

RESEARCH DOCUMENT

Roberta Verdi nº11760 Turma A

Fase 1

Projeto Lugar Lugares - Património Memória Identidade

Design de Comunicação II

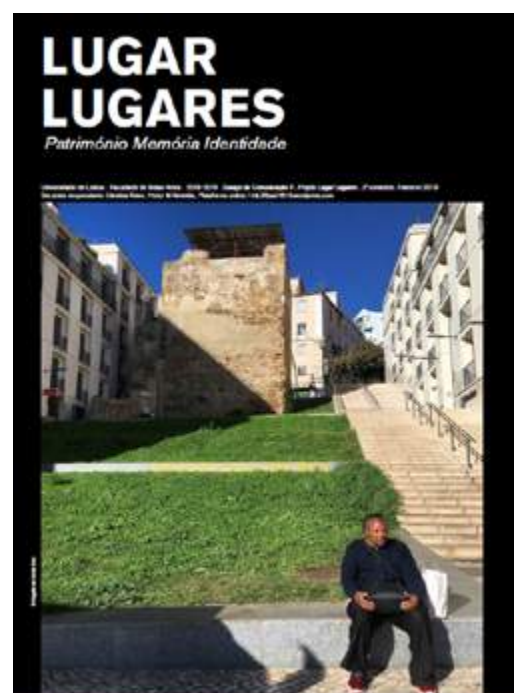
Universidade de Lisboa . Faculdade de Belas-Artes

2018/2019

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INTRODUÇÃO

Neste documento se encontra sistematizada a pesquisa relativamente à Fase 1 do projeto Lugar Lugares Património Memória Identidade.

Nesta fase o objetivo principal era familiarizar com a prática de Design Social, cidadania, conceitos de território, lugar e as suas implicações.

Aqui está reunido os textos recolhidos e analisados, páginas e referências a livros, links de websites e artigos online e alguns casos reais de design social encontrados para servir de base de conhecimento para as próximas fases deste projeto.

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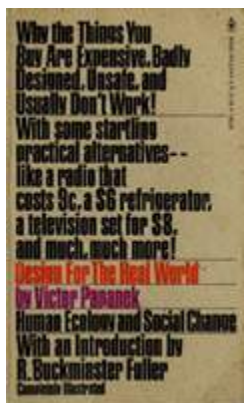
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Design Matters

Building Change From The Ground Up

<http://cameronsinclair.com/#about-marquee>

The Rockefeller Foundation

Accelerating breakthrough solutions around the world

<https://www.rockefellerfoundation.org/our-work/>

Design Studio For Social Intervention

<https://www.ds4si.org/>

ARTIGOS

cause and effect: design for social causes

<https://www.ico-d.org/connect/features/post/116.php>

Artigo sobre Design Social Por Mauri Ribeiro

<https://designculture.com.br/qual-o-papel-social-do-designer>

Design para além das funções dos produtos

O historiador da arte Rafael Cardoso vem para o Recife para refletir sobre o design contemporâneo

<https://jconline.ne10.uol.com.br/canal/cultura/artes-plasticas/noticia/2012/05/10/design-para-alem-das-funcoes-dos-produtos-41591.php>

LIVROS

Este conjunto de livros aqui arquivados são um conjunto de referências dos professores e encontrados durante a minha pesquisa individual.

Em geral os assuntos principais destes livros são a cidade, o planeamento de uma cidade, a introdução ao social design, social design, publicidade, design sociais e político e o papel do design.

As fotografias que coloquei neste ficheiro nem todas consegui com muito boa qualidade mas continuam com textos legíveis. Os textos e páginas foram lidas e analisadas em relação ao progresso do projeto “Lugar Lugares” na fase 2.

NÃO- LUGARES

Introdução a uma Antropologia da Sobremodernidade

MARC AUGÉ

Bib 264456

NÃO-LUGARES

CS
1965

Marc Augé

NÃO-LUGARES

INTRODUÇÃO A UMA ANTROPOLOGIA
DA SOBREMERNIDADE

Tradução

Miguel Serras Pereira



FUNDAÇÃO
DE AMPARO À
PESQUISA DO ESTADO
DE SÃO PAULO

Ce livre a été publié avec le concours de l'ambassade de France au Portugal dans le cadre
du programme d'aide à la publication Miguel Torga.

Este livro foi publicado com o concurso da Embaixada de França em Portugal no quadro
do Programa de apoio à Publicação Miguel Torga.

NÃO-LUGARES

INTRODUÇÃO A UMA ANTROPOLOGIA DA SOBREMERNIDADE

Título original

NON-LIEUX

INTRODUCTION À UNE ANTHROPOLOGIE DE LA SURMODERNITÉ

Autor

MARC AUGÉ

Tradução do francês

MIGUEL SERRAS PEREIRA

Revisora

TÚLIA SEMIRAMES MARQUES

Paginação

JORGE SÊCO

Design gráfico

RUI MATOS MARTINS

www.flint.pt

ISBN

972-8964-02-1

Depósito Legal

234831/05

© 1992, Éditions du Seuil, Collection La Librairie du XXI^e siècle, sous la direction de Maurice Olender.
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Esta obra foi impressa na tipografia Manuel A. Pacheco para a editora 90º, em Novembro de 2005.

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Prólogo

Antes de ir buscar o automóvel, Pierre Dupont quis levantar dinheiro na caixa automática. O aparelho aceitou o seu cartão e autorizou-o a levantar mil e oitocentos francos. Pierre Dupont carregou na tecla 1800. O aparelho pediu-lhe que esperasse um instante, depois entregou-lhe a soma estabelecida, lembrando-lhe que retirasse o cartão. “Obrigado pela sua visita”, concluiu, enquanto Pierre Dupont guardava as notas na carteira.

O trajecto foi fácil: descer para Paris pela autoestrada A11 não é problema numa manhã de domingo. Não teve de esperar à entrada, pagou com o cartão de crédito na portagem de Dourdan, contornou Paris pelo periférico e chegou a Roissy pela A1.

Estacionou na segunda cave (fila J), enfiou o cartão de estacionamento na carteira, depois apressou-se para os balcões de *check in* da *Air France*. Desembarçou-se com alívio da mala (vinte quilos certos), estendeu o bilhete à hospedeira perguntando-lhe se poderia ter um lugar de fumador na coxia. Sorridente e silenciosa, ela assentiu com um sinal da cabeça, depois de ter consultado o computador, e entregou-lhe a seguir o bilhete e o cartão de embarque. “Embarque na porta B às 18 horas”, precisou.

Apresentou-se um pouco mais cedo no posto de controlo da polícia para poder passar ainda pela *duty-free shop*. Comprou uma garrafa de *cognac* (uma recordação de França para os seus clien-

tes asiáticos) e uma caixa de charutos (para seu consumo pessoal). Teve o cuidado de guardar a factura juntamente com o cartão de crédito.

Percorreu por um momento com o olhar as montras luxuosas – jóias, roupas, perfumes –, parou na livraria, folheou algumas revistas antes de escolher um livro fácil – viagens, aventura, espionagem –, e retomou depois sem impaciência o seu passeio. Saboreava a impressão de liberdade que lhe davam ao mesmo tempo o facto de se ter desembaraçado da sua bagagem e, mais intimamente, a certeza de apenas ter de esperar a sucessão dos acontecimentos, agora que se “pusera em regra”, enfiara no bolso o seu cartão de embarque e declinara a sua identidade. “Agora nós, Roissy!”: Não seria hoje nos lugares superpovoados onde se cruzavam ignorando-se milhares de itinerários individuais que subsistia qualquer coisa do encanto incerto dos terrenos vagos, dos baldios e dos estaleiros, dos cais de gare e das salas de espera onde os passos se perdem, de todos os lugares de acaso e de encontro onde se pode experimentar fugidamente a possibilidade mantida da aventura, a impressão de que bastará “ver o que aí vem”? O embarque fez-se sem problema. Os passageiros cujo cartão de embarque tinha a letra Z foram convidados a apresentar-se depois dos outros e ele assistiu com certo divertimento ao leve e inútil atropelo dos X e dos Y à saída da manga.

Enquanto esperava a descolagem e a distribuição dos jornais, folheou a revista da companhia e imaginou com um dedo aplicado o itinerário possível da viagem: Heraklion, Larnaca, Beirute, Dharan, Dubai, Bombaim, Banguécoque – mais de nove mil quilómetros num abrir e fechar de olhos e alguns nomes que, de tempos a tempos, davam que falar como temas de actualidade. Relanceou a tarifa de bordo isenta de taxas (*duty-free price list*), verificou que os cartões de crédito eram aceites nos voos de longo

curso, leu com satisfação as vantagens que apresentava a classe “de negócios” das quais a generosidade inteligente da sua empresa o fazia beneficiar (“Em Charles de Gaulle 2 e em Nova Iorque, os salões Le Club permitem-lhe descontrair-se, telefonar, utilizar uma telecopiadora ou um Minitel... Além de um acolhimento personalizado e de uma atenção constante, o novo assento Espaço 2000 que equipa os voos de longo curso foi concebido de modo a tornar-se mais largo, com um espaldar e um apoio para a cabeça que se podem ajustar separadamente...”). Prestou um momento de atenção ao quadro de comando com painel digital do seu banco Espace 2000, voltou depois a mergulhar nos anúncios da revista, admirando o perfil aerodinâmico de alguns modelos de estrada recentes, algumas fotografias dos grandes hotéis de uma cadeia internacional, um tanto pomposamente apresentados como “os lugares da civilização” (*La Mammounia* em Marraqueche “que foi palácio antes de ser *palace*”, o *Métropole* de Bruxelas “onde continuam bem vivos os esplendores do século XIX”). Depois descobriu o anúncio de um automóvel que tinha o mesmo nome que o seu lugar de bordo: Renault *Espace*: “Um dia, a necessidade de espaço faz-se sentir... Impõe-se-nos sem avisar. Daí em diante, não nos deixa mais. A vontade irresistível de termos um espaço próprio. Um espaço móvel que nos levasse longe. Teríamos tudo ao alcance da mão e nada nos faltaria...” Como no avião, em suma. “O espaço está já consigo... Nunca se esteve tão bem em terra como no *Espace*”, concluía agradavelmente o anúncio.

Estavam já a descolar. Folheou mais rapidamente a continuação, concedendo alguns segundos a um artigo sobre “o hipopótamo, senhor do rio”, que começava por uma evocação da África, “berço das lendas” e “continente da magia e dos sortilégios”, uma olhadela a uma reportagem sobre Bolonha (“Em toda a parte

podemos estar apaixonados, mas em Bolonha apaixonamo-nos pela cidade"). Um anúncio em inglês de um *videomovie* japonês despertou-lhe por um instante a atenção ("*Vivid colors, vibrant sound and non-stop action. Make them yours for ever*") pelo brilho das suas cores. Um estribilho de Trenet voltava-lhe uma e outra vez à cabeça, desde que, a meio da tarde, o ouvira na rádio na autoestrada, e disse para consigo que aquela alusão à "*photo, vieille photo de ma jeunesse*" ["fotografia, velha fotografia da minha juventude"] deixaria em breve de ter sentido para as gerações futuras. As cores do presente para sempre: a câmara-congelador. Um anúncio do cartão VISA tranquilizou-o de vez ("Aceite no Dubai e em qualquer parte onde vá de viagem... Viaje com a máxima confiança com o seu cartão VISA").

Relanceou distraidamente algumas recensões de livros e deteve-se um instante, por interesse profissional, na que resumia uma obra intitulada *Euromarketing*: "A homogeneização das necessidades e dos comportamentos de consumo faz parte das tendências pesadas que caracterizam o novo meio ambiente internacional da empresa... A partir do exame da incidência do fenómeno da globalização sobre a empresa europeia, sobre a validade e o conteúdo de um *euromarketing* e sobre as evoluções previsíveis do meio ambiente *marketing* internacional, numerosas questões se debatem." A recensão evocava, como remate, "as condições propícias ao desenvolvimento de um *mix* o mais estandardizado possível" e "a arquitectura de uma comunicação europeia".

Um tanto sonhador, Pierre Dupont voltou a poisar a revista. A inscrição "*Fasten seat belt*" apagara-se. Ajustou os auscultadores, escolheu o Canal 5 e deixou-se invadir pelo adagio do Concerto nº 1 em dó maior de Joseph Haydin. Durante algumas horas (o tempo de sobrevoar o Mediterrâneo, o Mar Árábico e o Golfo de Bengala), estaria enfim só.

Não se trata já de saber para onde vamos mas sim de perceber onde estamos: a "impossível viagem" quando o lugar não existe, quando o espaço é indefinido, quando o passado se confunde com o presente e o futuro. Só as palavras contêm e mostram o sentido. Nos *não-lugares* cada vez mais se cruzam os destinos irrequietos e perdidos numa experiência crua da solidão disfarçada pela aparência de uma superabundância de comunicações, afinal apenas fingidas.

Marc Augé, antropólogo, director de estudos "Lógica simbólica e ideologia" na École des Hautes Études en Sciences Sociales em Paris e Presidente da mesma de 1985 a 1995, é autor de uma consagrada obra. Foram publicados, em Portugal, *A Guerra dos Sonhos* (Celta), *As Formas do Esquecimento* (Iman), *Diário de Guerra* (Fim de Século). Neste livro, Marc Augé prossegue a sua antropologia do quotidiano explorando os *não-lugares*, esses espaços de anonimato que acolhem indivíduos de dia para dia mais numerosos. Propondo uma *antropologia da sobremodernidade*, abrem-se novas perspectivas que nos introduzem ao que se poderia designar por uma *etnologia da solidão*.



KEVIN LYNCH

A IMAGEM DA CIDADE

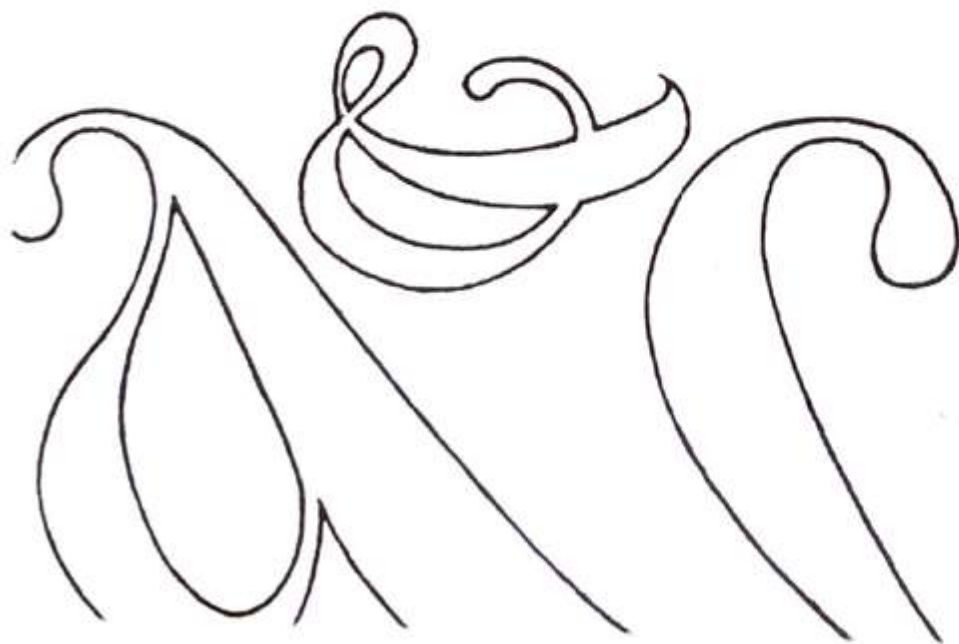


ARTE & COMUNICAÇÃO



edições 70

Arte e Comunicação são conceitos indissociáveis
no planeamento temático desta colecção.
É neste espírito que nela se publicam
obras de elaboração teórica e crítica,
livros sobre História da Arte,
a Pintura e a Arquitectura, a Música e o Cinema,
numa correlação e enquadramento globais
que procuram abordar todos os aspectos
da filosofia da Arte
e das teorias e meios de comunicação.



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*A IMAGEM
DA CIDADE*

Título original: *The Image of the city*

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and Fellows of Harvard College

Tradução de Maria Cristina Tavares Afonso

Capa de Edições 70

Depósito legal n.º 137129/99

ISBN 972-44-0379-3

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KEVIN LYNCH

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*A IMAGEM
DA CIDADE*



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BIBLIOTECA DE ARTE
GULBENKIAN

PREFÁCIO

Este livro debruça-se sobre o aspecto das cidades e sobre a possibilidade de mudança e a importância desse aspecto. A paisagem urbana é, para além de outras coisas, algo para ser apreciado, lembrado e contemplado. Dar forma visual a uma cidade é um problema especial de design, um problema também recente.

No decurso da análise deste novo problema, o livro debruça-se sobre três cidades americanas: Boston, Jersey City e Los Angeles. Sugere um método, através do qual poderemos começar a ocuparmo-nos da forma visual à escala urbana, e oferece alguns princípios de design urbano.

O trabalho que o livro implicou foi levado a cabo sob a direcção do professor Gyorgy Kepes e sob a minha própria direcção, no Centro de Estudos Urbanos e Regionais do Instituto Tecnológico de Massachusetts. Foi generosamente subsidiado durante vários anos pela Fundação Rockefeller. O livro em si, sendo publicado como um volume das séries para estudos urbanos do Centro Conjunto de Estudos Urbanos do Instituto Tecnológico e da Universidade Harvard de Massachusetts, é um empreendimento que nasceu da pesquisa urbana levada a cabo por estas duas instituições.

Como acontece com qualquer trabalho intelectual, o conteúdo deriva de muitas fontes, difíceis de traçar. Diversos associados na pesquisa contribuíram directamente

para o desenvolvimento deste estudo: David Crane, Bernard Frieden, William Alonso, Frank Hotchkiss, Richard Dober e Mary Ellen Peters (agora Sr.^a Alonso). Estou muito grato a todos eles.

Um nome deveria figurar na primeira página, juntamente com o meu, se com este facto não o tornasse responsável por algumas das fraquezas deste livro. Esse nome é o de Gyorgy Kepes. O desenvolvimento detalhado e os estudos concretos são meus, mas os conceitos subjacentes foram delineados em muitas trocas de opinião com o professor Kepes. Não conseguiria distinguir as minhas ideias das dele. Para mim, estes foram bons anos de associação.

*Kevin Lynch
M.I.T.
Dezembro de 1959*

I. A IMAGEM DO MEIO AMBIENTE

Contemplar cidades pode ser especialmente agradável, por mais vulgar que o panorama possa ser. Tal como uma obra arquitectónica, a cidade é uma construção no espaço, mas uma construção em grande escala, algo apenas perceptível no decurso de longos períodos de tempo. O *design* de uma cidade é, assim, uma arte temporal, mas raramente pode usar as sequências controladas e limitadas de outras artes temporais como, por exemplo, a música. Em ocasiões diferentes e para pessoas diferentes, as sequências são invertidas, interrompidas, abandonadas, anuladas. Isto acontece a todo o passo.

A cada instante existe mais do que a vista alcança, mais do que o ouvido pode ouvir, uma composição ou um cenário à espera de ser analisado. Nada se conhece em si próprio, mas em relação ao seu meio ambiente, à cadeia precedente de acontecimentos, à recordação de experiências passadas. Se colocássemos a Rua Washington no campo de um agricultor, esta poderia assemelhar-se a uma rua de comércio no coração de Boston; pareceria, contudo, completamente diferente. Todo o cidadão possui numerosas relações com algumas partes da sua cidade e a sua imagem está impregnada de memórias e significações.

Os elementos móveis de uma cidade, especialmente as pessoas e as suas actividades, são tão importantes como as suas partes físicas e imóveis. Não somos apenas

observadores deste espectáculo, mas sim uma parte activa dele, participando com os outros num mesmo palco. Na maior parte das vezes, a nossa percepção da cidade não é íntegra, mas sim bastante parcial, fragmentária, envolvida noutras referências. Quase todos os sentidos estão envolvidos e a imagem é o composto resultante de todos eles.

A cidade não é apenas um objecto perceptível (e talvez apreciado) por milhões de pessoas das mais variadas classes sociais e pelos mais variados tipos de personalidades, mas é o produto de muitos construtores que constantemente modificam a estrutura por razões particulares. Se, por um lado, podem manter-se as linhas gerais exteriores, por outro, há uma constante mudança no pormenor. Apenas parcialmente é possível controlar o seu crescimento e a sua forma. Não existe um resultado final, mas somente uma contínua sucessão de fases. Assim, não podemos admirar-nos pelo facto de a arte de dar forma às cidades, visando um prazer estético, estar bastante distante da arquitectura, da música ou da literatura. Pode aproveitar delas grandes contributos, mas não pode imitá-las.

Numa cidade, um meio ambiente belo e agradável é algo raro, impossível, diriam mesmo muitos. Nenhuma cidade americana, maior do que uma aldeia, é uniforme e qualitativamente agradável, embora em algumas cidades se encontrem partes aprazíveis. Não é, portanto, de admirar o facto de a maior parte dos americanos não se aperceber do que pode significar viver em tal ambiente. Estes têm a consciência dos traços feios do mundo em que vivem e preocupam-se com a sujidade, o fumo, o calor, a aglomeração, o caos e, no entanto, com a monotonia também. Mas dificilmente se apercebem do valor potencial de arredores harmoniosos, um mundo que apenas viram num rápido relance, na qualidade de turistas ou em breve visita de férias. Não se apercebem do que uma estrutura pode significar em termos de satisfação diária, de abrigo para a sua existência, ou como um prolongamento do sentido ou riqueza do mundo.

Legibilidade

Este livro ocupar-se-á da qualidade do ambiente visual da cidade americana, estudando a imagem mental que os cidadãos têm dela. Concentrar-se-á especialmente numa qualidade visual particular: a aparente clareza ou «legibilidade» da paisagem citadina. Com isto, preten-

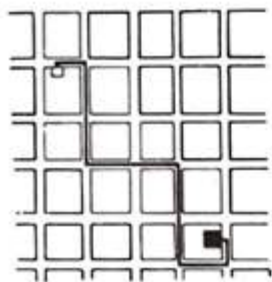
demos designar a facilidade com a qual as partes podem ser reconhecidas e organizadas numa estrutura coerente. Tal como esta página impressa, sendo legível, pode ser compreendida visualmente como uma estrutura de símbolos reconhecíveis, assim também uma cidade legível seria aquela cujas freguesias, sinais de delimitação ou vias são facilmente identificáveis e passíveis de agrupamento em estruturas globais.

Este livro defenderá a tese de que a legibilidade é crucial na estrutura citadina: analisá-la-á em pormenor e tentará mostrar como este conceito pode, hoje em dia, ser usado quando se reconstroem as nossas cidades. Tal como o nosso leitor depressa perceberá, este estudo é uma exploração preliminar, uma primeira palavra e não a última, uma tentativa de atrair atenções e sugerir como ideias podem ser desenvolvidas e postas à prova. O tom deste livro será especulativo e, por vezes, um pouco irresponsável: ao mesmo tempo experimental e pretensioso. Este primeiro capítulo desenvolverá algumas das ideias básicas; nos capítulos seguintes estas serão aplicadas a várias cidades americanas e discutir-se-ão as suas consequências no *design* urbano.

Embora a clareza ou legibilidade não seja de modo algum a única característica importante de uma cidade bela, a sua relevância adquire um significado especial quando se observam arredores na escala urbana de tamanho, tempo e complexidade. Para compreender isto temos de considerar a cidade não como algo em si mesmo, mas a cidade objecto da percepção dos seus habitantes.

Estruturar e identificar o meio ambiente é uma actividade vital de todo o animal móvel. São muitas as espécies de orientação usadas: a sensação visual da cor, da forma, do movimento ou polarização da luz, assim como outros sentidos, tais como o cheiro, o ouvido, o tacto, a cinestesia, a noção da gravidade, e talvez as de campos magnéticos ou eléctricos. Estas técnicas de orientação são descritas desde o voo polar de uma andorinha do mar até ao percurso de uma lapa na microtopografia de uma rocha e a sua importância é sublinhada numa vasta literatura 10, 20, 31, 59. Os psicólogos estudaram também esta capacidade humana, se bem que o tenham feito de maneira vaga ou em condições experimentais limitadas 1, 5, 8, 12, 37, 63, 65, 76, 81. Exceptuando alguns perseverantes *puzzles*, parece, hoje em dia, pouco provável que exista algum «instinto» místico de orientação. Existe sim um uso e uma organização sólidos de orientações sensoriais definidas fornecidas pelo meio ambiente. Esta organização é fundamental à





eficiência e à própria sobrevivência da vida motora. Para a maior parte das pessoas da cidade moderna, perder-se totalmente dentro dela é, talvez, uma experiência rara. Somos apoiados pela presença de outros e por planos especiais de orientação: mapas, nomes de ruas, sinais de rota, cartazes de autocarros. Mas permitamos que o dissabor da desorientação suceda uma vez e a sensação de ansiedade e até de terror que o acompanha revelem-nos como tudo isto está ligado ao nosso equilíbrio e bem-estar. A própria palavra «perdido», na nossa língua, significa muito mais do que a incerteza geográfica, acumulam-se nela cargas de extrema desventura.

No processo de orientação, o elo estratégico é a imagem do meio ambiente, a imagem mental generalizada do mundo exterior que o indivíduo retém. Esta imagem é o produto da percepção imediata e da memória da experiência passada e ela está habituada a interpretar informações e a comandar acções. A necessidade de conhecer e estruturar o nosso meio é tão importante e tão enraizada no passado que esta imagem tem uma grande relevância prática e emocional no indivíduo.

Sem dúvida a imagem clara permite ao indivíduo deslocar-se facilmente e depressa: encontrar a casa de um amigo, um polícia ou uma loja de botões. Mas o meio ambiente organizado pode fazer mais do que isto; pode servir como estrutura envolvente de referência, um organizador de actividade, crença ou conhecimento. Por exemplo, baseando-nos no entendimento estrutural de Manhattan, é possível ordenar uma quantidade substancial de factos e fantasias acerca do mundo em que vivemos. Tal como qualquer bom trabalho de organização, uma tal estrutura dá ao indivíduo uma possibilidade de escolha e um ponto de partida para a aquisição de informação posterior. Uma imagem clara do meio ambiente é, assim, uma base útil para o crescimento do indivíduo.

Uma estrutura física viva e integral, capaz de produzir uma imagem clara, desempenha também um papel social. Pode fornecer a matéria-prima para os símbolos e memórias colectivas da comunicação entre grupos. Uma paisagem impressionante foi a base sobre a qual muitas raças primitivas erigiram os seus mitos socialmente importantes. Lembranças comuns da cidade natal foram muitas vezes o primeiro e o mais fácil ponto de contacto entre soldados solitários durante a guerra.

A imagem de um bom ambiente dá, a quem a possui, um sentido importante de segurança emocional. Pode estabelecer uma relação harmoniosa entre si e o mundo

exterior. Isto é o inverso do medo que deriva da desorientação; significa que o doce sentido do lar é mais forte quando o lar é não só familiar mas também distintivo.

Na realidade, um meio ambiente característico e legível não oferece apenas segurança mas também intensifica a profundidade e a intensidade da experiência humana. Embora a vida no caos exterior da cidade moderna esteja longe de ser impossível, a mesma acção diária poderia adquirir um novo significado quando levada a cabo numa estrutura mais viva. A cidade é potencialmente o símbolo poderoso de uma sociedade complexa. Se for bem desenvolvida do ponto de vista óptico, pode ter um forte significado expressivo.

Pode argumentar-se contra a importância de legibilidade física, pode dizer-se que o cérebro humano é maravilhosamente adaptável, que, com alguma experiência, se pode aprender a encontrar o caminho através das imediações mais caóticas e anónimas. Existem imensos exemplos de navegação exacta sem a ajuda de uma rota, em extensões imensas de mar, areia, gelo ou através da labiríntica selva.

Contudo, até o mar tem o Sol, as estrelas, os ventos, as correntes, as aves, as suas cores, sem os quais a navegação se tornaria impossível não havendo um outro auxílio. O facto de hábeis profissionais terem podido navegar através dos arquipélagos da Polinésia, e isto só depois de intensivo treino, indica as dificuldades impostas por este meio ambiente particular. Mesmo as expedições mais minuciosamente preparadas foram acompanhadas de esforços e ansiedade.

Neste nosso mundo, podemos dizer que quase todos os minimamente atentos aprendem a navegar em Jersey City, se bem que à custa de alguns esforços e incertezas. Além disso, faltam os valores positivos de arredores legíveis: a satisfação emocional, o trabalho de enquadramento para a comunicação ou organização conceptual, a nova profundidade que pode trazer para a experiência diária. Estes são apenas prazeres de que sentimos a falta, mesmo não sendo o nosso ambiente citadino de tal modo desordenado que imponha um esforço intolerável àqueles que com ele estão familiarizados.

Temos de admitir que há algum valor na mistificação, no labirinto ou surpresa no meio ambiente: muitos de nós divertimo-nos na sala dos espelhos e há um certo encanto nas ruas sinuosas de Boston. Contudo, estes factos verificam-se sob duas condições. Primeiramente, não deve existir o perigo de se perder a forma básica, a orien-

V.

Apêndice A

*Jersey City é
analisada no
Cap. II*



*Estes pontos
são ilustrados
mais adiante
no Apêndice A*

tação, ou de não encontrar uma saída. A surpresa deve ocorrer num trabalho de organização absoluta; as confusões devem traduzir-se em pequenas áreas num todo visível. Para além disto, o labirinto ou mistério deve encerrar em si alguma forma que pode ser analisada e, a seu tempo, apreendida. O caos completo sem insinuações de relações nunca pode ser agradável.

Mas estas segundas ilações apontam para uma importante apreciação. O próprio observador deveria desempenhar um papel activo na percepção do mundo e participar criativamente no desenvolvimento da sua imagem. Ele deveria ser capaz de transformar essa imagem, adequando-a a necessidades em transformação. Um ambiente estruturado em pormenores exactos e definidos pode inibir novos modelos de actividade. Uma paisagem cuja rocha encerra uma lenda pode tornar difícil a criação de novas lendas. Embora esta opinião possa não parecer uma impressão crítica no nosso caos citadino contemporâneo, aponta para o facto de que o que procuramos não é uma ordem definitiva mas aberta, capaz de um desenvolvimento posterior contínuo.

Construindo a imagem

As imagens do meio ambiente são o resultado de um processo bilateral entre o observador e o meio. O meio ambiente sugere distinções e relações, e o observador — com grande adaptação e à luz dos seus objectivos próprios — selecciona, organiza e dota de sentido aquilo que vê. A imagem, agora assim desenvolvida, limita e dá ênfase ao que é visto, enquanto a própria imagem é posta à prova contra a capacidade de registo perceptual, num processo de constante interacção. Assim, a imagem de uma dada realidade pode variar significativamente entre diferentes observadores.

A coerência da imagem pode surgir de vários modos. No objecto real pode existir pouco a ordenar ou a observar e, no entanto, a sua figura mental pode ter grande identidade e organização através de uma longa familiaridade. Um indivíduo poderá facilmente encontrar objectos onde, para outros, aparentemente, apenas existe uma mesa de trabalho completamente desarrumada. Por outro lado, um objecto que é visto pela primeira vez pode ser identificado e descrito, não porque é familiar, mas

porque condiz com um estereótipo já conhecido pelo observador. Um americano pode sempre identificar a loja da esquina, por mais indistinta que ela seja para um homem dos bosques. Mais uma vez, um novo objecto pode parecer ter uma forte estrutura ou identidade devido às suas características físicas que insinuam ou determinam a sua própria estrutura. Deste modo, o mar ou uma montanha muito alta podem prender a atenção de alguém vindo das planícies do interior, mesmo sendo esse alguém tão novo ou tão ingénuo que não tenha uma designação para aqueles fenómenos.

Como manipuladores do meio ambiente físico, os planificadores da cidade estão em primeiro lugar interessados no agente externo, na interacção que produz a imagem deste meio ambiente. Ambientes diferentes impedem ou facilitam o processo de construção da imagem. Qualquer forma dada, um vaso bonito ou um pedaço de barro, terão uma grande ou pequena probabilidade de evocar uma imagem definida em observadores variados. Possivelmente, esta probabilidade pode ser estabelecida cada vez com mais precisão, se formos agrupando os observadores em classes tão homogêneas quanto possível, segundo idade, sexo, cultura, ocupação, temperamento ou familiaridade. Cada indivíduo cria e sustenta a sua própria imagem, mas parece haver uma concórdia substancial entre membros do mesmo grupo. São estas imagens de grupo, mostrando o consenso entre um número significativo de membros, que interessam aos planeadores de cidades aspirantes a um modelo de ambiente que muitos possam desfrutar.

É assim que este estudo terá a tendência de passar por cima de divergências individuais, interessantes para um psicólogo. O primeiro conjunto de assuntos será aquilo a que poderemos chamar as «imagens públicas», as figuras mentais comuns que um grande número de habitantes de uma cidade possui: áreas de acordo, cujo aparecimento pode ser verificado na interacção de uma realidade física única, uma cultura comum e uma natureza psicológica básica.

Os sistemas de orientação que têm sido usados variam grandemente pelo mundo fora, mudando de cultura para cultura, de paisagem para paisagem. O Apêndice A dá exemplos de muitos deles: os sistemas direccionais abstractos e fixos, os sistemas móveis e aqueles que são dirigidos à pessoa, ao lar ou ao mar. O mundo pode estar organizado em volta de um sistema de pontos focais, estar dividido em regiões denominadas ou estar ligado por

rotas acordadas. Estes métodos são tão variados e as indicações potenciais de que alguém pode servir-se para diferenciar o seu mundo parecem ser de tal forma inumeráveis, que lançam informação casual acerca dos meios que, hoje em dia, usamos para localizar o nosso mundo citadino. Na sua maior parte, estes exemplos parecem imitar, de uma forma suficientemente curiosa, os tipos formais de elementos de imagem nos quais podemos dividir convenientemente a imagem da cidade: via, delimitação de terras, fronteira, nódulo e freguesia. Estes elementos serão definidos e discutidos no Capítulo III.

Estrutura e identidade

Uma imagem do meio ambiente pode ser analisada em três componentes: identidade, estrutura e significado. Será útil imaginá-las num plano abstracto, com o fim de as analisar, pois, na realidade, estas três componentes aparecem juntas. Uma imagem viável requer, em primeiro lugar, a identificação de um objecto, o que implica a sua distinção de outras coisas, o seu reconhecimento como uma entidade separável. Falamos de identidade, mas não no sentido de igualdade com outra coisa qualquer, mas significando individualidade ou particularidade. Em segundo lugar, a imagem tem de incluir a relação estrutural ou espacial do objecto com o observador e com os outros objectos. Em último lugar, este objecto tem de ter para o observador um significado quer prático quer emocional. Isto significa que existe também uma relação, mas uma relação diferente da espacial ou estrutural.

Assim, uma imagem própria para criar uma saída requer o conhecimento de porta como uma entidade distinta, de uma relação espacial com o observador, e o seu significado como um buraco através do qual se pode sair. Estes três elementos não podem, de facto, separar-se. O reconhecimento visual de uma porta está intimamente ligado com o seu significado como porta. É, contudo, possível analisar a porta em termos da sua identidade de forma e claridade de posição, consideradas como se estas fossem anteriores ao seu significado.

Um tal empreendimento pode ser inútil em relação ao estudo de uma porta, mas não em relação ao estudo do meio ambiente. Para começar, a questão do significado, na cidade, é bastante complicada. Imagens de grupo de significado são, neste nível, provavelmente menos consistentes do que as percepções de entidade e de relações.

Para além disto, o significado não é tão facilmente influenciado por manipulação física como estas outras duas componentes o são; se o nosso fito é construir cidades para o prazer de um vasto número de pessoas com antecedentes ricamente variados — e cidades que também se possam adaptar a propósitos futuros —, podemos até concentrar-nos na clareza da imagem e permitir ao significado que se desenvolva sem ser por nós directamente guiado. A imagem do horizonte de Manhattan pode ser um exemplo de vitalidade, poder, decadência, mistério, aglomeração, grandeza ou o que quer que seja, mas, em qualquer dos casos, aquela figura distinta cristaliza e reforça o significado. Os significados individuais de uma cidade são tão variados, mesmo quando a sua forma pode ser facilmente comunicável, que parece possível separar a forma do significado, pelo menos nos primeiros estados de análise. Este estudo concentrar-se-á, por isto, na identidade e estrutura das imagens da cidade.

Se uma imagem deve ter um valor para a orientação no espaço vivo, tem de ter diversas qualidades. Tem de ser suficiente, verdadeira num sentido pragmático, permitindo ao indivíduo operar dentro do seu ambiente de acordo com um limite desejável. O mapa, quer exacto ou não, deve ser suficientemente bom para que conduza uma pessoa a casa. Deve ser suficientemente claro e bem integrado para que poupe o esforço mental: deve ser legível. Deveria ser seguro, com um excedente de indicações para que as iniciativas próprias sejam possíveis e o risco de insucesso não seja demasiado grande. Se uma luz intermitente for o único sinal de uma situação crítica, uma falta de energia pode causar um desastre. A imagem deveria, de preferência, possibilitar um fim em aberto, adaptável à mudança, permitindo ao indivíduo continuar a investigar e a organizar a realidade: deveriam existir espaços em branco onde ele poderia prolongar o plano por si próprio. Em último lugar, deveria, em certa medida, ser comunicável a outros indivíduos. A importância relativa destes critérios para uma boa imagem será variável segundo as pessoas e as diferentes situações; uma apreciará um sistema económico e suficiente, outra um sistema em aberto e comunicável.

Imaginabilidade

Uma vez que colocamos o ênfase no meio ambiente físico como a variável independente, este estudo procura-

rá qualidades físicas que estão relacionadas com os atributos da identidade e estrutura da imagem mental. Isto leva à definição daquilo a que podemos chamar *imaginabilidade*: àquela qualidade de um objecto físico que lhe dá uma grande probabilidade de evocar uma imagem forte num dado observador. É essa forma, cor, disposição, que facilita a produção de imagens mentais vivamente identificadas, poderosamente estruturadas e altamente úteis no meio ambiente. Também pode ser chamada *legibilidade* ou talvez *visibilidade* em sentido figurado, onde os objectos se podem não apenas ver, mas também são apresentados de uma forma definida e intensa aos nossos sentidos.

Há meio século, Stern dissertava sobre este atributo de um objecto artístico e chamava-lhe *aparência* ⁷⁴. Enquanto a arte não se limita a esta, ele achava que uma das suas funções básicas era «criar imagens que através de clareza e harmonia de forma preenchem a necessidade de um aspecto vivamente compreensível». Segundo ele, este era um passo essencial em direcção à expressão do significado interior.

Uma cidade altamente imaginável (aparente, legível ou visível), neste sentido particular, pareceria muito bem formada, distinta, notável; como que convidaria os olhos e os ouvidos a uma maior atenção e participação. O domínio estético de tal ambiente não só se simplificaria como também aumentaria e se tornaria mais profundo. Uma tal cidade poderia ser compreendida para além do tempo como um modelo de grande continuidade, com numerosas partes distintas interligadas claramente. O observador perceptivo e familiar poderia recolher novos impactes estéticos sem aniquilar a sua imagem básica. E cada novo impacte seria uma referência a muitos elementos prévios. O observador seria bem orientado e poder-se-ia mover facilmente. Seria um bom conhecedor do seu ambiente. A cidade de Veneza pode ser um exemplo de tal ambiente altamente complexo. Nos Estados Unidos, somos tentados a citar partes de Manhattan, São Francisco, Boston ou talvez a baía de Chicago.

Estas são caracterizações que decorrem das nossas definições. O conceito de imaginabilidade não tem, necessariamente, conotações com algo de fixo, limitado, preciso, unificado ou ordenado regularmente, embora possa, por vezes, ter estas qualidades. Também não significa visível, óbvio, evidente ou claro. O meio ambiente é fortemente complexo se o tentarmos estruturar no seu todo, enquanto a imagem evidente depressa cansa e ape-

nas pode apontar para poucas características do mundo vivo.

A imaginabilidade da forma de uma cidade será o centro do estudo que se segue. Existem outras qualidades básicas num meio ambiente que se deseja belo: significado de capacidade de expressão, prazer estético, ritmo, estímulo, escolha. A nossa concentração na imaginabilidade não nega a sua importância: apenas nos empenhamos a considerar a necessidade de identidade e estrutura no nosso mundo da percepção e ilustrar a importância especial desta qualidade para o complexo e mutável meio ambiente citadino.

Uma vez que o desenvolvimento da imagem é um processo duplo entre observador e observado, é possível reforçar a imagem quer através de projectos simbólicos, quer através do exercício contínuo do receptor, quer através da remodulação do ambiente de cada um. Pode fornecer-se ao contemplador um diagrama simbólico da forma como o mundo se harmoniza: um mapa ou um conjunto de instruções escritas. Enquanto ele puder ajustar-se ao diagrama, possui indicações para as relações dos objectos. Poder-se-á até instalar uma máquina que indica as direcções, como ultimamente foi feito em Nova Iorque.⁴⁹ Se, por um lado, tais projectos são muito úteis no fornecimento de informações condensadas nas interligações, por outro lado, são também precárias, uma vez que, se o projecto se perde, falha a orientação e o próprio projecto tem constantemente de referir-se e ser adaptado à realidade. Os casos de injúria cerebral anotados no Apêndice A ilustram a ansiedade e o esforço que assistem a uma confiança total em tais meios; e ainda algo mais: falta a experiência completa da interligação, profundidade completa de uma imagem viva.

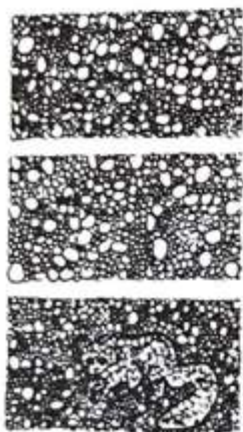
Também pode treinar-se o observador. Brown nota que sujeitos de olhos vendados, aos quais foi pedido para andarem através de um labirinto, pareceu-lhes este, de início, um problema irresolúvel. Repetindo a experiência, algumas partes da estrutura, especialmente o início e o final, tornaram-se mais familiares e assumiram o carácter de localidades. Por fim, quando conseguiram atravessar o labirinto sem errar, todo aquele sistema parecia ter-se tornado uma localidade.⁸ De Silva descreve o caso de um rapaz que parecia possuir uma orientação direcciona «automática», mas que provou ter sido treinado, desde a sua infância (por uma mãe que não conseguia distinguir a direita e a esquerda), a reagir à noção de «lado este do vestíbulo» ou de «ponta sul do armário da cozinha».⁷¹

A explicação de Shipton em relação à descoberta na subida do monte Everest ilustra um caso significativo de tal aprendizagem. Aproximando-se do monte Everest por um novo caminho, Shipton reconheceu imediatamente os cumes e vertentes principais, que conhecia, mas vistos do lado norte. Mas o guia sherpa que o acompanhava, e para quem ambos os lados eram há muito conhecidos, nunca se tinha apercebido de particularidades semelhantes e saudou esta descoberta com surpresa e satisfação.

Kilpatrick descreve o processo da aprendizagem da percepção, forçando um observador através de estímulos novos que deixaram de estar adaptados às imagens prévias.⁴¹ Começa por formas hipotéticas, que explicam os novos estímulos conceptualmente, enquanto persiste a ilusão das formas antigas. A experiência pessoal da maior parte de nós porá à prova esta persistência numa imagem ilusória, muito depois da sua inadequação estar conceptualmente aceite. Olhando a selva, apenas vemos a luz do Sol nas folhas verdes, mas um ruído alertador diz-nos que um animal se encontra ali escondido. Então, o observador aprende a interpretar a cena distinguindo indicações fornecidas e repensando sinais prévios. O animal escondido pode agora ser captado pela reflexão dos seus olhos. Por fim, através de uma experiência repetida, todo o modelo de percepção é mudado e o observador já não necessita de procurar conscientemente informações ou ligar novas informações a uma velha estrutura. Ele conseguiu uma imagem que será operacional numa nova situação, parecendo natural e certa. Logo, subitamente, o animal aparece por entre as folhas tão claro como o dia.

Do mesmo modo, temos de aprender a ver as formas ocultas na vasta área das nossas cidades. Não estamos habituados a organizar e a imaginar um meio ambiente artificial em tão larga escala; no entanto, as nossas actividades coagem-nos a tal. Curt Sachs dá um exemplo da incapacidade de efectuar ligações acima de um certo nível.⁶⁴ A voz e o som dos tambores dos índios norte-americanos seguem ritmos completamente diferentes, sendo aquela percebida independentemente deste último. Procurando uma analogia musical mais perto de nós, Curt Sachs menciona as cerimónias da igreja, onde não pensamos em coordenar o coro dentro do edifício com os sinos na torre.

Nas nossas vastas áreas citadinas não fazemos a ligação do coro com os sinos; tal como o guia sherpa vemos apenas as vertentes do monte Everest e não a montanha. Aumentar e aprofundar a nossa percepção do meio



ambiente seria continuar um desenvolvimento biológico e cultural, que foi dos sentidos de contacto aos distantes, e dos sentidos distantes às comunicações simbólicas. A nossa tese baseia-se no facto de que podemos desenvolver a nossa imagem do meio ambiente operando sobre a forma física externa, através de um processo de aprendizagem interno. Na realidade, a complexidade do nosso meio força-nos a proceder deste modo. No Capítulo IV discutir-se-á como isto pode ser feito.

O homem primitivo era forçado a melhorar o seu meio ambiente adaptando a sua percepção à paisagem existente. Podia efectuar transformações de menor importância com túmulos, fogueiras ou sinais nas árvores, mas as transformações substanciais para uma clareza ou interligação visuais estavam limitadas a locais para construção de casas ou recintos religiosos. Só civilizações poderosas podem começar a actuar no seu meio ambiente de um modo significativo. Apenas recentemente se tornou possível a consciente remodelação em larga escala de meios ambientes físicos e, por isso, o problema da imaginabilidade ambiental é novo. Do ponto de vista técnico, é possível criar paisagens novas num curto espaço de tempo, como, por exemplo, os diques holandeses. Aqui, os desenhadores encontram-se já ocupados com a questão de como poderão formar o panorama total de modo a que se torne fácil para o observador humano identificar as partes e estruturar o todo.³⁰

Estamos a construir rapidamente uma unidade funcional, a região da grande cidade, mas temos, contudo, também de compreender que esta unidade deveria ter a sua imagem correspondente. Susanne Langer põe o problema na sua definição breve de arquitectura: «É o meio ambiente no total tornado visível.»⁴²

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ao habitante da cidade.
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para quem vive nela?
Que pode fazer o urbanista
para tornar mais viva
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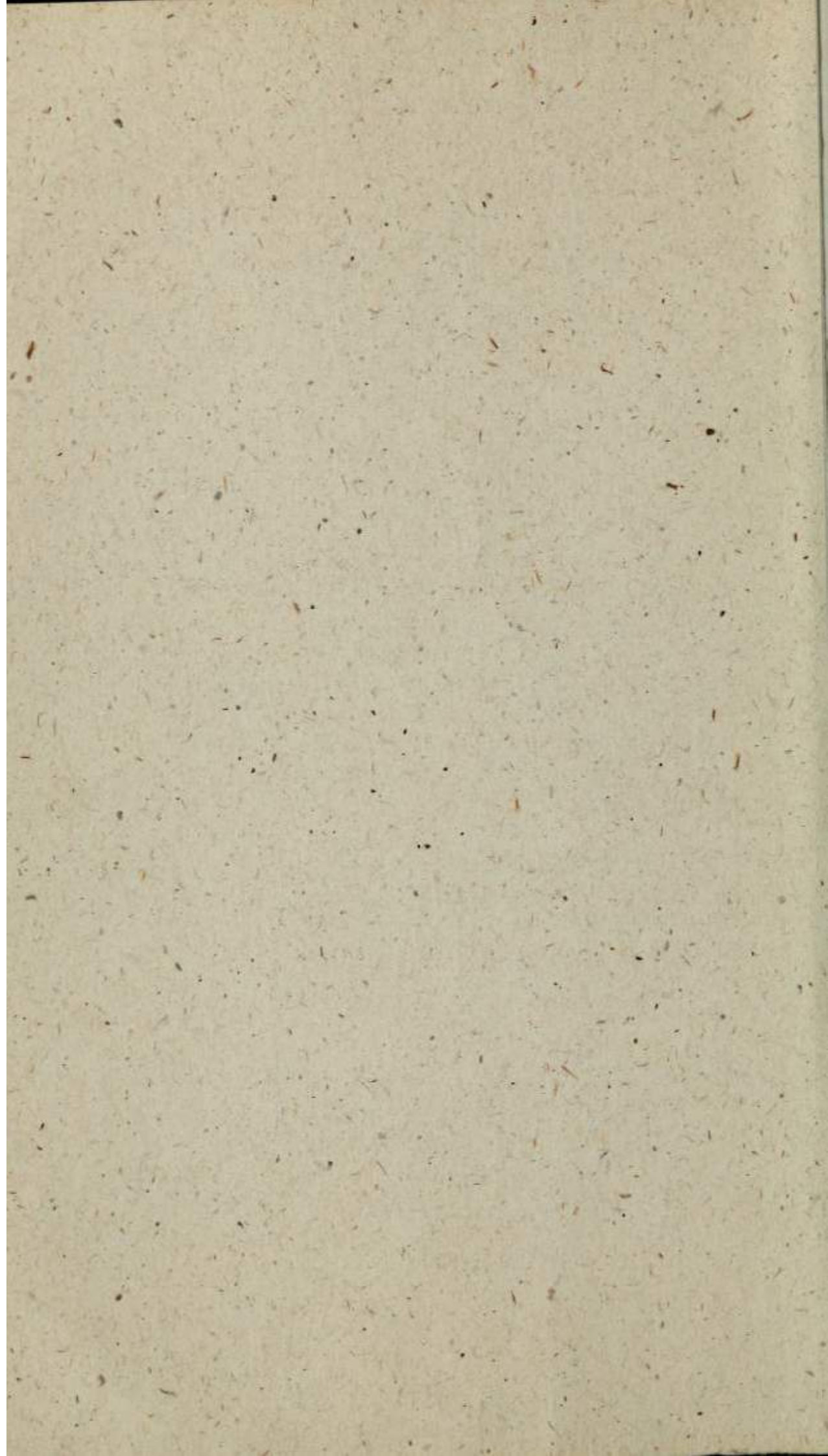
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DESIGN FOR THE REAL WORLD **by VICTOR PAPANEEK**

Human Ecology and Social Change

With an introduction by
R. BUCKMINSTER FULLER

BANTAM BOOKS
Toronto/New York/London



This volume is dedicated to my students,
for what they have taught me.

DESIGN FOR THE REAL WORLD

A Bantam Book/published by arrangement with
Pantheon Books, a Division of Random House, Inc.

Pantheon edition published January 1972

Bantam edition published April 1973

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Originally published in Sweden as *Miljön och miljonerna* by Albert Bonniers Förlag AB, Stockholm.

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For information address: Pantheon Books,
201 East 50th Street, New York, N.Y. 10022.

Published simultaneously in the United States and Canada

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Printed in the United States of America

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INTRODUCTION

There are wonderful friendships which endure both despite and because of the fact that the individuals differ greatly in their experiential viewpoints while each admires the integrity which motivates the other. Such friendships often are built on mutual reaction to the same social inequities and inefficiencies. However, having widely differing backgrounds, they often differ in their spontaneously conceived problem-solution strategies.

Victor Papanek and I are two such independently articulating friends who are non-competitive and vigorously cooperative. Long a Professor of Design at Purdue University, Victor Papanek now teaches that subject at the California Institute of the Arts. I am a "University Professor" at Southern Illinois University. I am a deliberate comprehensivist and do not operate in a department. Though I am a professor, I don't profess anything. The name of my professorship is "Comprehensive, Anticipatory Design-Science Exploration." I search for metaphysical laws governing both nature's a priori physical designing and the elective design initiatives of humans. It is typical of our friendship that I am permitted to write this introduction.

In this book, Victor Papanek speaks about everything as design. I agree with that and will elaborate on it in my own way.

To me the word "design" can mean either a weightless, metaphysical conception or a physical pattern. I tend to differentiate between design as a subjective experience, i.e., designs which affect me and produce involuntary and often subconscious reactions, in contradistinction to the designs that I undertake objectively in response to stimuli. What I elect to do consciously is objective design. When we say there is a design, it indicates that an intellect has organized events into discrete and conceptual inter-patternings.

Snowflakes are design, crystals are design, music is design, and the electromagnetic spectrum of which the rainbow colors are but one millionth of its range is design; planets, stars, galaxies, and their contained behaviors such as the periodical regularities of the chemical elements are all design-accomplishments. If a DNA-RNA genetic code programs the design of roses, elephants, and bees, we will have to ask what intellect designed the DNA-RNA code as well as the atoms and molecules which implement the coded programs.

The opposite of design is chaos. Design is intelligent or intelligible. Most of the design subjectively experienced by humans is a priori the design of sea waves, winds, birds, animals, grasses, flowers, rocks, mosquitoes, spiders, salmon, crabs, and flying fish. Humans are confronted with an a priori, comprehensive, designing intellect which for instance has designed the sustenance of life on the planet we call Earth through the primary impoundment of Sun energy on Earth by the photosynthetic functioning of vegetation, during which process all the by-product gases given off by the vegetation are designed to be the specific chemical gases essential to sustaining all mammalian life on Earth, and when these gases are consumed by the mammals, they in turn are transformed, again by chemical combinings and disassociations, to produce the by-product gases essential to the regeneration of the vegetation, thus completing a totally regenerative ecological design cycle.

If one realizes that the universe is sum-totally an evolutionary design integrity, then one may be prone to acknowledge that an a priori intellect of infinitely vast considerateness and competence is everywhere and everywhen overwhelmingly manifest.

In view of a number of discoveries such as the ecological regeneration manifest in the mammalian-vegetation interexchange of gases, we can comprehend why responsibly thinking humans have time and again throughout the ages come to acknowledge a supra-human omniscience and omnipotence.

The self-regenerative scenario universe is an a priori design integrity. The universe is everywhere, and continually, manifesting an intellectual integrity which inherently comprehends all macro-micro event patterning and how to employ that information objectively with omni-consideration of all inter-effects and reactions. The universe manifests an extraordinary aggregate of generalized principles, none of which contradict one another and all of which are inter-accommodative, with some of the inter-accommodations exhibiting high exponential levels of synergetic surprise. Some of them involve fourth-power geometrical levels of energy interactions.

In addition to being a sailor, I am a mechanic. I carry a Journeyman's card in the International Association of Machinists and Aerospace Workers. I know how to operate all kinds of machine tools. I can always take a job in a machine shop, on a lathe, or work in a sheet metal shop on a stretch-press, press brake, et al. But I also have a wide experience in mass production tooling and in the general economics of the mass production concept. I understand the principle of tools that make tools.

As a youth on an island in Maine, I started designing spontaneously. I didn't draw something on paper and ask a carpenter to build it for me. I executed my own designing. I often had to make my own tools and procure my materials directly from the landscape. I would go into the woods and cut my own trees, dress them out, cure them, and then fashion them into their use form. I'm experienced in going from original conceptions, i.e., inventions—*ergo* unknown to others—to altering the environment in a complex of ways which are omni-considerate of all side effects on the altered environment. I am accustomed to starting from primitive conditions, where as far as one can see no other man has explored. I have learned how to rearrange the environment in such a way that it does various things for our society that we could not do before, such as building a dam which in turn

produces a pond. I have been around for a half century to check on the adequacy of my earlier ecological considerations and their subsequent environmental inter-effects. No deleterious results are in evidence.

Because of that kind of experience, I am preoccupied with complex technology and all its social, industrial, economical, ecological, and physiological involvements. Industry involves all kinds of metallic alloys and plastics. I am interested not only in the chemistries but also in the tools necessary to accommodate the electrochemistry and metallurgy.

How does one take the prime design initiative—coping with all directly or indirectly related factors, from beginning to end of the problem? One must acquire mathematical knowledge and facility. When I'm building an airplane, I must know how to calculate the strength of its parts and their synergetic interaction in general assemblies and how to design their dynamic and static loading tests and how thereby to verify the theoretical calculations. I must understand the Bernoulli principles and Poisson's Law and whatever other general laws may be relevant. I must be competently familiar with all the civil and economic involvements of the aircraft use and maintenance, etc.

In the aircraft industry, for many years, the lead design teams were staffed with M.A. or Ph.D. engineers. Well developed in theory, these top engineers designed the airplanes and their many detailed parts. To get a little idea of the relative complexity involved, we note that ordinary single-family dwellings have about 500 types of parts. In respect to each type of part, there are usually a large number of mass-reproduced replicas of any one prototype part—such, for instance, as thousands of replicas of one type of finishing nail or multi-thousands of one type of brick. Automobiles involve an average of 5,000 types of parts and airplanes often involve 25,000 or more types of parts.

The lead-design-team calculations of aeronautical engineers embrace the stress and service behaviors of the finally assembled interactions of all the sub-assem-

blies of those parts as well as of the parts themselves. In the production and assembly of their end-products in single-family dwellings, automobiles, and airplane productions, the average deviation of finally assembled dimensions from the originally specified dimensions of their designers are plus or minus a quarter of an inch in dwellings—plus or minus a one-thousandth of an inch in automobiles—plus or minus one ten-thousandth of an inch in airplanes.

World War II was history's first war in which superior air power was the turning factor. Airplane production was inaugurated at an unprecedented magnitude. When in 1942 the U.S.A. came to designing and manufacturing multi-thousands of airplanes, it often developed that the design team engineers knew nothing about production methods and materials, as for instance they didn't realize that the aluminum alloy they specified came in certain standard production sizes with which they were unfamiliar. Time and again, during World War II, empty freight cars by the thousands were routed to aircraft companies to take away the ill-informed design engineers' waste scrap. More than half of all the tonnage of aluminum delivered to U.S. aircraft plants during World War II was carried away from those plants as scrap. The design engineers specified cutting the heart out of a sheet of metal for their special product and throwing away the two-thirds remainder because their theoretical studies showed an unreliability of rolled sheet along the sheets' edges. As a consequence, a separate corps of production engineers with the same theoretical competence as the designing engineers, but also deeply conversant with production practices as well as with the evolutionary frontier of newly available production tools, had to completely rework the original airplane-part designs to obtain equal strength and optimum end-performance but also suitability to available tool produceability. Production engineering involves "reserving tool time to make tools." There's a long forward scheduling. It takes much experience in the

field of production to lay out the plant flow and tool set-up.

Then the comprehensive production engineer must understand the work of the men who make tools. The toolmaking constitutes an extraordinary phase of industrial evolution whether in Detroit's auto production or anywhere in the aircraft production world. The toolmakers are the invisible, almost magical, "seven dwarfs" of industrial mass production. When the production engineer finds that no standard tool exists which can do such-and-such an essential job, then a good toolmaker and a good production engineer say, "Yes, sir, we must evolve a tool to do so and so," and so they do—thousands after thousands of times, and thus humanity's degree of freedom increases, and its days of life are multiplied.

What is an impact extrusion? It is a vase-like receptacle with a belly at its bottom and a narrow neck. You can take clay and ram it in, bit by bit, through the top and narrow neck. Finally you fill the whole bottom and then the neck above it. An impact extrusion takes aluminum, for instance, and squeezes it into such a vase-like vessel while periodically impacting it violently to spread it outward at its base. After forming, the vase-like vessel opens, in separate vertical parts, to free the completed and contained part. This is a typical operation of production engineering. Production engineers have to know how to heat-treat and anneal their parts and whether various alloyed metals can stand reworking, punching, drawing, and how far they can transform before the material breaks apart (crystallizes) and whether further heat-treating may make further transforming possible. Production engineering calls for an artist-scientist-inventor with enormous experience.

When complex assemblies are finally produced, the comprehensive designer must know how to get them to wherever they need to go. He may need to put his products in wooden crates so they can be

moved safely from "here to there," and he has to know what the freight regulations are, etc.

In my early days in New York before World War I, there were relatively few automobiles and no motor trucks. There were a few very small electric vans. Trucking was done primarily by horses and drays. The men driving horses were pretty good at their driving. They were usually illiterate and often drunk. Bringing up his dray with or without helper, the driver was interested only in getting his rig loaded or unloaded. This didn't call for intellectual talent, and it didn't call for anybody interested in the product. The drivers and luggers were just moving this and that from here to there. I saw trucks being loaded and unloaded wham-bam; anything would do. The truckers and luggers didn't know what was inside the packages, so they just piled them here or there as their fancy pleased. Sometimes the loads would slide off the dray.

Now York was full of little manufacturies that needed products delivered. I guess that 25 per cent of everything that went on any truck in those days was destined to ruin. There was an assumption on the part of the manufacturer and the people receiving the goods that 25 per cent of everything received would be destroyed in handling. The idea of packing products in corrugated cardboard cartons, as we do today, had not yet evolved. The then existent cardboard boxes were poorly designed and often broke open. In order to be sure that expensive things didn't get hurt, merchants put them in very heavy and expensive wooden crating. They tried to make their crating indestructible. If the load fell off a truck, they hoped it wasn't going to get hurt. The engineers who were shipping on ocean steamships designed special ocean steamship crating calculated to withstand handling in great nets elevated by enormous booms which swung the loads aboard and banged them down into the hold. Often these crates and loaded slings would crash against the ship's side. Insurance companies began to give rebates or pre-

miums to clients who designed better cases. Thus the container business began to thrive. After World War II came the foam-formed packaging. Since then, television sets, cameras, et al. have been neatly packed in shock-proof plastic pre-forms.

During World War II, many enormous, partly completed airplane sub-assemblies had to be moved from here to there. These parts were very valuable. To make crates large and strong enough for these parts was formidably difficult. The comprehensive engineers built special trucks to do one single task. Inside these trucks, they installed special jigs that would securely hold a particular product. This was called jig-shipping. The uncrated products were bolted safely in place.

Out of the jig-shipping developed the design of standard railway boxcar or trailer truck containers which could contain jig-shipping fixtures and could be loaded interchangeably onto railway flatcars, onto trailer wheels, or onto specially designed ocean-going ships devoted exclusively to container shipping. Comprehensive Anticipatory Design Science embraces the foregoing design-evolution initiatives. It must be responsible all the way from the geographical points at which the raw resources occur in nature, and that means in remote places all around the world. Comprehensive Anticipatory Design Science must be responsible for designing every process all through the separating, mining, refining stages and their subsequent association into alloys, and subsequent forming into products. Comprehensive Anticipatory Design Science must learn how you go from ingots into rolled sheet and to convert the latter into the next form. The Comprehensive Anticipatory Design Scientist knows that forming steel into the intermediate merchandising forms of tubes, angles, I-beams, sheet and plate can often be avoided, if the metals are produced originally by their end-user.

World War I saw the beginning of industrially produced alloys. World War II employed an enormous variety of steel and aluminum alloys. To accommo-

date the multiplicity of design requirements, the steel and aluminum manufacturers formed angles, channels, I-beams, T's, Z's, in a vast assortment of sizes and alloys. This meant that the aircraft plant was stocked with full bins of all kinds of sections of different sizes and alloys of metals all color-coded. These alloys did not exist in World War I. There was mild steel and piano wire steel and a few others. World War II saw so many different kinds of steels and aluminum developed that were designated by decimal code numbers whose types ran into the thousands. All kinds of complex color-band codes were also used for special classes of material. The aircraft plant bins were full of a vast variety of rods, bars, angles, channels, hat-sections, et al. As parts were cut out of these stocks, there was waste. Because manufacturers of original metal stock had to have standard sizes, the aircraft producers had to cut big parts into little parts from one kind of section or another.

As a consequence of all that waste and duplicated effort, after World War II the aircraft industry production techniques began to change rapidly. Donald Douglas, founder and pioneer of the DC-3 and its "DC-" descendants, said, "I'm never again going to have a design engineer who isn't also a production engineer. We must eliminate these two stages." Another factor that induced method changes was that complex alloying began to increase even more rapidly after World War II. The computer made it possible to cope with more complex problems. Aerospace research brought about new knowledge which resulted in unprecedented advances in alloys. To produce the new jets or rockets, metals were needed with strength and heat-resistance capabilities not as yet known to exist. Therefore, metals had to be developed which could withstand the re-entry heats and structural stresses of rocket capsules returning into the atmosphere which generated fantastic degrees of heat as they rushed back into the air at thousands of miles per hour. Metals had to be strong enough to hold the capsule together.

Thus a new industrial production era began in which the designing engineer said, "We're going to have to have such-and-such a capability metal which is not as yet known to exist." So for the first time in history, metallurgists aided by computers were able to produce enough knowledge regarding nature's fundamental associabilities and disassociabilities to be able to design new, unprecedented metals. That was strictly a post-World War II event.

Up to this moment research scientists had from time to time made discoveries of new alloys—their discoveries could not be predicted. At mid-twentieth century, 1950, humans began to design specific metals for specific functions to be produced in the exact amounts and formed instantly in the final use shape. Thus a truly new phase of comprehensive design began wherein a pre-specified, unprecedented metal was produced immediately in its ultimate use shape. The airspace production no longer had to go through the intermediary phases of finding the nearest type of special alloy, and the special "dimension" angle, or Z-bar, which must then go to the machine shop for special cutting and further forming. The swift evolutions in design strategy are not even taught in the engineering schools, for the airspace technology is often "classified," and the engineering school professors had no way of learning about the changes.

At M.I.T. there are buildings full of rooms, and rooms full of yesterday's top priority machinery that is now utterly obsolete. They have a vast graveyard of technology. The students don't want to take classes in mechanical engineering any more because they have heard that what they learn is going to be obsolete before they graduate. These evolutionary events cover all phases of technology and the physical sciences. Victor Papanek's book conducts a mass funeral service for a whole segment of now obsolete professionals.

These now swiftly accelerating events in the design and production competence of humanity with which the Comprehensive Anticipatory Design Scien-

tist is concerned are symptomatic of far greater evolutionary transformations in the life of humanity aboard our planet.

We are transforming from a five-and-one-half-million-year period of humanity isolated in small tribes scattered so far apart as to have no knowledge of one another. At the tail-end of that period there developed a ten-thousand-year period in which humans built fortified citadels and a few fortified cities commanding scarce and rich farming areas—all of which were as yet so remote from one another that existence of other such city-states was only legendary hear-say to the dwellers within any one such city. Once in a decade or century, droughts, floods, fires, pestilence, and other disasters in one such city-state sent its inhabitants migrating away seeking new lands to support them. Great wars occurred as they discovered and invaded the cultivated lands of others. Halfway through that last ten thousand years of history, which opened with the city-states, the evolution from grass-and-pitch boats, inflated pigskin floats, log rafts and dugouts developed into powerful, keeled and ribbed, deep-bellied vessels which attained high-seas-keeping capability and with celestial navigation attained the competence to traverse the great oceans with cargoes vaster than could be carried overland on the backs of animals. Water covers three quarters of the Earth, whose three seemingly separate oceans are only joined together, free of ice, around the Antarctic continent many thousands of miles away from the 95 per cent of humanity living in the northern lands of our planet.

With this discovery that all the oceans were interconnected, there began the integratability of world-around resources whose alloyable associabilities generate ever higher physical advantage for ever greater numbers of humanity and give rise to the phenomenon industrialization. Industrialization is the integration of all the known history of experiences of all of humanity resolved into scientific principles which enable the doing of ever more comprehensively adequate tasks

with ever less investment of human time, kilowatts of power, and pounds of material per each accomplished function, accomplished primarily from energies other than those impounded by today's or yesterday's vegetation-capture of Sun energy.

The last five hundred years of humanity aboard our planet have witnessed the at first gradual and now ever swifter development of world-embracing industrialization. Early regeneration of human life aboard our planet was sustained exclusively by the a priori vegetation, fish, and land animal flesh. These foods were hunted, hand-picked, or hand-cultivated. Then came irrigation, and after World War I, mechanization of farming tools and vehicles such as the plows, autos, and reapers which involved taking the fossil fuels from nature's terrestrial storage battery, to start and keep their engines moving. In the last one hundred years electromagnetics and production steel have permitted man to harness some of the limitless, eternally transforming energy of the universe's main engines. What is going on is analogous to using the storage battery to actuate our self-starter to get us hooked up with the inexhaustible main engine of the universe which will quite incidentally recharge the Earth's fossil-fuel storage battery. In the last fifty years we have started to establish a world-around integratable energy-distributing network which will soon be switched into the inexhaustible celestial energy system of the infinitely regenerative universe.

To fulfill his potential usefulness to humanity, the Comprehensive Anticipatory Design Scientist must multiply his numbers to permit the conversion of humanity from a you-or-me ignorance status to the omni-successful education and sustenance of all humanity. That omni-success has now become technically feasible, but is frustrated by humanity's clinging ignorantly to the inherently shortsighted one-year accounting system which was suitable only to yesterday's life support which was entirely dependent upon "this year's" perishable crop of Sun energy which was then exclusively

impounded by land-borne vegetation and water-borne algae.

Now we have available the inexhaustible, gravitationally generated, tidal power of the world ocean to feed into our soon-to-be-accomplished world-around electromagnetic power network to be fed also by wind and direct Sun.

No longer is it valid to say, "We can't afford to spend," which concept was fundamentally generated by the truly expendable, because highly perishable, easily exhaustible, exclusively biological impoundment of Sun energy. Now we are throwing the switch to connect humanity into the universe's eternally self-regenerative system. This brings with it the ability to say we have attained unlimited ability to regenerate local life aboard our planet and within its ever expanding celestial neighborhood. Designing the new accounting system is the task of the Comprehensive Anticipatory Design Scientist. The new economic accounting system must make it eminently clear that whatever we need to do, that we know how to do, we can afford to do.

It is the growing pains of this epochal transition which give rise to the conditions with which Victor Papanek deals so effectively in this book. He is lowering the asbestos curtain on the historical scene of an Earth-bound humanity universally frustrated by the last days of omni-specialization. Omni-specialization by the educational system was yesterday's physical tyrants' means of effecting their omni-divide-and-conquer strategy. If humanity is to survive aboard our planet, it must become universally literate and preoccupied with inherently cooperative Comprehensive Anticipatory Design Science in which every human is concerned with accomplishing the comfortably sustainable well-faring of all other humans.

R. Buckminster Fuller

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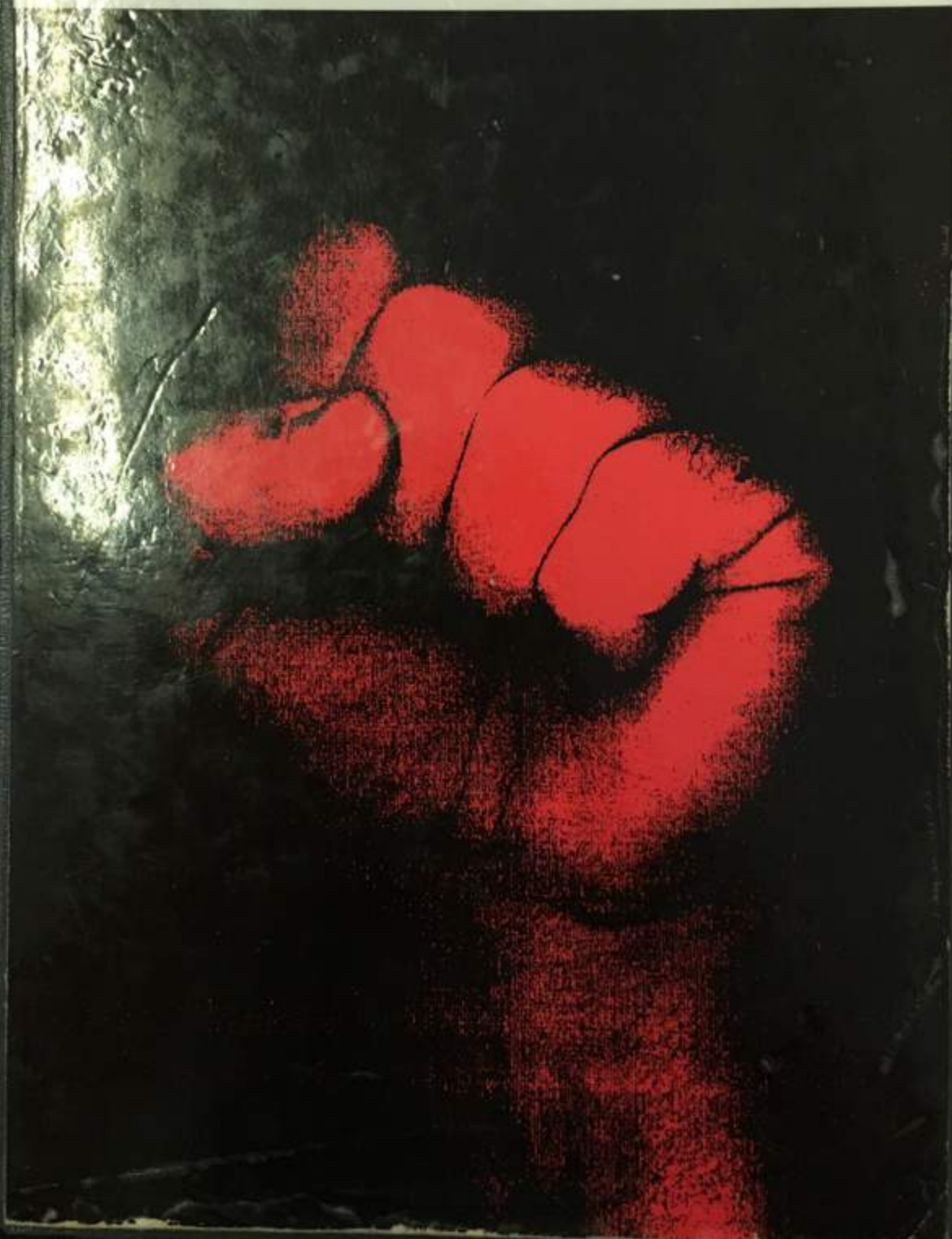
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A revolutionary book about
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Citizen Designer

perspectives on design responsibility

edited by STEVEN HELLER and VÉRONIQUE VIENNE



Citizens Designer

Perspectives on Design Responsibility

Edited by Steven Heller and Véronique Vienne




ALLWORTH PRESS
NEW YORK


School of
VISUAL ARTS



OMNISERVIÇOS
Representações e Serviços, Lda.

Apoieado por: 
1600-728 LISBOA • PORTUGAL
Tels. +351(0)1 754 01 91/91 754 03 74
Fax. +351(0)1 754 03 75

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07 06 05 04 03
5 4 3 2 1

Published by Allworth Press
An imprint of Allworth Communications, Inc.
10 East 23rd Street, New York, NY 10010

Cover design by Milan Bozic,
James Victore Inc.

Page composition/typography by
SR Desktop Services, Ridge, NY

Library of Congress Cataloging-in-
Publication Data

Citizen designer : perspectives on design
responsibility / edited by Steven Heller
and Véronique Vienne.

p. cm.

Includes bibliographical references and
index.

ISBN 1-58115-265-5 (pbk.)

1. Design—Philosophy. 2. Design—
Social aspects. 3. Design—History—20th
century. 4. Designers—Interviews.

I. Heller, Steven. II. Vienne, Veronique.

NK1505.C54 2003

745.4—dc21

2003004213

Printed in Canada

***This book is dedicated to
Milton Glaser,
for your wisdom.***

The editors would like to thank all of the contributors to this book. Their work on behalf of society is not to be underestimated.

Thanks also to our editors, for without them there would be no book: Nicole Potter, senior editor, Jessica Rozler, editorial assistant, and Tad Crawford, publisher.

James Victore's cover and interior design have given this content its appealing form. Thanks again to him and to Milan Bozic at James Victore Inc.

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Introduction

Steven Heller

Milton Glaser often says, "Good design is good citizenship." But does this mean making good design is an indispensable obligation to the society and culture in which designers are citizens? Or does it suggest that design has inherent properties that when applied in a responsible manner contribute to a well-being that enhances everyone's life as a citizen?

For the answer we must also ask the question: What is good design? Is it rightness of form or aesthetic perfection? Is it flawless conception or intelligent usability? The converse, bad or poor design is design that doesn't work. So, is bad design bad citizenship? In fact, bad design is just plain mean while good design presumably serves many citizens.

Nonetheless, "goodness" is subjective and one can be a good (or great) designer without necessarily being a good citizen. But if good design (regardless of style or mannerism) adds value to society, by either pushing the cultural envelope or maintaining the status quo at a high level, then design and citizenship must go hand in hand.

Thomas Watson Jr. said, "Good design is good business." When the former IBM chairman and leading American corporate design patron proclaimed this in the fifties, business was the white knight of postwar American society. Yet during the subsequent years, good business has not always been good business, and good design has sometimes unwittingly supported bad companies. Business malfeasance

is all too common these days. For example, having risen to the level of tragic-comedy, Enron's shenanigans were the apotheosis of corporate wrong-doing in the year 2002. During the process of spiraling into the abyss, Enron's design—specifically the Enron logo created by Paul Rand in 1996—became the MGM (Money Grabbing Mongrels) lion of greed and corruption. Rand's mark was created to bond Enron's workforce to the corporate culture while branding the company's positive assets on the nation's consciousness. In the modernist tradition, graphic design was employed to foster professionalism, and in this instance Enron's mark helped unify the chaos of its sprawling business. At the time, there was no hint that Enron's leaders would defraud employees or investors; in fact, just the opposite. As a new energy conglomerate it assured jobs for thousands and services to millions. Good design underscored the promise of good business, and, by extension, good citizenship. But when Enron started to rot from the inside the logo became an icon of decay.

So, what is the responsibility of a designer when design is impeccable but the client is tainted? Being accountable to some moral standard is the key. A designer must be professionally, culturally, and socially responsible for the impact his or her design has on the citizenry. Indeed, every good citizen must understand that his or her respective actions will have reactions. All individual acts, including the creation and manufacture of design for a client, exert impact on others. But Rand could not foresee Enron's gross betrayal. And even if large corporations are sometimes suspect, why should he or any designer refuse to work for Enron or any similar establishment? A designer cannot afford to hire investigators to compile dossiers about whether a business is savory or not. Yet certain benchmarks must apply, such as knowing what, in fact, a company does and how it does it. And if a designer has any doubts, plenty of public records exist that provide for informed decisions. However, each designer must address this aspect of good citizenship as he or she sees fit.

Two years ago, when Milton Glaser was illustrating Dante's Purgatory, he became interested in the "Road to Hell" and developed a little questionnaire to see where he stood in terms of his own willingness to lie. Beginning with fairly minor misdemeanors, the following twelve steps increase to some major indiscretions.

1. Designing a package to look bigger on the shelf.
2. Designing an ad for a slow, boring film to make it seem like a light-hearted comedy.
3. Designing a crest for a new vineyard to suggest that it has been in business for a long time.
4. Designing a jacket for a book whose sexual content you find personally repellent.
5. Designing a medal using steel from the World Trade Center to be sold as a profit-making souvenir of September 11.
6. Designing an advertising campaign for a company with a history of known discrimination in minority hiring.
7. Designing a package for children whose contents you know are low in nutrition value and high in sugar content.
8. Designing a line of T-shirts for a manufacturer that employs child labor.

9. Designing a promotion for a diet product that you know doesn't work.
10. Designing an ad for a political candidate whose policies you believe would be harmful to the general public.
11. Designing a brochure for an SUV that turned over frequently in emergency conditions and was known to have killed 150 people.
12. Designing an ad for a product whose frequent use could result in the user's death.

A dozen additional steps of varied consequence could be added, but Glaser's list addresses a significant range of contentious issues. Designers are called upon to make routine decisions regarding scale, color, image, etc.—things that may seem insignificant but will inevitably affect behavior in some way. An elegant logo can legitimize the illegitimate; a beautiful package can spike up the sales of an inferior product; an appealing trade character can convince kids that something dangerous is essential. The graphic designer is as accountable as the marketing and publicity departments for the propagation of a message or idea.

Talented designers are predisposed to create good-looking work. We are taught to marry type and image into pleasing and effective compositions that attract the eye and excite the senses. Do this well, we're told, and good jobs are plentiful; do it poorly and we'll produce junk mail for the rest of our lives. However, to be what in this book we call a "citizen designer" requires more than talent. As Glaser notes, the key is to ask questions, for the answers will result in responsible decisions. Without responsibility, talent is too easily wasted on waste.

This book examines and critiques through essays and interviews three areas in which designers practice and in which responsibility to oneself and society is essential. Sections on Social Responsibility, Professional Responsibility, and Artistic Responsibility offer insight into how our peers view their practices as dependent on moral codes. The final part, *Raves and Rants*, is a soapbox, pure and simple. Our goal in editing this book is not to offer dogmatic decrees or sanctimonious screeds but to address the concern that the design field, like society as a whole, is built on the foundation of . . . well, you fill in the blank.

Citizen Designer: Perspectives on Design Responsibility

In this provocative anthology, today's most articulate designers and pundits explore what it means to be a designer in a corporate-driven, over-branded, global consumer culture. The book tackles design responsibility with a scope and diversity previously unseen. Forty debate-stirring essays and interviews espouse viewpoints covering a wide range of social, professional, political, and cultural topics including: reality branding, game design and school violence, socially responsible advertising and exploitation, and design as a force for improving the environment.

Edited by two prominent advocates of socially responsible design, **Citizen Designer** responds to the tough questions being asked by today's designers: How can a designer effect social or political change? Can design be more than a service to clients? When does a designer have to take responsibility for a client's actions? At what point must a designer take a stand?

Candid and incisive, this book encourages designers and students of design to carefully research the clients they work with; to be alert about corporate, political, and social developments; and to design socially responsible products.

WITH ESSAYS BY: Hugh Aldersey-Williams, Julie Bagnet, Leslie Becker, Roy R. Behrens, Nancy Bernard, J.D. Biersdorfer, Anne Bush, Robbie Conal, Michael Dooley, Stuart Ewen, Thomas Frank, Ken Garland, Peter Hall, Mr. Keedy, Maud Lavin, Victor Margolin, Carolyn McCarron, Katherine McCoy, David Reinfurt, Chris Riley, Chase A. Rogers, Michael Schmidt, Judith Schwartz, Matt Soar, Gunnar Swanson, Susan S. Szenasy, Teal Triggs, Tucker Viemeister, David Vogler, and Cheryl Towler Weese. AND INTERVIEWS WITH: Fabrizio Gilardino, Milton Glaser, Kalle Lasn, Robert Menard, Don Norman, Mark Randall, David Sterling, Stanley Tigerman, and Shawn Wolfe.

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Véronique Vienne is a creative director, marketing consultant, and author who has written extensively on design ethics and business practices. She has edited, art-directed, and written for design magazines such as *COMMUNICATION ARTS*, *EYE*, *GRAPHIS*, *INTERIORS*, *IMAGE*, *METROPOLIS*, and *PRINT*. A consultant for clients such as Yves Saint Laurent, Desgrippes Gobé Group, and Express, she is an expert on issues surrounding corporate design, branding, and advertising. A faculty member of the School of Visual Arts design program and the author of several books, she lives in New York City.

Copublished with the School of Visual Arts

Published by
Allworth Press
10 East 23rd Street
New York, NY 10010
www.allworth.com

\$19.95

ISBN 1-58115-265-5



9 781581 152654

Design, When Everybody Designs

An Introduction to Design for Social Innovation

Ezio Manzini



Design, When Everybody Designs : An Introduction to Design
for Social Innovation

Ezio Manzini

Translated by Rachel Coad

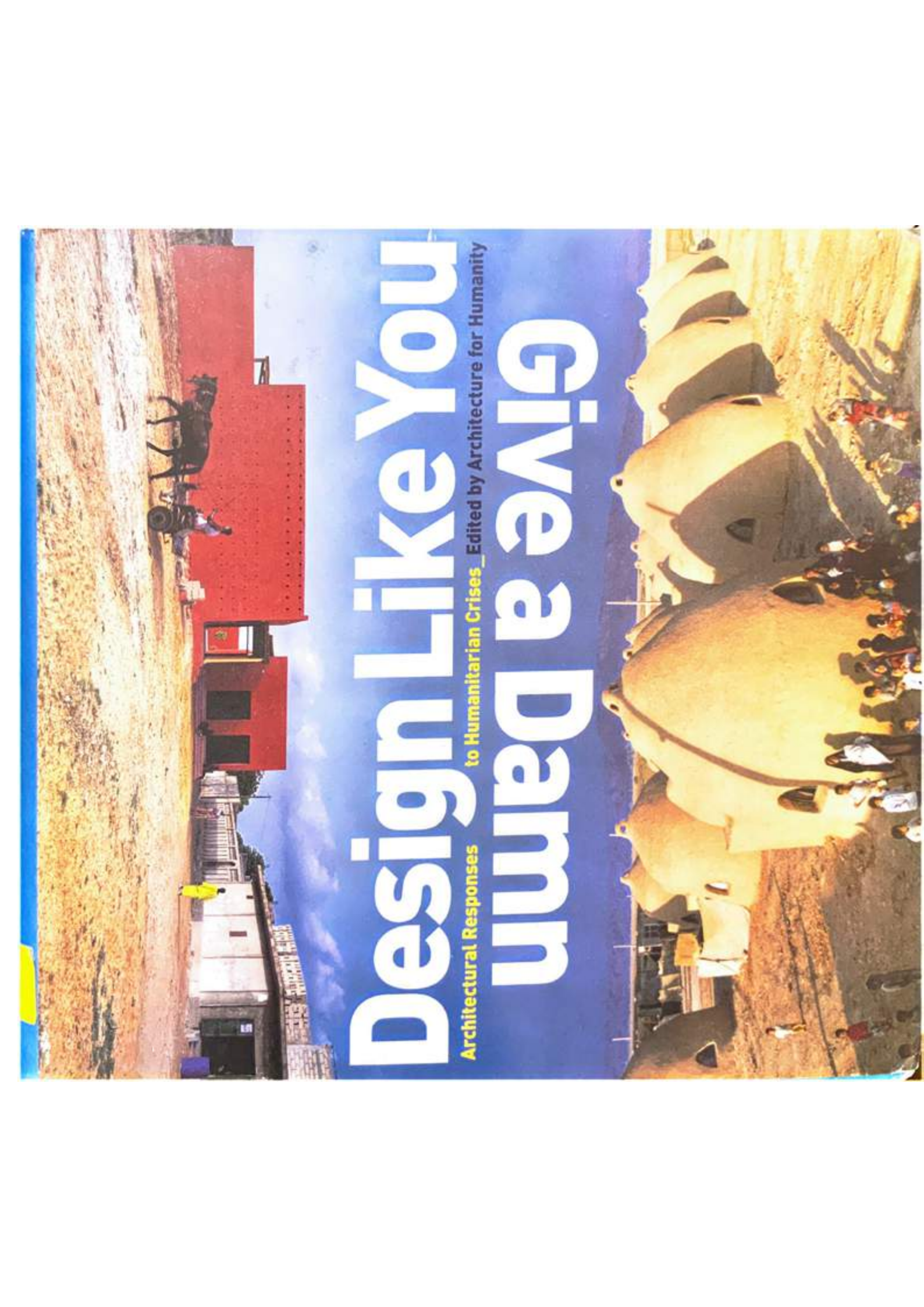
Publication date: 30 Jun 2015

<https://www.bookdepository.com/>

The role of design, both expert and nonexpert, in the ongoing wave of social innovation toward sustainability.

In a changing world everyone designs: each individual person and each collective subject, from enterprises to institutions, from communities to cities and regions, must define and enhance a life project. Sometimes these projects generate unprecedented solutions; sometimes they converge on common goals and realize larger transformations. As Ezio Manzini describes in this book, we are witnessing a wave of social innovations as these changes unfold-an expansive open co-design process in which new solutions are suggested and new meanings are created.

Manzini distinguishes between diffuse design (performed by everybody) and expert design (performed by those who have been trained as designers) and describes how they interact. He maps what design experts can do to trigger and support meaningful social changes, focusing on emerging forms of collaboration. These range from community-supported agriculture in China to digital platforms for medical care in Canada; from interactive storytelling in India to collaborative housing in Milan. These cases illustrate how expert designers can support these collaborations-making their existence more probable, their practice easier, their diffusion and their convergence in larger projects more effective. Manzini draws the first comprehensive picture of design for social innovation: the most dynamic field of action for both expert and nonexpert designers in the coming decades.



Design Like You Give a Damn

Architectural Responses to Humanitarian Crises Edited by Architecture for Humanity

The greatest humanitarian challenge we face today is that of providing shelter.

Currently one in seven people lives in a slum or refugee camp, and more than three billion people—nearly half the world's population—do not have access to clean water or adequate sanitation. The physical design of our homes, neighborhoods, and communities shapes every aspect of our lives. Yet too often architects are desperately needed in the places where they can least be afforded.

Edited by Architecture for Humanity, *Design Like You Give a Damn* is a compendium of innovative projects from around the world that demonstrate the power of design to improve lives. The first book to bring the best of humanitarian architecture and design to the printed page, *Design Like You Give a Damn* offers a history of the movement toward socially conscious design and showcases more than 80 contemporary solutions to such urgent needs as basic shelter, health care, education, and access to clean water, energy, and sanitation.

Design Like You Give a Damn is an indispensable resource for designers and humanitarian organizations charged with rebuilding after disaster and engaged in the search for sustainable development. It is also a call to action to anyone committed to building a better world.

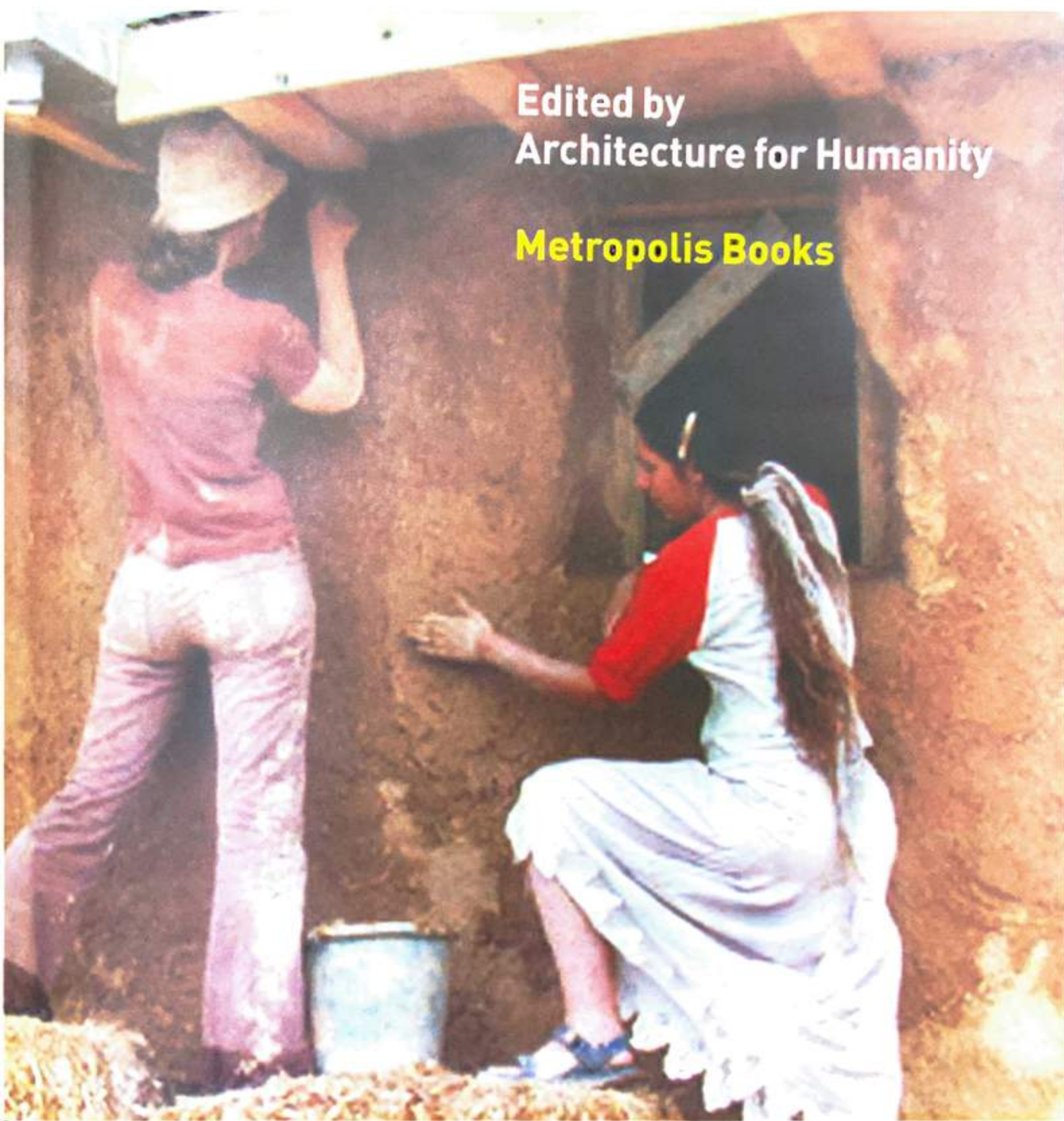


Design Like You Give a Damn

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We would like to thank all the architects and designers who, through the power of their creativity, help communities around the world embrace change. This book is dedicated to them.

Acknowledgments

Cameron Sinclair and Kate Stohr

We wish to offer our sincere and heartfelt thanks to all those who graciously contributed to this book. In particular we would like to thank the Graham Foundation and the Lef Foundation for their support, without which this publication would not have been possible.

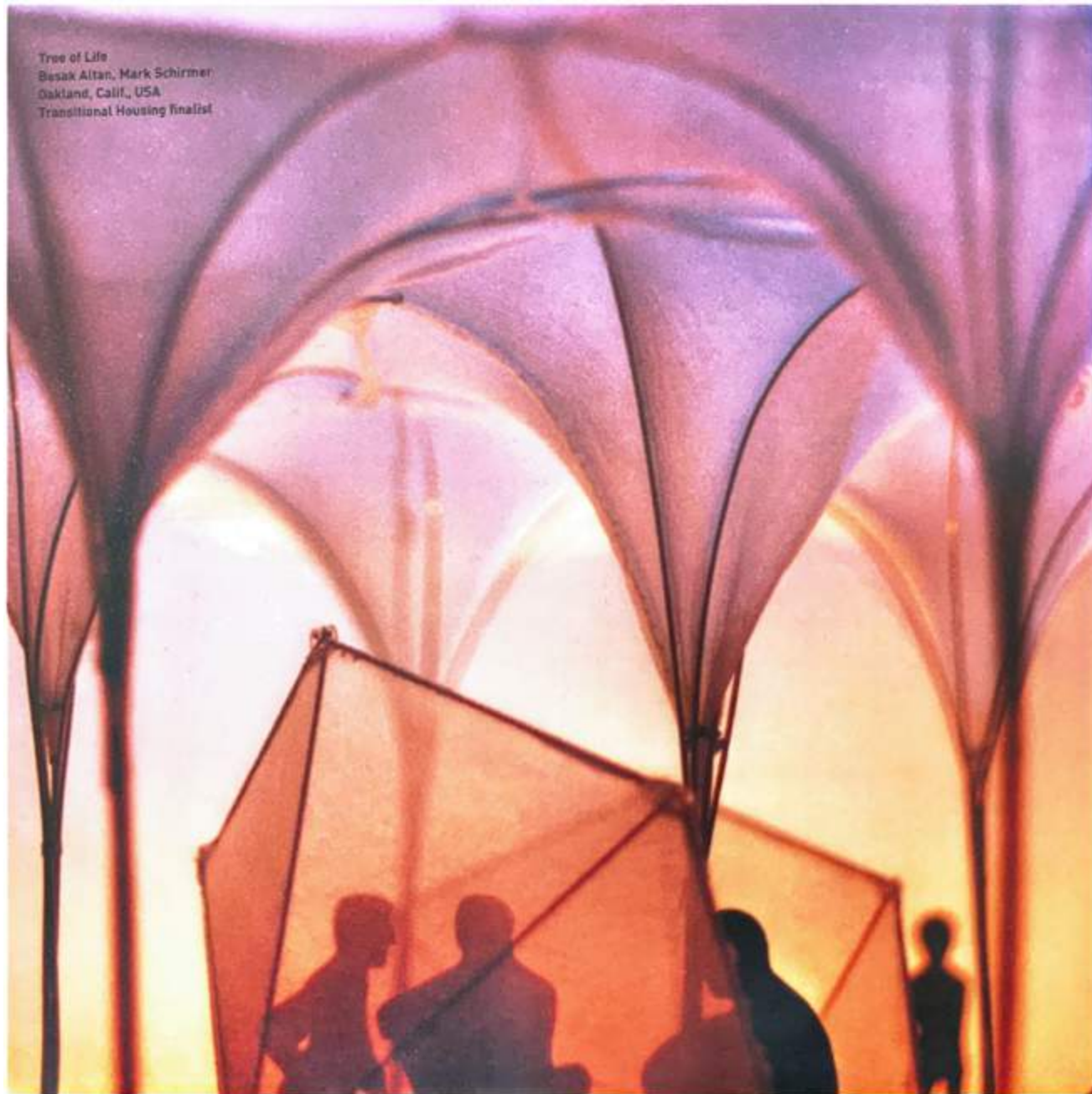
We apologize for any errors we may have made, whether errors of omission, commission, or, in some cases, conversion of measurements or currencies. They were unintentional. Likewise, we apologize if we have neglected to give credit where credit is due. We have done our best to provide accurate attributions for each project based on the information made available to us. We have also made every attempt to identify accurately the sources and authors of all renderings, sketches, and photographs.

This book was truly a collaborative effort. Many dedicated people lent their time and talents toward making it happen. We would especially like to thank Jason Andersen; Fumihito Ando; Peter Andrews; Paola Antonelli; Allison Arieff; Frith Banbury; Cynthia Barton; Rick Bauer; Rick Bell; Bryan Bell; Robert Bell; Erin Bennett; Paul Berger; Peter Bernstein; Barbara Bloemink; Bryan Burkhardt; John Cary; Jonathan Cohen-Litant; Laura Cole; Mary Comerio; Nicholas S. Constantakis; Melanie Cornwall; Nathaniel Corum; Nathan Crane; Ian Davis; Marina Drummer; Tom Dutton; Nevil Eastwood; Shaffiq Essajee; Kathryn Frankel; Ray Gastil; Ric Grefe; Doug Halsey; Rodney Harber; Graham Hill and TreeHugger; Rick Hill;

Rebekah Hodgson; Robin Huffman; Timothy Hursley; Satu Jackson; Anne Kellner; Richard Koshalek; Mark Lamster; The Leaf and Bean; Jennifer Lester; Kevin Lippert; Chris Livingston; Hana Loftus; Mike Lorefice; Peter Lynch; Laurie Matthews; Purnima McCutcheon; Steven Meier; Matt Miller; Makoto Mitsumori; Toshiko Mori; Falcon Murty; Robert Neuwirth; Kreg "SuperKreg" Norgaard; Deniz Orhun; Daniel O'Toole; Chee Pearlman; Paul Petrunia and architect.com; Susi Jane Platt; Michael Rios; Gregory Alan Rutchik; Dave Schiff; Charles Setchell; Samir Shah; Allegra Fuller Snyder and the Buckminster Fuller Institute; Michael Sorkin; Alex Steffen and all the Worldchanging.com writers; Marcia Stohr; Ted Stohr; Susan Surface; Annalyn Swan; Ambassador Richard N. Swett; Susan S. Szenasy; Paul Thompson; Denise Tomasini; Matthew Trumbull; Melissa Vaughn; Raluca Winter; Asia Wright; Nicole Zaray; the faculty and students of Montana State University School of Architecture; Metropolis Books, D.A.P./Distributed Art Publishers, Inc., Pure+Applied, Thames & Hudson, and Beth Orser for working tirelessly under pressure to help us live up to the title of this book...and many others who contributed in thought, spirit, or deed.

Our aim has been to incorporate a broad array of projects from a wide range of regions, but there are many equally deserving projects we did not have room to include, and there are no doubt hundreds more that we have yet to discover. We invite you to tell us about them.

Tree of Life
Besak Altan, Mark Schirmer
Oakland, Calif., USA
Transitional Housing finalist



Introduction

I hope it's a long list...

Cameron Sinclair

On September 14, 2001, the Architecture for Humanity office phone rang.

I should explain that the "office phone" was actually a cell phone I answered while working as an architectural designer at the firm Gensler in New York City. (A small corner of my cubicle that housed my personal laptop was our "daytime headquarters.") I happened to be working on the relocation of Lehman Brothers after the terrorist attacks on the World Trade Center just a few days before. My colleagues and I were going flat out to help our corporate clients get back on their feet; many of us had watched the towers come down and were committed to doing anything we could.

The woman on the phone said she was calling on behalf of the United Nations High Commissioner for Refugees (UNHCR). She informed me that Architecture for Humanity was on a list of organizations that might be able to help with refugee housing issues if America decided to launch a counterattack against suspected terrorist cells in Afghanistan. I laughed nervously and replied, "I hope it's a long list." Incidentally, the answer was a brief and somber no. It was at that moment I realized that people outside the design profession had developed an interest in our humble undertaking.

Architecture for Humanity is a charitable organization that Kate Stohr, a freelance journalist and documentary producer, and I founded in 1999 to seek architectural solutions to humanitarian crises and bring design services to communities in need. Through competitions, workshops, educational forums, partnerships with aid organizations, and other activities, we have sought to create opportunities for architects and designers from around the world to respond to crises. But at the time of the World Trade Center attack, we had yet to build a single structure. So why would a UN agency reach out to us?

We'd like to think it was because we had already become a voice for humanitarian design—an unexpected touchstone in the movement for socially conscious architecture. The sad truth is that until 1999, when our fledgling organization got started along with a handful of others, there was no easily identifiable design resource for shelter after disaster, and aid groups were often left scrambling for help. Engineers had RedR, an organization now more than 25

years old that connects their profession with frontline humanitarian agencies, but where could agencies and community groups turn when they needed design services? The United States had always had a strong community design movement, but there was no international body engaged in reconstruction and development—for reasons we'd all too soon discover.

Architecture for Humanity began in response to the conflict in Kosovo. I had moved from London to New York and was working at a small design firm as an associate designer, the fancy title for a computer-aided designer, better known inside the profession as a CAD monkey. The firm I worked for was developing international retail stores for American fashion and fragrance firms. After my twentieth project in as many countries, I found myself designing lipstick dispensers for a store in a place where the average weekly salary was equal to the cost of a single lipstick. This experience highlighted the ways in which globalization benefited our profession, enabling designers to work almost anywhere in the world. The real question was whether we now also had an obligation to respond to some of the social concerns in areas where we worked. During informal discussions in the office about the role of the architect, I found myself a lone voice. I also found myself changing firms.

I moved to Lauster & Radu Architects, which turned out to be an incredibly supportive environment. They had an international focus and had taken on a number of socially conscious projects. I was extremely fortunate to work on the restoration of Constantin



Architecture for Humanity Office, 1999-2002
(Office Cubicle) New York, NY

Average number of volunteers _____ 1
Maximum number of volunteers _____ 2
Area _____ 4 sq. ft.
Distance to nearest coffee _____ 50 ft.
Average # coffees per day _____ 3
Average workday _____ 10 hours

Useable Workspace

Brancusi's sculptural complex in Tirgu Jiu, Romania, as well as a subsequent 30-year revitalization plan for the town. In New York the firm was working on a number of projects for unions, including a health facility for garment workers of the Union of Needletrades, Industrial and Textile Employees (UNITE). For the first time in my career I also found a mentor in one of the partners: Charles "Chuck" Lauster, whose practice of architecture was as much about ethics as aesthetics.

At about this time I happened to see a film by Dan Reed called *The Valley*, which depicted the ethnic Albanian uprising in Kosovo during the fall of 1998. In villages divided along ethnic lines, Serbs and ethnic Albanians were systematically destroying each other's homes. Over time Serb forces adopted a scorched-earth approach. It became apparent that not only families but also the history of a people was being eradicated. Soon after, the international community intervened to end the conflict. But even as aid organizations focused on the plight of refugees fleeing the country, a second disaster awaited Kosovo's residents when they returned. With their homes in ruins and the region's infrastructure collapsed, these displaced families would need immediate and highly dispersed temporary housing. When I suggested responding to Kosovo's potential housing crisis, Chuck supported the idea and even got involved.

I began researching refugee issues. As the United Nations headquarters was in New York, I phoned them up. To my surprise this led to an invitation to meet with representatives of the UNHCR. Who knew it was that easy! At the meeting Chuck and I were surprised by the UNHCR representatives' positive response. However, they noted that the UNHCR only dealt with refugees located outside their sovereign countries and not people who were internally displaced or returning to damaged or destroyed homes. They suggested we contact a number of nongovernmental organizations (NGOs) that were already working on the Kosovo border and would probably be responding inside the province once the conflict ended. I started making calls and eventually spoke with Heather Harding LaGarde of War Child USA.

She connected us with a number of relief workers in the field, as well as refugees living in some of the camps. It soon became clear that what was needed was not temporary shelter but some sort of medium-term or transitional structure that returning Kosovars could live in while they rebuilt their homes. These conversations left us with a clearer understanding of the needs of those on the ground—and a sense that we were out of our depth.

A phone call with Bob Ivy, the editor-in-chief of *Architectural Record*, brought this point home. Bob, playing devil's advocate, questioned whether one design team (based in New York with little experience in refugee resettlement) could actually make a difference. Maybe one design team couldn't make a difference, I thought, but what if hundreds of architects and designers got involved?

After talking with Bob, we rethought our approach and instead of working on a solution ourselves decided to launch a competition to design transitional housing for the returning refugees. We hoped the competition, which we planned to host online due to our limited budget (i.e., we had no money), would raise awareness and funds for War Child's work. Heather, Chuck, and I rushed to research the problem and create useful criteria, often relying on the help and ideas of complete strangers in far-flung parts of the globe, many of them camped in refugee tents in Montenegro and Albania. We also somehow talked Ray Gastil into lending us gallery space to host the jury and an exhibition. At the time Ray was the executive director of the Van Alen Institute in New York, a nonprofit dedicated to improving design in the public realm.

What happened next was a blur. One day Chuck and I were talking about the impending housing crisis in Kosovo; a few weeks later we were sitting with Heather and Bianca Jagger at the Van Alen Institute about to launch an international design competition in front of a room full of press, having designed the poster for the competition only two hours before. And less than two months later we were sitting in our office surrounded by competition entry boards.

More than 220 design teams from 30 countries responded to our call for entries. Their schemes ranged from the pragmatic to the provocative. Designers proposed structures made from everything from rubble to inflatable hemp (see "Rubble House" and "Low-Tech Balloon System"). Unfortunately, the competition also provoked a negative response. During the entry period we received a number of death threats. One in particular mentioned that we might receive a package from Yugoslavia and that opening it might cause the recipient to lose a few limbs.

A week later a package arrived from Belgrade. (I suggested to Chuck that he open it.)

To our great relief and surprise it turned out to be an entry from three young Serb designers, Katarina Mrkonjic, Uros Radosavljevic, and Dmitrovic Zoran. Inside was a letter stating, "It is not us but our leaders who are doing this. We are not at war with these people, we want to help." We later learned that the team was working on the project at night and volunteering during the day for Otpur, the student-led organization that would later play a key role in overthrowing the Serb president Slobodan Milosevic. The competition had crossed geographical boundaries—and political ones, too.

From the entries the jury selected 10 finalists and 20 honorable mentions to be highlighted in the exhibition. After a successful run at the Van Alen, the show traveled to London and Paris; three of the entries were selected for the 2000 Venice Biennale.

The project, including the exhibition, cost us less than \$700 to host. But by charging a small entry fee, we raised more than \$5,000. Interest generated by the exhibition and an appeal in the UK's *Guardian* newspaper helped raise another \$100,000. Buoyed by the

fact that we had not only several feasible designs but also funding, we tried to negotiate building a number of housing units in Kosovo.

It would be our first confrontation with the brutal realities of providing international aid. In order to get building materials through customs, secure a site, get work permits, and facilitate other aspects of a housing program, we needed approval from the interim Kosovo government. However, the interim government, which was seeking aid from the international community, wanted 20,000 homes or none at all. We could build fewer than a dozen. War Child negotiated with local officials to no avail; the project ground to a halt. Short of building the structures in Albania and smuggling them across the border by helicopter—a possibility we briefly considered—we could find no way to get the shelters to those who needed them. In the end War Child used the funds to provide immediate aid to the returning refugees and later to rebuild schools and medical facilities.

We learned a lot during the project. First and foremost, we realized that I wasn't the only disillusioned CAD monkey and that architects and designers really did want to make a difference. Second, it became clear that creating partnerships was essential to implementing a project, as was on-the-ground support for negotiating red tape. We needed more than a great idea to get something built. Most important, we learned that if we wanted to get anything done, we'd not only have to raise funds but also retain control of them.

This is not to say that the competition ended in ideas only. Many designers who entered pursued their projects further on their own initiative and built functioning transitional housing prototypes. Deborah Gans and Matt Jelacic were awarded \$100,000 from the Johnnie Walker "Keep Walking" Fund to develop their design (see "Extreme Housing"); a prototype by Sean Godsell was exhibited at the Cooper Hewitt National Design Museum; and Shigeru Ban, who had first designed his Paper Log House to respond to an earthquake in his native Japan, used the improved design he entered into our competition to respond to an earthquake in Turkey in 1999 (see "Paper Log Houses").

In the middle of the Kosovo competition Kate and I got married, and while Tod Williams and Steven Holl were duking it out on the jury, we were in South Africa. Within three days, however, our honeymoon was over. Suddenly we were sitting outside a BP gas station using the pay phone to organize interviews and site visits. Kate had started reporting a story on violence against women in South Africa, which at the time was home to the highest incidence of rape in the world. I had connected with a number of organizations to look at the severe housing needs in the country. Over the course of the next few weeks we darted between settlements, hospitals, rape crisis centers, and new housing projects. Our assumption was that access to clean water and adequate housing would be the residents' highest priority; in fact, their biggest concern was health care and



Architecture for Humanity Transitional Housing competition jury members (left to right): Architect Billie Tsien, Heather Harding LaGarde of War Child USA, architect Tod Williams, Herb Sturz of the Open Society Institute, architect Steven Holl, and, in the foreground, Elise Storek of USAID
Heather Harding LaGarde/War Child USA

the widening AIDS pandemic. Though we didn't know it yet, we had found our next project.

It was apparent that the lack of a widely distributed health system was trapping these communities in poverty. Residents in Kiptown, for example, described how when one family member was ill, another had to stay behind to look after her. In some instances that meant that now two wage earners were not working. In many cases children had to leave school and get a job to put food on the table. One resident, frustrated with the response from the West, said, "We need real care, not awareness. When one sees one's friends and families suffering each day, one is aware of the problem. We don't need pop stars giving concerts, we need doctors giving treatment." Kate and I had one of those "eureka moments"—instead of expecting patients to walk 10 to 15 miles to see a doctor, why not bring doctors to them instead? This was the idea that inspired OUTREACH: Design Ideas for Mobile Health Clinics to Combat HIV/AIDS in Sub-Saharan Africa (2001-3).

It would be a couple of years before we would actually launch the competition. After the bittersweet end to our Kosovo experience,

we realized that before taking on a new project we first needed to establish a nonprofit entity. Meanwhile we also needed to earn some money. As neither Kate nor I received a salary, we relied on our day jobs to pay our bills. By now I was working for Gensler and Kate was freelancing. [Many people, especially writers, are amazed to learn that Architecture for Humanity has been partly funded by freelance journalism.] Neither job left much time for extracurricular activities. Still, we managed to enlist the pro bono services of Steve Meier, a lawyer with Morrison and Foerster, who helped us incorporate Architecture for Humanity and apply for 501(c)(3) status. But it took almost two years to get a final determination letter from the Internal Revenue Service.

In the meantime I read a report by Rodney Harber, a South Africa-based architect, who in 1996 wrote the first AIDS brief for architects, highlighting how design could help those affected. It rekindled our idea for the OUTREACH project, and we began researching the issues surrounding mobile health care. Rodney joined the project's advisory board, and we started to enlist the support of dozens of others working in the field of HIV/AIDS awareness and prevention, a number of whom also joined the advisory board.

By late 2001, with the help of the advisory board and this extended network of medical professionals, we had developed criteria for creating dignified and effective mobile care, including ease of deployment and maintenance by a small team of medical professionals, community acceptance, and cost. We were gearing up to launch the project when the World Trade Center was attacked.

When the UNHCR called just a few days later, I felt conflicted: Although we certainly did not have the capacity to take on a project of that scale, it was a great opportunity to get architects and designers involved in a UN initiative. We debated whether to put the Africa project on hold and focus our attention on what seemed to be a more pressing issue. It was an e-mail from one of the doctors in Kenya that made up our minds. He wrote: "You've just experienced a terrible disaster losing 3,000 people in one day; it is truly horrific. Naturally the focus will turn toward bringing those responsible to justice, and projects like ours will be pushed to one side. However, the fact is, Africa loses twice that many people every day to AIDS, and although the loss is not as visible, the pain is just as great."

It seemed obvious that we should let others with more experience respond to the UNHCR call and stay focused on Africa. In the end we simply put out a call to architects in the area interested in working with the United Nations. Although a small gesture, this ability to tap into a network of professionals would become one of the most important functions Architecture for Humanity would perform. Not a month goes by when we don't connect an architect with a nonprofit, government entity, or community group—or vice versa.

In the spring of 2002 we officially launched the Africa competition. Again, we were stunned by the response. During the five-month

call 1,400 designers, medical professionals, and students from over 50 countries responded. A total of 531 designs were submitted, 25 percent more than for the Lower Manhattan Development Corporation's competition for the World Trade Center complex.

Here I should point out that the Architecture for Humanity "office" was now also our one-room, 400-square-foot (37-sq.-m) apartment, dubbed "suite 3A," and we had listed this address on the competition entry form. So on November 1, 2002, all 500-plus entries arrived at our doorstep via three mail trucks, leaving us with little space to work or live in and resulting in one very befuddled building superintendent. Luckily Ray Gastil and the Van Alen Institute came to our rescue again, this time not only providing space in which to store the entries, run the jury, and host an exhibition, but also donating the services of the institute's program director, Jonathan Cohen-Litant, who turned out to be an organizational wunderkind and exhibition miracle worker.

A couple of weeks later an international jury of architects and medical professionals met to go through the entries. The process was rigorous and thorough, with discussions revolving around issues of mobility, storage, security, and community involvement. For example, the jury believed that semiarticulated trucks would not be able to cover the region's difficult terrain, particularly during inclement weather. This brought us to the now-infamous "donkey debate." Many of the jury members shied away from solutions that used animals as a means of transport, but as a number of the Africa-based jurors pointed out, designs dependent on a specific vehicle type could require



above
Competition boards arrive at Architecture for Humanity's "office" on 20th Street in New York.



Architecture for Humanity Office ... 2003-2005
New York, NY

Average number of volunteers	2
Maximum number of volunteers	5
Area	380 sq. ft.
Distance to nearest coffee	150 ft.
Average # coffees per day	4
Average workday	14 hours

Useable Workspace

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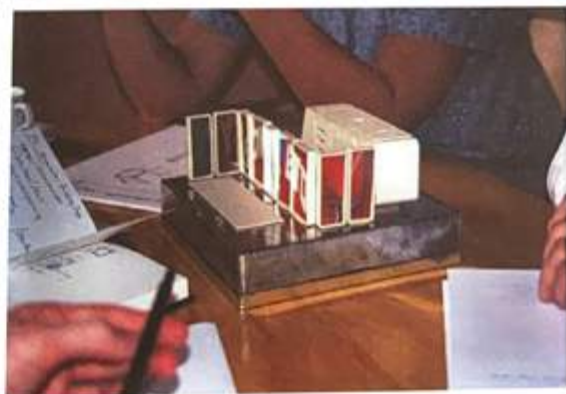
maintenance and spare parts difficult to obtain in many areas. The consensus was that using appropriate technology and a range of transportation modes—even donkeys—offered greater mobility and access. Other significant concerns included adequate and flexible storage; the need to secure equipment and supplies in a lockable space during transport and at night; and creating ownership within the community. Finally, recognizing the diversity of the region in terms of geography and culture, the group favored designs that could be “localized” rather than those that were “Africanized.” After two days of deliberation the jury selected four finalists and eight notable entries.

Over the course of the jury process we also came across a number of designs that might be considered less than feasible but were, as always, thought-provoking. The giant soccer ball, complete with clinic and strapped-in medical staff, that was to be ejected from a plane into an unsuspecting village completely stumped the jury. Images of bloodied and bruised doctors staggering out of the clinic after it had barreled its way through town came to mind. The other entry that certainly raised eyebrows was the truck with a spherical cab that “extended” on arrival to unveil the clinic in a highly suggestive manner.

Joking aside, a number of the jury members felt that submission boards that incorporated images of Africans afflicted with HIV/AIDS, and in some cases dying of starvation, showed that teams were designing with pity and not pride. The most successful projects were submitted by interdisciplinary teams, which usually included a medical consultant, that approached the issue with dignity and optimism.

The winning designs, along with others that inspired and informed, were exhibited at galleries and museums across the United States and Europe. The show included donkey-powered designs and dirigibles, high-tech and low-tech solutions. One notable entry, by Jeff Alan Gard, was an airship with a fully deployable clinic and detachable motorbikes. Kenya-based juror Reuben Mutiso selected it as a political statement on the inequity of global health care, noting, “If AIDS was at a rate in the United States that it is in Africa, we would not be concerned with cost. We would build these and keep building them until we can put a stop to this pandemic.” Numerous projects embraced similar themes: Africa Under Siege proposed a militaristic “pre-emptive strike” approach, whereas the proposal by Soren Barr and Chris French involved converting tanks and military vehicles from Africa’s civil wars into clinics. Other designs, some seemingly lighthearted, commented on various other struggles facing the subcontinent. One of our personal favorites was the Kenaf Field Clinic, a grow-your-own-clinic design, which highlighted the important issue of nutrition.

As part of the project we also held a number of workshops for college and high school students to learn about HIV/AIDS and



Top Jury members review competition boards from the OUTREACH competition to design mobile health clinics to combat HIV/AIDS in sub-Saharan Africa.

Cameron Sinclair/Architecture for Humanity

Above: Arup engineers from Botswana and South Africa discuss structural issues of a mobile health clinic with its designers, Heide Schuster and Wilfried Hofmann.

Cameron Sinclair/Architecture for Humanity

Mobile Health Clinic
Mikkel Beedholm, Mads Hansen,
Jan Søndergaard
KHRAS Architects
Virum, Denmark
First-place finalist

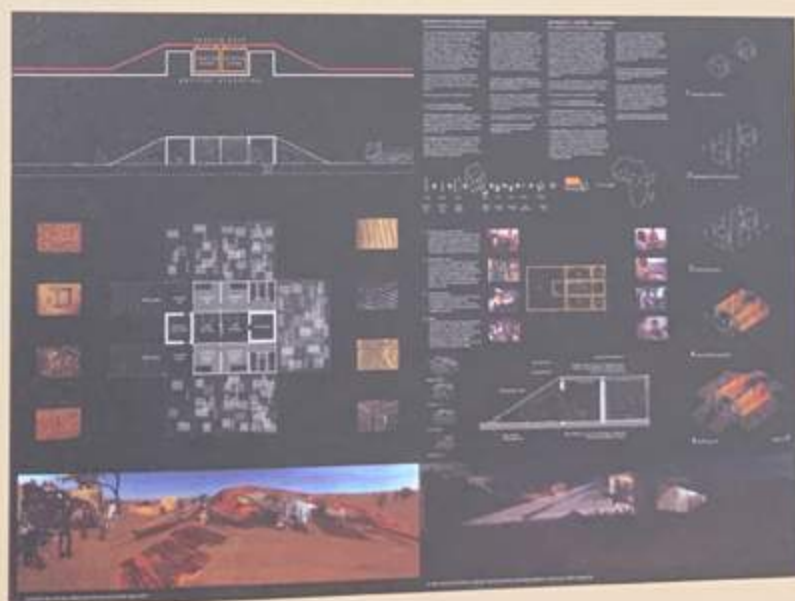


B.O.C.S.M.E.D.S.
Brendan Harnett,
Michelle Myers
Rensselaer Polytechnic Institute
Troy, NY, USA
Second-place finalist

Mobile Intervention
 Heide Schuster, Wilfried Hofmann
 University of Dortmund
 Dortmund, Germany
 Third-place finalist



Mobile Health Clinic
 Gaston Totila, Nicholas Gilliland
 atelier [gilliland totila]
 Paris, France
 Founders Award



health care in developing countries. In New York an after-school program organized a group of high schoolers from Harlem to visit the exhibition. (Unfortunately their teacher had written down the address of our "office," not the gallery, and while I was waiting at the Van Allen, Kate found herself with 30 bemused teenagers in our tiny studio, all lining up to use the bathroom after a long subway ride.)

By the end of 2003 the OUTREACH exhibit had been viewed by over 40,000 people and covered in many publications, and it seemed politicians were finally taking the threat of AIDS in Africa seriously. In May 2003 President Bush signed into law a five-year, \$15 billion worldwide Emergency Plan for AIDS Relief. A key component called for the development of a layered network of central medical centers that support satellite clinics and mobile units in rural areas. According to the plan these clinics would be staffed by lay technicians, possibly rotating nurses, and local healers, who would be trained in standard clinical evaluation and the distribution of medication. We were taken aback, as the wording mirrored (almost exactly) the criteria we had published on the Web a year earlier. Some have suggested the administration might have been honing its "cut-and-paste" skills during the last rewrite of its plan. Either way, it showed that much of what we had been advocating had broad support and had actually made it into policy.

Yet there was little interest in funding the project. For example, when the *New York Times* ran a two-page story on the project, the writer briefly mentioned that Kate and I had also started something called the Uncoordinated Soccer League, for those among us who are "athletically challenged." The article generated five times as many inquiries about the soccer team as it did offers to support OUTREACH. By the spring of 2004, however, we had raised enough donations, including sponsorship from Virgin Atlantic, to send the top four design teams to Somkhale, South Africa, one of the areas hardest hit by the virus, to participate in a development workshop.

The workshop, cohosted by the Africa Centre for Health and Population Studies, was an opportunity for design teams to collaborate with community members, relief organization representatives, local doctors, engineers, and transportation experts to develop and refine their projects. The teams also visited a range of clinics and clinic types in the area, allowing them to see firsthand the needs of health-care professionals battling the HIV/AIDS pandemic. During the charrette the four teams worked with medical groups and other potential partners. At the end of the two-week trip both the Africa Centre and Dr. Shafiq Essajee, who directed the AIDS Research and Family Care Clinic in Mombasa, Kenya, and had served on both our advisory board and our jury, expressed interest in partnering with us—if we could find the funding to build a prototype.

When we started pitching the idea to doctors and other health professionals, we had thought that mobile medical care had been around for decades. As it turned out, although the profession had

been discussing it, few programs had been implemented. One of the hard lessons that came out of the project was that even though these designs were contextual and affordable, in some cases costing 80 percent less than a permanent clinic, they could not be implemented without funding to maintain the facility. And while a clinic might cost \$30,000 to produce, almost \$1.5 million would be needed to run it and provide antiretroviral drugs for the community.

We spent most of 2002 and 2003 applying for grants. At one point we had five people all crammed into the "office," researching and contacting hundreds of foundations. We soon learned that there were very few grants dedicated to building health-care facilities, let alone mobile health-care facilities, and almost no funds dedicated to architecture. More frustrating, the health-oriented foundations that did offer funding for new infrastructure required applications from our medical partners, who were quite rightly too busy with day-to-day operations to take time out to write yet another grant application. At one low point we were turned down for a grant for which we hadn't even applied. We've since focused much of our energy on building a donor base, turning Architecture for Humanity into a fundraising conduit so that architects and community groups looking for funding for community design projects now have a place to turn.

It would be easy to say the project failed for lack of funding, but that wasn't the only reason. We hadn't made the role of the architect—or the commitment required—clear in the development process. Many architects couldn't take time off work to focus on the project. We also hit a snag over intellectual property rights. One of the finalists, Mads Hansen, was caught between a firm that wanted to license his team's idea and his desire to implement the project. This situation left the design—and us—in an awkward state of limbo and made it nearly impossible to pursue the project, despite the Africa Centre's enthusiasm for building a prototype of the design.

Nonetheless, the OUTREACH project continues to garner attention. In 2005 we presented the projects at an international conference on mobile health care, where a representative from the National Institutes of Health thanked us for opening their eyes to other ways of delivering mobile care. Moreover, as the cost of antiretroviral drugs has dropped, thanks in part to the Clinton Foundation and countries like Brazil that embraced generic drugs, the concept of mobile care has become even more viable.

Also, as with the Kosovo endeavor, a number of designers pushed forward with developing projects on their own. After the African workshop the team of Nicholas Gilliland and Gaston Tolila formed atelier [gilliland tolila] and built a prototype of their concept to scale for an exhibition at the Pompidou Center in Paris (see "Mobile Health Clinic") and is currently working to design a health center in Tanzania. Pierre Bélanger, who teaches landscape architecture at the University of Toronto and whose design was selected for the exhibition as one of the most pragmatic solutions, teamed

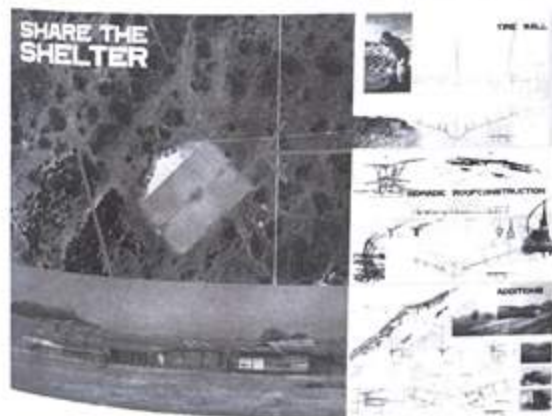
Siyathemba Competition to Design a Soccer "Clinic"



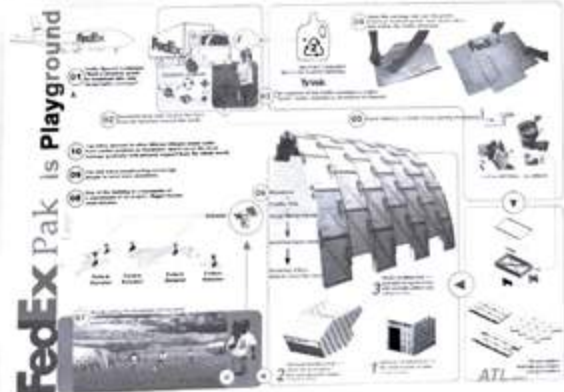
Siyathemba Youth Soccer Pitch
Swee Hong Ng
Pittsburgh, Penn., USA
First-place finalist



Somkhele's Market Square
Tim Denis, David Mathais
Basilston, England
Second-place finalist



Share the Shelter
Guy Lafranchi, Dietmar Panzenböck
Liebefeld and Bern, Switzerland
Third-place finalist



FedEx Pak Is Playground
Takuya Onishi
REDEK
Bangkok, Thailand
Notable entry

up with Owens Wiwa, a physician from the university's Centre for International Health and a native of Nigeria. Using the university's rapid prototyping lab, Bélanger and Wiwa modified a Mercedes-Benz Vario 814 cargo panel van to create a self-contained, fully operational medical clinic. The clinic is now in use on the A3 highway in southeastern Nigeria. Finally, Geoff Piper, Jamie Fleming, and Matthew Sullivan, a team of former University of Washington students, adapted three motorcycles into mobile medical units for rural areas in Kenya.

Perhaps more important, the project enabled us to develop a relationship with the Africa Centre, which eventually led to our third design competition and a project to develop a soccer club that would double as a health outreach center (see "Siyathemba Soccer Clinic").

As support for Architecture for Humanity grew, we received more and more requests from people and groups wanting to volunteer or get involved in their own communities. Beginning in late 2003 "AFH chapters" began sprouting up around the world, whether we were ready or not. By 2004 hundreds of people were meeting once a month in bars or restaurants to discuss ways of giving back to the community. In New York City, home of the largest local group, designers are providing free services for the rehabilitation and greening of ABC No Rio, a community space in the East Village; a women's shelter redesign; and targeted improvements for The Point CDC, a community center in the South Bronx.

Often we would only find out about the activities of a group when a local representative would contact us. Usually this meant a phone call along the lines of "Hi. This is the head of AFH San Diego, and we want to start a building project on the US/Mexico border. Is that OK?" As far as we know, in the United States there are active groups in around 30 cities including Atlanta, Boston, Minneapolis, New York, San Diego, San Francisco, and Seattle. Internationally there are groups in Dublin, Genoa, London, and Sydney.

Along the way we've worked with a number of remarkable people. Asia Wright introduced herself as our events coordinator, and before long we were traveling the country giving guerilla talks at colleges and community groups. People would randomly show up at our office and start working. Dave Schiff and Susan Surface appeared in the middle of our grant-writing marathon and felt the full brunt of the unsexy side of this work. A number of contributors and researchers on this book, notably Kathryn Frankel and Cynthia Barton, said they wanted to get involved and found themselves making calls at all hours to every corner of the globe. Most recently, Matt Miller turned up from Detroit in his Airstream, and Laura Cole showed up in the middle of a road trip with her dog, Ginger, from Memphis. Both announced they had some time to help out—big mistake.

We have also joined forces with universities to host design/build workshops. In our largest to date we collaborated with Miami



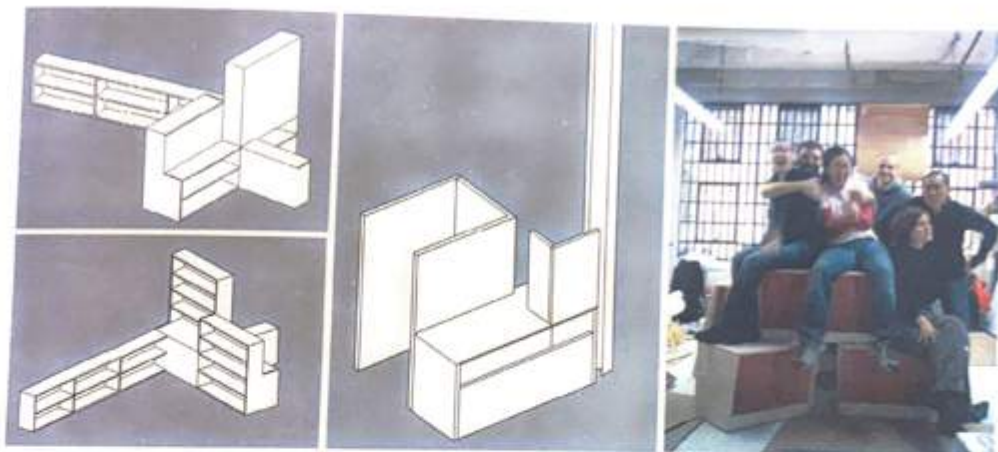
Emily Chaffee, Karin Schierhold, and Tiona Martin go over urban planning strategies for Over-the-Rhine in Cincinnati, Ohio.

Cameron Sinclair/Architecture for Humanity

University's Center for Community Engagement in Over-the-Rhine, in Cincinnati, Ohio. The project was held in September 2004 in commemoration of the fortieth anniversary of Freedom Summer and involved over 65 architects, designers, and community members, including an original Freedom Summer civil rights leader. It used design to encourage voter registration, develop urban planning strategies, and inspire community participation in Over-the-Rhine, a disenfranchised neighborhood.

Over time Architecture for Humanity became a conduit, supporting innovative design and creating opportunities for architects to lend their services in times of need. For example, when the city of Bam, Iran, suffered a monumental earthquake on December 26, 2003, we helped raise funds for Relief International, a US-based NGO that had created innovative structures in the region after an earthquake two years earlier, to build innovative earthquake-resistant housing using steel subframes combined with local mud-block construction.

Later in the year we connected Ferrara Design, designers of Global Village Shelters (see "Global Village Shelters"), with the government of Grenada. The father-daughter team behind Global Village Shelters, Daniel and Mia Ferrara, had designed an innovative foldable cardboard shelter, which they believed could be used in postdisaster and other emergency situations. They had partnered with Weyerhaeuser to manufacture prototypes of the design, which cost only \$370 each, but they needed help to get the shelters field-tested. At about this time Grenada had just been ravaged by Hurricane Ivan, causing millions of



25 *Hope it's a long life...*

above and right
AFHny worked with The Point CDC to create a phased plan of improvements to their building identified by letters to the left of the plan). The first project to be realized is a system of shelving and storage, which was funded by The Point and a grant from Architecture for Humanity.

top right
AFHny's Point team atop storage units being built for the building's atrium. Left to right: Jack Heaney, Karen Kubey (coordinator), Pollyanna Rhee, Jason Gibbs, Carrie Bobo, Jon Kan (not pictured; Brad Greff).

a SECOND FLOOR CLASSROOM : address acoustics and overlooking issues in this loft-like area

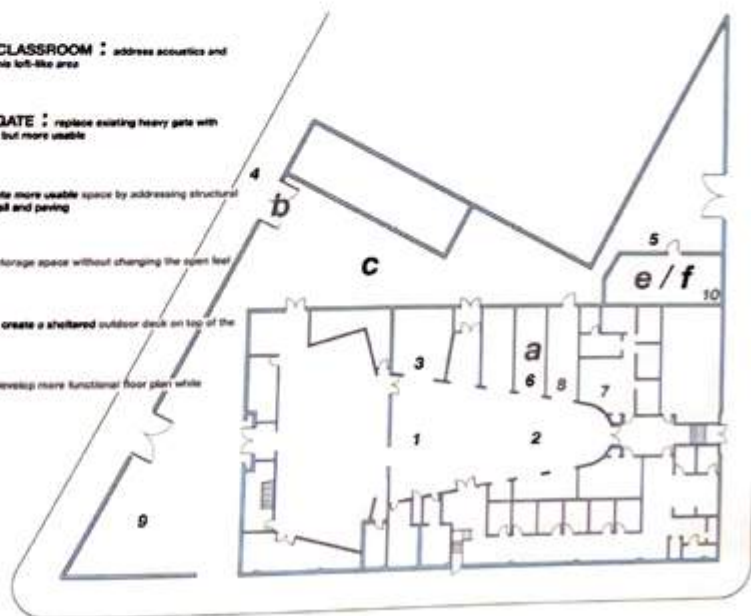
b MANIDA STREET GATE : replace existing heavy gate with something equally secure but more usable

c COURTYARD : create more usable space by addressing structural issues of buckling brick wall and paving

d STORAGE : develop storage space without changing the open feel

e OUTDOOR DECK : create a sheltered outdoor deck on top of the music studio

f MUSIC STUDIO : develop more functional floor plan while creating storage



Design: Joe Van Gien & Danne

dollars of damage, decimating 85 percent of the housing stock, and wiping out almost all of the island's main cash crop, nutmeg. With no postdisaster relief plan in place and scant media attention, it took many months for recovery efforts to begin. Just as construction was getting under way, Hurricane Emily slammed into the island.

In response to this second disaster, with the help of Laurinda Spear of the Miami-based architecture firm Arquitectonica and volunteer Marisa Fort-Spear, Architecture for Humanity connected Mia and Dan with officials in Grenada and helped fund a collaborative effort between Ferrara Design and Grenada Relief, Recovery, and Reconstruction (GR3). Together we shipped 70 transitional shelters to the island for use as temporary homes and rural clinics. GR3, which is affiliated with St. George's Medical School, helped distribute the units and made sure they got to those most in need.

In another instance, the nonprofit Kids with Cameras asked us to help develop initial schematic plans for a school for children of the brothels in Calcutta, India. We worked with students at Montana State University, where I was teaching at the time, to create seven potential schemes. After a series of reviews the students refined their ideas for final presentation to Kids with Cameras at the end of the semester. The design process helped the organization solidify their plans and launch a fundraising campaign to build the school.

Overall, our projects have inspired planners and others to think creatively about how to solve issues in their community. For example, the Kansas City Economic Development Corporation used our Siyathemba competition to build a soccer club that would double as a health outreach center as a model to persuade city counselors to turn an abandoned lot into a park. We talked them through the process of setting up a design initiative and gave them suggestions on how to plan a design competition of their own.

Then, on December 26, 2004, Architecture for Humanity went from being a small design group to being a design-oriented organization (with an office) seemingly overnight, when a 9.3-magnitude earthquake in the Indian Ocean unleashed the deadliest tsunami in recorded history. Waves traveled thousands of miles, pummeling the coasts of countries as far apart as Indonesia, the Maldives, Sri Lanka, and Somalia. The tsunami took the lives of more than 225,000 people in 13 countries and left over four million displaced. The Indonesian province of Aceh and the coastline of Sri Lanka, both impoverished by years of conflict before the disaster struck, were hardest hit.

This was a key moment, not just for our organization but for the entire movement for socially conscious design. The need was immense, and this was one of the first disasters in recent memory where attention was focused not only on the immediate humanitarian concerns but also on the enormity of the reconstruction task that lay ahead. We partnered with Worldchanging.com to raise funds to bring design services to the area. It would be our largest initiative to

In the days following the tsunami we became involved in Kirinda, a small fishing village on the southeast coast of Sri Lanka. Samir Shah, an experienced designer who happened to be in the country as a Fulbright scholar and would soon become our on-the-ground field rep, brought the project to our attention. He had joined forces with a team of local architects, including Pradeep Kodikara, Varuna de Silva and Sanath Liyanage, to assess the damage in Kirinda, which had been hard hit by the sea surge. Eventually the team volunteered its service to the government as the Urban Development Authority Kirinda Planning Team. For the next two months the architects worked with the community to develop a strategy for a sustainable town plan that would integrate both economic and civic nodes as well as connect with the newer resettled communities. Architecture for Humanity committed to help the team implement the civic and community buildings called for in the plan. However, before the new Kirinda town plan could be approved, a survey would have to be conducted to demarcate what came to be known as the 100-Meter Line.

In the first few weeks after the tsunami the governments of the affected countries started to implement "no-build" zones, areas deemed too close to the shore for safe building. Regulations in Sri Lanka called for a 100-meter buffer zone from the shore, but how the line was measured varied. In some cases surveyors measured from the shoreline, in other cases from the beach, and in still others from the nearest landmark. In Kirinda a line of 100 meters was set; but the team was not too concerned, as this did not affect its plan for rebuilding. However, the line began to move week by week. The most tense day was when a government surveyor started placing



Scale model of a school design for Kids with Cameras by Montana State University students Nicole Bellefeuille, Adam DeJarlais, Marit Lueth, Melani Boyd, Timothy Sanford, Peter Costanti, and Lauren Anderson



above
Reconstruction plan for Kirinda, Sri Lanka, showing the shifting 100-Meter Line, designed by Samir Shah, Pradeep Kodikara, Varuna de Silva, and Sanath Liyanage

below
Painted pegs in Kirinda, Sri Lanka, mark where it is safe to rebuild. Surveyors would often place pegs such that the 100-Meter Line ran through homes that had been untouched by the tsunami. The extended family pictured here was told that their home would be torn down because it crossed over the 100-Meter Line. They were also told that they were ineligible for housing assistance because their home was still standing and half of it was located on the safe side of the line. At the time there were 17 people living in this structure.

Cameron Sinclair/Architecture for Humanity



stakes in the ground. Rather than measuring from the shore, he took the measurement from the road closest to the ocean, so that in some areas the line moved inland as far as 300 meters. Upset, the community began pulling the stakes out behind him as he went along. This would have been comical if it had not been for the fact that the line would determine whose homes would remain and whose would be torn down.

The architects persevered. Then, four months into refining the plan, during a large community meeting, government representatives of the Urban Development Authority decided that the line should move even farther inland to include every building on the ocean side of Kirinda's main road—even if that meant the line was 500 meters farther inland than the government's own guidelines prescribed. For the team it was the final blow. After receiving approval for their plan three times, the architects were back at the drawing board with no assurances that the line would stay put. Community members lost faith in the process, and reconstruction came to a standstill. In late October—10 months after the tsunami, with no approved plan and residents still sleeping in tents—the line moved again, this time to 50 meters from the shore—in other words, 50 meters farther inland than the government's original zoning regulation.

Sadly, what happened at Kirinda is not an isolated incident; for the most part the relief and reconstruction effort was chaotic and crippled by bureaucracy. Competition for projects between hundreds of groups led to delays, duplication of efforts, and community resentment. (In Sri Lanka alone there are now more than 1,000 NGOs working on tsunami-related projects.) Various decrees from government ministries dictated the minimum standards and funding commitments aid agencies could make in order to receive government support for the construction of housing and schools; in many instances these were in direct conflict with each other, and the ever-changing standards resulted in stagnation. Often multiple aid agencies received official memorandums of understanding for the same project on the same site from different government agencies, further complicating and delaying construction.

Still, before Samir left to return to the United States he helped initiate a number of projects, including partnering with Relief International on a project to design and build transitional schools. The goal was to design a basic cost-effective structure that would enable students to return to school during the two years it would



above

Nine months after the tsunami classes in Pottivul, Sri Lanka, were being held under plastic tarps provided by UNICEF.

Cameron Sinclair/Architecture for Humanity



right

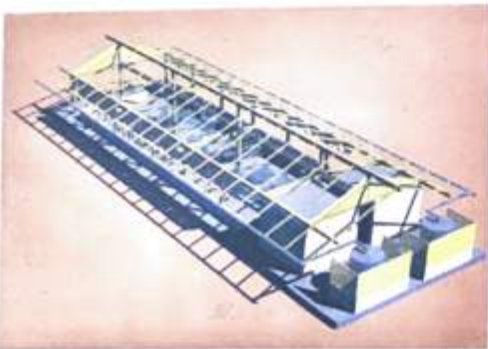
Three transitional schools were implemented in the Ampara District of Sri Lanka by Relief International and built and adapted by the parents of the children attending. The schools were designed using local materials and are to last from two to four years before permanent facilities are constructed.

Sulu Platt/Architecture for Humanity

below

Rendering of a transitional school designed by Jason Andersen with Alan Wright of Relief International. The school incorporates a rainwater collection system and is designed to maximize ventilation.

Jason Andersen/Architecture for Humanity





above left
Architect Purnima McCutcheon (seated at center)
leads workshops with a Dalit community in
Ambedkar Nagar, Tamil Nadu, India, to design
a community center.

above right
Villagers create an adjacency diagram to establish
the site for the new community center.

Purnima McCutcheon/Architecture for Humanity

left and below
The resulting elevations and plans for the
community center, which includes a meeting hall,
primary school, women's cooperative, kitchen,
theater, and playground.

Purnima McCutcheon/Architecture for Humanity

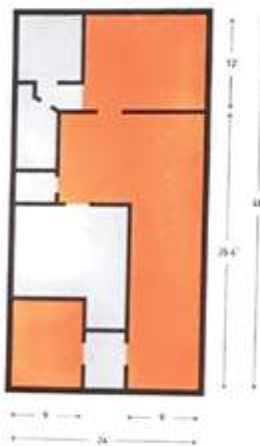


funding from Architecture for Humanity, five transitional schools were built throughout the Ampara region.

Meanwhile, Susi Jane Platt, a site architect who had worked on large-scale projects in Britain, picked up where Samir left off. She is now working in the same area to implement a number of community-based projects, including women-run bakeries, schools, a medical clinic, and a livelihoods center.

Architecture for Humanity is also funding and providing design services for a number of reconstruction projects in Tamil Nadu, India, which was also badly affected by the tsunami. Here we have partnered with the League of Education and Development (LEAD), an affiliate of the Barefoot Architects (see "Barefoot College"), and AIA-registered, LEED-certified architect Purnima McCutcheon to design and build three community centers and a new pier since the tsunami raised the water level of an estuary, making it impossible for people to wade across it and preventing some 350 students from walking to school.

Rather than build an expensive bridge, the community decided to build a pier that will enable a boat to ferry students across the river. (Parents have joined together to pay a former fisherman to captain the boat.)



Architecture for Humanity Office, 2005
Bozeman, MT

Average number of volunteers 4
Maximum number of volunteers 7
Area 1000 sq. ft.
Distance to nearest coffee 10 ft.
Average # coffees per day 5
Average workday 17.5 hours

Usable Workspace

We also have supported student-led community rebuilding initiatives, including a joint effort by the Harvard Graduate School of Design and MIT's SENSEable City Laboratory (see "Safe[R] House"), as well as a project to build a women's collaborative near Auroville, India, that was instigated and designed by Travis Eby and Lauren Farquhar, two students from the University of Cincinnati.

Just as our tsunami projects were getting under way there came a new disaster. For years experts had warned of the dangers of a direct hit from a Category 4 or 5 hurricane to the city of New Orleans. "Though protected by levees designed to withstand the most common storms, New Orleans is surrounded by water and is well below sea level at many points. A flood from a powerful hurricane can get trapped for weeks inside the levee system," warned a 2002 exposé in the *Times-Picayune*. On August 29, 2005, Hurricane Katrina gathered speed and force and touched ground near New Orleans as a Category 4 storm. The 145-mile-per-hour (235-km-per-hour) winds cut a path of destruction across the Gulf Coast region. As predicted, the storm surge breached the New Orleans levee system, effectively turning the city into a bowl to be filled with water. Flooding submerged 80 percent of the city under water as high as 20 feet (six m) in some places. The disaster outstripped the capacity of officials at all levels to respond and was compounded when Hurricane Rita hit Texas less than four weeks later. Together, the storms served as a stark reminder of the need to plan for regional emergency shelter before—not after—the inevitable happens. Horrified Americans watched TV footage of bodies floating in the flood waters and thousands of people, stranded in unsafe and unsanitary conditions in the New Orleans convention center, pleading for help.

The storms displaced more than a million people, who found shelter in temporary housing (either with friends and family or through FEMA's rental vouchers) in more than 48 states. The diaspora has complicated the area's recovery and made it difficult for residents to have a voice in reconstruction. FEMA has proposed controversial temporary trailer parks, each to house between 200 and 300 displaced families for the short term. In response many designers have proposed temporary shelter that could be sited on or near families' former residences to help speed the recovery effort. While it is too early to say what shape the rebuilding will take, Architecture for Humanity is working with community centers in the region to create resource centers that will give residents access not only to financial assistance but also to architectural services. We hope the centers will become places where families will come to rebuild their lives and more sustainable communities.

Just five weeks after hurricanes Katrina and Rita struck, a catastrophic earthquake hit the Kashmir region and left the world reeling yet again. On their own each of these disasters was of a scale that overwhelmed the government agencies and NGOs charged with responding. Coming as they did within months of each other, the

result was a disaster within a disaster. Kashmir was particularly affected by the lack of capacity to react.

As we write this text, over 87,000 people have died from the quake—many of them children who attended the 6,000 schools that collapsed—and over two million people have been displaced. The real danger is yet to come with the onset of the brutal Himalayan winter. Without aid, officials say, thousands could die of exposure, illness, and infection, potentially multiplying the original death toll several times over. Within weeks agencies ran out of tents, leaving over 500,000 people without shelter. (In one of life's sad ironies, Pakistan has been one of the world's largest producers of emergency tents.)

Since the inception of Architecture for Humanity, we have had varying degrees of success and failure, and with every project we've learned much and progressed a little further. Initially we thought ours would be a small organization focused on small projects. We soon discovered that there is no such thing as a small project. And although we have constructed only a dozen buildings, we have managed to create a solid foundation as a conduit for change in the industry.

In the future our goal is to create an open-source network of innovative solutions while still protecting the rights of the designer. Time and again we have come across a building idea that, if allowed to develop, could make a huge impact and possibly help alleviate many global housing crises. Yet the designer has invested

a considerable amount of time and effort and is understandably reluctant to give her design away, for fear someone could "steal" it for profit.

As a result we are currently working with Creative Commons, a nonprofit that offers flexible copyright licenses for creative works, to develop a licensing system for the donation of architectural and design services in areas of great need. This system is to be based on an existing license that allows the holder copyright protection in the developed world while giving her varying degrees of control in developing nations. Using this license we hope to build a database of "some rights protected" designs, including construction documents, so that there can be a wider distribution of innovative ideas.

By supporting innovative design, consulting with NGOs, and connecting professionals with projects in the field, we're creating opportunities for designers to get involved and to bring their services to those in need. We have demonstrated, and hope to continue to do so, that for every "celebrity architect" there are hundreds of designers around the world, working under the ideal that it is not just how we build but what we build that truly matters. This book represents just a sampling of their efforts. In some cases Architecture for Humanity has had the pleasure of collaborating with these designers directly. In other cases designers have pursued their ideas independently and it simply has been a pleasure to learn about their work.



A community meeting facilitated by architect Susi Jane Platt in Pottuvil, Sri Lanka, to design women-run community bakeries as part of a livelihoods initiative. Here, team members talk with the newly formed cooperatives.
Susi Jane Platt/Architecture for Humanity

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"Committed, unapologetically architectural in name and mission, Architecture for Humanity stands up for people in need. It demonstrates a quality of leadership, providing renewed appreciation for architecture and winning respect and trust."

Robert Ivy, editor-in-chief, *Architectural Record*

"Architecture for Humanity offers innovative and cost-effective ideas for housing the homeless and rebuilding lives."

Jessie Scanlon, *Business Week*

"An offering of 'hope by design' to a challenged world."

James Cramer, *Design Intelligence*

FOUNDED IN 1999 by Cameron Sinclair and Kate Stohr, **Architecture for Humanity** is a grassroots nonprofit organization that seeks architectural solutions to humanitarian crises. Through design-build programs, competitions, educational forums, and partnerships with community development and relief organizations, Architecture for Humanity creates opportunities for architects and designers from around the world to assist communities in need. Where resources and expertise are scarce, innovative, sustainable, and collaborative design can make a difference.

MEGACORPUS

JACKET FRONT: left, Rufisque Women's Centre, Rufisque, Senegal, Hollmén Reuter Sandman Architects, photograph courtesy Hollmén Reuter Sandman Architects; right, Baninajar Refugee Camp, Khuzestan, Iran, shelters built with Super Adobe system created by Nader Khalili, photograph courtesy UNDP

Printed in China

"Architects can save lives." *Newsweek*

"This book brings forth the values of sustainability and diversity in a beautiful way—values which are as essential to our housing as they are to the food we eat." Alice Waters, founder, Chez Panisse Foundation

"From the title to the very last word, the book is a rallying cry for rethinking humanitarian assistance and pursuing innovative solutions to contemporary housing crises. *Design Like You Give a Damn* reads like an encyclopedia of the best humanitarian architecture projects ever created." *Inhabitat*

"If you care about the future we're building, you ought to own a copy of *Design Like You Give a Damn*." Alex Steffen, executive editor, *Worldchanging*

EDITED BY Architecture for Humanity, a volunteer-based organization that provides architectural solutions to humanitarian crises, *Design Like You Give a Damn* brings the best of humanitarian design to the printed page. Proceeds from the sale of this book will support the work of Architecture for Humanity.

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FTL Design Engineering Studio
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Health Habitat
Heavy Trash
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ISBN 1-933045-25-6 \$35.00



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PHAIDON

Liz McQuiston
**graphic
social and Political graphics since the Sixties
agitation**

graphic agitation

Visual and Political Graphics since the Sixties

Graphic art is a powerful weapon of protest and propaganda, shock and subversion. From billboards to t-shirts, underground magazines to political posters, its imagery can arrest, accuse, provoke and plead. Many such images have become icons of their age.

From the revolutionary Sixties to the present day, *Graphic Agitation* explores the many ways in which graphic art and design have addressed social and political issues. The book covers a broad range of subject areas including war, peace, national politics, ecology, health, civil rights and sexual politics. It features the work of some of the world's best known personalities and studios, such as Grapus in France, Klaus Staeck in Germany, Seymour Chwast in the USA and Wild Plakken in Holland, as well as the powerful graphics of anonymous protest.

Images of anger and emotion, humour and satire appear throughout, as symbols of power, peace and persuasion. In addition to its striking visual impact, this unique collection of images and memorabilia presents a powerful reflection of the social concerns and political struggles of our age.

'This ambitious chronicle is a must for the scholars, students and practitioners of alternative media.' Steven Heller, *New York Times Book Review*

'This book is a visual catalogue of well-known and not so well-known political and social graphics. The inclusion of propaganda produced both by official sources - government agencies, consumer groups, political parties - and unofficial sources - underground press, flyers, graffiti - provides an unbiased perspective on a highly emotive subject.' Neil Triggs, *Eye*

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Liz McQuiston

graphic social and Political graphics since the Sixties agitation



Phaidon Press Ltd

Regent's Wharf
All Saints Street
London N1 9PA

First published 1993
Reprinted in paperback
1995, 1998
© 1993 Phaidon Press Ltd

ISBN
0 7148 3456 0

A CIP catalogue record for
this book is available from
the British Library

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Printed in Hong Kong

Frontpiece
"Eat": anti-Vietnam War
poster by Tomi Ungerer,
1967.

Acknowledgements

The author wishes to give
special thanks to the
following for consultation
and generous assistance
in the making of this book.

Rene Andrew
Joseph P. Ansell
Phil Bicker
Frances Bloomfield
John Campbell, ACT UP
London

Estelle Carol, Barbara
Bejna, Shirley Jensen
and Julie Zolot of the
Chicago Women's
Graphics Collective

Julia Church
Dr Hazel Clark, Hong Kong
Polytechnic

Yannis Frangoulis

Jude Harris

Sue Herron

Steve Jeppesen, Course

Director, and the

students of the

Commercial Art Dept of

The American College in

London (Eva Chiu, Gioka

Francella, Andre Pang,

Gabriella Pucsek and

others)

Barry Kims

Wolfgang Kreis

Mrs N. Levenstein
Tom and Tina Manwell
Edward McDonald
John McKay, Ravensbourne
College of Design
and Communication
George E. McQuiston
Victor McQuiston
Chris Holmlund, Baldwin
Lee, Susan Metros and
the Art Dept, University of
Tennessee/Knoxville

Mary V. Mullin, KCOGRADA

William Owen

Suzanne Perkins

Sue Plummer

David Reeson

Viv Reid, Newham Drugs

Advice Project, London

Mike Sheedy

Michelle Thomas

Mrs Jacqueline Thompson

Teal Tings

Professor Michael Twyman,

Dept of Typography

and Graphic

Communication,

University of Reading

Shelley van Rooyen

Dan Walsh, Liberation

Graphics

Carol A. Wells, Center for

the Study of Political

Graphics.

Publishers' note

This work is intended as a résumé of the growth of political and social agitation via graphics since the 1960s. The publishers wish to make it clear that the views expressed in the images contained in this publication are not their own but those of the individuals and organizations that created them. The publishers do not consider that these views are necessarily justified, truthful or accurate.

The materials included demonstrate the utilization of graphic art by individuals and bodies with differing aims. Those employing graphic means to spread their views are of varying repute, and range from governments through to terrorist organizations and include, amongst others, various pressure groups and commercial institutions. This book depicts the many graphic methods used and portrays the lengths to which people will go in order to communicate their views to the public. The inclusion of such work is for the purpose of criticism and review of the use of the graphic medium and in no way indicates that the publishers agree with the sentiments expressed therein, nor that the targets of any of the illustrations are deserving of such treatment.

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Introduction

Three decades of graphic agitation

The term 'political graphics' sets off a flood of images and impressions. Angry protest posters or banners for demonstrations may spring to mind, or the razzmatazz and hard-sell of political party campaigns. The 'newspeak' of war propaganda, subversion through the underground press, caricatures in daily newspapers, graffiti sprayed on walls and pavements or badges and t-shirts shouting slogans within a crowd: all represent the graphic 'voice' of propaganda, protest and agitation. And although the forms may be ephemeral, the effects are not. Press images and posters become icons of an era, marking turning points in past history, while media campaigns and billboards influence the present, bearing images and slogans that become engrained in our personal politics.

This book takes a broad look, over the past three decades, at the use of graphics for propaganda and protest. It deals with both the official graphic voice of the Establishment as well as the unofficial voice of dissenters and agitators. For both are part of the political landscape and exert an influence over society's attitudes and opinions both belong to an on-going context of power struggles; and both have generated graphic innovations over the decades.

The nature of the work contained here is extremely varied. The term 'graphics' is used to describe a wide range of graphic statements – from the crudest amateur t-shirt or wall graffiti to the most elaborate professional media campaign. 'Graphic design' in itself describes a broad-based field of activity, encompassing design for print, advertising, moving graphics for film and TV, and all manner of visual communication and design. Graphic designers often work across a variety of disciplines and media, and at the same time much interesting graphic work has emanated from artists in other areas of visual communication. To reflect this broad scenario, the net has been cast widely and freely to include projects from professional graphic designers (also fine artists, stylists, fashion designers and so on) as well as influential amateur contributions. All however will be discussed within a design-related context, looking at graphic roles, techniques and traditions.

Political and social issues are also assigned broad meaning here, for both have undergone substantial change and redefinition over the past decade, particularly in relation to the visual arts and design. Up to the mid-1980s, 'politics' usually inferred party politics. But with the build-up of 'awareness' activities – including charity rock events such as Live

Aid, pressure groups campaigning for new attitudes towards peace and the environment and style magazines promoting activism and human rights – the term politics has grown more and more to signify popular movements relating to social issues. This has evolved into the 1990s trend towards 'personal politics', an individual awareness and concern for world problems, and a sense of responsibility to self, friends and family, society and the planet as a whole – perhaps as a sign of growing disillusionment with governments and political parties unable to get to grips with today's global problems and crises. In the light of such developments, the many and varied forms of graphic design remain an important instrument for political – and personal – expression.

The 1960s provide a useful starting point for this collection, both socially and graphically. Many of the social revolutions that have moulded contemporary life were staged in the Sixties. A decade of turbulence and social change, the era lives on as one of our greatest modern-day myths. But it was equally a creative watershed. The energy of change also surged through the art and design worlds, bringing innovations in graphics, fashion, film and photography. In addition, many of the anti-establishment statements of that time were made through a graphic medium. The US poster boom, which reflected the mounting anti-war feeling, and the psychedelic graphics surrounding drugs and music, were all part of a communication link between the young, the protesters, the drop-outs. The ensuing visual language with its colours and fantasies was soon drawn into the mainstream and spread round the world, and the notion of graphics as a tool for popular expression – a means of speaking out and being heard – has been a vital facet of rebellion and youth culture ever since.

This is not however a history book; there is no attempt to provide a comprehensive historical survey of political events over 30 years – either in individual countries or within an international scenario. Neither is the intention to provide in-depth coverage on any particular issue, movement, group or individual. The interests and concerns of this book are design-led: chapter headings appear as broad themes, and the book's emphasis lies in the depiction of an on-going flux of struggles and concerns, and the part that graphics can play in expressing such struggles. For example, rather than concentrate campaigns and projects relating to anti-racism all in one place, they are in fact sited within sections relating to national politics, liberation movements, human rights and so on. Their reappearance throughout the book highlights the continuing and endemic nature of racial struggles, how they differ from country to country and culture to culture, and the different forms of graphic expression they have generated over the years.

Various themes recur throughout the book. First and foremost is the theme of power. Politics is essentially about power and control, and most of the graphic material in this collection is discussed as part of a struggle for, or against, power. Often the power struggles are between the Establishment or ruling party and the person in the street. The notion of 'the street' appears throughout as a symbol of the public domain, a forum or arena for the 'masses' and their graphic statements.



FREE SOUTH AFRICA



Social comment takes many graphic forms.

1 T-shirt design by fashion stylist Judy Blame, Britain 1992.

2 The NAMES Project quilt created in memory of people who have died of AIDS, photo by Marc Geller, USA 1987.

3 'Nobody's perfect', postcard by Klaus Staack designed in the International Year of the Disabled, West Germany 1981.

4 Anti-apartheid poster by Keith Haring, USA 1985.



Censorship and levels of tolerance – whether by the ruling party or the public itself – are issues that vary greatly between the countries represented, and allow interesting visual comparisons to be made. Visual satire and other forms of graphic criticism and abuse tend to be most highly developed in those countries that have a long democratic tradition of freedom of speech and freedom of the press, such as America, Britain, Germany and France, although degrees of tolerance vary. (The billboard showing Margaret Thatcher hanging by a noose on page 49 lasted only a few days in Britain, but it is unlikely that its equivalent would ever have been displayed in America.) In the creative communities of these countries, freedom of expression is viewed as a basic right to be preserved and defended, with parameters that must be continually challenged and stretched. Censorship of any kind is consequently a matter of great debate, and a relatively sophisticated battle of policies and protests. It is a far cry from the death penalties and disappearances experienced in some areas of the world. In Ceausescu's Romania, for example, any critical comment against government or leader was confined to a scribble of graffiti on the wall (page 69), whilst many former Iron Curtain countries are only now beginning to understand and deal with the effects of many years of Communist state control and artistic censorship.

Visual language and graphic language are phrases often used when discussing work. These refer to a combination of elements – style, symbolism, typography, atmosphere or tone, historical and artistic references and so forth – which communicate a message in a particular way, or with particular emotion or force. Graphic symbolism plays an especially interesting role in communicating the ideals and aspirations of struggles, in that events or entire causes may be reduced to a simple graphic shape, or collection of objects, which embodies their essence or meaning. A favourite among graphic designers (and the subject of much pastiche, as shown here) is El Lissitzky's 1919 abstract composition 'Beat the Whites with the Red Wedge', a modernistic battlefield of shapes, and powerfully symbolic in its show of Bolshevik strength over the White Russians. More recently, in the 1989 uprising in Romania the emblem for the Popular Revolution was derived from cutting the centre out of the country's flag (removing the old regime's emblem), a gesture that was quickly crystallized into a graphic symbol of anger and suffering.

Media and technology can also have great effect on the meaning and resonance of the message. The more direct, or cruder, methods of image-making and duplicating (handwriting, stencilling, photocopying, hand-stamping) can provide immediacy and emotional impact. Silkscreen remains a favourite medium for low-run prints and is still difficult to rival for boldness and 'bite', as well as for economy and low-tech convenience. Offset litho liberated the 1960s underground from the constraints of silkscreen and letterpress and played a substantial role in the graphic revolutions of that era, whilst the new technology of the 1980s and 1990s possesses its own in-built visual language. Bitmap typefaces, electronic colours, pixelated textures, special screen



1 & 2 'Beat the Whites with the Red Wedge', poster by El Lissitzky, Soviet Russia 1919; Christmas card pastiche by South Atlantic Souvenirs, Britain 1980s.

3 'Attack!', poster by a group protesting against the World Bank and highlighting the cause of Third World aid and human rights, West Germany 1988.

4 'Lucky Daniel', poster by Péter Pócs for a Hungarian film concerned with the post-1956 emigration to the West. The image refers to the period of October/November 1956 when the insurgents cut the hated Russian-style herald out of the Hungarian flag. The poster was banned in 1983, then reprinted in 1989 (hence the two dates).

5 First Day Cover printed envelope and franking stamp (1990) commemorating the Romanian popular revolution of December 1989.





effects and various genres of icons conjure up high-tech societies, future worlds and real or imagined military operations, an issue exploited in the comment on the Gulf War shown on page 60.

Finally, the book examines important issues centring around the concept of 'format' – that is, the form that carries a graphic image or message. (The medium of print, for example, encompasses many different formats, such as books, billboards and magazines.) Format, media and visual language all work together to define the size and scope – and ultimately the impact – of the graphic statement.

The roles and functions of traditional formats such as posters or billboards can be traced throughout the different chapters. Posters, for example, function best when communicating a simple idea, in a way that is visually arresting. Along with film and radio they are highly suited to the role of propaganda, as they can travel fast and be changed frequently. Because of their instant impact, posters can function amidst a large amount of conflicting information and visual 'noise', or in a place where people must read quickly such as streets or busy stations; they can also communicate to a non-literate audience or an audience not happy or accustomed to reading. One of the poster's greatest roles

has been as a political tool in the revolution and reconstruction of socialist societies (such as the Soviet Union, China and Cuba); the poster also played an important role in solidarity and consciousness-raising in the liberation movements of the Sixties and remains to this day a crucial format for popular movements and educational organizations. The Center for the Study of Political Graphics in Los Angeles, for example, currently prepares exhibitions of its political poster collections for display in public places – such as university libraries, galleries, government buildings and theatres – with the educational aim of providing an alternative to interpretations of current events presented by the mainstream media. All exhibitions are fully annotated, and include interpretative essays, translations and contextual information. The Center therefore strives to continue the agitational tradition of the protest poster, while relating it to a current audience and context.

But at the same time traditions are being expanded and uprooted: formats and their roles are changing. The 1990s are about participation, interactivity and activism. Stars of the fashion and music industry contribute to causes ranging from AIDS to the rainforest; style

CONTRA ESPAÑA 92...



INDEPENDENCIA!

MANIETS



Examples of the many roles of posters.

1 Spontaneous street graphics: the Catalan Independence Movement lynches the Olympic games mascot

Cobi in this poster, a sign of resentment towards the focus given to the 1992 summer games in Barcelona.

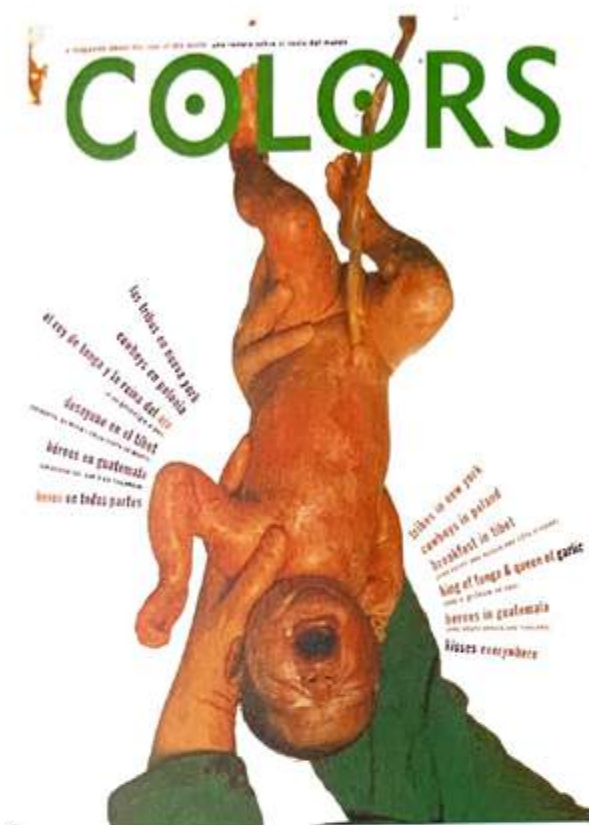
2 Keeping the memory of past tragedies alive: poster for a concert for the victims of Communism, designed by István Orosz, Hungary 1990.

3 & 4 The Center for the Study of Political Graphics promotes a modern educational role for protest posters. Two posters from the Center's collection are shown here, both opposed to the 1991 Gulf War: 'No Blood for Oil' by Keith R. Potter and Steven Lyons, USA 1990, and 'US Out of the Middle East', by Fireworks Graphics Collective, USA 1990.

5 'Rodeo', poster by Doug Minkler criticizing aspects of educational and social programming, USA 1992.

FASHION ACTION

KEEP BRITAIN TIDY



Social and political issues expand into style and fashion.

1 'Keep Britain Tidy', t-shirt designed by fashion stylist Judy Blame, with a graphic inspired by the International Tidy Man symbol (model: Mark Lawrence; photographer: Pierre Rutschli). From a style essay in the Activism issue of *i-D* magazine, Britain, April 1992.

2 *Colors*, Benetton's combined youth magazine and clothes catalogue, 1991.

3 & 4 British style magazines *i-D* and *The Face* explore the themes of anti-racism and anti-fascism in 1992.

5 Malcolm X earrings, a small part of the large collection of clothes and accessories generated by the films of Spike Lee and sold through his shop Spike's Joint in New York City, 1992.

magazines confront racism and fascism; corporate magazines and press campaigns ask young people to write in and say what's on their mind (see Benetton and Esprit on pages 204-5); fashion and style have become vehicles for self-awareness, cultural identity and pride. Street formats with traditional commercial roles – signs, billboards, stickers, fly-posters – have become platforms for questioning, moralizing or arguing in the public domain.

The roles of mainstream communication formats, traditionally based on distance and authority, are now breaking down and being redefined towards involvement and participation. The information industries have brought social dilemmas and global concerns within our reach. People are now in touch with the world, and have the technology and the means to confront the big issues such as poverty, homelessness, racism, right-wing extremism, the threat of AIDS and the destruction of natural resources – and in coming years, will no doubt find ever more imaginative and creative ways to deal with them. Political graphics look set to continue to be transformed through new media and technology, as people take their destiny into their own hands, unite against the world's problems, and make their voices heard.





Propaganda and protest graphics

A brief historical outline

Propaganda and protest through the graphic arts have a long and turbulent history that stretches far back over the centuries, and shadows developments in print technology. Social satire, political cartooning, pamphleting, graffiti and other types of agitation in current usage all have roots in the very distant past.

Street graphics date back to Roman times; early displays of a politicized graphic voice have been cited in the 'graffiti' of Pompeii, where political slogans and commentary were written, painted and carved onto city walls. Later, during the Renaissance, placards carrying political comments were hung on public statues; it was also possible for a dialogue to develop between a number of these 'talking statues' or *pasquinades*. Both examples mark the beginnings of a tradition of street debate – between the public, its parties and leaders – that still finds form in present-day activities such as graffiti, fly-posting and organized marches and rallies. Talking back and arguing (graphically) in the streets is evidently one of our longest traditions.

The spirit of agitation found its true form, however, in printed multiples. The invention of various print techniques during the mid- to late 1400s – most notably, Gutenberg's invention of movable type –

allowed early German prints to reflect public opinion and peasant life, while spreading new ideas. Enlisting the help of satire and humour, print quickly became the vehicle of the man in the street, with illustrations acting as the new mass language.

Martin Luther's Reformation movement (1520-21) was spread through print and particularly leaflets illustrated by German artists working in woodcut or wood engraving, including Albrecht Dürer, Lucas Cranach, Mathias Grünewald and Hans Holbein the Younger. In a wave of solidarity graphic artists also recorded the horrors of the Peasants' War, which ended in 1525. By the mid-1500s political prints and illustrated leaflets were widely available, sold by roving street sellers. Opposition to the church in Rome and nobility were two main themes.

For much of Europe the 1600s were years of constant armed struggle: religious wars, territorial wars, uprisings and revolutions were rife. Not surprisingly, this gave rise to a war artist tradition. Vast numbers of engravings were produced to document the battles, glorify the victors and justify the carnage, brutality and butchery. Jacques Callot, working in the early part of the century, was one of the most important chroniclers of the European wars, and exceptional for his

concentration on horrors and destruction. He produced a large series of engraved prints entitled *The Miseries of War*, which depicted the mass hangings, sackings, pillaging and other brutalities of that gruesome era. The positive side of such devastation was that it sparked the rebellion of peasants and workers against the aristocracy. This atmosphere of growing criticism was to find vibrant form in the graphic satire of the next century.

The age of satire and social comment

The 1700s brought a new role for political graphics. No longer a recording device confined to lamenting on the sidelines, graphics were now charged with influencing and expressing public opinion. British satire led the way; its golden era began with the engraver William Hogarth (1697-1764), a pioneer of stinging social criticism and responsible for establishing the tradition of caricature in England.

Also from this period came the wealth of prints generated by the French Revolution and by the split between Britain and its American colonies. Furthermore, the invention of lithography by Aloys Senefelder in 1796 in Germany allowed greater freedom in drawing straight onto a surface, while also dramatically increasing the number of copies it was possible to produce.

The 1800s were essentially the years of visual satire, caricature and comic art. British satire flourished in the early 1800s through the work of Thomas Rowlandson, James Gillray, Isaac Cruikshank (and his sons Robert and George) and many others. In addition to scathing social and political satire, they found an extremely popular target in Napoleon, the first international figure in caricature. Caricaturists throughout Europe

made 'Boney' a legend in his own time, transferring his image and tales from country to country and revelling in his defeat and decline.

But away from the courts and the centre stage of world power-games, the massacres continued. Francisco Goya's series of etchings *The Disasters of War* depicted the horror and brutality taking place in the background of the battlelines, while Spain fought a war of independence against French-Napoleonic domination (1808-13). No battle scenes, glorious or otherwise, were shown; only a despairing realism and depiction of human suffering and waste.

By 1830, Britain's golden era of graphic satire was over, for public taste had grown more conservative and less tolerant of visual abuse. The focus immediately shifted to France, where the French newspapers began their spirited fight with censorship. The liberal revolution of 1830 brought the elected King Louis-Philippe to power and, by his own proclamation, freedom of the press. Three months later Charles Philipon founded the satirical weekly *La Caricature*, and almost immediately overshot the mark. His famous representation of the king as a pear-head (for which he was hauled to court in 1831, but then acquitted) was the first of many sensations. His daily paper *Le Charivari* was launched in 1832; by 1834 *La Caricature* was banned; by 1850 two more papers had been launched. Amid such enterprise and devilry, Philipon furthered the development of lithography and fostered a team of remarkable satirical artists that included Honoré Daumier, Paul Gavarni, Charles-Joseph Travies, Jean-Ignace Grandville, and Henri Bonaventure Monnier – as well as a very young Gustave Doré.

The French golden era of political caricature lasted from 1830 until 1835, when general censorship was re-introduced. From thereon

1 *Monster Soup*, an etching by 'Paul Pry' William Heath, Britain 1828.

2 *The Hanging Tree*, an engraving from the series *The Miseries of War* by Jacques Callot, 1633.

3 Maniac Ravings or
Little Boney in a Strong
Fit, print by James
Gillray, 1803.

4 Two pieces from Francisco Goya's series of etchings *The Disasters of War*, published in 1863 and depicting the Spanish resistance to Napoleonic domination. Shown here are (top) *Que valor!* (What courage) and (below) *Ni se puede mirar* (I can't bear to look).



French satire and caricature had to steer away from officials in government, and so instead targeted society and its mores. No one was safe – rich or poor, high or low – and the commentaries were produced in abundance for the daily deadlines of journals and newspapers. Well-known and widely copied in other countries, the artists involved were the undisputed leaders of sophisticated, graphic wit. (Doré for example grew to be famous in both England and France, producing book illustrations, paintings, and other works, as well as extraordinary social documentaries of the London poor.) Throughout the 1800s French comic papers would thrive in great numbers; *Le Rire* (1895) and *Le Sourire* (1899) count among the most famous.

Improvements in printing press design meant that mass-circulation illustrated newspapers were possible by the mid-1800s. In the latter half of the century both education and newspapers were entering their heyday. In both Europe and America, printing processes could now supply a growing literate readership and thus influence public opinion and votes. Cartoons appeared in newspapers and magazines, which were considered important vehicles for political debate and discussion.

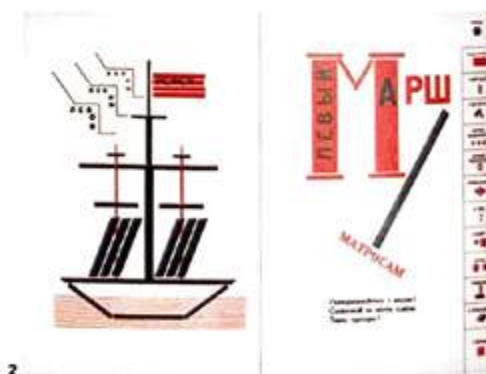
Leading cartoonist and caricaturist Thomas Nast visualized the political forces of America as battles between good and evil, and also invented the party symbols of the Democrats (the donkey) and the Republicans (the elephant). Nast took political art into new investigative territory, and held considerable influence on the voting public. His greatest victory on this score came in 1871 when he used his visual skills to expose the corruption of the New York City administration and the Tammany Hall Ring, led by 'Boss' Tweed (William Marcy Tweed). Nast's relentless graphic campaign against Tweed, which ran in

Harper's Weekly magazine, portrayed Tweed in ever-worsening forms, and eventually turned the public against him. As a result, both the Ring and Tweed met their downfall, causing Tweed to make his famous lament about 'them damn pictures'.

America's satirical weekly *Puck*, which catered for a wide range of graphic humour, set off a deluge of periodicals that flooded America in graphic humour and cartooning. *Life* was one of the most influential, and home to Charles Dana Gibson's famous invention, the Gibson Girl. In the later part of the century, cartoons and comic strips were indeed the main carriers of political comment in America.

Also operating at that time was the great Mexican artist and printmaker José Guadalupe Posada. Considered to be the prime carrier of the spirit of the Mexican people, his prolific output – estimated to be over 15,000 prints – included numerous illustrations for the popular press: broadsheets, posters and street gazettes. Posada's graphics dealt with politics and social satire as well as providing a journalistic coverage of the latest news events. He was perhaps best known for his macabre and humorous *calaveras* – the dancing skeletons of Death, derived from folklore and ceremonies such as the Day of the Dead – which he used to represent his contemporaries, both friend and foe alike. But his work also provided an intense documentary of the period leading up to the Mexican Revolution of 1910.

Posada died in 1913, and was revered by other artists of that revolutionary period – particularly Diego Rivera, who became known for his public murals and political themes during the 1920s and 1930s. Both Rivera and his wife, the painter Frida Kahlo, were active members of the Mexican Communist Party and influential artists of the time.





2



1

The caring society

Health, education and welfare



3



4 Click Click. The law of survival.

At the start of the decade, the 1990s was heralded as a new era of social responsibility: the 'caring, sharing decade'. Despite this tone of benevolent calm, the 1990s have been rocked by the continual surfacing of social crises, some of which have been highly explosive. The effects of the global threat of AIDS (its impact, for example, on the populations and economies of Africa) have become a haunting spectre, and promise a difficult future for those nations affected. In the West, growing urban poverty, strained health care systems, unemployment and homelessness are all problems that have been worsened by global recession and failing economies. The structures set up for ensuring the care and well-being of society have come under more strain than ever before. Consequently social issues – or the 'values' which in the 1990s define social well-being – have become a battleground. They rest high on the political agendas of governments; are argued and debated through the media; and have brought renewed interest in the concepts of social responsibility in design and community art.

This chapter is concerned with the graphics generated by the organizations that deal with social well-being – from large government departments to small charities – and encompasses projects or

campaigns that put across messages broadly relating to health and welfare. It also includes graphics created by individuals or groups who challenge those messages, or the way that they are communicated. These challengers may create their own messages or forms, or even subvert or 'rework' existing imagery. As a consequence both the official voice of 'the establishment', and the unofficial voice that may criticize or question it, are present here.

The power and influence of advertising and the media are important points of focus throughout this chapter. Whereas in the past advertising and media channels mainly existed to extend the power of the commercial world, they are now also employed by organizations for public service or 'awareness' messages, or by protestors and artists for activist purposes – to subvert the status quo. A fine example of the latter is 'Death' cigarettes, a brand which challenges the lies and hypocrisy of cigarette advertising by projecting a totally 'honest' and upfront message. It represents a new progressive form of anti-smoking message, and the manufacturers donate a percentage of their profits to cancer research and related charities as part of their 'Pay as you Burn' policy (reminding their smoking customers that they are highly likely to

and the benefits of such organizations one day). The 'Death' message is an obvious distortion of advertising tactics, used to drive home a warning message. Doug Minkler's poster, shown opposite, makes a different and equally effective comment on the power of advertising and image-building. It warns of the dangers for children taken in by cartoon cigarette ads and other stylish devices, and depicts a fantasy-tutor of what may lie behind the 'cool' image.

The power struggles of this chapter therefore relate to the fight for (or against) the control of advertising/media channels. The power of commercial advertising to programme lifestyles and mould social attitudes is slowly being eroded – for its communication channels are now being used simultaneously to question those attitudes or to promote alternative views (sometimes by the hijacking of existing ads). The channels are no longer one-way power lines, they now contain mixed messages and mixed motives.

Changing attitudes and targeting audiences

Social attitudes have changed dramatically over the past three decades – and with them, the way that we visually or graphically handle health issues, social problems and 'public service' information. It began as a long, slow process of challenging taboos. The social revolutions of the 1960s and 1970s brought visions of a freer and more open society, and a bold new era of 'changing attitudes'. A product of this climate was a new breed of information and advertising campaigns. While America led the way in creative commercial advertising in the 1960s, Britain pioneered a daring new form of public service information. The best of the innovative campaigns included Cramer Saatchi's poster of a pregnant man, promoting contraception on behalf of the Health Education Council, and the shocking David Holmes/Terence Donovan poster of a distressed pregnant child, produced for the Salvation Army. This 'age of daring' reached its peak in Britain in the early 1970s with the Clunk-Click seatbelt campaign, the first time sensationalism and shock tactics were used for the public good in a national campaign.

Other groups exploited the new climate of liberation. Women faced new liberated attitudes to sex, and took control of their bodies and health care. Feminist groups and public health organizations produced a flood of graphic informational material on contraception, reproduction, sexually-related diseases and rape, which was handed out in liberal-minded community clinics and women's health centres. In the mid-1970s, too, the disabled began to fight for their rights, and soft-spoken charities adopted the new label of 'pressure group'. Publications for the disabled, promoting self-care and independence, began to receive heavy media coverage and support. There was new interest in providing wheelchair access to buildings, public transport and entertainment venues; ergonomics and social responsibility in design were hallmarks of this period. Significantly, the disabled at this time began finally to acquire visual representation in the media, and a place in public considerations. In visual terms, society was becoming more than a white, male, middle-class, able-bodied group.



1 An anti-smoking poster which parodies existing cartoon-style cigarette ads, USA 1992. The poster was created by Doug Minkler for Doctors Ought to Care, a national organization of doctors in the USA focussing on preventive medicine. 2, 3 & 4 Pioneering statements in shock: campaign to promote contraception by ad agency Cramer Saatchi for the Health Education Council, Britain 1970-71; poster promoting the work of the Salvation Army, by agency Kingsley Manton & Palmer (photo: Terence Donovan), Britain 1967; poster from the landmark Clunk-Click campaign to promote the use of seatbelts, conducted by the Central Office of Information for the Ministry of Transport, Britain 1971-3 (first test phase), then continued until 1980. 5 Publicity paraphernalia, including coffin-shaped packaging, for Death cigarettes, Britain 1991.





But despite these advances, certain areas remained curiously unchecked. Drugs were still considered to be a 'containable' problem in most countries in the 1960s and 1970s, and apart from isolated campaigns produced by government departments or charitable organizations, received little graphic attention. In America in particular, drugs were part of the underground youth culture, as well as a broader social scene that was looking for fun and experimentation. Marijuana was affordable and popular, and even cocaine was considered a 'party drug' until the late 1970s. It was not until the early 1980s that the first signs of a broader problem began to appear. Hard drugs became cheaper, addiction and the effects of long-term drug abuse began to surface, and drugs soon became heavily crime-related. The mid-1980s brought a new development in the form of crack (crack cocaine), not a social 'high', but an extremely addictive, often crime-related street drug. At that point drugs shifted onto the political agenda and America turned to face a national problem.

In 1986 the Partnership for a Drug-Free America set up as a coalition of volunteers from the communications industries and set about the problem of 'unselling' illegal drugs. Their efforts have created the largest public service media initiative in America's history. 'Anti-drug messages' are the heart of their mission, and with unprecedented participation by the media, they can claim that every American sees at least one anti-drug message per day. Participation is wide-ranging – from TV networks (the three major networks have contributed over 10,000 spots) to newspapers, theatres and home video companies – and messages are carefully targeted to specific audiences such as children or parents. According to the Partnership's research, their

crusade has produced results: their annual national tracking studies show significant attitude shifts away from drugs since 1987. Furthermore, drug abuse centres and clinics have now become commonplace. Federal and local government devote much of their time and money to prevention, and the entire problem has become part of the social fabric. In addition, definitions have been broadened: alcohol and drug dependency (hard or soft) are viewed as one and the same. Lobby groups such as MADD (Mothers Against Drunk Driving) now have substantial clout and are able to exert great pressure on legislators to tighten laws.

In other countries, where programmes relating to drug use lack the Partnership's financial resources and power, the most interesting efforts are still those which tend to target a specific audience and localize their message, as well as their media and visual language. Their approaches to the subject, however, can differ greatly. For example, the non-judgemental drug-related information provided by the Youth Awareness Programme (YAP) of the Newham Drugs Advice Project in London (pages 186-7) is targeted to the tastes, interests and street-life of young people, from the age of ten upwards, and speaks to them in a visual language they will relate to and understand. NDAP are close to their audience and its needs, taking their expertise into local schools, housing estates and youth clubs; they also target groups normally neglected by drug treatment agencies, especially the Asian and black British and African communities. The British mainstream drugs information strategy, on the other hand, is typified by the overly broad and condemnatory approach of the poster 'Skin Care by Heroin' on page 187, or the sensationalized needles and scars shown here.



"I ignore them."



"I don't want to look like this."



"I'd rather stick antibiotics in my ears."



"Take a chill pill."



"I respect my body, man."



"Gimme"



The approaches used in communicating social messages range from shock tactics to friendly familiarity.

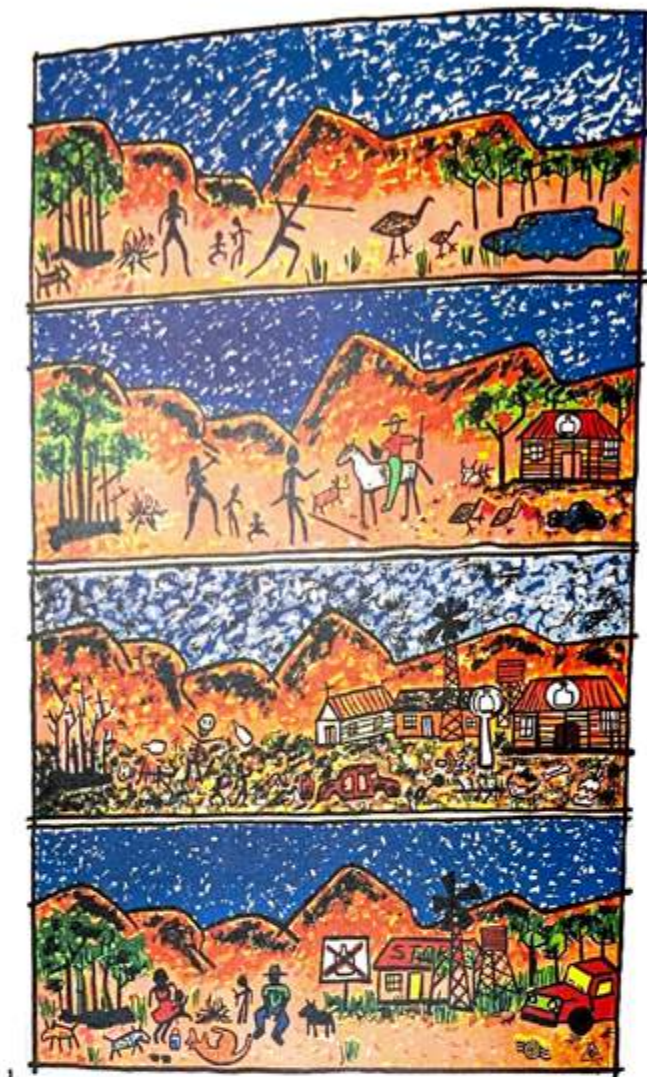
- 1 Anti-drugs poster by Alexandr Faldin and Alexandr Segal, USSR 1987.
- 2 'Smack', street poster from a campaign against drug abuse by

ad agency TBWA for the Central Office of Information (COI), Britain 1988.

3 'Kebab', poster from a campaign against drug abuse by Yellowhammer agency for the COI, Britain c.1988.

4 Poster warning about drug use and AIDS, USSR 1990.

5 Stills from computer-animated TV spot: an anti-drug message targeted at eight- to eleven-year-olds, by Richard Hsu (New York) for the Partnership for a Drug-Free America, 1991. The characters shown were asked 'When others ask you to do drugs, what do you say?'



1



2

Other examples of sharp targeting of audiences include the work of Bob Linney's charitable organization Health Images, which was founded in Britain in the mid-1980s. Health Images conducts poster and print workshops in underdeveloped countries, and teaches local health workers to create their own health materials and visual aids, thereby incorporating local customs, superstitions, symbolism and other issues which determine the way that images are read. In Australia, Redback Graphix provides a broad range of educational/information graphics, especially in consultation with Aboriginal communities and other specific groups. Their no-smoking and drinking message aimed at pregnant mothers (page 188) was designed to illustrate a story developed by health workers in conjunction with Aboriginal communities. They also devised a number of messages warning against the effects of Grog (alcohol), as shown here, in the form of picture stories or narrative strips for use in communities where people didn't necessarily speak, read or write English – and which were reminiscent of an Aboriginal style, and its use of symbolism.

As many of the examples in this chapter show, there was a growing awareness in the early 1980s of escalating social problems

in the countries of the West, with many groups and individuals working to find radical solutions, despite the inaction of conservative governments. In the mid-1980s a number of forces converged, creating a new mood of public awareness and concern. The Live Aid rock concert of 1985 generated famine relief for Africa and saw people in 152 countries join forces in televised international solidarity. In the climate of social awareness that followed, advertising agencies were commissioned to produce media campaigns on social issues and ecology, and public formats normally reserved for commercial use were press-ganged into social use. Animal rights were popularized when the Lynx poster campaign (page 221) made wearing fur unfashionable; reports of a 'greenhouse effect' and the depletion of the ozone layer suddenly made ecology a publicly-acknowledged fight for survival; and the spectre of AIDS became not only a health crisis, but a communication crisis. How to change people's social and sexual behaviour after years of liberated permissiveness became the ultimate education and information design problem. The old 1970s trend towards social responsibility in design had returned, in an updated and highly urgent form.

AIDS education: the missing link

The spread of the HIV virus and the illness it can cause (known as AIDS) has created the public health crisis of the century. Now recognized as an epidemic seated in countries around the world, it presents challenges on many levels: medical and scientific (in the search for new and better drugs); economic (from the collapsing medical system of America, to the collapse of economies in Africa); cultural (for sex and morality are central issues and subject to tradition and religious influences); legal (in the attempt to ensure the rights of people with AIDS); and social (in terms of the effect of AIDS on relationships with lovers, family, and the community).

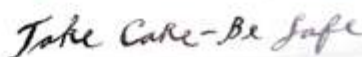
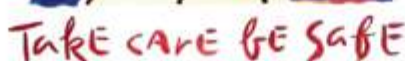
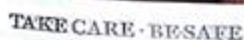
However poster campaigns do exist worldwide, and vary dramatically with regard to cultural traditions and audiences. They tend to be generated by two types of sources: government agencies and institutions; or community/voluntary groups and concerned individuals. The two sources operate very different approaches. Government

The community sector will also search for new audiences – very important in such a fast-changing milieu – and will attempt to respond to the needs of neglected communities, such as gay teenagers. The Swedish Federation for Gay and Lesbian Rights (RFSL) is a good example of an organization that uses careful targeting. Their safe sex posters are produced to be sited in very specific settings and to provoke reaction and discussion; their imagery therefore tends to be bold, humorous or shocking; and just right for the job. They also have a very specific aim, for although knowledge about the HIV virus in Sweden is widespread, the level of new infections particularly among young gay men is still high. A selection of their posters is shown below.

Thus in targeting specific audiences, the community sector tends to cover groups the government fails to address properly: lesbians and gay men, the young, the sexually active – in short, all those people most at risk. As one of our greatest information challenges to date, AIDS and safe sex education demands imagination and modern design strategies that will change attitudes and behaviour and at the same time combat the effects of misinformation, sensationalism and prejudice – the trademarks of much government strategy until now.



- 1 'Beat the Grog' (alcohol), poster by Redback Graphics for the Central Australian Aboriginal Media Association, Alice Springs, Australia 1986.
- 2 'Are you in good health?', anti-smoking poster by Margus Haavamägi, Estonia 1988.
- 3 A series of posters produced by the Swedish Federation for Gay and Lesbian Rights (RFSL) targeted for use in specific settings: (left) for sex clubs and other places where men meet for occasional sex; (centre) for use in nurses' offices and surgeries in schools and similar contexts; (right) mainly for schools. All of the images were used in gay bars and restaurants around the country, as part of a large campaign, Sweden 1992.
- 4 Stickers from RFSL, Sweden 1992.



Billboards have become an important public format for protest and social issues.

1 Billboard project by British artist Philippa Beale to raise public awareness of child abuse, for the benefit of various children's societies; also: London, 1987.

2 & 3 Billboards from the Randolph Street Gallery project in Chicago 1990 entitled 'Your Message Here', which aimed to provide a means of communication and an awareness of issues within inner-city communities: 'Treat a brother like your brother, with respect' designed by Julian Atkins of Artists of Color United/School of the Art Institute of Chicago; 'It's the best solution' (peace and an end to street violence) by Sam Gomez, with Khari Walker of GATE (Graphic Arts Through Education), a programme designed to help introduce and guide young street graffiti artists into the art gallery and education world.



The billboard: from commercial ad to public forum

Since the early 1980s billboards have become an increasingly popular format for agitation and social comment, and a powerful demonstration of the subversion of advertising power by non-commercial groups or an angry public. Billboards are one of advertising's most imposing vehicles, whether sited in city streets or in the countryside for long-distance viewing by a captive audience of highway motorists. Since they command such a direct and overbearing place in people's sights and thoughts, it is not surprising that guerrilla artists and groups have formed over the years to interfere with this process – to reclaim an imposition on public space, stop the cluttering of the environment, attack adverts or concepts they find offensive, or strike back at the faceless commercial authority and materialism that billboards represent. As the voice of commercial 'programming', billboards are an authoritative and exploitative device, a one-way form of communication. Defacing and graffiti magically transform this into a two-way conversation: the voice of authority is overtaken by the voice of resistance, and commercial power is subverted to people power.

This form of subversion has a strong tradition. In the late 1970s, while graffiti art was reaching its prime in New York City, political 'guerrilla graffiti' was being developed in other countries by groups or individuals expressing the social movements of the time. Spray-can comments or defacings normally came from 'street writers', often feminists, peace protestors, anti-racists and other activists reacting to the offensive content of existing ads, or expressing personal resistance to current politics. (As this form of defacing was usually a criminal offence, they were often operating at great risk.) Photographer Jill Posener carefully documented the range of these activities in Britain, and also the existence of groups such as BUGA UP (Billboard Utilizing Graffitiists Against Unhealthy Promotions) in Australia, founded in 1979 and dedicated to assaulting corporate advertising. BUGA UP exercised a particular loathing for the tobacco industry, but in fact retaliated against all advertising and its growing imposition on everyday life.

The 1980s brought a move towards self-publishing and urban expression. Art activists such as Jenny Holzer and Barbara Kruger began to put across social messages through a wide variety of environmental formats: electronic signs, billboards, stickers or invented street signs. At the same time (and in the charitable atmosphere following Live Aid) London advertising agencies were producing charity campaigns on social and environmental issues which were displayed on billboards, the most famous being the Lynx '40 dumb animals' poster.

By the late 1980s and early 1990s, both artists and ad agencies were communicating social issues and protest comment by billboard, providing occasional disruption to the usual commercial patter. More extreme disruptions for commercial advertisers also arrived, in the form of new-generation guerrilla-graffitists who no longer worked in the mode of 'defacing' but of 'refacing'. A number of examples of this art of 'visual intervention' were carried out by the company Saatchi and Someone: in reality, an individual named David Collins, operating with a few helpers.

Saatchi and Someone aimed to hijack the images and production values of high-profile advertising imagery; and the quality of their 'seamless' alterations often subjected viewers to a 'double-take' effect. They reworked 15 billboards in the Leeds and Bradford area between the summers of 1990 and 1991. Needless to say, most of the interventions were done at night; they usually lasted for one or two weeks before being pasted over with a different poster.

Commercial advertisers have also tried to promote social concerns through public formats with varying results. In 1991 global fashion companies Benetton and Esprit took on 'global problems' and began to produce socially-conscious campaigns aimed at young people on issues such as racism, violence, literacy and AIDS. Esprit's press and TV campaign, inviting young people to write in and express their suggestions for a better world, created a flood of earnest and sometimes witty responses; while Benetton's use of highly controversial photographs on billboards and in the press evoked intense public debate, outcry and protest (page 205). A more interesting use of commercial billboard advertising stemmed from the unusual concept of 'recycled advertising' created by London ad agency Chiat/Day to promote Ecover environmentally-conscious household products. In April 1991, an advertising campaign was devised which involved 52 artists, each collaging a billboard image by tearing up redundant advertising posters. Prizes were awarded and the new billboards appeared all over London – an extraordinary way of creating ads without waste, while promoting green products and a green philosophy (pages 232-3).

Yet another function assigned to billboards in the 1990s has been that of public forum, whereby commercial advertising sites are acquired (sometimes donated) for public art projects that address issues relevant to inner-city communities. The billboard project 'Your Message Here', for example, was co-ordinated by the Randolph Street Gallery in Chicago in co-operation with the artists' collective Group Material. It produced and printed 40 designs from community-based organizations and individuals, and posted them for three months (changing their location each month), thus providing an opportunity for people and groups to address each other, or the public. Thus the billboards were used to carry hand-written messages from the homeless; promote peace in the streets, protest against unjust treatment of immigrants; celebrate diverse ethnic backgrounds; or simply talk about having respect for the neighbourhood.

The growing use of billboards, posters and other public formats as a means of expression, represents an attempt to claim the communication power and presence of these formats for use by people in the street. Such a movement offers everyone the opportunity to have a voice, argue issues, and confront crises; and presents a challenge to commercial control systems and the dominant voice of traditional news media. Street graphics and other public formats look set to become an increasingly important alternative channel for involvement and education on political issues.



4 Reworked Benetton ad by Saatchi & Someone, 1990-91, site: Leeds, Britain.
5 The Saatchi & Someone logo.





1

On the road to a drug-free America

Although occasional anti-drug statements were produced in the US in the 1970s, it was in the 1980s that America declared a national problem and waged an all-out war against drugs. The communications industries rallied with the formation in 1985 of the Partnership for a Drug-Free America, a voluntary coalition of professionals from advertising, public relations, entertainment and associated areas all working together to expose the dangers of illegal drugs. They create and disseminate 'anti-drug messages' with the help of massive contributions of *pro bono* design work, information and research services and donated broadcast time and press space; they now claim to be the largest public service media campaign in history.

Each message is targeted to a specific audience, and reviewed for accuracy, appropriateness and effectiveness. Targeted audiences receiving the heaviest attention tend to be children (from aged eight upwards) and teenagers; but messages are also produced for parents, managers and employees, healthcare professionals and minority communities. The Partnership's strategy also includes an increasing use of non-traditional media to carry anti-drugs messages, which may appear for example in school packs and on children's toys, sports equipment, direct mail materials, book covers and video games.



7. Drugs can get you in big trouble.



8. You could go to the principle's office.



9. ...



10. Or go to jail.



2

14. Drugs are bad. I wouldn't do drugs.

Liz McQuiston was born in America and has been a resident of Great Britain since 1972. Previously head of Graphic Art and Design at the Royal College of Art in London and head of the Postgraduate course of typography at the London College of Printing, she now divides her time between graphic design practice, teaching and writing. She lectures internationally, and her publications include *Women in Design: A Contemporary View*, *The Graphic Design Sourcebook* and *Suffragettes to She-Devils* (Phaidon Press, 1997).

PHAIDON



O Papel Social do Design Gráfico
História, conceitos & atuação profissional.
Marcos da Costa Braga

Marcos da Costa Braga

Doutor em História Social pela Universidade federal Fluminense (UFF) e bacharel em Desenho Industrial pela Universidade Federal do Rio de Janeiro (UFRJ). Docente da Faculdade de Arquitetura e Urbanismo da USP. Membro do corpo editorial do periódico científico Estudos em Design e do conselho editorial da revista Arcos. Autor de vários artigos sobre História do Design no Brasil.

O debate que este livro suscita não é se o design afeta ou não a sociedade. Afinal, ele nasceu para criar e transmitir mensagens para as pessoas. A questão levantada é se o designer deveria se restringir aos interesses de seus contratantes ou expandir sua capacidade comunicativa à sociedade como um todo.

Qual seria o papel fundamental do designer na sociedade? Seria a comunicação visual uma ferramenta unicamente voltada para a propaganda e para o consumo excessivo? Não seria de responsabilidade do profissional provocar no público uma reflexão sobre sustentabilidade e responsabilidade social?

Essas são apenas algumas das questões levantadas e organizadas pelo designer e doutor em comunicação visual Marcos da Costa Braga no livro "O Papel Social do Design Gráfico" da editora Senac, lançado recentemente em todo o Brasil.

Estrutura

A obra é uma coletânea de ensaios com diferentes conceitos e abordagens de autores distintos acerca da atuação do profissional de design gráfico relacionado às questões sociais, sendo um guia elucidativo sobre esse tema ainda pouco explorado nas publicações nacionais.

O livro começa com o ótimo texto de Marcos Braga que nos situa sobre o tema em questão e levanta as questões que serão refletidas pelos outros autores nos capítulos seguintes.

No capítulo 1

"A dimensão social do design gráfico no construtivismo", escrito por Maria do Carmo Curtis, aborda o construtivismo, movimento russo ligado à ideologia socialista. Enfoca o construtivismo na perspectiva de sua dimensão social, ao tratar da conciliação entre as necessidades materiais e a expressão das aspirações de uma sociedade em fase de transição e sua produção gráfica, em uma sociedade com índice de 70% de analfabetismo.

No capítulo 2

"Contestação gráfica: engajamento político-social por meio do design gráfico", escrito por Flávia de Barros Neves, apresenta modos de praticar o design fora do status quo da profissão. Esse texto pretende falar sobre o uso da comunicação visual para a divulgação de mensagens de cunho político-social, como campanhas anti-guerra e movimento feminista indo além da questão ecológica.

No capítulo 3

"Com design, além do design: os dois lados de um design gráfico com preocupações sociais", escrito por Rafael Tadashi Miyashiro, propõe a reflexão sobre a realização entre design gráfico e a sociedade a partir de exemplos de indivíduos e grupos que praticam ou praticaram o design gráfico com preocupações sociais em meio a um cenário de ampliação do conceito design e de aumento da consciência da complexidade do mundo.

No capítulo 4

"Design: responsabilidade social no horário do expediente", escrito por Joaquim Redig, ele parte do princípio de que não existe design que não seja social. Se não for social (para a sociedade) não é design. Considera que a função do design é intrínseca a natureza do design. Defende que a responsabilidade social seja uma noção integrada em todas as atividades das empresas. E afirma que enquanto as melhorias sociais não forem realizadas dentro do horário expediente, não haverá melhorias sociais na sociedade de um modo geral.

No capítulo 5

"Design social, o herói de mil faces, como condição para atuação contemporânea", escrito por Edna Cunha Lima e Bianca Martins, discute e mostra exemplos de como a trajetória do social vem sendo entendida e praticada no meio do design em épocas e situações diversas, com a intenção de compreender em que consiste a prática do design social nos dias atuais. Discute, ainda, a fertilização recíproca entre conceitos de design social e design thinking e reflexos dessas abordagens no ensino do design.

No capítulo 6 "Design para educação: uma possível contribuição para o ensino fundamental brasileiro", escrito por Solange Galvão Coutinho e Maria Teresa Lopes, aborda os aspectos que interligam o design gráfico (e da informação) e a educação, especialmente na mediação entre as áreas. De forma crítica e exploratória, apresenta a problemática do ensino frágil e muitas vezes inconsistente da linguagem gráfica nas escolas brasileiras de ensino fundamental. E apresenta algumas considerações acerca da pluralidade das linguagens contemporâneas como ferramenta cognitiva para a relação ensino/aprendizagem e da importância do design para o professor.

No capítulo 7

"Aprendendo com as ruas: a tipografia e o vernacular", escrito por Priscila Lena Farias, pretende demonstrar que a incorporação de elementos vernaculares no design de tipos possui significados sociais distintos quando realizada em países que contam com um forte legado tipográfico, e em países onde certa tradição tipográfica pode ser iniciada a partir dessa incorporação. Neste último caso, exemplifica-se um importante aspecto do papel social do projeto, que é o de configurar identidades através da expressão visual de elementos da cultura local.

Este livro é de extrema importância para os dias atuais onde se questiona o papel social de todas as profissões. O designer tem uma força para a mudança social que geralmente não é reconhecida. O livro nos lembra do papel do bom designer onde a preocupação social faz parte do desenvolvimento do projeto. Recomendo para designer de todas as áreas, não só os designers gráficos.

DOCUMENTOS

Estes documentos têm os mesmos assuntos dos do livro, são as apresentações e teses que encontrei sobre o assunto do projeto a decorrer.

Alguns destes documentos contém exemplos de casos de social design que retirei os exemplo que mais me interessou, casos que estão arquivados a partir da página 246.

O documento Essa é a Nossa Rua, é também um exemplo de um caso, não está no capítulo Casos porque este documento tem um ótima introdução sobre o social design.

Não só apresenta o projeto mas também dá muita informação que considero crucial que servirá para outras fases deste projeto.

DESIGN FOR SOCIAL IMPACT

THE
ROCKEFELLER
FOUNDATION

DESIGN FOR SOCIAL IMPACT HOW-TO GUIDE

HOW-TO GUIDE

IDEO

THE
ROCKEFELLER
FOUNDATION



DESIGN FOR
SOCIAL IMPACT

DEAR COLLEAGUES,

As people concerned with the need for significant social change, we believe in the power of design thinking—a human-centered approach to problem solving and innovation. We know what it takes to be innovative. We’ve seen the amazing solutions that smart people and savvy methods and tools can yield. As we hear more and more about poverty, climate change, and diminishing resources worldwide, we can’t help but to think about how we can help effect change.

How can we harness the passions and talents of designers in our firms to address some of the world’s largest problems? How can we continue to do what we do best while having a significant positive impact on the world? As Bruce Nussbaum wrote in a *Business Week* column, “It’s great design that can solve social as well as economic problems. They (designers) took the methodology of product design and applied it to services. Now they are moving beyond that to systemizing design methodologies for all kinds of arenas, including social problems. What better way to deal with the health care crisis than to use design?”

Designers have always strived to create positive social change and IDEO has been no different. Our learning journey has taken us a long way and has brought us in contact with countless inspiring people. We continue to explore new directions and find new ways to apply design thinking.

At IDEO, we’ve built initiatives around both design for social impact and design for environmental impact. And for us, design for social impact also entails creating transformational change in communities. Our focus is on under served and disadvantaged lower income communities worldwide.

We are excited about our increasing involvement in this space and look forward to working with all of you as we bring human-centered design to bear on some of the world’s largest problems.

Best regards,

Tim Brown
CEO, IDEO

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HOW TO USE THIS BOOK

This book is intended for design firms of any size or type. Some of the ideas are larger than any one firm would take on alone; others are straightforward enough that any of us can implement them immediately.

The How-to Guide offers principles of design for social impact and a menu of offerings for types of social impact engagements that might make sense for your firm.

The accompanying workbook consists of a set of exercises to complete alone or to prompt discussions with your team.

When engaging with the workbook, you will be prompted to undertake a decision-making process that will help you determine what having social impact can mean for your firm.

INTRODUCTION

With a new focus area on innovation, The Rockefeller Foundation is exploring new avenues for social change. One promising area is design and how the design industry can play a larger role in the social sector. This How-to Guide and the accompanying Workbook are written for design firms that are interested in joining in conversation.

The Rockefeller Foundation invited IDEO to conduct this exploration starting in February 2008. We spent the first two months interviewing people involved in social sector work. We had inspiring discussions with foundations, social entrepreneurs, NGOs, professors, writers, students, designers, and consultants. The conversations examined the role design could play in this sector, how design firms might work with social sector organizations, and how we could maximize our impact in this space. Observations and interviews were conducted in offices, at conferences, and on the phone, and brought the team to Bangalore, Bombay, New York, Oxford, Palo Alto, Pune, San Francisco, and Seattle.

The consistent message has been YES. Yes, design thinking has a lot to offer, and many of our potential partners are very excited to see us become more engaged. The challenge is how. How can design firms make social impact work a core part of their business? How can we collaborate with organizations that are highly resource constrained? How can we redesign our offerings to become more accessible to social sector organizations? This initiative is focused on the process around doing this work, rather than the content of the work itself.

We have seen a growing interest on the part of some foundations to fund design and innovation projects for themselves or for their grantees. Our hope is that once we as an industry demonstrate the value of design thinking, corporations and social sector organizations will develop an appetite for funding this work as well.

Getting involved in social impact work is a journey and we hope that this How-to Guide and the accompanying Workbook can speed the process along for all of us.



WHAT IS DESIGN FOR SOCIAL IMPACT?

SOCIAL IMPACT AS A CONSIDERATION

Social impact applies to a broad spectrum of contexts. To designers, it is about the impact of products or services on individuals and groups of people. We look at the broader impact of all of the design work we undertake. We think about balancing the needs of the individual with the needs of the overall community. On every design project, we can consider the triple bottom line and take into account social, environmental, and economic impacts.

SOCIAL IMPACT AS THE INTENTION

While it is extremely important to take into consideration the social impact of all projects, the focus of this How-to Guide is on offering different modes of engagement to partners and clients to build a portfolio of projects that creates positive social change in communities.

A STARTING POINT FOR DESIGN FIRMS

When starting a social impact initiative, it is advisable to declare a specific intention. Design and innovation can play a large role in many complex problems, including education, distribution, water, energy, healthcare, and job training. Design firms are able to work in a variety of different contexts—urban, rural, rich, poor, domestic, and international. Each individual design firm must define its own area of focus in order to develop depth and use resources wisely.

At IDEO, after many internal and external conversations, we have decided to focus our efforts within social impact on projects with organizations that create transformational change in under served and disadvantaged communities. These design projects can be sponsored by a variety of types of clients in the private, public, and social sectors. In selecting partners for this work, the focal point is on the impact that can be created. Likewise, the scope of a project must be intentionally tailored to achieve the desired impact.

CONTRIBUTORS TO THIS BOOK

During the course of this exploration, the team met with a number of people who represent different stakeholder groups on the topic of design for social impact. These conversations served as the basis for identifying best practices as well as words of wisdom for new players coming into this arena. We are grateful to all of them for sharing their wise input.

FUNDERS

Acumen Fund
Ashoka
B Corporation
Draper Richards Foundation
Endeavor
The Bill & Melinda Gates Foundation
Good Capital
The Rockefeller Foundation
The Skoll Foundation
The World Bank

IMPLEMENTERS

ARTI
Benetech
Better World Books
d.light
D-Rev
IDE
Industree
Kickstart
Medicine Shoppe
PATH
Scojo Foundation
Unitus

THINKERS

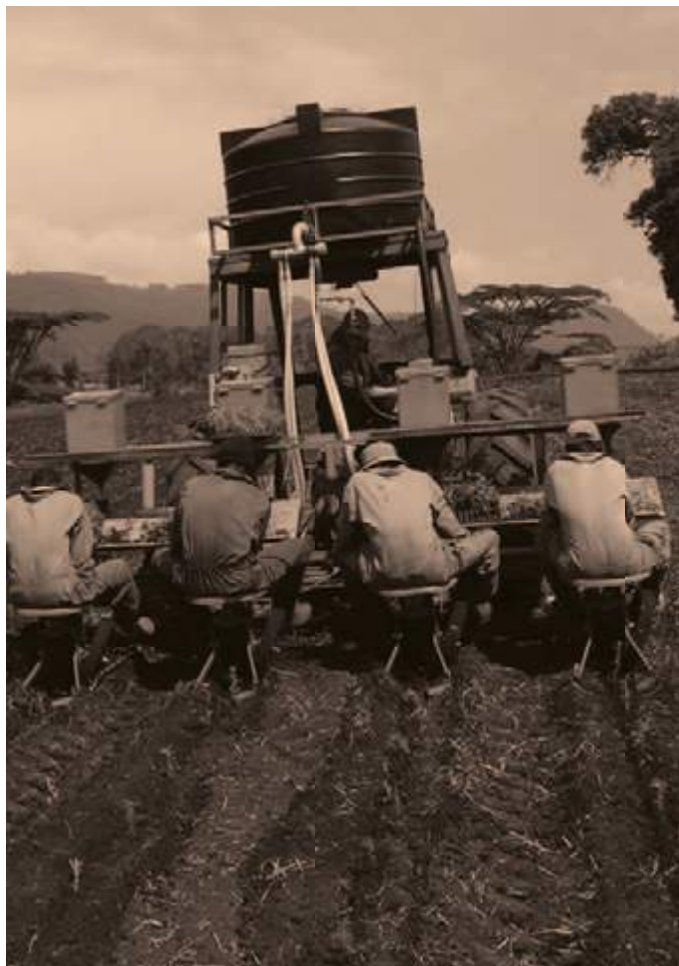
David Bornstein
David Green
Global Social Business Incubator
Industrial Design Centre IIT
NID Bangalore
Srishti School of Art, Design and Technology
Stanford d.School
Symbiosis Institute of Design

DESIGN FIRMS

Celery Design Collaborative
Design Continuum
Design Directions
Design That Matters
Dissigno
Elephant
FLIP Design
frog design
Human Factors International
IDEO
Idiom Design and Consulting
MetaDesign
Smart Design
Turner Duckworth
ziba

CONSULTING FIRMS

Boston Consulting Group
Bridgespan
Central Office
Katzenbach Partners
Monitor Institute
On-Ramps
Social Enterprise Group



DESIGN PRINCIPLES

PROVIDE VALUE

Demonstrate the Value
Cause Transformational
Change
Mind the Gap

BE FOCUSED

Stay on Target
Conserve Energy

SET UP FOR SUCCESS

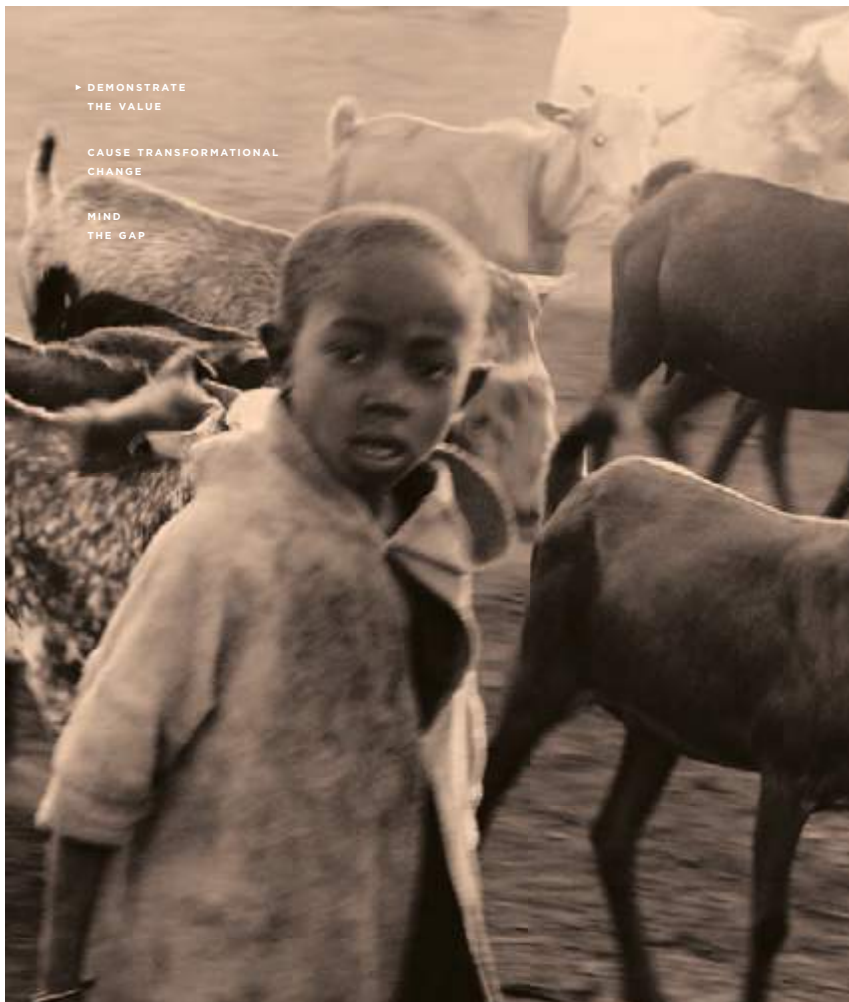
Train Appropriately
Optimize for Impact
Know the Players
Demand Skin in
the Game

► The design principles on the following pages came from the people interviewed for this project. These are the guiding principles for working with social sector clients.



PROVIDE VALUE

Demonstrate the Value
Cause Transformational Change
Mind the Gap



► DEMONSTRATE
THE VALUE

CAUSE TRANSFORMATIONAL
CHANGE

MIND
THE GAP

PROVIDE VALUE

DEMONSTRATE THE VALUE

Design thinking can make a big contribution to the social sector, but most of our potential clients are unfamiliar with what we as design thinking can do. When communicating our offerings, we must demonstrate the value of our approach. Because resources in this sector are so limited, we need to justify the impact of an investment in a design project—is it more impactful than spending the money in other ways? As one design firm said, “I felt guilty charging non-profits for our work; they could buy goats instead and save lives.”

CONSIDER...

- » Teaching your approach (through workshops)
- » Raising awareness of design through educational institutions
- » Collaborating as an industry and referring opportunities to each other to raise all boats

DEMONSTRATE
THE VALUE

► CAUSE TRANSFORMATIONAL
CHANGE

MIND
THE GAP



PROVIDE VALUE

CAUSE TRANSFORMATIONAL CHANGE

Design firms must choose project opportunities based on the potential for real impact. It can be a challenge to choose between the innovation needs of a single organization (too limited in scale?) with projects that are more broadly targeted at an entire sector (too generic?). We were warned that “there are two types of people: those who get stuff done, and those who talk about it to look good.”

CONSIDER...

- » Being smart and selective about your partners
- » Identifying design-ready organizations that can make use of your contributions
- » Measuring impact without burdening partners with the collection of metrics that aren't core to their goals
- » Scoping projects with impact in mind and using something like Acumen Fund's BACO (Best Alternative Charitable Option) calculation

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The Rockefeller Foundation

Design for Social Impact: How-to Guide

17

DEMONSTRATE
THE VALUE

CAUSE TRANSFORMATIONAL
CHANGE

► MIND
THE GAP



PROVIDE VALUE

MIND THE GAP

Great concepts and great vision are not enough to make an impact. Many start-ups and NGOs are extremely resource-constrained and are unable to follow through on overly conceptual designs. Designers must recognize the challenges around implementation and deliver comprehensive prototypes with clear implementation plans.

CONSIDER...

- » Providing plans that take into consideration the client's capabilities
- » Being strategic about who to engage with and when
- » Leveraging your network to create implementation partnerships

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Design for Social Impact: How-to Guide

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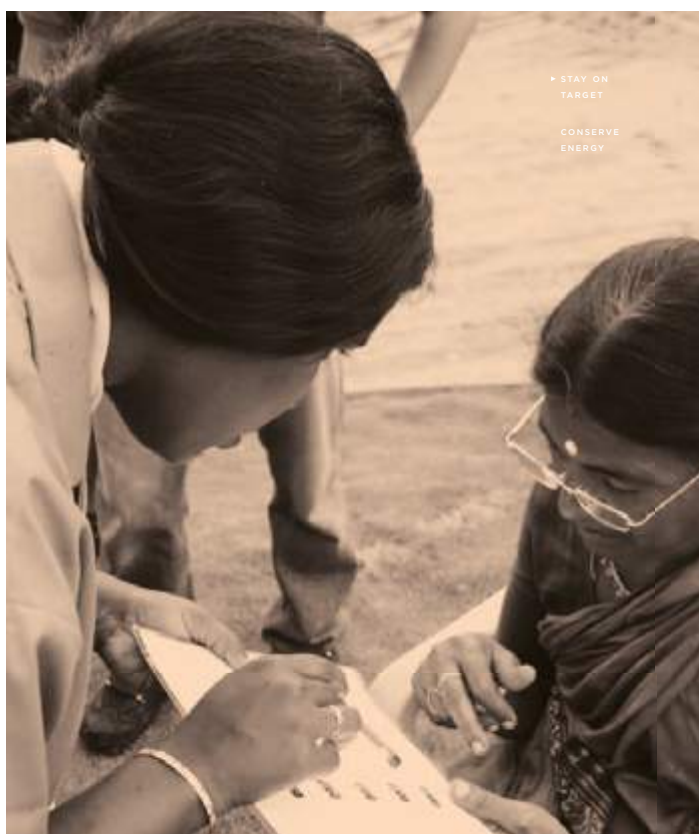
BE FOCUSED

STAY ON TARGET

In our conversations with funders, implementers, and consultants, one piece of advice was offered again and again: "be focused." Every design firm needs to determine its own particular focus. Choosing firsthand the intended areas of impact, the desired types of partners, and the project offerings will increase the likelihood that you will work on your dream projects.

CONSIDER...

- » Staying true to your core offering
- » Communicating your focus clearly
- » Declaring a mission and sticking to it



CONSERVE ENERGY

The social sector is a huge space with millions of large and small players. Because business development (BD) costs can be high in proportion to the size of projects, design firms must focus their efforts. Narrowing your scope will allow you to develop depth in specific areas where you believe you can create the most impact. Many firms have multiple interests and have a hard time limiting their focus. Clarify your offerings to avoid confusion within your firm and with potential clients.

CONSIDER...

- » Maintaining focus for BD efforts and employee time
- » Saving BD costs by standardizing proposals and contracts for small projects





SET UP FOR SUCCESS

TRAIN APPROPRIATELY

While a “fresh eyes” perspective is a valuable way to uncover new insights and ideas, we must not have naïve “bug eyes.” Passion and enthusiasm are not enough to have impact, and can result in unintended outcomes. Design firms should invest in hiring and training staff to do social impact projects, and should provide cultural and situational information and briefings to project teams who are working in unfamiliar environments.

CONSIDER...

- » Providing country and sector briefings to teams at project onset
- » Ensuring at least one team member has experience in the context of the project
- » Being humble and leveraging the experiences of others within and outside your firm



SET UP FOR SUCCESS

OPTIMIZE FOR IMPACT

Design firms should think about creative ways to reduce project costs by being efficient in project activities. Narrowing the scope of the project can often serve as an effective lever to increase efficiency. Good communication is critical, but is not to be confused with impact. One NGO warned us, “I need a tangible outcome. Powerpoint does not help me.”

CONSIDER...

- » Producing compelling deliverables in a way that doesn't add excess time or cost
- » Resisting the temptation to up-sell potential clients on full-scale projects
- » Clarifying with your team and the client upfront about what impact will look like



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SET UP FOR SUCCESS

KNOW THE PLAYERS

Working with social sector clients is different to begin with, and not all social sector clients are alike, e.g., a social entrepreneur will vary greatly from an established charity. We must tailor our way of doing business appropriately. Third-party payer systems in which foundations fund projects for their grantees create a host of new challenges. As we heard from one foundation, “Foundations are brokers or facilitators, not end clients.” Designers must learn to speak the language of social sector clients and communicate their passion for this work.

CONSIDER...

- » Modifying contract templates for foundations and NGOs
- » Building relationships with a network of experts and other people involved in the social sector
- » Consolidating social impact BD—building a focused team to work on developing these projects

Design for Social Impact: How-to Guide

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SET UP FOR SUCCESS

DEMAND SKIN IN THE GAME

Pro bono engagements should be an exception rather than the rule. We do better work when we are paid because we can apply the time and other resources to do an exceptional job rather than applying less experienced people in their spare time. Our clients value the work more when they pay for it and will dedicate the necessary resources to make it succeed. As a management consulting firm advised, “Be explicit about who the client is. Watch for scope creep from clients who aren't paying for services.”

CONSIDER...

- » Preparing an agreement letter with non-paying clients authorizing their commitments of time and money
- » Requiring clients who can't afford your fees to commit in other ways (ie. bartering, or putting in their time)

Design for Social Impact: How-to Guide

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DESIGN CHALLENGES

HOW MIGHT YOU...

...MODIFY THE WAY YOU WORK?

...EDUCATE OTHERS?

...DEVELOP NETWORKS?

...IDENTIFY FUNDING STREAMS?

...MODIFY YOUR STRUCTURE?



The guidance underlying the design principles points to the following five challenges.



MODES OF ENGAGEMENT

Modify the Way You Work
Educate Others

Develop Networks
Identify Funding Streams

Modify Your Structure

► The following 28 ideas are different ways a design firm might engage to have social impact. Many of us have been doing some assortment of these for years. Other ideas may currently seem out of reach for many of us. Use the accompanying workbook to help you navigate these offerings and consider which may be the best ones for your firm.

MODES OF ENGAGEMENT

The following pages describe each of these offerings in detail. Each offering is placed in relation to the others to compare the relative investment size, benefit to the firm, and potential for social impact. These assessments are meant to be generic and will likely need to be adjusted in one dimension or more to fit the context of your firm.

MODIFY THE WAY YOU WORK

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2 Design + implementation	46
3 Business as usual	48
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7 Catalogue of design challenges	56
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DEVELOPING NETWORKS

1 Industry Pact	80
2 Local partners	82
3 Design competitions	84
4 Contribute to existing networks	86

MODIFY YOUR STRUCTURE

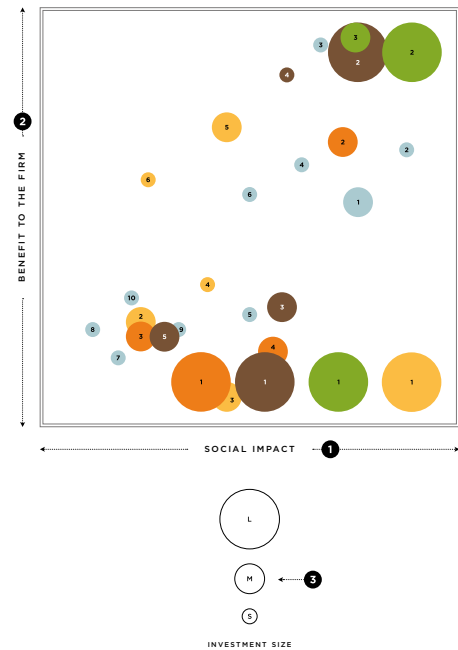
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EDUCATE OTHERS

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IDENTIFY FUNDING STREAMS

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2 Fundraising	92
3 Cross-Subsidies	94
4 3 rd party sponsorship	96
5 Project financing	98



1: SOCIAL IMPACT

Social impact relates to the capacity of this type of work to create positive social change on communities and individuals.

2: BENEFIT TO THE FIRM

Benefit to the firm includes tangible benefits such as profit as well as intangible benefits such as reputation, morale, and building expertise.

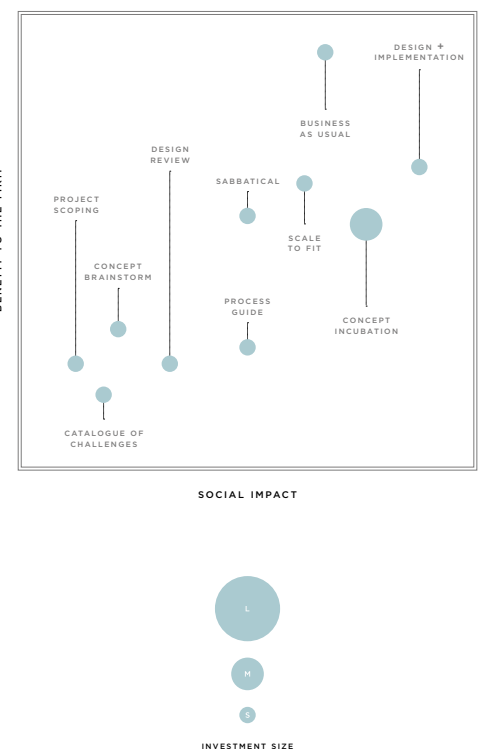
3: INVESTMENT SIZE

Investment size is related to how much the firm will have to commit to in relation to how much return they will see. Investment includes time and money commitments and represents how much the design firm has to put in to make it work.

MODIFY THE WAY YOU WORK

MODIFY THE WAY YOU WORK

Concept Incubation
Design + Implementation
Business as Usual
Scale to Fit
Process Guide
Sabbatical
Catalogue of Challenges
Project Scoping
Design Review



CONCEPT INCUBATION

Identify the challenges at hand, brainstorm and prototype solutions, then start to build a business model or the appropriate partnership to do so.



WHEN THIS WORKS

- » Strong partnership in target geography
- » Deep understanding of issues and region
- » Enough expertise to choose the right opportunities

TIPS

- » Build expertise before diving in
- » Spend time identifying needs before deciding on a concept
- » Focus on high growth opportunities

+

- » Very satisfying for the team
- » Great opportunity for impact
- » Don't have to wait for the dream client

-

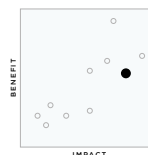
- » High risk
- » Have to fund it or find funding
- » Longer-term commitment

QUESTIONS

Do you have the expertise to build businesses?
Do you have the patience to work on such an extended time scale?

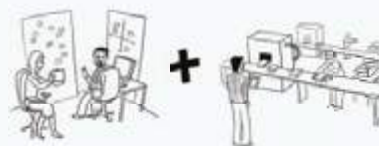
WHO IS DOING THIS

Design that Matters
Dissigno
d.School - Design for Extreme Affordability
PATH



DESIGN + IMPLEMENTATION

Carry on beyond design to ensure the concepts move forward. Create an ecosystem to ensure implementation.



WHEN THIS WORKS

- » Willing and capable clients
- » Strong implementation partners
- » Designers who will work on the project for a long time

TIPS

- » Partner with manufacturers, supply chains, distributors, etc. who want to have impact
- » Partner with VCs to fund work
- » Partner with management consulting or marketing firms to get the products or services to market

+

- » Higher level of engagement improves likelihood of success
- » More satisfying for all participants to go to market
- » Bridge implementation gap

-

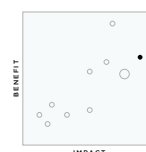
- » Very expensive projects
- » Difficult to manage partners: it's demanding
- » Very time consuming
- » Hard to staff part time for a long time

QUESTIONS

Do you have the expertise to mind the gap between design and implementation and support it through to fruition?
Do you have the network to support implementation?

WHO IS DOING THIS

Benetech
IDEO



BUSINESS AS USUAL

Carry out full scale, “normal” project work at full fees.



WHEN THIS WORKS

- » Access to third-party funding from foundations, the government, or Multinational Corporations (MNCs)
- » Credibility with foundations
- » Existing corporate clients with desire to move into emerging markets

TIPS

- » If working with multiple parties (e.g. funding foundation and social enterprise) clarify who ‘the client’ is
- » Make sure all parties have an investment in the project. Whether it’s time or money

+

- » Easy to implement
- » Easy to get internal buy-in
- » Profitable
- » Increases the perceived value of the work
- » Doesn’t place atypical constraints on a team

-

- » Third-party payer system can get messy
- » Less accessible to many social sector organizations
- » Very few organizations can pay full design fees
- » Potential perception of overcharging clients with limited resources

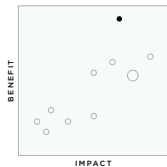
QUESTIONS

Are you willing to limit yourself to only full-scale engagements?

Do you have clients who can pay your standard rates for social impact work?

WHO IS DOING THIS

Design Continuum
frog design
Mile7



SCALE TO FIT

Optimize. Narrow the scope of the project and/or the process to provide a lower-cost offering.



WHEN THIS WORKS

- » Enough experience is available to be efficient
- » Having something to cut that reduces project cost (flexible margin or modular approach)
- » Client has capacity for follow-through and implementation

TIPS

- » Identify areas for cost reduction (project coordinator, travel, deliverables)
- » Consider a smaller team size
- » Consider focusing efforts to apply one specific capability to a project, such as communication design or mechanical engineering

+

- » More affordable and accessible
- » Increases the pool of potential clients
- » Quickly imparts experience with a variety of clients

-

- » May have to make trade-offs/sacrifice quality
- » Potentially reduces impact
- » Not as profitable

QUESTIONS

What can you cut and still deliver value?

Are you willing to change your process for social impact projects?

WHO IS DOING THIS

Design Continuum
IDEO
MetaDesign



PROCESS GUIDE

Guide the client to do the work. Serve as a mentor and direct the process while the client carries out the design activities.



WHEN THIS WORKS

- » The process is defined and can be taught, abstracted, and modularized
- » Clients who are able to carry out the work
- » Designers who enjoy teaching and mentoring

TIPS

- » Aggregate clients along themes (drinking water, energy) and run simultaneous projects
- » Choose clients who are capable of carrying out the work
- » Consider staged client work sessions over time

+

- » Leverages small efforts for a larger impact
- » More affordable and accessible offering
- » Allows firm to work with more clients

-

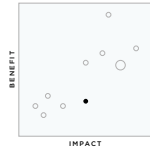
- » Non-Governmental Organizations (NGOs) tend not to have resources (no time, no money, no capacity) to follow through
- » Complicates resources and staffing for the design firm
- » Designers can't ensure the quality of the work

QUESTIONS

Is your project resourcing process flexible to commit to ongoing, low involvement efforts?
Do you believe clients can do the project with minimal guidance?

WHO IS DOING THIS

IDEO
Social Enterprise Group
Taproot Foundation



SABBATICAL

Embed staff in a social sector organization for several months as a learning opportunity for the individual and as a way to contribute to analogous experience that organization.



WHEN THIS WORKS

- » Employees are passionate
- » There is excess capacity - unstaffed designers

TIPS

- » Be selective about which employees you offer this benefit to
- » Consider paying full or half salary and/or offering health insurance or travel expenses
- » Set clear expectations with the employee prior to the sabbatical

+

- » Builds capacity of people within the firm to do social impact work
- » Develops relationships with NGOs
- » Compelling benefit to employees
- » During periods of over-capacity, it's a way to get people off the payroll temporarily

-

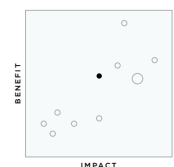
- » Added resourcing hassles
- » Opportunity cost—staff aren't working on other projects
- » Salary or other costs incurred to the firm

QUESTIONS

Do you have people who want to take a sabbatical?
Can you afford to lose designers for a few months?

WHO IS DOING THIS

Design Continuum
IDEO
Katzenbach Partners



CATALOGUE OF CHALLENGES

Keep a database of design challenges to be accessed when time allows (via workshops or mini projects during unbillable time). The projects should require various degrees of complexity, time, and skills.



WHEN THIS WORKS

- » Lots of contacts with organizations who can't pay for projects
- » Passionate designers with down time

TIPS

- » Use time between projects
- » Junior designers could do projects on their own
- » Run all workshops with real cases instead of hypothetical ones
- » Ask clients to define their design challenge and keep them on hand
- » Consider aggregating projects along themes to build depth in certain content areas

+

- » Minimal project cost
- » Flexible timing to fit into existing schedules
- » Good value for clients

-

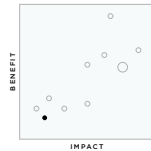
- » Oversight & set-up of mini-projects is time consuming
- » Some BD costs to fill the pipeline with projects

QUESTIONS

- Do you have passionate people with time to spare?
- Do you have the bandwidth and experience to scope a catalogue's worth of challenges?
- Do you have connections with entrepreneurs and organizations who have design challenges?

WHO IS DOING THIS

- Architecture for Humanity
- Engineers without Borders
- Kluster



PROJECT SCOPING

Spend a few hours with a client to help them scope a design project. The activities can then be carried out by the client or with another design firm.



WHEN THIS WORKS

- » Clear process to share
- » Enough experience to give guidance

TIPS

- » Could be a workshop or phone call
- » Offer a process workshop first and then follow it with a project-scoping workshop

+

- » A small effort can have big impact
- » Demonstrates the value of design thinking
- » Could lead to paid work

-

- » Requires client to take the next (big) step
- » Clients want the answers, not the questions
- » Likely to be pro bono

QUESTIONS

- Do you have expertise?
- Do you have a process?

WHO IS DOING THIS

- MetaDesign
- NFFCP + Scojo



DESIGN REVIEW

Offer a 1-2 hour review to give feedback and guidance on an existing design.



WHEN THIS WORKS

- » There is experience and credibility on hand
- » There is passion for the project

TIPS

- » Select clients that have design skills and can implement the recommendations
- » Be clear about the scope of the engagement and what they'll get
- » Consider inviting multiple social entrepreneurs to review each other's work

+

- » A small effort can have a big impact
- » Empowers client to move forward with added confidence and credibility

-

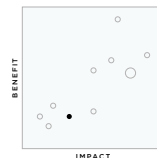
- » Likely to be pro bono
- » Relies on clients to follow through

QUESTIONS

Do you have the expertise?
Do you have designers who know how to and want to coach?

WHO IS DOING THIS

Global Social Venture Competition
Turner Duckworth
World Bank Development Marketplace



CONCEPT BRAINSTORM

Conduct a 1-2 hour session to provide clients with ideas and inspiration.



WHEN THIS WORKS

- » Desire to build a social impact community and expertise
- » People with a lot of passion

TIPS

- » Set aside time for briefing (before) and filtering (after)
- » Set client expectations in advance

+

- » Fun for designers
- » Quick
- » Low risk

-

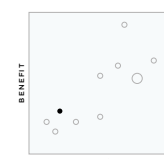
- » Low impact
- » Half-baked ideas can seem naïve to clients

QUESTIONS

Do you have a team of passionate people?
Do you have enough expertise to make this impactful for the client?

WHO IS DOING THIS

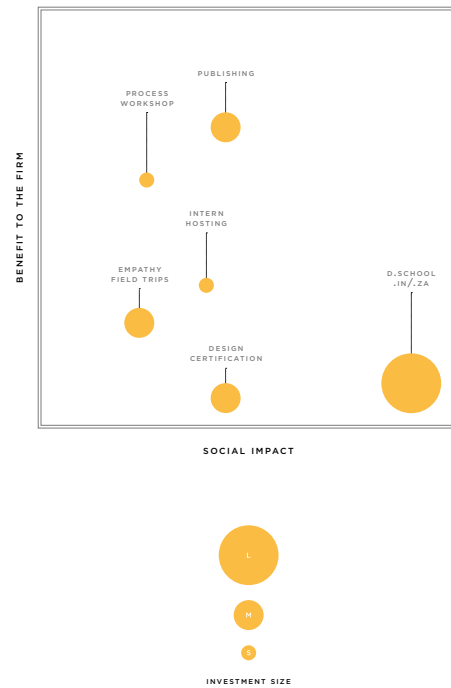
IDEO



EDUCATE OTHERS

EDUCATE OTHERS

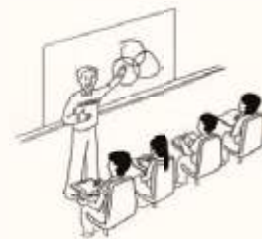
d.school .in/.za
Empathy Field Trips
Design Certification
Intern Hosting
Publishing
Process Workshop



PROJECTS ▼ **EDUCATION** NETWORKS FUNDING ORGANIZATION

D.SCHOOL .IN/.ZA

Support or build capacity of a design program in Africa and India by developing curriculum or providing professors.



WHEN THIS WORKS

- » Funding is available from university, government, foundation, or private donors
- » There exists a desire to teach

TIPS

- » Partner with established design schools
- » Use practitioners as professors

+

- » Potentially largest impact because it develops local capacity
- » Creates a network of designers around the world
- » Creates a pool of qualified designers

-

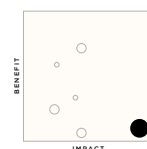
- » No financial return
- » Requires lots of resources
- » Must wait a long time to see impact which you don't see directly

QUESTIONS

Do you have interest in teaching your process?
Can you identify funding to support a program?

WHO IS DOING THIS

Cisco
Microsoft
Stanford d.School



EMPATHY FIELD TRIPS

Executives or other interested parties pay to participate in cultural observations to gain first hand experience in the developing world.



WHEN THIS WORKS

- » With a strong network in place
- » Opportunity to extend the brand of the design firm in new directories

TIPS

- » Target decision makers who are interested but not committed to social impact work
- » Hire a team to handle the logistics
- » Partner with local NGOs
- » Don't mix empathy field trips with project research

+

- » Potentially transformational experience for participants
- » Strengthens personal commitments to social impact work
- » Fun
- » Creates a network between participants

-

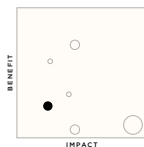
- » No direct impact
- » Low return on investment
- » High start-up costs

QUESTIONS

- Do you want to diversify in new services?
- Does this detract from your core business?

WHO IS DOING THIS

- Alumni association trips
- Cultural tourism
- Journeys for Change & UnLtd



DESIGN CERTIFICATION

Designate individuals to be official "social impact designers." Certified designers can be hired by participating companies.



WHEN THIS WORKS

- » Known demand for designers to be hired by corporate clients
- » Credibility with clients who would want to hire certified designers
- » Willingness to teach designers

TIPS

- » Ask designers to pay for certification
- » Ask clients to pay to recruit designers
- » Could be run by a neutral 3rd party

+

- » Creates a network of designers
- » Lends credibility to design firm's process
- » Builds capacity to farm out work that the firm can not or does not want to do

-

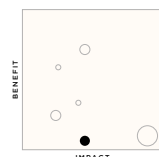
- » Minimal revenue for design firm
- » A lot of effort to train and evaluate designers

QUESTIONS

- Do you have an interest in teaching your process?
- Is there a benefit to your firm for building a network of certified designers?

WHO IS DOING THIS

- Au pair agency
- Cisco
- Core 77
- Microsoft



INTERN HOSTING

Host fellows or interns from emerging markets and train them in your design process.



WHEN THIS WORKS

- » There exists a relationship with a university to recommend students
- » There is capacity to train and mentor student interns

TIPS

- » Interns must work on projects and be mentored
- » Encourage interns to return to so that their home country receives the benefits of their learnings
- » Create a cohort by bringing in at least two interns at a time

+

- » Brings cultural diversity to design firms
- » Creates opportunities for the interns and builds their credibility
- » Creates a network of designers once they return home

-

- » Time consuming
- » Interns need intense training and coaching

QUESTIONS

- Do you have the capacity to bring on interns and train them?
- Could interns contribute to your work?

WHO IS DOING THIS

- Design Continuum
- IDEO



PUBLISHING

Publish books, articles, blogs and/or tools on design for social impact. Publications serve as guides for novices to recreate the design process independently.



WHEN THIS WORKS

- » Connections the right publisher (to reach the right audience)
- » When the author has credibility

TIPS

- » Start small (articles)
- » Build credibility before publishing tool kits
- » Best accompanied by a workshop or other support
- » Do this for PR, not money

+

- » Flexible time commitment
- » Adds credibility
- » Spreads your ideas across time and distance
- » Can potentially lead to paid engagements
- » Can potentially be sold

-

- » Books take a long time to write
- » Requires good writers
- » Indirect (possibly shallow) impact
- » Little or no financial return on time investment

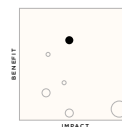
TIPS

QUESTIONS

- Do you have something to say?
- Do you have people who can write?

WHO IS DOING THIS

- Architects for Humanity
- Business Review
- Harvard
- IDEO



PROCESS WORKSHOP

Conduct a two-hour to one-day session teaching the process of design for social impact at conferences, NGOs, think tanks, etc.



WHEN THIS WORKS

- » There are people in your firm with a passion to teach
- » There is an established process
- » There exist relationships with interested attendees and organizations

TIPS

- » Use workshops to build capacity for social impact work within your organization
- » Tailor workshops to social impact issues
- » If labor can't be covered, ask for paid expenses
- » Consider open enrollment workshops

+

- » Minimal effort and cost
- » Can potentially lead to larger (paid) engagements
- » Builds your network

-

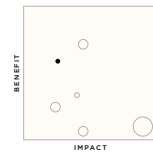
- » Potentially minimal impact
- » Mostly pro-bono

QUESTIONS

- Do you have a process to teach?
- Do you want to teach?
- Is there an interested audience?

WHO IS DOING THIS

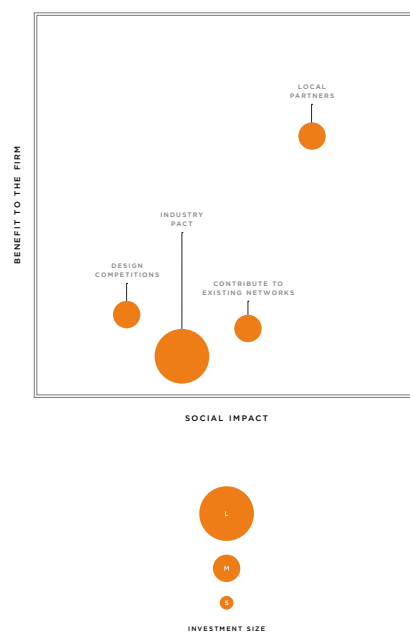
Celery Design
d.School
Design Continuum
IDEO



DEVELOP NETWORKS

DEVELOP NETWORKS

Industry Pact
Local Partners
Design Competitions
Contribute to Existing Networks



INDUSTRY PACT

Inspire firms across the design industry to value and participate in social impact work.



WHEN THIS WORKS

- » The industry is collaborative
- » Leaders are passionate
- » Someone is willing to take initiative

TIPS

- » Convene multiple firms to develop the pact
- » Involve employees at all levels
- » Ensure that firms are doing the social impact work they've publicly agreed to do

+

- » Raises social impact awareness among designers
- » Raises awareness about design in the social sector

-

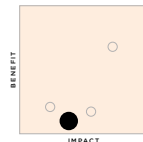
- » Requires a lot of effort to initiate and maintain
- » Doesn't directly increase number of engagements or impact in the world
- » Ultimate impact may be minimal

QUESTIONS

Can your firm collaborate with other design firms?
Would signing onto a pact strengthen your commitment to social impact work?

WHO IS DOING THIS

Bluetooth Consortium
Designers Accord



LOCAL PARTNERS

Staff projects with local talent or designers
(e.g. Indian design firm or Indian design school).



WHEN THIS WORKS

- » There is a network of partners around the world
- » There is willingness to work with outside designers

TIPS

- » Maintain a relationship with a professor of design or design firm
- » Consider entering a new country with partnerships and later open an office

+

- » Lower cost
- » Increased contextual knowledge
- » Built-in hosts/guides

-

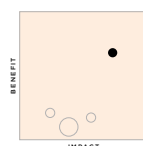
- » Challenging to collaborate
- » Takes effort to maintain network of partners
- » Difficulty to control the quality of design work

QUESTIONS

What type of partnerships do you value?
When do partnerships work for your firm?

WHO IS DOING THIS

Institute of Design in Chicago
Media Lab Asia
Parsons New School for Design



DESIGN COMPETITIONS

Sponsor web-based competitions for designers to support organizations in need of assistance.
Host or participate in open source challenges.



WHEN THIS WORKS

- » There is excitement about design challenges but no bandwidth to solve the problems
- » There exists desire to outsource design work by posting challenges for others

TIPS

- » Partner with an NGO or foundation (like Ashoka or Rockefeller) to gain credibility
- » Tap into an existing design challenges (like InnoCentive or X-Prize)
- » Post design challenges that are discrete pieces of work and can be effectively handed over

+

- » Provides exposure and publicity for design firm
- » Connects firm with new partners
- » Provides opportunities to do smaller side projects

-

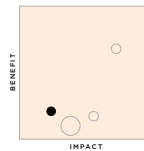
- » Time consuming
- » No revenue
- » No one owns the follow through

QUESTIONS

Do you want this work to be outside your firm?
Do you have the resources to dedicate to starting and running this?

WHO IS DOING THIS

Ashoka
Architecture for Humanity
Design 21
InnoCentive
Kluster
X Prize



CONTRIBUTE TO EXISTING NETWORKS

Encourage designers to volunteer their efforts to larger causes or existing networks.



WHEN THIS WORKS

- » Small design firms that want to get involved but don't have the resources to identify projects
- » It's a first entry into social impact work
- » Passionate designers are involved

TIPS

- » Focus on competitions or networks that will give exposure
- » Incentivize designers to contribute to these efforts

+

- » Both sides get something
- » Helps designers develop as entrepreneurial thinkers
- » Gives designers experience on social impact projects

-

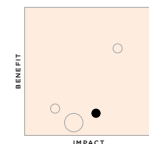
- » Generally smaller efforts
- » Difficult to do in addition to project work
- » Pro bono—no financial benefits

QUESTIONS

Do your designers have passion and time to take this on?
Are you ready to make this work a core offering?

WHO IS DOING THIS

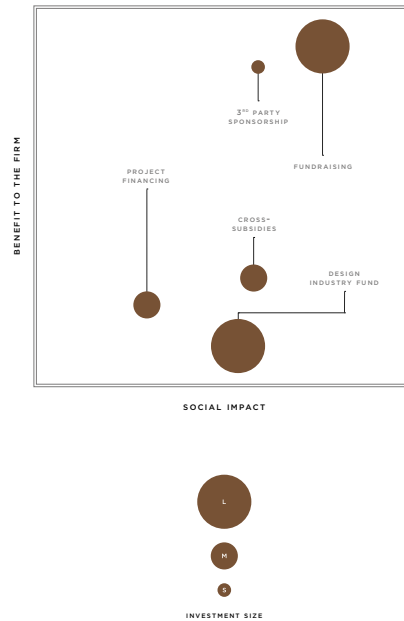
IDEO
MetaDesign



IDENTIFY FUNDING STREAMS

IDENTIFY FUNDING STREAMS

Design Industry Fund
Fundraising
Cross-Subsidies
3rd Party Sponsorship
Project Financing



PROJECTS EDUCATION NETWORKS **FUNDING** ORGANIZATION

DESIGN INDUSTRY FUND

Establish an industry-wide body that receives funding and projects from foundations and NGOs and assigns them to design firms.



WHEN THIS WORKS

- » There is foundation or other major donor support to set it up
- » Significant funding and many projects from foundations, the government, and NGOs
- » There is willingness to collaborate with other firms

TIPS

- » Define selection criteria and request applications from potential clients
- » Bring together several design firms
- » Secure funding in advance

+

- » Increases the size of the pie
- » More efficient for foundations
- » Raises awareness of design to social sector

-

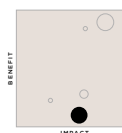
- » No one design firm would take it upon themselves to create this
- » Requires dedicated overhead costs?

QUESTIONS

Do you have the capacity to do this work yourself or do you need the fund's support?
Are you motivated to collaborate with others in the industry?

WHO IS DOING THIS

Design Industry Foundation Fighting AIDS
TED Prize
USAID IQCs



FUNDRAISING

Raise a pot of money to fund work from foundations, government, corporate clients, individuals, or internally-generated initiatives.



WHEN THIS WORKS

- » There exist relationships with funders
- » The parties share a perceived expertise in social impact work

TIPS

- » Tap corporate-giving arms of clients
- » Develop clear selection criteria for projects
- » Create outside panels of reviewers to approve selection criteria
- » Consider matching funds
- » Consider creating a companion non-profit fund

+

- » Allows firm to do more social impact projects
- » Builds expertise and credibility by doing more projects
- » Gives more flexibility about who to work with and when
- » Could create efficiencies with scale

-

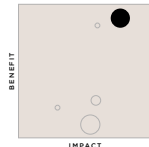
- » Time consuming to set up and maintain
- » Possible perceived conflict of interest in managing own funds
- » Challenging to raise philanthropic money as a for-profit firm

QUESTIONS

- Do you have the relationships and expertise to raise the money?
- Do you have projects you want to identify funding for?

WHO IS DOING THIS

Acumen Fund
Good Capital
Legacy Ventures



CROSS-SUBSIDIES

Use higher margins on full-fee projects to discount social impact projects. Consider sliding scale or tiered pricing.



WHEN THIS WORKS

- » Corporate clients are aligned with and excited about this work
- » The margin is high enough, or can be, on full-fee work
- » Social sector clients can afford subsidized rates

TIPS

- » Express as investing the firm's profits in this work, not as taxing the clients
- » Ask clients to subsidize specific social impact projects and leverage the travel for one project to do research for another project

+

- » Can become a draw for higher paying clients
- » Allows more flexibility to do discounted or pro bono work
- » No external oversight needed
- » Could add positive aspects to less positive work

-

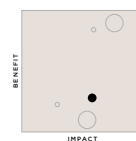
- » Takes money from design firm's bottom line
- » Could create awkward conversations with those who don't qualify for subsidized or pro bono projects
- » Could result in increasing the design firm's rates for corporate clients

QUESTIONS

- Can you afford to subsidize this work?
- Does this offer help attract corporate clients?

WHO IS DOING THIS

Celery Design
Free Range Studios



3RD PARTY SPONSORSHIP

Get funding from a foundation or Multinational Corporation (MNC) in order to do a design project for one of their grantees. The design firm could become a broker between funders and grantees.



WHEN THIS WORKS

- » Relationships and credibility with founders exist
- » They are projects you want to take on

TIPS

- » This applies to any type of engagement, not just business as usual
- » Include design projects within a larger grant that NGOs receive
- » Get grantees to write proposals for funding
- » Make sure grantee has skin in the game
- » Clarify who client is when there's a 3rd party payer

+

- » Can leverage your brand to help clients get funding
- » A good way to do more impactful projects for clients who can't pay themselves

-

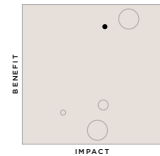
- » Third party payer relationship can get complex
- » Projects are few and far between
- » In some cases, the grant recipient has no skin in the game

QUESTIONS

Do you have connections to funding sources?
Can you fundraise for projects?

WHO IS DOING THIS

Celery Design
McKinsey
Monitor Institute
Smart Design



PROJECT FINANCING

Offer flexible payment terms to social enterprise clients. Terms could include equity deals, royalties, or deferred payment.



WHEN THIS WORKS

- » There is strong commitment to the organization or project
- » The social enterprise has a business idea that the design firm believes in

TIPS

- » Be selective with clients
- » Be prepared for longer term engagement
- » Consider bartering for services

+

- » Builds credibility by putting own skin in the game
- » Allows independence in choosing clients

-

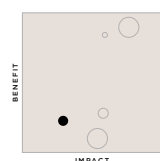
- » Risky for design firm
- » Financial returns in social impact projects are very long term

QUESTIONS

Can you afford to wait for compensation?
Are you willing to take the risk?

WHO IS DOING THIS

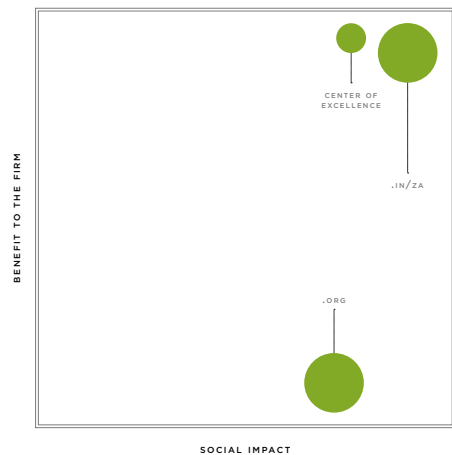
Good Capital
Rent-to-own
Venture capital



MODIFY YOUR STRUCTURE

MODIFY YOUR STRUCTURE

.org
.IN/ZA
Center of Excellence



PROJECTS EDUCATION NETWORKS FUNDING ORGANIZATION

.ORG

Spin-off a non-profit with lower rates.
Assign dedicated staff to the non-profit.



WHEN THIS WORKS

- » Social sector work is a central part of firm's business
- » People with expertise in social sector work are involved

TIPS

- » Watch out for creating 2nd class consultants if compensation is different
- » Understand all legal ramifications, especially IRS regulations, before proceeding

+

- » More credible to non-profits
- » Access to grants
- » More accessible to non-profits
- » Tax benefits if rates are lower
- » Good PR opportunity

-

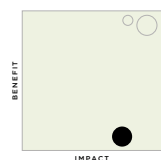
- » Requires sacrifices to lower rates, including culture and compensation
- » Siloed workforce and inflexible resourcing
- » Makes no profit for the firm
- » More difficult to share learnings between projects

QUESTIONS

Do you want to split social sector work off from your core business?
Is it worthwhile to spin-off a non-profit?

WHO IS DOING THIS

Bain and Bridgespan



.IN/.ZA

Open an office in an emerging market and engage in social sector work.



WHEN THIS WORKS

- » The location is a central part of the firm's business
- » If it's a full-service office (not only social sector clients)

TIPS

- » Consider rotating staff to other offices
- » Build capability first
- » Establish network and clients first

+

- » Increases credibility
- » Shows commitment
- » Lowers rates and overhead
- » Teams are immersed in local environment
- » Easier access to emerging markets

-

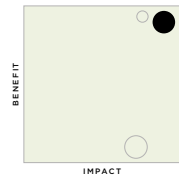
- » Diminishes involvement of existing staff
- » High start-up costs
- » Difficult to recruit designers
- » Mismatch of salaries and project costs
- » Potentially disruptive to local design industry
- » Difficult to learn a new cultural and business context

QUESTIONS

- Do you have the capital to invest?
- Do you feel like you can create more impact by adding a location?

WHO IS DOING THIS

- Human Factors International - India
- McKinsey Brazil Social Entrepreneurship Center



CENTER OF EXCELLENCE

Create a social impact innovation center within the design firm. The center has revenue and expense targets and builds community, expertise, and client relationships.



WHEN THIS WORKS

- » High volume of social impact work
- » People with expertise are involved

TIPS

- » Someone within the firm should have an existing network and know the players
- » Have at least one person dedicated to social impact work and draw from the larger design pool for project work
- » Assign dedicated client contacts

+

- » Adds credibility
- » Builds internal expertise
- » Provides dedicated resources
- » Reduces BD costs by streamlining

-

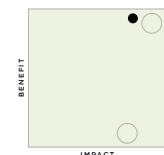
- » Could silo social impact work
- » Could make social impact work seem less valuable
- » Requires committed overhead expenses

QUESTIONS

- Do you want to make social impact a core part of your business?
- Do you want to centralize social impact work?

WHO IS DOING THIS

- MIT D Lab
- Monitor Institute



INSPIRATION

Case Studies
Stay Informed

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The Rockefeller Foundation

Design for Social Impact: A How-to Guide

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The Rockefeller Foundation

Design for Social Impact: How-to Guide

111



CASE STUDY NO. 01

PROCESS GUIDE IDEO + d.light

d.light hired IDEO for a series of design reviews to support their work in developing a solar lantern. The team had five one-hour reviews with a senior mechanical engineer over a period of two months. This interaction was very rewarding for both parties. IDEO was paid for the employee's time. The coach enjoyed the interaction and was able to have a big impact on the d.light team. "We felt the engagement to be extremely worthwhile, and we were able to quickly learn from an expert, rather than make mistakes and slowly make progress. The result was a much smoother process which means more time spent on developing other great products for the developing world."

CASE STUDY NO. 02

PUBLISHING Elephant Design

Elephant Design decided to do something to support their home city of Pune, India. The firm has designed and published three communications pieces as a way to impact their local community. The books and card set highlight the charms and offerings of the city and has served to increase tourism as well as draw in more industry to the area. The three pieces, *Pune: Queen of the Deccan*, *My Pune Travel Book*, and *Pune 30 Picture Cards* all serve to elevate Elephant's status in the community and also serve as source of profit.



CASE STUDY NO. 03

3RD PARTY SPONSORSHIP Celery Design Collaborative

Sun Microsystems hired Celery to design a web-based tool to manage their greenhouse gas emissions. The site allows participants to assess, track, and compare energy performance and encourages sustainable innovation. As the project took shape, Sun decided that it made sense to open source the tool and build a community around it. OpenEco.org demonstrates Sun's leadership and provides PR value to the company. Celery worked with Natural Logic in the conceptual phases and with Code Magi for the engineering and build-out to develop the on-line community.

CASE STUDY NO. 04

CONCEPT BRAINSTORM IDEO + Better World Books

IDEO conducts one-hour pro bono "Social Impact Labs" twice a month. Each lab session focuses on a challenge raised by an organization that appreciates design thinking but can't afford an engagement with a design firm. One recent session was with Better World Books, an online bookstore that uses its profits to reduce poverty through literacy. During the lab session a group of IDEO designers from a variety of backgrounds got a briefing on the challenge of making social impact with environmental consciousness. The brainstorm resulted in a large number of ideas that inspired Better World Books. "It was very fun and inspirational to get out of the office and re-think some problems that we think about on a daily basis."

STAY INFORMED

We recommend the following books, articles, and websites about design for social impact.

BOOKS

Biomimicry: Innovation Inspired by Nature
Janine Benyus

Blessed Unrest: How the Largest Social Movement in History Is Restoring Grace, Justice, and Beauty to the World
Paul Hawken

Capitalism at the Crossroads
Stu Hart

Cradle to Cradle
William McDonough and Michael Braungart

Design for Society
Nigel Whiteley

Design for the Other 90%
Cooper-Hewitt, National Design Museum

Design for the Real World: Human Ecology and Social Change
Victor Papenek

Design like you Give a Damn: Architectural Responses to Humanitarian Crises
Architecture for Humanity

Eco Design: The Sourcebook
Alastair Fuad-Luke

The Fortune at the Bottom of the Pyramid: Eradicating Poverty Through Profits
C.K. Prahalad

Rural Studio: Samuel Mockbee and an Architecture of Decency
Andrea Oppenheimer Dean and Timothy Hursley

How to Change the World: Social Entrepreneurs and the Power of New Ideas
David Bornstein

The Next Four Billion
World Resources Institute

The Power of Unreasonable People: How Social Entrepreneurs Create Markets that Change the World
John Elkington and Pamela Hartigan

Worldchanging: A User's Guide to the 21st Century
Alex Steffen

ARTICLES

"BoP Protocol 2"
Cornell University, 2008

"Can the Cellphone Help End Global Poverty?"
New York Times, April 13, 2008

"Embedded Innovation"
Stu Hart, 2008

"Low Tech Laboratory"
Good Magazine, October 2007

"Low Technologies, High Aims"
New York Times, September 11, 2007

"Nothing Ventured, Nothing Gained" - Jed Emerson, Tim Freundlich, and Jim Fruchterman, Skoll Centre for Social Entrepreneurship, 2007

"Serving the World's Poor, Profitably"
C. K. Prahalad, Harvard Business Review, September 2002

"Strategy and Society"
Michael Porter and Mark Kramer, Harvard Business Review, December 2006

"The Best Available Charitable Option"
Acumen Fund, 2007

"The Hidden Wealth of the Poor"
The Economist, November 3, 2005

"This is Not Charity"
Atlantic Monthly, October 2007

"Trickle Up Economics"
Forbes, June 20, 2005

BLOGS AND WEBSITES

www.acumenfundblog.org

www.changemakers.net

www.design21sdn.com

www.goodmagazine.com

www.hipinvestor.com

www.janchipchase.org

www.jocelynwyatt.com

www.naturalstep.org

www.nextbillion.net

www.socialedge.org

www.worldchanging.com

www.xigi.net

MODES OF ENGAGEMENT

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THE ROCKEFELLER
FOUNDATION

Tara Acharya
Demmy Adesina
Maria Blair

IDEO

Tim Brown
Aaron Sklar
Sandy Speicher
Doug Solomon
Jocelyn Wyatt





DESIGN FOR SOCIAL SUSTAINABILITY

A framework for creating thriving
new communities

Saffron Woodcraft with Tricia Hackett & Lucia Caistor-Arendar
Foreword by Sir Peter Hall



ABOUT FUTURE COMMUNITIES

Future Communities is a partnership programme established by the Young Foundation to explore practical ways in which new housing settlements can succeed as communities where people want to live and work.

Our starting point is that although there is widespread understanding of the physical and environmental challenges involved in creating new settlements, there is still much to be learnt from the UK, and internationally, about what makes some communities succeed and others fail. Lessons from communities that have become high profile failures should tell us that understanding the social dimensions of new settlements is crucial for their long-term success and sustainability. The social and financial costs of failure are high.

In this paper we argue that building new communities that can flourish and become socially successful and sustainable is as important as designing places that are physically, economically and environmentally sustainable. Social sustainability is an issue of public value as well as the wellbeing, quality of life and satisfaction of future residents. It demands a new approach to

planning, design and development that we call social design, which needs to be integrated into policy and professional practice across all the disciplines involved in the creation of new communities – much like the way standards of environmental sustainability have become widely adopted in recent years.

This paper sets out how to plan, design and develop successful and socially sustainable new communities. The ideas and examples are drawn from a large scale review of evidence about what makes communities flourish, with practical examples and approaches from new settlements around the world. It was commissioned by the Homes and Communities Agency as part of Future Communities. This work will be published on www.futurecommunities.net as an online toolkit during 2011.

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FOREWORD BY SIR PETER HALL



Sir Peter Hall

Bartlett Professor of Planning and
Regeneration, UCL
Senior Research Fellow, the Young
Foundation

When the Young Foundation started on the work that has led to this publication, no one could have ever imagined just how topical it would become.

The August riots in London and other British cities, which manifested a collapse of social sustainability and social order on a scale never before witnessed in this country, have naturally provoked a huge wave of public debate, a form of national hand-wringing, on what has happened and why. Our carefully-nurtured self-image as a nation, an image of good-natured tolerance which absorbed and eroded differences in class and race and culture, lies all but shattered. Nowhere is this more true in London, whose citizens and civic leaders observed disturbances in other places – in northern cities, in Paris – and comfortably said “it could never happen here”.

But it could, and it has. So the topic of this new study, which might have seemed peripheral and academic, has become central and urgent. Its authors were naturally

concerned first with the creation of successful new communities – new suburbs, new towns – where previously no community existed. But the challenge is equally great, or greater, in the creation of successful new communities within the existing urban fabric. Here, as the riots so starkly show, we have failed. New estates have been injected into older housing areas without adequate thought as to how the two would integrate. Housing policies, doubtless with the best of intentions, have produced concentrations of people with multiple forms of deprivation and multiple resulting problems. At the same time, the surrounding communities have often themselves been transformed in the opposite direction, through gentrification. The predictable result, in the worst cases, has been the obverse of social cohesion: a form of deep social resentment of one community against the rest, and indeed the wider world. This is why the lessons and the recommendations of this report are bound to have a salience that its authors can never have imagined.

Sir Peter Hall, August 2011.

1 WHERE ARE THE PEOPLE?

“The architecture was award winning - but the lifestyle? There's more going on at local cemeteries.”

Spiegel Online, describing City Nord, Hamburg (2010)



Creating cities, towns and communities that are economically, environmentally and socially sustainable, and which meet the challenges of population growth, migration and climate change will be one of the biggest tasks of this century.

The development of new settlements is underway on an unprecedented scale. In Europe, 32 new towns are being created across 11 countries. In China, new cities are springing up from Kunming to Shanghai in response to mass migration to urban areas. Some estimates suggest 100 new cities, each with a population of one million, will be developed in China in the next three years.¹ Pujiang New Town in Shanghai aims to house 500,000 new residents in its 100 square kilometre **One City, Nine Towns project**, as part of the World Expo 2010 resettlement programme. It has aspirations to be the 'ideal city'.² **Incheon Development Area** outside Seoul will house 200,000 people by

2020; while in Delhi four new satellite cities, including Patparganj and Gurgaon, are being created to deal with overcrowding and to cater for India's growing middle classes.

The number of households in England is projected to increase by nearly 5.8 million between 2008 and 2033.³ There is already a backlog of more than half a million households needing rented social housing who are currently homeless, or living in overcrowded or otherwise unsuitable housing.

Four new eco-towns have been proposed and a number of strategic growth areas identified to increase housing supply to 240,000 homes a year by 2016⁴. Although the economic downturn and a change of government have raised questions about the future for these new communities, there will be a continuing need to build more homes in the UK for those who cannot find adequate housing without some form of subsidy.

The UN forecasts that today's urban population of 3.2 billion will rise to nearly 5 billion by 2030, when three out of five people will live in cities.⁵



Asia alone has 16 megacities with a population of more than 10 million, including Mumbai, Karachi, Dhaka and Jakarta. Such large scale population growth creates particular challenges for cities trying to create sustainable communities and cope with overcrowding, pressure on housing and transport systems, climate change and ageing societies. UN surveys indicate that one billion people, one-sixth of the world's population, now live in shanty towns and, by 2030 over two billion people in the world will be living in slums, with the associated problems of poor sanitation, and access to healthcare and education.

Pressure to provide decent and affordable private and social housing in communities that are economically, environmentally and socially sustainable will present huge challenges to governments. This is not a new problem; there is much to be learnt from past experience of creating new towns and communities.

There is widespread understanding of the physical and environmental challenges involved in creating new settlements. Much is known about how architecture shapes social behaviour and people's sense of place; how high quality, well maintained public spaces influence perceptions of personal safety; the role local green spaces play in wellbeing; and how to design out crime. However, experience shows that high aspirations for new settlements often end in disappointment and failure. This is partly because building flourishing, cohesive, inclusive communities is genuinely challenging; but it is also because putting into practice what is known is difficult.

There is clear evidence from European new towns about what new communities need in order to flourish. Social infrastructure like schools, shops, neighbourhood parks,

community groups and local transport, must be provided at an early stage in the life of new communities. Much is known from both new and existing communities about how local identity and social networks influence people's feelings of attachment and belonging to places. There is growing evidence of the effect of local social networks on community wellbeing and resilience; and there is widespread understanding of how to foster volunteering, neighbourliness, activism and local democratic engagement.



1. Mumbai, India

However, much of this knowledge and practical experience is contained in professional silos: architecture, planning, studies of the public realm, public policy research, housing management, community development and local government. Different ideals, language, professional approaches and commercial drivers make it challenging to transfer research and good practice to the many public and private sector stakeholders involved in the creation of new communities.

There are other challenges with putting this thinking into practice. Every community is different so understanding what settlements

need and aspire to is difficult to predict and equally hard to measure. Social sustainability cannot be prescribed in the same way as standards for environmental sustainability; it requires planners, local agencies and developers to consider and respond to local needs and circumstances.

Recent work by The Oxford Institute for Sustainable Development (OISD) recognises that:

*“...at a practical level the tools, instruments and metrics to foster sustainable urban development currently available are biased toward environmental and economic sustainability.”*⁶

OISD calls for further research exploring how to construct and measure social sustainability, along with work to integrate this thinking into socially responsible investment policies for future developments.⁷

In the UK at least, new communities are often driven by private sector developers who depend on selling homes to provide the capital for schools, parks, community shops and other facilities. Arguments between developers and local government planners about who should fund and provide amenities are well rehearsed. In spite of contractual agreements and planning levies to fund local amenities, many new communities must wait for a number of years before local authorities and developers meet commitments to provide shops, schools and community spaces. Planning levies are part of the UK government's Localism Bill agenda.

Changes have been proposed to the current

system of Section 106 Planning Obligation Contributions, which are negotiated locally, and the Community Infrastructure Levy (CIL), of which only a portion is transferred directly to the neighbourhood. At the time of writing, the future of both Section 106 and CIL are uncertain.⁸

We argue that thinking about the long-term success and sustainability of social life in new communities is as important as physical, economic and environmental sustainability. We need a better understanding of how

to create socially successful communities and how to use planning, development and stewardship functions to achieve this goal. Evidence about social success and sustainability needs to be integrated into policy and professional practice across all the disciplines involved in the creation of new communities – architecture, planning, economic development, property investment, social policy, development, construction, housing management – much like how standards of environmental sustainability have become widely acknowledged in recent years.

In this report we identify the local services and support that are essential for creating flourishing and socially sustainable new communities, like community workers, temporary community spaces and opportunities for residents to get involved in shaping the place they live in. In spite of a growing body of evidence and practical experience in development and regeneration, there are still very few new communities designed with social success in mind from the beginning. We argue that planning for social success and sustainability can prevent or at least mitigate, the likelihood of future social problems, and in many cases, represents a fraction of the overall costs of development and long term management.

2 THE CASE FOR SOCIAL SUSTAINABILITY

“It is difficult to design a space that will not attract people. What is remarkable is how often this has been accomplished.”

The Social Life of Public Spaces, William H. Whyte (1980)



Given the scale at which new settlements are being planned and developed globally, there is a need to build both a practical understanding and professional commitment to creating new cities and communities that are socially, as well as economically and environmentally, sustainable.

Past experience shows that the long-term social needs of new communities are often overlooked in the drive to deliver housing on a large scale. In part this is due to the financial models that fund the development of new communities, where government and public agencies lead on planning, but investment is provided by private-sector developers. Commonly, private housing is prioritised over local facilities in order to provide revenue to fund community infrastructure and affordable housing. Often new residents move into a building site

with few, if any, shops, schools, buses or community centres to support local social life. Sometimes this persists for several years while the new community grows to a size that can support local infrastructure.

Global housing need combined with economic pressures, and the multiple difficulties of brokering and managing relationships between public and private partners, will only increase the pressure to provide homes rather than build communities.

However, managing the long-term costs and consequences of decline and failure in new settlements is an issue of public value and political accountability. The financial costs of failure are high, but the social costs are higher.

Without the right social infrastructure new communities can quickly spiral into decline. High profile failures include the banlieues of Paris, Chicago's **Cabrini-Green**, **Broadwater Farm** in north London and **Park Hill** in Sheffield – which is currently being redeveloped at a cost of £146 million.⁹ Some developments, like the



Boy planting, Staffordshire, UK



2. Heygate Estate, London, UK

Pruitt-Igoe housing project in St. Louis, USA and **Fountainwell Place** in Glasgow, have been demolished and replaced. Others are regenerated and turned around through intensive effort and at high public cost, like **Castle Vale** in Birmingham, and **Robin Hood Gardens** and **Holly Street**⁹ in London. The **Heygate Estate** in London's Elephant and Castle, home to over 3,000 people and knocked down in May 2011, cost approximately £8.5 million to demolish and £35 million to rehouse the residents.¹¹ These figures do not reflect the social cost to the community¹² of two decades of living with crime, anti-social behaviour, poor housing and a reputation for being one of the capital's worst estates.

The Heygate – and many other large council housing estates from the 60s and 70s – have attracted widespread criticism for their 'brutalist' architecture. Despite its initial popularity with new residents – the

housing was seen as spacious and modern – the architecture was blamed for isolating residents, creating 'dead' spaces for anti-social behaviour to flourish, being inflexible and unable to adapt to modern liveability requirements, and costly to maintain.¹³ However, the decision to demolish the Heygate has also come under fire. Critics question the logic of destroying affordable housing stock at a time of rising housing need, and have highlighted issues with poor management and neglect over two decades that allowed the housing and public spaces to decline.¹⁴ Arguably, the Heygate is symbolic of changing attitudes and policy towards mass social housing, urban neighbourhoods and home ownership.

Other developments fail in their aspiration to create mixed communities with a balance of private and social housing. London's Docklands, which was redeveloped during the 1980s and 90s as a new financial and

residential centre, has been widely criticised for focusing on luxury flats to house financial sector workers, rather than creating mixed communities with affordable housing for low-income families living in the East End. The result is long term tensions between existing communities and new residents, and problems with anti-social behaviour and local cohesion.

Before the current boom in creating new communities, the **English New Towns** was one of the world's most sustained new-town development programmes; creating 32 settlements between 1946 and 1970 and housing over three million people. Experience from the English New Towns has shown that ignoring the social dimensions of new places and the aspirations and opinions of residents can lead to long term problems.

The review of evidence and experience from new settlements around the world highlights the fragility of new communities and the length of time it takes for new places to become established:

Some evidence suggests that it takes up to 15 years before local social networks develop fully.¹⁵

Research in China reports that social interaction in neighbourhoods is hindered for long periods of time after urban redevelopments.¹⁶ It identified the need for good quality social infrastructure and local services, support for community development, opportunities for residents to get involved in local decision making, and shared social spaces and activities in new communities.¹⁷ Equally important are the less visible types of support that create

opportunities to meet other residents, build local networks and shared social experiences. Research by the Joseph Rowntree Foundation exploring the success and sustainability of mixed communities from the perspective of residents identifies nine priorities for new communities. These are: good quality housing; good schools; safe, clean and friendly neighbourhoods; community outreach workers; pre-school child care; well integrated social housing; careful inter-agency planning; neighbourhood staff; and supervision of open spaces and parks.¹⁸

Without these social supports new settlements struggle to become cohesive, living communities with a sense of place, belonging and identity.



3. Futurecommunities.net

Evidence shows that communities without adequate local facilities, services and community support suffer from a wide range of social problems. Lessons from English new communities identify higher than average rates of isolation and mental health problems, often caused by poor transport connections that isolate people from friends, family and local jobs. Other problems are inflexible housing stock that makes it hard to attract and retain residents, and a lack of opportunities for residents to influence

planning and development decisions, resulting in inflexible and inadequate local facilities – all of which have social, as well as financial costs.



4. Home security, Aylesbury Vale, UK

Declining communities often have issues with housing tenure and management; for example, in the UK a growth in buy-to-let properties in many areas has made it difficult for public agencies and housing providers to manage challenging areas. There is little to prevent those families that can relocate from doing so, leaving behind residents who have no choice but to stay. In the most extreme situations, declining communities become housing of last resort for the most vulnerable, with associated problems of anti-social behaviour, poor health and educational outcomes and crime.

Communities need to attract and retain residents from a range of backgrounds, ages and tenures if they are to succeed as places where people want to live in the long term. The initial motivation for moving to a new community is often better quality housing, more space at the same cost, and employment prospects. However, as experience and research from the UK has shown, early problems with social infrastructure and resulting problems with

isolation and dissatisfied residents mean new communities can quickly gain a new community a poor reputation.

The CABE National Housing Audit 2007 found a connection between social infrastructure, services, and residents' satisfaction with their neighbourhood. The study found that although residents were overwhelmingly satisfied with their homes, they were much less satisfied with their neighbourhoods, describing problems with a lack of public open spaces, street layouts that felt unsafe for children to walk or cycle in, and lack of character in the neighbourhoods. Dissatisfaction was greater among residents who had lived in a development longer: 18 per cent of people resident for over a year were dissatisfied, compared to 10 per cent who were resident for less than a year.¹⁹

Research indicates that the identity and reputation of a neighbourhood are established in the early stages of its development and history; and once established are very resistant to change.²⁰ Community identity is often defined according to housing type, style or tenure, social class and status, historic male employment or inward migration patterns. Even though places evolve and change over time, early perceptions of a community can be extremely powerful and exert significant influence on how current and future residents feel about moving to a neighbourhood. **Bradley Stoke**, a new community on the outskirts of Bristol built in the 1980s, was renamed "Sadly Broke" by local media to describe the number of home owners in negative equity. 20 years on the "Sadly Broke" nickname is still in use.²¹

Already there is evidence that the current generation of new cities and towns are running into problems. **Chenggong**, in Kunming, Southern China, and **Ordos** and

Qingshuihe in Inner Mongolia, are examples of China's "ghost towns", entirely new communities designed to attract investment and develop the local economy, which now stand empty and unfinished. These cities are located outside existing urban centres, typically 20 to 30 kilometres away, and are designed around key industries like mining, institutions like government offices, or universities that are relocated from other cities to attract new residents.

Construction came to halt in Qingshuihe in 2007 after two years of development. Empty houses, offices and hotels now stand next to the old town, which is described as "in dire need of welfare reforms and infrastructure improvement".²²

Chenggong is said to contain 100,000 new apartments, brand new local government buildings, new university campuses and a new light rail system; but no residents.

Distance from existing urban centres is thought to be a factor in the failure of the Chinese new towns to attract residents. An article about Ordos and Qingshuihe describes the problem:

*"expecting entire communities to uproot themselves from their social, historical and cultural context from one moment to the next is not only unrealistic, it's unsustainable."*²³

This was also the experience of Egypt's new desert cities programme. A lack of amenities and social infrastructure, combined with

distance from Cairo, made it very difficult to attract new residents.²⁴

In all these examples, professionals from different perspectives believed they had found the answer to building at scale, creating housing and communities that would benefit their residents for years to come. Yet these mistakes are still being repeated in spite of a growing body of research and practical experience that could be used to design new communities that work socially as well as economically and environmentally.



5. Empty skyscrapers, Chenggong, Kunming, China

Local authorities, government agencies and housing associations need to work with planners and developers to ensure that planning for new communities is well integrated into wider social, economic and environmental policy and socially responsible investment strategies; or risk creating future communities that will fail.

3 WHAT DOES SOCIAL SUSTAINABILITY MEAN?

“The great challenge of 21st century urban design is mastering ecological and social design.”

Geoff Mulgan, NESTA



Social sustainability is largely neglected in mainstream sustainability debates.

Priority has been given to economic and environmental sustainability in particular in the context of planning, housing and communities, where policy and investment has focused on renewable resources, low carbon communities and encouraging pro-environmental behaviour in households. As a result, there are few practical resources that directly address the question of how to create places that are socially sustainable, as well as physical infrastructure that is environmentally sustainable.

In 2003 the UK government commissioned a review to clarify what the term community sustainability meant and to identify the necessary skills to create sustainable communities. The Egan Review, published in 2004, identified seven factors: governance; social and cultural; housing and the built environment; economy; environmental; services and transport, and connectivity.²⁵



6. Living Under One Sun, UK



Belgrano, Buenos Aires, Argentina

OISD defines social sustainability as:

*“Concerning how individuals, communities and societies live with each other and set out to achieve the objectives of development models which they have chosen for themselves, also taking into account the physical boundaries of their places and planet earth as a whole. At a more operational level, social sustainability stems from actions in key thematic areas, encompassing the social realm of individuals and societies, which ranges from capacity building and skills development to environmental and spatial inequalities. In this sense, social sustainability blends traditional social policy areas and principles, such as equity and health, with emerging issues concerning participation, needs, social capital, the economy, the environment, and more recently, with the notions of happiness, wellbeing and quality of life.”*²⁶

The Young Foundation argues that social sustainability should be seen as:

“A process for creating sustainable, successful places that promote wellbeing, by understanding what people need from the places they live and work. Social sustainability combines design of the physical realm with design of the social world – infrastructure to support social and cultural life, social amenities, systems for citizen engagement and space for people and places to evolve.”

Social and cultural factors are identified as an essential element because of the contribution they make to building vibrant and inclusive communities. Six areas are identified as important supports for social and cultural life: a sense of community identity and belonging; tolerance, respect and engagement with people from different cultures, background and beliefs; friendly, co-operative and helpful behaviour in neighbourhoods; opportunities for cultural, leisure, community, sport and other activities; low levels of crime and anti-social behaviour with visible, effective and community-friendly policing; and opportunities for all people to be socially included and have similar life opportunities.

One of the challenges of making a case for building socially sustainable communities is the difficulty of identifying suitable measures of success. OISD's work identifies the difficulties in measuring the 'softer' aspects of social sustainability, such as wellbeing and a sense of community; and calls for government bodies to develop new approaches to gathering data. OISD has developed a set of social

sustainability indicators for measuring the social dimensions of urban regeneration. It describes these metrics as distinct from traditional social indicators that provide a static analysis of statistical social data, with a key difference being analysis of the priorities identified and agreed by local stakeholders, and the processes and solutions that are implemented; rather than the statistical outcomes. OISD's indicators include: how connected residents feel to each other, or the sense of place in the community; the provision of and access to services; green design features; proximity to businesses and employment; cultural activities; and community involvement.²⁷

Another obstacle, in the UK at least, is the financial models used to fund new communities. As discussed earlier in this paper, many new housing and regeneration programmes are financed by private sector developers or public-private partnerships that rely on the sale of private and social housing to provide infrastructure and amenities. This creates disincentives to invest in social amenities as work by the Joseph Rowntree



7. Ecological reserve, Buenos Aires, Argentina

Foundation identifies:

“When regeneration is property-led, contracting regimes impose their own logic on investment and hiring, and commitment to local benefit is lost. Key informants noted a common requirement to spend public funds quickly (called ‘front-ending’) to achieve early visual results to boost investor confidence and lever in private funds. This can push the development process too fast to link it to the requisite employment

strategy, and the community participation, skills assessment, training and adult basic education which needs to go with it.”²⁸

Innovative, socially responsible new business models are needed to incentivise developers to take a long-term interest and financial stake in new communities. Evidence suggests that the most successful developments in Europe generally involve a partnership between commercial providers and local government with the private sector taking a long-term stake in the development through service charges or rental income.²⁹ Research from the Chartered Institute of Housing suggests that in the UK, the highest quality and most successful schemes tend to be led by non-commercial owners and developers.³⁰

“...One of the key determinants of high quality European residential developments was the leading role played by the local authority in setting the project on the right course and in making sure quality was maintained to the end... getting all the public stakeholders to work together seemed much easier...often the project had been started by one or more visionary leaders, but even more important, the local authority had some financial capacity and the skills to manage and direct the project itself. The private sector was invariably involved but within a framework that was strongly controlled and directed towards the vision that had been set...many of the builders and investors were relatively local.”

Beyond Eco-towns, applying the lessons from Europe, URBED, PRP Architects & Design for Homes (2008)



8. Outdoor Chess, Western China

4 DESIGNING IN SOCIAL SUSTAINABILITY

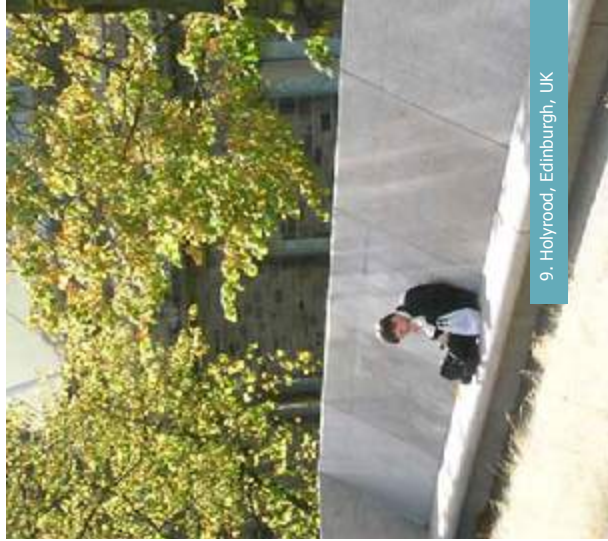
A framework for practical action



Drawing on a review of international experience the Young Foundation has developed a framework containing four elements that are essential to build new communities that will be successful and sustainable in the long term. These are: amenities and social infrastructure; social and cultural life; voice and influence; and space to grow.

While all four elements are needed in every new community (alongside good housing, high quality public buildings and spaces, local economic opportunities and design that supports pro-environmental behaviour) social success and sustainability cannot be prescribed in the same way that the standards for green building or environmental sustainability can. A more flexible approach

is needed that leaves room to reflect local circumstances and the diverse nature of every community and its individual residents.



9. Holyrood, Edinburgh, UK

Integrating this framework into public policy and professional practice would enable local government, other public agencies, and



The High Line, New York City, USA

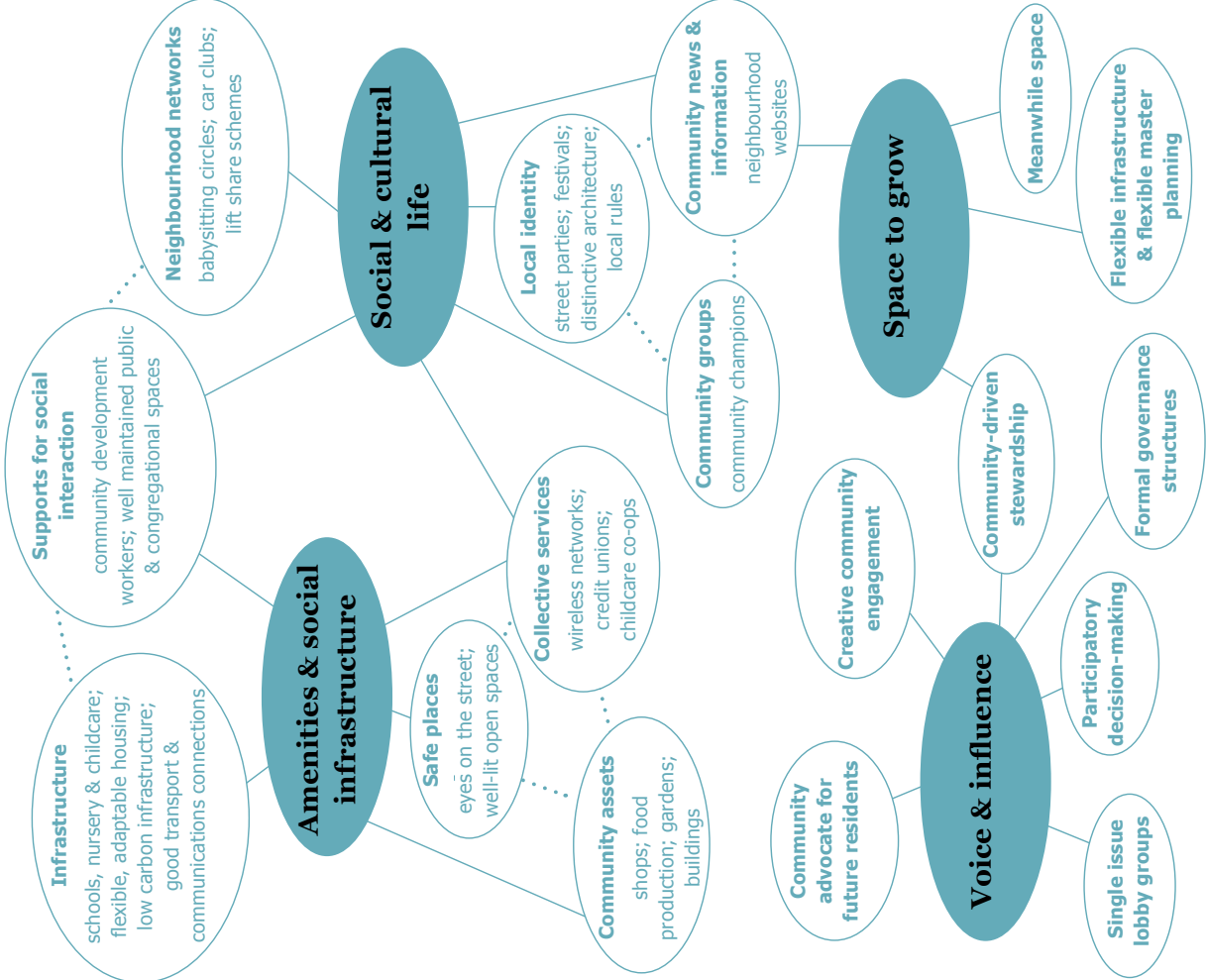
private sector investors in new communities to understand the social needs (and potential problems) of future residents; allowing public agencies to work with master planners, architects and developers to design in and finance social supports and services that are both enabling and empowering.

In the following pages we explore the role that each dimension plays in supporting new communities to become socially sustainable; and the practical services, support and interventions that can be “designed in” to new communities.



Illustration of Design for Social Sustainability Framework, Young Foundation, 2011

Building blocks for social sustainability



4.1 AMENITIES & SOCIAL INFRASTRUCTURE

New communities need services and support, not just buildings



“If we are to have any chance of creating vibrant new communities that offer residents quality of life and that open up new opportunities – communities that are well balanced, integrated, sustainable and well connected – then we have to think about building for the wider needs of the whole community, not just focus on building homes.”

A good place for children? Attracting and retaining families in inner urban mixed income communities, Emily Silverman, Ruth Lupton & Alex Fenton, Chartered Institute of Housing/Joseph Rowntree Foundation (2005)

Experience from around the world has shown that new communities need local services like schools, shops and public transport, at an early stage. Equally important though are the less visible types of support that make people feel at home in an area and create opportunities to meet other residents; like community and cultural activities that create a sense of shared history, and community workers who can help residents to meet their neighbours and enable residents to set up their own local projects.

This type of social infrastructure needs to be in place early in the life of a new community – preferably before new residents move in. Central to the [English New Towns](#) concept was the idea of ‘walking distance communities’ where each neighbourhood would contain a school, shops, post office, chemist, church, pub, community centre and sports facilities. A review of transferrable lessons from the New Towns³¹ to provide practical lessons for England’s new growth areas concluded that,

“where these facilities were already in place when people began to arrive, the community came together and networks were formed more easily.”

This work finds that a lack of social infrastructure to support new residents when they arrive slows the process of building a community and can create long-term problems for the wellbeing and opportunities of new arrivals.

like policing or support for young people and families – and how housing markets and the local economy perform.

There is a strong connection between the quality of social infrastructure in new communities and the wellbeing of new residents. In the early stages of the English New Towns the quality of housing and the feeling of being a pioneer helped some residents to deal with these difficulties. However, early enthusiasm soon gave way to frustration and in the longer term, had more serious consequences for the health and wellbeing of residents, as this quote suggests:



10. Bus stop, Staffordshire, UK

“They have a strong feeling of being involved in something new and exciting and of ‘belonging’... They survive the mud and lack of facilities because they feel adventurous. They may have to put up with travelling shops or shops in converted houses, but when the enthusiasm wears off, the time taken to get a substantial shopping centre built and operating or to provide places of entertainment, causes disgruntlement. They get tired of having no buses,

*no chemist, no doctor’s surgery and no competing supermarket next door. They find there is more to happy living than a good job and a nice house with a view.”*³²

The term “new town blues” was coined to describe the isolation that many people in the New Towns, particularly young mothers, felt at being separated from friends and family and having few opportunities to meet other people living locally. This has also been the experience of people living in other new communities around the UK. Problems with “new town blues” have emerged early in the development of **Cambourne**, Cambridgeshire, a new settlement with planning consent for 3,300 dwellings on 1,000 acres. Approximately half of the new homes have been completed and a further 700 are planned. Although some community and commercial facilities have been provided, including a supermarket, a range of smaller shops and a community centre, a rise in mental health issues in the community caused so much concern among GPs and other local professions that the Primary Care Trust (PCT) commissioned work to investigate the problem. The Cambridgeshire PCT report found that,

“...planning for the hard infrastructure alone would never build a community and that it would

The report also argues for the involvement of existing communities in the planning of new housing settlements.

“Although often marginalised in the administrative structure of the new towns, the community development staff played a key role in settling in newcomers and providing a link between them and the development process as a whole, and in establishing new communities. Having community development staff in place at the outset ‘pays off handsomely.’”

New Towns: *The British Experience*, Hazel Evans (ed) (1972), as quoted in: *Learning From The Past*, Marina Scott, Neil Stott and Colin Wiles, Keystone Development Trust (2009)

Work by the Joseph Rowntree Foundation identifies community outreach workers as important to residents in new communities. The need for this type of social or community development was recognised early in the history of the English New Towns. Many New Towns recruited teams of social liaison or community development officers, based in local houses, to meet and greet new residents, provide local information, and involve residents in decision making as new communities grew.

Neighbourhood-based workers, whether they are volunteers, part of a parish council or neighbourhood management team can create opportunities and spaces for people to interact with neighbours through local events, street parties, public meetings, consultation and community planning work. These approaches are proven to be effective at engaging residents and helping to support strong social networks and working to break down barriers and reduce tensions between different social, faith or ethnic groups.

Schools, nurseries and play areas have a particularly important role in new communities. As well as attracting families to settle in new places, schools and nurseries create opportunities for people from different backgrounds to meet other parents and build relationships. Early provision of good quality schools and nurseries will encourage more affluent families to use community services and not seek out school places in neighbouring areas, which can create long-term issues with the reputation of local schools. Schools can also provide a hub for community services or community groups,

either in the short-term while other facilities are being developed; or long-term by co-locating children's centres, community health workers or youth workers in the buildings.

“...most mixing across social groups takes place between children. It is these contacts – in nurseries, playgroups, schools and in public spaces – that provide opportunities for adults to meet and form relationships. Children provide a common ground and shared interest between people in different tenures.”

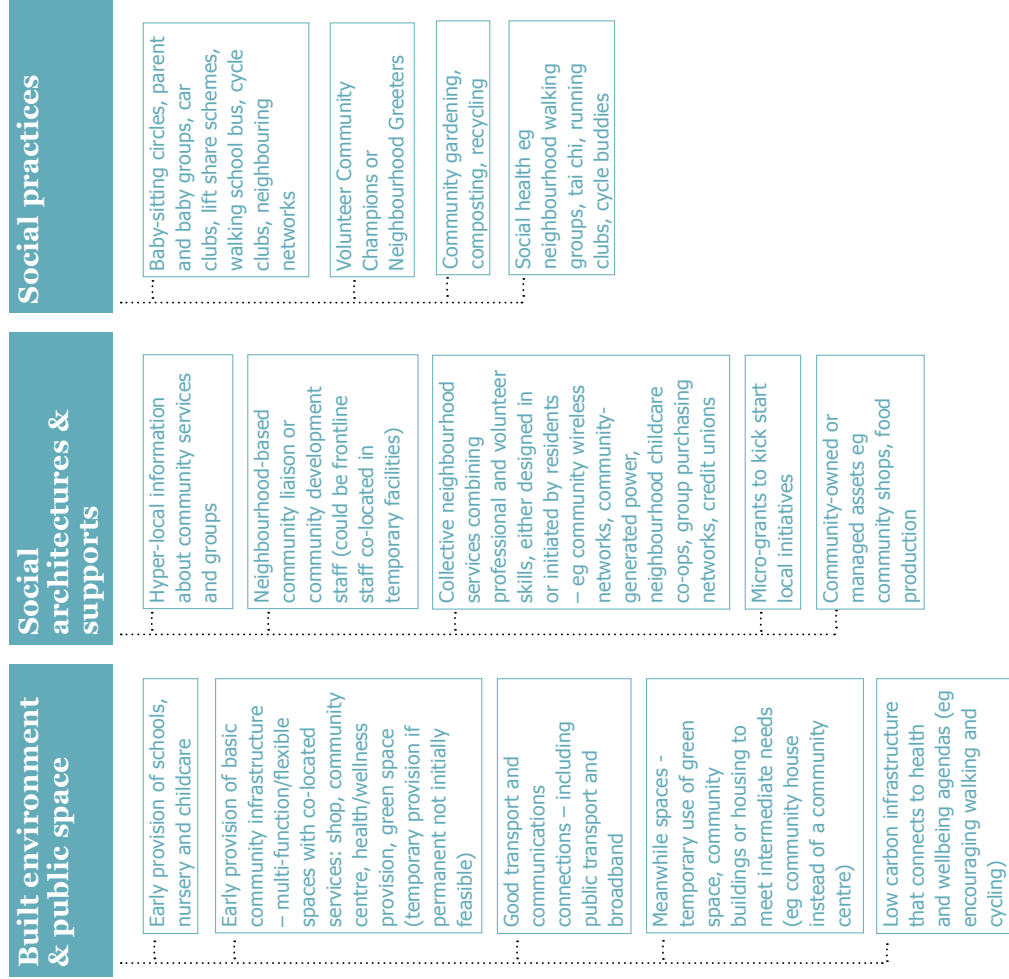
A good place for children? Attracting and retaining families in inner urban mixed income communities, Emily Silverman, Ruth Lupton & Alex Fenton, Chartered Institute of Housing/CIRF (2005)

This is reinforced by experience in the English New Towns:

“the provision of education facilities was key in the development of New Towns and the creation of communities, as so many of the newcomers were families with young children, who had been uprooted from their previous schools, friends and social networks. The Development Corporations had to work hard to provide enough schools and teachers ... In the cases

*where this was not possible, it hindered the integration of communities.”*³⁴

Building Blocks: Amenities & social infrastructure



4.2 SOCIAL & CULTURAL LIFE

New communities need shared spaces, shared rituals & support to build social networks



“Policy needs to acknowledge the importance of social networks and social cohesion, and of feelings of security and safety. In this study, people expressed attachment to the communities in which they lived and to their networks of families and friends, rather than to the physical places. The qualitative research found that social and family networks and their feelings of safety were what helped to retain people in deprived areas. Policies that aid the development of social networks or of feelings of security are likely to aid attachment.”

The influence of neighbourhood deprivation on people's attachment to places, Mark Livingston, Nick Bailey & Ade Kearns (2008)

Good relationships between residents, and a range of local activities – formal and informal – are key to thriving communities. However, research has also found that just small changes in a community like closing a village shop or a community centre can have far reaching consequences. New communities are particularly fragile.

People live complex lives and relate both to communities that are defined by where they live, and ‘communities of interest’ based on interest, religion, or shared identity. No one can be forced to be ‘good neighbours’ or to become friends, but there is strong evidence that the strength of local social networks is related to a number of outcomes from health to crime. Social capital – the quality



Man watering plants, Staffordshire, UK



11. Regents Canal, London, UK

of relationships between residents that give a community the capability to be supportive and empowered and a rich cultural life – is important to help people put down roots, feel secure and ‘at home’ and develop a sense of belonging.

The identity of a place is rooted in history, in local celebrations, the stories people tell about the area, and in regular local events. These build up over time. When new large-scale housing developments are built the sense of place cannot be defined by its shared history. New residents will not know others and, in the early stages, there will be few social connections. Many new developments are planned as ‘mixed communities’, housing people from a range of circumstances and backgrounds. Often inner city neighbourhoods thrive on this sort of diversity – but it is something that has usually evolved over many years and generations.

Michael Young identified three essential factors for a sense of community to exist based on a study of New Earswick, a new community developed in 1904 by Joseph Rowntree.³⁵ These are:

- length of residence: “many people have lived there long enough to put down roots. They have not had to change their friends or their grocer and milkman every few years or so”

- a place with a character of its own: “New Earswick is distinguishable from its surroundings. The way the trees are planted, the way the houses are built, give it an individual character”; it is a “place you can belong to because it is different”

- people who share a common history: Young related how no less than six people told him how long ago ‘old Sam Davis the chemist’ started the first bus service: “Their faces lighted up as they recalled the ‘yellow Peril’ as they called it... This shared tradition, the shared knowledge of old experiences, or old stories of experiences handed down, is one of the intangible things which make people feel they belong somewhere”

There is an important role for agencies in providing support, especially in the early years, to work with local people to generate the social and cultural infrastructure that is essential to foster a sense of identity and belonging. Experience shows if this does not happen, there is a danger that residents will feel alienated from their new homes, mental health problems increase, people do not invest for the long term and move away when they have the chance.

Strong local networks give people many benefits: from a sense of belonging and attachment to a neighbourhood,

to local news and information, informal childcare, neighbours swapping keys, to recommendations about local jobs. Michael Woolcock, a senior Social Scientist at the World Bank and a lecturer in Public Policy at Harvard University remarked:

“the well connected are more likely to be hired, housed, healthy and happy.”³⁶

Harvard Professor Robert Putnam has written extensively about the atomisation of American society, and the decline of group activities. *Bowling Alone*, published in 2000, argued that joining and participating in one ‘group’ cuts in half your odds of dying next year, with a group being defined as an sort of collective activity shared with others. The positive effects of high social capital, which Putnam defined as ‘networks, norms and trust that enable participants to act together more effectively to pursue shared objectives’, can include low crime rates, less crime, better educational achievement, and better health.³⁷

The importance of building social networks between groups – related to what is sometimes called ‘bridging social capital’ is particularly relevant where new housing settlements bring together people from different

backgrounds – age, ethnicity, religion, lifestyle, culture, or social class.³⁸ The problems that occur in areas where there is low social capital are well documented:

from high crime and anti-social behaviour, to poor quality public realm and resident dissatisfaction.

There are various practical ways of building social capital into new communities. Community development workers or neighbourhood-based staff have an important role to play in new communities by creating spaces for people to interact with neighbours through local events, street parties, public meetings, consultation or community planning work. This type of role can cost as little as £10,000 a year to fund a part-time worker, up to £50,000 or more to support a full neighbourhood management team.

Community development support can help:

- people settle into their new homes/environment
- build networks with other newcomers and with the existing community
- organise the rituals that begin to give the place a distinctive character and encourage belonging
- broker differences between residents, and between residents and service providers
- help to ‘champion’ the new community, enable residents to ‘find their own voice’, build recognition and accelerate positive identity

A good place for children? Attracting and retaining families in inner urban mixed income communities, Emily Silverman, Ruth Lupton & Alex Fenton, Chartered Institute of Housing/JRF (2005)

Another approach that is proving to be highly effective in the UK is time banking: local exchanges where people can earn credits by engaging in community and public service activities which they can then ‘bank’ and put

towards 'buying' other activities. One example is **Spice**, a new community credit system that began as an institute within the University of Wales, Newport in 2003.

Spice uses a people-to-agency timebanking model, rather than the traditional people-to-people approach. A Spice timebank is hosted in a community organisation, like a housing association or community centre, and local people earn time credits by taking part in community activities. The credits are then traded for local services. This approach has been used in a community in Bridgend, Wales where the timebank has been hosted by Blaengarw Workmen's Club. Credits earned can be used in the community café, internet services, language and ICT classes, live music events and for bus travel. After an initial two year pilot with 120 people, the system is now embedded in all aspects of village life and has revitalised the former mining town.

The Young Foundation has carried out extensive research to understand what makes people feel they belong. Central to this work is the premise that individuals can instinctively sense acceptance from groups such as family, colleagues, the neighbourhood, and society, through

informal 'feedback circuits' which can either reinforce a sense of belonging or make individuals feel excluded.

The list of 'feedback circuits' is intended to be extensive, but not infinite. There are likely to be other factors involved in determining feelings of belonging. But it provides a starting point for making sense of feelings of belonging of any particular individual or group in a place, and explains why some long-standing residents feel that they no longer belong, or conversely why in some places newcomers feel at home. This work suggests that in many traditional working-class communities the majority of these 10

10 key feedback circuits have been identified by the Young Foundation:³⁹

1. informal but strong ties of family and friendship
2. weak ties of association that bind people together in churches, clubs and voluntary bodies where they find connection and common purpose
3. messages from the economy, positive ones if it offers entry level jobs as well as opportunities for advancement, negative ones if it overtly discriminates, or simply has no place for a significant part of the population
4. messages from power and politics – a political system in which key roles are filled by people who look like you and share your values will encourage feelings of belonging
5. messages from culture in its widest sense that reinforce a sense of belonging or of alienation
6. messages about physical safety – levels of violent crime and anti-social behaviour strongly influence feelings of belonging
7. physical environment
8. everyday public services – schools, hospitals, frontline government offices
9. homes – where there are homes for people like you, your friends and family
10. law and its enforcement – if people help to shape and believe in the law, they are more likely to obey it

feedback circuits, with the partial exception of the first, is sending negative belonging messages to significant groups of citizens. They are not recognized by the economy, political power, or visible culture, and they feel unsafe. By contrast, in many highly

diverse but more affluent communities, the feedback systems send positive messages about everything from the economic value of newcomers to appreciation of their cultures.⁴⁰

Building Blocks: Social & cultural life

Built environment & public space

People-friendly layouts eg car free areas, speed reductions, eyes on the street, well-lit areas	Timebanking – promoting mutual exchange and development of social capital though peer-to-peer timebanking or people-to-agency timebanking	Neighbourhood-based groups eg Neighbourhood Watch, Residents/Tenants Associations, Pledgebank
Distinctive architecture/landscaping to reinforce/create sense of local identity	Community projects to encourage inter-generational/inter-group mixing	Inter-generational, cross-cultural events and activities eg Under One Sun, The Big Lunch
Public and congregational spaces eg open spaces, parks, wide pavements, benches	Neighbourhood Charter, Community Design Statement	Local celebrations – eg festivals, street parties, fetes, family days, artists in residence
Third spaces (eg cafes, pubs, shops), playgrounds and playspaces	Local rules and norms eg Home Zones, car free streets, neighbourhood agreements, local taxes or fundraising	Local oral history projects like East Midlands Oral History
Connections to neighbouring communities to avoid isolation eg pathways and shared public spaces	Informal local currencies eg Local Exchange Trading Systems (LETS)	Local events – eg litter picking, planting, fundraising
Flexible working spaces to encourage home-working, local enterprise (eg spaces in a community centre or café)		Neighbouring activities eg household network, loanables

Social architectures & supports

Timebanking – promoting mutual exchange and development of social capital though peer-to-peer timebanking or people-to-agency timebanking	Community projects to encourage inter-generational/inter-group mixing	Neighbourhood-based groups eg Neighbourhood Watch, Residents/Tenants Associations, Pledgebank
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4.3 VOICE & INFLUENCE

“Foremost, residents need to have a say in shaping their surroundings ...”⁴¹



Involving local communities in decisions that affect their lives throughout the stages of new developments is vital if public investment is to be effective. If communities are not involved in designing and planning housing and wider facilities and infrastructure, short-term cost savings may lead to long-term cost burdens if what is provided proves to be inappropriate, and underused.

Gerda Speller spent six years studying the relocation of **Arkwright Town**, a 100 year-old mining village in Derbyshire, England. All the villagers were moved into new housing a short distance away in the mid 1990s due to methane gas emissions from a nearby coal mine. Speller identified a number of conditions that must be met for people to form an attachment to a new neighbourhood.

Foremost, is the need for residents to have a say in the shaping of their surroundings. Speller says:

“Often you will find with developments like this that they are completely finished before people move in. So they lack the chance to make their new environment their own.”

Speller’s work identified the small things that can have a profound influence on how people respond to new environments. She describes how residents of Arkwright moved to their new homes but the lack of greenery in the neighbourhood meant there were no birds. “People were absolutely distressed,” she says.

“It took about six months for shrubs and trees to provide enough cover for the birds to frequent the new town.”



Public space near City Hall, London, UK

The planners of the town had tried to think of everything and it was fascinating and that this lack of external stimulation turned out to be so very important.”⁴²

Engaging with a community at the early stages of development can be challenging, especially when future residents are yet to arrive.

However, in every development there will always be a community with a stake in the new development – either as potential residents, or as a neighbouring area or as the wider local community – who can be consulted. For example, a large development will have a profound impact on nearby towns or villages, or the surrounding rural area, by displacing people, bringing in new residents, and possibly increasing the strain on transport and services. Overlooking the opinions of neighbouring communities can lead to local resistance, planning objections, delays and hostility to new residents when they move in.

The developers of **HafenCity**, a new residential and commercial quarter in Hamburg, are taking an interesting approach to engaging residents. When completed HafenCity will be home to 12,000 residents and between 45,000 and 50,000 workers commuting to the quarter during working hours. Now, however, there are just 1,550 residents and 6,000 workers. HafenCity has employed sociologist Marcus Menzl, to act as an advocate and “go-between” for the residents and developers. Interviewed in SPIEGEL, Menzl says:

“We are doing something very ambitious here. Yes, we are building buildings. But we are also producing social and cultural environments for the next century. After all, a city is not only a commercial product, but also a public good... You can't have a totally structured place and then just expect people to fit in. But nor will it work if everything is totally open to interpretation... The goal is to find a balance between structures and freedoms and opportunities.”

HafenCity provides a good example of how residents' needs are likely to evolve as the community develops. In 2008, there were 600 inhabitants including 40 children, a high number given the lack of a kindergarten and playground at that early stage. A playground was a high priority for parents. Developers agreed to build a temporary one that could be moved once construction had advanced. The parents also suggested an indoor recreation area for use during bad weather, which HafenCity agreed to on the condition that residents took over responsibility for it. HafenCity financed half of it and the parents financed the other half.⁴³

Early research in HafenCity has shown new residents to identify strongly with their new surroundings. Marcus Menzl claims:

“That sort of emotional connection usually only comes with time. But they [residents] seem to have identified with HafenCity very quickly and they want to support the philosophy. You cannot build a neighborly feeling ... but I think that architecture can help certain processes and hinder others.”⁴⁴



12. HafenCity, Hamburg, Germany

Another example of the consequences of social sustainability methodologies can be drawn from a case study in Mumbai, India. Qualitative research carried out in 2009 on the sustainability and transformational impact of the relocation of pavement dwellers showed that a community-led relocation process in which pavement dwellers were re-housed through a highly participatory process (i.e. having a say in the selection of the relocation site, the design of the built environment, and structures created for community governance) has been demonstrably more successful than traditional

state-led relocation processes that lack participation and consideration of how the newly relocated communities might settle together and thrive.⁴⁵

A growing body of research supports the assertion that community and neighbourhood empowerment – giving residents the opportunity to take part in collective activities that influence the areas they live in – contribute to the wellbeing of residents and communities.

A report from the Local Wellbeing Project – a partnership between Local Government Improvement and Development, the Young Foundation, the London School of Economics and three local authorities (Manchester, South Tyneside and Hertfordshire) – argued that: wellbeing is higher in areas where residents can influence decisions affecting their neighbourhood; wellbeing is higher among people who have regular contact with their neighbours, and that wellbeing is higher in areas where residents have the confidence to exercise control over local circumstances. This study found three key

benefits of empowerment that directly contribute to wellbeing: that it creates opportunities for residents to influence decisions, facilitates contact between neighbours, and builds residents' confidence to control local circumstances.⁴⁶

As communities become established and social networks develop, both formal and informal groups will form. Informal groups will include local activists coming together, often to form campaign groups based on particular life experiences or interests (especially toddlers groups and faith

groups). There are numerous ways that resident involvement can become formalised, by developing community groups into community organisations, or by setting up new institutional governance arrangements, like formally constituted residents associations, neighbourhood councils or Tenant Management Organisations (TMOs). Alternative approaches that are proving to be effective in the UK include community contracts (negotiated between local services providers and residents) and neighbourhood management. All are essential to feed into thriving community governance over time. Sustaining residents' voice and influence in the long term means putting robust engagement and governance arrangements in place that are sensitive to local needs, and thinking about how these will be funded into the future. Evidence from the Development Trusts Association (now Locality) and other community empowerment models shows that a strong community organisation can be very effective in influencing local services, encouraging community initiatives and giving people a voice in dealing with the whole range of issues that impact on a community's everyday existence.

The **Barking Riverside Regeneration** scheme in Barking and Dagenham, East London, is establishing a Community Development Trust (CDT) to represent the interests of existing and new residents in the regeneration area. Barking Riverside will be a large mixed community, housing up to 26,000 people over the next two decades and will include new schools, health and community facilities and commercial space. The development borders well-established

communities and industrial businesses in an area with a long history of deprivation and disadvantage. Dealing with anxieties about incoming residents and the demands they will place on local public services is a priority for the local authority and Barking Riverside Limited (BRL), a partnership between the Homes and Communities Agency and a private developer. In the early stages of the development, the local authority and BRL will represent local interests. As existing residents are engaged and new residents arrive, management of the CDT will be transferred to the community, with the local authority always maintaining a representation on the board.



There is increasing interest in community investment in the UK, a different approach to issuing shares that enables community agencies to expand. This could include selling shares to service users or more conventional share offers. In the first half of the last decade there were, on average, four new community share schemes each year. But in the second half of the decade, the number of community share schemes started to increase, culminating in a sevenfold increase in 2009, when 28 enterprises launched community share offers. In addition to this, at least another 50 community groups

are known to be exploring the option of community investment. From farming, football and pubs, to community retail stores and renewable energy, community investment is proving to be an excellent way of financing enterprises that serve a community purpose. Examples of community share projects include **Ashington Minors**, an established childcare nursery in a former mining town

in north-east England, which plans to engage the local community and strengthen its business model through a community share offer; and **Cybermoor**, a community organisation in rural Cumbria which provides wireless broadband access to the local community. Cybermoor is planning to raise an additional £100,000 in capital to provide the next generation with internet access.⁴⁷

Building Blocks: Voice & influence

Built environment & public space

Community advocate for future residents

Community action planning (eg Planning for Real, planning charettes)

Identify physical spaces and places residents can influence eg design, develop or manage

Urban Acupuncture – intensive public consultation on built environment proposals

Influencing public service delivery at the neighbourhood level

Social architectures & supports

Democratic governance structures eg Parish or Neighbourhood Council

Formal governance structures eg Community Development Trust, neighbourhood management partnership or board, Community Interest Company, Tenant Management Organisations

Participatory governance structures eg neighbourhood forum, participatory budgeting,

Campaigning activities eg single issue lobby groups, community organising

Devolved or delegated neighbourhood budgets

Flexible stewardship and community engagement/empowerment strategies

Social practices

Family days, critical walking, neighbourhood walkabouts, Complaints Choirs

Neighbourhood websites and community media eg fixmystreet.com, hearfromyourcouncillor.com, Community Facebook group, Community noticeboard and newsletter

4.4 SPACE TO GROW

Flexible use of land and buildings is essential



If a new community is to be successful and sustainable, the place – the physical space, the housing stock and amenities, the social infrastructure – needs to be able to adapt over time to new needs and new possibilities. As Saskia Sassen points out, *“in that incompleteness...lies the possibility of making.”*⁴⁸

As has been argued elsewhere in this paper, new developments need to be well planned to ensure that basic amenities and a robust social infrastructure are in place from the time that residents begin to move into their new homes. However, many of the aspects of social life that make communities flourish cannot be planned in advance – community projects, governance arrangements and other local institutions need to evolve, building on local relationships, recognition of common interests, a sense of mutuality and trust

between residents and other stakeholders that again needs time to develop.

In order to allow new communities to flourish, planning authorities should avoid a rigid ‘master-planning’ approach that seeks to create a blueprint for the future. Rather, master plans need to allow for a degree of ambiguity, uncertainty and openness to change, recognising that a new community will develop best if it is allowed to be dynamic and to evolve in ways that the planners cannot entirely predict. In designing places for the future, planners should make sure that communities and their residents have the space to grow, in particular, to develop a distinctive character, to shape the place so that it better meets local needs, and have scope to change as populations age and shift and new patterns of work and social life emerge.

Lessons from the English New Towns Review identified that community master planning worked most effectively when it provided for local choice. Successful aspects were identified as providing,



“infrastructure that was flexible, so that communities could develop it in a way that suited them in the future. Enabling participation in planning of the later phases.”

Less successful aspects were being overly prescriptive in terms of social infrastructure, by providing facilities that weren't easily adaptable. The different local circumstances and approaches of the English New Towns meant varying degrees of success in providing social infrastructure and support. The review suggests that social infrastructure and amenities in the New Towns were often inappropriate, unimaginative or poorly designed, in spite of the New Town Development Corporations recognising at an early stage that providing housing and employment alone could not create 'living communities'. Too great an emphasis was placed on design and physical issues in the planning process at the expense of community and social needs, which resulted in facilities that were inflexible and hard to adapt.

In practical terms this kind of flexibility should include creative use of buildings and land, such as adaptable housing stock and if possible, opportunities for community groups to manage or build their own homes. Research identifies the importance of flexible and adaptable housing to provide space for families to grow without having to move away from a community where they have become established.⁴⁹ In the US and UK there is growing interest in community land trusts as

a vehicle for transferring land and buildings to communities to provide assets and capital to fund the development of local housing.



14. Brixton Green, London, UK

The majority of UK land trusts are small, rural projects. However, a small number of urban community land trusts are being developed, the most advanced being **London Citizens Community Land Trust**, focusing on the London 2012 Olympic site, and Brixton Green.⁵⁰ There are various short and long term benefits to asset ownership for communities including: wealth creation being retained and recycled in the community and generating new projects and further benefits; a 'multiplier effect' bringing wider range of benefits boosting business viability, restoring land values and attracting new investment; promoting community cohesion through bringing people from different backgrounds; building bridging and bonding social capital. However, there are significant challenges associated with establishing a community land trust. A review of UK urban land trusts⁵¹ found many organisations struggled to cope in the early stages of development, specifically with business planning and bureaucracy. Public sector support, political

and... arts festivals. Paul Finch, the chairman of the Commission for Architecture and the Built Environment, champions the idea of temporary tree nurseries—a source of employment and an environmental benefit.”

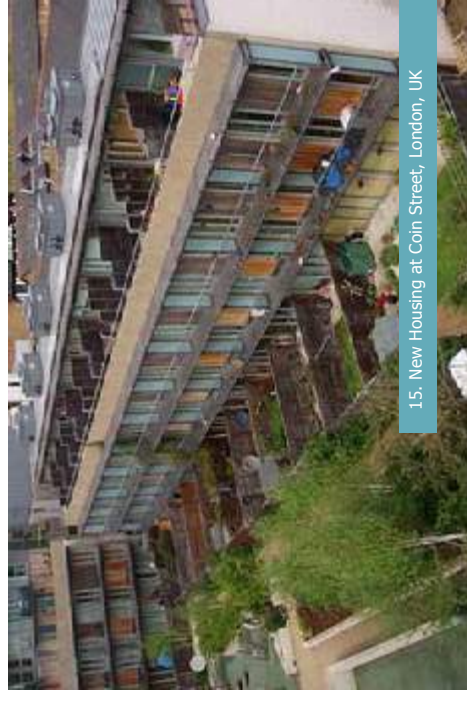
will and community interest, strong business planning, and a social enterprise dimension to the business model, were identified as crucial conditions for success.

Residents in new communities can find themselves surrounded by semi-dereliction and building sites for many years while developments are completed. Intermediate or 'meanwhile use' of land and buildings can provide much-needed temporary space for community activities and interaction.

Community gardens and orchards, grow-bag allotments in empty plots of land, empty buildings temporarily housing social enterprises, community projects or drop-in clinics for local public services, are among the growing number of temporary projects developing in the UK and US.

Milton Keynes, one of the English New Towns, provides a temporary community house and £10,000 in funding in its new housing developments. This approach is intended to provide a space for new residents and community groups from the very early stages of a new development, in order to help combat isolation and small amounts of funding to support community activities. **London's Olympic Legacy Company** is also developing a similar approach as described in this article, *A Sporting Chance for London*:

“...the Olympic Legacy Company has started proposing temporary uses for the empty sites such as market gardens, allotments



15. New Housing at Coin Street, London, UK

More innovatively he suggests allowing people to self build on the site, rather than waiting for developers, which would allow neighbourhood characters to develop spontaneously. This would be done by encouraging developers to work in the same entrepreneurial way as individuals and small businesses.

Other more creative approaches include Space Makers Agency's work in Brixton, London, which is a good example of how 'meanwhile spaces' can catalyse local action. **Space Makers Agency** worked with Lambeth Council in October 2009 and landlords London and Associated Properties

to bring a number of empty properties into temporary and potentially longer-term use on a three-month rent-free basis. With financial support from the owners, and considerable unpaid work, the project has strengthened with relationships between the owners, local authority, other stakeholders and third sector group **Friends of Brixton Market** to discuss community involvement in the market's future. Making the market a centre of cultural and social activity is strengthening the local economy through increased footfall, with an initial wave of temporary projects occupying formerly empty space ranging from galleries to street theatre. Four previously empty units have been occupied by tenants since the start of the project, with a further rise in the number of applications for units and the projection that five of the tenants taking a three-month rent-free trial will make the transition to becoming long-term tenants.

Flexible use of land and buildings presents great potential in new communities, where local relationships, needs and ideas are taking shape. Too often, the default response is to provide a community centre for a new settlement, without considering the needs of the residents or how a centre will be managed over time. More creative approaches to exploring with residents what they need and want, and also challenging assumptions about what might be possible, can result in more exciting, relevant and sustainable alternatives. A good example is **The Octagon**, the result of five years of community-led consultation and planning driven by the **Goodwin Trust** in Hull. In 2006 it was commended in the Royal Institute of Chartered Surveyors Community Benefit Award. The centre provides primary health care, a 60-place nursery and council customer

services, in addition to office accommodation and conference facilities. The £5 million project has become a source of local pride, and it has acted as a catalyst for further regeneration in the area including Hull's first community gymnasium, The Octagon Fitness Centre.

A major challenge for English new towns and communities is an ageing population and the demands this creates for specialist housing, health and social care services, and support to overcome problems of isolation. Moreover elderly residents are often living on fixed or low incomes, limiting their ability to contribute to local services. One example of how authorities in Sweden are responding is the **SeniorForum**,⁵² a cooperative housing association set up in five municipalities, which all elderly residents are entitled to join. Three main models have been developed: Bonus (for larger communities of up to 200 members); Habitat (for small communities of between 50 and 100 members); and Focus, which provides for those who need full-time nursing care. The cost of construction is shared between Swedish Credit Agencies, who pay for the construction phase and 70 per cent of the final financing. Members pay the other 25 per cent by depositing between €25,000 (approx. £21,500) and



16. EC1 Street Party, London, UK

€40,000 (approx. £34,500) when they live in the complex. The sums are returned when they leave the cooperative. All members pay a monthly fee to cover organised social activities. This fee includes the cost of one employee, who organises the various activities. The scheme was short-listed for the 2010 World Habitat Awards.

Building Blocks: Space to grow

Built environment & public space

Flexible and adaptable housing

Flexible and adaptable community bases and buildings (eg temporary, multi-use buildings)

Flexible Master-planning, eg enabling participation in planning of the later phases

Social architectures & supports

Flexible stewardship strategy – scope for governance structures and actions to change over time to reflect evolving population and needs

Social enterprise strategy

Community ownership – Community Land Trusts, Development Trusts, asset transfer

Social practices

Community gardening, community play spaces

Meanwhile use of vacant spaces in the neighbourhood

5 CONCLUSION

“You can’t have a totally structured place and then just expect people to fit in...”

Marcus Menzl, sociologist, HafenCity



Creating cities and communities that work socially, economically and environmentally can be sustainable in the long term will be one of the main challenges of this century.

Much is already known about how governments, planners, architects and developers can work together to achieve this. However, the challenge is to integrate this thinking into professional practice as well as public policy.

To do this, a coherent body of evidence and practical experience is needed to strengthen the case for social sustainability in the design of new communities; as are innovative partners willing to try different approaches to planning and funding new settlements.

Further research is needed to define what social sustainability means for new communities, along with work on how to measure the effectiveness of different

approaches for different types of community. For example, there are many more studies of the failures and successes of social housing estates developed in the 1960s and 70s, than of the many new communities of private and mixed housing that have been developed from the 1980s onwards. We need to know more about the local experience of people living in new communities to understand how these places shape the aspirations and opportunities of individuals.

More work is also needed to identify and analyse the costs and benefits of applying this framework for social sustainability; to understand the long-term financial costs to developers and public agencies of making this initial investment; the likely problems that will occur if investments are not made in supporting social life to flourish in communities; and to find innovative and sustainable ways to maintain this type of social infrastructure when it is in place, such as involving local social enterprises.

Evidence about the cost of developing and maintaining social infrastructure is difficult to find. Milton Keynes, an English New Town



developed in 1967, appears to be one of the only places to have developed an investment model that clearly defines and costs the provision of social infrastructure. A cost of £700 per new dwelling is budgeted for providing social and community infrastructure – defined as:

‘activities, resources and support that strengthen the skills, abilities and confidence of people and community groups to take effective action and leading roles in the development of their communities.’⁵³

Masdar City on the outskirts of Abu Dhabi, has until recently been held up as an example of best practice in environmental sustainability and green building. Designed as a zero-waste, car-free and carbon-neutral city for 50,000 people, it was intended to promote innovation in energy efficiency, resource recycling, biodiversity and sustainable transport. However, even this experiment has failed to consider the social needs of people trying to live in a model environmental city.

Our aim is for social sustainability to be the aspiration for the next generation of new cities and communities in the UK and around the world; with governments, planners, developers and architects committing to learn from the many lessons of the past: cities and communities need to work as places for people.

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IMAGES

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ABOUT FUTURE COMMUNITIES

Future Communities is a partnership between the Young Foundation, the Homes and Communities Agency, Local Government Improvement and Development, and a group of local partners including Birmingham City Council, London Borough of Barking and Dagenham, Aylesbury Vale District Council and Peabody Trust. International projects are also underway with the City of Malmö (Sweden) and in Adelaide (Australia).

www.futurecommunities.net

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July 2011

This paper was written by Saffron Woodcraft with Tricia Hackett and Lucia Caistor-Arendar. We are grateful to Holly Brereton, Douglas Cochrane and Nicola Bacon for their significant contributions to the content of the paper.

Design by: Lucia Caistor-Arendar

ABOUT THE YOUNG FOUNDATION

The Young Foundation brings together insight, innovation and entrepreneurship to meet social needs. We have a 55 year track record of success with ventures such as the Open University, Which?, the School for Social Entrepreneurs and Healthline (the precursor to NHS Direct). We work across the UK and internationally - carrying out research, influencing policy, creating new organisations and supporting others to do the same, often with imaginative uses of new technology. We now have over 60 staff, working on over 40 ventures at any one time, with staff in New York and Paris as well as London and Birmingham in the UK.

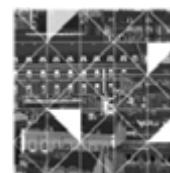
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This paper sets out how to plan, design and develop successful and socially sustainable new communities. The ideas and examples are drawn from a large scale review of evidence about what makes communities flourish, with practical examples and approaches from new settlements around the world. It was commissioned by the Homes and Communities Agency as part of Future Communities.

“The recommendations of this report are bound to have a salience that its authors can never have imagined.”

Sir Peter Hall

CIDADES, Comunidades e Territórios



ESSA É NOSSA RUA: O design social em iniciativas interdisciplinares de pesquisa e extensão.

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Abstract

Este artigo tem como objetivo apresentar um processo de pesquisa e extensão que envolve a Universidade Federal do Ceará e a comunidade Lauro Vieira Chaves, de Fortaleza. Ameaçada de remoção de cerca de quatrocentas famílias devido a obras de mobilidade urbana em Fortaleza, uma das sedes da Copa do Mundo, a comunidade buscou a universidade para a regularização fundiária. Desse encontro nasce o projeto "Se essa rua fosse nossa", com ações de arte e resistência urbana para dar visibilidade ao local e reivindicar sua permanência. Durante o processo de realização deste projeto a universidade se envolveu com outras demandas da comunidade, como fortalecer o sentido de resistência, identidade e territorialidade.

Como um dos resultados, houve um desvio da rota do Veículo Leve sobre Trilhos e apenas 66 famílias foram removidas para uma localidade próxima. Como continuidade, está em andamento o projeto de uma publicação de interesse social intitulada "Nossa Rua". Três parâmetros guiam o projeto: o conteúdo, a linguagem e a distribuição. O conteúdo aborda todo processo que envolveu a comunidade e a universidade. A linguagem busca ser uma ligação direta, sensível e útil entre o processo vivenciado e outras comunidades que enfrentam situações semelhantes. A distribuição pretende ser de acesso livre virtualmente, para abranger o seu público alvo específico e não limitar seu alcance. Dessa forma, design social, design gráfico, arte urbana e urbanismo se integram em repercussões visuais, individuais e comunitárias, por possibilitar o entendimento, na prática, da responsabilidade e importância de ações participativas.

Keywords: Design social; Design editorial; interdisciplinaridade;
Pesquisa-ação.

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1. O Espaço Nosso de Cada Dia

“O direito à cidade se manifesta como forma superior dos direitos: direito à liberdade, à individualização na socialização, ao habitat e ao habitar. O direito à obra (à atividade participante) e o direito à apropriação (bem distinto do direito à propriedade) estão implicados no direito à cidade.” (Lefebvre, 2001: 134)

As metrópoles contemporâneas gradativamente enquadram-se na qualidade de produtos. O planejamento urbano que redesenha essas cidades tem como objetivo inseri-las na atual competição globalizada para a atração de turistas e grandes investimentos corporativos. Para isso, é priorizada a fabricação de uma imagem atraente da cidade, em detrimento de necessidades básicas de seus cidadãos. Nesse contexto, o direito à cidade, entendido como necessidade social básica, é sobreposto por intenções comprometidas politicamente com interesses econômicos.

Fortaleza encaixa-se nesse contexto à medida que os últimos anos foram de intensas transformações na cidade com o objetivo de prepará-la para a Copa do Mundo 2014. Diversas obras de infraestrutura foram planejadas sob o pretexto de garantir o bom funcionamento do megaevento e desenvolver a imagem mercantilizada da metrópole, enquanto as demandas básicas da população foram deixadas de lado. Assim, os moradores da cidade passam a ser coadjuvantes de um planejamento em que o foco se volta para intervenções pontuais e visitantes esporádicos.

“Nace así una ciudad invisible vivida en su quintaesencia icónica más que en su realidad, carente de auténticos momentos de vida colectiva, confinada en formas vicarias dentro de la red de los acontecimientos mediáticos. En semejante contexto metropolitano, tal y como ha escrito Massimo Ilardi, los ciudadanos pierden su ciudadanía que es, en sustancia, un hecho de naturaleza exquisitamente política, además del efecto de una representación, al mismo tiempo autónoma y colectiva, en la ciudad.” (Purini, 1999: 61)

Como afirma Purini, esse tipo de planejamento prejudica a vida urbana coletiva e contribui para uma perda da cidadania e alienação com o espaço público e com as relações sociais dependentes dele. No entanto, a contraposição a esse tipo de cidades-mercadorias e da alienação podem ser encontradas em certas localidades da cidade existente. São lugares onde os espaços públicos permanecem com sua qualidade de encontro e convívio, onde há a possibilidade dos contatos casuais e a compreensão da identidade coletiva dos habitantes, no desenvolvimento dos fatores de confiança e respeito. Esses fatores são os responsáveis pela função da rua de agregar ao cotidiano uma vida pública informal de um modo que seja capaz de se sobrepor à formalidade hegemônica e da crescente privacidade do espaço. Jane Jacobs (2000) aponta essa função como um dos requisitos para que a rua seja articuladora de usos e por consequência elemento imprescindível para a vida das cidades (Abraão, 2008).

A Comunidade Lauro Vieira Chaves localiza-se nas proximidades do Aeroporto Internacional de Fortaleza e, apesar das dificuldades existentes, demonstra os aspectos que Jacobs já afirmara serem essenciais para a vida urbana:

“Esgoto a céu aberto, empenas cegas, janelas, portas, muretas e portões em ruelas muito estreitas. Sempre há crianças brincando, pessoas de passagem, bicicletas estacionadas, roupas em varais improvisados e alguém sentado à porta, em alguma sombra. A vida na comunidade se assemelha a de um tempo e espaço onde o crescimento das cidades ainda não havia engolido o sentido de vizinhança, convívio e uso comum do espaço público. Talvez porque tenha surgido há quarenta anos e se mantido discreta, talvez por ter garantido, até então, o desinteresse especulativo a seu favor.”(Silva et. al., 2014:1-2)

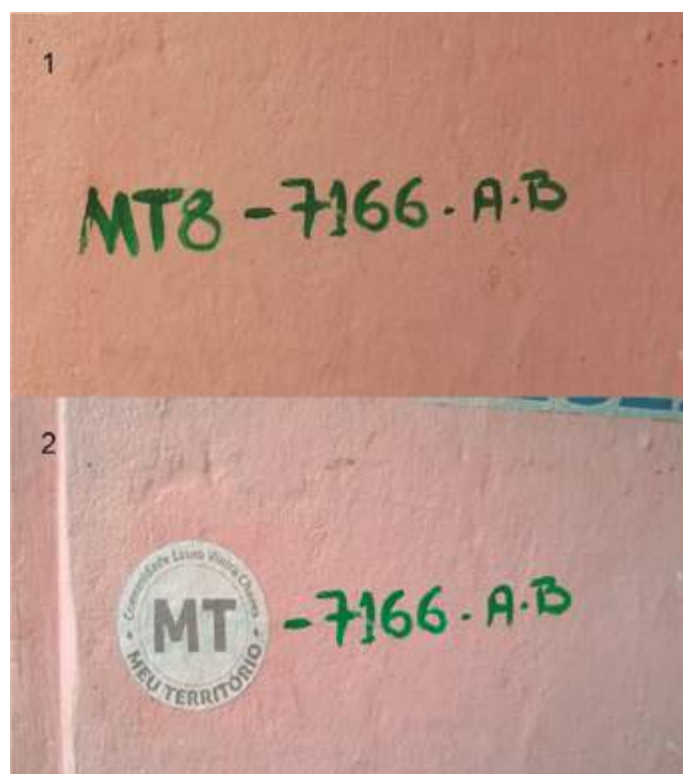
Como descrito acima, há quarenta anos algumas pessoas reuniram-se em torno da necessidade comum de habitar e começaram a construir suas casas no sistema de autoajuda, ao mesmo tempo foram construídas casas e laços afetivos. Nesse lugar de identidade fortalecida e familiar nasce a comunidade com todas as condições propícias de se manter como uma ilha informal em meio ao crescimento planejado circundante.

No início de 2012, alguns moradores questionaram uma inscrição com tinta verde nas fachadas (Figura 1). Ao verificar, descobriram que a marca determinava a remoção de duzentas e três casas, em torno de quatrocentas famílias, devido a possibilidade da passagem de uma via do VLT (Veículo Leve sobre Trilhos) no local. Imediatamente os moradores se organizaram para reivindicar, na esfera pública, seus direitos (Figura 1).

Rosalyn Deutsche apresenta o espaço público como um ambiente de atividade política e por meio desta definição discute a esfera pública como uma interação discursiva, onde os indivíduos assumem identidades políticas. A autora traz, dos fundamentos de Habermas (2003), a posição intermediária da esfera pública, entre a sociedade e o Estado, onde as pessoas se envolvem em assuntos de interesse público, e com isso passam a ser elas mesmas um público, por se comprometerem com a discussão política crítica e racional (Deutsche, 2001: 308-309).

A busca de legitimação e legalização das moradias, assim como foi explicado por Deutsche, deu início a uma relação entre a comunidade e a universidade que repercutiu em um processo de pesquisa e extensão que dura até o presente momento.

Figura 1. Comparativo entre a (1) pintura que demarcava as casas ameaçadas de remoção e (2) o sticker “Meu Território” elaborado no SeNEMAU pelo eixo “Arte e Resistência Urbana”.



Fonte: Foto e diagramação elaboradas pelos autores, com base na pesquisa realizada.

2. Objetos, Ações e Sujeitos

“(…) não há uma lógica absoluta do espaço, sequer uma lógica do espaço absoluto, e sim que o espaço é construído na relação entre três partes: os objetos as ações e os seres humanos – que agem diretamente sobre os objetos ou significam (atribuem signos e significados) ações e objetos (Duarte, 2002: 48).

A partir dos três elementos que compõe o espaço – objetos, ações e seres humanos –, é possível entender os eventos que seguem. Representantes da Lauro Vieira Chaves entram em contato com o Canto⁵, que passa a ser um novo sujeito no processo de constituição do vir a ser da comunidade. A ação seguinte é o projeto de extensão “Regularização fundiária da comunidade Lauro Vieira Chaves”, quando a universidade tem a oportunidade de estabelecer um contato com a realidade local, identificar novas demandas e perceber a potência da LVC em assumir uma identidade política. O espaço constituído por ações e seres humanos amplia sua gama de relações possíveis com a inserção da universidade no espaço físico e político da comunidade que passa a abarcar um novo campo de ação. O conceito de campo de ação (Parramon, 2007: 10-18) aplica-se nessa interação híbrida e heterogênea, na medida em que os sujeitos envolvidos articulam-se como um sistema de experimentação e transgressão com o objetivo comum de transformar o contexto, em conexão direta com seu cotidiano e os aspectos vivenciáveis do local.

Simultaneamente ao projeto de regularização, o escritório organiza o encontro nacional de EMAUs, o SeNEMAU⁶. Nesse evento, as demandas identificadas anteriormente emergem como eixos temáticos para um mutirão imersivo na comunidade: “Espaços Públicos”, “Comunicação Comunitária” e “Arte e Resistência Urbana”. Em “Espaços Públicos” são abordados principalmente questões paisagísticas. O grupo “Comunicação Comunitária” interage com as famílias e propõe uma rádio comunitária. O trabalho de “Arte e Resistência Urbana” dedica-se à questão da visibilidade da comunidade através da arte de rua.

O seminário marca a relação entre a comunidade e a universidade com uma intensidade tal que o processo ganha um passo a mais, o projeto de extensão “Se essa rua fosse nossa”, com a proposta de dar continuidade aos trabalhos realizados no eixo “Espaço Público” e “Arte e Resistência Urbana”. A proposta consiste em trabalhos de intervenções co-criativas e participativas com a intenção de qualificar os espaços públicos, muros e caminhos da comunidade; integrar os alunos dos cursos de design, arquitetura e urbanismo com os moradores, em processos artísticos, educativos e interativos.

“A possibilidade de uma arte relacional (uma arte que toma como horizonte teórico a esfera das interações humanas e seu contexto social mais do que a afirmação de um espaço simbólico autônomo e privado) atesta uma inversão radical dos objetos estéticos, culturais e políticos postulados pela arte moderna. (...) Agora ela se apresenta como uma duração a ser experimentada, como uma abertura para a discussão ilimitada.” (Bourriaud, 2009: 19-21)

A partir da estética relacional supracitada, podemos entender o processo de resistência da Lauro Vieira Chaves como ações sociais e artísticas, independente dos resultados estéticos das paredes, mas como um processo profundamente elaborado, uma crítica e um posicionamento político. O resultado, para além do alcance estético, das mensagens e do conteúdo das obras, implica na visibilidade da comunidade para os órgãos públicos, associada ao seu desejo de permanecer no lugar, conceitualmente definido por Duarte:

“O lugar é uma porção do espaço significada, ou seja, a cujos fixos e fluxos são atribuídos signos e valores que refletem a cultura de uma pessoa ou grupo. Essa significação é menos uma forma de se apossar desses elementos, e mais de impregná-los culturalmente para que sirvam à identificação da pessoa ou do grupo no espaço para que encontrem a si mesmos refletidos em determinados objetos e ações e possam, assim, guiar-se, encontrar-se e constituir sua medida cultural no espaço.” (Duarte, 2002: 65)

A construção do lugar a partir das referências de identidade da comunidade passa a ser priorizada uma vez que foi identificado o problema de não haver no processo criativo das intervenções do SeNEMAU uma maior participação dos moradores. Uma das atividades do projeto “Se essa rua fosse nossa” é a captação de fotos, especialmente das crianças, para a produção de lambe-lambes.

⁵ Escritório Modelo de Arquitetura e Urbanismo da Universidade Federal do Ceará.

⁶ EMAUs são escritórios modelo de arquitetura e urbanismo, conceituados e fomentados pela Federação Nacional dos Estudantes de Arquitetura e Urbanismo (FeNEA), sem fins lucrativos. Possuem como um dos objetivos a integração entre estudantes e setores sociais que não tem acesso ao mercado formal de arquitetura. O SeNEMAU é um seminário nacional anual onde se discutem questões relativas aos projetos dos EMAUs e se realiza um mutirão na cidade anfitriã.

“(…) recurrir a la pegada pública de carteles demuestra una innegable eficacia. Ésta se explica, en primer lugar, por su proximidad con los temas de predilección sacados de la vida cotidiana que invitan al espectador a identificarse con lo que ve.” (Ardenne, 2002: 72)⁷

Surpreendentemente, os moradores reivindicaram que suas fotos fossem aplicadas nas fachadas de suas casas. A força da foto ganha um nível de realidade uma vez que reafirma a existência do sujeito além de seus limites privados, a ocupar o espaço público por meio de sua imagem. A presença desses e outros elementos reforçam o sentimento de lugar que esse nicho urbano passa a constituir. O conceito de lugar é entendido aqui como o espaço construído e posteriormente produzido, pessoal e coletivamente, com o sentido de pertencimento no acréscimo de significados em suas diferentes dinâmicas (fluxos) e suportes físicos (fixos).

A construção de um território se faz quando o indivíduo que vive nessa porção de espaço, passa a ter consciência de sua participação na conjuntura cotidiana, e dão início a um processo de demarcação de posse, que reverbera em representações visuais no espaço físico da comunidade. Os signos de pertencimento, na verdade, não se limitam apenas a garantir o pertencer ao lugar, mas também constroem a identidade da comunidade, que se conforma a partir de expressões individuais e culmina em expressões comunitárias. Assim, a marcação de território e a formalização da imagem da comunidade legitimam a ideia de resistência perante os órgãos públicos.

Com a documentação do processo e a conquista da comunidade em desviar o VLT, e garantir sua permanência no local, surge a proposta de continuidade do projeto em uma publicação de interesse social a partir dos registros, depoimentos e vivências dos projetos anteriores.

3. A Nossa Rua

Com o reconhecimento do valor da imagem na construção de significados observado durante as intervenções visuais na comunidade, foi identificada a relevância de que todo processo fosse documentado e traduzido em uma publicação para que outras comunidades que passam por situações similares possam ter uma compreensão mais abrangente das possibilidades de negociação, resistência e permanência. Assim nasce o projeto de extensão “Nossa Rua”.

Priorizada a divulgação do processo em instâncias onde as informações podem ser apropriadas e utilizadas, a própria comunidade é incorporada ao público alvo. A possibilidade de oferecer um resultado no formato de uma publicação, impressa ou virtual, também é uma forma de garantir a legitimidade do que foi construído conjuntamente. A democratização da informação não está ligada somente ao meio que a informação é passada, mas também à sua linguagem.

“Se foco do design gráfico é a comunicação, essa palavra deve ser entendida de forma mais ampla. Não apenas a comunicação gráfica das páginas bem diagramadas com uma tipografia bem resolvida e respeitando os requisitos projetuais, mas também é preciso ver a diagramação como ponto de contato entre as pessoas, que, portanto, ultrapassa o mero domínio técnico ou as propriedades de um projeto gráfico clássico.” (Miyashiro, 2011: 82)

Em consonância com Miyashiro, o ponto de contato entre as pessoas engloba os envolvidos nos projetos de extensão e os moradores, enquanto o conteúdo escrito da publicação agrega o pensamento dos mesmos autores utilizados na fundamentação teórica do projeto “Se essa rua fosse nossa” com o acréscimo das ideias de Ferrara (2001: 120), quando apresenta uma diferenciação entre visualidade e visibilidade. Na visualidade, a imagem aparece aos sentidos como uma manifestação que permite identificar o lugar, como “constatação receptiva do visual físico e concreto das marcas fixas que referenciam a cidade e a identificam entre as cidades”. Na visibilidade a imagem é uma mediação que pode produzir um conhecimento do espaço.

⁷ Recorrer aos lambe-lambes demonstra uma eficácia inegável. Esta se explica, em primeiro lugar, com os temas prediletos do cotidiano que convidam o espectador a identificar-se com o que vê. (Tradução dos autores para fins de estudo)

Figura 2. Exemplo de comunicação visual do narrador "Tarja Preta".



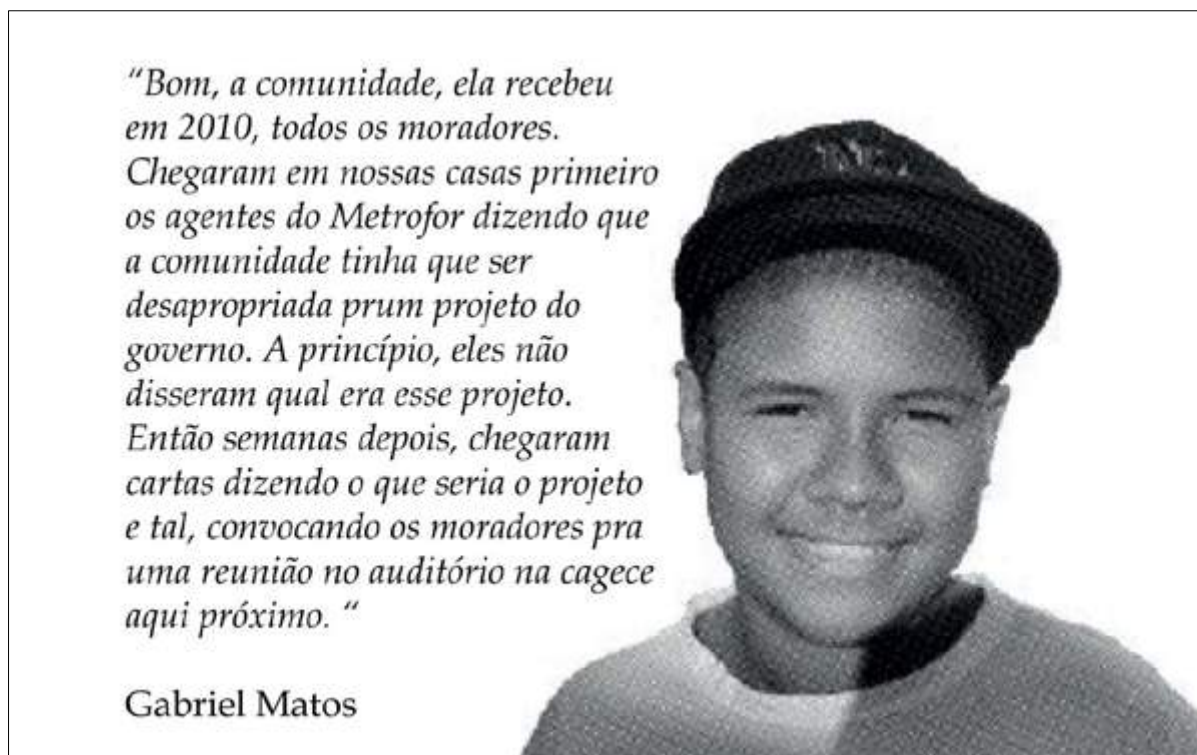
Source: Foto e diagramação elaboradas pelos autores, com base na pesquisa realizada.

A publicação é contada por três narradores. Os narradores surgem a partir de uma busca de atender os diferentes públicos alvo. O primeiro narrador possui uma linguagem formal com dados e referências acadêmicas. Como imagem, usa uma aparência de fundo preto com letras brancas. Seu nome é “Tarja Preta”. (Figura 2)

O segundo narrador relata em primeira pessoa, se apropria do discurso falado, para reforçar a proximidade de linguagem, levar essas vozes a outros públicos, transmitir a percepção direta dos acontecimentos e transformar estatísticas em histórias reais.

Não à toa a imagem que ilustra as falas é semelhante aos lambes. Ambos são recortes emoldurados da realidade cotidiana, que são ressignificados e geram reflexão. O lambe de cada personagem personifica o discurso, e dá identidade visual a cada história. A tipografia itálica diferencia a linguagem falada-escrita (Figura 3).

Figura 3. Exemplo de comunicação visual do narrador "Vós".



Fonte: Elaborado pelos autores, com base na pesquisa realizada.

O terceiro personagem é mais lúdico, sinestésico e poético, comunica-se com textos em ilustrações e fotografias, em uma combinação intersemiótica e linguagem de fanzine. É o responsável por fragmentar e ilustrar o fluxo de pensamento da publicação, traduzir de inúmeras maneiras aquilo é vivido, assimilado e experimentado. Essa fragmentação é proposta como uma tentativa de externalizar um processo que não foi contínuo e regrado, o processo poético da vivência. As ilustrações, textos, setas, rabiscos, desenhos a mão, fotografias, ilustrações e colagens são imagens do processo ou construídas com esse mesmo propósito de foco alegórico, poesia e subjetividade (Figura 4).

Os três narradores cumprem o objetivo de diversificar a linguagem para diferentes públicos e produzir uma forma inovadora de estrutura editorial. O projeto ainda está em andamento.

Figura 4. Exemplo de comunicação visual do narrador "SER".



Fonte: Foto base de Igor Queiroz; arte elaborada pelos autores, com base na pesquisa realizada.

4. Considerações Finais

O trabalho em questão é entendido como uma compilação de toda a trajetória de uma comunidade que enfrenta o mesmo problema de várias outras espalhadas pelo Brasil: a ameaça de remoção em virtude das reformas urbanas de grande porte ou grandes eventos. O processo delineado mostrou-se longo e irregular e ganhou configurações mais consistentes, além de força, conforme as atividades e debates foram formulados e realizados, sempre através de um posicionamento participativo, com intercâmbio de ideias, conhecimentos e vivências.

O sentimento de pertencimento, identificação e resistência se consolidam. Aos poucos, as discussões junto à prefeitura municipal acumularam pequenas vitórias e o desejo de quem vivia no local passou a adquirir reconhecimento e força.

Desta maneira, é relevante a divulgação do processo, em âmbito acadêmico e social, para estimular futuras mobilizações, difundir o potencial que iniciativas locais possuem de conquistar seus direitos e para disseminar a possibilidade de transformações urbanas estruturadas em interesses sociais e interdisciplinares.

Na conjunção do espaço público e da esfera pública, os objetivos das ações que mobilizam o livro se realizam, com a marcação de território e afirmação da identidade dos moradores para revelar o sentido de lugar existente e construir sua visibilidade nos espaços públicos da comunidade.

No processo de valorização da cidade como signo, para a comunidade Lauro Vieira Chaves, aparecer passou a ser uma questão de existir. Aos olhos dos poderes públicos, sua visibilidade revela a importância do tempo que os moradores vivem ali, tempo de construção da identidade, do lugar.

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Para citar este artigo (ABNT) / *Brazilian referencing format for this article:*
 COOPER, R. Design e Responsabilidade Social: entrevista exclusiva com Rachel Cooper, por Maria Cecília Loschiavo dos Santos. In: *Revista Design em Foco*, v. II n.º2, jul/Dez 2005. Salvador: EDUNEB, 2005, p. 79-85.

Design e Responsabilidade Social: entrevista exclusiva com Rachel Cooper, por Maria Cecília Loschiavo dos Santos*

Design and Social Responsibility: exclusive interview with Rachel Cooper, by Maria Cecília Loschiavo dos Santos

Perfil

Entrevistada:

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Profile

Rachel Cooper is professor of Design Management at the University of Salford, where she is Director of the Adelphi Research Institute for Creative Arts and Sciences and also co-director of the EPSRC-funded Salford Centre for Research and Innovation in the Built and Human Environment. Her research interests cover design management; design policy; new product development; design in the built environment; design against crime and socially responsible design. She has authored several books in the field including The Design Experience (2003) and is currently commissioning editor for an Ashgate series on Socially Responsible Design. Professor Cooper is President of the European Academy of Design, and Editor of The Design Journal. She is currently a member of the Infrastructure and Environment Strategic Advisory Team of the EPSRC, and is a member of the advisory panel on the AHRC/ESRC Cultures of Consumption programme and chairs the advisory panel for the Designing for the 21st Century initiative.

1. Rachel, eu gostaria de saber por que o Design para Responsabilidade Social é uma questão frequentemente abordada na agenda do design. Como você explica este fenômeno?

Os designers tradicionalmente acreditam que estão contribuindo para valorar o mundo, o que é assumido pela maioria dos graduados assim que passam dos portais da educação para a atuação profissional. Entretanto, existe atualmente uma renovação no que diz respeito a uma agenda mais focada na responsabilidade do designer

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e a contribuição que este profissional pode trazer para a sociedade, nosso modo de viver e o meio ambiente de modo geral. Isto coincide com a emergência do movimento da Responsabilidade Social Corporativa (**Corporate Social Responsibility – CSR**).

Alguns céticos sugerem que a principal resposta do mundo dos negócios para os protestos anti-capitalismo nos últimos anos tem sido a adoção da responsabilidade social corporativa como um **mantra**. Entretanto, a evidência sugere que a eficácia desta ação está mais direcionada para mudanças de ordem política, social, ética e ambiental.

2. Em termos históricos, como você situa o debate sobre Responsabilidade Social no campo do design ?

A Responsabilidade Social no design tem sido um tema frequentemente abordado sob vários disfarces, com designers atuando com diversas questões relacionadas à qualidade de vida. Nos anos 60, os designers começaram a considerar ativamente as implicações mais abrangentes do design para sociedade. Diversas abordagens emergiram, incluindo o design verde e consumismo, design responsável e consumo ético, ecodesign e sustentabilidade, além do design feminista. Nos anos 70, os designers foram encorajados a abandonar o “design para o lucro” em favor de uma abordagem mais solidária, comandados sobretudo por Victor Papanek. Nos anos 80 e 90, questões relacionadas ao lucro e a ética, bem como outras abordagens orientadas para o mercado, emergiram, como o “consumidor verde” e o “investimento ético”. A compra de produtos e serviços socialmente responsáveis e “éticos” foi facilitada pela disseminação de pesquisas no campo da sustentabilidade e de publicações orientadas à educação do consumidor. Ademais, Acessibilidade e inclusão também têm sido vistos com grande interesse pelo design. Recentemente, os designers têm voltado sua atenção para questões relacionadas ao crime.

3. O que é Responsabilidade Social Corporativa?

Diversos autores apresentaram visões acerca da Responsabilidade Social Corporativa (CSR), com destaque para Lantos, em seu artigo de 2001, “Os limites da Responsabilidade Social Corporativa”, citando Carroll e outros. O argumento é que nós devemos julgar as organizações não apenas por meio de critérios econômicos, mas também por aspectos de ordem não econômica. Por exemplo, alguns autores propõem quatro responsabilidades para as corporações preencherem, na busca por uma boa cidadania corporativa:

- 1) econômica;
- 2) legal;
- 3) ética; e
- 4) filantrópica.

Além disso, é comum a preocupação com responsabilidades econômicas desde a revolução industrial e o filósofo do Século XVIII. Adam Smith, por exemplo, escreveu “A Riqueza das Nações”, inspirando-nos a criar riquezas para maximizar a liberdade de empregar produtos de consumo e investimentos, beneficiando-se do chamado “bem

comum”. As responsabilidades de ordem legal existem há tempos, mas alguns autores sugerem que elas são de “escopo limitado”, ou seja, meramente provêm uma base mínima de âmbito moral para as condutas no campo dos negócios; são reativas, dizendo-nos o que não deve ser feito, ao invés de proativas, dizendo-nos o que deve ser feito. Considerando que as responsabilidades éticas nos trazem para um domínio muito mais amplo, onde diversos aspectos morais são encontrados, elas se relacionam com o que é certo, evitando danos e prejuízos sociais tanto quanto prevenindo outros tipos de problemas. As responsabilidades éticas são, também, derivadas de convicções religiosas, tradições morais, princípios e acordos de direitos humanos.

4. Em sua opinião, quando a ética entrou em pauta no mundo dos negócios ?

A ética nos negócios se tornou um tema nos anos 60 e 70. O aspecto filantrópico surgiu do conceito de “dar retorno” em termos de tempo e dinheiro. Além disso, Henry Ford identificou, em 1969, que os termos do contrato entre indústria e sociedade estavam mudando: passou-se a questionar uma maior adequação da indústria no sentido de servir a uma gama maior de valores humanos, e também de aceitar uma obrigação para com os diversos públicos, mesmo aqueles com os quais não realiza transações comerciais.

Embora estas noções tenham persistido por aproximadamente um século, a idéia de que as corporações, enquanto organizações, têm “responsabilidade social” e obrigações mais diretamente relacionadas à sociedade em geral tem se tornado popular a partir dos anos 50 e continuado nos anos 60 e 70. Neste período, diversos movimentos contribuíram com questões como feminismo, anti-racismo, anti-**apartheid**, campanhas para os mental e fisicamente desfavorecidos, grupos de minorias, bem como ambientalistas. E, como sugerem alguns autores, a Responsabilidade Social Corporativa prevaleceu e cresceu por meio do chamado estilo “Bom e Gentil”, dos anos 90.

A busca por definir, descrever e construir elementos teóricos tem impulsionado diversos autores a produzir teorias sobre a questão da Responsabilidade Social Corporativa. Primeiramente, a CSR envolveu obrigações das empresas no sentido de trabalhar para melhorias no campo social (até os anos 70). Outra teoria posiciona a CSR no movimento que busca dar às empresas respostas sociais, ou seja, a capacidade de uma corporação em responder a pressões sociais. Por fim, outra teoria propõe que a Responsabilidade Social Corporativa está relacionada a uma base ética de decisões empresariais, de modo a constituir uma empresa socialmente correta. Propõem-se, por exemplo, no âmbito acadêmico, três dimensões de Responsabilidade Social Corporativa:

- a) Responsabilidade Social Corporativa Ética: tem a moral como parâmetro obrigatório no campo das responsabilidades econômicas, legais e éticas de uma empresa;
- b) Responsabilidade Social Corporativa Altruísta: compreende as responsabilidades filantrópicas de uma empresa, indo além da prevenção de possíveis danos (CSR Ética) até a

- contribuição para aliviar deficiências no bem-estar público, independente desta questão beneficiar ou não os negócios propriamente ditos;
- c) Responsabilidade Social Corporativa Estratégica: preenche aquelas responsabilidades filantrópicas com o benefício de melhorias para imagem corporativa por meio da publicidade positiva junto ao público externo.

Por outro lado, o Conselho Mundial de Negócios para o Desenvolvimento Sustentável (**World Business Council for Sustainable Development**) definiu a Responsabilidade Social Corporativa como um compromisso permanente das empresas em agir eticamente e contribuir para o desenvolvimento econômico, ao mesmo tempo em que melhora a qualidade de vida de sua força de trabalho e suas famílias, da mesma forma que contribui para a comunidade local e a sociedade em geral. Ao mesmo tempo, as corporações têm desenvolvido suas próprias definições de Responsabilidade Social Corporativa.

4. Como as corporações têm desenvolvido seus padrões de CSR? Você poderia nos dar alguns exemplos?

A empresa Johnson & Johnson, por exemplo, define CSR como as responsabilidades da empresa em ser justa e honesta, obter acreditação e respeito ao lidar com todos os seus constituintes. Já a empresa Volkswagen a define como a habilidade da empresa em incorporar suas responsabilidades para com a sociedade e desenvolver soluções para problemas de ordem econômica e social.

Outras empresas assumem a CSR como uma política corporativa, buscando atuar de modo responsável para com a comunidade a que servem. Fundamentalmente, esta política significa reconhecer o impacto da empresa na sociedade em todos os níveis e trabalhar para maximizar os benefícios, ao mesmo tempo em que minimizam-se os impactos negativos.

Segundo a empresa Nike, sua missão de Responsabilidade Corporativa é ajudar a empresa a atingir lucratividade e crescimento sustentável, proteger e fortalecer a marca e a empresa. Aqui, o termo “Sustentável” pode ter diversos significados. O crescimento sustentável sugere que a Nike existirá por gerações, uma vez que a empresa está planejando para o longo prazo. O crescimento sustentável também requer que se encontrem modos de gerar lucro ao mesmo tempo em que se minimizam os impactos potencialmente negativos para com as comunidades e a natureza.

A Responsabilidade Social Corporativa trata essencialmente da mudança de ação empresarial, passando da base de obrigações legais para integrar comportamentos socialmente responsáveis no seu conjunto de valores, em reconhecimento aos benefícios obtidos pelo negócio a partir destas ações. Sugere-se, aqui, uma consulta ao site sobre CSR, proposto pelo governo britânico (www.csr.gov.uk).

5. E quanto à Responsabilidade Social Corporativa na Europa?

A CSR na Europa começou quando a Rede Européia de Empresas para a Coesão Social (**European Business Network for Social Cohesion**) foi fundada como resultado da Declaração Européia de Negócios contra a Exclusão Social, aprovada por um grupo de empresários europeus, na presença do presidente Jacques Delors e comissário europeu Pydraig Flynn, em Janeiro de 1996.

A Academia para a Responsabilidade Social Corporativa desenvolveu um espaço para gestores de negócios de diversos tipos e tamanhos, por meio de um site na internet, que traz o primeiro conjunto de competências sobre o assunto, na Inglaterra, atuando tanto em desenvolvimento dos conceitos de CSR quanto em treinamento (csracademy.org.uk).

Assim, a Responsabilidade Social Corporativa tem se desenvolvido como forma de obrigação para as empresas, considerando seu papel na sociedade e seu futuro de longo prazo, no sentido de assegurar que não apenas evitará danos, mas também irá buscar a criação de um mundo “melhor” e mais humano. Esta é uma tarefa básica que não diz respeito unicamente a corporações globais, mas também todas as organizações, sejam públicas ou privadas, grandes ou pequenas.

Quanto mais nós vemos os efeitos das lacunas nos julgamentos de ordem econômica, ética, legal e moral, como no caso da empresa Enron, ou no uso de mão de obra barata pela indústria da moda, mais nós clamamos pela Responsabilidade Social Corporativa. Entretanto, nós não estamos livres de críticas a respeito da CSR.

6. Quais são os principais desafios que a CSR enfrentará?

Existe agora uma necessidade de mudança de foco em uma única questão para uma abordagem mais holística do design socialmente responsável. Entretanto, existe ainda uma necessidade de se ajustar todos os aspectos em um sentido mais amplo e oferecer alguns princípios básicos para os designers. A Política de Parceria para o Design (The Design Policy Partnership), composta por mim e outros profissionais como Press, Davey e Wootton, tem definido as doutrinas fundamentais para o design socialmente responsável (Figura 1). A meta é editar uma série de livros sobre as dimensões propostas nesta parceria, a partir dos conhecimentos dos pesquisadores de cada área. Estes livros serão publicados como uma série individual de volumes, que, oportunamente, serão integrados em uma edição mais compacta, ou um único volume / enciclopédia do design socialmente responsável.

7. Você poderia nos dar alguns exemplos de projetos de design socialmente responsável na Inglaterra?

O Design Contra o Crime (**Design Against Crime – DAC**), por exemplo, é uma iniciativa do governo britânico que busca aumentar significativamente o potencial e a contribuição do design na prevenção do crime. Consubienciado por pesquisas com base em evidências que buscam identificar a natureza e os benefícios das melhores práticas

nesta área, o DAC está desenvolvendo uma fonte de conhecimentos para fundamentar a prática profissional do design, em conjunto com pesquisas e incentivos para a introdução de um pensamento do design contra o crime, dentro dos programas de formação dos designers, tanto em escolas secundárias quanto em nível universitário. Resumidamente, esta iniciativa representa a atenção mais radical, e de longo prazo, adotada por um governo, no sentido de conectar o design com uma área crítica em termos de política social.

A iniciativa parte de consideráveis e contínuas pesquisas do British Home Office - ministério do governo britânico responsável pelo sistema criminal e de justiça - e outros compondo estratégias para prevenção efetiva do crime. Em 1999, o British Home Office, em colaboração com o Departamento de Indústria e Comércio (*Department of Trade and Industry – DTI*) e o British Design Council, patrocinaram uma equipe de pesquisa das universidades de Salford e Sheffield Hallam para investigar o estado atual do design contra o crime, por meio do desenvolvimento de novos produtos, práticas profissionais de design e educação em design, resultando em diversos artigos científicos. Em resumo, a pesquisa identificou alguns exemplos positivos, onde o design de produtos e ambientes tem contribuído para a prevenção do crime, e a prática educacional pode atuar no maior entendimento do sistema de design. Embora tenham ocorrido pesquisas consideráveis que poderiam dar suporte ao processo de design, elas raramente conectaram os designers, ou aqueles que os contratavam, e apenas em alguns casos, estiveram presentes na sala de aula.

Em Janeiro de 2001, uma segunda fase do projeto foi iniciada com o objetivo de encaminhar estes problemas, e uma série de projetos-piloto, a profissionais e estudantes de design com iniciativas semelhantes. Como parte do processo, trinta estudos de caso em design contra o crime foram documentados, tanto para dar suporte às iniciativas quanto para serem usados diretamente pelo público da indústria, buscando promover o DAC no setor corporativo. Primeiramente realizados com base no Reino Unido, os estudos avançaram para abarcar alguns casos dos Estados Unidos, Coréia do Sul e Suécia. Foram adotados quatro elementos para o programa:

- a) material de ensino – desenvolvimento de material didático para escolas infantis, disseminação e teste em escolas;
- b) desafios de design – competição com 110 inscritos, 5 finalistas premiados e uma exposição;
- c) desenvolvimento de iniciativas para profissionais – guias e disseminação de conhecimentos;
- d) catalogação e aprofundamento do pensar design.

Outra importante ação do governo britânico foi o Design para a Segurança de Pacientes. Esta iniciativa teve o suporte do Serviço Nacional de Saúde do Reino Unido (*UK National Health Service*) e do Design Council, com o trabalho desenvolvido por P. Buckle, P. Clarkson, R. Coleman, R. Lane, D. Stubs, J. Ward, J. Jarrett e J. Bound. O estudo aplicou o pensamento efetivo do design em produtos,

serviços e processos, bem como ambientes do serviço de saúde, resultando em um conjunto de relatórios que apresentaram os desafios de segurança que formam a base para novos projetos de design, no sentido de reduzir a incidência de erros e acidentes, produzindo, ainda, uma série de recomendações e ações fundamentadas cientificamente. O estudo sugeriu que a causa dos problemas não era simplesmente o desenho de equipamentos médicos, produtos, embalagens e informações, mas a maneira pela qual o Serviço Nacional de Saúde utilizava e entendia o potencial do design na organização.

Sugere-se que não existem idéias prontas. Ao contrário, é de suma importância que uma simples iniciativa de design tenha ocorrido em contextos maiores, como no sistema de saúde e no modo como ele gera impactos na gestão da segurança e riscos. As recomendações partiram para o desenvolvimento de conhecimentos, sistemas e processos que pudessem oferecer as bases para um conjunto efetivo de decisões em design, tanto no serviço de saúde quanto na indústria. Entretanto, recomendou-se que o relatório fosse visto como “a ponta do iceberg”, uma vez que as idéias requerem maior aprofundamento em pesquisas, apesar de já apontarem fundamentos para um sistema de saúde muito mais seguro, no qual as oportunidades para erros sejam substituídas por um processo de prevenção de acidentes proporcionado pelo design.



Figura 1 - Doutrinas do Design Socialmente Responsável.



12º P&D 2016

CONGRESSO BRASILEIRO DE PESQUISA
E DESENVOLVIMENTO EM DESIGN

04 a 07 de outubro de 2016
Belo Horizonte - MG

Blucher Design Proceedings
Outubro, 2016 | num. 2, vol. 9
proceedings.blucher.com.br

OBSOLESCÊNCIA PROGRAMADA, CONSUMISMO E FUNÇÃO SOCIAL DO DESIGN

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Resumo: Este artigo faz uma reflexão sobre a obsolescência programada e o papel do design no desenvolvimento de produtos no contexto contemporâneo da escassez de recursos e alta geração de lixo, abordando conceitos como o consumismo e a função social do design. Para isso, usa como referência Papanek (1971, 1998), Bauman (2008), Krippendorff (2000) e Manzini (2008), comparando seus conceitos a respeito do consumismo, design e obsolescência programada, com segmentos de produtos eletrônicos e de largo consumo na situação atual. Para finalizar, apresenta iniciativas de indústrias que buscam caminhos no design para melhorar e minimizar os efeitos do descarte no planeta.

Palavras-chave: design e sustentabilidade, obsolescência programada, projeto de produto, função social do design.

1. INTRODUÇÃO

A Organização das Nações Unidas (ONU), em seu relatório *Waste crime – waste risks* (2015), divulgou que o lixo eletrônico gerado no mundo em 2014 foi de 41,8 milhões de toneladas e estima que esse número suba para 50 milhões em 2018. O Brasil foi responsável por 1,4 milhão de toneladas em 2014, aponta outro relatório da mesma entidade, *Gestão Sustentável de Resíduos de Equipamentos Eléctricos e Eletrônicos na América Latina* (2015), com dados sobre a gestão do lixo eletrônico na Argentina, Bolívia, Brasil, Chile, Colômbia, Equador, Paraguai, Uruguai e Venezuela. O documento coloca o Brasil em segundo lugar no ranking dos geradores de lixo eletrônico, perdendo apenas para os Estados Unidos, que produziu pouco mais de 7 milhões de toneladas de lixo no mesmo ano, segundo o mapeamento feito pela Step, iniciativa da ONU para mapear o lixo eletrônico no mundo.

Uma pesquisa sobre ciclo de vida de aparelhos eletrônicos, realizada pelo Instituto Brasileiro de Defesa do Consumidor (Idec) e pelo Instituto de Pesquisa *Market Analysis* (2013)¹, demonstrou a satisfação dos consumidores no que diz respeito ao desempenho e durabilidade dos produtos eletroeletrônicos. Os dados obtidos pela pesquisa colocaram a durabilidade planejadamente reduzida dos aparelhos como indutor das vendas. Correlacionando o tempo de posse dos aparelhos com o número de problemas relatados no período pesquisado, o resultado é que, em média, a cada cinco anos, 51,6% de todos os computadores e 42,3% de todos os celulares do país apresentarão algum defeito e na maior parte das vezes serão trocados e não consertados. João Paulo Amaral, pesquisador do Idec, considera que:

“Existe o que poderíamos qualificar como uma assimilação conformada do consumidor frente às estratégias da indústria e da propaganda, já que ele percebe ‘em abstrato’ que os aparelhos deveriam durar mais, mas está satisfeito com a durabilidade e desempenho de seu aparelho.” (IDEC, 2016).



Imagens que ilustram locais de de descarte de lixo eletrônico

Fonte: <http://www.muycomputerpro.com> e <http://www.fatonews.com.br>

¹ Foram entrevistados, por telefone, 806 homens e mulheres, de 18 a 69 anos, de diferentes classes sociais das seguintes cidades: Belo Horizonte (MG), Brasília (DF), Curitiba (PR), Goiânia (GO), Porto Alegre (RS), Recife (PE), Rio de Janeiro (RJ), Salvador (BA) e São Paulo (SP). O número de entrevistados em cada capital foi proporcional à população de cada capital. O levantamento foi feito entre agosto e outubro de 2013. A margem de erro é de 3,5% para mais ou para menos. Disponível em <<http://www.idec.org.br/consultas/testes-e-pesquisas/em-cinco-anos-metade-dos-computadores-apresentara-algum-defeito>> Acesso em 10.05.16.

Neste contexto, e tendo como base teórica os tipos de obsolescência listados por Victor Papanek em 1971, a sociedade de consumidores descrita por Zygmunt Bauman (2008), as ideias do papel social do design de Klaus Krippendorff (2000) e as propostas de desenvolvimento de produto de Ezio Manzini (2008), este artigo reflete sobre as práticas projetuais do design e suas possíveis contribuições para a redução dos danos causados pela obsolescência programada.

Para Sevchenko (2001), as inovações tecnológicas modificam todo o aparato tecnológico vigente em períodos cada vez mais curtos, reconfigurando o universo de possibilidades e de expectativas “tornando-o cada vez mais imprevisível, irresistível e incompreensível” (p. 16). Numa sociedade marcada pela velocidade (de transformações e de troca de informações), a questão que se coloca diz respeito às consequências que estas transformações acarretam na sociedade, e o papel do design na melhoria deste cenário. “A crítica, portanto, é o modo de a sociedade dialogar com as inovações, ponderando sobre seu impacto, avaliando seus efeitos e perscrutando seus desdobramentos” (SEVCENKO, 2000, p. 17).

2. DESENVOLVIMENTO

Esta pesquisa bibliográfica se baseou na leitura e comparação dos conceitos de Papanek (1971). Para o autor, existem três tipos de obsolescência:

- a) A tecnológica, que se dá quando se descobre uma maneira melhor ou mais elegante de fazer as coisas;
- b) A material, quando o produto se desgasta naturalmente;
- c) A artificial, quando o desgaste acontece num intervalo de tempo previsível e se dá sobretudo por duas razões: pela escolha de materiais ou acabamentos menos duráveis ou porque partes significativas do produto não são substituíveis ou reparáveis. Para o autor, esta é a “sentença de morte” de um produto.

Neste sentido, interessa neste artigo o último tipo, conhecido como obsolescência programada ou planejada, pois, como descrito acima, determina (e reduz) o tempo de uso de um objeto, tornando-o descartável. Talvez o maior símbolo da obsolescência programada atualmente seja o telefone celular. Ele é um exemplo de bem de consumo que tem preço de bem durável, mas é tratado como descartável. Em 2014 foram vendidos 70,3 milhões de celulares, segundo o relatório Panorâmico e Desempenho Setorial (2015), da Associação Brasileira da Indústria Elétrica e Eletrônica (ABINEE).

Para Papanek (1971), quando as pessoas são convencidas a jogar fora seus carros antes de se desgastarem, suas roupas, para estar de acordo com as tendências da moda, ou seus aparelhos eletroeletrônicos, sempre que uma nova função é agregada ou um novo modelo lançado, corre-se o risco de considerar tudo obsoleto. Tornando descartáveis móveis, veículos, roupas e aparelhos eletrônicos, podemos passar a sentir que as relações pessoais também são descartáveis e, numa escala global, países e subcontinentes inteiros podem passar também a ser descartáveis. Não valorizamos o que jogamos fora e, quando projetamos coisas para serem descartadas, exercitamos um

design descuidado no que diz respeito a fatores de segurança, ou mesmo à ideia de alienação ou efemeridade das coisas. A pronta aceitação dos consumidores com relação a qualquer coisa nova ou diferente estimulou a indústria e, “a miscigenação da tecnologia e da aceleração artificial dos desejos do consumidor, fizeram nascer a sombria dupla *estilo e obsolescência*” (PAPANÉK, 1971, p. 87).

O receio de Papanek se consolidou no que Bauman (2008) chama de “sociedade de consumidores”, que é o ambiente existencial em que vivemos hoje, e que se distingue por uma reconstrução das relações humanas a partir do padrão e, à semelhança, das relações entre consumidores e os objetos de consumo. Para o autor, essa maneira de se relacionar é um dos “danos colaterais” ou “baixas colaterais” da sociedade de consumidores, assim como a obsolescência programada:

“Entre as maneiras com que o consumidor enfrenta a insatisfação, a principal é descartar os objetos que a causam. A sociedade de consumidores desvaloriza a durabilidade, igualando ‘velho’ a ‘defasado’, impróprio para continuar sendo utilizado e destinado à lata do lixo. A sociedade de consumidores é impensável sem uma florescente indústria de remoção de lixo. Não se espera dos consumidores que jurem lealdade aos objetos que obtêm com a intenção de consumir.” (BAUMAN, 2008, p. 31)

A diferença entre consumo e consumismo, segundo Bauman (2008), está na intensidade: enquanto o primeiro ocupa setores pontuais da vida das pessoas como uma atividade trivial, o segundo exerce papel central na sociedade. Em suas palavras, “de uma maneira distinta do consumo, que é basicamente uma característica e uma ocupação dos seres humanos como indivíduos, o consumismo é um atributo da sociedade” (p. 41) e traz em suas características uma “obsolescência embutida” dos bens de consumo, pois, “a sociedade de consumidores talvez seja a única na história humana a prometer felicidade na vida terrena, aqui e agora e a cada ‘agora’ sucessivo” (p. 60), uma felicidade instantânea a cada compra que se perpetua no eterno comprar que, em verdade, não satisfaz, pois não traz a felicidade almejada. Para atender a todas as necessidades, impulsos, compulsões e vícios, e para manter vivas e renovar as expectativas de felicidade já descreditadas e descartadas, a economia consumista tem de se basear no excesso e no desperdício, encurtando o caminho da loja à lata de lixo. Nesse sentido, conceitos do vocabulário dos advogados como “danos colaterais” ou “vítimas colaterais” estão atualmente sendo empregados para alegar uma falta de intencionalidade nas ações. Trazendo esta ideia para o discurso da obsolescência, a questão controversa é se os danos ambientais acarretados por ela são realmente “impossíveis de prever” ou “impossíveis de evitar intencionalmente”, uma vez que os objetos são feitos intencionalmente para durar pouco tempo, tornando-se lixo, na maior parte das vezes. Como destacou Bauman (2008), existem razões para suspeitar que o argumento “falta de intencionalidade” é empregado apenas para negar a “cegueira ética” dos processos produtivos na sociedade de consumidores.

Em 2010, entrou em vigor no Brasil a Política Nacional de Resíduos Sólidos (PNRS), definida como um “instrumento de desenvolvimento econômico e social caracterizado por um conjunto de ações, procedimentos e meios destinados a viabilizar a coleta e a restituição dos resíduos sólidos ao setor empresarial, para reaproveitamento, em seu ciclo ou em outros ciclos produtivos, ou outra destinação final ambientalmente adequada”. A lei determina diretrizes para a gestão integrada e o gerenciamento de resíduos sólidos no país, responsabilizando produtores e

consumidores pelos materiais produzidos e descartados. Merecem destaque algumas definições e determinações tratadas no capítulo 2 deste documento:

- **“destinação final ambientalmente adequada:** reutilização, reciclagem, compostagem, recuperação e aproveitamento energético de modo a evitar danos ou riscos à saúde pública e à segurança e a minimizar os impactos ambientais;
- **logística reversa:** instrumento de desenvolvimento econômico e social caracterizado por um conjunto de ações, procedimentos e meios destinados a viabilizar a coleta e a restituição dos resíduos sólidos ao setor empresarial, para reaproveitamento, em seu ciclo ou em outros ciclos produtivos, ou outra destinação final ambientalmente adequada;
- **padrões sustentáveis de produção e consumo:** produção e consumo de bens e serviços de forma a atender as necessidades das atuais gerações e permitir melhores condições de vida, sem comprometer a qualidade ambiental e o atendimento das necessidades das gerações futuras;
- **responsabilidade compartilhada pelo ciclo de vida dos produtos:** conjunto de atribuições individualizadas e encadeadas dos fabricantes, importadores, distribuidores e comerciantes, dos consumidores e dos titulares dos serviços públicos de limpeza urbana e de manejo dos resíduos sólidos, para minimizar o volume de resíduos sólidos e rejeitos gerados, bem como para reduzir os impactos causados à saúde humana e à qualidade ambiental decorrentes do ciclo de vida dos produtos, nos termos desta Lei.” (MINISTÉRIO DO MEIO AMBIENTE, 2016)

Para contemplar a lei, o projeto do produto precisa ser pensado levando em consideração todas as etapas do seu ciclo de vida. Se as etapas iniciais do desenvolvimento de um produto estiverem alinhadas com a parte final de seu ciclo, mais fácil será cumprir as responsabilidades listadas na lei. Para Manzini (2008), a etapa de desenvolvimento de produtos de design deve contemplar soluções para promover uma abordagem sistêmica que considere planejamento, produção execução, uso e descarte final.

Considerando a política nacional de resíduos sólidos e as questões abordadas sobre a relação do consumo excessivo com a obsolescência programada, enxerga-se uma ponte entre a ação projetual do designer e o resultado dos produtos que vão para o mercado. Desta forma, questiona-se neste trabalho como a função social do profissional de design está atrelada aos fatos mencionados. Segundo Margolin (2004), a função social do design tem como objetivo a satisfação das necessidades humanas, o que contribui para o bem-estar humano e se diferencia do design de mercado, que visa criar produtos para venda. Para Redig (2011) não existe design que não seja social, uma vez que ele é sempre feito para a sociedade. “O que seria design social? Design comercial? Design comercial que não for dirigido às necessidades da sociedade não é design.” (REDIG, 2001, p. 92-93). Braga (2011) introduz seu livro *O papel social do design gráfico* lançando a ideia de que “em teoria, todo profissional consciente de seu papel ao exercer sua função social de maneira ética e de modo eficaz contribui para que a sociedade de que faz parte se desenvolva em harmonia.” (BRAGA, 2011, p. 10 -11)

Na mesma direção, Krippendorf (2000) defende que a função social, na sua íntima relação com o consumismo e com o impacto ambiental negativo da extração incessante e acelerada de recursos naturais, é extremamente importante de ser avaliada, pois o design prescinde da cooperação entre pessoas e está interessado no que pode ser alterado para a realização de futuros desejáveis. O design deve propor mudanças nas práticas sociais, questionar o que outros discursos dizem ser impossível; deve inspirar outros a levar adiante suas ideias, numa espécie de rede em que as virtudes do design são difundidas pela propagação de suas propostas. “Design é a defesa de uma causa. Onde as pessoas falam sobre design, ele torna-se político” (KRIPPENDORF, 2000, p. 94).

Enquanto o consumismo se alimenta e é alimentado pela obsolescência programada, a função social do design devolve um pouco de ética ao processo, pois situa o desenvolvimento de produtos em um mundo com excesso de lixo. Quando um pensamento sistêmico integra as demandas de um projeto de produto, os “danos colaterais” são reduzidos.

Um exemplo de desenvolvimento de projeto que considera todas as etapas do ciclo de vida de um produto e a responsabilidade ambiental é o carro da BMW. Segundo o site da empresa (em português), seus carros são feitos de maneira a serem recebidos e reciclados no final de seu ciclo de vida. Assegura-se que os veículos poderão ser rápida e eficientemente reciclados, pois são fabricados com uma gama reduzida de materiais, montados de maneira a serem separados; além disso, a empresa conta com o envolvimento de empresas especializadas em reciclagem de veículos em fim de vida. “As quatro etapas de processamento ecológico de veículos em fim de vida são: entrega controlada, pré-tratamento, desmontagem e reciclagem do veículo residual.” (BMW, 2016). No site também está anunciado o engajamento da empresa com a implantação da Política Nacional de Resíduos Sólidos, que futuramente exigirá que 85% do peso de um veículo em fim de vida devam ser reutilizados na forma atual dos componentes, ou como material para novas peças.





Imagens extraídas do site da BMW

Fonte: www.bmw.pt

“Essa meta foi, há muito, alcançada para as peças em metal. O vidro e muitos dos plásticos já podem ser economicamente recuperados. O BMW Group representou um papel vital neste processo criando novas técnicas. Os motores desmontados por técnicos especializados podem ser reconicionados e reutilizados para o seu propósito original, como uma forma de reciclagem de topo. Após desmontagem, os veículos residuais são enviados para uma empresa de trituração. Estas instalações cortam a carroçaria residual em peças do tamanho de uma mão e separam-nas. Plásticos, têxteis, ferro e metais não-ferrosos são reutilizados.” (BMW, 2016)

É necessária uma conscientização geral do mercado, e novas medidas devem ser avaliadas no desenvolvimento de produtos. Como foi visto no exemplo da BMW, é possível uma empresa seguir a sua função social, adotando uma maior responsabilidade ambiental no desenvolvimento de seus produtos.

3. CONSIDERAÇÕES FINAIS

Num ciclo virtuoso, a obsolescência programada se alimenta do consumismo e é, ao mesmo tempo, consequência dele. O design entra nesse ciclo como ator principal na geração de desejos e necessidades constantes e incansáveis nos consumidores. A função social do design trata de integrantes da sociedade, não somente de consumidores, e projetos de produto que levem isso em conta remarão contra o consumismo e a obsolescência programada.

“Apesar de uma situação econômica que ameaça, os designers devem contribuir para as reais necessidades humanas e sociais. Isto exigirá grandes sacrifícios e um trabalho muito mais inovador. A alternativa é o caos.” (PAPANЕК, 1971, p. 38)

Como ilustra o exemplo da BMW, é possível pensar na logística reversa como algo lucrativo, pois, se as peças usadas puderem ser reaproveitadas novamente no início ou em alguma outra etapa do processo de fabricação dos carros, haverá uma economia de novos recursos. As limitações de hoje podem gerar ideias inovadoras que proponham novos usos dos artefatos e uma mudança na sociedade.

O papel social do design, portanto, poderá ser evidenciado quando os designers pensarem os produtos para serem desmontados, como indicava Papanek e como está fazendo a BMW. Este caminho, entretanto, não dá conta de resolver o consumismo,

principal fonte deste problema. Longe de atacar o problema no seu cerne, o Design para a Desmontagem apenas minimiza os impactos ambientais do descarte dos produtos ao permitir melhor reciclabilidade de seus componentes. Entretanto, não garante uma maior vida útil ao produto ou um consumo mais consciente.

Eticamente, produtos pensados para quebrar, como são conhecidos, acabam por se tornar um design antiético, desconsiderando todos os aspectos acima descritos. Estes, sim, incentivam o consumismo, ao estabelecerem uma configuração formal que dificulte o conserto ou até o impossibilite, de modo que tudo se torna extremamente descartável. Nesse sentido, o design perde sua função social, contradizendo o dito por Redig (2011), uma vez que a intencionalidade do fato não deixa dúvidas sobre seus preceitos e efeitos.

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Por um design mais social: conceitos introdutórios

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OLIVEIRA, M. V. M.; CURTIS, M. C. G. Por um design mais social: conceitos introdutórios. **Revista D.: Design, Educação, Sociedade e Sustentabilidade**, Porto Alegre, v. 10, n. 1, 20-36, 2018.

Data de Recebimento: 10 de fevereiro de 2017

Data de Aprovação: 26 de outubro de 2017

Editora UniRitter Laureate International Universities

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Por um design mais social: conceitos introdutórios

RESUMO

O presente artigo discute os conceitos do Design Social, Inovação Social e Empoderamento, por meio de exemplos de projetos já implementados nos contextos nacional e internacional. A exemplificação serve para comprovar sua viabilidade na sociedade contemporânea. A experiência projetual no desenvolvimento de projeto numa comunidade vulnerável embasou o artigo, visando oferecer um panorama introdutório e despertar o interesse pelo desenvolvimento de projetos conforme as práticas colaborativas, e teve a fundamentação teórica como procedimento metodológico complementar. O estudo do referencial teórico e a reflexão sobre a prática projetual mostram que design social, inovação social e empoderamento são conceitos convergentes. O design social é uma perspectiva de projeto, motivada por necessidades humanas não atendidas, e ocorre num processo colaborativo. Por conseguinte, a inovação social pode ser entendida como o produto desse processo que visa empoderar os sujeitos ou comunidade.

Palavras-chave: design social; inovação social; empoderamento.

For a more social design: introductory concepts

ABSTRACT

This article discusses the concepts of Social Design, Social Innovation and Empowerment, through examples of projects already implemented in national and international contexts. The exemplification serves to prove its viability in contemporary society. The article was based on an experience in a vulnerable community, aiming to offer an introductory panorama and to arouse interest in the development of projects according to collaborative practices, and had the theoretical basis as a complementary methodological procedure. The study of the theoretical reference and the reflection on the project practice show that social design, social innovation and empowerment are convergent concepts. Social design is a project perspective, motivated by unmet human needs, and occurs in a collaborative process. Therefore, social innovation can be understood as the product of this process that aims to empower the subjects or community.

Keywords: social design; social innovation; empowerment.

1 INTRODUÇÃO

Diversos problemas sociais têm ganho a atenção da mídia, sendo possível notar também na história do design o crescimento da preocupação com a função e impacto social da profissão, principalmente após os anos 1990 (BRAGA, 2011, p. 9). Autores como Jorge Frascara (2000), Rafael Cardoso (2013) e Victor Margolin (1998), entre outros, já escreveram sobre a importância de o designer trabalhar para sanar necessidades mais urgentes da vida humana.

Este artigo é um desdobramento do trabalho de conclusão de curso em Design Visual, cuja motivação em Design Social surgiu da vontade pessoal de atender necessidades de comunidades em situação de vulnerabilidade, como retribuição à sociedade, após concluir a graduação numa universidade pública. Esta motivação foi reforçada pelo contato, em encontros estudantis, com iniciativas e projetos que trabalhavam com design e criatividade para resolver problemas de projeto com foco no impacto social.

O objetivo deste artigo é abordar conceitos básicos sobre design social, empoderamento e inovação social, servindo como introdução à base teórica para os interessados em desenvolver projetos de cunho social. Além disso, visa ressaltar a importância de tais conceitos para a compreensão das implicações sociais geradas a partir das práticas colaborativas.

A expressão “Design Social” incita algumas questões entre os profissionais da área sobre seu significado. Joaquim Redig (2011, p.92) afirma, por exemplo, que todo o design seria social, tendo em vista que o design deve dirigir-se às necessidades da sociedade. No entanto, a teoria sobre um “design social” teria sido pouco desenvolvida. Durante a pesquisa sobre o que seria, então, design social, outros dois termos foram recorrentes e se mostraram convergentes: inovação social e empoderamento.

Para Anne Chick (2012) o design voltado à inovação social é coerente com a

abordagem da Agenda 21, um documento gerado após a Eco-92 que estabelece a importância de uma reflexão global sobre como instituições públicas e privadas podem cooperar para desenvolver soluções para os problemas socioambientais. Segundo a autora, o design pode ser um facilitador para deflagrar, suportar e escalar inovações sociais. Durante a pesquisa e conceituação deste termo, o conceito de “empoderamento” foi citado diversas vezes. Para Cloutier (2003 apud BIGNETTI, 2011, p. 6), inovações sociais voltadas para o indivíduo, no objetivo de mitigar as diferenças sociais, buscam empoderá-lo, tornando-o capaz de mudar seu destino. Segundo a ONG ActionAid, que desenvolve um trabalho de combate à pobreza e promoção dos direitos humanos, o empoderamento acontece quando o indivíduo adquire controle sobre os seus direitos de cidadania, ou seja, ter a capacidade de utilizar recursos econômicos, sociais, políticos e culturais para atuar na sociedade em defesa de seus direitos e para conduzir sua própria vida (ROMANO e ANTUNES, 2002, p. 6).

O foco deste artigo é a apresentação e introdução aos conceitos estudados a partir de diversos autores, uma contribuição para a discussão sobre o novo papel do design. A metodologia utilizada foi a fundamentação teórica, aliada ao conhecimento empírico adquirido pelo autor ao longo da graduação em design.

Como resultado, além de uma produção acadêmica que serve de introdução aos conceitos, realiza-se uma reflexão sobre a prática projetual, visando fomentar e motivar novos projetos e pesquisas sobre a função e impacto social do designer.

2 POR UM DESIGN MAIS SOCIAL

O ensino de design contempla a apresentação de diversos conceitos e teorias do design, suas diferentes áreas de conhecimento e projetos nos quais pode atuar. Além disso, os alunos também participam de encontros estudantis, atividades extracurriculares e estágios, experimentando a conexão entre academia e mercado de diversas maneiras.

Inevitavelmente, ao longo da graduação, existem momentos no qual o aluno se questiona sobre sua aptidão para com as diversas áreas da profissão e qual seria o caminho que gostaria de seguir. Para Braga (2011, p. 9), este questionamento sobre a função social do design (e do designer), se intensificou após os anos 1990, sendo que as dimensões acerca da função da profissão, atuação profissional, papel social e ética estão cada vez mais presentes nos debates da sociedade brasileira e incitam o interesse dos profissionais da área. Segundo Santos (2013, p. 93-101) o reconhecimento do design na sociedade contemporânea vem se ampliando, com um número crescente de publicações nacionais e internacionais. A autora nota também uma mudança de uma sociedade industrial para uma sociedade do conhecimento, na qual o papel do design está mudando e se inserindo “muito além da criação de objetos funcionais, da mera capacidade de instrumentar a competitividade entre produtos industriais”.

O contato inicial com o termo “social” no livro “O papel social do design gráfico” e uma palestra do designer Fabio Lopez em um encontro estudantil regional no Rio de Janeiro, que motivaram o autor a pesquisar sobre design social, e a se conscientizar sobre o potencial do designer como motor de transformação social. Esses contatos despertaram à necessidade de encontrar um caminho dentro do design.

Fabio Lopez é criador do jogo War in Rio, ilustrado na Figura 1, projeto cujo objetivo é gerar uma discussão social a partir de um jogo de tabuleiro. Fazendo uma paródia a partir do jogo de estratégia de guerra War, o designer criou uma versão na qual o jogador pode “invadir a Cidade de Deus, conquistar a Baixada ou eliminar o Comando Vermelho” (LOPEZ, 2007). Por meio de seu conhecimento como designer, Fabio Lopez usa a irreverência para estimular nas pessoas a reflexão sobre a segurança na cidade do Rio de Janeiro e colocar o assunto em pauta para debate, cumprindo, de certa forma, com seu papel social.



FIGURA 1 - JOGO
WAR IN RIO

Fabio Lopez,
disponível em
<http://jogowarinrio.blogspot.com.br/>

Segundo Sylvia Margolin e Victor Margolin (2002, p. 24), a teoria sobre design voltado para o mercado foi objeto de diversos estudos ao longo dos anos e, conseqüentemente, foi bem desenvolvida, enquanto pouco se pensou sobre “as estruturas, métodos e objetivos do design social”. Margolin (1998, p. 83) já havia apontado para a impossibilidade de contemplar a prática profissional do designer fora da cultura do consumo. Para Pazmino (2007, p. 3), o design social implica na atuação em áreas que usualmente não tem a presença de designers nem são do interesse da indústria. E, a partir da atuação do designer, resultam em melhoria da qualidade de vida, renda e inclusão social.

Em seu artigo sobre o engajamento político-social por meio do design gráfico, Flávia Neves (2011, p. 49) afirma que “o designer deve ter a responsabilidade moral, social e profissional de se fazer ouvir como cidadão e trabalhar para que seus projetos sirvam à sociedade”. Os designers, então, deveriam se envolver mais com projetos de inovação social, e não apenas naqueles com apelo econômico (BJÖGVINSSON, EHN E HILLGREN, 2012). Para Rafael Cardoso (2013, p. 23), além da necessidade de que os designers se voltem aos projetos de impacto social, é preciso também que estes se libertem da concepção do designer como um trabalhador individual, em prol de projetos com uma equipe multidisciplinar que, geralmente, resultam em melhores soluções. Pazmino (2007, p. 5) segue uma linha de pensamento similar, afirmando que o design voltado à sociedade “consiste em desenvolver produtos que atendam às necessidades reais específicas de cidadãos menos favorecidos, social, cultural e economicamente”, citando

como exemplo “populações de baixa-renda ou com necessidades especiais devido à idade, saúde ou inaptidão”.

Complementando o que afirma Joaquim Redig sobre o termo design social, citado anteriormente, Braga (2011, p. 21) sustenta que o design “sempre foi produto de aspirações sociais de diferentes intenções”, sendo entendido então como “social” dado o fato de que o projeto é sempre para outrem, motivado por estas aspirações e tendo então “uma aplicação social” em todas as suas esferas de trabalho. No entanto, o autor diferencia entre uma aplicação “comercial” e outra “social” do design considerando as intenções e o grau de envolvimento do designer.

Andrew Shea (2012), ao escrever o livro *Design for Social Change*, indica pontos essenciais para um projeto de design social. São apresentadas diversas estratégias de engajamento, dentre as quais podemos citar a imersão no contexto da comunidade para a qual se está projetando, o estabelecimento de uma relação de confiança com a mesma, a atitude de se prometer apenas o que pode ser cumprido para não gerar expectativas fora da realidade, a priorização do processo através de uma pesquisa extensiva e colaborativa, a identificação dos recursos locais e das forças da comunidade que podem ser utilizados, a utilização de uma linguagem e estilo inspirados na comunidade para que a solução final dê voz à mesma, e, por fim, tornar os atores impactados protagonistas do projeto, empoderando-os com as ferramentas e conhecimento necessários para que tenham papel ativo na construção da solução.

Para exemplificar indica-se o Project OPEN, da Brute Labs. Conforme ilustra a Figura 2, um grupo de estudantes da Universidade da Califórnia Los Angeles (UCLA) projetou um guia no formato de cartaz que apresenta um mapa com os principais serviços para moradores de rua e, no verso, uma compilação dos direitos legais dos cidadãos de Santa Monica. O ponto de partida para o projeto foi a necessidades que os moradores de rua tinham de saber sobre seus direitos e a quais organizações poderiam recorrer para pedir ajuda sobre diferentes assuntos.



FIGURA 2 -
CARTAZ PARA
MORADORES DE
RUA OPEN
PROJECT
(SUPERIOR) E
DESIGNER
ENTREGANDO
CARTAZ
(INFERIOR)
Website Brute,
disponível em
<https://brute.is/projectopen>

A partir das definições e exemplos apresentados, entende-se por design social a abordagem de um projeto de design, que inicia pela identificação de uma necessidade dos atores impactados e que visa solucionar um problema que atinge a comunidade enfocada. Um projeto de design social não tem necessariamente uma motivação ou finalidade econômica, parte de requisitos de caráter social e não técnicos e/ou mercadológicos, e deve envolver a comunidade e os atores impactados durante o processo criativo, trabalhando de maneira colaborativa. Por fim, conforme ilustrado na Figura 3, pode envolver uma equipe multidisciplinar, no objetivo de gerar resultados melhores e embasados por profissionais de diferentes áreas de

atuação.



FIGURA 3 -
DIAGRAMA DESIGN
SOCIAL

Autor

3 EMPODERAMENTO COMO CAMINHO PARA INOVAÇÃO SOCIAL

Para Anne Chick (2012), o período recente de expansão intelectual do design tem resultado em profissionais que se adaptam a áreas que vão além das consideradas tradicionais (design de produto, design gráfico, etc), desenvolvendo uma nova consciência sobre sua atuação profissional, o seu potencial e como este pode ser atingido através do design voltado à inovação social. No documento *This is European Social Innovation* (2010, p.9), inovação social é definida como o desenvolvimento e implementação de novas ideias, independentemente de ser um serviço ou produto, para satisfazer necessidades sociais, para melhorar a qualidade de vida das pessoas, além de ser social tanto no seu meio como no seu fim, criando novas relações sociais e colaborações.

Inovações sociais se referem a atividades e serviços motivados a atender uma necessidade social referente a setores vulneráveis como população idosa, doenças crônicas, obesidade e outros problemas comportamentais como vícios em drogas, e desafios decorrentes das mudanças climáticas (MULGAN, 2006, p. 147). O processo de inovação social possui quatro fases: identificação de uma necessidade não atendida como ponto de partida do

projeto, a qual pode ser algo mais óbvio como a fome no mundo, ou menos clara e visível como o machismo ou racismo; teste de ideias promissoras na prática para identificar o que funciona ou não; desenvolvimento, replicação e adaptação de ideia que se destacou como funcional e viável na etapa anterior; mudanças a partir de aprendizados e adaptações, resultando, no fim, em uma proposta possivelmente diferente do imaginado no início do projeto (MULGAN, 2006, p. 149).

Segundo Ezio Manzini (2014, p. 5), os projetos que trabalham com inovação social possuem algumas características que se destacam, como o objetivo de gerar mudança sustentável em uma escala regional e a meta de atingi-lo através da participação ativa dos cidadãos. Segundo o autor, o design para inovação social pode ser descrito como um processo dinâmico que inclui metodologias de co-criação, uma atividade criativa e proativa na qual o designer atua tanto mediando diferentes interesses como facilitando ideias, e uma atividade complexa e colaborativa que necessita de protótipos e iterações para orientar seu desenvolvimento.

Outra definição de inovação social, apresentada por Luiz Bignetti (2011, p.4), é o resultado de quando aplicamos nosso conhecimento a necessidades sociais através de um processo colaborativo com os atores envolvidos, “gerando soluções novas e duradouras para grupos sociais, comunidades ou para a sociedade em geral”. Tais inovações se dividem em quatro dimensões: a forma - ser intangível ou imaterial, mais próxima da ideia de “serviço” do que de “produto”; o processo - o desenvolvimento passa pela participação ativa dos usuários; os atores - é necessário um conjunto diverso de intervenientes; e os objetivos - focar em problemas socioambientais geralmente ignorados pela sociedade (CHAMBON et al., apud BIGNETTI, 2011, p. 8).

Ao tratar sobre empoderamento, Rute Baquero (2012, p. 174) resgata a história da Reforma Protestante, quando Martinho Lutero, ao traduzir os textos da bíblia, forneceu aos plebeus o acesso a uma informação outrora restrita, empoderando-os. Tal processo se enquadra no que Horochovski

(2006, p.19) denomina recurso social do empoderamento, e refere-se “ao acesso a informações necessárias a tomadas de decisão racionais, que coadunem, enfim, com os objetivos almejados nas ações dos atores”. Segundo o autor, existem ainda outros três recursos do empoderamento: o econômico, referente a recursos com valor de troca no mercado e que garantem condições mínimas de sobrevivência digna; o político, que se traduz “no acesso a processos públicos de tomada de decisões”; e o psicológico, que se relaciona com as características que um indivíduo percebe como importante em si mesmo e a sentir que suas ações interferem e são relevantes para o seu contexto. Tais definições são similares às apresentadas pelo Conselho dos Direitos no Brasil (s.d.), segundo o qual um processo de empoderamento deve contemplar um nível cognitivo (conscientização sobre a realidade), um nível psicológico (desenvolvimento de autoestima e autoconfiança), um nível econômico (execução de atividades que gerem renda) e um nível político (habilidade de mobilizar o meio social para produzir mudanças).

Romano (2002, p. 17) define empoderamento como uma abordagem, a qual insere as pessoas e o poder no centro do processo de desenvolvimento, e um processo, através do qual indivíduos ou comunidades podem assumir o controle de sua existência ao tomar consciência de suas habilidades e competências para criar, produzir e gerir. O empoderamento seria, então, um meio e um fim para que se possa transformar as relações de poder vigentes e possibilitar a construção de um futuro mais igualitário, provendo esperança à população e mobilizando-a na busca de seus direitos. Shetty (s.d., apud ROMANO e ANTUNES, 2002, p. 18) cita que tal abordagem possui algumas características, como:

- Ser holística: uma abordagem geral que resulta da sinergia entre atividades e ações de diferentes etapas dentro de um projeto;
- Ser contextualizada: deve ser definida em função do contexto local;
- Focar nos grupos excluídos e vulneráveis;
- Ter como estratégia o ataque às causas estruturais de diferença de poder;

- Ser democrática: a participação ativa dos atores impactados é essencial;
- Ser sensível em relação à auto realização e sustentabilidade das práticas.

Segundo Villacorta e Rodriguez (2002, p. 45), o empoderamento deve incidir em duas dimensões: melhora das capacidades internas, criando novos conhecimentos e habilidades do indivíduo e fortalecendo a autoestima e valores individuais; e criação de um ambiente com condições favoráveis ao processo, ativando a participação em rede dos cidadãos e provendo informações de maneira compreensível e transparente. Além disso, os autores também citam cinco espaços sociais onde as estratégias de empoderamento podem incidir: a família (orientadas à equidade de gênero e diminuição de violência), a comunidade (orientadas ao acesso a recursos e serviços), o local e regional (orientadas a influenciar as políticas públicas), o país (orientadas à formulação e execução de políticas públicas macro), e o global (orientadas a influenciar grandes decisões). A seguir, são apresentados exemplos de projetos de inovação social e empoderamento para melhor compreensão dos conceitos estudados. O primeiro tem caráter nacional e o segundo, latino-americano. Ambos, atuam em comunidades vulneráveis.

A Colibrii desenvolve um trabalho de inovação social junto às artesãs do Morro da Cruz em Porto Alegre, RS, representadas na Figura 4. A Colibrii é uma microempresa cujo propósito é promover oportunidades para artesãs de comunidades socialmente vulneráveis, atuando como facilitadora nos pilares da educação (promovendo oficinas de capacitação), consultoria (no processo de design dos produtos) e vendas (auxiliando na produção e escoamento através de canais diversos). A principal matéria prima dos produtos desenvolvidos pela Colibrii em parceria com as artesãs vem de materiais reutilizados como calças jeans ou tecidos de guarda-chuvas, e todo o processo é executado de maneira colaborativa, desde a escolha do ambiente de trabalho até a precificação (Blog Closet a Porter, 2014). O referencial

teórico apresentado por Horochovski (2006, p. 19) permite inferir que a ação da Colibrii atua nos recursos psicológico (aumentando a autoestima das artesãs), social (capacitando e transmitindo conhecimento e informações) e econômico (via um projeto de geração de renda).



**FIGURA 4 -
ARTESÃS DO
MORRO DA CRUZ
COM PRODUTOS
DESENVOLVIDOS
COM A COLIBRII**

Colibrii, disponível em
<http://www.colibrii.com.br>

Outro exemplo de inovação social e empoderamento é o projeto TETO, originado em 1997 no Chile e que hoje atua em 19 países da América Latina e Caribe. TETO é uma organização que busca superar a situação de pobreza de milhões de pessoas vivendo em comunidades vulneráveis, e trabalha para que estas pessoas tenham a oportunidade de desenvolver suas capacidades e exerçam plenamente seus direitos.

Na etapa inicial, os voluntários da organização identificam as necessidades a partir de uma imersão na comunidade e conversas com os moradores, depois, implementam soluções de curto e médio prazo que geram vínculos com a comunidade, como construção de moradias de emergência, planos de educação, capacitação em ofícios e microcrédito. Como meio de fortalecer a comunidade, são criadas “Mesas de Trabalho”, uma instância na qual líderes comunitários e jovens voluntários identificam possíveis soluções para

necessidades prioritárias da comunidade. Na fase final, a organização implementa soluções definitivas nos assentamentos precários, além de articular e vincular moradores de assentamentos organizados a instituições do governo para pressionar por seus direitos. No Brasil, a organização já mobilizou mais de 25 mil voluntários para entregar novas moradias a mais de 1900 famílias localizadas em 4 estados: São Paulo, Rio de Janeiro, Bahia e Paraná. O projeto TETO, além de atuar com todos os recursos de empoderamento descritos por Horochovski (2006, p. 19), incide nas dimensões e espaços sociais das quais falam Villacorta e Rodriguez (2002, p. 45) e atende a definição de inovação social apreendida por Manzini (2014, p. 5) ao gerar uma mudança sustentável em escala regional, obtida pela participação ativa dos atores impactados pelo projeto.

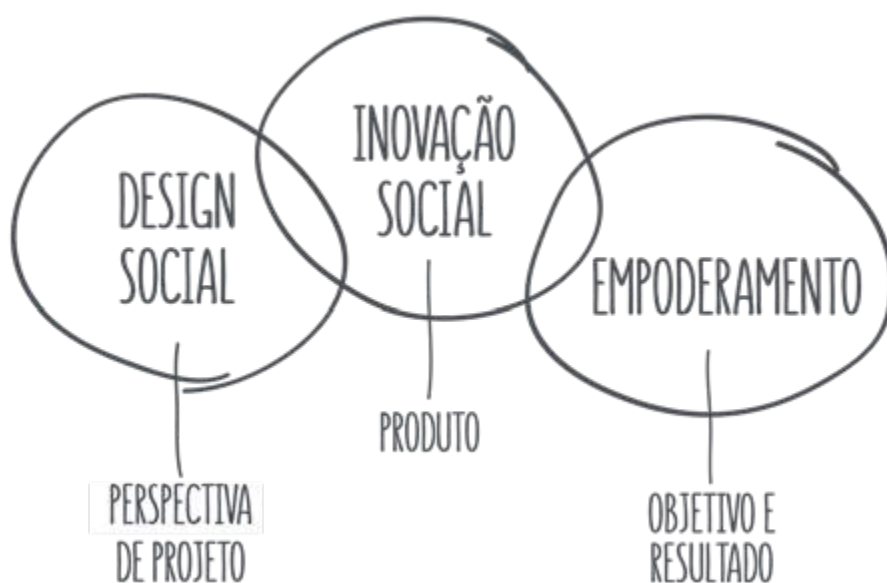


FIGURA 6 -
CONVERGÊNCIA
ENTRE
CONCEITOS
APRESENTADOS
Autor

A partir dos conceitos apresentados, notou-se uma convergência entre design social, inovação social e empoderamento. Conforme sintetiza a Figura 6, o design social constitui uma perspectiva de projeto, motivada por necessidades humanas não atendidas e deve ocorrer por meio de um processo colaborativo com os atores impactados. A inovação social, pode ser entendida como o produto desse processo - seja este um bem ou serviço, que, em última análise, objetiva o empoderamento do indivíduo ou da comunidade em situação vulnerável.

4 CONCLUSÃO

Os exemplos apresentados nas seções deste artigo oferecem uma visão das diferentes áreas de projeto que podem ser desenvolvidos a partir de uma abordagem de design social. Os autores estudados defendem a necessidade de projetos de impacto social e oferecem também importantes direcionamentos para o desenvolvimento de projeto de design social na prática.

É importante ressaltar o potencial da abordagem de design social para auxiliar no desenvolvimento de soluções para os desafios socioambientais que se colocam à nossa frente. Seria interessante aproveitar o crescente interesse da sociedade pelo design para dar mais destaque a este enfoque, começando pelo estímulo para que mais projetos acadêmicos sejam desenvolvidos seguindo esta abordagem. A academia oferece um espaço riquíssimo em conhecimento para que os alunos testem e experimentem suas ideias durante a graduação, e fomentar esta conexão entre academia e sociedade através de projetos de design social auxiliaria no cumprimento da função social da universidade.

Nota-se também, a demanda por uma participação mais efetiva da comunidade impactada nesta abordagem, fato que tem, por si só, uma natureza de empoderamento. Além disso, há o estímulo à criação de uma equipe com pessoas de diferentes áreas, a qual poderia ser efetivada através do envolvimento de alunos de diferentes cursos de graduação de uma mesma universidade, fazendo com que o projeto tenha efetivamente um caráter multidisciplinar.

Por fim, o estudo comparativo das referências teóricas revelou uma convergência entre os conceitos de design social, inovação social e empoderamento.

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CASOS

Neste capítulo apresento 7 exemplos de social design que encontrei e que achei de bons projetos para estudar.

Alguns projetos encontrei em livros e outros em websites, inclui aqui todos os que achei mais interessante e também os que demonstram mais a participação de design.

Estes projetos vão servir de apoio para a próxima fase porque iremos ter que executar um projeto similar as estes, um projeto de social design.

Casos encontrados no livro “Design Like You Give a Damn”

941

Mason's Bend, located deep in Alabama's former cotton belt, is home to four extended families. Most live in trailers or poorly constructed homes.

This rural cluster of homes never had a community gathering space until residents approached the Rural Studio to build a place where they could hold meetings, provide childcare, and worship. In addition to creating a central node within the hamlet, residents hoped the structure would serve as a transportation point for a mobile library and a traveling health center, bringing education and medical services to the community.

Because the site bordered the properties of three of the area's four families, Rural Studio students at Auburn University's College of Architecture, Design, and Construction held intense community discussions during the development of the project. Due to the fluid nature of the studio's design/build process, the team abandoned architectural drawings in favor of "in the field" development. As a result, adaptive reuse of found materials played a major role in the design.

Students used rammed earth for the center's walls. With a donation of cypress trees from a studio supporter, they created simple laminated-timber trusses and handmade furniture. The bold glass structure that wraps the chapel, however, is the project's most delightful form. The sculptural glass skin gives the building an unanticipated appeal, made all the more surprising when the visitor realizes that the individual scales are actually Chevy Caprice windshields (bought from a junkyard for \$120 by student Jon Schumann)—a rare find that became the signature of the chapel.

Mockbee once described the building as "as cutting edge as any piece of architecture you can find in the United States," a statement that's hard to refute. As the light filters through the blue-tinged glass wall onto the open-air seating, the beauty of the chapel's form marries with its ingenious use of materials, creating a sense of spirituality and place.

Mason's Bend Chapel

Location Mason's Bend, Hale County, Alabama, USA

Date 1999–2000

Client Residents of Mason's Bend

Sponsoring organization Rural Studio, Auburn University

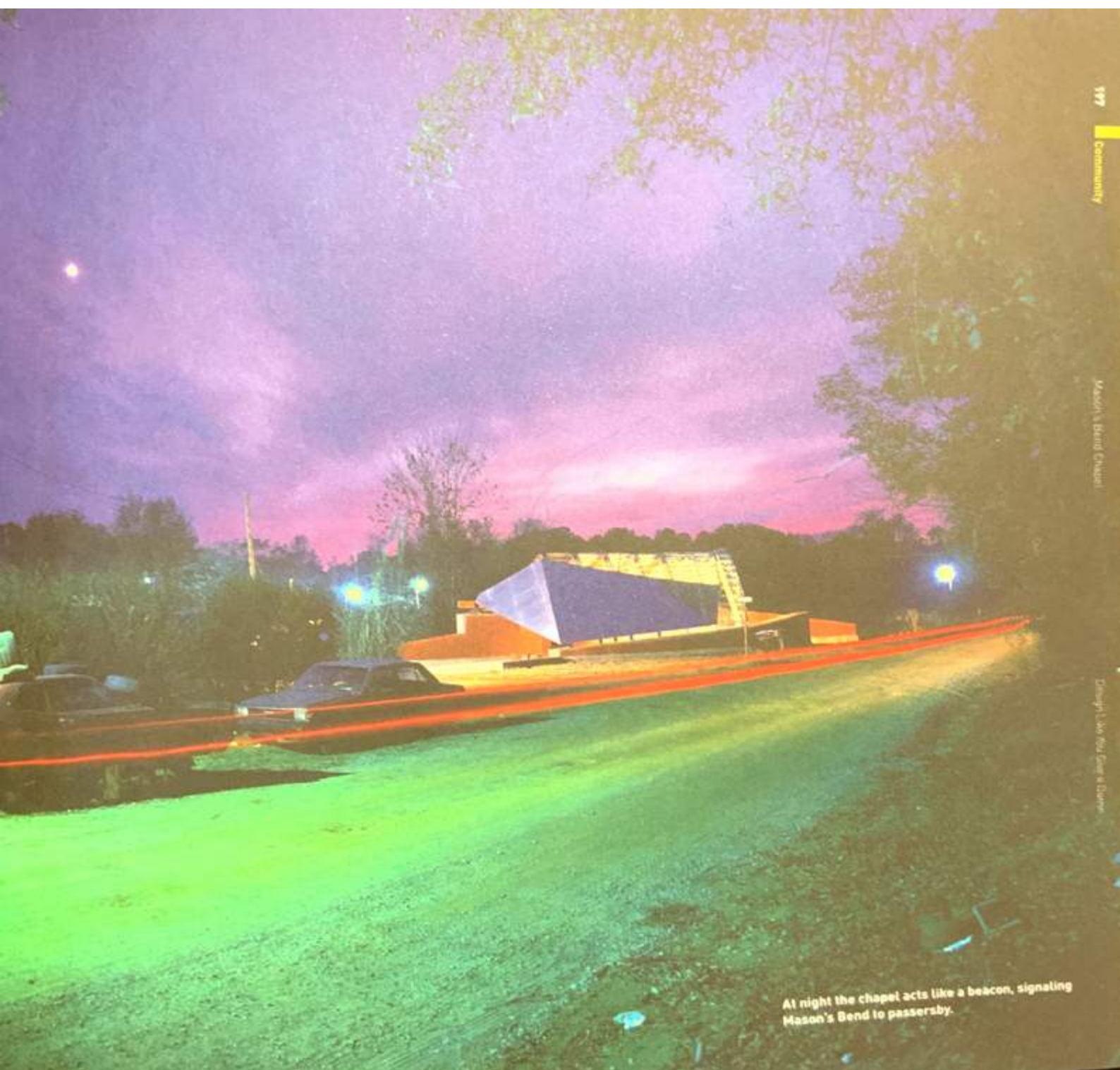
Design team Bryan Bell, Adam Gerndt, Forrest Fulton, Samuel Mockbee, Dale Rush, D.K. Ruth, Jon Schumann

Major funding Potrero Nuevo Fund, Bob Wilson

Cost \$15,000

Area 1,000 sq. ft./93 sq. m





At night the chapel acts like a beacon, signaling Mason's Bend to passersby.



The sculptural glass skin gives the building an unanticipated appeal, made all the more surprising when the visitor realizes that the individual scales are actually Chevy Caprice windshields (bought from a junkyard for \$120 by student Jon Schumann)—a rare find that became the signature of the chapel.



The chapel is always open, to provide a space for contemplation and respite from the heat.
All photographs Timothy Hursley



The Hippo Water Roller literally lifts the weight off the shoulders of millions of people—mostly women and children who have **been** collecting **water** at distant sources and carrying it home in five-gallon (20-L) buckets on their heads. The component parts are a 23-gallon (90-L) polyethylene barrel and a clip-on metal handle. **The** roller allows one person to collect four times the amount of water she could with a bucket. And because the roller is designed to be pushed across the ground, it feels like you **are** managing 22 pounds (10 kg) instead of the actual 200 pounds (90 kg) the barrel contains. The design saves **time** and energy **and** eliminates unhealthy skeletal stress.

Hippo Water Roller

Location Throughout Southern Africa

Date 1993–present

Project leader Grant Gibbs

Design team Pettie Petzer and Johan Jonker

Manufacturer Imvubu Projects

Additional consultants Robin Drake, Piet Hickley

Major funding Africa Foundation

Cost per unit Approx. \$75

Website www.hipporoller.org

above

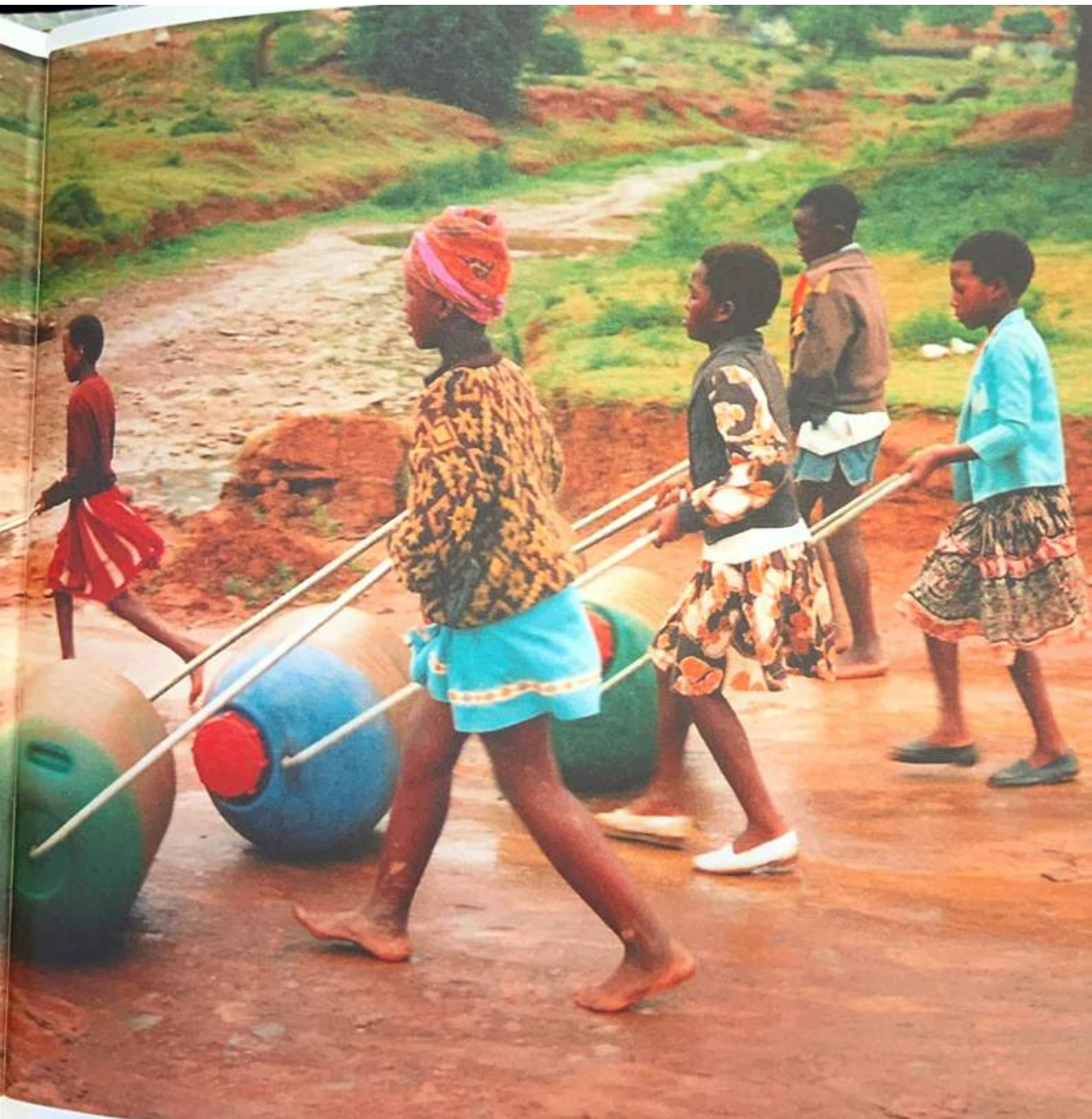
Traditional method of water transport

opposite

Children bring water home with a Hippo Water Roller.

Both photographs Grant Gibbs





Trevor Field Roundabout Outdoor

The idea behind the PlayPump is simple: Use the energy of children at play to pump water.

When first designed by Ronnie Stuiver, the pump had enormous potential to bring clean water to South Africa's rural communities. Children, who are often responsible for water collection, spin on the roundabout, forcing 318 gallons (1,400 L) of water per hour from 130 feet (40 m) below ground into a 568-gallon (2,500-L) storage tank, tapping enough water to meet the daily household needs of a small community. There was only one problem: How to make the pump, which cost three times as much as a typical pump, economically viable in places where it was needed most. Enter advertising executive Trevor Field.

How did the idea for the PlayPump come about?

The equipment that goes underground is windmill equipment—it's not rocket science. We've not reinvented the wheel; we've just taken the best parts of the design and modified it so that we have a consistent energy source, which is the children.

I found the pump in 1992 [and] bought the patent from Ronnie Stuiver, who invented the system in South Africa. He got a [standard playground] roundabout pumping water, and I saw it and said, "Sell it to me." He was going to sell it because it was five times the cost of a hand pump, and he couldn't make it profitable on its own.

What changes did you make to sell it as a community water pump?

We had to make it affordable. So I came up with the advertising idea to subsidize the cost of the pump.

We also designed a force head, a one-way valve that holds the water at the surface and allows it to be pumped to an overhead storage tank. [Roundabout Outdoor] partner Paul Ristic designed the system. When the pump is operating it holds the water at the top of the tank, so that water is available immediately.

My wife installed the first ones in 1994 while I was working in advertising and couldn't get away from my desk. They are still operating. We've updated them, but they are very reliable. We try to install them near schools, so kids will go. If you want to get a girl to go to school, put water in the school. Girls miss out on 25 percent of their education because of lack of water and sanitation at schools, which leads many girls to stay home when they are menstruating.

How much does it cost and how do communities pay for it?

Users don't pay for the pump at all, advertisers do. It's a bit of a Robin Hood exercise. The cost for the pump is just under \$9,000, but that includes the cost of full installation anywhere in rural South Africa and 15 years of maintenance. If you don't consider maintenance, the stuff begins to fall apart instantly. Especially because ground water is free, and because people don't pay for water, [the pump generates] no maintenance budget. So we pay for maintenance with the revenue we get from advertising. Each pump has a toll-free number on it, and anyone can call and notify us that a pump is out of order.

The advertising is critical to paying for the pump. A lot of Doubting Thomases say that you can't get effective advertising into remote places in South Africa. We've proved the opposite. This is one of the only opportunities in rural areas.

Who are some of these advertisers?

All sorts of people: Coke, Unilever, Colgate Palmolive, big supermarkets like Spar. The [South African government] Electricity Board. It's a very good platform for introducing new products like electricity, for instance, for warning people about the dangers of electricity. All manner of things are advertised because there isn't another medium. There is no TV, rarely even any radio.

Not only have we got a water pump, we've got a medium for important messages. In Africa we have the equivalent of the Indian Ocean tsunami every three or four months. [For example] the Kaiser Foundation advertises HIV awareness.

[The world] loses 6,000 people every day due to inadequate water or poor sanitation. It is the equivalent of 20 747 jets crashing every day with no survivors. And this disaster is preventable.

[Africa loses another 6,000 people each day to HIV/AIDS.] Women and young girls are the most vulnerable population on the planet for HIV and AIDS, and they don't understand this. Most of the education efforts are in cities. Eighty percent of the problem in Africa is in rural areas, and we are trying to reach them. We've got to try to keep them HIV negative, and if you can put a message in a place where you make somebody's life easier, you had better believe they will remember it.

PlayPump

Location South Africa

Date 1996

Design team Trevor Field, Ronnie Stuiver

Engineer Paul Ristic

Manufacturer Roundabout Outdoor

Major funding International Finance Corporation (World Bank), UNICEF, Kaiser Foundation, South African Department of Water Affairs and Forestry, various advertisers

Cost \$8,500 (including maintenance)



When the children ride the merry-go-round, water is pumped into the nearby water tower. Public health and HIV/AIDS awareness posters always occupy two of the water tower's four billboards.

All photographs Roundabout Outdoor

Estes casos foram encontrados numa tese:
Design Social em Portugal: A perspetiva humana do produto -
Kátia Rodrigues Martins
Universidade de Lisboa -Faculdade de Belas-Artes

Numa outra vertente que não a da educação, ainda que a pensar num problema global e focado para as grandes massas, surge um dos mais reconhecidos projetos de Design Social, a *LifeStraw*¹⁸, que detém desde logo um nome com o devido impacto, a *palha da vida* - traduzindo à letra - sendo concebida a fim de poder chegar a muita gente: trata-se então de um número *nada modesto*, algo como 1.1 bilião de pessoas.¹⁹

Deste modo, coloca-se a emergente questão, o que é que falta a 1.1 bilião de pessoas e que só recentemente foi então produzido?



Figs. 38, 39 e 40: *LifeStraw*

A resposta surge-nos como algo extremamente direto: é que 1.1 bilião de pessoas não tem, atualmente, acesso a água potável.²⁰ Embora este número em nada remeta para as tão falaciosas *minorias*, facto é que existe ainda, nos dias de hoje, uma tão elevada percentagem da população mundial que não tem o *luxo* de poder chegar a uma torneira e tomar um simples duche, ou até de beber um copo de água.

Este revela-se um problema de grande impacto nos países em desenvolvimento, onde a pouca água existente é maioritariamente imprópria para consumo, o que nos remete imediatamente para uma outra questão: o que acontece quando a única água a que temos acesso não é potável e necessitamos *vitalmente* de beber? A resposta tem tanto de simples quanto de problemático: bebemos a água que temos, seja ela a mais pura ou a mais suja e contaminada.

No entanto, para Mikkel Frandsen (1972-), o dinamarquês *por detrás* da *LifeStraw*, este problema mostrou-se suficientemente pertinente para se dedicar a solucioná-lo²¹. Deste modo, surge então a *LifeStraw*, uma versão melhorada da tradicional palhinha que usamos para beber por sucção.

Esta assemelha-se a uma seringa gigante, tubular e de plástico, sendo um produto de fácil utilização, uma vez que basta mergulhar uma das extremidades na água que se pretende ingerir e através da outra extremidade apoiar a nossa boca e sugar, tal como estamos habituados a fazer com as

²⁰ **The LifeStraw Concept**. Vestergaard Frandsen : *Disease Control Textiles*. [Em Linha]. [s.d.]. Disponível em WWW:<URL: <http://vestergaard-frandsen.com/lifestraw/>>.

²¹ HIGH, Kamau - Mikkel Vestergaard Frandsen. *Adweek*. [Em Linha]. (2012). Disponível em WWW:<URL: <http://adweek.com/news/advertising-branding/mikkel-vestergaard-frandsen-95092>>.



Figs. 41 e 42: Utilização da *LifeStraw*

comuns palhinhas, sendo a água succionada filtrada de todas as impurezas, chegando já potável à extremidade que o utilizador tem na boca.²² Este produto, que numa primeira análise se mostra como algo extremamente simples, mostra desde logo o seu iminente valor para o Design Social, tendo já vencido variados prémios de distinção na área do Design e inclusive de outras categorias.²³

Mas mais do que pelos prémios alcançados, ou do que pelas variadas referências e creditações em monografias, este produto mostra deter toda a sua relevância pela peça que é, as suas características e a sua finalidade, tendo sido projetada com o intuito de *pensar em tudo*. A *LifeStraw* é pequena e leve, o que permite o seu transporte para onde quer que se vá e sem qualquer dificuldade, mas a sua tecnologia é realmente o seu ponto forte: para uma peça tão compacta, mostra deter tudo aquilo que é necessário para desempenhar o seu perfeito funcionamento.²⁴

Para tal, a *LifeStraw* foi concebida num poliestireno de alta densidade, que a torna bastante resistente, contando com um sistema de filtragem de água que utiliza uma resina halogenada especialmente desenvolvida para aniquilar vírus e bactérias, enquanto um filtro de carbono remove 99.99% dos parasitas e bactérias e ainda 98.7% de vírus que têm origem na própria água.²⁵

²² FAIRS, Marcus - *Green Design*. 1ª ed. London : Carlton Books Limited, 2009. p. 142.

²³ Ibid., p. 142.

²⁴ Ibid., p. 142.

²⁵ **The LifeStraw Concept.** *Vestergaard Frandsen: Disease Control Textiles*. [Em Linha]. [s.d.]. Disponível em WWW:<URL: <http://vestergaard-frandsen.com/lifestraw/>>.

Nesse contexto, outra característica bastante importante é a da sua durabilidade, tendo este produto a capacidade de durar um ano em plena utilização, ou de purificar cerca de 700 litros de água (quantidade suficiente para uma pessoa durante um ano tendo como base o consumo de dois litros por dia), sendo que após esse tempo (ou utilização) a *LifeStraw* deve ser substituída, sob o risco de deixar de atuar contra os vírus e bactérias.²⁶

Ao final de um ano, e deduzindo que 1.1 bilhão de pessoas utilizam este produto, surgirão com naturalidade os cálculos relativamente aos custos relativos à substituição das *LifeStraw*, no entanto, Mikkel Frandsen atribui a este produto um valor de 3 dólares (americanos) por unidade produzida, o que torna este num produto bastante acessível.²⁷

Deste modo, revelam-se diretas as ligações entre a *LifeStraw* e o Design Social, neste que é um exemplo de destaque e representação da potencialidade do Design e da importância desta vertente. Facto é que este se mostra um produto diretamente ligado a uma camada específica da população mundial, mas que poderá ser igualmente útil e necessário em casos extremos, como ocorre numa guerra ou em catástrofes naturais, em que as condições de vida são drasticamente alteradas, podendo atingir qualquer camada social. E mesmo não sendo o próprio Mikkel Frandsen um designer, este revela-se um projeto que contou com a presença dos mesmos, durante todo o processo de desenvolvimento e no qual Frandsen evidencia a importância do Design para a resolução de questões como esta em que se envolveu.²⁸

A questão da água - ou da falta dela neste caso - já deu origem a mais produtos sob o âmbito do Design Social, e todos de características bem diferentes. Para além da *LifeStraw*, destacam-se ainda outros dois relevantes projetos, de seu nome *QDrum* e *Solar Bottle*.

²⁶ FAIRS, Marcus - *Green Design*. 1ª ed. London : Carlton Books Limited, 2009. p. 142.

²⁷ Ibid., p. 142.

²⁸ FUAD-LUKE, Alastair - *The Eco-Design Handbook*. 3ª ed. London : Thames & Hudson Ltd, 2009. p. 266.

Numa outra abrangência, surge então a *Solar Bottle*, e que é, à imagem do seu nome, uma garrafa que beneficia de uma tecnologia ativada pela luz solar e que através desta consegue purificar a água que se encontra no seu interior. Deste modo, a *Solar Bottle* serve não só para acondicionar e transportar água, como também para tratá-la, desinfetando e tornando a água viável para consumo.⁴⁰

Alberto Meda (1945-), designer italiano⁴¹ e Francisco Gomez Paz (1975-), designer argentino⁴² - ambos designers de renome e com projetos que incidem não só em questões humanitárias - mostram-se como os responsáveis por este produto lançado em 2007 e que lhes valeu um sucesso acumulado com a conquista de variados prémios.⁴³

No entanto, a *Solar Bottle* revela requerer uma utilização diferente das soluções anteriormente analisadas no que diz respeito a projetos de acomodação e transporte de água, tendo este produto a capacidade para armazenar quatro litros, sendo conformada em tereftalato de polietileno.⁴⁴ E o que faz então desta garrafa um produto assim tão diferente dos demais analisados?

³⁹ FUAD-LUKE, Alastair - *The Eco-Design Handbook*. 3ª ed. London : Thames & Hudson Ltd, 2009. p. 287.

⁴⁰ FAIRS, Marcus - *Green Design*. 1ª ed. London : Carlton Books Limited, 2009. p. 153.

⁴¹ **Alberto Meda Biography.** *Alberto Meda*. [Em Linha]. [s.d.]. Disponível em WWW:<URL: <http://albertomeda.com/en/index.php?sez=1>>.

⁴² **Francisco Gomez Paz.** *Gomez Paz*. [Em Linha]. (2009). Disponível em WWW:<URL: <http://gomezpaz.com/>>.

⁴³ Ibid.

⁴⁴ FAIRS, Marcus - *Green Design*. 1ª ed. London : Carlton Books Limited, 2009. p. 153.



Figs. 44, 45 e 46: *Solar Bottle*

Apesar de ser feita do mesmo polímero que as comuns garrafas de água que se podem comprar em qualquer supermercado, a *Solar Bottle* tem um sistema incluído denominado de SODIS (Solar Desinfection System)⁴⁵, que tira partido do calor e radiação da energia solar para assim conseguir destruir eficazmente os microrganismos patogénicos presentes na água e que estão na origem de doenças que provocam inúmeras mortes todos os dias nas mais variadas regiões do mundo⁴⁶. A *Solar Bottle* vem potenciar este processo que decorre do sistema SODIS sem ter de recorrer a quaisquer químicos, tirando partido unicamente das propriedades desinfetantes da luz solar através do seu formato mais achatado, uma vez que, deste modo, tem uma superfície maior para absorver a luz, tirando maior proveito da mesma.⁴⁷

Outra característica desta garrafa, e que contribui de um modo decisivo para uma maior eficácia deste projeto é o facto de ter um dos lados transparente, para que deixe passar a luz solar, enquanto o outro lado está revestido a alumínio reflexivo, o que permite fazer com que a água aqueça, contando ainda este recipiente com uma pega a fim de auxiliar o utilizador aquando do seu transporte. Com tais características, como se utiliza então a *Solar Bottle*?

Para melhor se poder usufruir das suas capacidades, esta garrafa deverá estar em contacto direto com a luz solar durante cerca de seis horas, ou se os dias estiverem mais *encobertos*, durante dois dias. À medida que a água vai aquecendo com o sol, as propriedades desinfetantes da garrafa vão atuando e

⁴⁵ Ibid., p. 153.

⁴⁶ FIELL, Charlotte ; FIELL, Peter - **Design Now!**. 1ª ed. Köln : Taschen, 2007. p. 376.

⁴⁷ FUAD-LUKE, Alastair - **The Eco-Design Handbook**. 3ª ed. London : Thames & Hudson Ltd, 2009. p. 266.

tomando a água apropriada para consumo. Para tal, e a fim de ajudar a que a garrafa esteja bem posicionada, a pega rebate e faz simultaneamente de suporte.⁴⁸

Mostrando-se como um produto de utilização simples e de fortes indicadores sustentáveis, o seu custo é também bastante reduzido, o que vem facilitar o processo de purificação da água, quer para consumo, quer para uso doméstico, nas mais remotas sociedades do planeta, onde o acesso a água potável é muitas vezes limitado ou inexistente, sendo este um problema que, tal como tem sido abordado, afeta muitas pessoas em todo o mundo, vindo a *Solar Bottle* oferecer uma solução realista para esta problemática. Assim, Alberto Meda e Francisco Gomez Paz, com a sua *Solar Bottle*, mostram-se designers focados nas fulcrais questões que ao Design Social dizem respeito, desempenhando assim um relevante papel no desenvolvimento e abrangência desta vertente do Design.

Em suma, estes verificam-se como exemplos de três tão distintas e, ainda assim, necessárias e fulcrais soluções que se *prendem* aos problemas relacionados com a água essencialmente em países em desenvolvimento ou extremamente pobres, mas que poderiam (e podem) afetar qualquer um de nós a qualquer altura. As mudanças climáticas que presenciamos na atualidade têm-se mostrado cada vez mais imprevisíveis, e a realidade testemunhada em determinados países, pode facilmente tornar-se na realidade qualquer outro local do planeta, o que nos faz concluir que estes produtos, bem como estes designers e toda a abrangência do Design Social se mostram de relevante importância para a garantia de uma aceitável vivência humana nas mais variadas sociedades mundiais.

Do outro lado da faixa etária, e numa abordagem a projetos sociais focados nos mais idosos, surge o produto desenvolvido por duas designers sul-coreanas, Kim Bo-Kyung e Baek Eun-Ha, que se revelam as responsáveis pelo *Companion Bird Hand Grip*.⁵⁴

Neste projeto, a dupla sul-coreana pretende focar-se no público sénior, tentando através da sua criação devolver-lhes mais autonomia através de um *pequeno companheiro*, um pássaro amarelo que dá forma a uma pega que auxilia os idosos e quem menor mobilidade ou força tiver, a subir escadas.⁵⁵

Este *pássaro*, de aparência amigável para com o utilizador, tem um encaixe cilíndrico a fim de se poder colocar nos corrimões das escadas, contando, na superfície interior desse encaixe, com rolamentos que o permitem deslizar corrimão acima, até a pessoa não precisar mais de auxílio nesta tarefa.⁵⁶

⁵⁴ Nome da peça, que significa *Pássaro de Companhia - pega de mão*. Nota do autor.

⁵⁵ **From the Inside : Companion. 2010 Graduation Exhibition.** [Em Linha]. (2010). Disponível em WWW:<URL: <http://b201.co.kr/index2010.html>>.

⁵⁶ SETH, Radhika - **Little Bird is Quite a Help.** *Yanko Design*. [Em Linha]. (2012). Disponível em WWW:<URL: <http://yankodesign.com/2010/12/30/little-birdy-is-quite-a-help/>>.



Figs. 48, 49 e 50: *Companion Bird*

Concebido com uma forma extremamente suave e de elevado atrito, o *Companion Bird Hand Grip* adapta-se à mão do utilizador, sendo ainda auxiliado pelo pormenor da cor, que se revela de grande importância, uma vez que para além de conseguir fazer com que esta peça se destaque do resto da paisagem urbana, o amarelo aliado a esta forma de pássaro transmite uma certa alegria, convidando a uma relação direta do utilizador com o produto.⁵⁷

O público sénior é quem por norma encontra maiores e mais recorrentes dificuldades motoras - a idade traz mais problemas de saúde enquanto revela tirar simultaneamente as suas capacidades, mas os locais permanecem iguais, não se adaptam nem se *vestem* conforme as idades. Como tal, Kim Bo-Kyung e Baek Eun-Ha vêm com o seu *pequeno pássaro amarelo*, contribuir para um cenário mais adaptado, seja para os idosos, seja para uma pessoa incapacitada ou quem sabe para uma pessoa perfeitamente saudável e capaz, mas ainda assim cansada de subir degraus e que *agradece* o auxílio.

O *Companion Bird Hand Grip* surge então como resposta a um projeto de final de curso, que pretendia concentrar os esforços dos seus alunos na questão da responsabilidade social. De entre vários projetos realizados em 2010 sob a alçada da Universidade Hongik, destacou-se o *Companion Bird Hand Grip* de Kim Bo-Kyung e Baek Eun-Ha⁵⁸, projeto que aqui analisámos com o intuito de abordar as mais variadas possibilidades de contribuições para a vertente do Design Social, procurando mostrar aquilo que é na atualidade esta vertente projetual.

⁵⁷ *From the Inside : Companion. 2010 Graduation Exhibition.* [Em Linha]. (2010). Disponível em WWW:<URL: <http://b201.co.kr/index2010.html>>.

⁵⁸ *Ibid.*

Encontrado em: <https://www.ds4si.org/>

Design Studio For Social Intervention

LIGHT UP THE BRIDGE

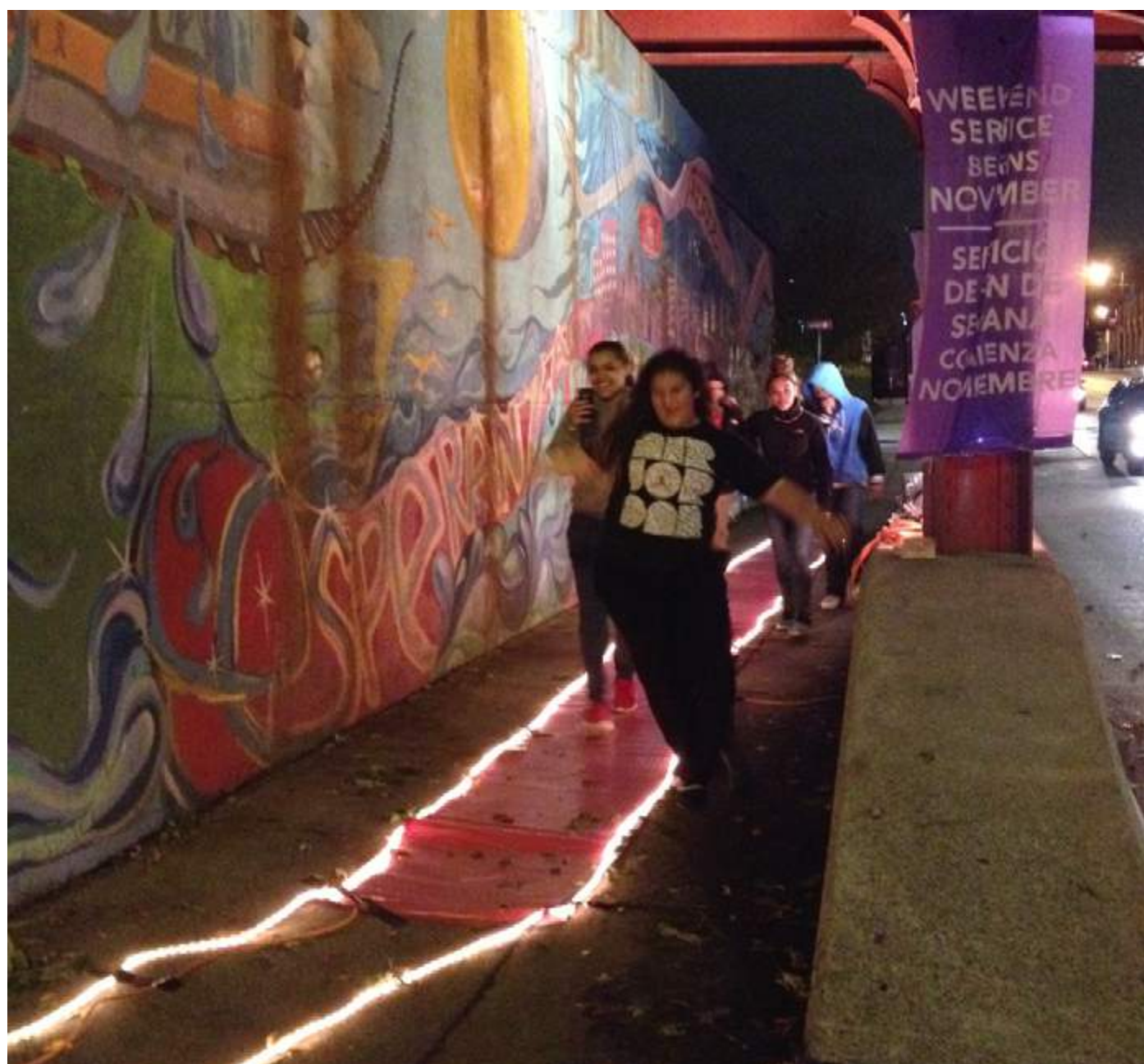
The commuter rail bridge that goes over Dudley Street has been unlit during the evenings making it a dark and deterring place for people who ride the train or simply walk under it to go through. This is the space immediately before entering or exiting the commuter rail station. The darkness associated with danger creates a significant physical and visual divide as you move along Dudley Street as well as one's perception of the commuter rail. Adding light to this space transforms the bridge into a gateway rather than a barrier between neighborhoods.

So what did we do about it? We created a Productive Fiction. Over two evenings in the fall of 2014, our installation of lights and an illuminated red carpet transformed the bridge into a bright space. People old and young, walked, biked, skipped on the red carpet! As people walked through, we gathered their comments on how lighting the bridge would transform their experiences and perceptions. It was clear that the need for more light was felt by everyone who came through and that this had been their sentiment for years.



This intervention happened as part of our work to explore areas near commuter rail station areas and pose possibilities for the Fairmount/Indigo Line CDC Collaborative. Thank you to Risa Horn, Artist in Residence, who worked tirelessly with us to install lighting and connect with people. We especially thank Marleny Rosa of Familia Grocery II, owner of the store next to the bridge, for participating and accommodating our needs.

As a Productive Fiction, Lighting up the Bridge inspired a cascade of community events, a commission of a lighting artist which then resulted in the bridge's permanent new lighting. See our work that followed this initial temporary installation. [Lighting the Line](#) (link).



LIGHTS UNDER
THE BRIDGE
WOULD CHANGE
IT FROM to .

<u>Unsafe to be alone</u> <u>Dark/Not Safe</u>	to	<u>Safe to be alone</u> <u>Bright/See better</u>
<u>Scary</u>	to	<u>Safe</u>
<u>Frightening</u>	to	<u>Cooler Shiny</u> <u>SAFER</u>
<u>Dim</u>	to	<u>Welcoming</u>
<u>Scary</u>	to	<u>Peaceful</u>
<u>Crack Heart</u>	to	<u>wonderful</u>
<u>I love it!</u>	to	<u>Fun go in it!</u>
<u>I don't like it</u>	to	<u>See better</u> <u>Para mejorar</u>

Roberta Verdi nº11760 Turma A

Fase 1

Projeto Lugar Lugares - Património Memória Identidade

Design de Comunicação II

Universidade de Lisboa . Faculdade de Belas-Artes

2018/2019

Docentes responsáveis

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