT**: *The Chompost Bar*: A compressed bar of Royal Parks compost.
PRODUCT CURRENCY = The gardeners have expertise which they rarely have the opportunity to share with the public. In order to obtain a Chompost Bar, visitors are asked to help one of them on duty. The Park Product thus provides the perfect excuse to engage and gain a greater understanding of Kensington Gardens and it's gardeners.

SQUIRREL FUN PARK: designed to both protect the spring bulbs (which the squirrels eat) and to allow the public to interact with the squirrels of Kensington Gardens. The fun park is a special area set aside for squirrel use. When they are encouraged to play there, they are kept away from the spring bulbs and end up planting new wild flowers by burrying seeds in the soft soil.
CURRENCY: A toy is borrowed from the Park Products stall and can be kept if the borrower provides proof that a squirrel has jumped through the hoop into the fun park.

10 different products = 10 different stories about the park. On the one hand it invites you to go out and explore the park but also to talk about personal narratives and understandings of the park and to explore different resources the park has.

THIS IS ARCHITECTURE : A SOCIAL CONSTRUCT AS MUCH AS A PHYSICAL ONE.

2

Inderpaul Johar - 00:/

Indy Johar is a qualified architect & policy researcher. He cofounded the design strategy practice 00:/ [zero zero] in 2005. His work is focused on catalysing change in our cities, towns and neighbourhoods through a fusion of physical and institutional interventions. Projects range from the scale of low-carbon homes, developing a new class of learning institutions, to community led neighbourhood retrofits and 'mass collaborative' community master plans.

ANOTHER WORLD IS POSSIBLE

From Inderpaul Johar's experience in architecture, policy and social enterprise he is well versed to discuss the interface between these 3 worlds. He states that when talking about social enterprise and architecture, the important thing to understand is that we are talking about a different economy and essentially a different way of operating and being. Architects need to think about a different sort of finance; different kinds of investments, have different discussions and practice different forms of leadership. It's much more about how you enable a group of people and in a sense this is something that means an entirely different way of being to that tradition of the profession that we have been brought up in.

At Indy's east London studio 00:/, they find themselves recruiting less and less architects. They have started working with anthropologists, community developers and economists because their architecture is much broader than the skills of the current day architects.

What is the purpose of what you were doing?

What material impact are you going to have on the world? What are the outcomes that result from the built environment. What is the architecture of change?

... What if we look at investment and economics differently?

... for example: social impact bonds which involve government pay-back if social targets are met (such as reducing re-offending rates). Why isn't there social impact assessment for buildings? Very little evidence in the architecture world about social outcomes. Social return becomes a key part of the story. This kind of funding will drive change in the future.

Inderpaul Johar has been involved in creating the HUB in Kings Cross - a social enterprise where individuals are offered an inspirational place for meeting, working, innovating, learning and connecting. With progressively less resources (both physical and environmental) its going to be about how we share resources- this has a big impact on how we design and think. The Hub is a sharing model. Each of the now 28 Hubs across the world is set up by local entrepreneurs who raise funds locally but are part of a global story. It has been able to globalise in a completely different way. The hub is not centrally owned. Hubs highlight a different form of economy that is possible and that enables a different form of change.

DESIGN TACTICS

PHYSICAL

INTENSIFICATION ARCHITECTURE
Pay-as-you-go / Hot Desking
Diversity & Adaptability of Spaces
Transparency / Open Plan Workspaces

PHYSICAL SHARING SOFTWARE
Bespoke Furniture
Expressive Surfaces/ Noticeboards
Members Gallery
Crowd Sourced Members Library

NON-PHYSICAL SHARING SOFTWARE
ICT Platform
Open Source Space Management
Investment In Innovative Working / Brainstorming Methodologies
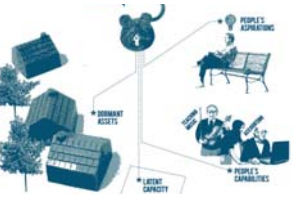Mixed Economy (Transaction of Time, Ideas, Networks)

SOCIAL GOVERNANCE
Self Organising Membership
Membership Diversity Strategy
Investment in Active Hosting Roles

SOCIAL

rutland telecom

01 SHARED AWARENESS OF DISSATISFACTION THROUGH INFORMAL DISCUSSIONS OVER TIME
02 FUTURE ENTREPRENEUR HAS AWARENESS OF TECHNOLOGICAL / REGULATORY POSSIBILITY
03 ENTREPRENEUR ORGANISES MEETING IN VILLAGE HALL INVITING LOCAL PEOPLE AND PROVIDING CHAMPAGNE
04 OVER 10 MONTH PERIOD. REPEATED PUBLIC MEETINGS & INFORMAL CONVERSATIONS; AT THE END. 40 PRE-REGS OBTAINED AS WELL AS STARTING CAPITAL
05 ROLE OF THIRD PARTY INFLUENCERS TO 'TRANSLATE' TECH-TALK INTO LANGUAGE THAT VILLAGERS UNDERSTAND AND TRUST
06 SUPPORT FROM PARISH COUNCIL AND PLANNING PERMISSION OBTAINED
07 MEANWHILE BATTLES WITH BT OVER TECHNICAL AND CONTRACTUAL FACILITATION – REGULATORY OBLIGATIONS
08 LAST-MINUTE FUNDRAISING FOR ADDITIONAL CAPITAL NEEDS RAISED SHORTFALL OF £10K IN A SINGLE DAY
09 TRIALS AND OPENING

Rutland Telecom
speed you can believe in!

UPPINGHAM — LOCAL EXCHANGE — BISBROOKE — STREET CABINET — LYDDINGTON — 200 HOMES — HARRINGWORTH

INVESTMENT   CAPABILITIES   TIME   MICRO INVESTMENT   SOCIAL IMPACT BONDS

FROM   TO

PEOPLE'S ASPIRATIONS
DORMANT ASSETS
LATENT CAPACITY
PEOPLE'S CAPABILITIES

PROJECT telecom: DE-MONOPOLISING THE MARKET:
This is the story of a village that didn't have broadband. 3 or 4 key villages got together and they built their own broadband. They now have the fastest broadband in the country with investors gaining a greater interest than if they had put their savings into a bank. **This is the story of a community that became part of the story – part of the economy.** This is a different form of interface.

If we change all street lamps to use low energy bulbs, there will be a 5 year pay back period. Local Authorities won't and can't invest - what would happen if people could invest?

How do we create a state and civic economy that allows people to invest in it in a micro sense? How do we open this stuff up?

How do we move from big money driving things to allow small money to compete?

We have been focusing on a needs economy. We look at the need that exists in an area. But what happens if we start talking about the strengths people bring to that area. If you talk about people's strengths they don't become dependent they become active agents. This requires a different discourse.

Participation needs to go fundamentally beyond consultation. Community assets (knowledge, network assets etc.) need to be fundamentally diffused into the model. It's going to be about ownership, investment, peoples discussions. Getting someone to participate in a design is less meaningful - you participate on the design of a public square but you don't govern it or own it. Then you move on and the next users say, "who the hell did this" and they'll have no degree of ownership. We are moving to a more institutional idea of participation rather than just a design idea and that will liberate design to be able to do other things.

Spaces of change are becoming much more diverse. The architecture of change works across a matrix. Consider the role of the built environment, programme, wider platforms of engagement, institutional models - across this whole system is where change exists. Architects needs to be trained in all these platforms. How about a school of architecture where you arm yourself with the political, economic and social information that is relevant for a meaningful architecture.

Fertile Ground for Social Innovation

01 / COMMUNITY OF TALENT	+	02 / PLACE CAPITAL	+	03 / DIVERSITY OF SPACE TYPOLOGY	+	04 / CONNECTIVITY OF NETWORK	+	05 / DEMOCRATISATION OF AGENCY	+	06 / BRIDGES OF TRUST
Social network combination of birmingham 5 universities graduates, internationally invited entrepreneurs and start up enterprises. Proximity to innovation.		Quality of Physical Build Environment		Spaces & places to serve the work, social and living needs of the innovation community		Highly connected geographic location & links to academic institutions		Sharing economy of capabilities, resouces, knowledge & relationships		Place culture of the village - shared goal of innovation within the community and ethos of exchange

3

Colin Priest - Studio Columba

Colin's parents worked in an airport and he spent most of his young life watching people as he waited for them...
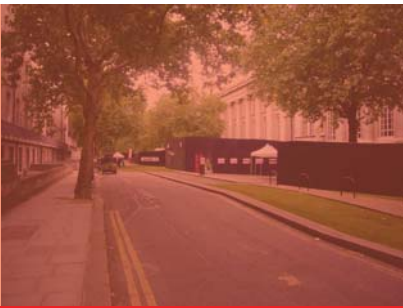

... from this has stemmed teaching and architecture that truly engages with the city and its inhabitants.

The following temporary projects inspire you to consider how people can engage with architecture and how it can contribute and negotiate the relationship between people and events.

1. Colin 'Tweets' all the changes in the public realm (roads and pathways etc.) in AN ONGOING DOCUMENTATION OF THE PUBLIC REALM through Twitter.

2. THE CONTINUOUS PICNIC was a collaboration between all the allotment people in London. The idea was that all the tables laid out would geographically represent all the produce that could be grown across the city. For the duration of the picnic people could engage, understand and enjoy the city in a different way.

colin
@t_wickers Hackney Wick
Happenings in Hackney Wick. Listing extraordinary events to ordinary occurrences with some general randomness from the transition island of E9.

Edit your profile →

Timeline   Favorites   Following   Followers   Lists

t_wickers colin
Chapman Road green reservations opposite mechanics getting some pruning attention - 'improvements' are definitely speeding up... 02.04.11
11 minutes ago

multiposs Caroline Banks ⇄ t_wickers
From Blueprint Magazine. New Hackney Wick project
http://www.carolinebanks.co.uk/?p=730
1 Apr

_JamesDavies James Davies ⇄ by t_wickers
@the_overfed @PixelPanda On your way back get off at Hackney Wick, it's lovey round there.

This applied research and collaborative practice centres on adjusting the cultural value of public space; shifting perceptions of identity, society and notions of locality.

3. THE BIG LUNCH was a 1-day street event celebrating local open spaces. It occupied the local street with plants and invited residents to bring and share lunch. People met neighbours they had never met before. The architecture was just about organising the space to enable people to engage with it and each other. All the plants were given away at the end so the greenery dispersed into the locality.

By unwrapping the spatial constructs and social impact of temporary events a place of permanency and alternative practice in the built environment emerges.

4

Barbara Beaton - Rural Sussex

"A social enterprise is a **business** with primarily **social objectives** whose surpluses are principally **reinvested** for that purpose in the business or in the community, rather than being driven by the need to maximise profit for shareholders and owners." [DTI definition, 2002]

there is nothing wrong with making a profit – its what you do with it that counts

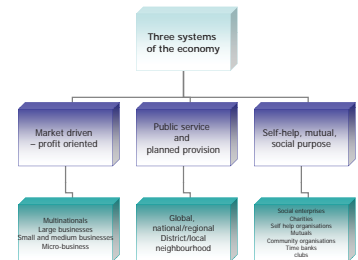Social enterprises (unlike charities) trade as a business. Impact assessments are fundamental.

Social Enterprise Spectrum

Community and voluntary organisations no trade 100% reliant on grants | Buyers of trade | Social Enterprise | Corporate Social Responsibility | Mainstream Businesses

No trading — 100% trading
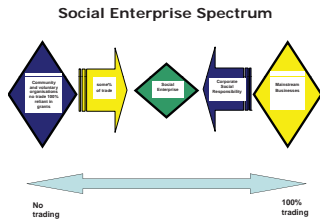
Social enterprises come in all shapes and sizes, however the SOCIAL OBJECTIVE is always paramount.

be prepared for change,

protect yourself from risk,

protect the social purpose,

Three systems of the economy

Market driven – profit oriented | Public service and planned provision | Self-help, mutual, social purpose

Multinationals Large businesses Small and medium businesses Micro-business | Global, national/regional District/local neighbourhood | Social enterprises Charities Self help organisations Mutuals Community organisations Time banks clubs

do your research.

Aldingbourne trust in west Sussex is an example of a successful social enterprise. It supports people with learning difficulties, realising people's potential and ability to live independently. They negotiate with building sites to be paid to take wood away (cheaper then putting in landfill); restore furniture; re-grade wood and sell it or make products and sell them after being trained by skilled craftsmen. It makes money. There is a good product + learning of skills + integrating people into the wider community.

Other examples of social enterprise include... Big Issue www.bigissue.com, Café Direct www.cafedirect.co.uk, De la Warr Pavilion www.dlwp.com, Lewes Farmers Market www.commoncause.org.uk/farmersmarket/, Care and Share Associates www.casaltd.com, Southville centre nursery www.southvillecentre.org.uk

Before setting up a social enterprise you should ask yourself...

WHAT?
do you have a viable product or service?
who is going to deliver it?
do you have social aims?
what resources are you going to need?
Is it going to be a viable business proposition- will it make money?

WHY?
is there a need?
Is there a market? - are people actually going to buy it?
what will the customers gain? what will the community gain?
How can the creation of a new entity be justified?

HOW?
Who will the service be delivered to ie. who are the customers?
How will it be organised and managed?
Will the enterprise work alone or with others?
Where will it deliver?
If these are services being run now will this mean changes to the services currently being offered?
Can it be made into a commercial operation?
How will impact be measured and demonstrated?

Organisational type

organisational type: how it arranges and manages itself. Will govern set up. Examples: club; co-operative; community enterprise, development; trust; mutual; social firm; tenants association

legal format: how the law regards the organisation

governance: the systems and processes concerned with ensuring the overall direction, supervision and accountability of an organisation

Legal format

Governance

don't underestimate the value of the legal structure of your organisation

There are 11 legal structures at present. The main forms are...

1. incorporated - limited companies - limited by share or guarantee - e.g. charities are companies limited by guarantee i.e the liability of members is limited to the amount stated. Gives people protection from risk and personal liability. Tax benefits however there are restrictions on trading.

2. community interest company (CIC) - designed specifically for social enterprise. Reflect a modern approach to that of the charity structure with a separate trading arm. Isolated risk. No special tax benefits. Have three main criteria: the 'community interest test,' 'asset lock,' and 'dividend cap.' (more information at, http://www.cicregulator.gov.uk/guidance.shtml)

3. industrial providence society - are older form of CIC with a traditionally democratic approach.

Many legal and governance forms. Choose the format to suit your project.

MONEY...

... is often needed for many reasons: for example: to get started; working capital; development capital; to meet the income/expenditure gap when developing something new.

Money can come from commercial loans, social banks and lenders, social impact bonds (investment for social impact return), big society bank (government initiative to stimulate growth of social enterprises), community bond issues, grants and donations.

It's the idea that makes the money. If people can see they will make a profit, they will throw money at you.

ASK YOURSELF...

What will the project cost?

What finance is needed in the short and long term?

Is the investment worthwhile?

What trading income will be generated and when?

What will the return be on investment and when?

What is the risk and is it manageable?

How and when will the project become sustainable?

KNOW ALL COSTS

5

Harriet Harriss - Design Heroine Architecture

WITHIN THE CURRENT CONSTRUCTION RECESSION, WE HAVE A CHALLENGE AS A PROFESSION TO RE-THINK WHAT WE ARE DOING. WE NEED TO RE-DESIGN OUR PROFESSION TO ENSURE THAT WE WORK WITH PEOPLE IN A SUSTAINABLE, SOCIALLY RESPONSIVE AND CHANGE RESPONSIVE WAY.

As professionals we are supposed to have some kind of **ethical agenda** and act in the **interest of the public**.

In today's architecture however, to paraphrase Jeremy Till, 'honest design' is defined as consistency in detailing - this is what our understanding of 'integrity' has come to mean.

COMMUNITY BUILDING & BUILDING COMMUNITY

In practice and in architecture, we aspire towards the identity of the architect as a lone, 'hero and genius," (Saint ,1983, p.1). As Ayn Rand's architect protagonist Howard Roark states in her book, 'The Fountainhead,' (1943) "No work is ever done collectively, by a majority decision. Every creative job is achieved under the guidance of a single individual thought." (Rand, 2007, p.681).

For too long, "an individualised view of architecture attracts architects because it enables them to see themselves not only as the top dogs in the construction process but also as the creators and romantics." (Saint, 1983, p.6).

However, many argue that, "architecture is a social activity that has to do with some sort of communication or a place of interaction, and that to change the environment is to change behaviour" (Mayne, 2005).

REDESIGNING THE ASSETS

Therefore if we are expecting the PRACTICE of architecture to be socially inclined, then surely the way in which it is LEARNED or TAUGHT (in both schools and in offices) needs to be more interactive, more committed to and capable of 'honest', ethical and authentic public engagement?

Whether as a student, an educator, or a practitioner, we share a collective responsibility to enable young architects to develop socially responsive new enterprises.
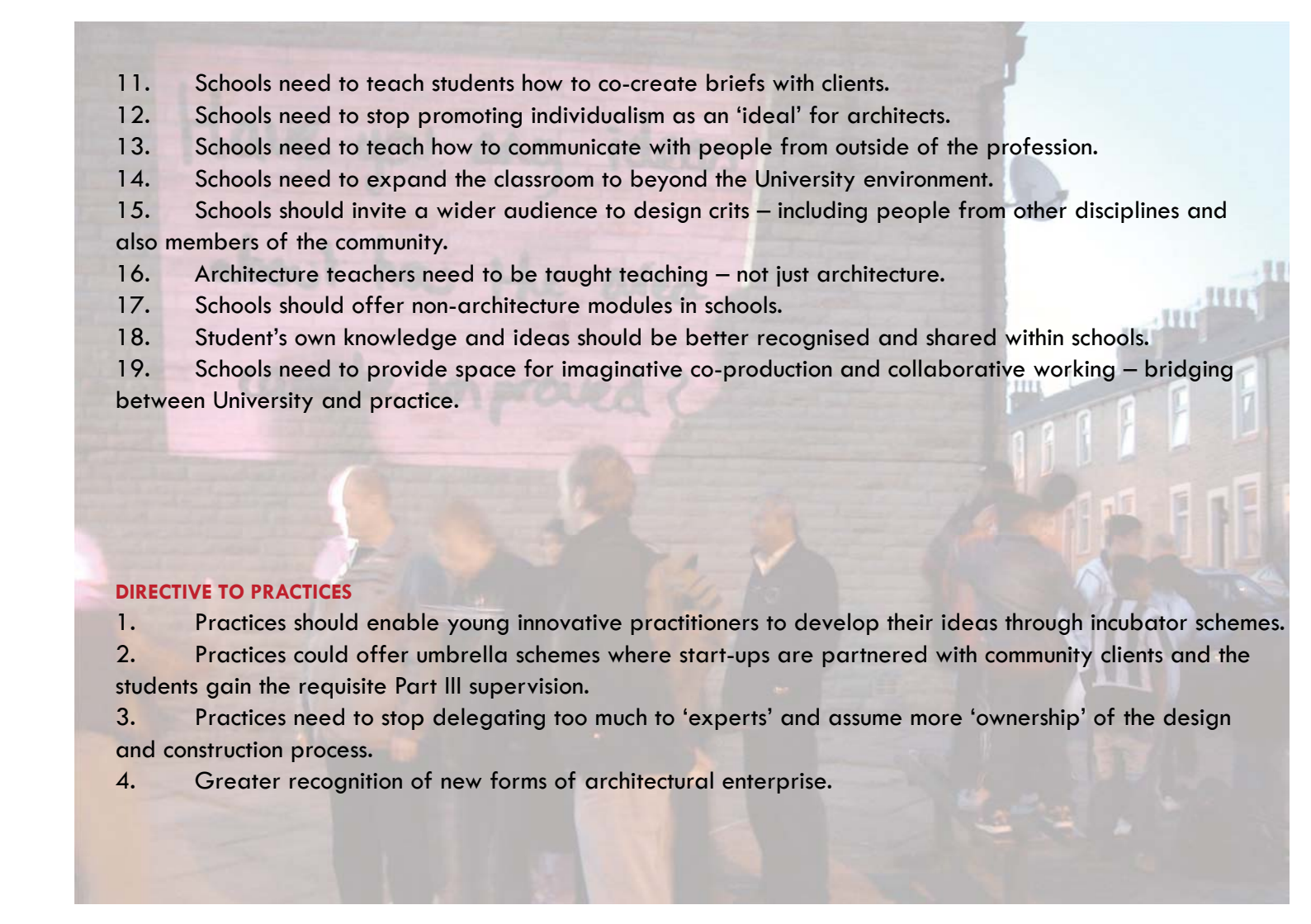
The following section captures a Social Responsibility Charter (2011) produced live at the ASF Social Enterprise Event as a set of directives for both schools and practices.

EDUCATION CHARTER FOR GENERATION Z

DIRECTIVE TO SCHOOLS

1. More 'Live Project' opportunities – particularly at early stages in the training.
2. Schools need to participate more in communicating using social media – blogs for example.
3. Schools need to communicate and interact with people and disciplines outside of the profession of architecture.
4. Schools need to improve their knowledge and 'awareness' of alternative forms of architecture/design practices and how to make them work within a wider economic context.
5. Schools need to better share learning 'resources' with organisations off campus.
6. Architecture teaching needs to be 'de-institutionalised.'
7. Schools need to offer learning opportunities that are more integrated within 'real-world' practice contexts.
8. Education needs to strike a balance between an emphasis upon design and expression and the realities of practice.
9. Schools need to teach students how to 'mobilise' their ideas in the real world.
10. Schools need to increase opportunities for collaborative learning – both internally with colleagues/peers and in 'real-world' connections.

11.   Schools need to teach students how to co-create briefs with clients.

12.   Schools need to stop promoting individualism as an 'ideal' for architects.

13.   Schools need to teach how to communicate with people from outside of the profession.

14.   Schools need to expand the classroom to beyond the University environment.

15.   Schools should invite a wider audience to design crits – including people from other disciplines and also members of the community.

16.   Architecture teachers need to be taught teaching – not just architecture.

17.   Schools should offer non-architecture modules in schools.

18.   Student's own knowledge and ideas should be better recognised and shared within schools.

19.   Schools need to provide space for imaginative co-production and collaborative working – bridging between University and practice.

DIRECTIVE TO PRACTICES

1.   Practices should enable young innovative practitioners to develop their ideas through incubator schemes.

2.   Practices could offer umbrella schemes where start-ups are partnered with community clients and the students gain the requisite Part III supervision.

3.   Practices need to stop delegating too much to 'experts' and assume more 'ownership' of the design and construction process.

4.   Greater recognition of new forms of architectural enterprise.

6

Anna Holder - Studio Polpo

Anna Holder is director at Studio Polpo and a doctoral researcher in the school of architecture at the University of Sheffield. Her research explores the role of the architect in transformative design praxis, looking at processes of initiating socially motivated architecture projects.

The next few pages are about **questioning the social role of the architect** and investigating how socially motivated projects emerge. How can we be entrepreneurial and **work towards social impact**?

IT SEEMS IN TODAY'S WORLD, THERE ARE PEOPLE BUILDING BUILDINGS AND OTHER PEOPLE DOING SOCIALLY MOTIVATED THINGS - we must find the connections in order to create a sustainable architecture for the future. How do we initiate this type of architecture?

1 = social economy; 2 = the market; 3 = the state: We were brought up with the idea that there are 3 very clear sectors, however the boundary between these is blurring. The state is buying into a market way of doing things and the market is buying into the idea of corporate citizenship. Architecture must function in all areas.

What new possibilities can we create by initiating projects?

follow these steps to become an unsolicited architect...

Build public support. Demonstrate the urgency.

Call a town hall meeting, send your report to newspapers with punchy quotes, do a letter drop to local residents, demonstrate the effectiveness of your proposal in a quick and dirty urban intervention. The aim is to create public support for the urgency of your scheme. As it is addressing an urgent issue, not a commercial motive, this should be easy.

Don't wait for the phone to ring. Architects, act now.

Clients haven't called for months; this route to future work has been severed by the financial crisis. The same goes for competitions; don't enter them; the odds are against you. It's time to roll up your sleeves and grab those commissions yourself.

Pose a problem. It's the best solution.

Architects, your city needs you. Find an issue in your street, your suburb, your city or the world. It may be social, environmental, financial, or whatever.

Run the numbers. Win in the end.

Engage with financial expertise to calculate the construction and life-cycle cost projections of your proposal. Compare this to the amount the government spends annually to deal with the issue.

Build public support. Demonstrate the urgency.

Call a town hall meeting, send your report to newspapers with punchy quotes, do a letter drop to local residents, demonstrate the effectiveness of your proposal in a quick and dirty urban intervention. The aim is to create public support for the urgency of your scheme. As it is addressing an urgent issue, not a commercial motive, this should be easy.

Become the expert. Knowledge is.

Learn everything there is to know about this issue. Read all of the books, speak to opinion leaders, take to the streets and speak to those most affected.

The following projects look at the ways that social architecture projects are instigated; where funding comes from and the social values and objectives attached, as well as peoples motivations for getting involved.

01 **Funding from a Government initiative** for new social housing is earmarked for Mulhouse, a former industrial area

04 The architect proposes involving 5 teams from **younger architecture offices** to develop schemes in collaboration

Location: Mulhouse, France
Client: Société Mulhousienne des Cités Ouvrières (SOMCO)
Architect: Lacaton & Vassal / working with Jean Nouvel
Project size: 2262 m2 (14 dwellings)
Project cost: €1,05 M

Motivations: To develop social housing that provides increased area without increasing costs

02 The director of a social housing company, **instigates** a brief for an innovative housing development

03 An **experienced architect** with a track history of innovative housing design is appointed to the project

05 The project is informed by **data and analysis on housing demand structures in the French social housing sector** - this research indicates **widespread discontent with current conditions** and few real alternatives for changing provision in the future.

06 One of the architects teams brings with them **expertise** in building housing at **low cost** with **industrial materials and processes.**

They propose building apartments **twice the standard area and volume but within the normal limits of financial support** for the social housing sector.

**07** They are supported by the leading consultant architect and the client.

08 **Resistance** from planning **and regulative bureaucracy** delays the project from starting on site for two years.

09 The team argues the validity of the project in both **economic terms** and **sustainability benefits**.

10 The project goes ahead. It is judged a great success by its residents, the client and design team, and the national press.
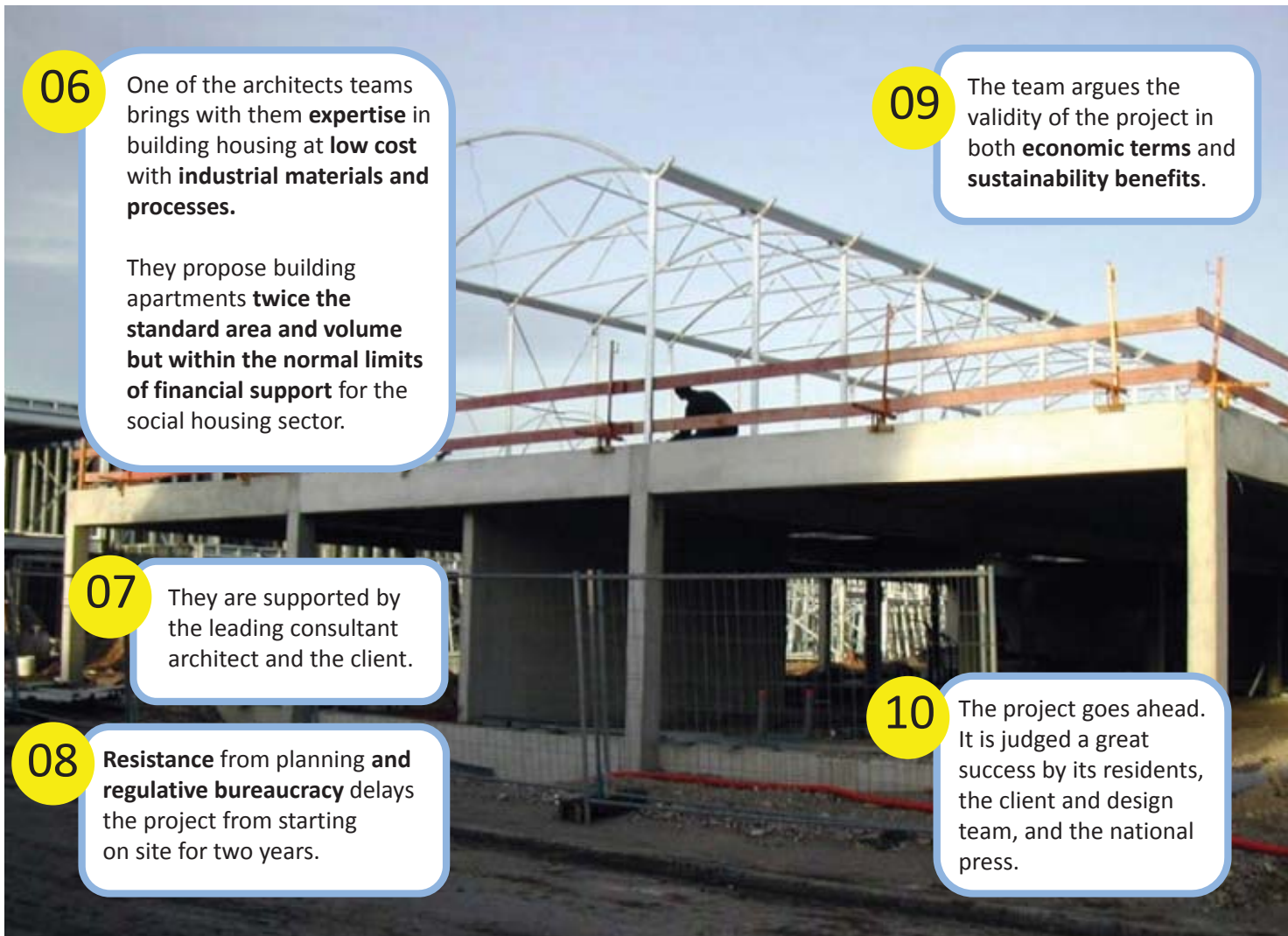
01 The Government provides funding for low-income family housing

02 Families must approach the government, once they have identified other families to build with

03 The Government then matches them with an advisor from the Housing office, or from an NGO, who oversees the appointment of an architect and any other professionals necessary

04 Funding provided per family (approx US$7,500) has to cover land, housing and infrastructure, and thus only covers the cost of cheap land outside the city centre, and a small house (approx 30m2)

05 Families have new housing far from the areas they know, and the places they work

Location:	Iquique, Chile
Client:	Chile Barrio
Architect:	Elemental ('Do-tank') / a partnership with University and COPEC (oil company)
Project size:	5025m² (93 dwellings) / Initial house: 36m² / Expanded house: 70m² /
Project cost:	1,05 M€ net (75 000 € net per house)

Motivations: To provide good-quality housing for those moving on from informal settlements, in city centre locations which support existing social networks, with possibility for families to expand their housing in time

01 An architecture office, in partnership with the local university and sponsored by an oil company, are asked by the Government to rethink the standard model, for a specific case of around 100 families

02 They propose a change of perspective, thinking how to maximise the value of the houses over time, rather than give everyone a small house

03 The families are allocated the usual amount of Government funding for houses to be built, but are to be rehoused on the same plot they previously occupied – city centre land worth 3 x the value of land on the periphery of the city

04 The more expensive city centre plot is developed to build a small basic house with kitchen and bathroom, with space to expand on the ground and first floor

05 The structure and permissions in place for the houses are designed to allow a second 'phase', where the space for expansion is filled in

06 When each family has saved some money, they extend into the empty adjacent plot, ending up with a more spacious house in their desired location

7

Ian Williams - Connectedness Ltd.

Writing a Business Plan - The basic principles:

You must have an operating model that allows you to sustain yourself. Ask yourself, how you are going to sustain your project. How will you enable it to grow and increase it's impact?

You have to have customers who will pay you money, that enable you to make money, to enable you to sustain your project.

KEY POINTS TO REMEMBER...

1. Write it yourself - be realistic.

2. Know who you are writing it for - it should be edited for your audience.

3. Keep it simple - make it easy for readers to understand.

4. Avoid acronyms, jargon and overstatements.

5. Get it checked by someone who doesn't know your proposition and listen to their feedback, (possibly a professional advisor).

6. Include a cover or binding and a contents page with page and section numbering.

7. Communicate the proposition and action plan clearly.

8. Aim to establish credibility that you have commitment and skills to do what you say you can do.

YOUR CONTENTS PAGE SHOULD LOOK SOMETHING LIKE THIS...

1. Executive summary

2. Brief history

3. Product or service

4. Production and operations

5. Management and its objectives

6. Market and competitors

7. Marketing plan

8. Finance

9. Risk

Appendices: Cashflow, P&L, Balance Sheet, patent details, market, research, CV's.

Worst mistakes in business plans	%
Opportunity not clearly explained	17%
Unrealistic projections	13%
Weak analysis of competition	10%
Obvious mistakes & errors	10%
Simplistic assumptions	8%
Failure to describe sustainable competitive advantage	8%
Incompleteness-sections omitted, insufficient financial data	8%
Management strengths overstated	8%

Executive Summary - The only page you can guarantee will be read, along with finance. It should: summarise the proposition; show credibility; outline market, business model, key drivers. It should inspire confidence in the team's ability to deliver. It should be 1 or 2 pages maximum. It should be concise and to the point. Write it at the end.

Brief history - What have you done so far? What stage are you at now? Do you have a design or prototype? Do you have patents? Show market research. Make motivations clear. Provide a feel for the individuals that make up the lead team.

The product or service - What is it and what will it be used for? What benefits does your product/service bring to customers? How do you measure these benefits? What problem are you solving? Why will customers want it / continue to want it?

Markets & Competitors - You should show:
A general description of the market covering its size, geographical spread and major customer types. Recent history and possible future development of the market. The market segments: local, regional, international – which segment are you targeting? Consumer buying patterns and priorities. Principal axes of competition: price, quality, service, reputation. Sources of Market Research data. The potential competitors? On what basis rivals compete: price, sales volume, reputation, product design, quality, reliability, service? Your Unique Selling Point (USP) i.e. Why is your product superior/different. What barriers does a new entrant face and how rivals will react to you. In what area are your competitors vulnerable and how can you exploit this? How do your potential customers see the competition?

Marketing Plan - How will you reach the market?
Formulate a strategy and action plan: Pricing – How is it set? What margin does it give you?
Promotion: What do you want to achieve from promotion? What is the mix – advertising, direct mail, trade fairs
Selling: What distribution channels exist? Which will you use: management team, sales force, agents?

Production and Operations - How are you going to deliver what you say you are going to deliver?
- Are you dependent on a particular resource, eg. skilled labour, raw material, are there choices of suppliers?
- How you will manufacture, production process, risks.
- Plant machinery costs.
- In-house versus sub-contracting.
- Premises.
- IT & Management Information Systems.
- Quality management.
Tell the audience where you are now - show that you understand where the problems may occur and that you have a strategy for dealing with these.

Management and its objectives - Describe the owners/directors and their control over the company. The team's experience and expertise is key. Emphasise the mix - need a balance of skills. Outline staffing needs. What do the management want out of the business? Offer a sense of ambition – social returns.

Finance - A financial summary: translate what you have said previously into numbers. Should cover 3-4 years ahead. Should be easy to understand. Basic graphs can help. Show capital requirements; security; sales growth; assumptions behind your forecasts; sensitivity to change; gross profit and net profit projections; margins; cashflow (make sure you show you understand how important working capital is); how you will manage financial uncertainty. Show the financial details in appendices.

Risk Analysis - It is important to show you understand the risks and have thought about managing them. Risks can include competitor action; commercial issues (sales, prices, deliveries, operations); technology or production failure; staff (skills, availability and costs); acts of God (fire or flood).
How can you minimise the risks.

Appendices - You could include: Finance (detailed for 12 months, less for future years); P&L; balance sheet; cashflow; patent details; market research; management CVs.

A good business plan is a valuable tool you can use for running your business... so write it, keep it, update it, use it.

8

Oliver Marlow + Dermot Egan - Studio TILT

Space design can **energise or de-motivate** in equal measure. It fundamentally impacts on people's experiences and their capacity for interaction and innovation.

Social innovation can develop organically, but there are key design processes that help create the conditions for its development and contribute to its success. The following pages will outline how TILT use the co-design approach (placing the users and their needs at the centre of space design) and how this approach can have a

dramatic effect on the culture of the space and those who use it: **enabling** groups of people

to connect, **interact** and collaborate, and in doing so, foster social innovation.

TILT always take a holistic approach to every project. The design of the building isn't separate from the project itself. It is important to involve all stakeholders and all who are involved in the project all the way through.

What is it that makes a space enabling? The idea of social enterprise is based around people and the way they interact. **Why do people interact and for what reasons?** How do we understand what makes a space **inclusive?** How do we express this?

In the workshop pictured, a table was painted on the floor. There is an imaginative link where the empty space becomes a table. People will walk around it as if there is something there. This sense of treating an interior; treating the object and treating the relationships of people who are part of the space opens up a conversation.

If you spend enough time understanding the need at the beginning you don't build something that people don't need and therefore ends up failing. If you take the community through the process then people arrive at the space that is finished and **they already understand the space and have an affinity with it.**

co-design tries to give whatever initiative that is taking on the space the best chance of success by engaging the user group that will ultimately use it.

The architect becomes an enabler to the community by managing the rhythm of opening and closing the design process. Through the process of co-design a cohesion of the collective decision is reached, challenging 'top down' thinking - this is non-linear, interactive, action based design.

Rather than thinking of space as a container (that we put people and objects in), it is thought of as a conversation; an ever unending conversation. The conversation might be about money, hierarchy, locality - anything. If a community can have that conversation then they are able to transform the space by taking part.

C0-MAKE = involve community in materiality and building. e.g. 10 10 offices - they built the offices themselves (as pictured), following on from the co-design process.

Many buildings are designed in isolation from end users, resulting in a huge wastage and re-booting of spaces caused by a series of assumptions. **CO-DESIGN** and **CO-MAKE** interrogate the brief and make sure it is **in line with the end needs of the user.** This method of design stems from the belief that **innovation comes from people interacting and feeling comfortable enough to exchange ideas and form relationships.** TILT's design is very much about spaces that foster this.

What about the next generation of people? It is impossible to create a definitive user group but co-design works on the **collective output of a group** not on every individual opinion. It is also essential to design in the **possibility of change.** There is a lot of flexibility and adaptability in the spaces that TILT design. At the same time some aspects of need will remain through time. **People have always wanted to communicate.**

co-design is specifically saying the design team is made up of the people that will use the space and these users are taken through the entire process. Below are 5 examples of co-design tools...

1. ASK THIS SPACE: fill a space with questions as though the space is asking those questions. All the intuitive responses that one has when one walks into a room are drawn out from the questions.

2. SMOKE ROOM: If you are suggesting that space is a conversation then what you are suggesting too is that how you understand the space intuitively has questions of perception. Most of us perceive space through our eyes all the time, however if you take away your sight the conversation is understood in a different way.

3. BLIND LEAD is an activity centered around the dynamics and flow of space. Blind lead begins with 10 scenarios that involve navigating. A group navigate a person who can't see through a space. The person leaves a trail which highlights areas of congestion and an understanding of spacial needs.

4. OBJECT POOL: Ask members of the community to bring an object and place it in the space so it gains a locational element. Enable conversation about the relationship between the different objects and space in order to help the investigation into the zonal interface of space and the relationships between space and activity.

5. IMAGE STORM: Cameras are distributed to participants who are asked to take photos. The workshop then draws all the images together in a participant conversation around the images that are important to them.

9

Ian Williams - Connectedness Ltd.

Social Impact Measurement - An Overview:

Social impact measurement combines internal strategic review with outcomes based assessment to assist socially motivated businesses to visualise where and how they make positive contributions to society.

Why do organisations want to measure social impact? - Focusing on proving and improving their quality and impact can help social enterprises achieve their dual goals of having positive social, environmental or economic impacts while ensuring that they remain sustainable.

It is important to think about and project your social impact at the start – how will you know you are making a difference to peoples lives in the way you think you are?

Identifying Outcomes: An example:

Fintry Development Trust is a development trust based in the village of Fintry, Stirlingshire. It has the aim of reducing energy use in the village and ultimately, making the village a zero-carbon, zero-waste community. **THE OUTCOMES =** Carbon dioxide emissions will reduce by 464 tons each year as a result of the insulation measures. The community will use 1.5GWh less energy from insulation measures and 1.3GWh from behavioural changes.

Social return on investment (SROI) puts social impact into the language of 'return on investment', which is widely understood by investors, commissioners and lenders.

HERE IS A TO DO LIST:

1. Identify how the change could be measured.
2. Identify an indicator.
3. Quantify and value the change.
4. Create a cash flow model using gathered data and projections.
5. Calculate the net present value of costs and benefits to produce social return.
6. Use sensitivity analysis to identify the relative significance of outcomes.

Examples of organisations that use social impact assessment:

SIX MARY'S PLACE GUEST HOUSE

A guest house based in a Georgian townhouse in Edinburgh.

The SROI report shows how the social firm is making a difference to people with mental health problems who work and train . It demonstrates it is doing this in a cost effective way that benefits its stakeholders as well as society as a whole. For every £1 invested in Six Mary's Place Guest House, almost £6 is returned in social added value.

This provides a reason for investment by the NHS and associated Government agencies.

PACK-IT

A social firm that provides mailing, storage and distribution, and on-line services to a variety of customers. Approximately half of the company's employees have a severe learning disability.

For every £1 invested, £1.90 of social value is created each year for society in terms of reduced welfare costs and increased local purchasing.

MILL RACE IT

An Essex based social firm that aims to create a bridge to employment that supports people recovering from mental ill health.

It provides advanced IT on-site training, teaching people how to refurbish, maintain, service and build computers. It also has a strong environmental mission to re-use computer equipment and prevent it from going to landfill.

For every £1 invested, £7.40 of social value is created each year for society in terms of reduced health care costs, reduced benefits costs, and increased taxes collected.

10 Jonathan Essex - Bioregional

We need to mainstream sustainable solutions so they don't become watered down by industry

OPEN SOURCE our solutions - this becomes an unstoppable possibility of people taking ideas amd improving on them. This process keeps on going...

Individuals always have to make the change

The biggest challenge of sustainable construction and the sustainable built environment is in retrofitting our existing housing and building stock. **We need different mechanisms** to deliver this - architects need to engage in these mechanisms.

Architecture can not be just about building.

It is currently cheaper to recycle than to reuse in the UK.
In the US they offset tax for corporations who donate 2nd hand goods - reuse is incentivised rather than recycling.

We have to instigate changes in policy for a sustainable future.

We need to link and join other professions through social enterprise. e.g. architect, developer contractor, waste depot, local community, local authority. We must make links to build a sustainable future.

Environmental sustainability should be linked with social sustainability

Be the social change agents we need to create the living breathing built environment we require for the future.

11

Nigel Lowthrop - Hill Holt Wood

Economic systems change through time. The 20th century is one where capitalism dominated but it is coming to the end of its life. It was successful in many ways, however it doesn't seem fit for the future. We need to think of a new way of doing things. We need to re-model.

It's NOT about NOT making a profit. We have to make a profit (in one way or another) - its what you do with the profit that matters. It becomes about profit distribution.

Why can't big business be driven by the idea of enabling communities to move forward?

Social enterprise can do anything and should realise this capability.

Hill Holt Wood is a successful environmental social enterprise. Nigel bought 34 acres of ancient woodland in Linconshire. The Mission statement of Hill Holt Wood is: *proving the value of ancient woodlands in the 21st century*. Nigel wanted to realise the real value of the woodland with positive environmental impact, not just aesthetic value.

A very small number of low impact buildings made from on-site timber were built. The project generates money (through the sale of products and services relating to the wood), to manage the wood sustainably and to provide social benefits. Hill HoltWood has made £1.2 million profit over 8 years of trading and employs 30 full time staff.

In a research project funded by business and government that looked at **how business can behave more sustainably**, 5 principles were suggested...

1. RESOURCE PERPETUATION

Try to perpetuate resources instead of exploiting them eg. woodland - felling trees and turning them into products while continually planting more trees thus perpetuating that resource. Iron ore- capitalist model = get iron ore as fast as possible and turn it into the maximum amount of money. A perpetuating resource model would take as little as possible and recycle it.

2. BENEFIT STACKING

Don't do one thing- do lots of thing.
Individual things may not stack up to be a viable business but when all   projects are brought together you can make a profit. This is about interaction.

3. STRATEGIC SATISFYCING

Don't maximise anything; its about balancing. Take what is needed and re-use/re-invest the rest.

4. QUALITATIVE MANAGEMENT

Always try to do better rather than trying to do more (unless more is better). Its about being the right size not about endless growth. If you promote endless growth you will eventually run out of resources.

5. WORTHY CONTRIBUTION

Activate people- They will contribute if they get a reward.

12 Katy Beinart

Architecture that crosses public art and development practice while using participatory and collaborative methodologies to invite users of places to generate change.

Through social engagement, new relationships can be built which can transform place and re-configure community identity.

Katy's methodology is based on working in the voluntary sector with young people and communities, **using participatory methods** which evolved from developing countries. Tools such as participatory video aim to enable people to give voice to THEIR issues **without pushing a personal architectural agenda**.

Crucial to this mode of practice is the question of INTENTION - that in each case, the practitioner needs to be clearly aware of their intentions in working in a participatory way. This may vary widely according to profession and discipline.

We need to explore the architect's role as a facilitator or 'producer' of place. In the following case studies **the architect is acting as social constructor as much as spatial constructor.** The architect is initiating social relationships and situations which have the potential to transform place.

1. STREET LIGHTS was funded to engage the local community with a local gallery through public projects.

METHODS OF ENGAGEMENT:

Through initial work with the community it was identified that Christmas lights were popular in the area, thus people were offered the opportunity to have a light designed for their home. The architect went to visit people in their homes and had general chats about their hobbies and interests. Lights were designed with the youth club and local children.

The householders were the clients and the design was negotiated with them. The gallery produced the lights and hung them onto houses. This resulted in a tour of the lights inviting audiences into the estate.

SOCIAL AND SPATIAL OUTCOMES OF THE PROJECT:

Over 100 people attended the lights tour which was held again the following year. The project provided a 'way in' for the gallery to continue to work in the community. The project highlighted the regeneration process going on in the community and put the estate on the map, giving it an identity and generating interest from a wide range of audiences.

2. CHARLEMONT FARM – The Value of Small Things was a Collaboration with Jeni Burnell, Torange Khonsari and Multistory in West Bromwich.

The initial brief was to research opportunities in an area currently about to go through a regeneration process and to find out how community engagement could be generated.

METHODS OF ENGAGEMENT:
The project started by looking at memories; particularly around social and leisure activity. The architect played bingo to meet bingo ladies and asked if they could bring in pictures and cuttings.

Through recording their memories, it was found that the community centre was once a thriving 'social enterprise' type organisation. The ladies came up with the idea of calling this 'the committee for lost memories' and they all decided to have a picnic and film screening, inviting older generations to share their memories of the estate with newer residents.

The community was brought together through the social event which also offered possibilities for finding out more about what the community wanted. **The architect did not try to impose solutions, rather to find out what was actually needed and could be initiated**.

Common to these projects is **the redefined role of the architect**.
Doina Petrescu and Raoul Bunschoten have suggested that the architect's role needs to become more of a mediator, or curator. Jeremy Till argues that architects must open up dialogues between user and architect, so that building and using become part of the same process. He proposes the **architect as 'anti-hero'**, someone who co-authors from the beginning; who actively and knowingly gives up authority. In explaining a version of "*spatial agency,*" he suggests that "*purpose cannot be defined as dependent on the application of learnt procedures, but is guided intuition and negotiation*".

However, choosing to actively act the "anti-hero" brings its own questions, as well as rewards. By involving others in your process you inevitably have to deal with the loss of individual authorship or decide how open your process is to direction by others.

10 things to think about...
1. working from a brief/working with an open agenda.
2. how, when and where to engage?
3. getting from participation/collaboration to design.
4. getting from design to build.
5. generating an aesthetic approach that's coherent.
6. when is it more appropriate to offer temporary rather than 'permanent' solutions?
7. it's not about economic value – it's essentially about social value.
8. it is outside the architectural establishment and enables a freedom from conventions.
9. the role of artist/architect is to clarify and define; identity and find out what opportunities already exist within place.
10. the relationships made through the projects mean that the transition from design to build to use is shared and ongoing.

If the architect is going to enable these processes to happen, they need to have a range of skills and an openness to learning by doing – and perhaps to cross disciplinary boundaries and get their hands dirty.

13

Cristina Cerulli - Studio Polpo

What might models of social entrepreneurship mean in architectural practice? – It's important to think about who you work for; who you work with; what projects you work on; how you work. TRANSFORM YOUR PRACTICE.

Agency research group - A group that spontaneously converged. Interest in transformative research in practise and education. "AGENCY is concerned with education and research which address new models of architectural practice to confront the big social and political questions of the future. Such models need to be more collaborative, participative and ethically driven and address the social and political responsibility of the architect in a period of rapid global, environmental and economic change" (AGENCY 2010) "

NEWS

Cameron says social enterprise is key to Big Society reform
18 May 2010 by Gemma Hampson

Social enterprise is at the heart of a 'deep and serious' reform of public services as part of the Big Society agenda, Prime Minister David Cameron said today.

Following a meeting with ministers and community activists, Cameron said the new government would support social

The promotion of and willingness to support mutual models of production by UK politics in the past fifteen years can be easily seen as an opportunistic and astute move to conceal the off loading of state provision onto varyingly configured community groupings and the substantial reduction in public spending that goes with it.

There is a sense of urgency in

reclaiming the territory of mutuality and commonality

because it is increasingly being appropriated by party politics as a sort of panacea to social and economic problems.

Studio Polpo was set up to see if **social enterprise** can work as a **model for an architecture practise**.

Studio Polpo saw 2 big issues in current architecture:
(1) The difficulty of third sector (+ public, charity) to have access to funds to involve architects at early/significant stages when strategic decisions are made.
(2) The scarcity of opportunities/ frameworks for students / graduates to take on 'for real' projects that they might start developing at University /after graduating

From these issues, Studio Polpo was set up with the following objectives:
(1) To provide architectural and design services and consultancy for the benefit of the community, and in particular for the benefit of (but not limited to) not-for-profit organisations and charities.
(2) To advance the education of students of architecture by providing them with work experience and practical training.

IMPORTANT POINTS AND QUESTIONS RAISED WHEN SETTING UP STUDIO POLPO AS A SOCIAL ENTERPRISE:

1. It's important to think about what you want the governance of your organisation to look like. **Studio Polpo has a board of directors who are representatives of the people / sectors that they want to work with**. i.e. a full time academic; free lance architect; former student + someone who engages with third sector organisations.

Board of Directors / representatives from those that you want work with

Remit:

support third sector (community org., charities etc)

Support architecture graduates and students,

Business/ Community

(former) student

(former) student

Architect/ Academic

Architect/ Design Tutor

2. It was thought important that **all work should be paid**. Working for free should not be encouraged. However, the salary is kept basic and all surplus is re-invested - this is key for the model to work. **Establish a model of reasonable payment for time rather than profit making salaries.**
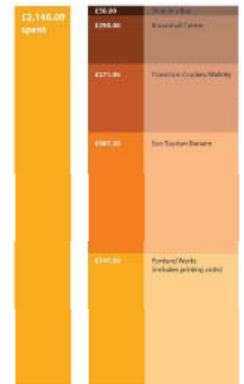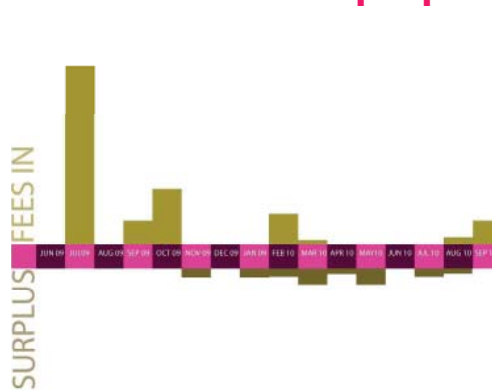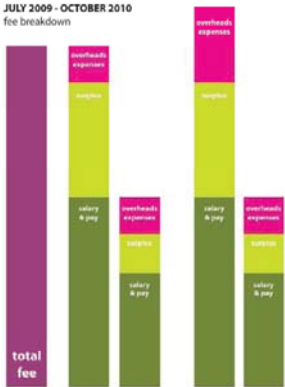
3. You need to choose the right format. Studio Polpo is a company limited by guarantee. (Look at chapter 4).

reasonable capped salary

pay to subsidise costs of clients / communities to enable projects

pay yourself to initiate social projects

JULY 2009 - OCTOBER 2010
fee breakdown

SURPLUS / FEES IN

Projects...

PROJECT 1: Portland Works is a historical building is Sheffield. It is the 1st place where steel cutlery was made. There was planning to re-develop thee building into flats. A local campaign was started, organised by Studio Polpo. There was huge support from the local community. Studio Polpo organised a workshop to decide a sustainable future for the building - at the end of this process a group of tenants decided to purchase the building through a share issue and form an industrial providence society for the benefit of the community. **Studio Polpo was involved in helping with the campaign; writing the business plan; obtaining grants organising the community etc.**

PROJECT 2: Print Bike: an activist mobile printing unit which is used in run down estates to allow residents to write their own signs and have control over their area.

Research / Activist / Campaign / Collective
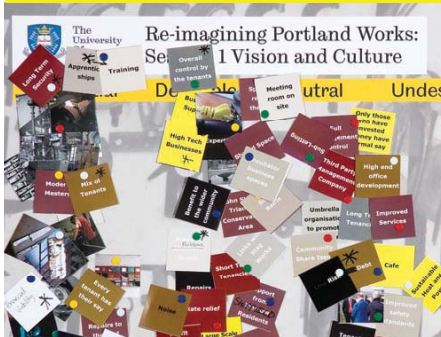
Re-Imagining Portland Works
by Quicksand Films
4 months ago

Re-imagining Portland Works:
Se... l Vision and Culture

Re-Imagining
Portland Works
A Knowledge Transfer Project

Art / Collaboration / London/ Engagement / Mobile / Several Uses

"As word spreads residents are coming forwards now to take part in this, sometimes the prints will only be up for the afternoon , documented as the conversation races on..."
Sally Laberti, artist

"A social enterprise is a business with primarily social objectives whose surpluses are principally reinvested for that purpose in the business or in the community, rather than being driven by the need to maximise profit for shareholders and owners." (Social Enterprise: Strategy for Success, DTI, July 2002)

"Social enterprises are businesses set up to tackle a social or environmental need."(SCEDU – 2009)

"Social enterprises are businesses which exist to address social or environmental need. Rather than maximising profit for shareholders or owners, profits are reinvested into the community or back into the business. It's this which makes social enterprise the most exciting and inspiring business movement in the world." (SEL 2009)

ASF UK would like to THANK

Andreas Lang
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architecture
sans frontières
UNITED KINGDOM