

do good ~~design~~

HOW DESIGN CAN CHANGE THE WORLD
PROFESSIONAL CLIMATE CHANGE



"I found great resonance with David's ideas.
I've sent copies to a number of friends."
— Vint Cerf, Vice President, Google



DAVID B. BERMAN FGDC,
R.G.D.
WITH A FOREWORD BY ERIK SPIEKERMANN

do good

HOW DESIGN CAN CHANGE THE WORLD

David B. Berman, FGDC, R.G.D.

San Francisco, California | February 2013



Why does this book need a title page? Why repeat what is already on the cover? The publisher says we have to have a title page for historical reasons and copyright issues. Maybe someone should tell publishers: if we removed the title page from every book published, we could save, on average, 3.1 billion pages of paper a year in the United States alone.



Speaking of saving paper, if you wish to share this book without giving yours away, bear in mind that **it can be purchased at safari.peachpit.com in ebook format**. But wait: According to BBC Two, data farms now use as much energy as the entire car manufacturing industry. And the store of knowledge is doubling every five years. By 2020, the carbon emissions produced in generating energy for the internet will be the equivalent of those produced by the airline industry. Tough choices: read the book.

Do Good Design

How Design Can Change the World

Author: David B. Berman, FGDC, R.G.D.

Publisher: Nancy Aldrich-Ruenzel

Project Editor: Michael Nolan

Development Editor: Margaret S. Anderson

Contributing Editors: Reva Berman and Sabina Lysnes

Graphic Design and Typography: Cynthia Hoffos FGDC,

with David B. Berman and Erik Spiekermann

Production Editor: David Van Ness

Layout/Compositing: Cynthia Hoffos and Khadija Safri

Cover Photography/Illustration: Trevor Johnston

Researchers: Patrick Cunningham and Dr. S. Berman

Copy Editor: Haig MacGregor

Indexer: Heather McNeill

Product Marketing Manager: Sara Jane Todd

Publicity Manager: Laura Pexton

Design Manager: Charlene Will

Manufacturing Coordinator: Jason Perrone

Proofreader: Rose Weisburd

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Ne csak jó design-t csinálj, hanem tégy jót is vele!

Non fate solo buon design,
ma fate del bene.

Nedělejte jen dobrý design, dělejte ho pro dobro věci.
لا تصمم جيداً فقط، بل افعل جيداً

Não faça solo buon design. Faça o bem.

좋은 디자인만 하지 말고
좋은 일을 하라!

Don't just do good design... do good!

デザインだけではなく、本当に「良い」ものを。

Gör ikke bare
godt design,
gör det
gott!

Ne faites pas
que du bon design,
faites du
bien!

Gör ikke bare
godt design!
Gör noe godt!

לעשות רק עיצוב טוב
לא טוב

Nicht nur tun,
gutes
Design,
die Gutes
tun.

Delajte dobro,
ne samo
dobroga oblikovanje.

No hagas solo buen diseño,
haz el bien!

做好设计不够，还须行善有益。

I've written "Don't just do good design... do good!" in the prevailing language of each place this journey has taken me to. (So if yours is missing, invite me over!)

Do Good Design is now available in Simplified Chinese, Korean, and Indonesian, as well as English. If you would like this book published in additional languages, contact us.

To D.o.M. and D.o.D.
for instilling in me the knowledge
that social justice is not optional.

... and thank you to Naomi Klein
for urging me to write this book.

सिर्फ अच्छा डिजाइन नहीं,
अच्छा करें।

Gwnewch fwy na dylunio da - gwnewch ddzïoni

Ná ach mach bhfuil dea-dhearaq, a dhéanamh go maith!

Älä tee vain hyvää designia ... tee hyvää!

صرف اچھی ڈیزائن نہ کرو... اچھا کرو

Jangan hanya buat desain yang keren,
tapi buatlah desain yang mendorong kebaikan

Sukurti gerã dizainã per maãã. Kurk gerã!

不僅要好好的設計，更需心存善念。



How we chose to manufacture this book

This book was printed and bound by Courier Corporation, in Terre Haute, Indiana. We chose Courier for their commitment to responsible, sustainable manufacturing. Courier is certified to the Forest Stewardship Council™ (FSC®), Sustainable Forestry Initiative (SFI), and Programme for the Endorsement of Forestry Certification (PEFC) programs.

The goals of the FSC and SFI are similar, and involve detailing objectives for the protection of endangered species, wildlife, soil quality, and water quality. The FSC is an international network, founded in 1993 by environmental groups concerned with global tropical deforestation and unsustainable logging practices.

This book is printed under Rainforest Alliance, on behalf of FSC chain-of-custody certification. Vegetable-based inks were used. The page imposition was optimized to minimize waste (using suctioning for all trim, and recycling of all waste paper and plates). Bleeds (ink that runs off the edges of pages) did not cause additional paper use, due to the shaving required by the finishing process.

Why we chose Mohawk paper

We chose the papers for this book based on their high post-consumer waste content and FSC certifications. The text pages are Mohawk Options 100% PC White Vellum 80 Text, containing 100% post-consumer waste fiber. The cover stock is Mohawk Everyday Digital Coated Gloss White 100C.

All papers were manufactured by Mohawk Paper in Cohoes, New York. Mohawk is North America's largest privately owned manufacturer of fine papers, envelopes, and specialty substrates for commercial and digital printing. This family-owned business has consistently renewed its commitment to environmental stewardship. Mohawk was the first U.S. manufacturer of commercial printing papers to match 100% of its electricity with windpower renewable energy credits and the first U.S. premium paper mill to shift toward carbon-neutral production.

Why we chose New Riders and AIGA to publish this book

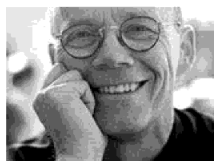
New Riders is part of Pearson, a global company that is committed to social responsibility and making a positive impact on the world. Pearson includes many brands you've likely heard of: Peachpit Press, the Financial Times Group, the Penguin Group, and DK Travel Guides. Pearson also partners with Safari Books Online (safari.peachpit.com), which is helping to save forests by publishing electronically. Both Pearson and David Berman achieved climate-neutrality in 2009. Pearson supports the Anne Frank Trust, and is a signatory to the UN Global Compact. Particularly admirable is their Made With Care initiative, which calls for publishers to produce their product using the most ethical and environmentally-friendly processes possible. Visit <http://pearson.com/environment> for Pearson's full environmental policy.

AIGA Design Press is a partnership of New Riders and AIGA, the professional association for design. AIGA's mission is to advance designing as a professional craft, strategic tool, and vital cultural force. AIGA is also committed to imparting the value of sustainable design at every level of practice and production.

FOREWORD

by Erik Spiekermann

PHOTO: SUSANNA DULKINIS



When the *First Things First* manifesto from 1964 was about to be republished by *Adbusters* for the new millennium, I readily signed it.

As the manifesto put it, “designers... apply their skill and imagination to sell dog biscuits,

designer coffee, diamonds, detergents, hair gel, cigarettes, credit cards, sneakers, butt toners, light beer and heavy-duty recreational vehicles.” Who wouldn’t agree with the conclusion that “our skills could be put to worthwhile use”? I signed, because the list of colleagues and friends who had already signed was impressive, even intimidating. And the original signatories from 1964 were pretty much all my heroes.

I did, however, add a paragraph stating slight misgivings. It is easy, after all, to put your name on a list of famous designers and bask in the reflected glow of their presence. But does that change what we would do in our studio the next morning? Would I tell my 70-some employees that from now on, we would be do-gooders only, send our “commercial” clients away and wait for more worthy projects to find the way to our door? Didn’t the other signatories also do work for hire, for clients who use our work to sell more of whatever they are selling? Is all selling bad? Is designing books always good because there are no bad books? Designing signage for a public transit system is good, airport signage is bad because only The Rich can afford to fly? And how about signage for shopping centers? Bad? Amusement parks?

As opposed to architects, who honestly think that the world would cease to exist if they stopped working, we graphic designers know that the world would probably carry on pretty much the same without our services. Things may look a little less colorful and some companies might sell less without our help in communicating their services or goods, but lives will not be lost. There are, however, situations where graphic design, or rather the lack of it, has cost

lives. In 1997, a fire raged through Düsseldorf airport in Germany. Thick smoke made it difficult to see the emergency signs, which were also not placed where they should have been, too small, and too badly lit. Sixteen people died because they could not find their way out. As a result, we were hired to not only design new signage that was legible, well-lit, and visually appealing, but we also worked with the planners to make sure the signs were put where they would be visible. The architects wanted the signs “out of the way of the beautiful architecture,” as they put it, which would have repeated the previous mistakes. We had to insist that we were not hired to simply make the place pretty, but actually make the airport function properly. Behaving responsibly is not asked for in Requests for Proposals, but without asking questions that haven’t even been asked, we would just be window dressers.

My first responsibility is to my family and to my extended family, the employees of my studio. They look to me for their livelihood. They all became designers because they wanted to make something – something that was better than what had been there before. Of course we discuss what sort of projects we take on and what type of clients we work for. Some issues are quickly resolved: we wouldn’t work for a cigarette brand, although some of us still smoke. But we have worked for automotive brands, and most of us still have cars, although essentially cars are very, very bad.

Whether what we design is good or bad is difficult to judge. We live in this society, and we benefit from the material wealth it offers. As Max Bill put it, we apply 90 percent of our efforts to making something work, and we should apply the remaining 10 percent to making it beautiful. “Designers have enormous power to influence how we see our world, and how we live our lives,” David writes in this book. I could not agree more, and I think that we all need to be constantly aware of what we do, for whom we work, and how our work affects others. But whatever our good intentions

LETTER FROM AIGA

by Richard Grefé



PHOTO: AIGA

AIGA is publishing this vital reflection on the power of design because David Berman understands – and communicates with such intensity, sincerity, and clarity – that creativity has the potential not only to defeat habit, but also to affect positive change.

AIGA’s connection with David’s indomitable esprit and steadfast commitment to social principles occurred when he brought to my attention the environmental and social standards he had advocated for Canadian designers. Milton Glaser, who has long had a similar commitment to the responsibilities of designers, joined me in adapting AIGA’s standards of professional practices to David’s language, adding the responsibilities that a designer has to his or her audience. Now, David’s perspective is at the core of the designer’s ethos in North America.

In 2008, AIGA China published the standards in Chinese, where there are one million students just beginning their design careers, and these standards are the only expression of professional expectations.

Margaret Mead had it right: “Never doubt that a small group of thoughtful, committed citizens can change the world. Indeed, it is the only thing that ever has.” Let’s see what David’s very public statement, this book, can do to change our expectations.

Creativity can defeat habit. And we are counting on it.

“This instrument can teach, it can illuminate; yes, and it can even inspire, but it can do so only to the extent that humans are determined to use it to those ends. Otherwise it is merely wires and lights in a box.”

EDWARD R. MURROW (1908–1965)
March 15, 1954, speaking about television

Richard Grefé is executive director of AIGA,
the professional association for design in the United States.

GRAPHIC DESIGN & SOCIAL RESPONSIBILITY
DAVID BERMAN FGDC RGD
NOVEMBER 20, 2006
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关于主讲人更多的信息, 可在www.davidberman.com上参详。

DAVID BERMAN, 1962, AKA AND SCOTT GOODSON, A.S.B.



WEAPONS OF MASS DECEPTION

Over **NINETY-FIVE PERCENT** of the designers who have ever lived are alive today. Together, we have the power to define what professionalism in the communications design field will be about: helping increase market share or helping repair the world. There are more than **ONE AND A HALF MILLION** graphic designers in the World today. Imagine what we could achieve if each one of us spent just **TEN PERCENT** of our professional time on projects that will help build a better future: together, that's over **SIX MILLION** hours a week! There is so much power in visuals and when we use that power to deceive people

PHOTO: DAVID BERMAN

Promotional poster for speech in Beijing, December 2006³

...the biggest pipe into the human brain and we visual communicators are the people who design what goes in. We have a responsibility to not mess with that

A designer is

INTRODUCTION

IN THE YEAR 2000, I sold the successful graphic design agency I had founded at the age of 22. I chose a new career path, to achieve a balance between working for clients who are helping repair the world and sharing how to do that with others.

This book is a reflection of that quest. Its message is not just for designers and those who consume design, but for all professionals.

Graphic designers (some say “communication designers”)⁴ create a bridge between information and understanding. Industrial designers add usability and appeal to objects. Interior designers and architects invent where we live.

Designers have an essential social responsibility because design is at the core of the world’s largest challenges... and solutions. Designers create so much of the world we live in, the things we consume, and the expectations we seek to fulfill. They shape what we see, what we use, and what we waste. Design has enormous power to influence how we engage our world, and how we envision our future. How much power? I intend to shock you.

Everyone is now a designer. We live in an era that encourages us to develop our very own personalized interfaces with the world. Each time you resize your Web browser window, DVR your television programming, build a playlist, or customize a ringtone, you join a design team. Add in the crowdsourcing technologies of Web 2.0, and your role becomes far broader. Indeed, **I believe that the future of our world is now our common design project.**

Those who know me are aware that until now I’ve been a designer, a strategist, an expert speaker on a mission... but not a book author.

“an emerging synthesis of artist, inventor, mechanic,

Within the low-tech medium of a book, I'm told that, no matter how intrigued you may be with these words and pictures, there is over a 70 percent chance that you won't finish reading it. And I can't corner you in the hallway later, as I could if you slipped out on one of my presentations. Because you may wander from this book and unintentionally never return, I want to share the essence of my argument right now.

So before you get distracted by your iPad, a tweet, or someone texts or even calls you for dinner, here are the core thoughts:

Designers have far more power than they realize: their creativity fuels the most efficient (and most destructive) tools of deception in human history.

The largest threat to humanity's future just may be the consumption of more than necessary. We are caught up in an unsustainable frenzy, spurred by rapid advances in the sophistication, psychology, speed, and reach of visual lies designed to convince us we “need” more stuff than we really do.

Human civilization, trending toward one global civilization, cannot afford to make even one more major global mistake.

The same design that fuels mass overconsumption also holds the power to repair the world.

We live in an unprecedented technological age, where we can each leave a larger legacy by propagating our best ideas than by propagating our chromosomes.

Designers can be a model for other professionals for identifying one's sphere of influence, and then embrace the responsibility that accompanies that power to help repair the world.

So don't just do good design, do good.

objective economist and evolutionary strategist.”

BUCKMINSTER FULLER (1895–1983)

I am going to share with you how we can use design to help repair (or destroy) our civilization. The specifics are pertinent to all design and communications fields, while the principles of how one can make a difference are transferable to any profession. With my graphic design background, I draw most of my examples from what I know best: graphic design, advertising, and branding.

There has never been a better nor more important time to discuss responsible design. Back in 2002, I had my first chance to speak outside my native Canada, at an international design conference in the Czech Republic. My *How Logo Can We Go?* speech was a maverick⁵ presentation, the only one about socially responsible design. Just five years later, I moderated the social responsibility themed day at the Icoграда World Design Congress in Cuba, and almost every speaker *every* day tied their work to the difference that designers can make for the world. In 20 countries, I’ve seen, heard, and felt the change that is in motion globally. But will the shift be too little, too late?

Designers who publish books usually show you their designs. But in this volume, I’ll instead focus on the work of others: some of the most influential design of our age. While you probably won’t know the designers’ names, you will recognize their work.

At the end, I will make an appeal to your true self. Don’t panic: I won’t ask you to give up your job, earn less money, or even have less fun. I *will* ask you to commit to becoming part of the solution.

If you’re already convinced but short on time, then skip now to the pledge on page 146.

Otherwise, as with most design problems, the place to start is in defining the goals, challenges, and constraints: doing so is typically more than half the solution. So here follows the “creative brief” for the design challenge of our lifetimes.



PHOTO: DAVID BERMAN

Cult Shaker transit ad, Copenhagen. Cheap caffeine, alcohol, and sex in a bottle

And den her: Stof, Shell, GR, Hydro Texaco, Fakta, Billa, 7-Eleven og DSB Skunker

**“If we do not change our direction,
we are likely to end up where we
are headed.” CHINESE PROVERB**

1 START NOW

IMAGINE FOR A MOMENT that you’re just over 20 years old. You know exactly what you want to do with your life: you’ve found your passion. You’re proudly paying your own bills doing what you love. Life is good.

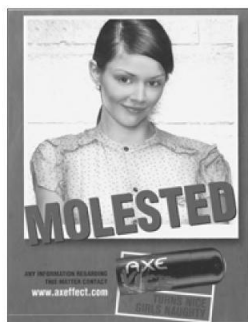
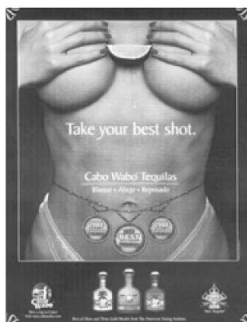
I first discovered my passion publishing a magazine in high school. At University of Waterloo, it was all-nighters at the student paper, neglecting my degree program in computer science. By the late 1980s, I had followed my muse to a tiny design studio above a pawnshop in old Ottawa South. Like so many other young people who realize that designing is who they are, I was jazzed with creating, exploring, and pushing the limits of my perfect little world-within-a-world of grids, fonts, and Pantone® colors, long before desktop publishing would make such terms household words.

I could shut out the messy world, and strive to surround myself with beautifully designed things. There was delight in staying up all night spinning two-inch font filmstrips through my Typositor, hand-rolling adhesive wax onto phototype galleys, refining kerning pairs, and unavoidably breathing photo chemicals. X-Acto blades, Letraset, and Rubylith... in the morning, I would zoom around town with a huge portfolio case strapped to my bright-red scooter, wearing cotton crayon shoes and all-black everything else.



PHOTO: STEVE EICHLER

In front of David Berman Typographics,
Hopewell Avenue, 1988



So when that hot⁶ feminist girlfriend tore into my microcosm, claiming that graphic designers like me were responsible for destroying forests in support of the systematic objectification of women by using pictures of their bodies to help sell products... well, my first reaction was to deny everything. But then I took notice of example after example, and promised to do something about it.

A youthful, creative, male mix of social justice, lust, and angry young hubris naively scooted me off to my first-ever meeting of the local chapter of the Society of Graphic Designers of Canada. Hastily written eco-feminist manifesto clutched in my hand, I was intent on changing the code of ethics of my profession. Little did I know that ride would span 16 years and take me to more than 30 countries and counting, vastly surpassing my naïve expectations. But more on that later ...

March, 1988

Presented in writing and verbally to the GDC Ottawa Chapter AGM

We, as graphic designers, have the ability to control to a great degree the choice of images used in the work we produce.

In the field of visual communications, our opinions are well respected and influential. I believe that with this power comes social responsibility.

It has never been more well-understood how women in our society are discriminated against. Not only are women exploited both mentally and physically: they are also subordinated economically and socially.

Sexism in our society is encouraged and perpetuated by the powerful commercial advertising and other printed media. It is manipulative. In fact,

Copyrighted material



How design failed democracy

Fast-forward 12 years, to the turn of the millennium, when it dawned on me that designers not only had the potential to be socially responsible, but also may actually hold the future of the world in their hands. Here's an example.

The most influential piece of information design in my lifetime may very well remain the butterfly ballot used in Palm Beach County for the November 2000 U.S. presidential election. The number of votes mistakenly cast for independent Pat Buchanan instead of Al Gore, due to the misleading layout, was well in excess of George W. Bush's certified margin of victory in Florida, and enough to result in Bush winning the presidency nationally. **The poor design of this ballot is therefore likely responsible for the failure of the United States** to sign the Kyoto Accord on climate change, the 2003 invasion of Iraq in search of weapons of mass destruction,⁷ and a long list of controversial White House decisions during the eight years that followed.

AIGA's Design for Democracy is working with the U.S. government to clean up the ballot mess, which has compromised the mechanics of democracy.⁸ As a result of its efforts, in June 2007, the U.S. Election Assistance Commission issued voluntary guidelines for the effective use of design in administering federal elections. However, in the 2008 election, its recommendations were only

“It’s very easy for me to see how someone could have voted for me in the belief they voted for Al Gore.”

PAT BUCHANAN⁹

reflected in the ballot design of perhaps six states. The United States continues to have thousands of different ballot designs, with varied technologies, for electing one president.¹⁰

Responsible government should provide voters with a consistent ballot, designed by information design experts. In Canada, as in most Western democracies (let alone in countries like Afghanistan and Iraq, which ironically provide their citizens clearer ballots than the U.S. does), anything other than a professional and consistent national ballot design would be an affront. It is oddly inconsistent that, by law, the United States Food and Drug Administration requires consistent nutrition facts on every one of thousands of food package designs, while the U.S. government fails to legislate the use of a consistent, well-designed ballot and voting procedures across its 51 states and districts.

South Africa got it right the first time, in their 1994 election. The vast majority had not voted before, with a substantial portion illiterate. A simple ballot including candidate photos worked well.

The influence of design on election outcomes does not stop at the ballot box. Candidates spend most of their war chests on ads. Many of these messages are oversimplified and intentionally misleading, cunningly combining pictures and words out of context. *Advertising Age* columnist Bob Garfield admits “Political advertising is a stain on our democracy. It’s the artful assembling of nominal facts into hideous, outrageous lies.”¹¹ In 2004, U.S. presidential candidates spent over a billion dollars¹² disingenuously manipulating opinions, rather than simply presenting straightforward information that helps voters make an intelligent choice. President Obama was the third-largest advertiser in the country during the 2008 campaign,¹³ including an unprecedented online effort focused on positive messages.

persuasion

Good question, Hannah. At the time, I was preparing to speak at a design conference in Vancouver. Like most designers, I had planned to show my best work. But in that moment with my daughter, an idea hit me: instead of speaking about my own design work, why not instead speak about the influence of *all* design work?

What could become possible if designers used their power to influence choices and beliefs in a positive and sustainable way? **Imagine: what if we didn't just do good design... we did good?**

Many conferences, keynotes, and seminars later, I'm still traveling with that message. On the way, I've learned as much as I've taught, most often from those who are younger.

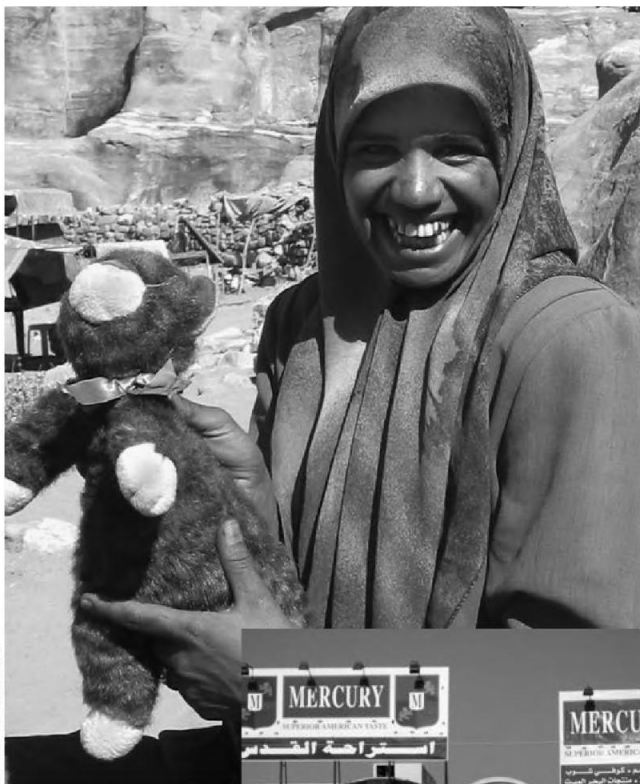
I met a young boy in rural Tanzania. He was clutching a plastic bag, decorated with the Camel cigarette brand, the only camel he is likely to meet in his lifetime.



PHOTO: DAVID BERMAN

Tengeru, Tanzania

In 2002, I spoke at a design conference in Amman, Jordan. We took a day trip to Petra – an ancient city majestically carved entirely from the surface of rock, and certainly the eighth wonder of the world. There I met a young woman and her camel. They live in the nearby town of Wadi Musa, where the largest sign in the town proclaims the “Superior American Taste” of a local cigarette brand.



PHOTOS: DAVID BERMAN

Bedouin friend, Petra, Jordan. (The cat is my traveling companion, Spice, one half of twins: Blackie stays home with my daughter)



Wadi Musa, Jordan

DOING GOOD

Cuba was an unlikely place to meet American Alan Jacobson. In 2005, Alan traveled 6,000 miles to work with artist Lily Yeh's Rwanda Healing Project. There, he led the transformation of Survivors Village and The Genocide Memorial Park honoring genocide victims from the Rugegero area, where over 800,000 people were slaughtered within 100 days in 1994. "Some designers feel that there is no meaning in what they do. I hope I can inspire some to find the good to be done."

On the flip side of my world, back home in Canada, my daughter has never seen a cigarette billboard: all tobacco advertising likely to be viewed by children is illegal in Canada.¹⁶

Cigarettes are among the most highly advertised products in the world. Big Tobacco spends over \$13 billion a year¹⁷ promoting their cleverly designed disposable nicotine-delivery system. Their goal: to convince all three of these youth to start smoking cigarettes, within their teenage years, until they die.



PHOTO: GELERINTED

The cigarette: highly effective British industrial design from the 1880s

[All \$ in the book are u.s. dollars.]

In proudly free Western societies, we like to tell parents that it's up to them to control what their kids see and don't see. It is said that it takes a village to raise a child. I would add that it takes a society to raise a generation. Striving to be a good parent, I will help my daughter make clever choices around tobacco, and hope that she will live a long and healthy life, perhaps well into the next century.

When that 22nd century arrives, and our children's grandchildren look back on these remarkable days in which we lived, what will history recall as our most crucial issue?

My daughter, Hannah



PHOTO: HANNAH LANGFORD BERNAN

A teenage civilization

The potential impact of any global threat to humanity is far greater when combined with the current trend toward homogeneity of civilization design. Let me explain.

Human civilizations have come and gone, risen and fallen. Although most scientists believe our species has been around for at least five million years, this approach to social organization is only around 6,000 years old (10,000 at most).¹⁸ However, as science philosopher Ronald Wright points out, after 6,000 years of experimenting with civilization design, we humans now find ourselves sailing together into the future on the one huge remaining ship of a combined global civilization.¹⁹ Whether or not we welcome the idea of globalization, we are witnessing in our lifetimes our evolution into a singular, merged human community – the largest ever. There are no more geographic New Worlds to discover: only a shared destiny.

Wright goes on to describe civilization as God having let loose a special group of primates – the human animal – into the laboratory of life, giving them the power to tinker with life itself. What scares me the most about this image is that we are all now living inside the experiment: if we accidentally destroy “the lab,” we have no home left, either for ourselves or our future generations.

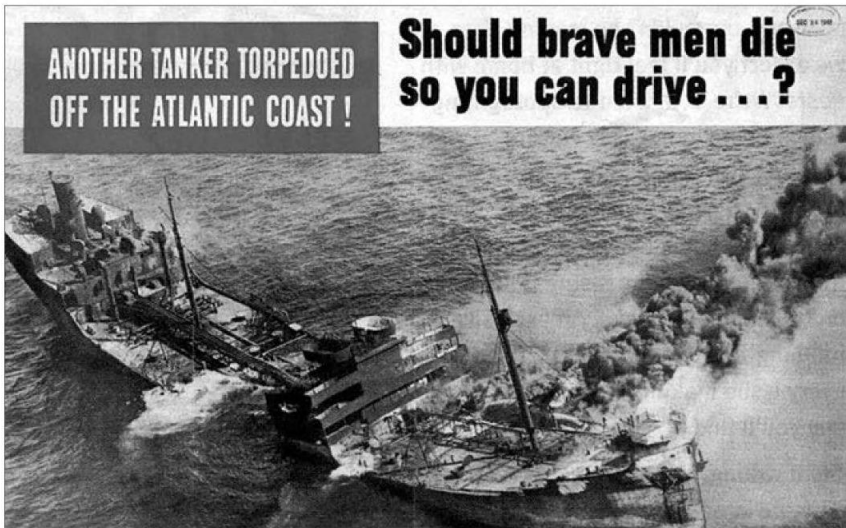
For good or for bad, our globalized inventiveness is fusing our destinies into one civilization. So together, humanity must choose wisely, and in this lifetime. Our common future is our common design challenge.

With or without us, evolution moves forward by trial and error. But if the future is to include a recognizable human civilization, we cannot absorb one more major miscue.

I hope that, 100,000 years from now, our descendants will look back on those first 6,000 “childhood” years of the Big Bang of civilization as the successful adolescence of humanity: that awkward time when there were many civilizations would be a distant memory. Maybe we will be remembered for somehow overcoming

our adolescent delusions of immortality and inane infighting, bringing forward the best of all cultures, and designing a sustainable future together: that we found a way to meet our needs without compromising the ease for future generations to meet theirs.

Wright's ship analogy describes our situation well. Consider that many miles of open sea are needed to turn a huge ship around: In the event that an iceberg appears on our horizon, we must start changing direction far in advance, to avoid crashing into it. If we wait too long, we pass the event horizon, with no choice but to resign ourselves to witnessing our demise in painfully slow motion. **Design has the potential to help steer us to a safer course.**



FROM CHARLATAN ARCHIVE (SEE NOTE 20)

“As Homo sapiens’ entry in any intergalactic design competition, industrial civilization would be tossed out at the qualifying round.” DAVID ORR²¹