



RESEARCH DOCUMENT

#1

PROJETO LUGAR LUGARES

CATARINA RETROZ MARQUES

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DESIGN SOCIAL

Design social é uma área do design que se preocupa com o papel do designer e a sua responsabilidade na sociedade; além do uso do processo de design para trazer uma mudança social.

Dentro do mundo do design social, Design às vezes, é definido como um processo de design que contribui para melhorar o bem-estar humano e dos meios de subsistência. Na agenda social, o design usa, entre outras inspirações, a ideia de Victor Papanek de que designers e profissionais de criação têm uma responsabilidade e são capazes de provocar mudanças reais no mundo, por meio de um bom design. Papanek escreve sobre a responsabilidade do design. Os designers podem contribuir para a concepção mais ecológica de produtos, selecionando cuidadosamente os materiais que eles usam. Papanek comenta sobre o ato de projetar as necessidades das pessoas, ao invés de incluir suas necessidades. O responsável pelo projeto inclui muitas direções e uma delas é aquela que volta projetos para o Terceiro Mundo. Designers têm responsabilidade sobre as escolhas que fazem em processos de design.

O designer social pensa num mundo que une o desenvolvimento humano e capital social, com novos produtos e processos que são rentáveis. A rentabilidade e a propriedade dos processos são os pilares de sustentabilidade que servem de base para o bem-estar humano. Outro autor que contribui para o desenvolvimento da presente definição de design social é Victor Margolin. Ele escreve em "A Política do Artificial" sobre o "designer e a sua capacidade de imaginar e dar forma em produtos materiais e imateriais que podem resolver os problemas humanos em larga escala e contribuir para o bem-estar social." Esta ideologia é algo que o design social é construído. Nesta ideologia, De o design social é uma atividade que não deve ser enquadrada com conotações de caridade, doações, ajuda etc. Não é um trabalho voluntário, mas deve ser visto como contribuição profissional que desempenha um importante papel no desenvolvimento econômico ou de subsistência.

Social design is design, that is mindful of the designer's role and responsibility in society, and of the use of the design process to bring about social change. Social design is also a critical discipline that challenges the pure market-orientedness of conventional design practice, and attempts to see past this into a more inclusive conception of design, in which user groups who are marginalized are also given priority. Within the design world, social design is sometimes defined as a design process that contributes to improving human well-being and livelihood. Social design thinking within the design world joins developing human and social capital with new products and processes that are profitable. Profitability and ownership of the processes are the cornerstones of sustainability that underpins human well-being.

O modelo de desenvolvimento tal como se apresenta hoje já nos provou que não é sustentável. Não só pela questão ambiental, que é alarmante há algum tempo, mas porque não poderá ser mantido pra sempre. Ou seja, precisa ser mudado.

O Design socialmente responsável cuida das necessidades das pessoas de uma forma diferente do que o design comercial, voltado para o mercado. Enquanto este último tipo se preocupa principalmente com a venda e o lucro e, assim, projeta muitos produtos efêmeros e inúteis, o chamado Design Social cuida de outros problemas como, por exemplo, a falta de acesso à água, a desnutrição, a geração de energia, etc. Enfim, projetos que se preocupam essencialmente em contribuir para o **aumento da qualidade de vida** de determinada comunidade.

Veja algumas características do Design Social que fazem dele uma poderosa ferramenta de transformação:

O DESIGN SOCIAL É EMPÁTICO



De nada adianta um projetista que fica 9 horas por dia no escritório tentando compreender as necessidades de um público-alvo. O Design Social é como o Design Thinking, essencialmente empático, ou seja, precisa compreender profundamente seus futuros usuários e por isso vai à campo para fazer registros, observações e ouvir histórias. Muitas vezes, é realizada uma “imersão”, que consiste em passar um significativo período de tempo junto ao foco do problema, para “sentir na pele” as demandas e as

limitações existentes. Aqui nesse outro post eu falo mais sobre a [**empatia no Design**](#).

O DESIGNER SOCIAL É CONSCIENTE DO MUNDO EM QUE VIVE



A tecnologia avançou consideravelmente, é verdade. A internet chega a cada vez mais casas e temos um monte de *gadgets* legais. *Apps* não param de surgir, pra todo o tipo de coisa. Cada vez mais produtos se apresentam nas lojas e supermercados, cada um com uma embalagem mais bonita e chamativa. Trabalhamos, recebemos e compramos, este é o ciclo. O mundo, pra muitos, até parece uma maravilha ou, no mínimo, um lugar confortável. No momento, a mídia e os políticos se desdobram para mascarar o país de “desenvolvido”. Isso para que, durante a Copa, todo o mundo veja como somos felizes e “civilizados” por aqui. Só que não. Designers socialmente responsáveis conhecem e convivem com essas realidades porém não esquecem jamais destas outras:

- **1,1 bilhões** de pessoas no mundo não tem acesso à água potável.
- Mais de **2 bilhões** de pessoas no mundo não tem acesso à eletricidade.
- Somente **10%** da população mundial possui computador e apenas **4%** tem acesso à internet.
- No Brasil são produzidas, diariamente, cerca de **250 mil toneladas** de lixo.
- O número de pessoas que sofrem com a fome no mundo, entre 2011 e 2013, foi de **842 milhões**.

O DESIGN SOCIAL É METÓDICO



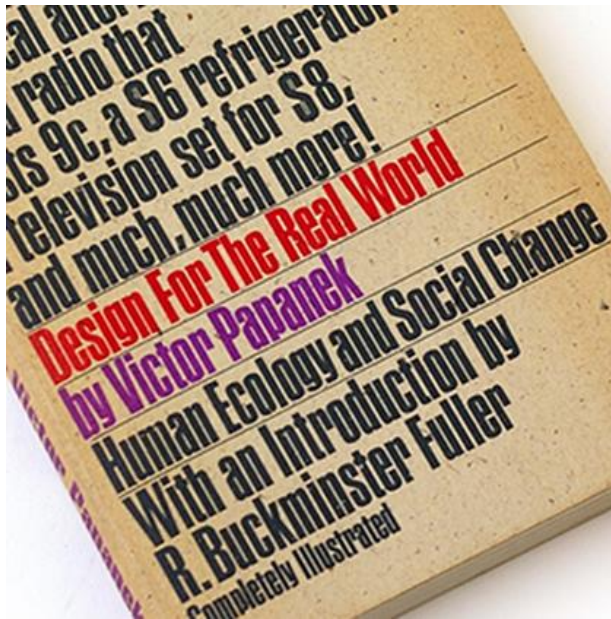
Não existe uma metodologia pré-definida ou exclusiva desta área, mas dois modos de abordar problemas são geralmente usados: o *Design Thinking* e o *Human-centered Design* (ou *Design centrado no ser humano*)*. Ambos são processos altamente colaborativos, realizados preferencialmente por equipes multi-disciplinares. Se o caso é a melhora de um serviço hospitalar, por exemplo, médicos e enfermeiros são bem-vindos ao time para participarem de todo o processo, do início ao fim. Isso permite um cruzamento de visões e experiências que faz toda a diferença para o resultado final. Afinal, quem disse que Design é só para designers?

<https://designculture.com.br/por-que-design-social-2>

O design social

O campo do Design guarda em sua literatura acadêmica um conceito para o que é conhecido sob o nome de Design Social. Conforme explicitou a pesquisadora Ana Verónica Pazmino (2007), ele se refere à atuação em áreas que não são de interesse da indústria e que podem proporcionar qualidade de vida através de suas soluções. O Design Social está ligado dessa forma a ideias de uma responsabilidade moral e produção solidária, como sintetizou a pesquisadora. Em artigo, dentro do tópico intitulado “Design Social”, Pazmino esclareceu que “design para a sociedade consiste em desenvolver produtos que atendam às necessidades reais específicas de cidadãos menos favorecidos, social, cultural e economicamente; assim como, algumas populações como pessoas de baixa-renda ou com necessidades especiais devido à idade, saúde, ou inaptidão”

LIVROS / TESES



' *Design for the Real World* has been translated into twenty-three languages since it first appeared in 1971; it has become the world's most widely read book on design and is a required text in many design and architectural schools.

Victor Papanek's lively and instructive guide shows how design can reduce pollution, overcrowding, starvation, obsolescence and other modern ills. He leads us away from 'fetish

objects for a wasteful society' towards a new age of morally and environmentally responsible design.

Professor Papanek was a highly distinguished designer, educator, lecturer and writer, widely acknowledged for his visionary ideas on design theory. He was Professor at the School of Architecture and Urban Design at the University of Kansas at the time of his death in 1998. "

Victor J. Papanek (1923–1998), designer, teacher and author, was born in Vienna, Austria in 1923, emigrating to the United States in 1939 following the Anschluss of Austria to Nazi Germany. Educated at Cooper Union and MIT, Papanek was briefly a student of Frank Lloyd Wright early in his career and he became a follower and ally of Buckminster Fuller who wrote the preface to the first English language edition of Papanek's seminal publication *Design for the Real World: Human Ecology and Social Change* (1971). The book's groundbreaking ideas and uncompromising critique of contemporary design culture initially divided the design community. Ultimately, however, the polemic was a huge success; translated into twenty-three languages it remains one of the most widely read design books to date.

Design, When Everybody Designs

An Introduction to Design for Social Innovation

Ezio Manzini



DESIGN,
CRISE
E DEPOIS

×

DESIGN,
CRISIS AND
AFTERMATH

DG

6

435 (2012A)

COORDENAÇÃO
EMÍLIO TÁVORA VILAR

DESIGN ET AL

DEZ PERSPECTIVAS CONTEMPORÂNEAS



UNIVERSIDADE DE LISBOA
FACULDADE DE BELAS-ARTES



**DESIGN SOCIAL EM PORTUGAL:
A PERSPETIVA HUMANA DO PRODUTO**

Kátia Rodrigues Martins

Mestrado em Design de Equipamento | Design de Produto

2013

The Venus Project

OCTOBER 16, 2018 / WUWE

The Venus Project proposes a new holistic, socio-economic design called a Resource Based Economy, in which the methods of science and technology are integrated with nature to maximise the quality of life for all people.

In a global resource-based economy, Earth would be declared the common heritage of all the world's people. Computers would calculate the Earth's resources so that goods and services can be intelligently shared with all of humanity without the need for money, credits or barter.

On July 17th, 2016, The Venus Project founder, Jacque Fresco, received the award for City Design & Community from the NOVUS summit at the General Assembly Hall of the United Nations in conjunction with the United Nations division UN DESA.

This award comes after Jacque's lifetime effort to end poverty, protect the planet and ensure prosperity for all using technology and innovation now coincides with a set of 17 Sustainable Development Goals and 169 associated targets adopted at the United Nations General Assembly held on the 25th to 27th of September 2015 as part of the 2030 Agenda for Sustainable Development.

At the conference, The Venus Project announced the beginning of the next phase of their development – their new non-profit organisation Resource Based Economy and the construction of the first experimental city.

Source: <https://www.thevenusproject.com>



Youtube video : <https://www.youtube.com/watch?v=4OQiNwC7yWU>

Making a difference with tradition

An Award to Historical shops to preserve Lisbon's uniqueness.

'[Shops with a history](#)' is a municipal programme awarding and supporting shops whose historical and cultural heritage contribute to the city's identity. To date 82 shops have received a distinction. Here we are taking you through the key point of the programme, an [URBACT Good Practice](#) and taking you to visit and discover (his)stories of 4 of these shops.

Commerce: one of Lisbon's development historic pillars



For over two thousand years, commerce has played a crucial role in the economic, social and cultural life of the city of Lisbon (PT), located on the Tagus River estuary. In fact, its privileged location has favoured the settlement of various people in the country's most populous city. In addition, because of its strategic location, it has become an important commercial port due to the logistics chains of international commerce and the cruise ships circuit.

Because commerce is one of the pillars of Lisbon's development, traditional local shops have always contributed to defining the distinctive character of the city. However, these commercial establishments are at risk of disappearing due to the threat posed by large urban real estate developments in the city's centre and the development of large commercial establishments in the city's perimeter, not to mention the ageing of their owners or tenants, which tends to lead to the abandonment of this activity.

<https://urbact.eu/making-difference-tradition>

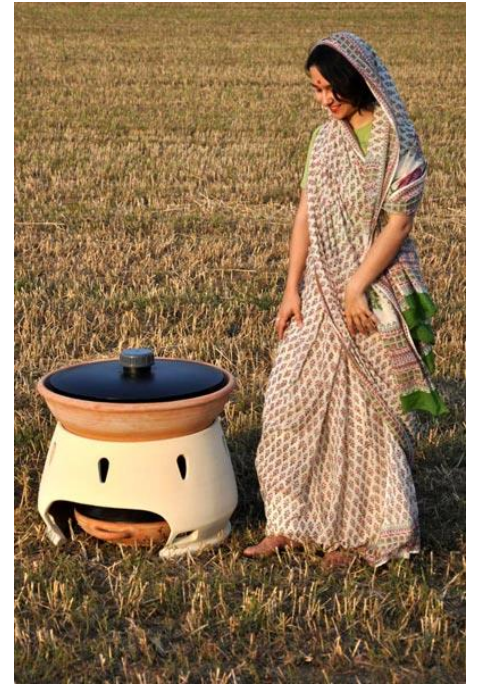
Gabriele Diamanti - designer

Eliodomestico is a solar household still for the developing countries

client: prototype financed by Fondation d'entreprise Hermès

design: Gabriele Diamanti

years of development: 2005 --> 2012



first step: pouring the salty water



the sun makes the work



5 liters/day/sqm of surface



special design: easy carry it

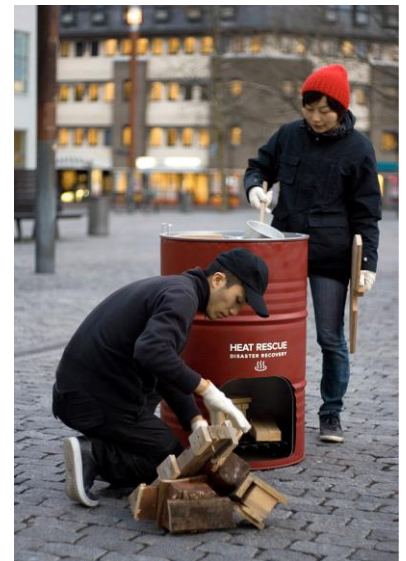
HEAT RESCUE DISASTER RECOVERY

Delivery of warmth to disaster-stricken areas

When houses have been destroyed through disaster, we will have to be housed in refugee-camps, possibly for as long as several months, until temporary houses are built. In such harsh condition, people are more likely to become ill, due to the mental stress and exhaustion encountered. Therefore, warming your body, as well as having access to hot meals, can provide mental encouragement.



Heat Rescue Disaster Recovery is a set of emergency items, which can help to reduce the negative effects of refuge life. Made from an oil drum, it can simply be transformed into stove: to heat, to boil water and to cook (freeze-dried rice is included). The drums can be kept at municipal storage facilities, company offices and other such places. When a disaster happens, they can effectively be transported to the areas affected. The standardized drums are easy to carry, and can be transformed into wooden fuel cooking stoves without much effort. Once the need for them has passed, the pots can be reused in new drums.



Projeto: A sociedade e as pessoas com necessidades especiais

O termo Design Universal pode ser conceituado como uma ferramenta que orienta o design de produtos e contempla quaisquer usuários em potencial. (SOARES E MARTINS, 2000)

Neste sentido, através dos conhecimentos sobre os princípios do Design Universal, é possível compreender o processo de design para os produtos fabricados em massa de forma a integrar as pessoas com necessidades especiais. As pessoas, assim denominadas, são classificadas como grupos de menor habilidade dentro de um contexto social. Assim, numa abordagem própria do Design Universal, estes usuários também devem ser contemplados na definição dos requisitos durante as fases iniciais de desenvolvimento do produto.

Atualmente, as empresas se utilizam de estratégias que possam garantir o sucesso dos produtos no mercado, investindo no desenvolvimento de artefatos que possam ser utilizados pela maioria dos usuários, inclusive os com necessidades especiais e os idosos. Segundo Soares e Martins (2000), o grande desafio para os designers é produzir parâmetros capazes de incluir as necessidades e características específicas desses grupos nos processos de desenvolvimento de produtos. Adicionalmente é importante explicitar o papel da ergonomia. De acordo com Karwowski (2006), a ergonomia é uma disciplina orientada ao design. Entretanto, como discutido por Karwowski (2005), os ergonomistas não projetam sistemas, mas sim a interação entre os artefatos e os seres humanos, utilizando-se de uma tecnologia apoiada em dados científicos. Já o design de produtos é um processo de criação de produtos novos ou aperfeiçoados que, sob o ponto de vista da fabricação e do marketing, objetivam um baixo custo e alto desempenho no mercado. A ergonomia tem claramente um forte conteúdo originário das ciências, enquanto que o design de produtos tem um conteúdo estético bastante evidente. A contribuição das novas metodologias projetuais, especificamente na ótica do Design Universal, atinge várias áreas de estudo. Na área da ergonomia podemos exemplificar este contexto com uma pesquisa que aborda a avaliação ergonômica das condições físicas do indivíduo idoso. Este estudo encontra-se em desenvolvimento e tem diante de si o desafio de encontrar níveis de força manual na manipulação de produtos de uso diário utilizando a realidade virtual na manipulação de embalagens. A pesquisa utilizará a simulação de atividades da vida diária no ambiente virtual através do uso de luvas hápticas. A partir das investigações realizadas, este estudo visa especificar os níveis de forças de manipulação empregadas no manuseio de produtos e exercidas nas atividades da vida diária (AVD) por meio de ações funcionais simuladas no ambiente virtual. A partir dos resultados obtidos, pretende-se apresentar recomendações na manipulação manual de produtos que permitam encontrar parâmetros para o design ergonômico de embalagens seguras e confiáveis. A metodologia da pesquisa mencionada está relacionada com a compreensão da essência dos métodos desenvolvidos nos anos 1960 que são: compreender e definir o problema; coletar informações; analisar as informações e testar. Sendo assim, a partir das etapas previstas pelos autores, torna-se possível propor recomendações sobre diretrizes na manipulação de produtos voltados para pessoas deficientes e/ou idosas.

Social Design Helped Women Win Equality in Iceland. And So?

Forty-three years ago, Icelandic women used social design principles to implement "The Long Friday" strike for gender equity. As Cheryl Heller explains, the past has never felt more present.

Around ten A.M. on a Sunday morning last August, a group of mostly women sat in the small dark theater of the Moviehouse, in Millerton, New York. We had come to hear Pamela Hogan present some clips from a documentary she is making, about the [1975 women's strike in Iceland](#). When my friend suggested we go, it seemed like entertaining diversion from the intensity of trying to finish my book on social design before the start of the school year.



The presentation was scheduled for the morning so that two of the strike's organizers could join us via Skype from a living room in Reykjavik. The women were lovely and funny, recounting stories of how nonplussed the men of the country had been, even though they had known the strike was coming for months. They didn't take it seriously until it was upon them, but as they felt the effect of the women's effort, they named it "The Long Friday."

The facts are that, on a fall day forty-three years ago, ninety percent of all the women in the country of Iceland stopped working from noon until midnight. Airplanes did not take off or land, public transportation shut down, newspapers were not printed, factories closed, meals were not cooked, snotty noses weren't wiped and diapers weren't changed. One story is of a man who, inexperienced as a cook but desperate to feed his children, tried to fry yogurt. (He doesn't want to talk about it.) The women aimed to make the point that their work was important. They did.

As a direct result of this event, of the conviction it forged and the force of its sisterhood, Iceland had its first female president only a few years later. The country became number one in the world in gender equality and has stayed that way. Today, it is against the law in Iceland for employers to pay women less than men for comparable jobs.

Toward the end of the presentation in Millerton, one of the women slid forward on her couch, peered into her laptop screen to get a better look at all of us in the audience, and said, "The United States ranks number forty-nine in equality for women. What are you doing about it?"

The short story of what my friend Barbara Friedman and I did was to invite Pam Hogan and these two women to the School of Visual Arts, where I am the Founding Chair of the

first [MFA program in Design for Social Innovation](#), to inspire as many powerful students and friends as we could gather. The long story is, I hope, a lot longer.

Spending time with Gudrun Hallgrimsdottir and Elisabet Gunnarsdottir, the strike organizers, was a revelation.

Looking back so many years later, all that shows is the excitement and joy evident in photographs of that day. The story becomes abbreviated: they organized a strike and they won. Behind the funny anecdotes and the charm of their tellers was a calculated, relentless year and a half-long effort, and a killer design strategy. Killer, because it worked; design, because as I was able to dig deeper and unpack it, the principles and processes they employed were pure social design.



It was human centered: design with, not for. The Red Stockings, a women's movement founded in 1970, first proposed the idea for the strike. Men criticized the group, which was considered radical, and its members were called "man-haters," "communists," "ugly," "hairy," "masculine," and "sexless." But instead of becoming clannish and creating the event within their own homogenous group, they spent countless hours talking to people outside their members to see what others wanted. They learned about issues and perspectives beyond their own and incorporated them along the way. For one example, many Icelandic women considered the idea of a strike too confrontational, so a decision was made to frame it as a "Day Off," which made it palatable to far more participants than a strike would have been.

The real measure of social design is whether or not it builds capacity in the people who participate in its processes to repeat its success and to continue to create positive change for themselves.

It was inclusive. One of the critical decisions was to include women who did not work outside the home; to make the case that all women's contributions counted, even if they weren't being paid for it. They conceived the event around the issues common to everyone, and part of the joy of the day was seeing farmer's wives and homemakers, executives and professional workers come together for the rights of all.

It was collective leadership. There was no chief, no CEO; rather, it was a group of

committed core members who led by engaging, including, inspiring with the vision for what they wanted to realize. It wasn't smooth sailing either. Many times fractures threatened the cohesion of the growing movement. But driven by their higher purpose, the greater goal took precedent over personal disagreements or political differences. The leadership team never lost sight of their north star—of what they believed was possible—and they used that to unite and energize the women of Iceland.

Despite the lack of a hierarchical leadership structure, they were highly organized and resourced. Participants contributed what and how they could. Teachers who had mimeograph copiers in their schools made flyers, writers wrote, seamstresses made flags. It was contribution by joyful choice rather than assignment.

They moved forward through inquiry, not as deciders. Every meeting, every idea became a prototype. What worked was carried forward, what didn't was discarded. One hilarious move was to dress up a cow, with tiara and sash, and enter her in a beauty contest. They wanted to make the point that women were being judged like livestock. A great experiment, though clearly it was not scalable.



Social designers are inventive, entrepreneurial, creative, articulate, and strategic. But most importantly, they are leaders. They are the ones who step up, instead of just thinking about issues; like these women in Iceland who won equality, like Paul Polak who has helped twenty million people earn their way out of poverty, like Michael Murphy of MASS Design who has redefined the role of an architect and the built environments he or she creates.

They are the ones who act; who, by learning from other people, facilitate a process that moves beyond invention to fulfill a higher purpose.

The real measure of social design is whether or not it builds capacity in the people who participate in its processes to repeat its success and to continue to create positive change for themselves.



“Education Transforms Lives”

Education is a basic human right and it is at the core of the 2030 Agenda for Sustainable Development, according to the UN chief, as the world celebrated the International Day of Education on January 24, 2019.

“Education transforms lives”, United Nations Secretary-General António Guterres said, recounting his personal story of teaching in “the slums of Lisbon” where he saw first-hand that “education is an engine for poverty eradication and a force for peace”.

Education is the foundation upon which all of the other development goals are based. It is critical that every child has an equal opportunity for a quality education. Read more about the UN Secretary-General’s remarks and other world leaders celebrating the International Day of Education [HERE](#).



Photo courtesy of Fundacion Zamora Teran

活動のデザイン

THE FAB MIND

Hints of the Future in a Shifting World

東京会場ディレクター:
川口典孝 / 梅田正広

実行委員:
マイケル・エーデルマン
anmo
André Hubs
国立中央図書館・読書文化プロジェクト
アルマンド・カラランデ・ネコン
ダラス・ワークショップ
DNA Charles & デザイン・メンタルランド/Wandshappen
Fapete
Front & the Sisyphus Project / Editions in Craft
マルセル・パトリサーニ
藤田一
ウィリアム・アレン
Humans Since 1982
kiva
長谷川
大島真生 + 森田有希 / a-o-a
橋本 誠
ブルーノ・ラウ・メルメト
Studio Swine
Superflex
takram design engineering
心伝書局
ヤシロ・ハナコ・ヒサ子
シンセ・カニン・ウヰキエ

東京会場スタッフ(共同主催):
会場デザイン: 長谷川真生
制作デザイン: 海老原智
制作協力: 森田有希

主要スポンサー: 21 DESIGN SIGHT:
公益財団法人 三井物産デザイン振興会
建設省庁、経済産業省、デジタル庁連携推進、ポテンシャル育成
M&C Creative Industries Park Ltd.
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協賛: 株式会社フロンティア、株式会社KAGIYA & Co.,
パティ・エッセイ形式出版
後援: テンタック 芸文堂出版、多摩美術大学

21_21 DESIGN SIGHT ディレクター:
三宅一幸、佐藤 暁、深澤直人
アシスタントディレクター: 山本隆太郎

入場料: 一般 ¥2000、大学生 ¥800、
中学生 ¥500、小学生以下無料
※10名以上は送料無料で2000円割引
※観覧券を販売するものではありません。その旨を告知し、告知も無効です。
※この展覧会についてはこちらのサイトをご覧ください。

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東京ミッドタウン・ガーデン内
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アクセス: 有明駅より徒歩1分 有明駅より徒歩10分
【土曜、日曜、学校休日】休館日 【月曜、火曜、水曜、木曜、金曜、土曜、日曜、祝日】開館日

写真: DNA Charles & デザイン・メンタルランド/Wandshappen
【ロースタイルのワークポート】 Photograph: Joop Reijnders

2014.10.24 — 2015.2.1

会場: 21_21 DESIGN SIGHT(東京ミッドタウン・ガーデン内 Tokyo Midtown Garden)
開館時間: 11:00 - 20:00(入場は19:30まで) 休館日: 火曜日(10月28日、12月23日は閉館)、年末年始(12月27日 - 1月3日)

www.2121designsight.jp
21_21

This exhibition focused attention on designs that reveal unnoticed issues, interpret them and attempt to find their solutions. It showcased innovative ideas and practices from all over the world. Examples include recycling waste materials from mass-consumption using traditional handicraft; honoring an ordinary citizen who carried on knitting unique sweaters without any recognition from others; a humanitarian design project to create a landmine sweeper.

CONCLUSÃO

A presente pesquisa – Research Document #1 tem por objetivo demonstrar o papel social do designer gráfico buscando compreender o modo como impacta na sociedade atual assim como os motivos pelos quais a profissão se torna por vezes seletiva e/ou elitizada, propondo uma reflexão bem como a mudança no modo como os profissionais atuam.

A grande contribuição para os profissionais é entender que, de fato, a profissão modifica e constrói a sociedade, de modo a interferir diretamente na vida daqueles que com ela tem contato. Trazer à tona temas como a elitização dos produtos propõe reflexões e grandes explanações sobre o tema, de modo a convidar os designers a uma reflexão maior.

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