Anne van der Zwaag

LOOKS GOOD FEELS GOOD IS GOOD

How Social Design changes our world

Olafur Eliasson & Frederik Ottesen, Little Sun, 2012
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Gabriele Diamanti, Eliodomestico, 2011
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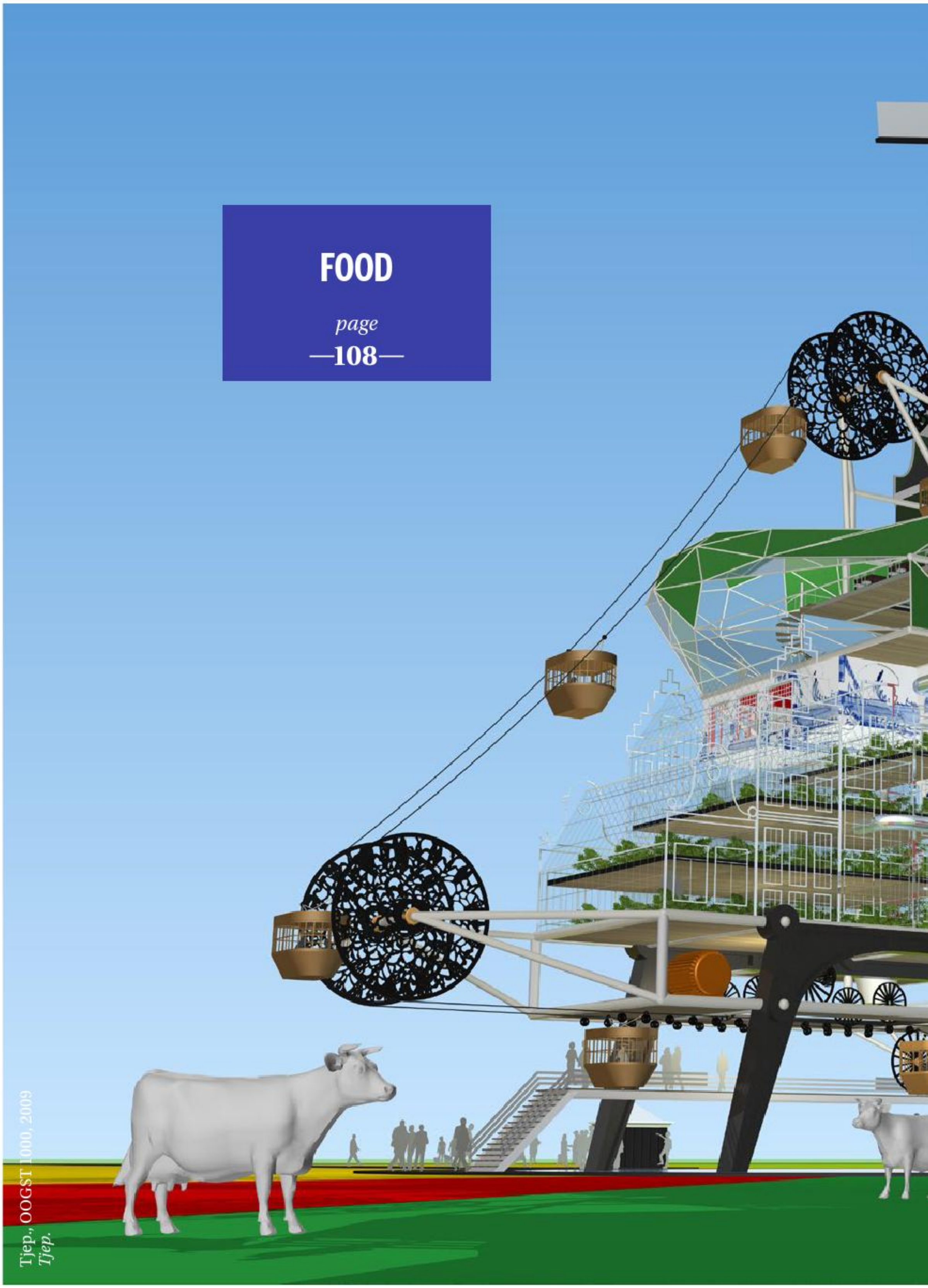

Tjep., OOGST 1000, 2009
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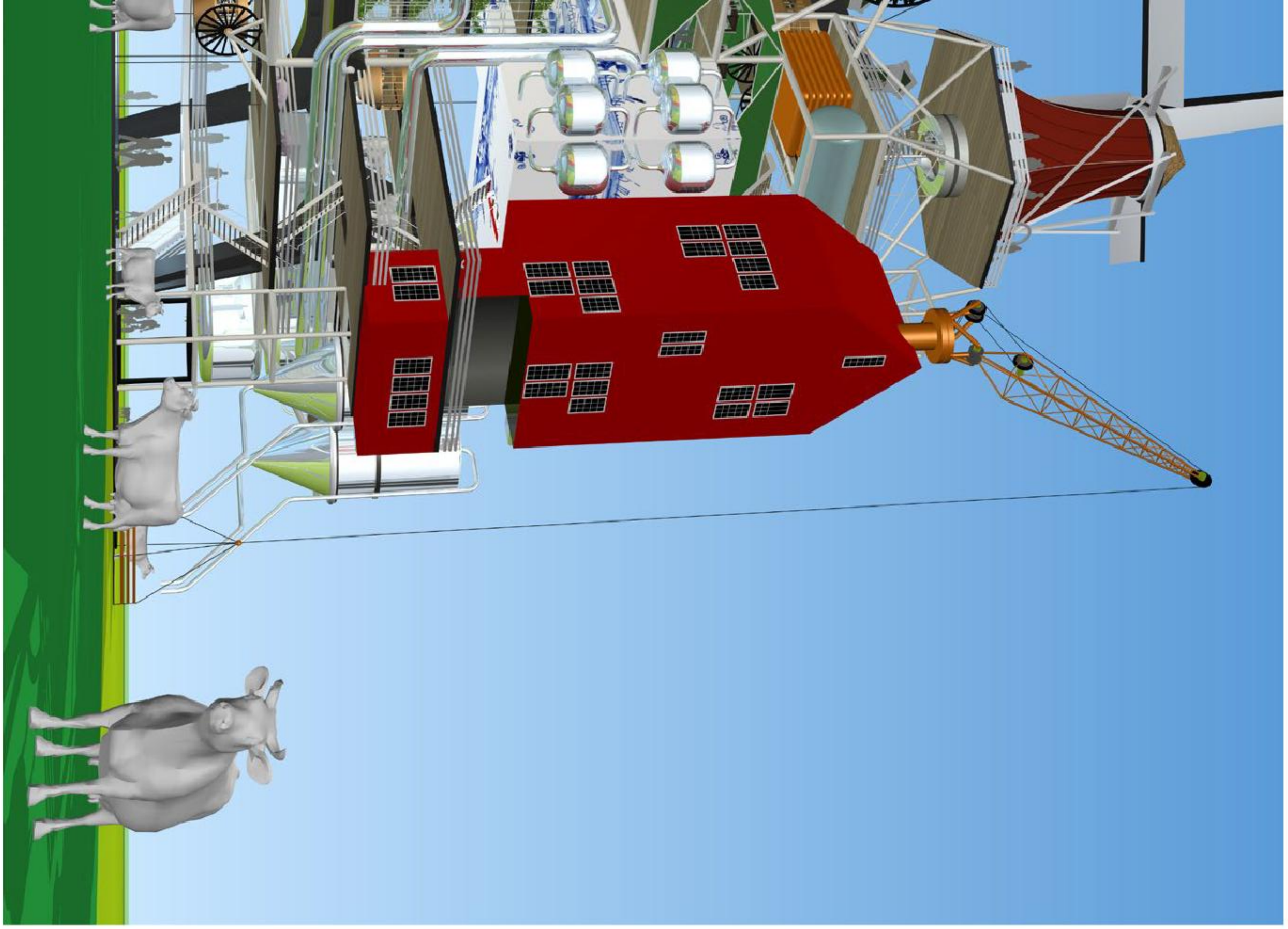

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SOCIAL DESIGN

FOREWORD

In the past few years, Social Design has become a concept attracting the attention of designers, architects, artists, public authorities and the private sector. This book offers an accessible and visual introduction to this rapidly growing and important movement within the design discipline and far beyond.

The publication is divided into five chapters: Energy, Water, Food, Waste and Well-being. All these themes relate to economy, society and the environment, and demand a creative, sustainable and interdisciplinary approach. Each chapter offers a more detailed description of the theme, interviews with innovative and inventive designers, architects and artists, and examples of outstanding projects from around the world, identified and proposed by experts in the field.

Looks Good Feels Good Is Good is an inspirational reference book which we hope will serve as a catalyst for a movement and a mentality with great potential. The aim is to stimulate an interest in the significance and impact of Social Design and to encourage its wider application.

This publication was realised in collaboration with DOEN Foundation, as it supports the foundation's objectives: to finance enterprising, innovative and bold initiatives that demonstrate alternative approaches and thereby help to change the world.

Anne van der Zwaag

WHAT IS SOCIAL DESIGN

Think back ten years ago or so, and the design world was still preoccupied with limited editions and costly 'show pieces', and much of the design discourse revolved around aesthetics versus functionality. Design prizes were not seldom awarded to superfluous and sometimes polluting additions to the already existing mountain of products. But today, design conferences and exhibitions are increasingly dedicated to social, ecological and economic issues and to what designers can potentially contribute in these areas. Designers are more interested in sharing their concerns as well as their knowledge and expertise. With exhibitions titled 'Design for the other 90%' and 'Why Design Now', with conferences named 'Rethink' and 'What Design Can Do', and with 'teasers' such as 'We cannot not change the world', Social Design is drawing the attention of designers, architects, artists, entrepreneurs, policy makers, businesses and non-profit organisations. Still, it isn't always clear what Social Design stands for, who the practitioners are, what issues it addresses, and what Social Design projects look like.

The term 'Social Design' seems to point to projects or products that are principally concerned with or for society. Yet as this book will show, our economic systems and environmental issues are just as much a subject for this creative discipline. The term also suggests that it mainly concerns design-related projects, while today's urgent challenges emphatically require multi-disciplinary solutions. For that reason it makes more sense to think in terms of a mentality, rather than of a discipline. Or, as design activist John Emerson puts it: 'A socially responsible design practice may take on any number of forms for intervention, education or advocacy – even spinning off non-profits or non-governmental associations. At a certain point, a socially responsible design practice may cease to be recognized as design at all.'

Social designers can be designers, architects, artists, but also inventors, organisers, catalysts, activists and even dreamers. The projects are broad and diverse, as are the issues that social designers address. These can be very local and highly dependent on a grass-roots situation, and focused on finding an inventive solution to daily and practical problems. But they can also involve global issues regarding food production or energy consumption. Social designers' main drive is a commitment to sustainability, understood as a dynamic equilibrium between 1, the protection and improvement of natural ecosystems and resources; 2, economic productivity; and 3, providing social infrastructure. If sustainability is the principal value of Social Design, then Social Design seeks the right balance between society, nature and economy, or between 'People', 'Planet' and 'Profit'. *Social Design comprises all design disciplines that support a sustainable lifestyle and that offer alternatives for the current social and economic systems.*

WHY IS IT IMPORTANT

The eight United Nations Millennium Development Goals, adopted in 1990, are due to expire in 2015. The first goal – reducing by half the number of people living in extreme poverty and hunger – has been achieved. In the meantime, work is underway to formulate eight new agreements for a better world, for the problems are far from over. Health, more liveable cities and international trade treaties are on the agenda, for example. The world has changed over the past 25 years, and the world's population has grown faster than anticipated. The post-2015 agenda will therefore need to be modified substantially. The financial, food and climate crises of recent years have exacerbated the inequalities in the world, and at the same time they underscore how this century's problems are international by nature, which need to be tackled accordingly. Whereas the west's G7 still played a major role in 1990, today the G20 (which includes former developing countries such as India and China) wields considerable influence in the global arena as well. Clearly, the upcoming economies are gaining ever more clout. Much has changed in demographic terms as well; extreme poverty now mainly affects the (new) medium-income countries such as China, Indonesia, Brazil and India, while 25 years ago, the least privileged people were found in the least developed regions. Finally, the appeal of city life has resulted in massive displacements. By the time the new millennium goals should be achieved in 2050, some 70 percent of the world's population will live in cities, while most people still lived in rural areas 25 years ago. These are just a few of the major international changes to have a direct effect on human communities, nature and the economy. In the end, everything is connected to everything else. Human well-being depends to a large extent on economic development and the fight against hunger and poverty; but if the world's economic growth is not tempered, by 2050 the planet will have become too polluted to feed its nine billion inhabitants, and society may start to unravel. 'People', 'Planet' and 'Profit' form an intrinsic but very vulnerable relationship.

As an example: food is high on the United Nations list of urgent 'Global Issues'. East Asia and the Pacific are facing a serious food problem: two-thirds of the malnourished people on earth are found in this region. And if food is available, then it is not necessarily nourishing and healthy food. This is reflected in the mental and physical development of children, in particular. At the same time, the prosperous inhabitants of the region are demanding more and better food. Due to this unequal distribution of food, there is a significant chance of social unrest and civil strife. To prevent this, more food needs to be produced, as the demand for food will increase by 70% between now and 2050. Dutch people devour three times as much as the planet can provide for, putting the Netherlands in ninth position on

THIS CENTURY'S PROBLEMS ARE INTERNATIONAL BY NATURE

the worldwide ranking of ecological footprints. The oil states of the Middle East, Canada, the United States and Australia take the top positions. All in all, the world's population consumes fifty percent more than the world can supply, but we have no way of multiplying our planet.

Climate change is increasingly endangering the world's food supply. More and more often, harvests are destroyed by extreme weather conditions such as droughts and flooding. To strengthen and develop the food industry requires economic stimuli, but these in turn affect the environment and aggravate the climate problem. The climate problem, in turn, leads to a deteriorating safety situation, as a greater competition for food, water and energy fuels tensions and even civil wars, which undermines the international community. These are indicators that not only demonstrate the intricate interdependence of society, the economy and the environment, but also how we are depleting our natural resources.

The world has a little less than two years left to fulfil the eight first Millennium Development Goals. In the meantime, as said, the UN General Assembly is working on a new programme to reduce global suffering, with sustainability as the key value. But what does the notion of 'sustainability' truly signify? Every annual report by every multinational company highlights the term, sometimes even a hundred times over. In a recent AkzoNobel annual report it even featured more frequently than the term 'paint', while the latter is the company's core business. In 2010, the World Business Council for Sustainable Development presented the so-called Vision 2050: a timeline for companies that need to implement changes in social, ecological and financial domains. To mobilise these companies, some 800 scientists are working worldwide to draw up 'Action 2020': a to-do list with respect to water, energy, the environment and social equality. By 2020, companies need to be able to implement the listed changes in order to achieve the Millennium Development Goals for 2050. Accountancy firm Deloitte already examined the sustainability of 65 companies in ten different sectors. Sustainability was measured in terms of reducing waste, water use, the fight against child labour, and taking concrete measures rather than making vague pledges. Nike and Puma, Nestlé and Unilever turn out to be leading the way, yet not one of the companies studied is truly sustainable. Not surprisingly, ever larger numbers of consumers are sceptical of the 'promise' of sustainability; 40 percent of those interviewed even indicated that their trust has dropped to zero. Sustainability appears to have become an empty container concept, that every industry can interpret however it sees fit. As a result, it remains unclear how products and services truly contribute to creating a better world. This is not a reason to stop trying, but it is a reason to carefully communicate about the matter at stake. And that applies just as much to Social Design.

IT REQUIRES A WIDE-RANGING POLITICAL AND ECONOMIC TRANSFORMATION

To achieve the 2050 goals requires a profound and wide-ranging political and economic transformation. Multinationals must assume responsibility for honest and sustainable production

processes, and public authorities for the provision of health care, education and infrastructure. But also people's attitude towards natural resources, production and consumption must change. Self-sufficiency will become increasingly important, for example. In the Nigerian city of Lagos, it is not even a matter of choice. Here, the production chain functions largely without public authorities or private enterprise, because the latter are incapable of fulfilling their responsibilities. People cannot rely on the central water supply, as it is seriously contaminated, nor on the electricity grid, as it simply fails to meet demand. So almost everything is generated and traded on the street by the people themselves, from a bucket of water to a jerry can of diesel. In western countries, too, a growing number of consumers are seeking out alternative channels, outside the formal economy; products as well as services are traded through special exchange shops and websites. You can have your bicycle fixed, get a cooked meal, and arrange a child sitter, without spending a single euro. The crisis is fostering grassroots creativity. After all, at heart we are all designers: we arrange and furnish the surrounding world and by doing so, we change it. Social designers provide us with the tools to restore the relationship between user, product and environment: 'Looks good, feels good, *is* good'. Under today's political and economic circumstances, the demand for alternative solutions for sustainable lifestyles will only continue to grow. If a transformation is to take place, then public authorities, businesses, but also the creative sector must join forces to stimulate and consolidate a widespread change in human mentality and behaviour.

WHAT IS IT ABOUT

The list of issues waiting to be addressed by social designers seems infinite. What are the challenges we face today, which goals have priority, and where can innovative research and creative visions make the difference? The themes contained in this publication are internationally urgent, relate to society, nature and the economy, have sustainability as guiding principle, and offer opportunities for an interdisciplinary approach.

ENERGY
Calamitous climate change can be avoided and a future without fossil fuels and life-endangering nuclear waste can be achieved, without radically impacting our standard of living – according to Greenpeace. But this does require a drastic shift from fossil fuels to sustainable energy sources such as the sun, wind, water and clean biomass. You can read all about it in a report by the Intergovernmental Panel on Climate Change: an organisation under the auspices of the United Nations. With contributions by 1250 scientists from 194 member countries, the main thrust of the report is that we need to start using energy much more efficiently, so that we need a lot less of it. An American energy company recently conducted an experiment in which it informed its customers how much energy their own country consumes, compared to other countries. Immediately, people reduced their own consumption. A lot of energy is unnecessarily wasted on heating and cooling buildings, and the same goes for all the appliances we use. Not just because people forget to turn off the lights or to turn down the heating, but also because the aspect of energy use is insufficiently attended to in the design phase. In its energy (r-)evolution scenario for 2050, Greenpeace and leading scientists show how we can cut the worldwide CO2 emissions by half, without adversely affecting the economy. Coal plants and nuclear power plants will become redundant, and oil and gas dependency reduced to a minimum. It might sound too good to be true, but it can be realised if politicians and businesses seriously reform their energy policy and designers, architects and artists come up with alternative solutions for the current systems.

AT HEART WE ARE ALL DESIGNERS

WATER
The human species not only usurps more energy than our ecosystem can cope with, but also too much water. Since 1975, the global demand for water has doubled. Water is produced, collected and used at an increasing rate to provide the growing number of people on the planet with food, clothing and comfort. In the Netherlands, water consumption per person per year stands at roughly 2.3 million litres. According to the World Wildlife Fund, only about two percent of this volume is for direct household use. The remaining 98% is used in the production of food, clothing and industrial products. Water, and then especially clean water, is an immensely valuable commodity. No human can go without. Tragically, twenty to thirty thousand people die daily because of a lack of clean water, and 80% of all cases of sickness worldwide are attributable

to a lack of clean water, proper sanitation facilities and hygiene. Sustainable water management is not just a matter of improving environmental aspects such as less water pollution, less salination and better water drainage, however. The wastage and contamination of water also has a direct impact on agriculture and on fishery, and hence on our food supply chains, as well as on spatial planning. Water plays a major role in infrastructure, roads and railroads, airports, marine ports, cabling and sewerage, but also in public space, for instance in the construction of residential and recreation areas. Water can also be a decorative element that adds appeal to the landscape. In some countries the public debate is dominated, not by the scarcity of water but by its excessive volume. As a result of climate change, the rising sea level and increasing rainfall, different countries are facing very different water-related challenges.

WASTE

In our economic system of 'take-make-waste', we not only use more energy and water but also more raw materials than we need to and that our planet can cope with. Subsequently, we produce a huge mountain of waste that we make no use of at all. This not only applies to the affluent western world; also in the developing world, the amount of waste has increased immensely in just a short space of time. Particularly the quantity of electronic waste, plastic and biomass is a matter of serious concern. To prevent waste-related social, ecological and economic problems, 'waste management' programmes need to be implemented around the globe. We need to arrange ways to deal with wastage, litter (chewing gum takes at least 20 years to decompose and a soft drink can may last for ever), waste sorting, waste processing and waste recycling. Businesses and governments have an important role here, but what we require is a more holistic approach. We have to assume responsibility for the planet, and should learn all we can from the cyclical structures of nature. The theme of waste not only pertains to the environment, but also to how we function as a society and the economic value we assign to waste. What role do consumers, producers, waste processers and the government play? What are the most pressing issues, and what are the most appropriate solutions? How can we work together to turn the waste chain into a self-feeding loop?

RESTORE THE RELATIONSHIP BETWEEN USER, PRODUCT AND ENVIRONMENT

FOOD

Even the most cursory examination of the food chain reveals the most astonishing facts: obesity and hunger continue to exist side by side, and across the world as much food is wasted as is consumed. How can it be that, in the developed world, we throw away a quantity of food that would suffice to feed three billion people – while more than 1 billion people are suffering hunger? Major global food-related issues are food scarcity, food distribution, and food wastage. Even in countries where people go hungry, a lot of food is lost through diseases and plagues during production, and through inadequate storage facilities, packaging and transportation. If the current trends of increasing body weight and unhealthy eating habits persist, then the average life expectancy in rich countries might start dropping, for the first time in a long time. The theme of

food can be considered from a wide range of perspectives and has featured prominently on the national and international agendas in recent years. Artists, designers, philosophers, documentary makers, policy makers and environmental activists are all working from their own background to bring the issue of food to critical attention. They organise food manifestations, food conferences, there is even a food film festival. Various studies and creative projects are devoted to exploring questions such as: what exactly do we eat, where does it come from, how is it grown/cultivated, what does the food print entail, and how do we deal with genetically modified products?

WELL-BEING

The themes addressed above not only relate to each other, but also connect to the theme of well-being. Well-being concerns the quality of life of individuals and communities; irrespective of our position in society, we seek happiness for ourselves and for the people we feel connected to. A person's physical and mental health forms the foundation of personal well-being, all across the world. The economic performance of the country we live in and the extent of environmental pollution naturally play a role as well, as do a healthy lifestyle and aspects such as nutrition, exercise and working conditions. The quality of our living environment moreover has an important impact on our vitality. The presence of greenery, or inspiring public spaces in which to meet others, and sufficient opportunities to participate in sports and play are important elements. Finally, as human beings we are much attached to participating meaningfully in society. Being in touch with what is happening in the world around and having a network of friends, albeit electronically, contributes to our sense of well-being. A recent study by 'The Happy Planet Index' shows that the specific ingredients are highly subjective: we are happy when in touch with others and with nature, when we are actively engaged in something, when our curiosity is satisfied, when we are eager to learn more, and when we are able to share with and to give to others. To further increase personal well-being and to boost the quality of communal life, we need breakthroughs in the areas of (and in the intersections between) work, food, medicine, care and recreation, and overall life environment. Marketers, strategists and product developers are researching how they can incorporate the theme of well-being in their corporate processes, products and services, today and in the years ahead. It has also become an important theme for economists, social scientists, public authorities and the private sector, however. Can the creative industry help individuals and society to develop an appreciation for life that does not tax the environment?

(HOW) DOES IT WORK

Various designers and design disciplines have engaged with social and environmental issues in the past. The Viennese designer Victor J. Papanek, who emigrated to the United States shortly before the Second World War, might be considered the godfather of the Social Design movement. In 1971 he published the influential book *Design for the Real World*, in which he argues that design is much more than a matter of designing furniture, products and corporate styles. In this compilation of lessons and lectures he calls on designers to assume their responsibility and to devote their creative conceptual capacity to building a better world.
In Papanek's view, as long as there is poverty, luxury goods are superfluous. In the book he turns against the industry for limiting designers to commercial and economically-motivated activities. Nowadays it is customary to associate the design discipline with ethics as well as aesthetics, but in the 1960s and 70s the anti-capitalist Papanek was mainly seen as a dissident. Due to his critical stance, not many of his projects and visions were realised. Yet today, his influence is extensive. He argued that it would be better for non-western countries to educate their own designers. As a next step, it would be worthwhile to consider the problems of the western world from the viewpoint of non-western countries – a step that has yet to be taken. The growing need for socially engaged designers does raise questions about the current design education, however. We are seeing a shift from product-oriented to people-oriented programmes, and several academies are working on curricula aimed at training students to devise and design sustainable solutions to complex problems. James Hunt, director of the Transdisciplinary Design programme at Parsons The New School for Design, puts it as follows: 'We have evolved beyond making MP3 players out of bamboo. If you're a product designer, talk to rural Chinese about flat-screen televisions and design and market one with them in mind. If you're a social designer, live in a Chilean slum and experience going without clean water – and then design a water delivery system.' Increasingly, designers are subordinating their own frame of reference to that of the user and are investigating methods and resources to infuse design with new value, beyond aesthetics and functionality. Talent and quality are as important as compassion, as design is becoming more socially engaged.

Papanek's ideas are more relevant than ever and the role of the designer is steadily gaining clout. Although the number of design projects with a social and sustainable concern is still a minority, Social Design is developing into a concept that established institutions are taking seriously, And precisely this acknowledgement is very important. Creative professionals can be a catalyst, but the significance of their contribution must be recognised by people far beyond the field of design. 'Designers that present themselves as social designers are well aware that sustainability can only be achieved by involving all parties in their projects: scientists, activists, policy makers, manufacturers and the users they work for. Social Design is not a solo activity undertaken by an ingenious individual, but is a collective effort'; so states the Utrecht Manifest, the Social Design

biennial in the Netherlands. Designers now more frequently produce a blueprint, a possible approach, which is subsequently taken up by a whole network. It takes more than just a good idea to help other people, and certainly if these other people live in a completely different context. The Norwegian programme 'Design Without Borders' was launched in 2001, from the conviction that designers can contribute to building a better world through their way of thinking and working. A number of practical principles to help the social designer on his or her way were formulated:

- Work with local public authorities, aid organisations and knowledge institutes;
- Ally yourself with the domestic and international business community;
- Be prepared for a long-term commitment to a country or cause;
- Concentrate first on the local context, before thinking global.

Design is obviously not the answer to all problems, and designers, architects, artists and other creative spirits alone cannot change the world. But they can generate solutions, offer alternatives, dispel taboos and open our eyes. They are visionary field workers, often with a pragmatic attitude and a contemporary pioneering spirit. They are able to get us moving, to engage, to confront, to transform and to guide, as they do in this publication.

Each chapter in this book centres on a particular theme that is introduced by an expert from the field. Each chapter also contains two interviews with social designers from different parts of the world and different creative disciplines, who demonstrate the 'Social Design mentality' in their vision and work methods. They all support a sustainable lifestyle and present alternatives for the current social and economic systems. The interviews demonstrate the strategies, the processes but also the lessons learnt by social designers and their projects. Each chapter additionally highlights a number of case studies that have had or are having an impact on society as well as on nature and the economy. Rather than offering a comprehensive overview, this book introduces the reader to a diverse range of exceptional projects. We will meet both emerging and well-established makers, solo designers, studios and firms. We will see their products, or their performances; some purely conceptual, aiming to transform how we think, and others highly concrete and geared to changing how we do things. But the common denominator is that they all want to make a difference, and are managing to do so.

THEY ARE VISIONARY FIELD WORKERS

— Anne van der Zwaag creates exhibitions and books in the field of design, art, fashion, photography, architecture and colour and is director of the OBJECT Rotterdam design fair.

NRG Energy, Google & BrightSource Energy,
Ivanpah Solar Electric Generating System, 2014
Gilles Mingasson

ENERGY

ENERGY

WE LET YOU EXPERIENCE THE FUTURE

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DESIGN AND ENERGY

Alice Rawsthorn

As he neared the end of the long drive to the tiny Ugandan village where his mother lived from his home in the capital Kampala, Sanga Moses saw someone he recognized on the roadside carrying a big bundle of wooden twigs on her head. To his horror, he realized that it was his 12 year-old sister, who should have been in school, but was spending the day collecting firewood for the family instead.

Tearfully, his sister admitted that it was not unusual for her to do so, because their family was in desperate need of wood to use as cooking fuel. As it was impossible to find or buy kindling near their home, she had to walk ten kilometers to fetch it, taking up most of the day. Sanga was deeply concerned, not only for his sister but for the millions of other Africans, mostly women and girls, who were also forced to sacrifice time that should have been spent working or studying to travel long distances to collect firewood, often in dangerous terrain. He determined to find a solution by designing a means of giving them ready access to an inexpensive source of clean, safe cooking fuel.

Little more than a year later, having quit his job at a bank in Kampala to devote more time and energy to the project, Sanga launched Eco-fuel Africa in April 2010. His plan was to collect agricultural waste, which is plentiful in most areas of Uganda, and to convert it into organic charcoal briquettes that would provide enough heat for cooking. Having sold all of

his possessions, including his bed, he ploughed the proceeds into the design and production of a kiln and press to make the briquettes. So far so impressive, except that Sanga also applied design thinking to ensure that his new venture would benefit as many people as possible: economically and environmentally.

Among the beneficiaries are the 2500 farmers, who have been trained by Eco-fuel Africa to generate additional income by transforming previously value-less waste into organic charcoal. Some of it is used to fertilise their land, and the rest sold for conversion into cooking fuel. Other people benefit from the new jobs created by Eco-fuel Africa to transform the charcoal into fuel briquettes, and from selling and distributing them. Typically the fuel is sold by women working from kiosks provided by Eco-fuel Africa, which also trains them to sell it within their local communities. The briquettes are then delivered by boys riding bicycles. More than 260 women are already selling briquettes throughout Uganda, typically earning at least $150 a month. For many of them, this is their first opportunity to contribute to their house-hold income, and it has already made a significant difference to the quality of their families' lives and future prospects.

Then there are the tens of thousands of Ugandans who are benefiting from using Eco-fuel Africa's briquettes. They have freed up the time hitherto lost on collecting wood and dung to be used more productively at work or, in the case of Sanga's sister, in school. There are health advantages too. Eco-fuel Africa's briquettes are clean and carbon-neutral, unlike the dirty, toxic makeshift fuel whose dangerous fumes cause the death of more than 1.5 million people every year worldwide, many of them in Africa. And there are significant benefits for the environment, not only by reducing the pollution created by those fumes, but by arresting an escalating problem, the deforestation of Africa as trees are felled to provide cooking fuel

Kirsty Love & Justin Rodgers, Eco-fuel Africa Packaging, 2013
Kirsty Love


Eco-Fuel
Africa
AINABLE
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thereby posing a grave threat to biodiversity and making it increasingly difficult for gorillas and other endangered species to survive in the wild.

Intelligent, ingenious and carefully calibrated to meet the needs of those who are intended to benefit from it, the story of Eco-fuel Africa reads like a role model of an innovative and ambitious Social Design venture. Throughout history, designers, professional and otherwise, have applied their skills to find effective solutions to the gravest problems of their eras. Eco-fuel Africa forms part of that tradition having chosen to address an increasingly urgent challenge, the global energy crisis, by designing the production and provision of a clean, affordable and reliable source of energy to some of the three billion people worldwide that have long been deprived of it.

The political framework for the future of global energy policy should be set at the United Nations Climate Change Conference, which is to be held in Paris in late 2015. It is the 21st annual conference to have been convened on the issue by the UN since the United Nations Framework Convention on Climate Change, nicknamed the "Earth Summit", in Rio de Janeiro in 1992, and is intended to be the first to produce a universal and binding global agreement to address global warming by significantly reducing greenhouse gas emissions.

The European Union took the lead in January 2014 by announcing plans for its member states to reduce their carbon emissions by 40% by 2030, and to produce at least 27% of their energy from renewable sources by the same year. Predictably, its proposals were criticised as too feeble by environmentalists, and too onerous by the more conservative member states. All of the other major global economies are expected to announce their own emissions targets by early 2015. They are formulating their plans amid mounting concern that the political and economic wrangles over access to oil,

gas and other forms of fossil fuel energy could prove increasingly incendiary in future by provoking trade rows, land grabs and wars, as well as escalating prices.

Tortuous and stormy though the future of global energy politics seems doomed to be, the general direction of energy policy is clear, as are its implications for design. Ensuring that energy of every type is used more responsibly, and helping to reduce emissions by progressively replacing scarce, unsafe or unsustainable forms of energy with renewable power sources, including wind and water turbines and solar panels, creates formidable challenges and exciting opportunities for designers worldwide.

The pace of change will vary dramatically from country to country. Designers in developed economies must address the daunting problem of adapting or dismantling existing energy infrastructure, while their peers in developing economies need to provide interim sources of power, as Eco-fuel Africa does, to the billions of people who are still struggling to get by without them, until permanent supplies of ethically and environmentally responsible energy are established. Yet the economic and social implications of the global energy crisis and its volatile politics are so profound that they will exercise increasing influence over the design of many other aspects of our lives, even ones that would not necessarily be immediately identifiable as having anything to do with energy.

When we think of energy design, the type of projects that spring to mind tend to be those which are dedicated to developing new sources of clean energy. Eco-fuel Africa is an example, as part of a rapidly expanding global network of entrepreneurial design teams that are pursuing similar goals. Among them is the Liter of Light project, which was founded in the Philippines in 2011 by the social entrepreneur Illac Diaz as part of his work at the MyShelter Foundation. The technology is simple. An empty plastic bottle is

↑ ↗ A Liter Of Light, Solar bottle lights, 2011
A Liter Of Light/MyShelter Foundation
→ NRG Energy, Google & BrightSource Energy, Ivanpah Solar Electric Generating System, 2014
Gilles Mingasson

DISCLOSE SOURCES OF RENEWABLE ENERGY

HOW SOCIAL DESIGN CHANGES OUR WORLD

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Social Design includes all design-related movements that support a sustainable lifestyle and present alternatives to current social and economic systems and solutions. *Looks Good Feels Good Is Good* explains the concept of Social Design in an inter-disciplinary, visual and accessible manner. It serves as a reference work for professionals and students, and as a catalyst for a creative movement and mentality with great potential.

With Aaron Betsky, Jurgen Bey, Jan Boelen, Max Bruinsma, Lidewij Edelkoort, Martijn Engelbregt, Amy Franceschini, Jeroen Junte, Richard van der Laken, Suzanne Lee, Joep van Lieshout, Tracy Metz, Lucy Orta, Jogi Panghaal, Gunter Pauli, Philippe Rahm, Alice Rawsthorn, Daan Roosegaarde, Superuse Studios, Thomas Widdershoven, Joanna van der Zanden, Anne van der Zwaag and many others.

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