

Design for Planet Fellowship Exchange

Episode Two: Regenerative Design

Alisha Morenike Fisher (00:21)

Welcome to the Design for Planet Fellowship Exchange, a series of thought-provoking conversations bringing together the collective intelligence of our fellows. This is part of the Design Council's design for planet mission, which aims to galvanize and support the UK design community to address the climate crisis.

I'm Alisha Morenike Fisher, a multidisciplinary polymath of sorts, practicing in the fields of design, landscape, green buildings, and emerging technology.

I'm your podcast host, and in each episode, I'll be joined by two fellows to explore some insights and provocations around key themes. These conversations aim to inspire action and change for anyone interested in regenerative design and those seeking to integrate design the planet into their practice.

Welcome to our second conversation, a discussion all about regenerative design. So, joining me today is Professor Carole Collet, Co-Director of the Living Systems Lab and Director of Maison/0 at Central Saint Martins UAL, where she is exploring research into regenerative practice. We also have Finn Harries a British filmmaker and designer, co-founder of Earthrise Studio, a digital media company dedicated to communicate in a climate crisis through research, design, and filmmaking.

So one of the aspects I've been enjoying and embracing from you all as fellows, is how we can design with regenerative practices and approaches in mind. What is regenerative design? And how can we build towards this goal collectively, in our respective design industries?

Finn Harries (01:48)

So Carole and I, over the course of this fellowship have found that it can be challenging to define regenerative design, but what's easier is to define what's degenerative about the way

we practice today. And so I suppose the sort of context for this conversation, and as many listeners will be aware, is that we fundamentally live in a paradigm or a culture that is degenerating the natural systems on which we rely. And so that is the starting point for thinking about how we transition our practice to start to restore the ecosystems that we're degrading.

And so for me, regenerative design is a whole system's approach that's about co-evolving with natural systems. It's about restoring biodiversity, drawing down carbon, and finding our natural place within the world around us. I suppose as like a general note for this podcast, anything we say on regenerative design won't be sufficient in terms of covering the full scale of what it looks like to really dive into that topic. But I suppose we'll try and outline bits of it today.

Alisha Morenike Fisher (02:50)

And Carole, anything to add on that as well?

Carole Collet (02:53)

I'd say for me, regenerative design is a new way of thinking about how we design products, systems services, which if you look at, you know, history to date, design has been very anthropocentric, we design a product thinking about the user, even human centred design is still very much about you know, how that benefits us humans.

And I think with regenerative design, we're seeing a real shift towards the notion of what can we do when we start design as a means to repair and restore what we have destroyed so much with design in the past 20 years.

We'll talk a lot about you know, net zero carbon zero. That's not enough. We need to go beyond that. And same for biodiversity, we need to look at how can we repair biodiversity through the act of design? Or how can we repair social justice through the act of design? So for me, it's a really exciting time because it means it's a time where we can start to look at design, beyond aesthetic beyond what we've been doing for the past 20 years, but looking at as a real mission and a manifesto that opens up to new values. So how do we incorporate this notion of nurturing, developing a new creative approach that promotes abundance, as opposed to depletion.

Finn Harries (04:09)

You mentioned a new way of thinking, I suppose that is worth rounding, a transition to regenerative design and acknowledging that it's almost remembering a way of thinking that certainly has been practiced for millennia in an indigenous context, and it's something that we have forgotten. And so it's certainly a new way of thinking for our current culture, but is rooted in historical precedent.

Alisha Morenike Fisher (04:33)

And you mentioned Carole about the outlook of anthropocentric methodology. Could you explain that little bit further?

Carole Collet (04:40)

Well, you know, when you're a designer, you will design whether you design a packaging, laptop, whether you design a service or system, it's usually to be used by other humans. And when we do that, we often ignore the impact of that process, particularly manufacturing process on other species.

So for instance, if I take a fashion example, if you design a cotton t shirt that comes from conventional cotton farming, the way that cotton has grown in intensive monocultural system using pesticides and fertilisers, then you are killing all the ecosystems local to that field. So we design a product in the end for human, but by destroying a wide range of species.

And so the idea of anthropocentric design is it's actually the way we've been teaching design and the way we've been practicing design for the past 40 years. But now we need to really elevate that to think about other species, and how can we go beyond designing solely to the benefit of other humans? Can we do that, as well as thinking about the benefit to other species, the species we depend upon to survive, right or to design is thinking of us as ways to participate as nature. As opposed to having an extractive approach where we take materials, we extract materials, and the way we exploit people.

And so the way we've exploited natural systems and other humans and other species, is what we need to change. And we need to go beyond having less impact on zero impact into a space where we actually use design as a means to repair what we've damaged.

Alisha Morenike Fisher (06:23)

Finn, you're a current architecture student whose work embodies these codes and practices of regenerative cultures. How did your journey start? And can you tell us more about how you've been inspired by C.S. Holling's practices on the resilience of ecosystems?

Finn Harries (06:36)

I am in year seven, studying architecture and design. And I spent the first five years really diving into sustainable design. And at the end of five years, I was feeling really frustrated with sustainable design, because I felt what I knew about the climate crisis that aren't practices that were being put under the sort of sustainability umbrella weren't sufficient to navigate the challenges ahead. And so I was introduced to regenerative design and some of the concepts that sit under that umbrella.

Actually, at the beginning of the pandemic, someone sent me a link to a course. And I really recommend people checking this out. It's called 'Think Resilience', and it's taught by an American author called Richard Heinberg. Over a couple of hours, Richard takes you through what can be quite complex concepts. He looks at a big picture view of civilization of Energy Economics collapse, but in this course, he introduces the audience to a concept called the 'Adaptive Cycle', which is a model that was proposed by the psychologists C.S. Holling and Lance Gunderson. And it's a really beautifully simple diagram. For me, it changed everything. So, it looks like an infinity symbol. And this is a diagram that C.S. Holling used to sum up what he found after decades of studying ecological systems, he found that most systems are all systems go through this process that can be broken down into four stages. So it's a process of growth, conservation, collapse, and reorganization. And this applies to everything from pine forests to human civilization.

I had previously understood our trajectory as a line with quite a daunting ending, I felt, at the time totally overwhelmed about how to respond to this sort of apocalyptic future that we're headed towards. In this model, I understood that even if we are headed - in which we are - into a period of uncertainty and disruption, that that's the precursor for another phase of reorganization.

And so in other words, we are right at the beginning of a new chapter in the cycle. And for me, that's where I draw my optimism that as designers, anyone working in this field, we can begin to contribute to the next phase of the cycle in our development as a species, where we start to reorganize some of the fundamental systems on which we rely. And that's where regenerative development and design come into the picture.

Alisha Morenike Fisher (09:02)

Amazing. So, it's almost like a light at the end of the tunnel. Yes. And then also, Carole, could you tell us more about the work that you're currently doing as an educator, especially even with your students, in terms of analyzing our current state of degeneration?

Carole Collet (09:15)

So, we're doing quite a lot across all courses at Central Saint Martins, there's a real momentum for this notion of regenerative thinking, this is happening at all level. What we've just done this year, and this is with Maison zero, Maison zero is our creative platform for Regenerative luxury that we've set up with our partner LVMH, the luxury group, and we really wanted to kind of entice the whole new generation of designers to really dedicate their studies to this notion of regeneration.

So we just launched an MA in regenerative design, which is online. And the idea is online is because we want designers wherever they are in the world to start looking at what they can do in their locality, in a region, in their home biosphere to help regenerate, biodiversity, climate, social wellbeing through their design, but by doing that, we want them to access experts. So

we will have an ecologist, an anthropologist and a designer, leading that course. So they'll have access to experts in ecology that can help them understand how to do a biodiversity impact assessment, for instance. So launching that new master's was really critical for us, because it signals that we really need to move this momentum. And it's turned into a very formal discipline. So every student can learn this. But we also now integrating workshops and regenerative thinking across all courses.

But interestingly, we have quite a lot of designers currently working in industry feeling dissatisfied by their remit, or the limitations of what they can achieve in terms of sustainability, because a lot of their companies are very much profit driven, don't want to spend too much time in terms of r&d, how they can shift to regenerative supply chain even. So a lot of designers feel frustrated, and we feel there's a real need to have these designers move out of these companies that are not taking this seriously. And actually really embarking on to learning how better to do this.

Alisha Morenike Fisher (11:12)

I think you've also touched on this kind of point of frustration, Finn, and I've kind of had it in terms of different design spaces. How do you both feel that this could also be expressed in the ways in which we work? Or even outside of that? How are we able to campaign or facilitate space where we're able to express our frustration in a completely different way?

Carole Collet (11:35)

But for me, I express my frustration, through my creativity and through, you know, responding, frustration is not enough. It's a starting point to look at an innovation gap or gap in knowledge, and therefore, what can we do about it. So that is often the start of how I initiate a new research project. So that is quite empowering as well, in the end. So out of frustration comes a solution, an idea or a set of new practice that we can implement

Finn Harries (12:01)

Out of this transition is leaning into being an activist and campaigning for change. And that can really manifest itself in many different ways. I was involved in the early days with extinction rebellion. And they actually took a note out of the book, 'Designing Regenerative Cultures' by Daniel Christian Wahl, in trying to shape that movement is a good example of how these concepts apply on a broader cultural level. Regenerative design isn't a tool just for people working directly within the design or architecture fields. But there's a much broader concept here, that applies to all of us in our own fields and areas of interest at a cultural level. So, it starts from within ourselves, if we want to see a change in the world around us, it starts by understanding what it means to change the way we perceive ourselves in relation to our natural environment.

Alisha Morenike Fisher (12:51)

So, at Design Council, we've been working on the value framework, which doesn't just show the financial, social, environmental and democratic values, but the benefits beyond how do you see us collectively working together to really start understanding and appreciating this value?

Finn Harries (13:06)

I think this question of value is really relevant and comes into play when we start looking at systems. Our economic system is deeply flawed, because we measure things like GDP as a metric for success. There are other examples of measuring a country's progress or success. And one good one is in the kingdom of Bhutan, which is sort of nestled in between China and India. As a small country, they measure gross national happiness as a metric for their own success and development. And although there are challenges and flaws in this model, it's a really good example of how we might start to re-orientate ourselves, and what it means as a country or as a nation, or as a community to develop and be successful. So, I think we need to really question our value system.

There's a good example in an organisation in Holland called Common Land, which is working to restore degraded land on a large scale. And they have a framework called the for returns model. And they aim over a 20-year period to make a return on social capital, natural capital, financial capital, but also something that they call inspiration. And so in the work they're doing, they're hoping to inspire others by showing their capacity to restore ecosystems. And so I think we need to expand our frameworks of how we measure and define value.

Carole Collet (14:27)

Yeah, I think value it's actually quite central to this notion of regenerative design or regenerative cultures. You know, I usually tell my students, what are your success criteria? If it's just to design a product that will sell or service that is very, you know, well-functioning, that's not good enough. You need to really think about the bigger picture, and you know, what are we at the service of as designers, we are actually at the service of an industry, of an economy, and of our planet. And so, I think, for me, the value system is really, really critical. And I think it's important that you define a clear manifesto. With your value system, and that should inform everything you do in design. And I think, you know, the notion of what qualifies as success is when important - and I think its success is simply that of magazines or press pick it up, or that your product sells really well then that's a very narrow-minded approach to the notion of what design can do is actually undermining the power of design. And I think, you know, we can accelerate change when we start to embed those values in our everyday practice.

Alisha Morenike Fisher (15:31)

And it's almost like you're teaching students also to form their own practice, which is actually quite amazing, because as a student, sometimes I feel like there's not really necessarily that

kind of education to be like, actually, how about I form a studio? Or how do I form a practice, that's all embedded around certain attributes or certain things that I'm really passionate about.

Also, just touching on your workshop, you mentioned at the time about these three design processes. So, you mentioned about the linear design, the circular design and regenerative design. Can you take us on a journey to understand how you both analyse this, and how it's beneficial for us as designers to approach in our work?

Carole Collet (16:09)

A linear design or linear process is what we currently do, most of us, mainstream design is working for linear economy, where we extract materials from Earth, we transform it, manipulate it using a lot of energy, usually, sometimes a lot of water, then that product is designed, sold, used, and often ends up in landfill dumped. That's what we mean by a linear process. And what we mean by a circular design process is when instead of every time you create a new product, you source a virgin raw material. But if instead you start with deadstock, upcycled recycled new biobased materials, then you stop creating a demand for further extractions. So that circularity and then you need to look at removing any pollution process from that system. But the idea of designing a material flow to design a product is really what circular is about.

And as a designer, that means you need to think about how do you design something so that it can be upcycled or recycled? And not just once, perhaps twice, three times? How can it be repaired? You know, this is a whole new way of thinking about design. And we're in that transition towards circular design currently. But it's slow, what we are arguing is that we need to go beyond and so regenerative design is still very much circular, we need to really remove any need for further extractions. But actually, we need to look at a design that doesn't just stop further impact, but actually design that repairs. So if you look at the notion of you know, starting with growing a material that will replenish our biodiversity and draw down carbon, which is what we do when you use regenerative farming for fibres, for instance, then that's beyond circularity. It's actively starting with the notion of repairing an ecosystem and our climate. And so the idea of regenerative practices or it's going beyond circularity into that real, proactive, dynamic engagement with a design that is live conducive.

Finn Harries (18:14)

Carole helped me understand this in splitting that linear and circular could still be cased as anthropocentric thinking. And as Carol articulated, suddenly circular thinking and design is a precursor for Regenerative. But the transition into regenerative requires a shift from anthropocentric thinking into biocentric thinking, and that's really the transition or the leap that we haven't yet made that we ultimately need to make.

Alisha Morenike Fisher (18:40)

And have you got any examples of this?

Carole Collet (18:42)

Yeah, there are a few examples. There's not that many are truly effective, regenerative practice, I mean, often reference, Fernando Laposse who set up his practice, quite a few years ago now back in Mexico, and he's really used his design creative process as a means to regenerate an entire ecosystem in Mexico, providing a new work for the villagers turning what was dead soil, rock back into healthy living soil, simply by reintroducing endemic corn species, developing a new surface materials for interior architecture, but also used on various products and furniture made of the leaf of the corn.

So the actual product is the consequence of the regenerative process. And that is really critical. And it's very difficult because as a designer, as you tend to say, Oh, I'm going to design a table or I'm going to design a wallpaper. But in this case, it's thinking about what does that community need? Why is their ecosystem so degraded? What can I do to repair the ecosystem? What's the leftover from that process? And then could I use that to then design a product?

For me Fernando is someone who's really showed us that it can be done It's a place-based approach to design. But it's got to be done in a very ethical, respectful manner. That is not that we as designers go somewhere, and then just start telling people, this is what you need to do, because that's when we're trying to undo actually. So, it's really this notion of place based approach where you work with your local community and try and look at through replenishing ecosystems, and communities, perhaps a service or product can come out of that. It's a very daring process, because you know, what you start with, but you don't know what product you could come out with. It is a whole different way of thinking,

Alisha Morenike Fisher (20:37)

And definitely a bit risky, as well. But I also think that if you're a designer listening to this as well, and you're willing to take risks, I think maybe this could be a really good challenge. And I guess somebody that's new sometimes have a bit of resistance. So, I'm just wondering as well, have you ever had any kind of resistance in any of your work, or just kind of like the ways in which you approach things that you kind of learned from and tried to communicate in a different way?

Finn Harries (21:02)

So often, I think people get caught up on a binary either be regenerative or not regenerative. And that can cause a lot of confusion on what is regenerative. And how do you measure if it's become regenerative. I would advocate for thinking about this as a trajectory or a series of stages. And so I'm going to bring in Bill Reed here, he runs Regenesi group, and he has this trajectory of the design that goes from conventional practice, which is where we are today, which we can think of as fundamentally degenerative. And then it goes up stage by stage. So,

it goes from that to green, then to sustainable, then to restorative, and then to regenerative. And the reason I bring this in now, and I find it useful, is when we bring this into our work and practice, it means that regenerative is a sort of north star as where we're headed as the ambition. But it might not be where we land. And it might not be where any single project is at the moment. But as long as its intention is to evolve towards regenerative that it's constantly working to self-improve. And actually, that's how systems function. They're constantly evolving, adapting, changing. So, I would encourage this sort of sense of nuance, and what that transition looks like.

Alisha Morenike Fisher (22:14)

Do you feel that at the moment, we're kind of like, almost like a stop point in the way in which we've been designing? Because I guess a lot of the context, and a lot of the conversation that we're having today is about evolving, it's about moving forward?

Carole Collet (22:28)

You know, I think for me, we had very exciting time, because I think that the whole narrative of regenerative practice is, it seems to me way more powerful than the narrative around circularity. I think a lot of designers really engaged with that notion of what can I give back, I've taken from herbs and from other people all these years, I find that in every conference I speak, every conversation, it's a very powerful message.

Where it's challenging, more as designers, maybe less so in architecture, in architecture, you work with local science, but in design, we tend to develop global products, you know, and we have a global supply chain. So you might design this water bottle, but you know, the metal will be extracted somewhere, it'll be carved somewhere else to be processed somewhere else. We use to this kind of complete globality in terms of how we think about our supply chain. And really, the optimum kind of regenerative practice for me is pleased based. And so that's why I gave the example of outposts you take a particular ecosystem, a particular community associated with this and look at what's needed there. But it's connecting the local and a global, because by repairing local biodiversity by developing processes that draw down carbon more than they emit, you also impact on a global carbon issue.

But I can see more and more of these local networks, particularly in in fashion textiles again, if you look at Fibre sheds in the US, they're now in the UK, they are in Europe, and they are looking at connecting farmers with designers. You know designers have been so disconnected from you know, they might work with wool, but they might not know part of the sheep live, what does the sheep need? You know, what are the best practices to look after sheep. This reconnection between farmers and designers is important, and it's happening. So I think we've seen more and more local regional initiatives that are really embracing that sense of place based regional thinking, and looking at the sort of biosphere specific design.

Alisha Morenike Fisher (24:30)

Thank you so much. I think that's really beautiful. And also, just the fact that you're encouraging and empowering designers to really think about their local spaces because it's so easy to get caught up in all these capital cities or the need to try and have an input in specific spaces. And I think trying to make sure that we are regenerating or building our own spaces and also building our new languages as well and new communities, as well as our own communities and involving our elders as well is really important. And one of the things that I think is really interesting at the moment is how things are becoming a lot easier for a lot of young people as well as elders. So, I feel like the communication barrier, especially in the pandemic has eased off a bit more. How do you in your own practices practice with different age groups?

Finn Harries (25:20)

Well, I suppose my experience here would relate to Earthrise studio, I'm really interested in the power of storytelling. I think that a lot of the challenges we face today are the result of mythologies that we have been building over the last couple of centuries, that need to be disrupted. And the beauty of storytelling is that if you get it right, it can capture people and speak to people from different ages and different backgrounds. The aim with Earthrise studio, we have a metaphor that we use internally, we describe ourselves as a bridge. And so that's a destination. But we know collectively, we need to go through the science is very clear on that one. But the journey, the route there isn't quite clear. And so what we're trying to do through Earthrise, and through our storytelling practice is build a bridge or a series of bridges that are useful and inspiring that you can't resist but cross them.

Carole Collet (26:15)

The way I did was different generation is usually also through reference points, historical reference points. I work a lot with younger students, but we have mixed age groups as well, but also do training for various brands for US companies. And so, they are mid-career designers. But you know, some designers will be more my age, and they will remember what it was like when you had to study without internet, which is what I did 40 years ago had to go to British Library, you know, it was no Google then. But I talk to them about the transition to digital. And if they remember the before and the after. And so for that particular age group, then they understand that this is a transition we need to embark on in terms of environmental values.

So that regenerative culture we're trying to aim at is, in my view, as significant it is that paradigm shift. And it's for me, the parallel with the transition to digital is the same. It's huge. But looking back now, we would not go back, we would not say I don't want a mobile phone. I don't want internet. We take it for granted. And I think in 20, 30 years time, we'll look back at what's happening in early 2020. And we think oh, okay, well, thank God, we did this. But a younger generation has grown up with mobile phones, internet, take it for granted. So, I think

you need to use different metaphors, different points of reference and different ways of living so that you get the message across.

Finn Harries (27:41)

And just to add at one of the issues we've had in the past with communicating the climate crisis in particular is the apocalyptic narrative, which I think we have proven substantially doesn't really motivate people into action, you can sometimes have a completely opposite effect. And so really, our challenge, and this is something designers, architects are very good at but really can apply to a broad range of practices is to tell a inspiring story. This is particularly important for politicians who seem to be struggling with this one at the moment. You know, when we talk about the Green New Deal, what does that future look like? Because if we can imagine it collectively, if we can motivate ourselves with this sort of collective vision of where we're headed, it becomes much easier.

Alisha Morenike Fisher (28:24)

In one of your sessions, there was an activity which I loved where each fellow became a creature and created a role play of how they were impacted by the environment and by humans. Finn you were a lovely honeybee and Carole you were a wild pangolin. What did this teach you about yourself? And then also your fellows?

Carole Collet (28:39)

Well, this is something I do in in various workshops I teach as well. But I think this is really all about empathy. Because we are so human centric, usually in what we do, if you start to think about, oh, if I was a bee, what would be my struggle? What are humans doing that are really impacting on me? And what could they do to help me? So you reverse the issue and suddenly you start to see the world through another species eye or senses. And it really expands your empathy and your understanding of how much we are part of that natural world. We are part of that ecosystem.

Finn Harries (29:14)

I really enjoyed this exercise. And you know, this is important for me, I grew up in London, which was a highly urbanised environment. And so I feel very disconnected from natural systems. I think when we can start to expand our awareness for how we impact systems that we might not be engaging with day to day, then we can start to think about how our practice can respond accordingly. And I think this is a really critical shift we need to make is if we can think about a species beyond the human, then we can start to create diverse solutions that offer not just a better habitat for ourselves for other species on which we fundamentally rely. And that sort of whole systems perspective is really critical.

Carole Collet (29:58)

It's also that we're very young species, if you look at the history of the planet compared to other species, yet we are the species that for the first time in the history of the planet have shifted the geological forces of the planet. So I think we have a lot to learn from other species. So for me, it's more just, you know, it's not enough empathy. But what can I learn from another species? It's a very good question to start my day with.

Alisha Morenike Fisher (30:22)

Is it possible to give an example?

Finn Harries (30:24)

Yeah, yeah, I mean, I was a honeybee. And so it became clear as I embodied this personality of a honeybee that that really what I needed was more wildflowers to pollinate. And then I was struggling because of the lack of biodiversity in the habitat I was living in. And so if I then transitioned back into my human brain, I can start to, I mean, this really goes back to our conversation about value, I can start to realise the value of bringing vegetation, perhaps into our urban environment, not just because it is more aesthetically pleasing for humans, but because it benefits the pollinators on which we rely.

Alisha Morenike Fisher (30:59)

So, what have you learned so far with the fellows?

Finn Harries (31:02)

Carole and I had the opportunity recently to lead one of the workshops. So we do a workshop every month, one of the things that was really helpful for me was to realise that even within this small group, under the Design Council, people are approaching this topic from really diverse range of backgrounds, people unnecessarily working directly as designers themselves. And so that means that they brought a really diverse set of perspectives to the thinking on what it means to design regeneratively. But it also means for the workshop, we're leading, that when we communicate these issues, when we try and articulate a framework for how we transition towards more regenerative practices, we need to do it in a way that is applicable to people from different backgrounds.

And I think that's one of the challenges here is we've become so siloed in our individual practices that we ended up either preaching to the choir, or only speaking to a particular group of people that the success of this movement, this paradigm shift will be when it can resonate with as many people as possible from diverse backgrounds. And this fellowship has really taught me at least the beginnings of how to communicate this to a broader audience.

Carole Collet (32:09)

For me the fellowship, particularly the workshops, have been the little pearl in my diary that I'm looking forward to. What is really important is, you know, to engage with that notion of regenerative practice, we need to really develop better empathy, and make the time to listen and to understand each other and others. Every time I come out of one of these workshop, I realise Oh, I thought this meant that, but someone else said that, and I hadn't thought about it in that way. So I spent a bit of time processing what I'm learning through these workshops in terms of different viewpoints, which I think is really critical.

But also, you know, it's not like it's written black and white. And you know, in the workshop that we ran, what was great is that we're bouncing off ideas, you know, how do we best articulate this? So clearly that it's easy for other designers who are new to this field, to suddenly adopt these values and these principles, and I think it's really a useful space. I mean, I find that in my day to day work, it's really hard to have the time to just have a few hours with a colleague. And I think for me, the fellowship creates that space. And I think that's extremely valuable for me.

Finn Harries (33:15)

Yeah, I mean, just beyond that the other fellows that we've been involved with, Carole and I were almost paired by sort of coincidence at the beginning. And we have really benefited from bouncing off each other, not just in the workshops themselves, but as you said, in the preparation for them and sharing insights. We're both in education, but coming from slightly different perspectives, Carole as teaching, me as a student. And so I've really enjoyed our collaboration together. And I think it's just the beginning of something. And so that's really exciting for both of us.

Alisha Morenike Fisher (33:43)

Yeah, I've just realised that actually, it's almost like circular even now. Are there any recommendations or takeaways that you can share about how to design regeneratively?

Carole Collet (33:53)

For me, I would say just pause, really spend, you know, half an hour, listening to other species around you, wherever, you know, urban setting in a village, wherever you are in the world. And really make a decision that as of today, your starting point for your creative process is a promise to the future. And it's a promise to think about, I want to start my creative process by the idea of regenerating an ecosystem, a biosphere, a social well being a community. If that becomes your starting point, then the whole creative process will follow and adapt, pause harvesting, think about what you're doing and make a commitment and a promise to the future.

Finn Harries (34:35)

I would add on to that by just really encouraging people to lean in and join this growing movement. Over the last couple of months of working with the Design Council. I've realised that there are so many people working on this topic from so many different angles. And that's really what we need. And I'm going to bring in a diagram that I love by Dr. Ayana Johnson, and this is specifically for people that ask how can I get involved with the climate crisis but it really applies to regenerative design and practice as well. She says that you should ask yourself three questions. What is it that I'm good at? What is it that brings me joy? And what is the work that needs doing? And in there somewhere is your answer.

Alisha Morenike Fisher (29:12)

The Design for Planet Fellowship is hosted by the Design Council, the UK's national strategic advisor on design. The Design Council team are Bernard Hay, Cat Drew, and Lucy Wildsmith. The Design for Planet Fellows are Dr. Tayo Adebawale, Professor Carole Collet, Sarah Drinkwater, Finn Harries, Nat Hunter, John Thackara and Josie Warden. The fellowship exchange is hosted by myself, Alisha Morenike Fisher, with Production and Sound Design by Lucia Scazzocchio from Social Broadcasts. The fellowship programme is funded by the National Lottery community fund and supported by the RSA and Shared Infrastructures. You can find out more about the fellowship and further resources at designforplanet.org.

SUMMARY KEYWORDS

design, regenerative, designers, practice, species, systems, circularity, fellowship, biodiversity, transition, ecosystem, anthropocentric, building

Links

[Design Council - Design for Planet Fellowship](#)

[Design Council - Design for Planet Festival](#)

[Maison/0 for Regenerative Luxury](#)

[Earthrise studio](#)

[Regenerative Design MA Course – Central Saint Martins](#)

Resources

[Think Resilience course – Richard Heinberg](#)

[The Adaptive Cycle \(2002\) - Lance H Gunderson & C.S. Holling](#)

[Designing Regenerative Cultures \(2016\) - Daniel Christian Wahl](#)

[Regenesis Group – Bill Reed](#)

[Fibershed](#)

[How to Find Joy in Climate Action \(2022\) - Dr Ayana Elizabeth Johnson](#)

Case studies

[Commonland Foundation, Netherlands](#)

[Totomoxtle – material made from mexican corn, Fernando Laposse](#)