

S4T METHODOLOGY FOR CO-DESIGN STRATEGIES

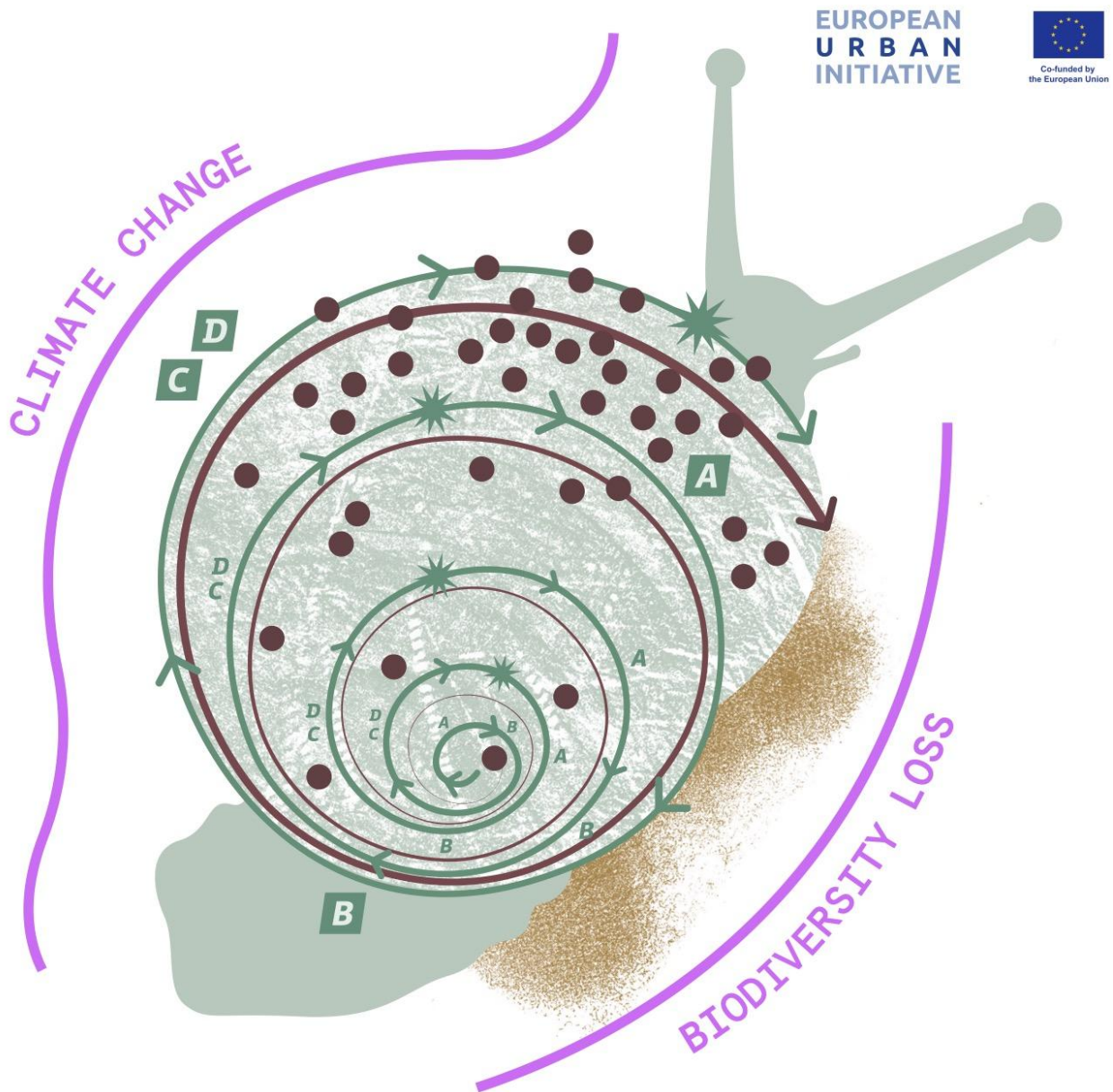


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Executive summary

This document gives an overview of the S4T Co-Design Methodology and is meant as a tool to support its application throughout the S4T project in the years 2024-2027. The methodology is closely aligned with the New European Bauhaus approach and focuses on enhancing the local community's capacities to transformatively engage with the challenges posed by climate change and biodiversity loss.

Premise

The project *Station 4 Transformation* emerged from a collaboration that the Municipality of Rovereto, the citizen group La Foresta and Brave New Alps have been undertaking since 2017. Since then, they have experimented with the activation of a horizontally-led community academy at a 150m2 space at the train station of Rovereto. This experimentation was already supported by the Italian Railway Network (Rete Ferroviaria Italiana) and Europe Consulting, who lead the network of help center across 24 Italian railway stations. It was this experimentation that led through a first co-design iteration to the joint plan to transform the whole train station into a public-civic hub that aims to enhance the local community's capacities to mitigate and adapt to climate change (and its intertwined twin challenge biodiversity loss).

Who is this document for?

This document shares the S4T co-design methodology amongst project partners, both local and in the transfer towns. It serves as a touch point for a coordinated working method, but also as a go to reference and inspiration when designing specific aspects of the S4T project. For organizations outside the S4T consortium, the document can serve a point of inspiration and support for replication.

As this document stands in June 2024, it is a summary of the co-design approach adopted so far, giving a snapshot of what we learnt so far through direct experience in the S4T process. As S4T unfolds, the strategy will be tested and refined in order to then feed into the replication model as a main co-design method.

Overview of the S4T co-design methodology

The co-design methodology mobilized for the *Station 4 Transformation* project with the aim to tackle the twin challenges of climate change and biodiversity loss takes as a point of reference participatory action research¹, participatory spatial practice² and co-creation methods³ that are in line with the New European Bauhaus values and working principles⁴: **beautiful, sustainable, together & participatory processes, multilevel engagements and transdisciplinary approaches**.

The methodology takes climate change, intertwined with biodiversity loss, as a “problem baseline” to which co-design outcomes at all scales need to relate. This is because the aim of S4T is to enhance the ability of multilevel and multisectoral actors in our local community to interact with and respond to these challenges. This means that we aim at bringing together actors ranging from grassroots initiatives to public administrations that are active in sectors ranging from urban planning over social welfare to education and many more.

In doing so, the **overall co-design attitude** that S4T adheres to in its co-creation activities includes:

- Curiosity towards new viewpoints
- Transparency, trust and care
- Experimentation with participatory and emergent processes
- Transforming obstacles into opportunities
- Openness to failure
- Community empowerment and transformation
- Creating a shared brave space
- Keeping it complex, making it clear

The aim of the methodology is twofold:

1) fostering innovation in the creation of spaces and activities geared towards enhancing **climate change** mitigation and adaptation capacities, enhancing local **biodiversity strategies**, supporting **new professional profiles** and **eco-social territorial futures**.

2) growing the group of people and organizations involved and taking ownership of the public-civic hub as well as of the assemblage of activities and strategies surrounding it, while also **broadening their climate, biodiversity and eco-social transformation literacy**.

¹ Askins, Kye. “Participatory Geographies.” In *International Encyclopedia of Geography*, edited by Douglas Richardson, Noel Castree, Michael Goodchild, Audrey Kobayashi, Weidong Liu, and Dick Marston. Washington, DC: Wiley-Blackwell with Association of American Geographers, 2015.

² Urban Commons Research Collective, Emre Akbil, Alex Axinte, Esra Can, Beatrice De Carli, Melissa Harrison, Ana Méndez de Andés, Katharina Moebus, Thomas Moore, and Doina Petrescu, eds. *Urban Commons Handbook*. Barcelona: dpr-barcelona, 2022.

³ “Design Prize - Curry Stone Foundation.” Accessed June 22, 2024. <https://currystonefoundation.org/design-prize/>.

⁴ “New European Bauhaus Compass.” European Commission, 2022. https://new-european-bauhaus.europa.eu/get-involved/use-compass_en.

This methodology encourages the co-design process to **evolve through spiral-like movements**: with each turn of the spiral the project defines a more concrete aspect of the project, while at the same time involving ever more and ever more diverse stakeholders. Thus the co-design process keeps on building on results of previous turns of the spiral, while galvanizing multiple forms of concrete actions and implementations.

Working with the S4T co-creation spiral means to us that we value collective processes of learning, collaborative sense making and joining forces, skills and resources to co-create and co-govern a shared project. We are convinced that these result in more resilient as well as more competent and responsive local communities, where actors are able to listen to each other and to collaborate in creative ways to face the challenges brought by climate change and biodiversity loss. To check in on the effectiveness of the S4T processes and actions, we will draw on the evaluation questions proposed by the New European Bauhaus Compass (2022) - see Annex I (p.17-18).

The co-design spiral evolves through activities of collaborative mapping and analysis, followed by the collaborative creation of narrative as well as imaginative shifts that take the following turn of the co-design spiral to a new level.

Moreover, it revolves around the three core values of the New European Bauhaus (beautiful, sustainable, together) as well as its three working principles (participatory, multilevel, multisectoral).

This strategy document - both with its textual parts and the visual poster - is intended to be used as a guide for the S4T co-design activities throughout.

Overall approach

While going through initial co-design iterations and cross-referencing them with other experiences, we identified several co-design principles that S4T will mobilize in its activities. We believe that the following principles will give us better results in terms of stakeholder involvement, defining participation-fostering activities and transformative impact of processes and outputs.

Co-design principles

1. **Create spaces and situations that are convivial and caring**, for example by:
 - setting the activity in a non-formal space
 - avoiding frontal presentations as much as possible
 - setting up the space in a way that all (or at least as many people as possible) can see each other
 - wearing comfortable clothes

- offering healthy local snacks and water
- giving attention to detail without overdesigning
- activate people also through small tasks like making their own name tag.

This is key because conviviality and care are important elements to build trust and allow people to relax and have a laugh, which in turn greatly supports creative thinking and collaboration.

2. Every multilevel and multisectoral stakeholder activity should meet multiple needs, for example, by:

- getting to know other stakeholders
- learning about a new method
- being heard by others
- being inspired
- eating something nice and interesting, while seeing a challenge from a new viewpoint.

This is important because the demands on stakeholders' time are many and they need to feel that multiple of their needs and desires find space in the activities.

3. Make co-design activities and events as accessible as possible, for example, by:

- making sure the timing of the activities fit with the one of many stakeholders;
- offering childcare during the activities;
- making sure space, food and drinks are accessible and inclusive;
- making sure the event spaces have a good acoustic quality;
- making sure the events and activities are communicated with enough advance notice.

This is important to make sure as many people as possible can attend the activities, feel at ease and can contribute with their knowledge and presence to the event.

4. Walk the talk on sustainability, for example, by:

- taking the extra effort it takes to create convivial and prefigurative ecological practices
- reducing, reusing, regenerating, repairing, recycling in all spheres of the project (e.g. spaces, materials, furniture, technological devices)
- promoting and opting for low carbon, convivial travel options
- engaging in conscious waste management
- buying products and services from environmentally and socially conscious providers
- following the seasons in relation to agri-food activities
- preferring regional and low-carbon materials and food produce

This is important to make sure people can experience what a New European Bauhaus approach looks, feels and functions like in practice when it comes to environmental sustainability.

5. **Continuously learn and be inspired by other practices**, for example, by visiting other projects, inviting other project groups on visits for presentations and feedback on our own work, by reading and attending events. *This is important in order to learn from each other, to transfer and adapt promising practices, to avoid unnecessary mistakes and to speed up and network the ecological transition in ways that are time and resources efficient.*

Definition of multilevel engagement

We work with all of the following ambitions and definitions of multilevel engagement, adopted from the New European Bauhaus Compass.⁵

To work locally

Inter-municipal cooperation • Network, coalitions • Informal cooperation

A multi-level NEB project connects horizontally informal networks (e.g. groups of individuals, neighbourhoods...), and/or formal institutions (e.g. sectoral departments, political groups...) and/or and engages with them to influence the local living environment with a place-based approach.

To work across levels

Supranational institutions • EU Member States • Local and regional authorities

A multi-level NEB project connects vertically informal networks (e.g. groups of individuals, neighbourhoods...) and/or formal institutions (e.g. government, administrations...) across various scales (e.g. single municipalities with regional authorities, local studies with international research programs), and engages with them to push single-scale initiatives beyond their own dimension (e.g. local, regional, national...).

To work globally

• Multi-scale Impact • Cross-sectoral cooperation • Global North-Global-South relations

A multi-level NEB project that works at global level reaches for a wider, transformational impact beyond its initial, local scale of application and it connects networks and/or (inter)governmental institutions that, across various levels, share similar purposes looking at the future of the entire ecosystem.

⁵ “New European Bauhaus Compass.” European Commission, 2022.
https://new-european-bauhaus.europa.eu/get-involved/use-compass_en.

Definition of transdisciplinary approach

We work with the following ambition and definition of transdisciplinarity, adopted from the New European Bauhaus Compass.⁶

To be beyond disciplinary

Non-academic partnerships • Interaction with non-academics Public engagement • Collaborative process • Level(s) of interaction

A beyond-disciplinary NEB project aims to integrate both formal and non-formal knowledge to achieve a common goal. It aims to bring together people from political, social and economic fields with members of the public to explore possibilities and realize new narratives. By drawing on both local and traditional knowledge and cultural norms and values, it aims to supplement and transform scientific insights for the benefit of society.

S4T Co-Design Strategy

S4T co-design spiral

The S4T co-design strategy follows the metaphor and trajectory of a spiral: co-design iterations move through the same design steps following each other and/or simultaneously – and at each turn of the spiral they reach an enhanced starting point at every beginning of a new iteration. As these iterations intertwine for the various spaces and aspects of S4T, the amount of actors involved in the project grows: from an initial ideation group to the community co-management and taking ownership of the spaces and proposed activities. With each iteration also the themes evolve with the aim of making things tangible and clear, while keeping them complex. This means that the activities multiply as well as diversify, while becoming more concrete in order to build up critical mass for transformation.

S4T co-design actors

The S4T methodology aims at involving a wide range of multilevel and multisectoral stakeholders in as various activities as possible. It acknowledges that academic knowledge and knowledge gained through lived experience are both valuable to enhance the local community's capacity to address climate change and biodiversity loss. Counting on both academic knowledge

⁶ “New European Bauhaus Compass.” European Commission, 2022.
https://new-european-bauhaus.europa.eu/get-involved/use-compass_en.

and lived experiences is key due to multiple factors: a) individual experience shapes solid knowledges and opinions that are closely bound up with specific local factors; b) academic knowledge is much less accessible and much less widely spread than knowledge based on experience. Thus, for the S4T project to be truly intertwined with the local community and to have a richness in perspectives on the S4T topics, drawing on but also generating new lived experiences is an important co-design element.

S4T co-creation methods

In all co-design activities it is key to activate convivial co-creation settings. These support the joyful and creative participation of multilevel and multisectoral stakeholders, but they also help to grow a sense of ownership and belonging. Work with the methods people in your team know already and try to push them a bit further in terms of inclusivity, conviviality and the boundaries of your usual comfort zone.

S4T baselines

Challenges - baseline situation:

Climate change and its intertwining with biodiversity loss are the baseline challenge forming the overall framework of reference of S4T.

New European Bauhaus - baseline approach:

The EU's environmental transition needs to be supported through tangible experiences at the local level, where space is given for experimental co-creation and participatory processes that center quality of experience, sustainability and social inclusion.

Baseline question formulated in line with the S4T overall design approach (participatory, locally specific):

What urban-rural infrastructures, practices and support structures can enhance the capacities of the local community – with its diversity of multilevel and multisectoral stakeholders - to mitigate and adapt to climate change (and its intertwined twin challenge biodiversity loss)?

S4T co-design steps (one turn of the spiral)

Step A: What is the status quo? Co-produce an analysis of urban-rural spaces and practices

Guiding questions for collaborative mapping activities in Step A:

What spaces (and/or practices) hold meaning and daily importance for the local community?

Which of these spaces (and/or practices) can be transformed to take on capacitating functions for the local community?

Possible outputs: a commented map, list, diagram or narrative description of local spaces and practices.

Step B: Who is already active or could get involved? Co-map multilevel and multisectoral stakeholders

Guiding questions for collaborative mapping activities in Step B:

Who am I already working with in the identified spaces or practices?

Who is already doing work that produces promising results in these spaces or practices?

Who has potential for activation?

Who might block the work?

Possible outputs: a multilevel, multisectoral and transdisciplinary list or map of people, organisations and institutions to engage with in further steps; an increased network of actors.

Step C: What are the current and forecasted struggles of our territory? Co-analyse territorial threats and needs

Guiding questions for collaborative mapping activities in Step C:

What data and policy at EU and global level relate to the identified challenges, spaces and/or practices?

What data and policy at local and national level relate to the identified challenges, spaces and practices?

Trace connections from local to global and vice versa. Where do you see patterns, shared concerns and potential for change emerging?

Possible outputs: a textual and/or visual overview of challenges and policy proposals relevant for the local context - both in the present and the future; a textual or visual tracing of connections between challenges and policies, from local to EU to global level.

Step D: What transformative proposals can we generate together starting from this new shared overview? Co-create a narrative & imaginative shift

Guiding innovation principles for co-creation activities in Step D, during which a new idea or element is co-designed that constitutes a higher level starting point for the next co-design iteration. These principles are there to galvanize curiosity, catalyze participation and open up new imaginaries.

- *Bring together two elements that are not usually combined.*
- *Tell a story talking about something else.*
- *Mobilize multiple dimensions to invite questions and curiosity.*

Possible outputs: a project or activity proposal, an activity to implement, a policy proposal, a story or image that galvanises people's imagination.

Example #1 - Forno Vagabondo [Roving Bread Oven]



Figure 1: The project *Forno Vagabondo (Roving Bread Oven)* developed by the S4T partner La Foresta in 2020, which was a finalist of the New European Bauhaus Prize 2022.

- *Bring together two elements that are not usually combined* by placing a wood-fired oven [element one] on a cargo bike [element two].
- *Tell a story talking about something else* by making tasty bread in a local park during after-school hours to engage people in conversations about healthy food provisioning.
- *Mobilize multiple dimensions to invite questions and curiosity* by letting people discover new flavors and possibilities of urban life by baking flat bread with pesto made from wild herbs foraged in and around the local park.

Example #2 - Ogni storia ha il suo gusto [Every story has its taste]

Affogato di cioccolato spaventato,
rottami di marroni
e colori di violette caramellate

il gelato di Mimmo

Ricetta per 4 persone

Per il caffè:
Una tazza piena di caffè, circa una moka da tre tazzine (Miscela Supremo Torrefazione Ciamei)

Per il gelato di cioccolato:
Cioccolato
Latte di Nepi, Fresco Alta Qualità e Intero: 535gr
Panna di Nepi, Fresca di Alta qualità: 150gr
Zucchero Semolato: 190gr
Tuorlo d'uovo Parisi: 50gr
Cacao 22/24 in polvere Domori: 50gr
Cioccolato fondente 100% Trinitario selezione Domori: 25gr
Rottami di Marroni del Mugello: q.b.

Per le violette candite:
Fiori Eduli: 100gr
Albume d'uovo fresco: q.b.
Zucchero Semolato: q.b.
Acqua: q.b.

Per il caffè usate una moka da tre tazzine. Per il gelato al cioccolato: scaldare il latte senza portarlo a ebollizione con zucchero cacao e cioccolato e tuorlo. Amalgamate con delicatezza fino a che il composto non sia perfettamente amalgamato. Mettete il tutto a raffreddare, quando la temperatura scende sotto i 30° C aggiungete la panna. Inserite tutto nella gelatiera se l'avete, altrimenti nel freezer e a distanza di venti minuti amalgamate. Dopo aver lavato i fiori, sbattere l'albume senza montarlo. Con un pennello alimentare spennellare i fiori ricoprendoli di albume. Una volta glassati appoggiateli su una superficie ricoperta di zucchero, per ricoprire la parte superiore spolverate i fiori con altro zucchero. Lasciate le violette al riposo lontano dall'umidità. In una notte dovrebbero essere pronte, altrimenti aspettate di più. Ora. Prendete una grande tazza di caffè, con un dosatore per gelato fate una pallina di gelato al cioccolato e affogatela. Cospargete di fiori il piattino dove poggia la tazza e mangiatene dopo aver dato il primo assaggio al cioccolato che affoga.



Figure 1: Double spread of the book “Every story has its taste [Ogni storia ha il suo gusto], a publication recounting the collaboration between the icecream maker Gelateria Fassi in Rome and Binario 95, a center for homeless people at Rome’s central station. The project was developed in 2018 by the S4T partner Europe Consulting.

- *Bring together two elements that are not usually combined* by bringing together people struggling with homelessness [element one] and local icecream makers [element two].

- *Tell a story talking about something else* by co-creating icecream flavours that tell people's individual story of homelessness.
- *Mobilize multiple dimensions to invite questions and curiosity* by serving icecream in your neighbourhood that tells stories about homelessness while engaging people in conversations about social disparities.

Example #3 - Comunità Frizzante [Sparkling Community]



Figure 3: The network of local associations coming together to make fizzy drinks through playful and experimental processes as a way to create a lively local community. The project started in 2019 with the leadership of S4T partner Brave New Alps.

- *Bring together two elements that are not usually combined* by making a commercially viable fizzy drink [element one] through participatory processes [element two].
- *Tell a story talking about something else* by making drinks with local flavours while exploring the local agri-food system.
- *Mobilize multiple dimensions to invite questions and curiosity* by creating convivial events in public spaces where people can experience the multiple flavours of local biodiversity.

Narrative & imaginative shift as starting point for next iteration

At the end of each turn of the co-design spiral, there will not only be more stakeholders involved in S4T and we will not only have a more comprehensive knowledge of the situation at hand, but we will have generated a new idea and/or activity proposal that represents an inspiring narrative and imaginative shift. Thus, the results of the steps A, B, C and D result in an enhanced starting point for the next co-design iteration or for the implementation of an activity that enhances local capacities in relation to climate change and biodiversity loss. This means that the outputs of Action D, where the activating and curiosity-fostering narrative as well as imaginative shift is produced, are then fed into yet another turn of the co-design spiral or result in a concrete series of public participation activities.

Annex I

New European Bauhaus: values & working principles - as extrapolated from NEB Compass (2022) by Trajna (SLO)			
Used as guiding questions to monitor the development of the <i>Station for Transformation</i> project (EUI01-231)			
Values	Ambition		Possible guiding questions
Beautiful	To activate	Context re-activation	Does the project consider the comfort of its users ? How does it integrate it?
		Sensory experience	Does the project consider sensory perceptions and emotional sensibility ? What experience does it offer?
		Aesthetics	Does the project reflect regional/local particularities and call upon local materials and skills? How? Does the project make its own aesthetic choices (e.g. in terms of composition, colours, balance, or material compatibility)? How?
	To connect	Connection accross contexts	Does the project provide attractive and comfortable spaces that bring people together in diverse settings? How?
		Collective experience	Does the project give a sense of community to people with different backgrounds and perspectives? How does it strengthen this sense of community?
		Sense of belonging	Does the project give opportunities to learn about new ideas, places, or people ? How? Is the project interactive ? Does it offer opportunities for encounters or discoveries? How can participants interact with the project?
	To integrate	Enabling creation	Can participants question and reimagine their way of life through the project? How can they do so?
		Restructuring of values	Does the project generate new fulfilling habits? What are these habits, and how do they emerge?
		Long-lasting movement	Is there a reflection on the future needs of the project's users? How could the project approach this long-term thinking? Does the project have a positive transformative effect on the participants' lives? How does it change lives?
Sustainable	To repurpose	Preservation	How could the project solve its needs in a less material intensive way, e.g. by sharing resources?
		Repair, reuse	Can the use be prolonged, e.g. by renovation or making the project repairable or upgradeable? How would this be done?
		Reduce, upgrade, renew	Can the impact on the environment of the project be lowered, e.g. by decreasing the use of energy, water, pesticides, CO2 or other harmful substances? How? Can components or elements be replaced by a natural material or other less harmful resources? How? Could you prioritize renewable energy solutions favourable to biodiversity? How?
	To Close the loop	(Industrial) system circularity	Does the initiative work with circular economy principles, e.g. with closing the whole material cycle or waste transformation? How? Are all stakeholders in the cycle working together? In what way?
		Waste transformation	Is there an overview of the carbon impact, material, energy or water waste streams before, during and after the use of a product, building or intervention? How? Is there a zero pollution action plan e.g. for air, water & soil? How will it work? Does the project look at indirect impacts across time and space and trade-offs between different sustainability measures? How does it tackle this?
	To regenerate	Carbon storing	Does the initiative give back more than it takes, e.g. by carbon storage in buildings? How?
		Enhancing biodiversity	Is there an understanding of the inner working of a (natural) ecosystem that could restore the landscape or biodiversity?
		Restoration and expansion of natural landscapes	How does the project affect this?
Together	To include	Paradigm shift, behavioural change	Is there a vision on societal change by behavioural change or a mention of a paradigm shift? How will this be addressed?
		Equality	Is the project easily and equally accessible? In which sense?
		Accessibility	Is the project affordable? How can a project become more affordable?
	To consolidate	Prioritising disadvantaged people	Does the project consider the needs of less represented communities? Which ones? How?
		Overcoming segregation	Does the project secure social justice over time? How?
		Representation and social stability	Does the project offer equal resources and opportunities? In which ways?
		Sharing resources and opportunities	Does the project help to overcome segregation between different communities? What kind of instruments can be put in place to reach this objective?
	To transform	Fostering shared social values	Does the project promote new ways of living together? What kind of instruments can be put in place to reach this objective?
		Societal development and collective growth	Does the project have the ambition to break obsolete and unjust social models? How does it plan to do this?
		New ways of living together	

New European Bauhaus: values & working principles - as extrapolated from NEB Compass (2022) by Trajna (SLO)

Used as guiding questions to monitor the development of the *Station for Transformation* project (EUI01-231)

Working principles	Ambition		Possible guiding questions
Participatory process	To consult	Information	Does the project keep stakeholders informed? How? Is there an awareness of who might be excluded from the project? If so, who? To what extent will the project allow stakeholders to contribute?
		Dialogue	
		Consultation	
	To co-develop	Exchange	Will the project process stakeholder input? How? Are those affected by the project included in the decision-making? How, and by which means? Does the project aim to collaborate with stakeholders? How? Does the project reach out to those who are excluded from their activity? How does it plan to do so?
		Joint project steps	
		Co-creation	
	To self-govern	Partnership	Does the project empower and sustain grass-roots initiatives beyond project implementation? How? Does the project aim to allow stakeholders to take (legal) ownership? How? Do the project owners aim to make themselves redundant, enabling a community to take agency? In which way? What measures does the project take to include those affected by a design and to ensure representation in decision-making?
		Joint action	
		Self-governance	
		Community	
Multi-level engagement	To work locally	Inter-municipal cooperation	Does the project interact with local networks and collectives? Which activities does it put in place to do it? Does the project aim at influencing the local living environment? How? Does the project cultivate a place-based approach? How does it do that?
		Network, coalitions	
		Informal cooperation	
	To work across levels	Supranational institutions	Does the project interact with networks and/or institutions that are active beyond the scale of the projects itself (e.g. from local to regional, from national to international...)? Which activities does it put in place to do so? Does the project work at different scales (e.g. neighbourhood and the city, one single school with a network of national schools...)? How does it make it possible? Does the project aim at having an influence across different scales? How does it plan to do so?
		EU Member States	
		Local and regional authorities	
	To work globally	Multi-scale Impact	Does the project aim at reaching a global, transformational impact? How? Does the project consider the local impact putting it in perspective with the future of the entire ecosystem? Which actions does it plan to put in place to do so?
		Cross-sectoral cooperation	
		Global North-Global-South relations	
Transdisciplinary approach	To be multidisciplinary	Diversity of disciplines	Does the project work with different disciplines? How does it connect them? Is there a common problem definition, shared between different stakeholders? How did you get to have one? How many different educational backgrounds are involved? Could there be more involved? What is the distance between disciplines, e.g. urban planners working with architects (small distance) or biologists working with artists (large distance)? Which system does the project put in place to bridge it?
		Diverse educational backgrounds	
		Common problem definition	
	To be interdisciplinary	Knowledge creation	What is the intensity of communication? How is it managed? Is there new knowledge creation? Are results integrated between each other? How?
		Intensity of communication	
		Integration of results	
	To be beyond-disciplinary	Non-academic partnerships	Are non-formal knowledge partners involved in the knowledge creation? How? Is equal value given to formal and informal knowledge? How? Is there a common goal? What is the plan to reach it collectively? Is there a collaborative process put in place that facilitates the merging of different knowledge fields? How does it work?
		Interaction with non-academics	
		Public engagement	
		Collaborative process	
		Level(s) of interaction	

Project Title | S4T - Station for Transformation - modelling a train station as a replicable hub for public-civic engagement to tackle climate change and biodiversity challenge

Project nr. | EUI01-231

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