

Social Design and Neocolonialism

**Cinnamon L. Janzer and
Lauren S. Weinstein**

Lauren S. Weinstein's experience lies in research and implementation for international development initiatives around systems and process design. She holds a Bachelor of Arts degree in Sociology and Environmental Studies from Bucknell University and a Master of Arts degree in Social Design from Maryland Institute College of Art. lauren.s.weinstein@gmail.com

Cinnamon L. Janzer's experience is in systems design and community engagement. She holds a Bachelor's degree in Cultural Anthropology and Fine Art from the University of Minnesota, Twin Cities and a Masters degree in Social Design from Maryland Institute College of Art. cinnamon.janzer@gmail.com

ABSTRACT This article examines the current field of social design: its claims, practices, and methodologies. Findings discovered through qualitative research illuminate the current application of social design practices and offer critique around their use in the social sphere. This article argues that designers must be sensitive to a variety of complex social and cultural cues and structures or they risk contributing to, or practicing, design neocolonialism. The article offers two key theoretical suggestions to further the emerging field's progress. First, social design must shift its focus from one that is human-centered to one that is situation-centered. Second, it is imperative that social design develops a shared framework for understanding, executing, and evaluating its initiatives and interventions. Additionally, this article introduces a matrix to serve as an early iteration of a shared framework.

KEYWORDS: social design, design colonialism, human-centered design, design thinking, design methodology, framework, matrix

Reframing an Emerging Practice

Social design is, in its broadest sense, the use of design to address, and ultimately solve, social problems. Currently, social design practice runs the gamut from policy development to Information Communication Technology (ICT) systems design and much in between. In addition to “social design,” a number of different terms are used to refer to this type of work, including but not limited to: design for social innovation, design for social change, creative change-making, co-design, service design, empathetic design, and human-centered design. As the meaning and terminology of social design itself has yet to be concretely understood or collectively accepted (Kimbell 2011: p. 288), this article will use the term “social design” to capture all facets of design applied to the social realm with the intent of addressing and/or solving social problems.

In designing social situations, as social design aims to do, a different set of processes and research methodologies must be used than those employed in designing objects. If social designers want to create social change and solve social issues, they must first understand that solutions cultivated from afar must be considered subordinate to the beliefs, knowledge, and perspectives of the people affected by said issues.

As designers enter the social realm – and shift from designing objects to designing social change – the need for capable and ethical social practice must be acknowledged and developed. The field of social design must adopt new, more appropriate practices and modify – even disregard if necessary – methods that are unsuitable for designing situations. Social design must reorient its theoretical philosophy away from traditional human-centered priorities (which tend to be object centric) and shift instead toward new situation-centered (social centric) priorities.¹

In order to cultivate a practice with a situation-centered focus, a complex, multidimensional understanding of people and their environments is essential. As Brazilian educator Paulo Freire wrote in *Pedagogy of the Oppressed*:

One cannot expect positive results from an educational or political action program which fails to respect the particular view of the world held by the people. Such a program constitutes cultural invasion, good intentions notwithstanding. (Freire 2005: 95)

A holistic understanding is essential for the sustainability and efficacy of social design initiatives.² Design must prioritize community ownership and inclusive participation to ensure that the sustainability of a

project's future is embraced by the end user. Design work applied within the social realm must be collaborative, culturally relevant, socially applicable, and empowering rather than imposing and removed. Relevant stakeholders and communities must be given a highly regarded and considered voice, otherwise designers and their projects run the risk of being ineffective, at least and negatively impactful, at worst.

Edward Said stated in *Orientalism* that “ideas, cultures, and histories cannot seriously be understood or studied without their force, or more precisely their configurations of power, also being studied” (Said 1979: 5). Those intent on changing elements of situations, or entire situations, must cultivate a thorough understanding of a situation's various underlying social factors – its economy, sociopolitical context(s), the views of its various constituents, and its history – what Said refers to as “force” (ibid.). As social design stands now, a Said-like understanding is absent from theory and practice.

Situation-centered design must hold the same concentrated, end-user prioritization that human-centered design does. However, the “end-user” in situation-centered design is social milieu which is comprised of many, often varied, “end-users” as well as the delicate systems and structures in which these “users” interact. A shift in such thinking would serve as an acknowledgment of the complexity of the social spaces this form of design aims to occupy. Inexorably, social change encompasses and affects much more than human interaction with an object.

Our systems' challenges and their root causes must be considered, and ultimately redesigned, to yield positive impact. As sociologist Allan Johnson suggests:

People, of course, will have to change in order for systems to change, but the most important point is that changing people isn't enough. The solution also has to include entire systems, such as capitalism, whose paths of least resistance shape how we feel, think, and behave as individuals, how we see ourselves and one another. (Johnson 2005: 38)

Many social design interventions actively seek to participate in this redesign. If social design strives to positively reshape the social realm, then social design study, practice, and practitioners must consider, and be able to consider, the macro and micro political, economic, and cultural systems that contribute to the issues and ills that social design seeks to change.

Social Design: Methodologies and Practices

There are two primary and ubiquitous methodological tools employed within social design: design thinking and human-centered design. The concept of design thinking was introduced by several mid-century design theorists including Peter Rowe and Nigel Cross

in their books *Design Thinking* and *Designertly Ways of Knowing*, respectively. Recently, however, design thinking has become popularized in the social design world after IDEO CEO Tim Brown wrote an article on the topic in *Harvard Business Review* (Brown 2008). Brown (2009) subsequently authored a book on the same subject entitled *Change by Design*. Within social design, design thinking is considered to be an effective method for conceiving of and producing innovative solutions to social problems (Kimbell 2011: 292). Design thinking purportedly has a diverse range of functions such as a cognitive style, a general theory and practice of design, and an approach toward organization management (Kimbell 2012: 141).

Similarly within the world of social design, human-centered design (HCD) is considered to be a process that transitions innovative ideas from cerebral concept to “actionable” reality; ideas relating to social change particularly included (IDEO 2009: 4). HCD has been deployed and popularized through publications like IDEO’s “HCD Toolkit,” frog’s “Collective Action Toolkit,” the American Institute of Graphic Arts’ “Ethnography Primer,” and Helsinki Design Lab’s “Design Ethnography Fieldguide.”

Social design practice operates on the basis of the notion that design-based creative processes, such as design thinking and human-centered design, can and should be used to generate (presumably useful) solutions to social change problems, and therefore social change itself. Both human-centered design and design thinking have been given significant credit and credibility within the world of social design – they are continually relied upon as processes that can produce “new solutions for the world” (ibid.:6) and that yield innovative, empathetic, user-centric results. However, the designers employing these practices are “not always working in close collaboration with public service specialists” (Kimbell 2011: 286), or the very actors within the domains they seek to improve.

Social Design “Lite”

Human-centered design and design thinking are applicable methods for designing products that will be used or consumed by humans. However, social design is now functioning in a different environment – the social – which is a multidimensional, complex, and delicate space, whose expansive and nuanced nature is no longer adequately covered by “human-centered.” The problem with employing object-centered methodologies to work that is based in the social is that the latter remains an immaterial space; it consists of intangibles, such as Michel Foucault’s “always-already” pervasive power structures (Foucault 1979: 82). Object-centered practices are suited for use in creating tangible objects but, logically enough, are less suitable for creating social change, which is often largely intangible.³

While the practices and materials of HCD and design thinking do allude to potentially relevant methodologies, they have been adopted

in problematically diluted, or “lite,” iterations. These augmentations render potentially relevant practices insufficient for use within the social because they remove the critical facets that make these methods useful in the first place.

Design thinking and HCD quite problematically lack the credible, unbiased, qualitative and quantitative support necessary to back up the bold claims surrounding their efficacy when applied to the social.⁴ For example, ethnography is a fundamental tool in anthropological and sociological research, leveraging in-depth relationships with the community or communities that the ethnographer is involved in, and these relationships continue over long periods of time – years, even decades. Such rigorous forms of ethnography are excluded from HCD and design thinking materials and processes. The ubiquitously perceived value and pervasive use of design thinking and HCD within social design are problematic because, with the most key and robust components of social science practice missing, design thinking and HCD remain too fundamentally callow for application within the social realm.

The weaknesses of design thinking and HCD, specifically with respect to their usefulness as processes that solve problems surrounding social change, can be summarized in three ways:

1. Research is deemphasized, devalued, and simplified. The necessary context required to inform effective problem definition and relevant concepts is removed.
2. There is no emphasis on ensuring or checking that solutions are appropriate, informed by context, or that issues are thoroughly understood prior to the design and implementation of solutions.
3. The agenda of the designer and freedom of creativity are prioritized over more paramount components such as end-user empowerment and a deep understanding of the end-user’s worldviews.

If design-based social change is going to be effective and lasting, it must not be dependent upon the designer; rather, it must be rooted in empowerment. If social issues are to be addressed, processes must start with a solid foundation of in-depth, contextual research as exemplified by practices within relevant social science fields such as anthropology and sociology.

The Social Sciences’ Contribution to an Emerging Practice

In the vein of social science fields, a shared framework for theory and practice must be developed and implemented as social design progresses. It is imperative that this framework facilitates an understanding of the differences between situation-centered and object-centered design work. One size does not fit all in terms of approach – what is useful for creating an object is likely not useful for creating social change. Therefore, it is critical that practitioners become

equipped to identify the best and most suitable project-specific practices, which might often be a mix of multiple, relevant methods.

The process of selecting an appropriate method or methods must begin by first understanding, then considering, the differences in scope and capability amongst the menu of methodologies available to social designers. Without understanding why certain approaches are more appropriate for certain applications, different methodologies can be misappropriated and ineffectively applied – as is certainly the case with design thinking and HCD. To more appropriately incorporate and differentiate the necessary perspectives and methodologies of the social sciences when designing social change, the authors have developed a diagrammatic matrix. This matrix functions as an initial iteration of a pedagogical framework for understanding the widely varying audiences, attributes, and research needs of social design, so often missing from education and practice. The variety of different foci among social design projects warrants and requires the use of various methodologies dependent upon the context in which they are operating. This matrix is used to differentiate between the various spheres of operation, which can then inform context-specific decisions around relevant and appropriate method selection. Using this matrix as a guide towards relevant implementation approaches, designers can then differentiate research needs based on the type, context, and scope of a particular project.

As seen in Figure 1, the social design matrix has two axes. The y-axis represents the spectrum of design intervention, ranging from situations to objects, from intangible to tangible. These

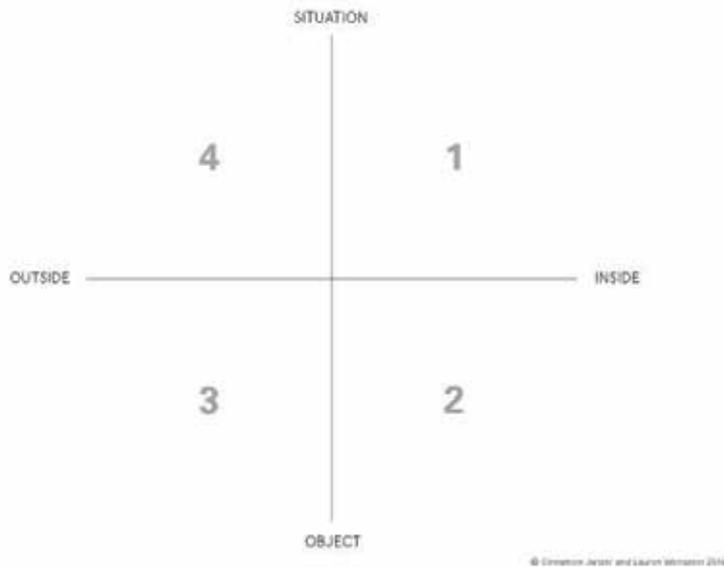


Figure 1
Social Design Action Matrix.

binaries address the current social design trend to move beyond object-centered design and into situation-centered design. The x-axis represents the spectrum of the designer's solidarity with a given community in which they seek to work. To articulate the x-axis binaries, the words *outside* and *inside* are used.⁵ An outside perspective refers to an intervention in which designers are not embedded in the community for whom they are designing. Outside perspective projects are characterized by "parachute" designs where solutions are proposed for, and even implemented within, communities from which the designer is heavily, or even completely, removed. Conversely, an inside perspective refers to a context in which designers have developed a strong sense of solidarity with the community being addressed. Inside perspectives demonstrate a high level of earned trust from the community.

Using this matrix, social designers can better understand the various forms of their practice through a series of case studies, which have been identified for each quadrant in order to illustrate their different characteristics, namely their parameters, specific functionalities,

Table 1 Selected appropriate research methods organized by matrix quadrant

<i>Quadrant</i>	<i>1</i>	<i>2</i>	<i>3</i>	<i>4</i>
Approach Objective	Gather extensive situational and social understanding. Develop honest relationships.	Gather extensive research on the end-user, beneficiary, and their use experience.	Generate creative, innovative ideas.	Research methods not suggested, as work in this quadrant is not recommended.
Possible Research Methods and Approaches	Ethnographic Research, Participant Observation, Literature Review, Case Studies, Interviews, Problem Driven Iterative Adaptation, Preliminary Desktop Research, Surveys, Social Work Intervention Process, Community Organizing Intervention Process, Praxis Model, Participatory Action Research.	Human-Centered Design, Design Thinking, Probes, Diaries, Design Ethnography, Case Studies, User Personas, User Testing, Desirability Testing, Experience Sampling, Generative Research, Participatory Design Research, Interviews, Picture Cards, Surveys and Questionnaires.	Design Thinking, Creative Processes Collage, Thinking Wrong, Design Charette, Image Boards, Role Playing.	As the priority in quadrant four projects is one's own beliefs derived from personal experience, research is usually less often embraced. It is not suggested that projects operate with quadrant four perspectives. No methods are recommended.

and purposes. As seen in Table 1, useful and context-appropriate research methods are also provided to guide work within each quadrant.⁶

Quadrant One, Transformative Social Change: Designing a Situation with an Inside Perspective

Transformative social change values holism and considers the multiple systems at play within a particular situation, including but not limited to: people, culture, values, environments, history, power dynamics, socioeconomics, and future impact (Nelson and Prilleltensky 2010). Transformational social change often occurs on multiple levels (ibid.), and desired outcomes of such interventions often include increasing competency, independence, self-sufficiency, and access to resources (ibid.). Quadrant one encompasses projects in which designers cultivate an inside perspective, characterized by actions such as working with, living with, having first-hand experience with, or studying the social groups and societal contexts associated with the initiative for an extended period of time. Work conducted in this quadrant requires that the designer achieves a high level of trust from the community, has completed intensive and relevant research, and has developed a thorough understanding of all relevant complex social issues and systems – whether this is a task designers take on themselves or they solve by adding members to their team. The designers working in this space dedicate a serious amount of commitment to the (often long term) creation, implementation, and evaluation of the project.

Case Study: Bicycles Against Poverty

Bicycles Against Poverty (BAP) began as a student project undertaken by an interdisciplinary team of young thinkers, spearheaded by Muyambi Muyambi, a civil engineer from Uganda and college-educated in the United States (“Muyambi Muyambi ’12” 2009). Many of the students included in the original development group now hold professional positions within the BAP nonprofit, exhibiting a high level of commitment to the cause and organization (Bicycles Against Poverty [n.d.]). BAP collaborated with local community partners and earned a Community Organization status from the government in order to cultivate trust between the organization and the community (ibid.). Consequently, the community welcomes BAP’s efforts and plays an active role in informing the organization’s progress and outcomes (ibid.).

BAP’s purpose is to alleviate poverty through fostering self-sufficiency by increasing access to resources rather than simply providing the resources themselves. Understanding that bicycles can serve as a vehicle for access to water, jobs, healthcare, and ultimately self-empowerment, BAP designed a system for making bikes an achievable option for people in Ugandan villages through micro finance lending for bike ownership (ibid.). However, the



Figure 2

Bicycle repair and maintenance by Ugandan bicycle owners. Photo by Sean Lyness, Bicycles Against Poverty. The image is reprinted with permission from Bicycles Against Poverty. All rights reserved.

nonprofit's work extends well beyond providing opportunities for bike access in northern Uganda. BAP believes that, for the system to work effectively, a holistic set of strategies should be incorporated including bike repair seminars, entrepreneurship technical training, money management workshops, and mechanisms for community feedback (ibid.). BAP's understanding of cultural specifics, level of continued commitment to the cause, and effort to design a holistic and multidimensional system for social change exemplify a quadrant one initiative.

Quadrant Two, Human-Centered Design: Designing an Object with an Inside Perspective

Quadrant two encompasses projects and interventions aiming to design objects with a heavy emphasis on the end-user. Designers working on these projects employ inside perspectives, have a deep understanding of the end-user, or even incorporate the user throughout the design process. Work in this quadrant uses traditional human-centered design processes and methodologies; it is a space where designers prioritize and understand the end-user with the intent of designing relevant objects. Efforts in this space can positively contribute to social change through object design.

Case Study: NeoNurture – The “Car Parts” Incubator

Design that Matters sought to address the fact that a lack of hospitable environments for newborns in developing countries contributes to 1.8 million infant deaths yearly (“NeoNurture” [n.d.]). To address this they designed NeoNurture: The “Car Parts” Incubator, a device used to reduce newborn deaths caused by a lack of warmth post-delivery. The design team developed the concept through finding answers to critical, culturally relevant questions about sustainability,



Figure 3

A demonstration of Design that Matters' NeoNurture "Car Parts" Incubator. The image is reprinted with permission from Design that Matters, Inc., © copyright 2002–14. All rights reserved.

use, and maintenance to make their product successful in the context in which it was to be deployed (ibid.). Research guided their decision to design an incubator out of used and discarded car parts, an abundant resource in the developing countries in which they were working. The result was an affordable, accessible, and sustainable option for a sanitary incubator that can be used in rural areas and repaired by anyone who knows how to repair a car. NeoNurture contrasts with conventional incubators, which are financially inaccessible and impossible to be repaired by the populations most affected by this phenomenon (ibid.).

NeoNurture is characteristic of a quadrant two inside perspective because it used human-centered design to create a culturally relevant and viable object. Both the project and design exhibit an informed point of view, cultivated through interviews, qualitative data, quantitative data, and first-hand experience and observations (ibid.).

Quadrant Three, Traditional Design: Designing an Object with an Outside Perspective

Quadrant three encompasses projects aiming to design objects as well, however, designers working on these projects are characterized by employing an outside perspective. Work in this space may have socially focused content, but the social groups addressed are not intensively studied or included by the designer and are not necessarily represented and reflected in the design process or outcome. The designer is not embedded in the community the design addresses and, therefore, the target community has less trust in and interaction with the designer, if any.

Social design work in this space often manifests in two ways. The first is that organizations interested in bringing awareness to a certain issue hire a designer and provide them with relevant content. Second, particularly inspired designers feel inclined to practice or contribute to socially focused work on their own accord. This quadrant aligns with strategic consultant David Berman's message in *do good design*:

But rather than sharing our cycles of style, consumption, and chemical addictions, designers can use their professional power, persuasive skills, and wisdom to help distribute ideas that the world really needs: health information, conflict resolution, tolerance, technology, freedom of the press, freedom of speech, human rights, democracy ... (Berman 2009: 39)

Case Study: War Child Campaign Designed by John St.

War Child “works with children all over the world to reduce the effects of poverty, provide an education, and to defend and promote child rights” through awareness efforts and nine international projects (War Child [n.d.]). As a not-for-profit project, the Toronto-based design firm John St. designed print, film, and social media elements for a War Child campaign (John St [n.d.]). The campaign was designed to promote awareness around, and raise funds for, child soldiers. The campaign received much attention and several accolades, particularly for its mock child soldier camp held in North America. John St.'s work brought an important issue to public attention, using the firm's talents and power of persuasion as a design agency to assist a charity organization in their efforts to better inform public thought and opinion.

As John St. was not embedded in the community of child soldiers which the campaign addressed and received information from

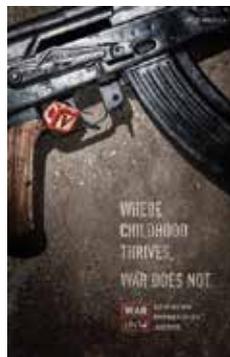


Figure 4

One of a series of posters that the Canada-based design firm John St. developed in collaboration with War Child to raise awareness of issues surrounding child soldiers. The image is reprinted with permission from War Child Canada. All rights reserved.

the non-profit with which it partnered rather than cultivating the information for its campaign itself, John St., in this example, exemplifies an outside perspective. However, it is noteworthy to mention that design projects such as these do contribute in an impactful way to cultivating social change. These types of projects are important and accessible avenues for designers with socially focused intentions who want to work within the social realm and contribute to positive social change, but perhaps may be without the available amount of commitment and expertise required of projects in quadrants one and two.⁷

Quadrant Four, Design Neocolonialism: Designing a Situation with an Outside Perspective

Quadrant four encompasses projects that, like quadrant one, aim to design situations. However, the designers in this space employ an outside perspective. Due to these inherent contradictions, quadrant four becomes a very precarious space in which to work; the outside perspective that defines this quadrant does not allow for the necessary components of effective situation design (such as trust and deep understanding) to exist. An outside perspective means that problem definitions and their solutions are identified and created in isolation from the addressed community and their particular social context(s); therefore, interventions in this space often exhibit a disconnect between the people involved and the social phenomena addressed. Consequently, there is a very high risk of cultural bias (Lasky 2013: 12) as well as what the authors define as design neocolonialism in this quadrant.

Neocolonialism is defined as “the continued exercise of political or economic influence over a society in the absence of formal political control” (Ritzer 2007). Further distilled, neocolonialism can be understood as influence over a population, community, or society in the absence of direct, obvious or formal control. History shows that instances of neocolonialism can provide tangential social “benefits,” such as the creation of schools. However, we must question the cost of such tangential “benefits.” For example, if schools are developed as a result of neocolonialism, it is likely that the curriculum will be influenced, either partially or completely, by the culturally enforced educational ideals of the implementer, not those of the people being “served”. Despite laudable intentions or seemingly beneficial outcomes, negative impacts at the communities’ expense often result. Providing education that doesn’t include a community’s culture, norms, or values serves to erase community and replace it with a “neocolony” of the creator. These negative impacts are why neocolonialism is a force for change that is fundamentally imposing rather than empowering.

Design projects that fall into quadrant four are considered design neocolonialism. Unfortunately, contemporary social design initiatives often operate in this quadrant. While designers likely do not actively seek to impose their values or ideas on others, “influence happens

organically” (Altbach 2013). Seeking to create social change while employing an outside perspective is incredibly problematic and morally flawed; such approaches do not facilitate or create culturally sensitive, empowering, or lasting (and therefore successful) social change. Projects that do not understand, consider, or respect users’ values, socioeconomic contexts, or the inherent agency end-users rightfully should have over their own situations are neocolonial in nature and are characteristic of quadrant four initiatives.

Case Study: One Laptop Per Child

One Laptop Per Child (OLPC) is a nonprofit organization working to provide rugged, low cost laptops to children in developing countries. The OLPC initiative’s mission is to “empower the world’s poorest children through education” (One Laptop Per Child [n.d.]). The OLPC initiative is a quadrant four project because it illustrates employing an outside perspective in an effort to change a situational context; OLPC highlights the dangers associated with quadrant four initiatives. Although a physical laptop is the design vehicle, the aim of the project is to improve education and increase information access through a situation-centered design. The laptop was developed in isolation from the end-using communities and was employed via, “almost in every way, a traditional top down” approach (Nussbaum 2007). The project has been described as a “parachute” effort where “cultural disconnects kept kids from benefitting from the machines” (“Peru’s One Laptop Per Child” 2012).

Aiming to “transform communities” through education and information access is a situational context that requires a deep understanding of the existing education system, context(s) surrounding



Figure 5

Members of the OLPC team and students in Juigalpa, Nicaragua. The image is reprinted with permission from One Laptop Per Child. All rights reserved.

information access, cultural values, and political landscape(s) (One Laptop Per Child [n.d.]). Because the project was exclusive of these necessary elements which would have provided the OLPC creators with the insight to make their product culturally relevant, the laptop was subsequently not embraced by or useful to the communities it intended to serve. Unfortunately, OLPC exemplifies the design neocolonialism that occurs frequently when designers attempt to change situations they do not sufficiently understand, or are not able to know if they sufficiently understand.

Conclusions and Limitations

Social design has forged, somewhat haphazardly, into a new space where the design of social systems has become an equal opportunity focus for a variety of design disciplines. Without first considering processes, methodologies, frameworks, ethics, and foundations for the field, the freedom and dynamism currently present within social design weaken the legitimacy and potential efficacy of the field. Continuing this mode of practice can and does contribute to causing harm and negatively impacting populations in an attempt to make social change.

Since addressing all aspects requiring improvement within the social design field (or developing a comprehensive critique of social design practice) is beyond the scope of this article, this work is primarily research and pre-design focused. The authors do not argue that the suggestions previously discussed are a panacea for the issues surrounding social design. To the contrary, it is believed that these ideas will need further refinement over time via collaborative dialogue and constructive augmentation among social design educators, practitioners, and students.

The bias of the authors is rooted firmly in social science and grass-roots development perspectives – a view is held that there are certain paramount traditions within the social sciences (such as rigorous research and comprehensive problem definition) which social design will need to adopt and adapt to as it continues to merge design and the social. However, the fact that social design is a developing field can be a potential strength, if approached thoughtfully. Social design has the opportunity to learn from the history and mistakes that fields like anthropology (playing a hand in colonialism) have made and avoid repeating them. Social design can also benefit immensely from the increasing populations of well-intentioned practitioners who are passionate about and committed to this sector of design work. The growing social design community shows promise of ambition, talent, and laudable aspirations on top of a desire to address our ever-increasing list of social challenges. That said, social change is no small feat. If social design seeks to educate students or provide practitioners with tools to create transformative change, social design must become rooted in a strong, well-developed, socially focused foundation.

Notes

1. The term “situation-centered” was co-conceived by the authors and Victor Margolin, phone conversation, March 14, 2013.
2. Although not all design interventions should be sustained.
3. The authors do not claim that object design can’t provide useful tools as elements of a situational design, or that there cannot be tangible indicators, but rather that object-focused philosophy is not appropriate for designing and understanding situations.
4. There are no citations of references listed to support this claim made in the HCD Toolkit or on the HCD Connect website as accessed January 4, 2014.
5. Myra Margolin, Community Psychologist, in discussion with the authors, April 1, 2013.
6. The authors suggest that most social design projects would benefit from the use of quadrant one research methods and approaches, not that they are limited for use within quadrant one initiatives. Any quadrant could strengthen its rigor and efficacy through use of quadrant one methodologies.
7. While John St. may have been familiar to the target audience, both War Child and John St. developed this campaign in isolation from the child soldier community, Because the purpose of the campaign was to improve the lives of child soldiers, a population from which both War Child and John St. were highly removed, this project falls in quadrant three.

References

- Altbach, Philip G. 2013. “MOOCs as Neocolonialism: Who Controls Knowledge?” *The Chronicle of Higher Education*. Posted December 4, 2013. Available online: <http://chronicle.com/blogs/worldwise/moocs-as-neocolonialism-who-controls-knowledge/33431> (accessed March 29, 2014).
- Berman, David B. 2009. *do good design*. Berkley, CA: New Riders in Association with AIGA Press.
- Bicycles Against Poverty. n.d. Available online: <http://www.bicyclesagainstopoverty.org> (accessed April 9, 2013).
- Brown, Tim. 2008. “Design Thinking.” *Harvard Business Review*. Last modified June 2008. Available online: <http://hbr.org/2008/06/design-thinking/ar/1> (accessed February 23, 2013).
- Brown, Tim. 2009. *Change by Design*. New York: Harper Collins Publishers.
- “Colonialism.” *Stanford Encyclopedia of Philosophy*. First published May 9, 2006, revised April 10, 2012. Available online: <http://plato.stanford.edu/entries/colonialism/> (accessed April 12, 2013).
- Foucault, Michel. 1979. *The History of Sexuality, Volume I: An Introduction*. London: Pantheon Allen Lane.
- Freire, Paulo. 2005. *The Pedagogy of the Oppressed*. New York: Continuum International Publishing Group.

- IDEO. 2009. "Human-Centered Design Toolkit." San Francisco, CA. Available online: <http://www.ideo.com/work/human-centered-design-toolkit> (accessed March 5, 2013).
- Johnson, Allan G. 2005. "What Can We Do? Becoming Part of the Solution." In Susan J. Ferguson (ed.), *Mapping the Social Landscape: Readings in Sociology* [1988]. Boston, MA: McGraw Hill.
- John St. n.d. Available online: <http://www.johnst.com> (accessed April 10, 2013).
- Kimbell, Lucy. 2011. "Design Thinking Part 1." *Design and Culture*, 3(3): 285–306.
- Kimbell, Lucy. 2012. "Design Thinking Part 2." *Design and Culture*, 4(2): 129–48.
- Lasky, Julie. 2013. "Design and Social Impact". White Paper. The Smithsonian's Cooper-Hewitt, National Design Museum, the National Endowment for the Arts, and the Lemelson Foundation. New York.
- Margolin, Myra. 2013. Community Psychologist, in discussion with authors, April 1.
- Margolin, Victor. 2013. Design Historian, phone conversation with authors, March 14.
- "Muyambi Muyambi '12." 2009. Bucknell University. Posted January 15. Available online: <http://www.bucknell.edu/x47404.xml> (accessed April 9, 2013).
- Nelson, Geoffrey and Isaac Prilleltensky. 2010. *Community Psychology: In Pursuit of Liberation and Well Being*, 2d ed. New York: Palgrave Macmillan.
- "NeoNurture: The 'Car Parts' Incubator." n.d. Design that Matters. Available online: <http://designthatmatters.org/portfolio/projects/incubator/> (accessed April 9, 2013).
- Nussbaum, Bruce. 2007. "It's Time to Call One Laptop Per Child a Failure." *Bloomberg Businessweek*. Posted September 24. Available online: http://www.businessweek.com/innovate/NussbaumOnDesign/archives/2007/09/its_time_to_cal.html (accessed April 12, 2013).
- One Laptop Per Child. n.d. Available online: <http://one.laptop.org> (accessed April 13, 2013).
- "Peru's One Laptop Per Child Policy Comes with a Big Cost." 2012. News.com.au. Posted July 4. Available online: <http://www.news.com.au/world-news/free-laptops-came-with-big-cost/story-fndir2ev-1226416238064> (accessed April 12, 2013).
- Ritzer, George (ed.). 2007. "Blackwell Reference Online." *Blackwell Encyclopedia of Sociology*. Oxford: Blackwell Publishing. Available online: http://www.blackwellreference.com/public/book.html?id=g9781405124331_yr2013_9781405124331 (accessed March 29, 2014).
- Said, Edward. 1979. *Orientalism*. New York: Vintage.

“Social Design.” 2014. MICA MA Social Design. Last modified 2014. Available online: [http://www.mica.edu/programs_of_study/graduate_programs/social_design_\(ma\).html](http://www.mica.edu/programs_of_study/graduate_programs/social_design_(ma).html) (accessed March 29, 2014).

War Child. n.d. Available online: <http://old.warchild.canst.com/work> (accessed April 10, 2013).