

Hi, I'm Mauro Porcini, PepsiCo's chief design officer. Join me for our new series where we dive into the minds of the greatest innovators over time with the goal of finding what drives them in the professional journey and in their personal life trying to uncover the universal truths that unites anyone attempting to have a meaningful impact in the world. This is In Your Shoes. Clean water is a design challenge better housing is a design challenge and I find increasingly the wider scope for what design is one of the biggest fears and areas the design is growing too is designed for social impact and helping fundamentally in improving the quality of life so there is huge scope for creativity design and innovation including the guest of today is the founder a managing director of interactive Africa a cape town based company founded in 1994 the combines design marketing project management logistic and creative productions to work on projects that promote South Africa the company's initial recognition came through the project management for the first African in space mission and the marketing and pitching of South Africa's bid towards the 2010 football World Cup as well as the 2006 FIFA campaign is the co-founder of Cape IT initiative a nonprofit company dedicated to promoting the 80 cluster in Western Cape and is also one of the cofounders of rain South Africa's mobile data only network but to the worldwide credit community is possibly best known for establishing the International Design Indaba which has become recognized as one of the world's leading design institution through the flagship design in the abba conference annually held in Cape Town Ravi Nigel welcome to in your shoes Thank You Mauro great to be here so we started with designing dhaba and I can tell by starting with that asking you a question about that did you come up with the idea of creating a conference before anything else and then that kind of conference yeah I think you know if you had to put yourself back into 1994 dawn of democracy talismanic leader Nelson Mandela and all of us looking at this fledgling nation and wanting to really be part of this gorgeous new solution and trying to find those kinds of projects that would help us in this new nation hood and I remember us sitting at the office with a group of my colleagues and we were saying that you know this is a time instead of all of us scrambling for a slice of the cake some of us need to be concentrating on growing the cake what's the grow the cake project that we could do for South Africa and it occurred to us and one of the brainstorm sessions said that here we are in Africa and Africa's curse as well as Africa's gift is that we've got some of the most ridiculously fabulous endowment in terms of natural riches my country gold diamonds platinum I mean in the earth in South Africa right now is two and a half trillion dollars worth of platinum yet if you look at this fledgling economy then and we were in a parlous state of inheriting basically a an economy that was in ICU from the old apartheid government and the problem was that we're too dependent on commodities too dependent on a mindset that said the value is in the earth the value was from extraction and we wanted to shift that narrative and we wanted to say no actually the values between your ears that the real gold is not to be mined three kilometers below Joburg the real

gold is walking on the streets of Joburg the real gold is human capital we must start displace more store by ideas how can we become this kind of society and this kind of economy that's really about leveraging intellectual capital so it was about shifting a perception and I mean this XI economics of it is this a gold ingot formed into a piece of jewelry the difference in price is 14 times and historically the African problem has been is just sold the commodity but not the value-added product and what we were saying and trying to assert and we beat a path then to the deputy president and said to him that the x-factor in the conversion of a commodity into anything of value and covetable and desirable is design creativity and innovation why aren't replacing store by that why aren't we focusing on that that'll be the transformative aspect of this economy so our initial as idea for designing Darbar was let's go all together the best brains in the world but more importantly the people who were not primary witnesses but primary actors in this kind of transformation who've got cuts and bruises who have whether right there in fashioning this who understand the alchemy between ideas into reality we want you to hear those stories and inflame the next generation of Africans that this is the journey we can go to as well where we could mine our own stories leverage of our own savvy and natural endowment towards doing this but we did it in a very interesting way that we said I'm not an impresario I'm not an event organizer and we always thought of this as being a platform and we said we'll do it in this way because of our activist orientation and the projects that you talked about from the space trip to the bid for the Soccer World Cup the way we constructed this was to say three days of talking the think tank 362 days of doing the do tank so this corollary of think tank do tank almost made it a very alternative conference that was not just about accessing the best ideas and these wonderful stories from the best exponents in the world but also putting them to work so if you come to design into other you come to share but you may also have to roll up your sleeves and do some shoveling with us and so over the years we've leveraged over 200 projects across the country which have become wonderful exemplary kind of projects because we had to eat our own dog food as where we had to do what we advocate it's not good enough to standing on a soapbox and saying design creativity innovation we had to show it in a kind of gonzo way so a lot of the people who come that are not just commissioned to speak the commission to speak and do and so over these last year's and we had the threshold of our 25th anniversary we've done over 200 of these projects and they go from building houses in a squatter camp a terrace of houses through to being progenitors of Africa's first Museum of Contemporary African art which we did with Thomas Heather wick in the new MOCA in Cape Town so for a gorgeous homage to Archbishop Tutu which we presented on his 86th birthday on the oldest Avenue in Cape Town gorgeous arch done by Snohetta but it's called an arch for arch because we have fixed what they referred to him as the arch and and these kinds of projects have just been you know taking the genius out of a room and helping it to settle in community and and start to trigger point other aspects of our society so it's a quite

an alternative platform in that regard you are able to put together so many amazing talents busy talents talents they receive offers to speak at conferences or around the world I am sure a lot of people listening to us right now organizing conferences in many regions around the world are wondering how did you attract them how did you convince them to come to South Africa to your comforts instead of going somewhere else or doing other things because we don't do the normal conference stick so if you hand me over to a speaker's bureau I don't talk to you again we meet everybody personally so we've got a very old-fashioned way of doing it because this is a collaboration this is the co-creation I'm not booking a talk I'm booking a collaboration here and so like I travel 150 days a year as a minimum have to meet people do the Mensch test you'd pass and say after no come on what could we possibly do together and and so it doesn't have the normal conference dynamics and and I think out the big differentiator is that we have the sense of mission and it's quite palpable when you meet us that you know we are here more than putting a conference together and people get quite taken by that and and you know people love to be able to convert their ideas to reality as well however larger name you are because one of the questions we ask a lot of them as well is hey by virtue of the energies we coalesce around design into other how can we help you what's your unrealized project what's that little psychic tickle in the back of your neck that you've cared anew maybe by virtue of us being together we will help to to make that happen as well so we just don't go there with a begging bowl and we go there with you know with the kind of a solutions mindset and says come let's make some magic together this magic do you build that kind of brand it's been 25 years now you mentioned it earlier what did it change from the beginning in term of topics theme and what do you think is gonna change in the next 25 years how would you see the progress of the conversations yeah it's been our university right and I mean I'm a scientist with a business degree so I haven't studied design designing dog has been my University I've I've seen all but less than 5 talks that I've never missed and they've been missed for good reasons because you're welcoming a deputy president of someone except so for myself as well I am completely transfixed there and engaged so it's been the most amazing University but we started off in the kind of space that we knew Ruiz to be well which was mostly in the realm of communication graphic design advertising and new media digital etc fledgling digital stuff as it was back then and as we evolved with the platform and as design has somewhat evolved as well just got such an expanded scope of what design is and what design is full and and so the remit right now is so much wider than it was then and even in terms of design sometimes you know it could be somewhat of a misnomer because what it's evolved to becoming yeah is this rather broad church for the celebration of creativity fundamentally and so creativity of every stripe so at a design in Taba you could go from listening to say Ferran adrià in his pomp in 2009 and segue to the creative directive is in Miyake segue to a Shigeru bon and architect so you we were just equal opportunities celebrants of creativity so that's become quite a thing and we particularly because of our

lens and our positioning of a better world through creativity we look for those kind of soulful people who are actually using creativity to make the world a better place yeah to advance progressive ideas so that becomes quite a effective and how do you shoehorn all of this eclecticism into this one room over three days well the first thing is that we don't have a theme we think that's a curatorial conceit we really want to hear about you and your work the underlying premise is a better world through creativity all of these talks are connected by the fact that everyone talks about the process the rites of passage this alchemy this journey from ideas into reality and what happens in the when you do that is that you just take the pulse of what's going on in the world because you know we go from 20-somethings to 60 something 70 something's so we're not a just we have people from all six continents so it's truly a global platform and then what evolves is this kind of consciousness that like oh god this is going on in the world and you almost happen to some kind of a zeitgeist and the themes emerge and we love that that the thing is not pre-edited the outcomes have not been fixed prior to us even convening it and we listened and this consciousness develops in the room after a while after three days of listening to this mix of interesting people and yeah so it's changed and I'm lucky that we never went to a design conference before we started this so there was no frame of reference and I think that in some respects was a boon that we were at this far-flung corner at the bottom end of Africa contemplating this brave world of design at the time and and and and so we we've done a mash-up of sorts and and and feel that all bets are on yeah and you mentioned multiple times the idea of design to design a better war to create a better world I didn't mention when I introduced you the fact that you are working on a variety of different projects behind as an Indian firm always with a purpose always trying to create something of value for the society can you tell us more about those projects and your vision of designing creativity to help the world to create a better world yeah I think it's a I mean purpose matters right so we get up early in the morning and we pedal very hard because we feel that we've got you know a particular sense of mission and I think it's just really wonderful it steals you up in the morning and rather than being stricken about quarto writers and quarterly sales we mostly can buy impact and how we're moving the dial and what impact we're having which which is which is a nice metric to have so the mandate around design into other was would be to say well let's solve for bigger problems and the bigger problems and the bigger issues would be like can design give dignity can design leverage and emergency-response so we take design as a source code and this toolkit and we put it to work to solve for some of them fixing problems in society so I'll give you one example and it's a terrible one but it's something that we need to countenance because you know we can't be frivolous about this beautiful asset called design and we need to put it to work so there's an area in Cape Town that had some of the worst statistics for violence against women and it's a informal settlement and they have a common ablutions block and people are largely living in shacks this area had no lighting and it's in the far-flung corner of the city and we were working

with an NGO fabless NGO it was actually featured in Gary ha Stuart's documentary urbanized this particular NGO it's called VP uu Violence Prevention through urban upgrade and they do these wonderful pieces of urban acupuncture to really upgrade the area because it's found that it's really assisted in better social cohesion and and helping in violence prevention so we met these fabulous people there who do the most wholesome work including a German expat called Michael cross who lives in Cape Town and he says what this guy really needs is lighting because lighting here would be a great deterrent to molestation and issues a woman may face walking to involutions block say in the middle of the night so for us the project could have been we could have written him a check it wasn't a crazy number it was actually within you know the kind of fiscal reach of even a design in dhaba so we could have written him a check but instead we thought well this is something that is a story that we need to share we need to shift consciousness about it we need to change behavior and we need to engage and so we worked with a famous famous street artist in South Africa called faith 47 lovely woman and on the main arterial road outside Cape Town on the way to the airport on a massive building faith made this mural but then with a South African interaction design agency called thinking on this mural was studded with lights and then we linked it to a crowdfunding platform back in South Africa and this whole story which we did hashtag another light up to tell the people of Cape Town about the plight of these women in this Township and you know absolutely coaxed them to be part of a solution and so every time a light went on at the mural a light went on there and we instead of in you know writing a cheque we made it a media platform we made it a communications platform and we galvanized more people in Cape Town around us and and inform them so these kinds of projects were able to do in and around design in Java because you know we list about putting bumps and seats bliss you know it's been sold since 2004 so that's the less of an issue sold art since 2004 so we could utilize this marketing budget or this kind of things for these kind of alternative you know kind of pieces of activism so that's been really really neat and and over the years what's happened with design in Java is that you know as we've got more momentum and scale the ambitions have become larger and so they become sometimes architectural and and impacting an entire precinct so those things have been really really neat but for me more than ever the focus is really about the projects yeah the conference is beautiful and I'm not it's it's just a joy and I'll never miss it for anything and it's just beautiful but the emphasis has long moved over and to the do tank aspect of it and at any point in time we're act like right now we've got like a roster of 19 projects at various stages in its progression so that's the kind of thing that keeps the continuity because if you're just the event you're a circus you assemble people together and then everyone goes off to their day job subsequently our team stays on and that event becomes a manifesto for the activity for the next year yeah it defines our actions for the next year it's a conference with a purpose and it's a platform and I really like that approach yeah you know the more I listen to you I remember the first time I met

you well and we had lunch I was thinking these back then and I'm thinking this now listening to you you remind me of a Renaissance man you know between amateur naughty and the actual innovator you connect people you find resources and you make things happen but always from your first projects with this idea of doing something that nobody ever did before that is really the approach the mindset of an innovator you know in PepsiCo right now we are investing in lausanne innovations try to figure out ready to out to take it to the next level yeah so what is your definition of innovation it's like my definition of okay let's go back a few steps right it's you know what I use words like design creativity and innovation into interchangeably I think innovations got more currency in a corporate boardroom but I think it's it all comes from the same space and and and and the it all is released from you know from creativity but I think I like design definition to be that skill of facility to improve the quality of life that would be what design would be and ultimately a designer would be somebody who would take you from your current situation into your new desired situation and anybody who takes you on that journey I reckon is a designer so I have a really wide scope for what a designer is and in terms of innovation it's it's a kind of process and a mechanism that companies and people could use and it's quite a you know people have different methodologies for it and it's of course it's got quite a bit of cash a right now with lots of design concerns consultancies around the world selling you their own proprietary process to how this happens but it's really a process and a technique of you know creating the new of making connections between disparate things to prove a whole new solution but it's it's it's people who are super solutions oriented and wanting to solve for the kind of fixing problems of the day the crisis du jour and and and the fundamental thing will truth why I think the design has such a wonderful capacity is that and why I like it more than perhaps the more consultancy like Design Thinking idea is that designers they they they get by by doing it's a doing discipline yeah it's a lean forward make it happen you know so if you gave me a brief about something my first response would be to go and make something and says Mauro do you mean like this prototype number one you know and you'll say no no I thought it was how about just making those edges a bit more curved I don't think that works so nicely they'll go back I'll come back and says Amaro do you mean like this and I just love the fact that it's not paralysis by analysis it starts off by by doing and starting with variations of what the answer could possibly be and this hyper iterative way of doing and I am a doing kind of person you know think tank do tank and so I think design is such an important discipline to have because I think even in my country we have a problem because we write poetry in terms of policy you can't argue with the scholarship of what these politicians right because it's right but then there's an implementation deficit we can all write the right things but to do it is a whole nother thing and so we would I think we you know we spend a lot of time and energy in understanding how to do lots of people say the right things yeah and there is a lot of conversation you mentioned it earlier on the process behind innovation many entities firms

agencies that sell you this idea of their process
ten blocks you followed this journey and the reality is that innovation is really about the people and the way of thinking and you just say that these idea of prototyping of creating so talking about people you think that innovators designers have a unique way of thinking you know from optimist to curiosity what what describes the mind of a designer and the of an innovator a few factors the one is you have to be an incurable romantic what do you mean you have to be in love with things you have to feel like you know a sense of you know you've got this positive energy and i think i sublimate all my unrequited love through my projects you know so it's all good you have to be incurable romantic you have to be an optimist you have to feel that you know there's a better way I love hanging out to designers but one of the best things about designers can imagine this mindset a designer's mindset is fundamentally I want to make this better don't you want to hang out with people who fundamentally want to make things better I mean there's some of the most progressive people on the planet so you have to be an optimist you have to be intellectually curious absolutely you have to want to know you have to be this integrator because design is this kind of discipline that links economics and sociology and environmental sciences and all of these things and you must be a quick study you must understand how to you know how to make coherence with with all of these things so I think that that matters as well you know you must be a synthesizer of sort and you must understand and be comfortable with dissonance and static you must be able to to be able to deal with that because you it's a buffeting you're trying various options and you must be absolutely comfortable with that and most importantly you must be comfortable with failure because in this iterative process along the way all around you would be you know and Institute of failures yeah failure is something that is so necessary in the process of innovation to try to experiment is interesting because the science community calls failure experiments that's what they are for them but in the business community we call them failure often and so I think it's a great a great lesson because in science I come back from science and when you did a failure at that experiment today it's just a data point yes yeah so how could we in business just consider that to be another new data point and we should be super super comfortable that it sort of it's not a black mark against your reputation is there any specific failure that was a very important data point for you that you remember you're like what I really learned something important and then I did something different later on a few and I'm trying to find the one that will probably translate and make be the best share is always a difficult question because we do fail but that is difficult to remember exactly that but when you say that you know like what what world's up inside me is like I'm trying to think like which was the most traumatic actually yeah it was a what what I and I know which was the most traumatic is like we got completely stitched up when we did for the soccer world cup and we put together this most brilliant project and was cerebral II absolutely right and whatever but within sort for the politics and which was also an issue

because great ideas just don't necessarily gain traction you have to deal with all of these are the human dynamics I mean it's not always a meritocracy and you can come up with the idea that hits you between the eyes and you think damn and then you go and this is well how come you don't you know why don't you get this so we could completely stitched up and I remember being so gutted and then we had to pick ourselves off the canvas and then try again so we did win the soccer world cup for example we did it at the second iteration and all of that energy from 1997 all the way through to 2000 was just laying waste but I've got this idea like and it also comes from a science background is that

my biggest one and it's a personal story has got to do with the museum and I'll tell you about that now but it's like Newtonian physics because it's like energy energies never destroyed great ideas aren't either they're just more fun transformed into other shapes and form and you must be I love this they finish yeah you must be open to that so when we start with Heather wake Thomas an absolute fabulous human being and he had only ever done one building it was early days in his career and you know we had him over to sign endeavour and then after design dubba we were told about this particular building in the in the waterfront that everybody was tiptoeing around because nobody quite had the kind of solution for it so all of the developments in what has become one of the flagship transformations of a waterfront in the world really really done beautifully but they was his building in the middle and this building is particularly significant because it was a tallest building in Africa for most of the 20th century Portland cement company outside of Cape Town was built and its first project was this and it was the grain silo and that grain silo of course great sense of history it was built in 1923 but it was kind of falling in on itself which is quite wonky and and people were worried that you know that if it was not strapped in it was gonna fall over and there was some absolutely cringe-worthy suggestions for what should happen to the building and and so we started on this project we put in a lot of energy got some ideas with Thomas beat a path through to the owners spend the time and this is all some costs right nobody's commissioning you this is an unsolicited pitch right you go in there and says we think we could add value to this that you've been tiptoeing around and then we do all the hard out hard yards getting a toehold into perhaps going to the next step and then their owners of the waterfront sell so you like left high and dry all of this energy they salted Dubai world the big property conglomerate Duvall wall goes on so Thomas and I back there greetings hi got the spa key idea how about this and we get some traction with Dubai wall because these things take slowly people just don't understand the buying cycle when you're dealing with large projects and you know it's not a just add water instant gratification thing it's it's it takes time and I think all too often I when I talk to young designers as well as a sense of impatience and I mean this this entire project took 12 years I mean I'm not sure how many projects you know we have where you can be added for 12 frigging years right so this is now about year for Dubai world start to them and then the wolf financial crisis happens in 2008 and they sell in a fire

sale and then we start again with the third sets of owners which is a large property company listed in the Johannesburg Stock Exchange and the government pension fund and we start this process and all of which a lot of the seed seeding as well and the support comes from designing to other and then there was this memorable morning where we take a model and Thomas and some members of Thomas's studio and we put it in front of the members of the board and will regale them at 9:00 a.m. with a story of how this grain silo could be transformed and become a museum and they looked at it and you know the idea is so beautiful and it's must rank is like one of the best grain silo conversions in the world Thomas the most you know majestic work there so it moved them all and it said okay we'll give you some money for feasibility let's just take it to the next step so for that Thomas made me a little model which fitted into a hat box and we started to go around to win support and galvanize support you know to see how we could do this and then along the way the owners of the waterfront Commission a consultancy in Paris to help us understand and decode this world of museums and for large parts of it I thought it was going to be a design museum I thought it was gonna be a design endeavour museum I thought it was gonna be our project and then there was this very fateful day in Cape Town when these consultants arrived and so people from the waterfront the owners and our souls a design rubber and we listened to this consultants presenting and I can remember it like yesterday the guy says there's three things you need to know the first thing is that no museum in the world breaks even so the best-performing gets to about 60% and so what you're gonna have to do is that you are going to be professional fundraisers for the rest of your life and do understand that there's a huge deficit every year you need to study aboard with kind of high net worth individuals will help you to show this thing up because no museum breaks even so do you understand that no first off and then gave us the metrics around it the second thing they said is the biggest beneficiary of a cultural activist and designers and all these people bringing this energy here and doing this amazing piece of urban acupuncture in this waterfront will be you the owners because in every single instance the world over from Bilbao - Tate - whatever their real biggest beneficiaries are the people around it because that's what the cultural activists then the designers do and the people who could get the upside are the property developers in orbit around it and then they'll show the graph of what happens when you know you make this kind of investment in a in a in a cultural hub and a creative hub and then the third thing they said was hey listen you meaning the owners of the waterfront you'll benefit immensely from these guys putting on a harness and getting on this treadmill for the rest of their lives running a museum here because guess what they're not gonna break even they're not gonna make money from it nobody's retired from running a museum it's not gonna happen so why don't you do this for them why don't you pay them an annual stipend because you're gonna benefit immensely from it pay them an annual stipend and it would cover their heart costs just take the edge off and they can right-sized a organization in order to be able to go and run the

museum but they wanted a bit of a free ride so they booked at that and me in a fit of pique I got up I left the meeting and so thank you so much it's lovely and so ran about 41 kilometers of that 42 galyic a marathon and exited at that point and then into that gap came the person who subjected his name on it and it became an art museum and so in some respects you would think failure and in some respects we did not get our name is not on the door it's not our museum but it has become the first Museum of Contemporary African art in Africa and with hindsight I'm glad we're not there because I think even if design double were to do it the only way you could make it solvent is to have title is to be able to then benefit yourself from the platform I think the platform's don't benefit from all the upside so which only accrues to the developer like the fabulous hotel next to it or the retail next to it etc and my backtracking has probably taught me that maybe the model is a more holistic one where you almost but it's not just about the solitary object which all too often we make a mistake sometimes design we just think about the object then we're not conscious of the ecosystem around it and in this instance it gave me a better view of it and so will will do one yet but we'll do it on our terms and it was an it was a gorgeous gorgeous learning so was that energy destroyed no not at all was it a great learning immense am I disappointed I was initially not now and what's the upside well we have a museum the building happened it's there and and so that's gorgeous so you know you have to be at peace with this and if some people frame that they would look at it and says oh you failed somebody else would look at it and says got you one so yeah it's interesting this story talks a lot about something you said earlier not to miasma yeah it's key for innovation and having a dream is the other one and also something that is extremely important I think is resilience resistant fear me you just go you follow the dream and in the optimism and in that dream you find the energy to just go on and on and on yeah and that's key I think there's an there's a huge sense of self delusion as well along the way I think you need to do that you need to I think it's the way that you deal with this dissonance and so you have to constantly believe that's possible we also doing a wacky project at the moment which maybe with the some time will describe to you what you doing in the city center it's it's so bonkers it may happen you know and and you just have to keep at it and just keep chiseling away and and and hopefully you'll drum up enough support to to make it to make it happen your energy look we live in a world that is changing right now like we are at the crossroad it's very different than the one of twenty years ago and God knows where we'll be in twenty years time yeah and there are a variety of drivers of this change on one side everybody can come up with an idea get access to funding with this proliferation RBC and fans that are hunting for good ideas you go straight to consumers with e-commerce with these platforms you can build your ecosystem of communication with social media so essentially it's very difficult for big companies to protect any kind of product or brand or often to protect any kind of average solution that isn't it's not really the best extraordinary solution for people we're entering what I like to define as the Age of Excellence somehow so that's the positive perspective then this word is

also you know with social media and and the platform that the social media is given to anybody is creating also conversations that sometimes give stage to the most visceral instinct of people sometimes not the most noble one so there is a negative if you want interpretation of the age we're entering what is your point of view on the age we live today where we're going is positive is negative what do you think about this specific moment in time listen there's some parts of it was that positively scary because I think we'll we live in times where it seems to be more divisive partisan and bipolar then we've been in a long long time and and that's concerned and that's in terms of our social contract that's a huge concern the major major issue of course is climate change and and global warming and if we aren't engaged with the biggest crisis right now I mean everything else that we are talking about is just completely redundant and I I think it's it's really even moved us to crank it up and try to look for things that where we could be way more relevant in terms of what is the global agenda right now and so I've been particularly moved off late by I think the best multilateral document we have as humanity and signed by more nations on the on the planet so at least you said if there was some sense of consensus it was when we all came together and devised the global goals and articulated the global goals and the 17 sustainable development goals and so while we may have some spat about certain routes and policy and whatever we do know that those 17 goals are what we should as humanity aspire to so I've taken that as our new rubric a new agenda even for design endeavor and I've started to increasingly even in the way we recreate the event and we do this beautiful gig as an offshoot with the Dutch with the Dutch Design Week which has become the world's biggest survey of the best graduates from design schools around the world and it wasn't too far a leap to even look at this because these youngsters are already tuned in like so and they're not looking for a job they're looking to engage and take Spanish to the system and to be engaged in the in in this in these issues and so we put together this platform called antenna and antenna looks at the sustainable developmental goals and looks at how can designers impact on it because it's our thesis that you know the UN for example who gave birth to this with all of these member nations around the world they've had environmentalists they've had policy wonks they've had you know climate scientists have had economists but they haven't had people who have got agency people who have ideas and people who have some kind of an innovation quotient who could come in and you know do something so our next project that we are very excited about it's with the UN in the General Assembly next year where we starting to assemble a cohort particularly of sub 35 world's people who reach their prime in this period between now and the curfew for the global goals which is 2030 and see how designers the creative community could be galvanized around solving for this because as we said to the UN and elsewhere clean waters a design challenge better housing is a design challenge and so but you just in haven't asked designers to date so we're hoping to convene the biggest gathering of this cohort of sub three five-year-olds designers from around the world at a platform we we are calling Design United

that we'll be doing together with UNICEF the United Nations in the General Assembly and so all of a sudden you know we were wanting to because increasingly at design in table as well one of the things we've been doing for years and it's a little back story and I'm make sure that I don't ramble so besides all the rock stars from around the world the interstitials that design endeavor for in excess of a decade has been our global scan to look at the best graduates from Parsons RISD ich al Royal College of Art ko Tokyo and Design Academy I intervene so we've constantly taking the pulse of what that generation has been thinking and we've been tracking it for a while now and regularly we're just so moved by what this generation is doing and so rather than making them you know supporting actors in the massive pageant that's a design another let's make them actors in the leading role which we've start to do with antennae and we're gonna do increasingly with design united but the glitchyness we seen in the kind of work and some of the projects are just it's so beautiful so thoughtful and almost already at prototype stage but the glitchyness is that how does this ideas get traction how do they convert it how do they let it diffuse into the economy and so what we all wanted to do with design United in particular is to create a fund around it because the design ecosystem doesn't really have the kind of support that maybe the tech ecosystem has so it'll be a wonderful platform will amplify those stories about this amazing youngsters and their projects from around the world and the the next aspect is we will help to underwrite them and to say Mauro that's a fabulous idea here's a grant of a hundred thousand dollars take it to the next step it's wonderful it's a prototype stage but how do how do we do this so we're the throws right now are fundraising for it because I mean the UN gives you a mandate but they give you no money it's understandable and so we've been charged with this kind of responsibility in order to be able to do it but you know some of the issues around the global goals are fundamental to our social cohesion so much of it comes from fear so much of it comes from this massive seismic changes in the economy so much of it comes with this yawning gap between the haves and the have-nots and inequality which is also one for gold that we needing to solve for and better work so you know let's put designers to solve for those issues and you know as opposed to just the next little widget because I think we solve for most things in the world we solve for crockery we solve for furniture so for those things we need to get to a higher level of what designers should be engaged you know in in PepsiCo some of the most important projects were working on in our little scale is exactly the world of sustainability and our beverage and foods are impacted obviously by this kind of problem and our design and design nurse can help really finding solutions that are viable sustainable for the business we live in and for the society and the nutrition is an ultimate food and food security yeah ultimate it's a very very important vertical congratulations by the way I just think it's amazing that you guys have just dipped your toe into Africa and made your first significant investment in a company not so far down the road from where we are based in Cape Town so I think that's wonderful then so exciting and and it's then it's been

quite good for Africa as well we feel quite buoyed by that that you know you guys have darkened our doorway because it's an amazing homegrown food company and I think that embedded in there as well as is not just service that market but there's some solutions in there that could go to the rest of the world as well so I think this kind of bilateral communication and partnership is gonna it's gonna be great it's a it's a stell what Starwood company that you guys have got they I totally you know we we have a global design function within PepsiCo but the only way to really be global is to have local design centers around the world and one of the missions of these design centers is the one I've really understanding the local culture creating value for the region but then what can we take out of the region that could create value for the rest of the world is one of the missions they're gorgeous so am I expecting your Design Centre in Cape Town in terms we see I mean the way eBay it may arise let me go to say is fantastic well Robbie thank you for being with us today it was wonderful to be in your shoes today and I have here some Pepsi shoes so the queue you can eventually be in our shoes from time to time when you are home I want to give them to you Oh awesome thank you so much I appreciate it thank you so much our total daeviation take it thank you