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Supporting social value through the design process

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Cover image. TheFulcrum.Agency has been working with the Anindilyakwa people of the Groote Archipelago, Northern Territory, to develop a masterplan for the long-term sustainability of the community (Image: TheFulcrum.Agency).

Abstract

Decades of advocacy to achieve progress toward sustainable outcomes have highlighted an urgent need to reframe our relationships with the natural world and with one another. Humans exist within a reciprocal dynamic with one another, and with the environment. However, many of our dominant systems have created structural relationships which overlook the importance of that reciprocity, resulting in injustices for the environment and other humans. The practice of design affords architects the opportunity to reframe the way those relationships are structured and deliver regenerative design and improved social value including greater equity, social diversity, enhanced community trust and cohesion through greater public participation. How we build and organise our environments can help or hinder social connection. At worst, failed approaches can build in isolation, with long term damage to quality of life and physical and mental health. How we build refers not only to the built structure but the process through which we arrive at that structure. Social connection can be supported and realised through innovation in both design process and outcomes in built form. This note includes case study examples of both in this rapidly growing area of awareness, advocacy and practice innovation.

Introduction

Why do relationship structures matter?

How we structure our relations with others matters. Sustaining life depends on the way those relationships are understood and structured. The Anthropocene re-set the order of relationship structures and placed humans at the power centre. In that re-ordering, nature was considered an infinite resource exclusively for human use. By contrast, most First Nations cultures privilege systems in which humans are but one part in a balanced ecosystem of many. In such contexts humans are custodians responsible for the sustenance of the network of living systems (Mowaljarlai 1993; Edmonds 2020; Myers 1991). This approach stands in stark contrast to 21st century economic systems that prioritise utility and productivity. And yet, since design decisions embody assumptions of how relationships are structured, design provides the opportunity to reframe, restructure and reimagine relationships to foster social connection. Regenerative and integrative design practices offer some of the possible frameworks for this restructure.

Regenerative and integrative design

Consistent among many definitions of regenerative design is the principle that design seeks not only to merely lessen the harm of new development, but rather put design and construction to work as positive forces that repair natural and human systems. Plaut et al (2016:2) define regenerative development as 'the process of cultivating the capacity and capability in people, communities and natural systems to renew, sustain and thrive'. A designer practising regenerative design is one who seeks to enable human communities to come back into life-giving alignment with the natural living systems that support them. Regenerative design approaches are not the focus of this paper but further detail of this approach can be found in the *Environment* note Regenerative development through LENSES with a case study of Seacombe West.

Integrative design also considers a broader framing, beyond a single site and task. Integrative design adopts a systems approach, reflecting the way in which the design task is impacted by the broader networks of connections and timelines associated with a site and multiple collaborators.

In the context of social connection, both integrative and regenerative design approaches offer opportunity for enhancing and enabling social connectivity both during the design process and in built outcomes. Encouraging public participation and investment in the design process acknowledges that all humans have the capacity to be producers of the social and environmental fabric of their locale, rather than relegated only to being users of it. Social sustainability literature supports this (Magee 2013; Woodcroft 2012; Baldwin 2017). This is discussed further in the case studies. It is worth noting that there is a long history across many decades of work promoting social connections through design and – as a theme – it appears to periodically return for disciplinary discussion. This note has focused on case studies contemporary to the time of writing.

Enabling social connectivity

Socially sustainable communities are those that bind people together, supporting resilience and diversity. A sense of ownership and investment is critical to ensure a project actually holds meaning to the community (Peters 2016). This 'buy in' is best achieved by offering opportunity for meaningful participation and involvement in the process of designing and delivering a place. This acts as a source of motivation and furthermore, the long-term success of a project is better maintained — as the individuals become the stewards of projects once architects and builders have finished (Boyer et al. 2011).

Factors that can determine the ability of a project to be socially sustainable (eg opportunities for diverse and local investment) often need to operate across multiple levels (institutional, organisational and individual). This may require architects:

> to redirect our professional stance as proactive, rather than reactive. To develop new forms of practice beyond that of the private office – in partnership with city agencies, universities and industry. To operate at scale, developing new toolkits to share knowledge and enacting transformation city-wide. And to think further upstream, to create the possibility of a project – to conceive of its purpose, how it is funded and whose problem it will solve – rather than merely giving form to it (Hyde 2020).

Who determines where the value lies?

The definition of value is important because it reveals assumptions within a system and how those structural assumptions predetermine how that system defines success. 'If we cannot define what we mean by value, we cannot be sure to produce it, nor to share it fairly' (Mazzucato 2018: xix). A significant reason why sustainability is such a pressing issue is that business

as usual systems determine success almost exclusively in terms of financial growth and monetary success, by contrast with environmental and social performance outcomes which place value in sustaining relationships and other areas not captured by growth and monetary success.

Regenerative and integrative design approaches, as outlined above, offer alternatives to business as usual systems. These approaches prompt practitioners to be agents in determining how relationships are structured and consequently what benefits and value are created through *both* the design process *and* its outcomes. '...[U]ntil there is a better model for recognising the value individuals and the community derive from social connection and engagement with culture, there is a risk that funding for such opportunities will remain sidelined' (Edmonds and Roberts 2020:7). The social connections that an architecturally designed built outcome makes possible are of significant social value.

'[S]ocial value is arguably the most intangible and important impact of architectural activity' (Samuel and Hatleskog 2020:8).

RIBA Social Value Toolkit for Architecture

The Royal Institute of British Architects (RIBA)'s Social Value Toolkit for Architecture (SVT) emphasises the social value of design and offers architects a methodology for the monestisation of social value through the use of a Social Return on Investment (SROI) tool (Figure 1). The SVT was developed 'to make it simple to demonstrate and evaluate the impact of design on people and communities, outcomes that are increasingly considered as social value benefits in public policy and procurement' (RIBA 2020). The SVT notes that while environmental and economic values have established measures, 'the measurement of social value requires definition' (RIBA 2020:7).

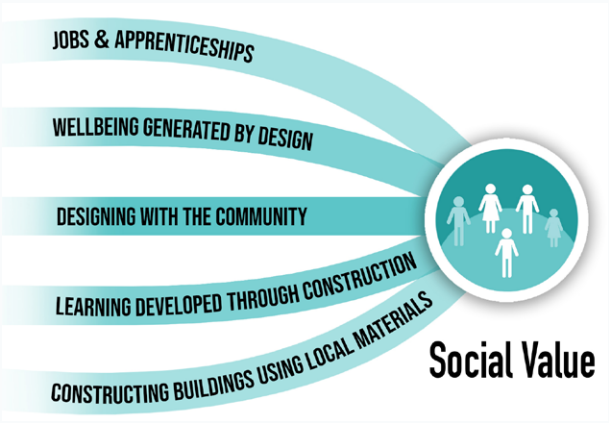

Figure 1. 'Dimensions of social value in the context of the built environment' (Image: Flora Samuel and Eli Hatleskog. Source: RIBA 2020).

'[T]he social value of architecture is revealed in the extent to which it fosters positive emotions, connecting people... and in providing freedom and flexibility... [and] [t]here is also social value in participation, supporting communities to help design and build their homes and neighborhoods' (RIBA 2020:6, emphasis in original).

While architects may not see themselves as an instrument of economic gain, they create value that often fails to be recorded or captured. Until this value is expressed in a format that can be fed into policy and procurement, it will remain 'invisible and ignored, leaving economic value the sole dominant currency of built environment transactions' (Samuel and Hatleskog 2020:9).

The SVT includes a library of possible questions for gathering data on social value and sets out a series of steps necessary for gathering monetised data. The RIBA SVT recommends that ideally social value should be monitored before and after the design intervention so the extent of the change can be ascertained, and where a baseline isn't possible to identify, another method should be sought (RIBA 2020). In Australia, TheFulcrum.Agency (TF.A) has developed their own Social Return on Design Investment (SRODI) tool as discussed in the Case studies section.

While the RIBA SVT has initiated the monetisation of social value, what is less easily quantified in monetary terms is the enhancement of the social fabric which an integrated design approach can generate through an inclusive participatory design process involving the local public. Davis (2019) advocates for greater nuance in the recognition of the multiple types of value delivered by co-creation or participatory processes. His 2019 study demonstrates 'significant unrecognized positive and negative value exchanges taking place in co-creation processes' (Davis 2019:8).

Participatory models often face tensions regarding power sharing since, in practice, participants are not equal in the power they have, nor in the legal and contractual liability they are exposed to. In addition, design professionals can feel concerned about the loss

of perceived power. What is of vital importance, is that when participants are engaged, there is clarity around what contribution they are being invited to make. This assists to ensure there is no misunderstanding of expectations. Examples of distinctions that can be made:

- Are participants invited to provide insight into the performance needs of the design from their user perspectives?
- Are they invited to respond to design solutions that the professionals have proposed?
- Are they also invited to provide design solutions?

There is distinct value in each of these, and as Davis' (2019) study demonstrates, participants and design professionals often place different values on these. Valuing the opportunity to contribute to the process regardless of whether individual inputs are evident in the solution is common among participants. This is often referred to as 'buy-in'. 'A legitimate decision does not represent everyone's will but stems from everyone's deliberation' (Manin 1987). Davis concludes that 'professional actors can underestimate or fail to recognise the value that end-user participants receive in a co-creation process. Better understanding of this would shift the focus when planning co-creation activities from power to value' (2019:18). Croxon Ramsay have demonstrated this in their Flemington Community Hub project as discussed in the Case studies below.

Case studies

The following case studies demonstrate how the design process and/or outcome have advocated for and delivered enhanced social connections.

Croxon Ramsay

For Victorian based architecture practice Croxon Ramsay, social value is a driving force. They focus on fostering trust and prioritise close and strong client relations. These principles underpin their socially grounded ambition as demonstrated in one of their most recent community centre projects discussed below.

Flemington Community Hub

The Flemington Community Hub continues Croxon Ramsay's commitment to prioritising social values and relationships, fostering trust and challenging community engagement norms. Situated in Debney Park within the City of Moonee Valley in the metropolitan area of Melbourne, the brief was to replace an existing (aged) community centre facility with one three to four times larger to service both the adjacent housing estate of largely Muslim residents and the broader Moonee Valley demographic.

Prior to the tender process, the council's community planning team undertook a significant information gathering exercise within the resident base with an aim of calibrating the vision and budget of council with the

Figure 2. The building is designed 'in the round' with an extended apron of surrounding playing fields. Every elevation is public facing; there is no 'back' (Image: Graphical Thread).

community-expressed needs. The existing community centre and sports facilities on site were well used and strategic analysis was undertaken to identify the gaps in facility and service provision expressed by the users of these facilities. The planning outcome includes a staged approach to delivering further public realm, redevelopment of sports fields and outdoor basketball courts with assistance from the Victorian Government (personal communication with project manager from Moonee Valley City Council, 8 July 2021).

Croxon Ramsay was appointed in February 2020, and given the pandemic lockdown in Melbourne that followed, the communication strategy for community feedback on their design was restricted. For example, many housing estate residents did not have internet and access to the estate mailing room wasn't possible to do a letterbox drop. Innovatively, the tacit social knowledge and relationships of staff from the existing community centre became critical in facilitating refined discussions with targeted 'at need' cohorts within the housing estate who were strong users of the existing facility and whose input, views and insights were vital. Dozens of small Zoom videoconference meetings and individual phone calls allowed opportunity to develop trust and communicate significant, often culturally explicit, patterns of use and performance requirement details which Croxon Ramsay then responded to in refinement of the design. These include details of customary sequences in the use of a prayer room, including foot washing, robing for garments and gender specific cultural needs. Despite the challenges of lockdown, the close attention to the needs of estate residents sets a high-water mark for the dignity and respect that should be afforded to end users of a public facility. The Moonee Valley project manager spoke with highest praise for the socially focused approach of Croxon Ramsay and their subconsultant team prioritising relationship building and sensitive, responsive enquiry.

Croxon Ramsay deftly managed multiple client expectations and facilitated cultural safety and safe spaces for community conversation in refinement of the design. Cultural safety offers a well-developed language and layered approach to critically reflect, discuss and act on issues of privilege, power and difference. A respectful response to 'nothing about us, without us'—the idea that nothing should be decided without the full and direct participation of members of the affected group(s)—was demonstrated in this project.

'Community engaged projects often have cultural and community layers to manage. These layers are often the essence and strength of a project but can also present new complexities. Creating culturally and creatively safe spaces requires strong, trusting, working relationships' (Pa'apa'a in Lillie et al 2020:65).

Both Croxon Ramsay and Council demonstrated significant prioritisation for the tone of relationships, listening carefully, respectfully and developing trust. 'This consistent closeness to each and every project is a critical factor in strong client relations: "Trust is everything in this game. We want our clients to be happy"' (Porter 2017).

Croxon Ramsay's approach and their commitment to community engagement demonstrate that '[c]ommunity engaged practice is as much about the process as it is about the outcome. Ensuring culturally and creatively safe spaces means people are able to get the most out of what the process has to offer' (Pa'apa'a in Lillie et al 2020:65). Discussions with young people on the estate revealed a desire for places to just 'be' rather than needing always to engage in scheduled programs. Consequently, several spaces cater to this expressed desire with a kitchenette station with microwaves and spaces for young people to gather without feeling overlooked, while maintaining passive visual connection through open voids. This allows parts of the community centre to perform like an extended living room. Due to indoor summer temperatures in the housing estate towers being 10 degrees hotter than outside, many residents also sought a space outside their home to do homework, study or gather for family meals or picnics outdoors. Since Debney Park is their backyard, the building edges and roof garden of the centre provide porous, intermediate spaces between indoors and outdoors, a signature of Croxon Ramsay designs. The building is designed 'in the round' with an extended apron of surrounding playing fields, every elevation is public facing; there is no 'back' (Figure 6). Provision for a quality public realm and complementary landscape plan demonstrate an attention to integration that is both environmental and social.

Collaboration in both ideas and process are crucial for Croxon Ramsay as they strive to leverage the social value of what they do. This project, facilitating significant social connection, demonstrates that their vision reflects a generosity toward diverse communities that is respectful, responsive and experimental and invests equally in both the social and urban fabric.

TheFulcrum.Agency

Based in Walyalup (Fremantle), Western Australia, TheFulcrum.Agency (TF.A) is a creative agency that leverages community and social outcomes through evidence-based design thinking. The deliberate positioning of their services as an 'agency' is novel and distinct from traditional architectural practice. Agency is both a noun and a verb. As they explain, '[t]o be an agency and to have agency are two quite distinct things, yet we are interested in what it might mean to be and do both' (Wong and Williamson 2019:3). They suggest that the exercising of professional agency, and to advocate for things they find important doesn't always occur in places where they wear the badge 'architect' but rather, when they use their skills to seek solutions to problems that are not answered in buildings.

'To have agency is to find a kernel of power, to pair this with opportunity, to find a way to move (sometimes by stealth) towards a better outcome. It is a way of seeing things differently, of interpreting our past and influencing a better future' (Wong and Williamson 2019:3).

TheFulcrum.Agency journal

As an expression of their active agency, TF.A publish an annual journal which creates a platform for conversation. The journal exposes different approaches and views on interactions with the built environment and offers commentary on issues of social justice, education, equity, art, culture and architecture. The articles often question the status quo for our systems of delivering environments and advocate for improvements and systems innovation. The thought leadership evidenced by the partners and across the curated range of contributors demonstrate how increasing social connection can be achieved and social value elucidated.

Within their own practice, this thought leadership has been applied to systems change with two notable examples to highlight here. One is *Room to Breathe Program Guidelines*, a change to the status quo in the delivery of Indigenous living environments in the NT and the other is the development and application of their own social impact evaluation tool.

Social value of design reporting tool

TF.A has launched a kit of evidence-based tools to measure the financial value of a project's social impact. Their Social Return on Design Investment (SRODI) tool drew on global best practice, including RIBA's SVT, and can be used to inform and evaluate the design and construction of built environment projects. Their methodology begins with a Forecast tool (planning for impact) and follows up with an Evaluation tool for project impact evaluation. TF.A was engaged to utilise their SRODI toolkit for the Warnindilyakwa Communities on Groote Eylandt off the northeast coast of the Northern Territory. TF.A is applying the toolkit to measure the success of more than five years of housing delivery programmes designed to address housing issues within the Groote Eylandt Communities, to assist the Anindilyakwa Housing Aboriginal Corporation (AHAC) in maintaining registration as a Community Housing Provider under the National Regulatory System for Community Housing (TheFulcrum.Agency 2019).

TF.A began by outlining the benefits of an SRODI approach and agreed the scope with the AHAC directors. They co-designed the questions the community would be asked in the evaluation process, ensuring they were culturally appropriate and framed to provide an authentic response. The conversations and interactions revealed by these questions provide the critical data to inform the next stage, in which — using the principles of social accounting — they can monetise the social value and provide evidence for the success of the project (and AHAC's approach). For example, they estimate that 'for every $1.00 spent, a social return of $5.75 is generated, or presented another way, the AHAC Housing Design and Consultation Programme could deliver a social return on design investment of 1:5.75' (TheFulcrum.Agency 2019:7). AHAC can then rely on this evidence to support their ongoing registration as a Community Housing Provider (TheFulcrum.Agency 2019).

This example of agency from TF.A demonstrates leadership in formulating a new tool and utilising it not only to evaluate the success of their own work, but to support the social sustainability and social connection possible for other organisations seeking to deliver social value to their communities.

Figure 3. This case study of applying the SRODI tool on Groote Eylandt illustrates how TF.A use a 'strategy of engagement as a base' for their work. They met with community on Groote Eylandt over multiple occasions to get a good understanding of how the Groote Archipelago Housing Project programme had impacted people's lives (Images (top left hand corner and lower right hand corner): Bo Wong. Images (remaining): TF.A. Source: TheFulcrum.Agency 2019).

Room to Breathe

Room to Breathe (RtB) was a $200 million component of the $1.1 billion 'Our Community. Our Future Our Homes' program of the Northern Territory (NT) Government. Implemented from 2017-2027 the program delivers additional living spaces such as bedrooms, granny flats, bathrooms, and outdoor cooking places, to improve the liveability of existing homes in Indigenous communities in the NT and is being implemented across 73 remote communities.

'Room to Breathe is designed to:

- ease the pressure of over-crowding in existing homes
- allow homes to be better used
- reduce wear and tear
- provide opportunity for family-based accommodation options for kinship care, elderly and high dependency tenants' (Northern Territory Government 2019).

In essence it is an alterations and additions program. What is exceptional is that it presents significant system change in the NT, as it has found a way to address the repeated recommendations to shift the focus in Indigenous housing provision in the NT from building new houses to improving existing housing stock. As Indigenous housing occupants are not owners, they previously had not been afforded the opportunity to have a level of input into design improvements. The methodology developed in the *Room to Breathe Program Guidelines* is designed to empower local decision making and enable the co-design of alterations/ additions and improvements to housing through a rigorous community engagement and design process (TheFulcrum.Agency 2021).

This approach is unique in state subsidised housing programs. TF.A created Program Guidelines to provide a framework for the implementation of this rigorous, complex and bespoke program (TheFulcrum.Agency 2021).

The *Room to Breathe Program Guidelines* were formulated from an evidenced-based approach, responsive to the culture of the Aboriginal people concerned, and with the following design objectives:

- Appropriateness
- Cultural appropriateness
- Accessibility
- Healthy, safe and secure
- Economically sustainable
- Built properly
- Site responsiveness (TheFulcrum.Agency 2021).

The impact of these changes will be evident over coming years. What has emerged from the process is:

- 'It's more cost effective to renovate, [repair and expand] than to build new houses.
- An individual approach has the capacity to respond to cultural practices, proposing appropriate spatial arrangements.
- People appreciate their houses more when they've been involved in the design process.
- People feel empowered and quality of life is improved when people have made decisions for themselves' (TheFulcrum.Agency 2021).

RtB presents both a systemic process change and a built outcome change, both of which underpin improved opportunity for social connection and sustaining community and environmental relationships.

Figures 4 and 5: Example of Room to Breathe from Milyakburra (Source: TheFulcrum.Agency 2021)

Summary

The case studies of Croxon Ramsay and TF.A demonstrate profound attunement to the structure of relationships. This includes the relationships of spaces delivered in built form and the relationships and interactions with community during the process that underpin the delivery of those physical spaces. These examples also reveal a nimble and flexible approach, capable of adapting to unexpected circumstances in authentic ways, while maintaining a focus on what will serve both the quality of relatedness they seek with clients, stakeholders and end users, and the physical spaces and systems delivered. This firm commitment is highlighted by the depth of listening and investment in caring for the relationships with the end users.

What role does design play in structuring relationships and supporting social connection?

Drawing on the critical themes of approach from the case studies and literature, this section presents a sequence of important factors that are influential in the way design structures relationships and can support social connections.

Things to keep in mind

Prioritise the relationships

> Building a building should be a relationship, not an affair... the real asset being transferred is the knowledge and confidence to make change, which is a two-way street between the community and the professional team (Samuel and Hatelskog 2020: 10).

People make projects possible. It seems simple to say 'the relationship is the project', but relationships are often the thing that gets lost amongst the deadlines, egos, lack of experience, shame, bias, time, external expectations and busy lives. If relationships are robust, [the project] will generally be able to withstand all kinds of disruptions, changes and failures (Lillie et al 2020:159). This was evidenced in Croxon Ramsay's adjustment of participatory process during the pandemic.

Take time to understand: Where does the client identify value?

Careful consideration of the designer's responsibility for fostering social connection is important because notions like 'duty of care' can be complex and daunting. Getting it right takes time. Getting it wrong takes no time at all but can have a long-lasting impact. In order to support design processes and physical outcomes that foster social connection, collaborative relationships require trust, careful language and generous investments of time. When we limit collaboration to efficiency and expense, we limit it to be 'transactional [rather] than transformational' (Jackson in Lillie et al 2020:34). This is why it is of vital importance to listen for how others frame value. The work of Davis (2019) previously discussed, also confers with Jackson on this; 'collaboration is a discursive approach, that means the way we talk about collaboration and the discussions we have whilst collaborating, form the meaning and value of the collaboration itself' (Jackson in Lillie et al 2020:33). The approach of both Croxon Ramsay and TF.A in taking time and prioritising listening in the Flemington Hub and RtB projects highlight this.

This mindful approach is also informed by a sensibility around duty of care. The opportunity to participate, and to feel respected and valued are central to wellbeing. One size doesn't fit all. The way architects can make this happen isn't static and changes with each project and community, depending on the level of risk involved and the vulnerabilities of the people you are working with. The first step always is to listen. It is also vital to critically interrogate your intention and pay attention to the tone of relationships. This means embracing the importance of being an ally to your clients in pursuing their needs as a priority. The application of TF.A's SRODI tool in Anindilyakwa highlights this approach in action. Their support in assisting AHAC to enumerate evidence of their social value in their application to be a Community Housing Provider, supports the structural change in housing delivery emerging in that community and potentially others who may follow their lead. This promotes trust and social connection during the process and also in the outcomes of what is possible after the project. When you're connected to a community you need to be an ally — be a partner, actively pay attention to the issues that are important to them, speak up about the inequities that exist and take proactive steps to change them.

Understand that a 'relational approach' will likely disrupt business as usual

A relational approach to designing projects positions ethics not as something to 'have', as a professional code might require, but rather as something to be explored in the context of power dynamics. This approach may disrupt the traditional framing of client/professional dynamics by asking questions at the outset such as how has a project come to exist and who has set the agenda? If these questions are overlooked, inequities of power can be perpetuated since supporting 'diversity without acknowledging inequity is useless' we must be active to 'rectify the balance' (Gabres in Lillie et al 2020:29).

A relational approach is not just about who can speak, but about how speaking occurs and under what conditions. This is especially important in design for public clients where the costs are covered by government and as such the government client often speaks for end user needs. As demonstrated by Croxon Ramsay in the Flemington Hub and TF.A, in Room to Breathe and the use of the SRODI tool, architects can use the design process to restructure relationships and address where the power lies, ie What social or political position do you occupy? How does this change across time and in relation to others? And how could the answers to these questions prompt change within the design process and, in turn, the design outcomes?

Building trust and safety

While the technical requirements to observe national building codes for safety are extensive in architecture practice, there is an absence of equivalent requirements or guidelines and expectations around how a design process must also build social safety and trust in relationships. This is surprising since these relationships underpin the social fabric of a delivered project. It is well documented by the Commission for Architecture and the Built Environment (CABE) (2004; 2005a; 2005b; 2006; 2010 and others in the UK Archive from CABE) and others (Serin et al. 2018) that the quality of a design process with respect to social value, cultural safety, trust and inclusivity is highly correlated with the quality of performance outcomes for social sustainability and connection afforded by physical design outcomes.

Creating culturally and creatively safe spaces isn't easy. Complexities emerge as a project develops. One must remain mindful of multiple moving parts. It is important to ask - What kind of legacy are you aiming for? Is it simply the built environment space? Or could it also be the improved social connections, creative capacities and capabilities seeded within the social fabric that will sustain the network of relationships (Pa'apa'a in Lillie et al 2020). The Croxon Ramsay and TF.A case study examples demonstrate that this answer need not be an either/or, but a both/and.

It is important for architects to understand that 'Cultural safety' (as discussed in the community cultural development sector) is a stakeholder-centered approach that emphasises sharing the decision making, information, power and responsibility (De Souza and Higgins in Lillie et al 2020). The case studies both demonstrate approaches that are mindful of providing and supporting cultural safety.

Conclusion

Architects need to demonstrate how design supports social connection. This means demonstrating — through attention to, and restructuring of, relationships — that design can build trust, capacity, cultural safety, capability and leverage innovation to change systems. Investment by individuals and community are important factors since they are the process through which individuals have connection to, and stewardship over, the results of projects that have happened in their locale. In essence, design processes can deliver exceptional social value that establish and nurture the social fabric of society, as demonstrated in the case studies and tools discussed. Design can restructure relationships to address inequity and support social connection. It has been long understood that architects deliver urban fabric, and yet the way in which we do that also either helps or hinders the social fabric which sustains it.

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About the Author

Dr Angelique Edmonds

Angelique Edmonds has a passion for design for social impact, sustainability and public engagement with diverse people to contribute to the decisions about place which impact upon their everyday lives. She is a Senior Lecturer in Architecture and Sustainable Design at the University of South Australia, and founder and Creative Director of the School for Creating Change. She has 18 years' experience as an academic and public engagement specialist. She has consulted for local, state and federal government working with a range of public participants including living for a year in Arnhem Land consulting with Indigenous groups, working with CALD women in Sydney's South West, with youth at risk of homelessness in South Australia, and young recently arrived migrants and refugees in Adelaide. Her 2020 book *Connecting People, Place and Design* draws together her diverse practice and academic research. She has held a number of representative roles for the Australian Institute of Architects and Architects Accreditation Council of Australia and taught in four Australian universities. She has studied PhD, M.Phil and degrees in Architecture in Sydney, London and Cambridge UK. She is also mum to a spirited five year old.