

# A LIVING LEXICON

Developing A Shared  
Language for Regenerative  
Service Design

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**A Living Lexicon** is dedicated to designers who strive to make the world a fairer place with lighthearted dedication and curiosity.

I am grateful to the designers I met throughout the project and for the chance to learn more about their stories. Their unique experiences have shaped the project.

I am thankful to my designer friends, always ready for a quick chat over coffee or a walk. Their curious questions and ideas have opened new possibilities in my mind.

I am thankful to my MA Service Design gang for their sincerity, generosity, and sense of fun. I deeply appreciate my advisor, Mo-Ling Chui, and our director, Hena Ali, for their approachable nature, understanding, and kind support.

Lastly, I am thankful to my partner, Will Clark, for sharing this six-month journey with me and for making *regeneration* an essential part of our daily life.

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“To live! like a tree alone and free,  
To live! like a forest in  
sisterhood/brotherhood...”

Nazım Hikmet, A Turkish Poet

# Introduction

**A Living Lexicon** aims to create a service concept for service designers to help them in their professional practice when creating *regenerative services*.

**A Living Lexicon** aims to help designers create regenerative interventions—socially and environmentally impactful—within complex systems like health, transportation, and food. Using terms and questions gathered from designers, the project enables them to learn from and be inspired by each other's experiences and expertise.

Based in the UK, the project focuses on mid-senior and senior designers working for impact-oriented organisations, such as public departments, local councils, NGOs, and design studios that partner with these organisations. With an understanding of their current context, the project seeks to answer the question:

## How might we support service designers in designing regenerative services within *complex systems*?

Throughout the six-month design process, the research aimed to understand designers' professional context, including their team and organisational context. The goal was to gain a deep understanding of their motivations and approaches to creating and implementing regenerative interventions within complex, multi-stakeholder environments.

**A Living Lexicon** was developed based on insights drawn from designers' concrete experiences. The concept was prototyped, tested, and refined through feedback cycles with designers.

Mantri, J., Misty shroud over a forest, Source: Unsplash, available at: <https://unsplash.com/photos/palm-trees-covered-with-fog-TFyi0QOx08c> (Accessed: 20 November 2024).

With my BA in Economics, I am a design strategist, service designer, and facilitator with eight years of experience. I lead people-centred research and strategies in multidisciplinary design projects. Alongside my designer role, I use my first-hand design expertise to design and facilitate innovation programmes and learning experiences for changemakers, including corporate teams, impact entrepreneurs, NGO teams, local initiatives, and university students.

With my dual expertise in design and facilitation, my focus is on how to facilitate people-initiated change through the design discipline, its creative methods, and tools. I am interested in organisational transformation, social and environmental change through design, collaborative design processes, and design pedagogy.

To date, I have had the opportunity to work and learn with a diverse array of organisations, from banks to K-12 schools, and from international NGOs to grassroots initiatives. The projects I have worked on aimed for social and environmental impact within complex systems such as education, food, and banking.

Throughout my professional journey, whether working on a kindergarten project or designing a culture change strategy for a bank's employees, I have found myself asking the same deep question:

**“As a designer with good intentions, what does “good” truly mean? How can I be sure I am doing *good*?”**

In 2024, during the Design Futures course in my MA Service Design programme, we applied the concept of regeneration as an ideal framework for the future of farming in a project for DEFRA. This was an aha moment for me. I realised that regeneration could be a framework for doing good in service design—not just in tangible areas like farming, but also in intangible spaces. It can serve as an overarching concept for creating positive-value-generating systems that sustain themselves.

For my major project, I have embarked on a journey to explore it further.

## Nest of The Project: London's Parks

Every project needs a  
nest to grow.

As a great example of regenerative spaces in many aspects, parks and forests in the city—especially in London—are places that remind us of connection and belonging.



A Living Lexicon

Wetlands, my second home and the project's second nest.



Victoria Park, my casual working spot during the spring and summer.

Throughout the project, the parks became a nest for both myself and the project. Long walks, reflections, imagination... where I regenerated my mind and soul and gradually shaped the project.



from a long reflection walk in Epping Forest.

## Area of Interest

To discuss regenerative transformation, we can examine systems at three different levels:

### Systemic Level

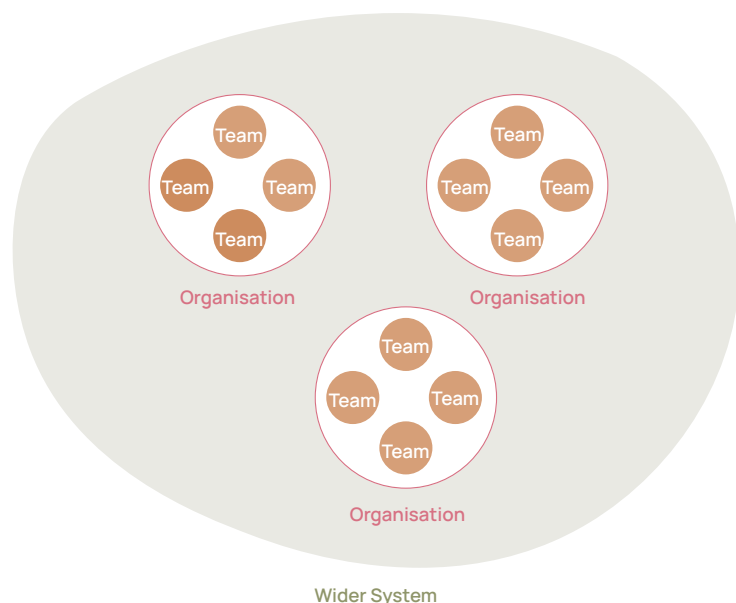
The systemic level refers to wider complex systems, such as food, transportation, and education. It can be described as areas where various stakeholders -including public and private entities- play different roles.

### Organisation Level

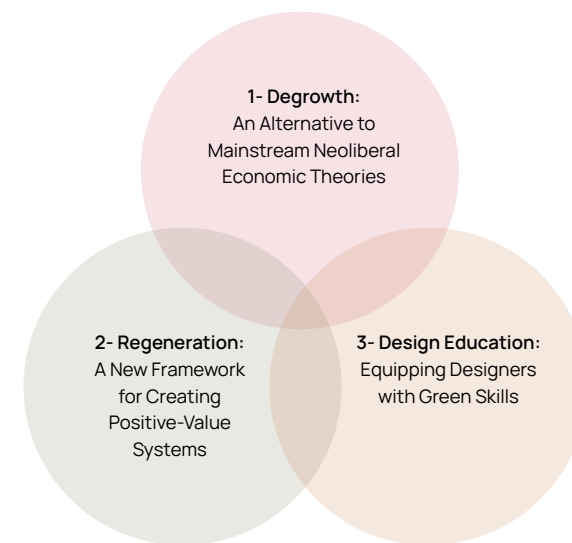
The organisational level refers to an organisation's products, services, business processes, and relationships with other stakeholders.

### Team & Individual Level

The team and individual level includes team practices, internal processes, and individual mindsets and behaviours.



The project researches at the intersection of three areas:



### 1. Systemic Level: Degrowth

In the wider economic paradigm, degrowth has emerged as an equitable alternative—for people and the planet—to the widely accepted neoliberal economic theories.

### 2. Organisational Level: Regeneration

At the organisational level, regeneration serves as an overarching framework for creating services and systems that achieve sustainable futures.

### 3. Team & Individual Level: Design Education

As practitioners within organisations and businesses, design education is a crucial area for equipping both today's and future designers with the necessary knowledge and skills to realise regenerative agendas.

## 1- Economics: Degrowth

Within the western neoliberal economy, the services are designed from a neoliberal perspective. Neoliberalism is being an umbrella term that encompasses the political economic policies implemented first in US and UK as of early 1980s, then spread to other parts of the world. In a simple way, Kotz (2013) defines neoliberal period as free market capitalism.

The neoliberal economy is based on the principles of homo economicus and the free market (Kotz, 2013). Human beings are considered to be individualistic, independent from each other, societal context, and nature itself. The natural boundaries of the planet are ignored. Based on these assumptions, the production of value is seen as a linear process driven by the continuous growth mindset.

As a result of the economic growth designed without taking into consideration their environmental and social impact, we have reached to planetary boundaries (Hickel, 2020). Moreover, Hickel (2020) stated that “the problem with economic growth isn’t just that we might run out of resources at some point. The problem is that it progressively degrades the integrity of ecosystems”.

Degrowth has emerged as an alternative to the mainstream neoliberal model and its assumptions. It goes beyond reduction in material production and consumption, proposing a contextual, environmentally, and socially equitable approach to economic systems:

“While it is most straightforwardly understood as material downscaling, degrowth denotes a far more encompassing transformation. Degrowth is indeed a proposal for voluntary, equitable, and democratically led reduction of the materials and energy that a society extracts, processes, and disposes of as waste (Schneider, Kallis, and Martinez-Alier 2010), but it is more fundamentally a call to break with economic growth as a societal goal and to oppose the automatic association of growth with better outcomes—that is, the ideology of growth (Latouche 2005b). Degrowth is rooted within a broader challenge to economism—the economic logic that colonizes the imaginary (Latouche 2005a)—and to the power of an economic rationality that dominates other social rationalities, goals, and representations” (Akbulut, 2021, p. 99).

In *Less is More: How Degrowth Will Save the World*, Hickel (2020, p.74) explains traditional Western notion of quantitative economic growth:

“Under capital’s growth imperative, there is no horizon – no future point at which economists and politicians say we will have enough money or enough stuff. There is no end, in the double sense of the term: no maturity and no purpose. The unquestioned assumption is that growth can and should carry on forever, for its own sake.”

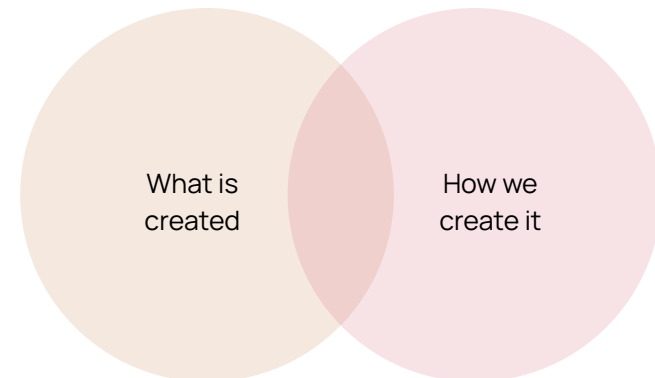
## 2- Regeneration

“At the COP28 conference late last year, regeneration emerged as a focus for business leaders. Regenerative businesses aim to improve ecosystems and communities, rather than simply minimise harm to them.” (Harvard Business Review, 2024)

To restore environmental and social harm, regeneration is increasingly being accepted in both the public and private sectors. Going beyond sustainability, regeneration actively contributes to creating environmental impact as well as social good within ecosystems. A regenerative system considers its impact on people and the planet, aiming to create services and systems in which inhabitants thrive and flourish together.

Regeneration is an emerging discipline within which concepts such as degrowth (Hickel, 2020), living system thinking (Capra and Luisi, 2014), regenerative cultures (Wahl, 2016), and systems thinking (Meadows, 2008) can be discussed.

A regenerative approach includes not only the output and value businesses create but also their ways of working, including leadership practices and work culture.



“We will begin to unfold the potential of a compassionate, empathic and collaborative culture of creativity and shared abundance, driven by biophilia - our innate love for all of life.

The narrative of separation from the rest of life and alienation from nature’s wisdom is beginning to give way to a narrative that celebrates our communion with nature as the very essence of our being.” (Wahl, 2016)

### 3- Design Education 1/2

As regeneration is increasingly embraced across sectors, designers are becoming the change-makers within these systems. However, they lack the necessary mindset, tools, and resources to create and implement regenerative interventions.

As stated in *Beyond Net Zero - A Systemic Design Approach*:

“The designers we’ve interviewed here are working deliberately and systemically to help transition towards net zero or to support climate mitigation or adaptation. However, in the view of many of our interviewees, much design work is currently superficial, making incremental changes without tackling underlying issues. The practitioners we worked with agree that, for the most part, even well-meaning designers have a limited conception of the tools and approaches necessary to design for sustainability and other important emerging issues.” (Design Council, 2021, p.6)

In *How to: Design for Planet*, Drew (2023) mentions:

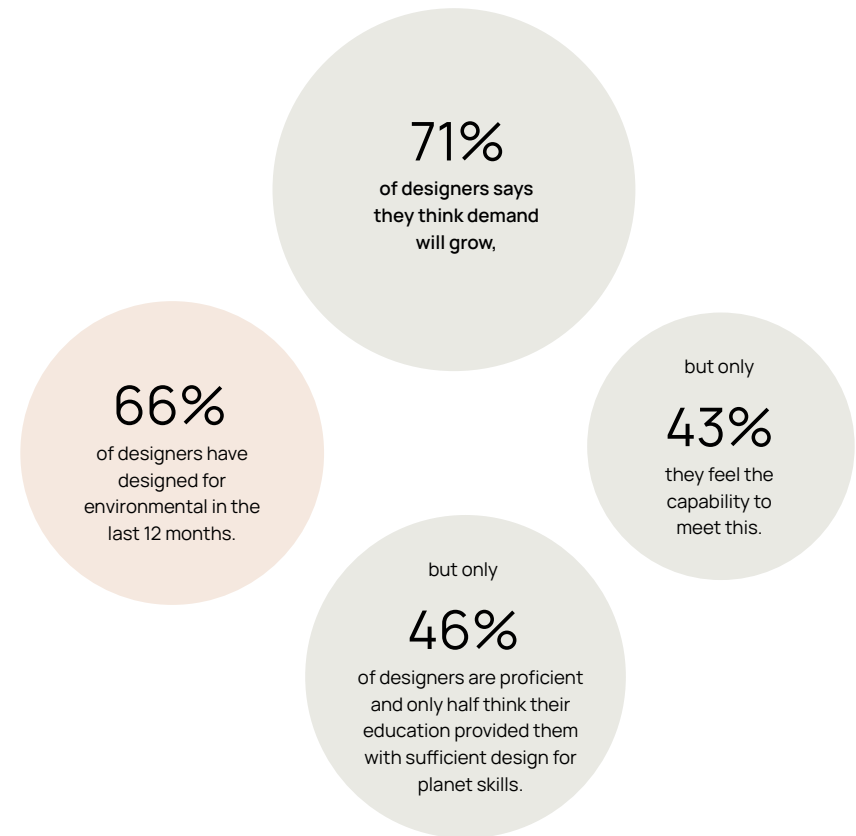
“Addressing the climate crisis will require all of design’s creative skill and collaborative spirit. This is not just about doing the same with less: reducing our energy consumption, using less, and/or using recyclable materials – although that will be an important first step for many. This is about completely redesigning how we live our lives so we can regenerate, not extract from our planet, and make this a joyous and delightful way of being.”

### 3- Design Education 2/2

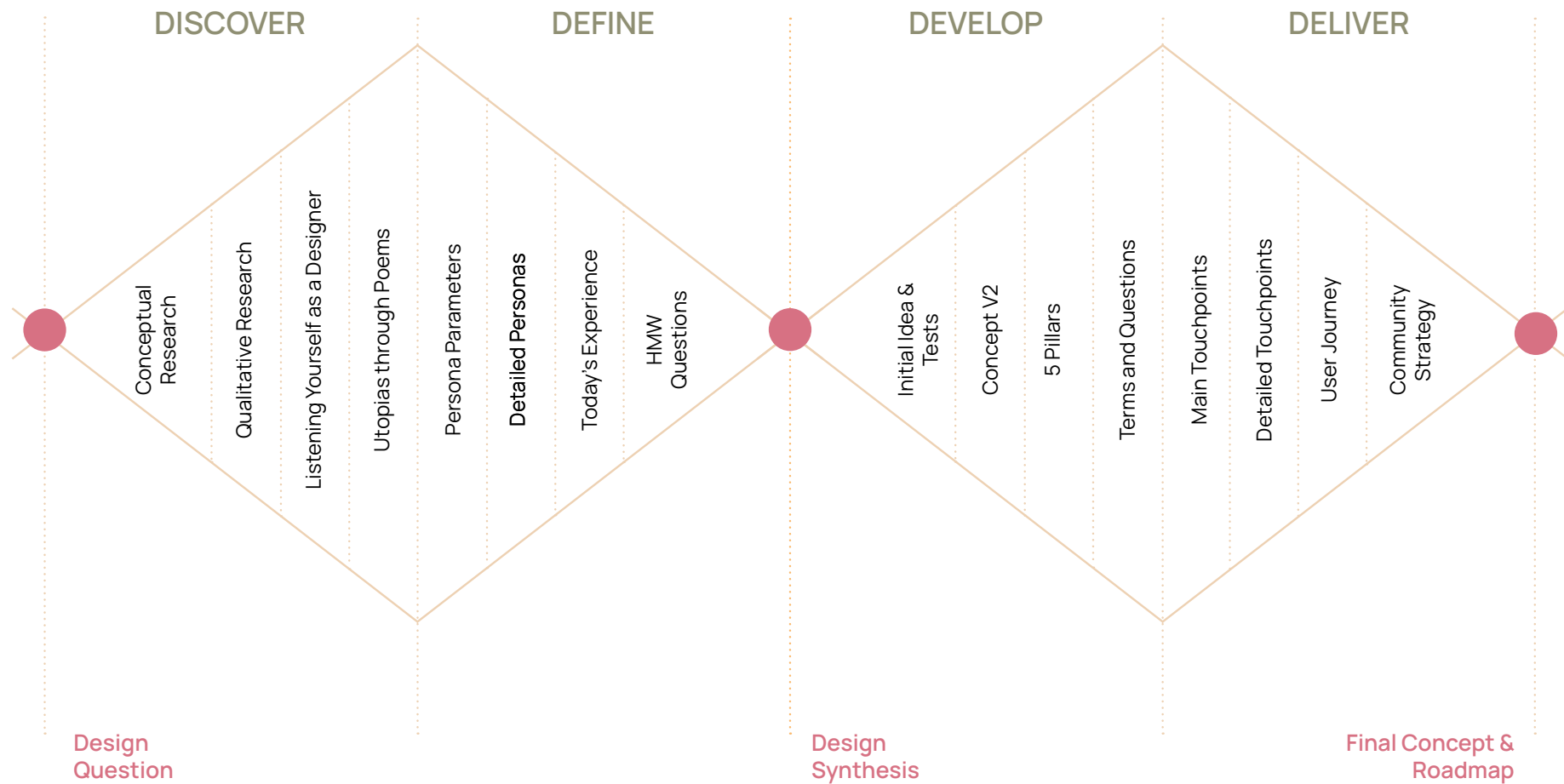
In green transition, while design as a discipline has a great potential to lead the change, it is being held back by a significant capability and skills gap. In order to leverage the power of design in this transition, there's a need to upskill current and future designers in green skills. (Design Council, 2024)

As a part of Design Economy Research Programme, Design Council has published The Green Design Skills Gap Report in 2024.

From a representative sample of 1,068 UK designers working across the design discipline, a significant skills gap in the green transition was identified.

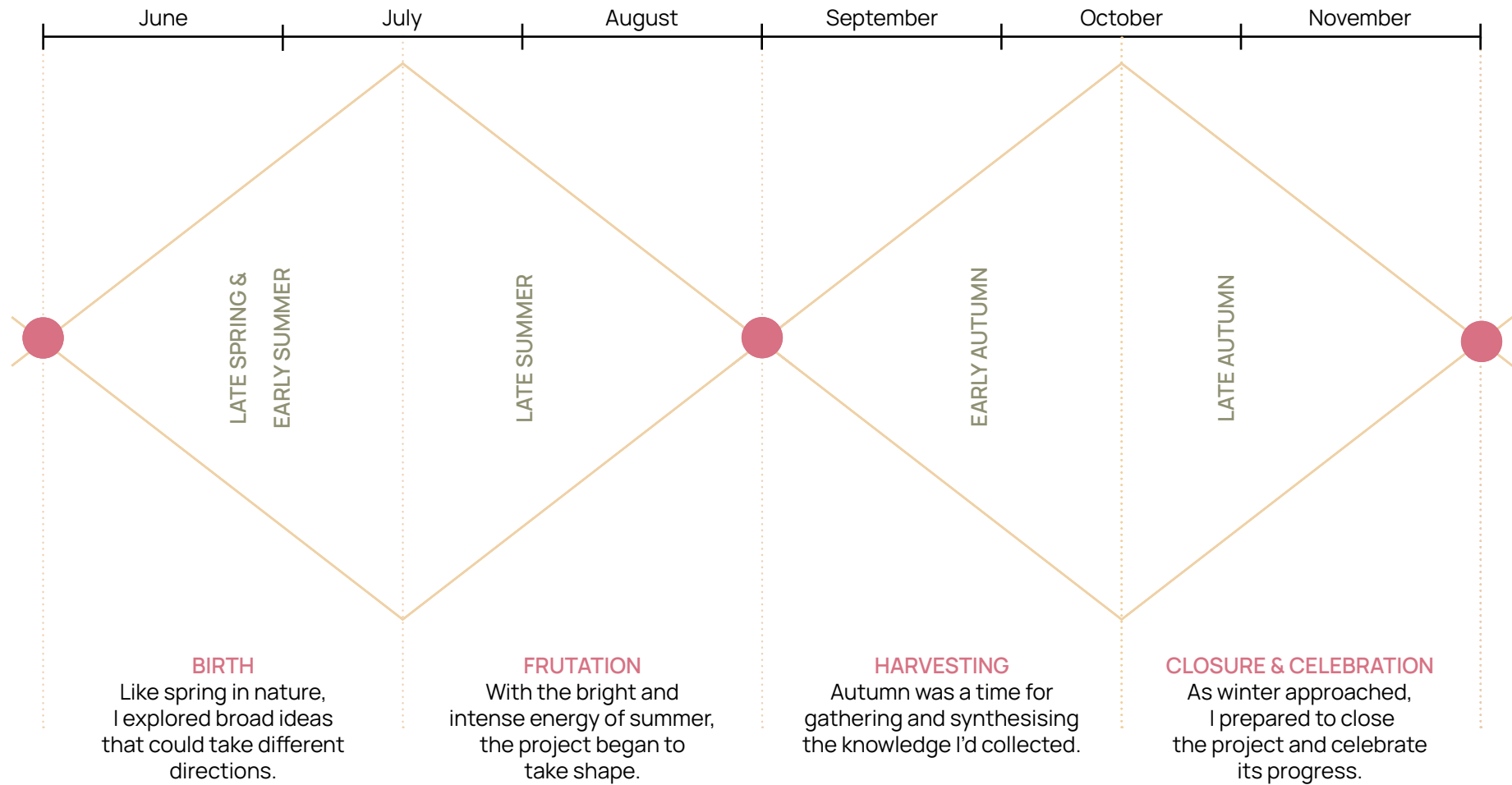


Throughout the six months, I followed the “Double Diamond Design Process” (Design Council, 2024) as the main structure. While using its methods, I also developed and adapted additional methods and tools to meet the project’s needs.



# Seasons

While following a diverging and converging approach, my creative process aligned interestingly with the seasons of London.



## Final Concept

### WHO?

Service designers who work at organisations aiming to create social and environmental impact within complex systems.

### BY WHOM?

An organisation that promotes the value and impact of design on society, the economy, and the environment, while supporting designers through various means.

### WHAT?

**A Living Lexicon** that evolves with designers' experiences and expertise.

### WHEN?

While working on service design / organisational transformation projects.

### WHY?

Organisations need to (re)design their services and internal ways of working for more regenerative futures. Designers, being the change agents, lack the necessary skills, resources, and tools.

## Desired Impact

The project's direct impact is to provide service designers who work within complex systems with a set of principles and questions regarding regenerative design. Through this, it aims to facilitate their journey as mediators of change in these systems and support them in designing regenerative futures.

### DIRECT

The direct impact of the project is to give the means to service designers and support them with a set of principles and practical resources. These can inspire and be used in their professional practice.

### EXPANDED

Equipping the designers with regenerative mindsets, principles, and easy-to-apply resources will empower them as agents of change and help them multiply their impact in creating regenerative futures.

## Methodologies

The research methodologies used in the project fall into three categories:

**1- Learning from today's collective knowledge:**

Contextual research to understand the existing literature on regrowth and regenerative practices, and to build a conceptual framework for regenerative service design.

**2- Learning from real experiences:**

Qualitative research involving in-depth interviews with designers and conducting evidence safaris to gather the seeds of regenerative transformation.

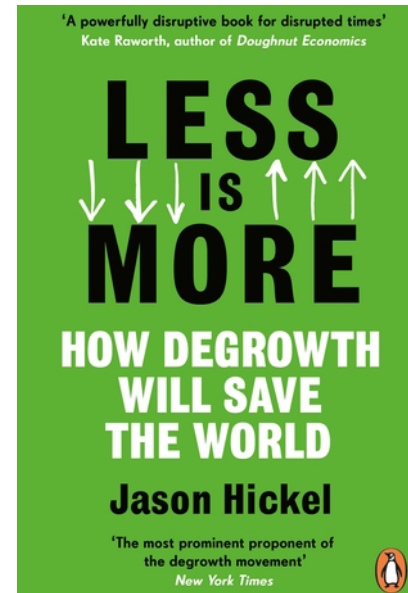
**3- Learning from the self:**

Personal reflection activities, where I listen to the knowledge and information I am collecting, distill it from my biases, and imagine utopia through poems—a creative expression method I chose for this project.

## Conceptual Research

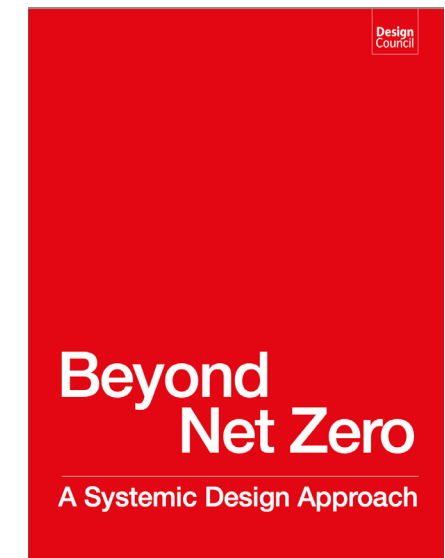
Through the theories and best practices, I sought to understand the edges and pillars of a regenerative approach and position it within the context of complexity. I used these theoretical perspectives and examples as a broad framework for generating ideas.

A Living Lexicon

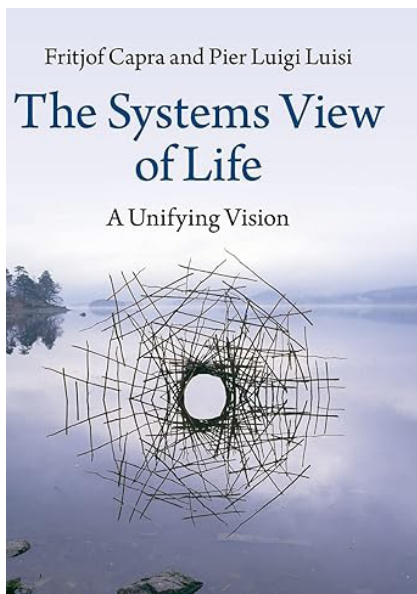


In **Less is More: How Degrowth Will Save the World**, Jason Hickel pursues a historical narrative of capitalism and provides a contextual background on economic growth. Hickel presents degrowth as an alternative approach to addressing the interconnected global crises we are experiencing. Rather than viewing prosperity solely through quantitative economic growth, he advocates for rethinking prosperity, well-being, and progress in a way that prioritises human flourishing within planetary boundaries.

In **Beyond Net Zero - A Systemic Design Approach**, the Design Council, as the government's advisor on design, provides a comprehensive framework for designing future net-zero scenarios. They offer practical insights to professionals – policymakers, designers, grassroots organisations, businesses, and communities— who are working towards achieving net-zero carbon emissions.

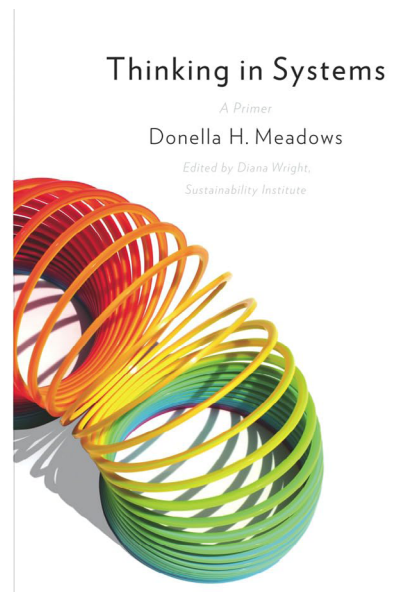


## Conceptual Research



In **The Systems View of Life**, Capra and Luisi offer a new approach based on principles of complexity, relationality, and the recognition of the intrinsic value of all life forms. Rather than understanding the world through single beings in isolation, they understand life through the interactions and relationships within complex systems. They ground their theory in various scientific disciplines such as molecular biology, physics, and neuroscience.

In **Thinking in Systems: A Primer**, Meadows introduces fundamental concepts of systems thinking, such as feedback loops, stocks and flows, resilience, and non-linear dynamics. She mentions principles that are applicable to understanding both natural and human-made systems. Meadows also demonstrates how systems thinking can be applied across various fields, including ecology, economics, social sciences, and public policy.



**Designing Regenerative Cultures** focuses on the question of how we can design regenerative systems within both communities and organisations. Wahl provides a philosophical approach to transforming into more flourishing and resilient cultures. **Designing Regenerative Cultures** also offers practical tools, strategies, and case studies for implementing regenerative practices in various fields, including business, agriculture, education, and urban and regional planning.



## Qualitative Research: Defining User Group

The primary audience are design practitioners working in organisations that endeavour to create social and environmental impact within complex systems. These designers work in service design, strategic design, and transformation teams within their organisations.

Complex systems refer to multi-stakeholder ecosystems such as health, transportation, and food. Within these systems, the project focuses on actors including public authorities, public design labs, design studios, local councils, and local and global NGOs.



Francisco, R., Collaborative Meeting, Source: Unsplash, available at: [https://unsplash.com/photos/people-sitting-on-chair-5U\\_28ojjgms](https://unsplash.com/photos/people-sitting-on-chair-5U_28ojjgms) (Accessed: 20 November 2024).

## Defining User Group

The project focuses on service designers who work within complex systems and facilitate collaboration among different stakeholders within their organisation and the wider system. Their knowledge, skills, and capabilities extend beyond sector-specific expertise. That's why the project targets service designers working in various sectors such as transport, health, and food.

According to Chen and Crilly (2014), "At the same time, practitioners working in different design contexts may in fact share similar problem framings and practices, but these similarities are overlooked because each design problem is described in domain-specific terms. In order for practitioners and stakeholders of complex design challenges to effectively engage with each other, these similarities and differences need to be made explicit."

Chen and Crilly (2014) define the characteristics of complex systems as follows:

### Complex systems...

- involve multiple professionals from different domain expertise.
- involve multiple stakeholders with various objectives.
- require collaboration among different experts and stakeholders.
- require design practice beyond traditional problem solving.
- require (re)framing the challenges and problems.

### Mid-senior and senior designers who work in:

→ Design teams within governmental bodies (such as Government Digital Service, Department of Education, Transport for London, DEFRA)

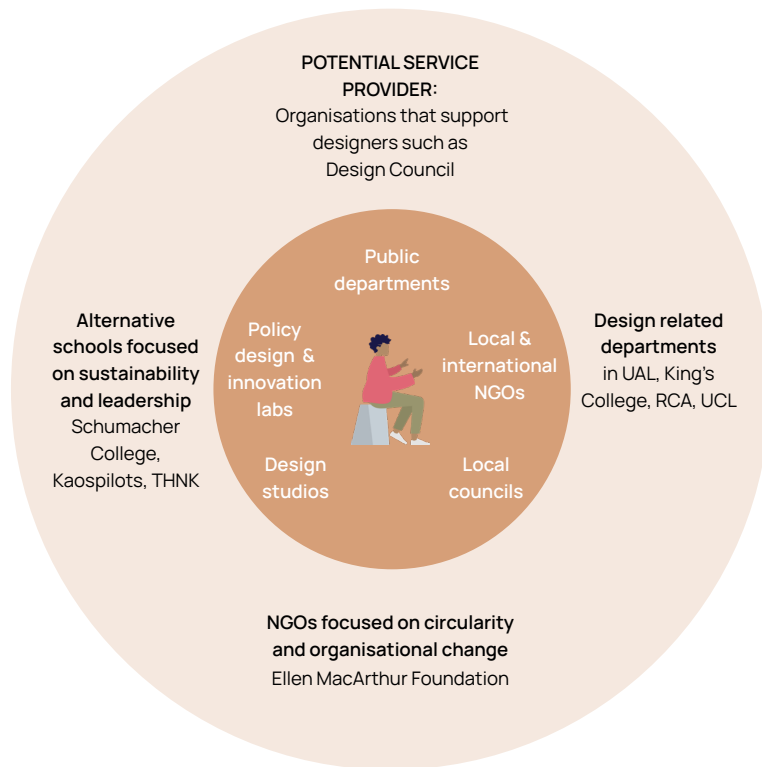
→ Policy design teams

→ Service design and transformation teams within local councils

→ Strategic and service design teams within UK-based local and global NGOs

→ Social design agencies and freelance designer networks that collaborate with these organisations

# Stakeholders



**Primary stakeholders** are impact-oriented organisations within complex systems. These are the places where service designers work and lead service design processes.

**Secondary stakeholders** are organisations that train and support designers. These are potential actors who could be engaged in collaboration when implementing the service concept.

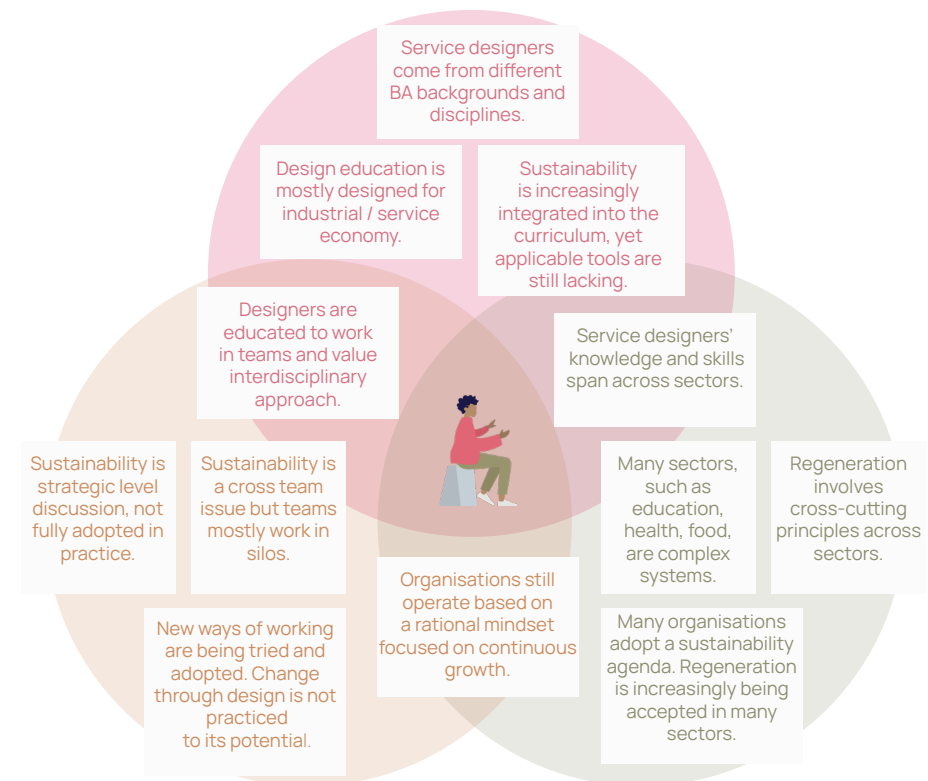
**The potential service provider** could be one of the secondary stakeholders, such as an organisation that exists to support designers and the design discipline, like the Design Council.

# Context

**The educational context** refers to the educational environment and curriculum in which they were trained as designers and the methodologies they have learned.

**The organisational context** includes the organisational structure, the ways of working within the design team and the wider organisation, and the daily workflow.

**The business context** encompasses the broader professional scene across industries within the UK and beyond.



## Qualitative Research

The design research was conducted in the UK. I engaged with designers working for both local and global organisations in the UK. During the research phase, I conducted 45-minute in-depth interviews with 12 service designers from organisations such as Camden Council, GDS, Policy Lab UK, and the Scottish Government.

Ensuring diversity, I spoke to a varied group of designers differing seniority, background, lived experience, and work experience both within and outside the UK.

I conducted 15+ hours of one-on-one interviews with **12 designers** who:

→ Have work experience at **25+ organisations** over the past three years.

→ Come from diverse cultural backgrounds with lived experiences across **9 countries**, including the UK, Turkey, Poland, Spain, the USA and Argentina.

→ Have work experience in service design in the UK ranging from **1 to 15+ years**.

During the research phase, I conducted 45-minute in-depth interviews. I aimed to understand their organisation context, the role of the service design and designers within the organisation, different types of projects they work on as well as their team context. In the last part of the interview, we focused on their approach as a designer and their understanding of regeneration. The research topics are as follows:

---

## 1- Organisation's Purpose, Services, Agenda

The organisation's vision and main purpose  
Medium-term agenda  
Organisational structure

---

## 2- The Role of Service Design & Designers

The role of service design within the organisation  
The role and responsibilities of service designers  
The positioning of the service design team/service designers within the organisation

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## 3- Different Types of Services

Types of services that service designers work on  
Internal and external service design projects  
Service design approaches

---

## 4- Team Context

Team structure, workflows, and routines  
Decision-making process within the team  
Cross-departmental collaboration processes

---

## 5- Their Approach as Designers

Their motivations as designers  
Their professional values and practices as designers

---

## 6- Further Questions Regarding Regeneration

Their understanding of regeneration and its applications

## Co-building a Approach for Regenerative Service Design

While exploring their current context and experience, later in the second part of the interview, I asked questions about regeneration to understand their perspectives and approach.

I used the designers' responses regarding their regenerative approaches and practices to develop my ideas, believing that wisdom lies in the experiences and expertise of the designers themselves.

With insights from their real experiences in the work context, the solution is co-built.

“Co-design is becoming important in the face of complex social, political, environmental, educational and technological issues, where no one person has the knowledge and skills to understand and solve them, and where a different approach is needed to empower people to participate and take control of their own life and environment.” (Zamenopoulo and Alexiou, 2018).

### 1- Understanding and Definition

Could you tell me what “regeneration” means to you? How would you define it?

### 2- Pillars

What are the pillars of a regenerative service and system?

### 3- Practices

What are some regenerative practices you apply in your team or work?

### 4- Personal Reflection

How do you regenerate yourself?

## Evidence Safari

Throughout the summer, I attended physical and online talks and events where design teams shared their experiences and approaches. These events helped me picture service design processes within different organisations and understand the methodologies of design teams. I had a chance to hear from several public institutions, such as the Department for Education and the Ministry of Justice, as well as design studios working in various areas, including Manyone, Livework, and Arup.

These talks and events were also useful for imagining in which areas regenerative approaches can be applied.



On 6th of September 2024, I joined **Policy Live**, a one-day public policy conference in Westminster, organised by Nesta & BIT. It was a large forum with talks and interactive workshops. Professionals from central and local government, academia, and civil society came together to discuss current topics in the policy sphere, shared their case studies.

Growth and mission-driven government were two overarching themes. The net zero transition, the changing dynamics of work, and NHS reform were among the key topics.

While discussing the “transition to net zero,” the transformation was narrowed down to a single aspect, which is energy efficiency, without putting emphasis on the social part.

Recording

## 2. Integrate horizontally

Design has the ability to align horizontally across the functions of an organisation.

We can connect marketing to operations and integrate disparate perspectives from legal to HR to IT.

(siloes) Departments & Teams

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In **Change the Way You Change**, Ben Reason, founder of Livework, shared their transformation approach and how they leveraged design in organisational change processes.

To implement a successful change, he highlighted the importance of engaging people, integrating different voices into the design process, and providing tangible futures.

Later, Gustavo Vieira presented a case study of a global insurance company and its people-centred transformation. He highlighted the alignment of strategy with action and collaboration across organisational levels. Based on the same principles, Anne van Lieren discussed a global retailer's transformation.

Recording

PUBLIC PRACTICE

## Making a Case For Collaboration

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Another interesting talk I attended was the Public Practice talk on collaboration and placemaking for the public sector. Their mission is “building the public sector’s capability to improve the quality, equality, and sustainability of places.”

They shared case studies on how they specifically apply collaboration in regenerating public spaces. They highlighted the importance of engaging different groups of citizens and co-creating the places together.

They also broke down successful collaboration into terms such as shared purpose, accountability (including validation, realistic discussions, and equity), trust, and outcomes.

## Listening Yourself as a Designer

In Design Thinking, designers are expected not to take a position on the problem and to approach the challenge with a “beginner’s mindset.” (Suzuki, 1873) However, in reality, when faced with the design problem, we, as designers, likely have previous preconceptions, personal values, priorities.

In the design process, designers’ hidden beliefs and thoughts are often overlooked, assuming that the designer has a neutral standpoint.

While focusing on listening to others, we tend to ignore listening to ourselves. Failing to recognise and acknowledge these hidden forms of knowledge can lead to biases—whether explicit or, more often, implicit—that impact our decisions throughout the design process.

Listening to yourself is an important practice in achieving a self-awareness, where we can acknowledge and then, separate our personal knowledge. By reflecting on past experiences, aspirations and personal values, we can recognise potential biases so that we can lead and navigate the design process more objectively.

Social psychologist Brené Brown mentions the importance of genuinely listening to others for building deep connections and empathy (Brown, 2012). This principle also holds true for understanding oneself and cleansing from the rights and wrongs we unconsciously hold within ourselves. To achieve that, throughout the process, I embraced reflection practices. Here are some questions I kept reflecting on:

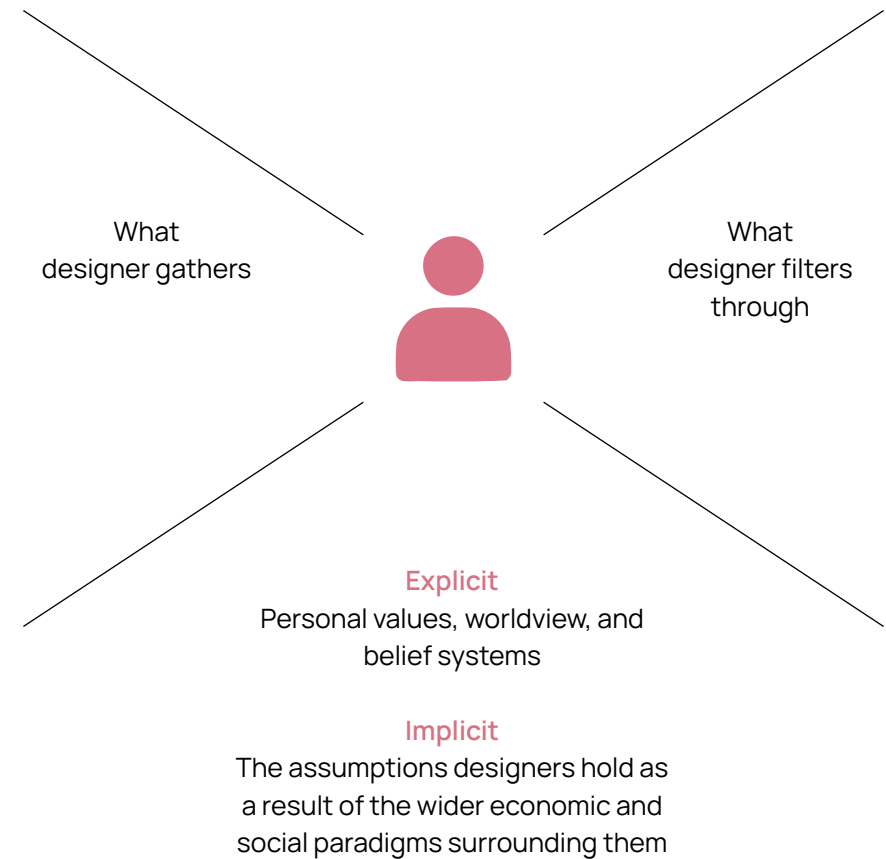
### Reflection questions

- What are my assumptions? What do I want to hear? What new things am I hearing?
- What neoliberal values do I unconsciously embrace that impact my thinking?
- What is the whisper I hear—or need to hear—beyond all the noise?
- Beyond my designer ego, what is the simplest and lightest form of solution?

# Listening Yourself as a Designer

In the design process, we, as designers, need to create an intimate space for ourselves to genuinely listen to our minds and hearts. This pure yet often overlooked practice enables us to recognise our relationship with the design problem we are working on, empowering us to make more conscious design choices throughout the process. Serving as a way of “connecting” in a healthy manner, this approach provides us, as designers, with a stronger inner power over the design choices we make.

Listening enables us to realise and acknowledge the explicit and implicit beliefs and assumptions we hold about the design problem. By clearing ourselves of these judgments, listening helps us connect with the truth of ourselves as living beings, as part of the larger whole—the natural world we are connected to.





Like poets, designers are the whisperers  
of emerging worlds, mediators of new and  
better possibilities.

“Poems arrive ready to begin.  
Poets are only the transportation.”

Mary Oliver, from *Felicity*  
(Oliver, 2015)

Shevlin, H., Photograph, Source: Unsplash, available at: [https://unsplash.com/photos/photo-of-desert-sand-3B\\_NrzTjajc](https://unsplash.com/photos/photo-of-desert-sand-3B_NrzTjajc) (Accessed: 20 November 2024)

Levitas defines utopias as ‘the attempt not just to imagine but to make the world otherwise.’ (Levitas, 2013)

The designer’s role closely parallels the notions of utopia. When addressing each design problem, designers envision and craft an alternative experience for people. In the field of design, this process takes place within the constraints of limited resources, encompassing people’s effort and knowledge, funds, ownership, and more. Design cannot be considered independently of these resources. Within the resources available to the designer, the act of designing is to create temporary utopias where we make conscious choices to define their rules and principles.

As a designer born into a neoliberal economy and the culture shaped by it, I carry its hidden assumptions. The utopias I imagine subtly reflect these assumptions. To uncover and clear these assumptions, I find poetry to be a way of connecting with my imagination beyond today’s reality and its hidden influences.

I aimed to connect with the the design problem beyond my rationale. Through poems, I tried to reconnect with my deep, innate life connection and intuitive imagination.

While imagining and creating, I am inspired by poets who write at the intersection of life and nature. My main inspirations are Rumi, Mary Oliver, and David Whyte.

Inspired by several poems, these two lines from Rumi guided me throughout the design process.

“Out beyond ideas of wrongdoing and rightdoing, there is a field. We will meet there.”  
Rumi

## “Leaves and Blossoms Along the Way

If you're John Muir you want trees to live among. If you're Emily, a garden will do.

Try to find the right place for yourself.

If you can't find it, at least dream of it.

When one is alone and lonely, the body gladly lingers in the wind or the rain, or splashes into the cold river, or pushes through the ice-crusted snow. Anything that touches.

God, or the gods, are invisible, quite understandable. But holiness is visible, entirely.

Some words will never leave God's mouth, no matter how hard you listen.

In all the works of Beethoven, you will not find a single lie.

All important ideas must include the trees, the mountains, and the rivers.

To understand many things you must reach out of your own condition.

For how many years did I wander slowly through the forest. What wonder and glory I would have missed had I ever been in a hurry!

Beauty can both shout and whisper, and still it explains nothing.

The point is, you're you, and that's for keeps.”

Mary Oliver, from Felicity

(Oliver, 2015)

In the ideation and concept development phase of the service design process, visual storytelling is widely used to go beyond the realm of thoughts and concepts. It leverages the expression of the right brain, allowing thinking through creation. In contrast, verbal storytelling is not as widely explored as a medium of expression. However, the world of words and narratives is a powerful medium for going beyond today's constraints, imagining wildly, and creating new worlds.

In this project, I aimed to use words as the primary medium for storytelling to create and communicate my idea.

To develop my concept, I explored the concept of *language* as a symbol and system, with the project's focus on regeneration, ensuring that the form of the concept itself would be regenerative.

### Why is *language* regenerative?

→ It is an open system of limitless possibilities, where an infinite number of expressions, words, and sentences can be generated with a limited set of letters.

→ It is a self-sustaining system that can change and evolve over time.

→ The expressions, words, and sayings become relevant when people use them; those that are not used are bound to die.

## Persona Parameters

After my qualitative research, I started making sense of my interviews with designers. Based on the interviews, three different personas emerged, for which I later designed my concept.

I envisioned three personas who work for the same government institution.

Among them, the senior service designer leads the in-house service design team, which includes a mid-senior service designer. The freelance designer works for a design studio that collaborates with the organisation on a project basis. These personas differ from one another based on the following criteria:

- Their level of experience in service design, its processes, tools, and methods
- Their roles and responsibilities in the team during the design process
- Their decision-making power regarding the application of the ideas the team or they suggest
- Their enthusiasm for trying new design and innovation methodologies

## Senior Service Designer

*“Since the budget is limited, we only need to know as much as is necessary to make a difference.”*



### SERVICE DESIGN EXPERIENCE

*Newbie* ————— *Custom Approach*

### ROLES & RESPONSIBILITIES

*Team Member* ————— *Team Leader*

### DECISION-MAKING POWER

*Daily Actions* ————— *High Level Decisions*

### NEW APPROACHES

*Established* ————— *New Approaches*

### 1- SERVICE DESIGN EXPERIENCE

- She is an experienced designer who has witnessed the evolution of the profession.
- She customised the service design methodologies for their organisation.
- She is well aware of where service design fits within the organisation and how it can help the organisation thrive.

### 2- DECISION MAKING POWER

- She is a mediator between the leaderships and the team.
- They communicates with the leadership about the decision and next steps in the projects.
- She negotiates the decisions regarding what areas service design team contribute to, what kind of projects they can work on.

### 3- ROLES & RESPONSIBILITIES

- She designs the design process with the team, leading the team through it,
- She facilitates collaboration with other teams and collaborators.
- She serves as the bridge between the team and the leaders in the organisation.

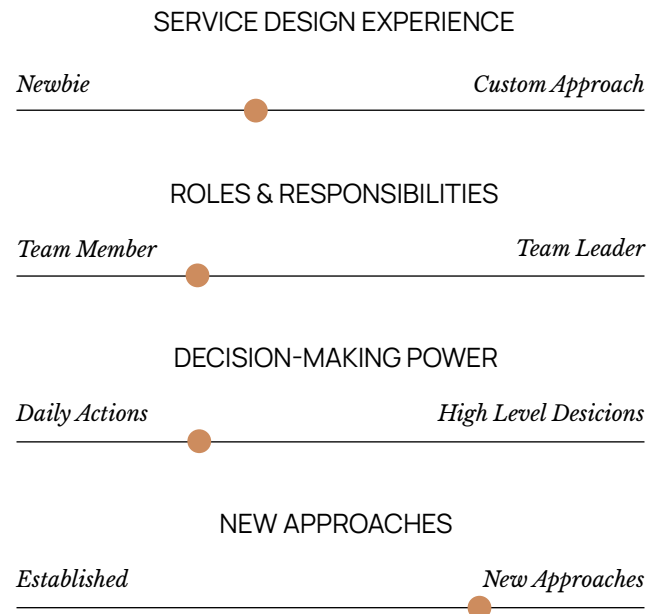
### 4- NEW APPROACHES

- Although she is following innovative approaches, she is not sure how much of it is applicable to their organisation.
- She is aware of the budget and other resources of the organisation.

Ramirez, R., Woman in black blazer covering her face with her hand, Source: Unsplash, available at: [https://unsplash.com/photos/woman-in-black-blazer-covering-her-face-with-her-hand-hglwfa4kj\\_o](https://unsplash.com/photos/woman-in-black-blazer-covering-her-face-with-her-hand-hglwfa4kj_o) (accessed: 21 November 2024).

## Mid-Senior Service Designer

*“The most challenging part of working in this organisation is slowness.”*



### 1- SERVICE DESIGN EXPERIENCE

→ He is a practitioner who has worked on several industry service design projects alongside school and side projects.  
→ He is a hands-on designer going through the process from research to development, with a strong ability in one part of it (research, prototyping, or storytelling)

### 2- DECISION MAKING POWER

→ Although they frame the research together with the team, he has autonomy while conducting research.  
→ In the projects, they work in a flat structure. Each team member contributes to ideas.  
→ He does not have a direct relationship with the leadership.

### 3- ROLES & RESPONSIBILITIES

→ With a focus on external services, he occasionally works on internal design projects that aim to improve ways of working.  
→ He facilitates collaborative design sessions.  
→ He brings other teams and members together to gather their knowledge and expertise.

### 4- NEW APPROACHES

→ He is enthusiastic about new approaches, particularly those that are environmentally friendly.  
→ Although he doesn't have the power to change the team's way of working, he tries new methods when facilitating sessions.



SERVICE DESIGN EXPERIENCE

*Newbie* ————— *Custom Approach*

ROLES & RESPONSIBILITIES

*Team Member* ————— *Team Leader*

DECISION-MAKING POWER

*Daily Actions* ————— *High Level Decisions*

NEW APPROACHES

*Established* ————— *New Approaches*

1- SERVICE DESIGN EXPERIENCE

- She is highly experienced in service design, having worked with various organisations across different sectors.
- She is skilled at applying service design across diverse sectors.
- She works with organisations mostly on a project basis, with defined scopes.

2- DECISION MAKING POWER

- She has autonomy throughout the project.
- She she earns trust through the quality of the work she delivers.
- The quality of her work partly determines whether the implementation will proceed.
- She does not have a say in the strategy of the team or the services.

3- ROLES & RESPONSIBILITIES

- She is involved in the projects as a freelancer.
- She works within the scope of the project.
- She collaborates with relevant stakeholders on the projects.
- She is not part of the administrative side of the organisation.

4- NEW APPROACHES

- She follows the design and creative industry news and emerging approaches.
- She is flexible in customising the process and using methods.
- She is very enthusiastic about trying out new methodologies.

Cagle, B., A woman standing in a room with a brick wall, Source: Unsplash, available at: [https://unsplash.com/photos/a-woman-standing-in-a-room-with-a-brick-wall-S\\_tNsFw9pQE](https://unsplash.com/photos/a-woman-standing-in-a-room-with-a-brick-wall-S_tNsFw9pQE) (Accessed: 20 November 2024).

*“There are two types of projects. One is internal projects, including supporting the workspace with technology.*

*The second type is more external, preparing the community the council serves for potential multifaceted crises.”*

*Mid-Senior Service Designer in a Local Council*

## Focus

Service designers are the practitioners of the vision within organisations.

They work on change projects. They work on how to facilitate change and implement the vision by concrete projects. Their work includes internal and external service transformation.

### Internal

Adapting new working practices and technologies in the organisation

- Trying and coaching on new ways of working
- Researching on emerging technologies and AI based technologies
- Researching on and improving internal processes

### External

Improving the services the organisation offer to the users and the community.

- Digital products and services
- Product-service-systems
- Public services
- Council services

*“I believe that the role of a service designer is that of a translator. You’re never going to be an expert in all disciplines, but you need to speak enough of their language to translate between them.”*

*Senior Service Designer in a Government Department*

## Roles

Alongside applying their core expertise in leading and executing service design projects, they act as connectors—bringing various teams and members together to share their knowledge and expertise in the design process. They serve as translators between these teams and are also responsible for facilitating learning experiences that introduce new approaches and ways of working, such as Design Thinking, to other teams and the wider organisation.

### 1- CONNECTOR

Service design within an organisation includes “building genuine/ organic relationships” within the organisation and beyond. (with partners and other stakeholders)

### 2- TRANSLATOR

As they work with other teams and individuals, they learn to translate the different languages each team uses.

### 3- FACILITATOR / COACH

Service designers have a role of coaching juniors / capacity building within the organisation. Service designers are the people who design and run workshops within the organisation to train people in design and collaboration methods.

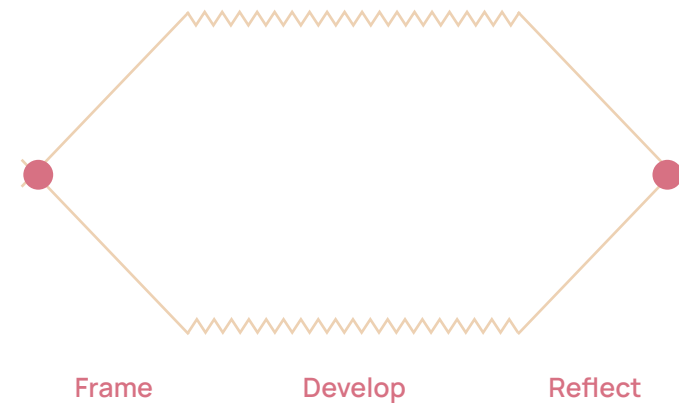
*“So we’re constantly planning for the next couple of quarters. The minute we achieve something, we’re already scoping out what comes next. The team evolves, and the projects move through the team, but the team remains because there is an overarching mission.”*

*Senior Service Designer in a Government Department*

## Design Process

A Living Lexicon

The in-house service design process is different from project-based service design work. They work on projects that, most of the time, build on each other and serve the same mission. Although the design process varies depending on the team and organisation, it can roughly be broken down into three steps:



In the **Frame** phase, designers spend time framing projects in negotiation with the organisation's leadership. They scope the project and design research based on the organisation's strategic priorities, short- and medium-term agenda, and the service design capabilities within the organisation and teams.

In the **Develop** phase, while most service design teams focus heavily on research, some have limited opportunities for it. In these cases, they proceed through prototyping and learning cycles. This phase is highly customised and differs across organisations.

The **Reflect** phase involves reviewing the outputs and process, as well as deciding on the next steps.

*“There was a discovery project around housing allocations. It became a flagship project. When discussing what the team can do, we always refer to it.”*

*Senior Service Designer in a Local Council*

## HMW 1/3

A Living Lexicon

Service designers are the mediators of transformation within their organisations. Their work focuses on implementing the **vision through concrete projects**. Their practice influences decision-making. When a project or method is successful, it can guide the **future steps of the organisation**.

HMW EMPOWER SERVICE  
DESIGNERS AS MEDIATORS  
OF REGENERATIVE  
APPROACHES?

*“I believe that we shouldn’t be reinventing the wheel every time. Sometimes there are great solutions that are already out there in the community. So yeah, for me, regeneration is more about building on what’s there.”*

*Senior Service Designer in a Government Department*

## HMW 2/3

A Living Lexicon

Regarding regeneration, they are aware of the concept. However, they **don’t have a comprehensive definition** and may find it vague. They find it hard not to have a shared understanding to communicate. Whether they put it that way or not, they do **apply different values of regeneration** in their projects and work.

HMW WE COLLECTIVELY  
CREATE A FRAMEWORK FOR  
REGENERATIVE SERVICE  
DESIGN?

*“Being regenerated personally means having genuine conversations with people—whether with a colleague, during a field visit, or in a stakeholder meeting.”*

*Mid-Senior Service Designer in a Local Council*

## HMW 3/3

A Living Lexicon

Be it a new way of working or an emerging technology, service designers are the ones **learning and testing new methodologies** within the organisation. Learning and adapting is their superpower. They are inspired by and learn from others—be they friends, collaborators, or co-workers.

HMW ENABLE SERVICE  
DESIGNERS TO LEARN  
FROM EACH OTHER'S  
EXPERIENCES?

## 3 Concepts to Test

Addressing the three HMW questions above, I created more than 15 ideas. After clustering them, I came up with three main directions I could follow. I tested them with future users and gathered feedback.

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### 3- Regeneration Project Journal & Team Toolkit

A regenerative service design toolkit that teams can use while framing and scoping a project.

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### 2- Regeneration Co-Learning Gatherings

A series of gatherings where service designers come together to share their practices.

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### 3- Regeneration Assessment Platform

An online platform where service designers can assess their work and projects based on specific criteria.

*“It’s easy to imagine a regenerative ecosystem in nature, like a forest, but trying to picture what it means in a business or an organisation? That’s tricky.”*

*Sustainability Expert in a Design Studio*

*“I’m surprised that people usually think of the environmental side first. For me, regeneration is more about the social aspect—how we do things.”*

*Senior Service Designer in a Government Department*

*“I often say, ‘I work to create regenerative communities,’ but, honestly, I’m not sure what the exact definition is.”*

*Freelance Senior Service Designer*

*“I’d really love to know what others (designers) think about it (the regenerative approach).”*

*Senior Service Designer in a Government Department*

## Initial Feedbacks

After the concept testing sessions with eight designers and casual pitches to designers and future designers, I realised that discussing regenerative service design requires both effort and time. Although designers align on the broader vision, they are unfamiliar with its concrete characteristics and examples.

From the discussions, here are the five main insights that shaped the next steps of the project:

1- The service design teams within organisations **have their own practices** for framing, closing, and later reflecting on service design projects.

2- Most designers are not convinced by a toolkit if it requires the team or wider team to be together. They **don’t like the terms “toolkit,” “toolset,” or “resources”** when defining a set of tools in the service design and innovation space.

3- Regarding assessment, designers are **unclear about the possible criteria**.

4- Although they have a general idea of what regeneration means, they **don’t have a “language” for it**, as one designer put it. This makes conversations about regeneration more difficult.

5- Since there is **no single definition or set of criteria**, designers tend to think of regeneration through concrete projects and examples.

## Findings

After the concept testing with designers, I realised “change towards a regenerative futures” has 3 main pillars:

### VISION

What does a regenerative future look like?

**Agreement and clarity:** 8/10

Designers have a broader idea of regenerative futures based on sustainability, positive value creation, and equity.

### VALUES

What values is a regenerative system based on? What are the characteristics of a regenerative system? How does it work?

**Agreement and clarity:** 5/10

Based on their experience and knowledge, designers know multiple aspects of regeneration that complement each other.

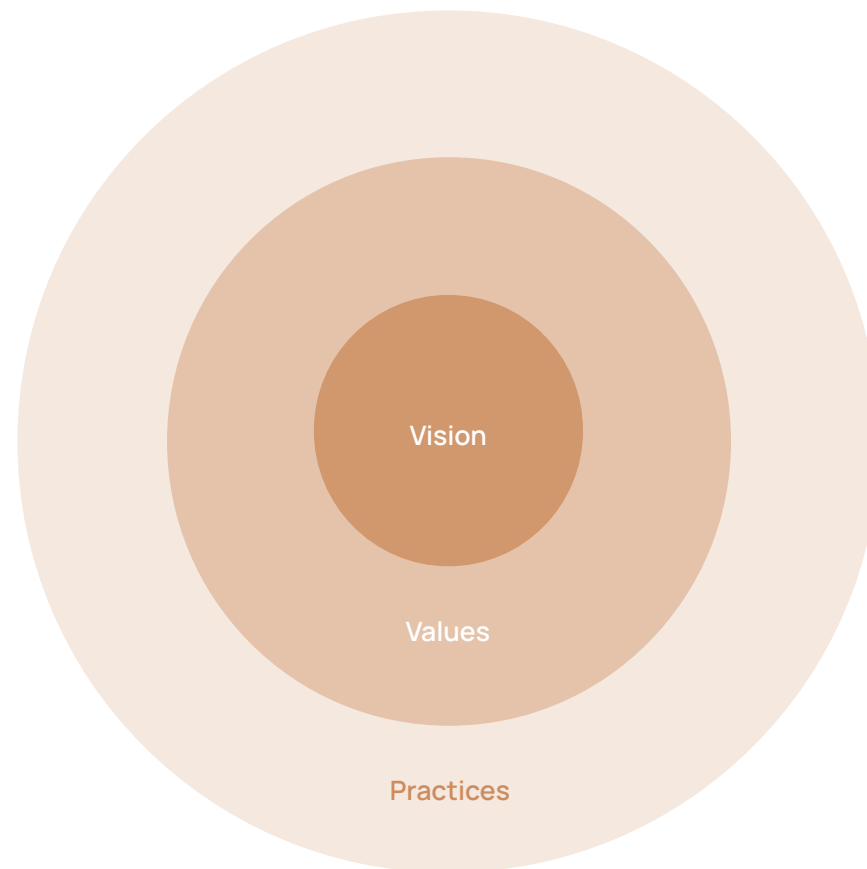
### PRACTICES

What are concrete examples of regenerative services and systems? What activities and practices are involved?

**Agreement and clarity:** 6/10

Even though there is no complete ideal, when thinking of concrete examples, designers could find examples that apply aspects of regenerative systems.

After reflecting on the insights from testing, I decided to focus on the “shared values” of regenerative systems.



The project offers change through movement, empowering people rather than change by mandate.

It aims to achieve change organically and gradually. The goal is to empower the agents of change while equipping them new mindsets and thinking lenses. By inspiring and encouraging them, this process is designed to ultimately lead to an organic, lasting transformation.

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## TOP-DOWN CHANGE



It is structural forcing new practices.

It might be speedy and efficient.



It is risky because it might not gain the buy-in of the people who practice it or are affected by it.

It is disempowering.

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## PEOPLE-INITIATED CHANGE



Starts with people, empowering the agents of change.

Sustainable over time.

Iterative.



Slower compared to structural change.

Must show progress early.

# A LIVING LEXICON: DEVELOPING A SHARED LANGUAGE FOR REGENERATIVE SERVICE DESIGN

## A Living Lexicon that...

→ is available digitally and **open source**.

→ consists of **terms and guiding questions**.

→ is based on **designers' real-time experiences**.

→ and will **grow and evolve** with contributions from designers.

The concept is based on four design principles:

# 1

## IT IS INCOMPLETE.

A **Living Lexicon** is an intentionally incomplete output, created from interviews, chats, and testing sessions with designers. It does not aim to reach a final, complete state but is designed to develop, grow, and evolve over time.

# 2

## IT ENCOURAGES IMAGINATION.

It is designed to facilitate inspiration and imagination. It provides designers with a set of terms and questions to ideate new opportunities and explore alternative possibilities.

# 3

## IT PROVIDES NEW WAYS OF SEEING.

It aims to provide designers with regenerative ways of thinking, doing, and creating. By doing so, it aims to shift in individual decision-making mechanisms, mindsets, approaches, and behaviours.

# 4

## IT IS FOR INDIVIDUAL AND TEAM USE.

It is designed for individual use but can also be used by teams. The use cases and scenarios can be developed by the designers themselves, based on the context and needs of their teams.

## 5 Pillars of A Living Lexicon

To create the lexicon, I began extracting regenerative concepts and values from my research, including conceptual research, interviews with service designers, as well as talks and events where design teams shared case studies and their approaches.

The terms are grouped under 5 themes:

### 1- Transforming from within

A regenerative service transforms from its existing state and is bound to evolve continuously. It includes feedback loops to gather knowledge and transform itself.

### 2- Designed for all inhabitants

A regenerative service is designed with the needs of all its inhabitants in mind, including both humans and non-humans. The word “inhabitant” is used interchangeably with “stakeholder,” with the aim of stating their existence rather than focusing on “stake” or “interest.”

### 3- Supporting healthy relationships

A regenerative service considers the actors in relation to one another and supports healthy relationships among different inhabitants/ stakeholders.

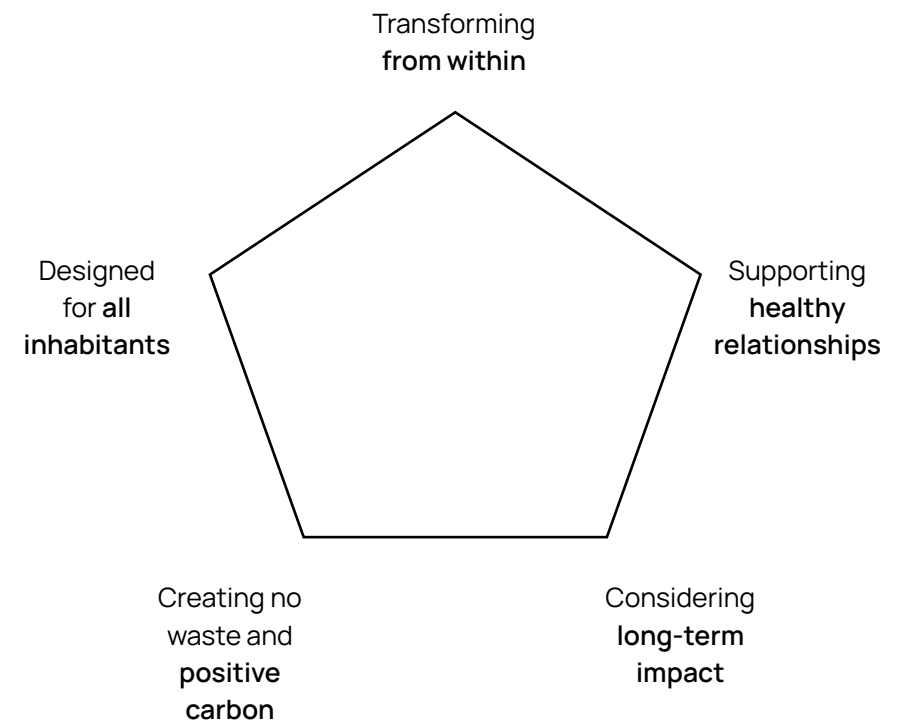
### 4- Creating no waste and positive carbon

A regenerative service does not create waste and aims to generate positive carbon. It seeks to create an end-to-end circular system.

### 5- Considering long-term impact

A regenerative service does not only consider its short-term impact but also takes its long-term effects into account.

**A regenerative service is**  
a service that is...



# A

## Looking Through Abundance Lens

As designers, we often approach systems through a lens of scarcity. Our work has been to identify what's missing and fill the gaps. But what if we reversed this thinking and imagined our role as amplifying what already exists?

What is abundant in the community we are designing for? How can we amplify this through the design process?

# B

## Respecting Boundaries

Whether it's the creators of the service, the people we design for, or the environment in which the service exists, we respect the boundaries—not to exploit, but to enable thriving.

How do we respect boundaries of humans and non-humans? Boundaries of the planet? Boundaries of ourselves as designers?

# C

Considering

## **Carers of the System**

There are actors who take care of others. Their efforts tend to be invisible within the designed structures and processes. When we think of the (eco)system with all its inhabitants, who puts in the extra effort to care for others?

With the services we create, how can we support those who care for others and, in doing so, care for the (eco)system?

*For more: Feminist City: Claiming Space in a Man-Made World*

# D

Redefining

## **(De)Growth**

Historically, growth has been defined in quantitative terms as a measure of welfare, often overlooking non-quantifiable aspects.

When we redefine growth, what aspects and signs of growth might we look for?

*For more: Degrowth*

# E

## Developing an End-to-End Cycle

The design process is not linear and does not end with delivery. It is a multi-way relationship, a value exchange, and a complete cycle.

Within an (eco)system, how can we build relationships in a cyclical way?

# F

## Creating Feedback Loops

Feedback loops are channels through which knowledge about a service and its experience is shared. These mechanisms allow information to flow back and forth within the (eco)system, enabling it to transform.

How can we create feedback loops to gather knowledge that helps the (eco)system transform itself?

*For more: Thinking in Systems*

# G

Balancing

## Giving & Receiving

Exploitation occurs when there is an imbalance between different inhabitants /stakeholders. As designers, we have a responsibility to consider the balance between giving and receiving when interacting with a group.

How can we ensure a balance between giving and receiving when interacting with a group?

# H

Designing

## to Heal

In a world of psychological, social, and environmental trauma, designers can build and facilitate services to heal systems.

How can we develop services to restore the psychological, social, and environmental harm that has been created?

*For more: Design Council*

# I

## Considering All Inhabitants

As designers, the systems we work within have inhabitants—living creatures, both human and non-human. Some of these inhabitants' existence is ignored, neglected, or overlooked.

Humans and non-humans—who are the inhabitants whose needs are ignored or whose existence is exploited?

# J

## Designing for Justice

Through the designed symbols, practices, and structures, power relationships are produced and reproduced. Most of these are invisible, as they are part of the daily flow within the systems.

What are the visible and hidden power relationships and inequalities? How can we make them visible and design for justice?

*For more: Design for Justice*

# K

Enabling

## **Knowledge Sharing**

Knowledge sharing among inhabitants/  
stakeholders makes the (eco)system more  
resilient and adaptive.

How can we create  
experiences and  
mechanisms for  
the inhabitants/  
stakeholders to learn  
from each other?

# L

Considering

## **Life Cycles**

No (eco)system experiences infinite  
growth. Things transform over time.  
From birth to death, systems operate in  
cycles. Whether through seasons or a life  
journey, how can we create life cycles  
within our projects and services?

What is the lifecycle of  
the service we create?  
Where are we in that  
lifecycle right now?

# M

## Creating Moments of Connection

The quality of relationships defines a healthy (eco)system. When we connect, we care.

As facilitators of the (eco)systems, how can we create moments of connection that allow different inhabitants/ stakeholders to build genuine bonds?

# N

## Defining North Star

Services do not only aim for short-term impact but are part of *utopias* with their own hidden values. They serve a deeper purpose.

When designing a service, what would the north star be?  
What is the broader vision of the world we want to create?

*For More: Utopia as Method: The Imaginary Reconstitution of Society.*

# P

Revisiting

## Profitable

Our service might benefit some while harming others, either today or in the future.

For whom is this service currently profitable? For whom could it potentially be profitable in the future(s)?

# Q

Supporting

## Quality of Life

From physical conditions to psychological conditions, a regenerative service creates conditions where life thrives.

With our service, how can we create conditions that support *life*?

# R

Being

## **Resourceful**

Creating something from scratch is not always necessary. We can leverage the existing knowledge, skills, and networks already available to us.

How can we leverage existing capabilities?

# S

Considering

## **Side Effects**

Even well-intentioned services can cause harm. Considering side effects helps us recognise them in advance.

What might be the potential side effects of the service we create on different inhabitants/ stakeholders?

# T

Seeing

## Tensions

In order to intervene, we need to understand and be aware of the dynamics of the systems. The seeds for emerging futures are hidden within today's conflicts among different inhabitants/stakeholders.

What tensions arise among the different inhabitants / stakeholders? Whose interests are in conflict?

# U

Defining

## Unique Value

Each actor has a unique role within an (eco)system, contributing to the whole.

What unique value does the service we create offer? How do we contribute to the (eco)system?

# V

## Creating Value for Stakeholders

Coming together and co-building are integral to regenerative service design. People and organisations engage with what they perceive as valuable for themselves, their organisation, or their community.

How can we create value for stakeholders to collaboratively build a service?

# W

## Designing for Well-Being

A regenerative service respects and supports the well-being of people and communities—both those who create the service and those who use it—while also promoting the well-being of the planet.

How does the service support the well-being of people and communities? How does it respect and support the well-being of the planet?

# Z

## Creating **Zero / Positive Carbon**

Aiming for zero or positive carbon requires reducing emissions throughout the lifecycle of a service or system. This is a key aspect of designing with no harm to the planet.

How can we reconsider our design process to create zero/positive carbon?

## Future Touchpoints

To continue “building a language around regenerative service design,” here are possible future touchpoints where service designers can learn from each other’s experiences and expertise:

### 1- Website

As the main touchpoint, the terms and questions can be hosted on a website, making them digitally accessible and open source.

### 2- Inspiration Cards

Physical cards are for personal and team use, allowing designers to explore, think, and discuss concepts further.

### 3- Regenerative Service Design Podcast

This is a podcast series where the host and a service designer dive deep into a concept related to regenerative service design.

### 4- Seasonal Regeneration Gatherings

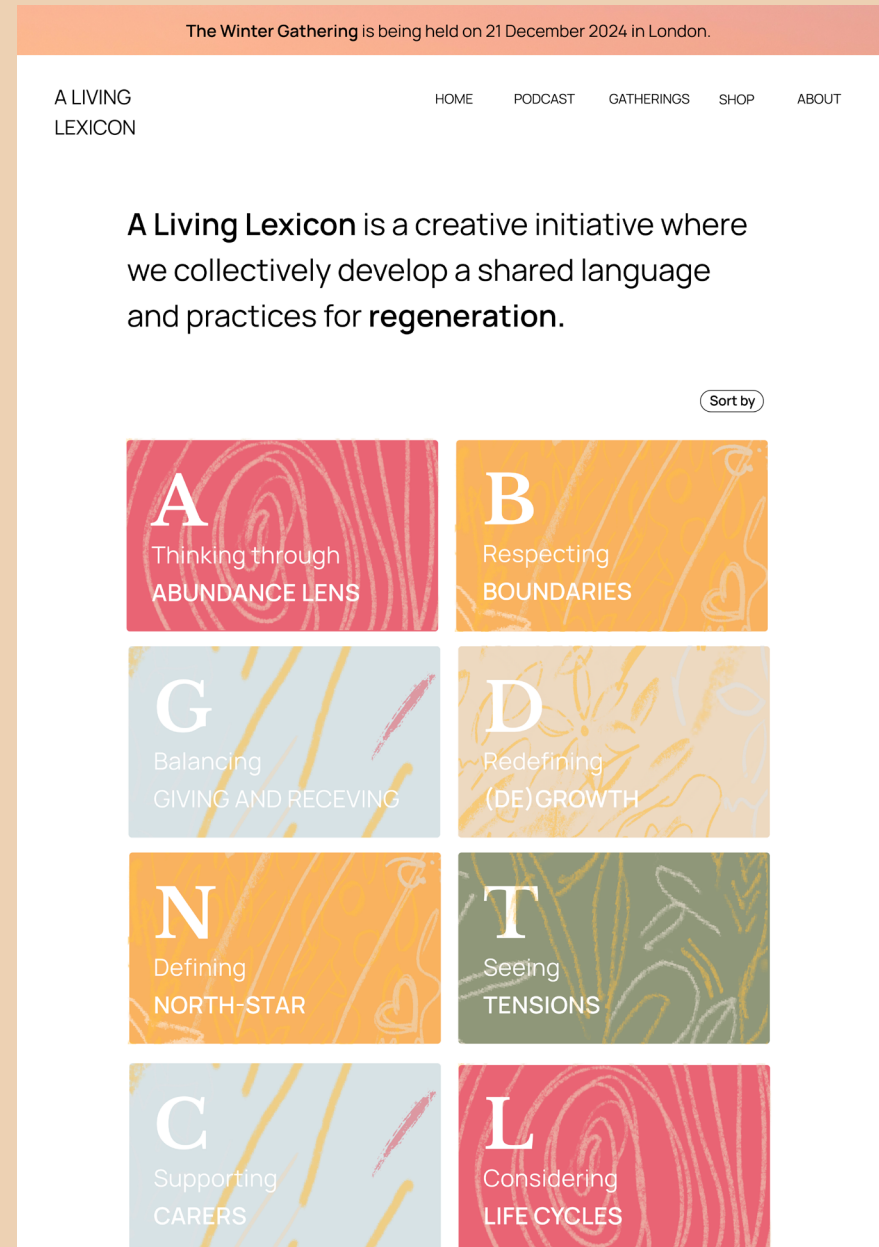
These gatherings bring service designers together to meet and share. They are designed as sharing and co-learning experiences for designers to regenerate themselves.

## Touchpoint 1: Website

The main touchpoint of **A Living Lexicon** is the website, as it is the most accessible and free platform for service designers. This platform is where the collective knowledge lives, grows, and evolves.

### Features:

- Free access to the terms and guiding questions.
- Option to submit your story.
- Access to additional resources, including ordering physical cards, links to podcasts, and a calendar for seasonal gatherings.

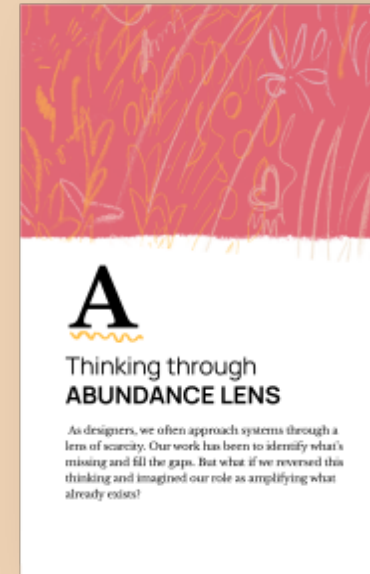


## Touchpoint 2: Inspiration Cards

The card deck is the physical artefact of **A Living Lexicon** for designers, providing them with a physical copy to carry and engage with. It is designed for personal use but can also be used to create exercises for team activities.

### Features:

- It consists of terms and questions found on the website.
- Each term and its question appears on one card, with a deck containing 30+ cards.
- The deck can be ordered online through the website.
- The cards serve as inspiration.
- There are no instructions; they can be used within a team.



## Touchpoint 3: Regenerative Service Design Podcast

Based on designer interviews I conducted throughout the project, the format is suitable for a podcast series where the host interviews a service designer.

### Features:

- The series is hosted by a single host.
- Each episode features the host and a guest service designer.
- Episodes focus on topics related to regenerative service design such as a concept from **A Living Lexicon**.
- The host asks questions to invite the guest to share their unique experiences and expertise.
- Episodes may occasionally be recorded live at conferences and event.



Photograph, Source: Freepik, available at: <https://shorturl.at/joejg>  
(Accessed: 20 November 2024).

## Touchpoint 4: Seasonal Regeneration Gatherings

Seasonal Regeneration Gatherings are sharing and co-learning experiences. These are designed and facilitated events where designers meet, share, connect on a deeper level, and regenerate together. Four gatherings are planned throughout the year, aligned with the natural cycles and seasons: Spring, Summer, Autumn, and Winter. The reflection questions, exercises, and activities are tailored to each season.

Some gatherings could be organised in collaboration with a restaurant, café, or bakery that focuses on sustainability, blending the experience with a dinner.

### Agenda\*

18:30–18:30 Welcoming

18:30–19:00 Dialogue Exercise (with starters)

19:00–20:00 Main Circle (with main dishes)

20:00 –21:00 Closing Play (with desert)

21:00–22:00 Networking (with last drinks)

\*I designed the agenda based on the YeniDünya (NewEra) format, a dinner and sharing experience I have been organising since 2022.



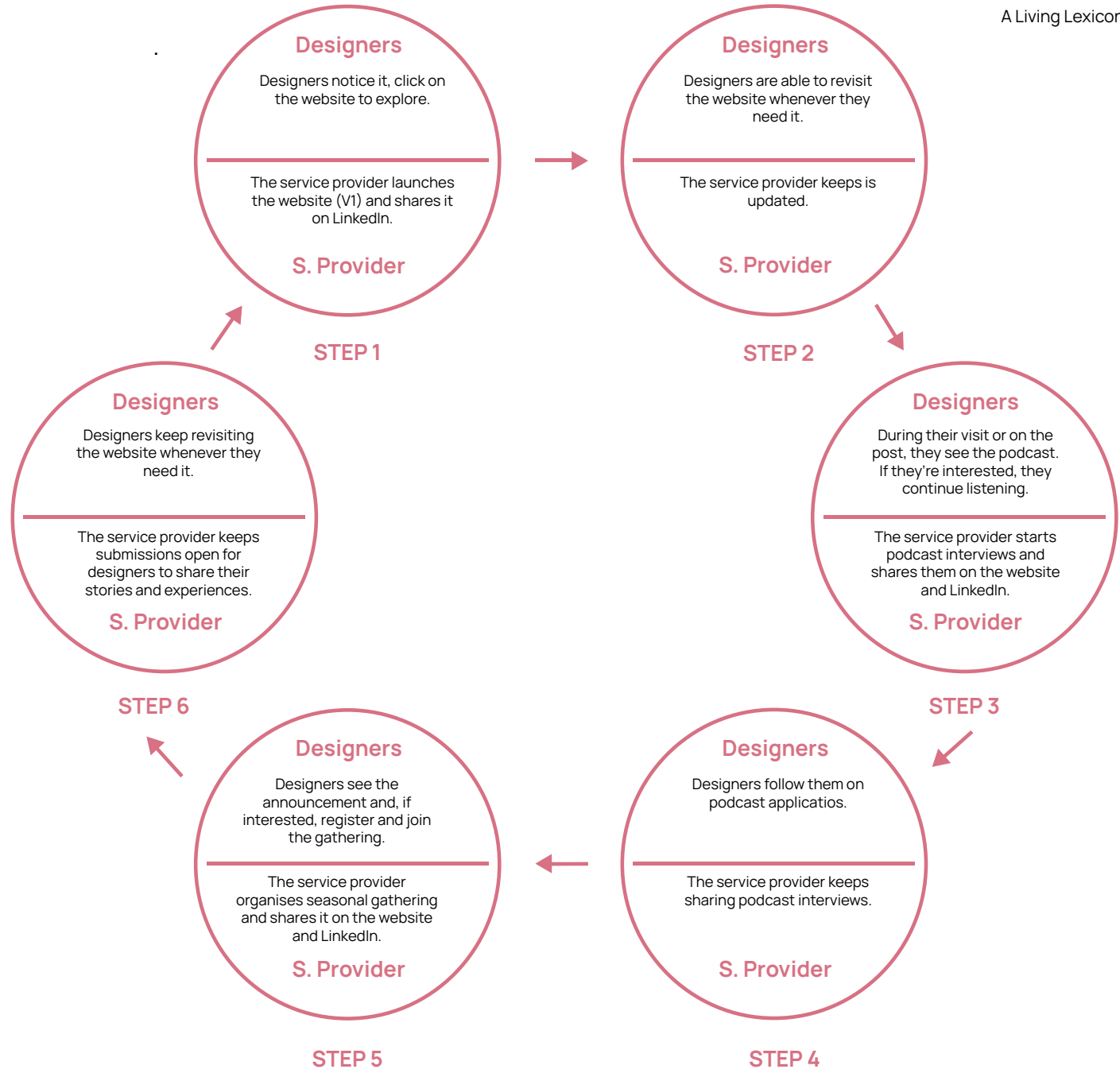
Photo taken by Salih Üstündağ (from YeniDünya Gathering).

# User Journey

This is a journey for service designers working within the UK ecosystem. The website and podcast are also accessible to designers worldwide.

The user journey is imagined as one provided by a future service provider focused on supporting designers and advocating for the impact of the design discipline.

The user journey is created as a circular system where a community can form and thrive.

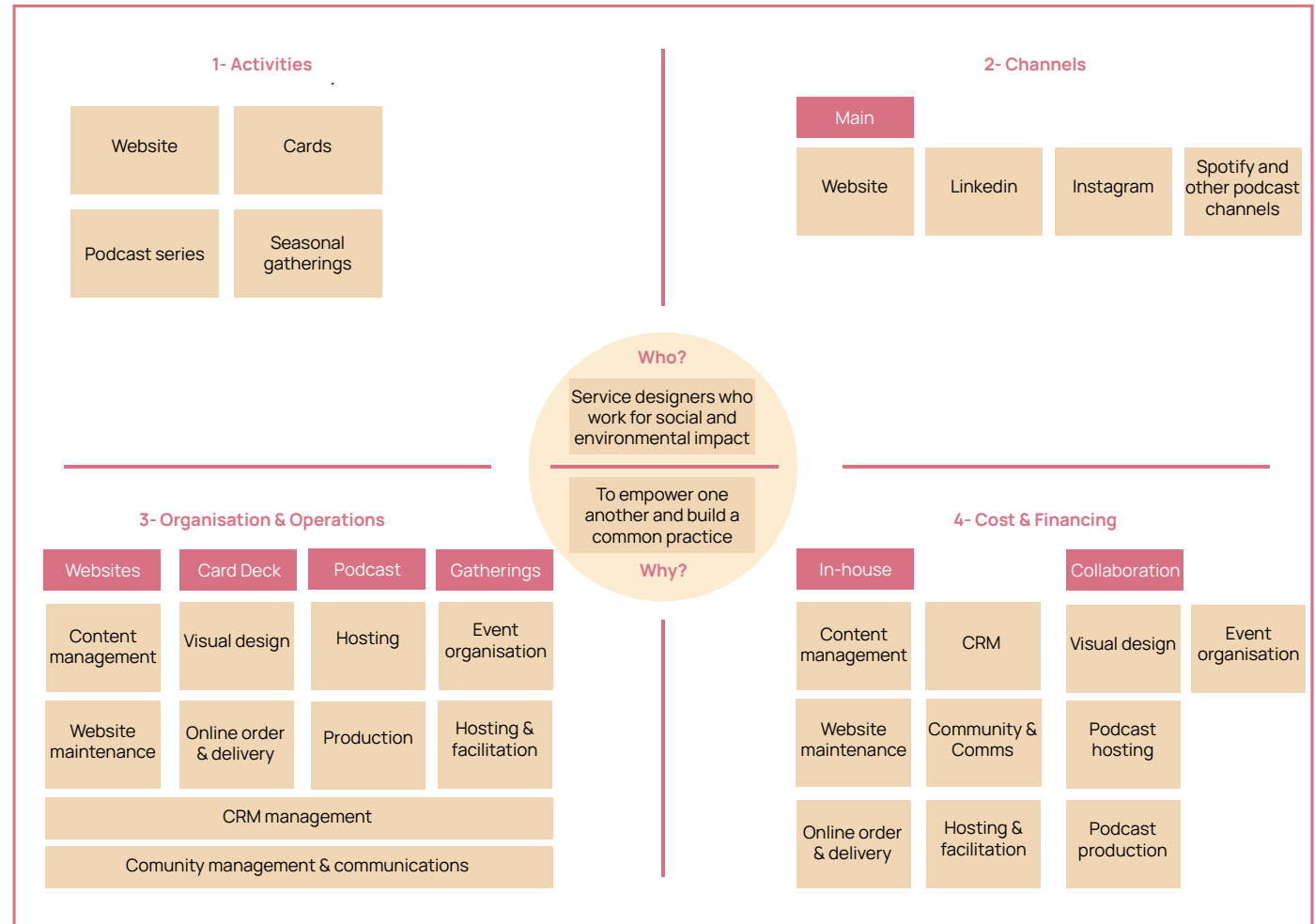


# Community Strategy and Operations

The Community Strategy and Operations Canvas is created using the Business Model Canvas and the Community Canvas.

This is a non-profit service designed to empower service designers working for social and environmental impact. Through learning experiences provided via the main website, inspiration cards, podcast interviews, and seasonal gatherings, the service aims to help designers build a shared understanding and language around regenerative service design.

The canvas serves as a guide for potential service providers to implement this comprehensive service.



## Conclusion

**A Living Lexicon** attempts to build a language around regenerative service design. It is based on one simple yet hidden fact: we need a *language* to think, discuss, and advocate.

It is designed to support service designers working within impact-oriented organisations in creating regenerative services. Its main goal is to encourage service designers to explore new ways of seeing and provide an enjoyable way to engage in discussions around regeneration.

The first version of **A Living Lexicon** was created using the existing literature, the approaches and expertise of service design teams, and, most importantly, the stories and experiences of service designers working in the field.

While it can exist across several touchpoints, it is designed to evolve over time with future contributions from designers.

Working in an emerging field like regeneration came with deep curiosity and challenges. I struggled with the same truth: the lack of a language for it. As I spoke with designers, learned from their stories, and reflected on the “seeds of the future,” it became clearer.

In uncertainty and not knowing, as terms and questions emerged, I used them to create a regenerative process and service concept. Some of these are as follows:

### Defining the North Star

I knew my north star from the early days, even though I didn't define it that way. I aimed to help service designers as they work to create regenerative services. Over the course of six months, this kept me focused on the topic and allowed me to explore different possible paths toward it.

### Looking Through an Abundance Lens

With a limited timeframe and my capabilities as both a human being and designer, I approached various situations with the same question: “What do I have, as a designer and person, to leverage?” While developing the concept, I also asked, “What do service designers already know and do? How can I leverage their existing knowledge and experience?”

### Creating Moments of Connection

During interviews with designers and casual conversations at events, I tried to be sincere and genuinely curious about their stories. I also became more aware of the nature around me—chasing the sun, observing the changes in the trees, and meeting the everyday inhabitants of Victoria Park.

### Respecting Boundaries

Throughout the project, I made an effort to respect boundaries—those of day and night, my physical, psychological, and social limits (except during the final weeks of the report), and the boundaries of others, including their time and personal stories.

### Considering Life Cycles

This project is not the first discussion around regeneration. Throughout its development, I tried to read and build on existing discussions. It did not come out of nowhere, nor is it an ultimate solution. It is bound to evolve and change.

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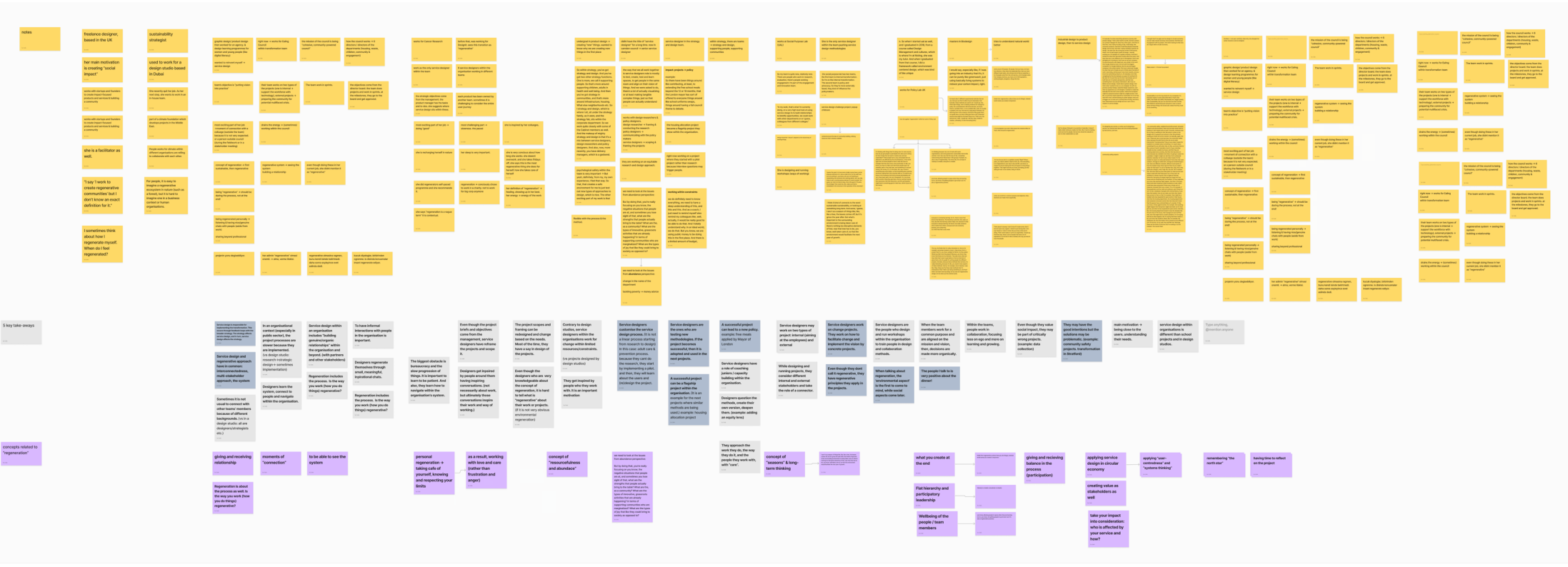
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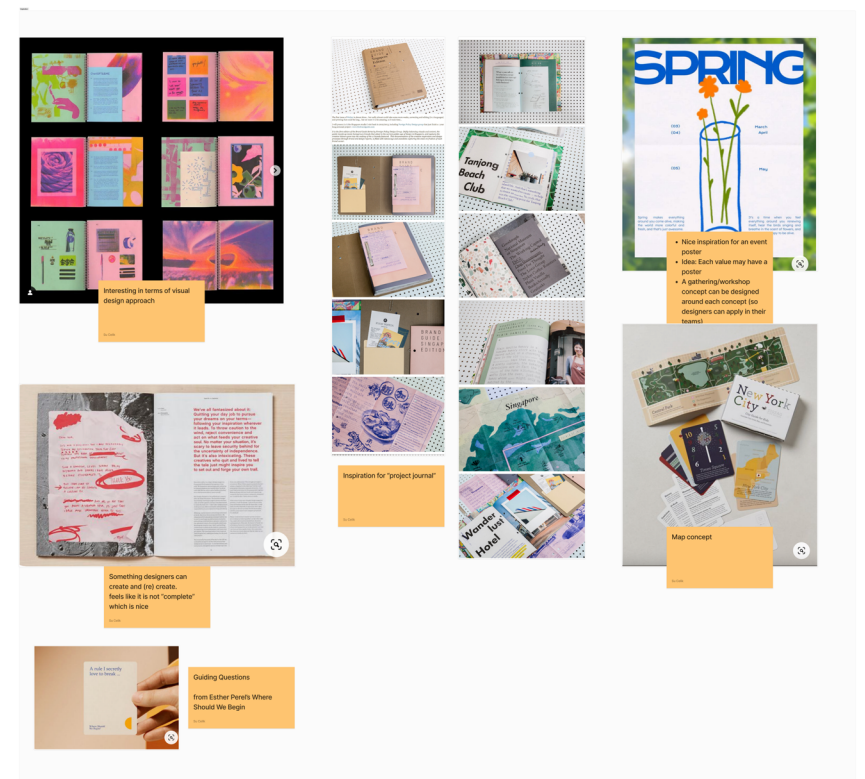
My notes and the extracted values from the interviews with service designers



## Synthesis narrative



## My Inspiration board for creating initial concepts



Collaborative solution board I examined and extracted values from



A Living Lexicon in progress: Main Pillars & Terms

