

# Design for All

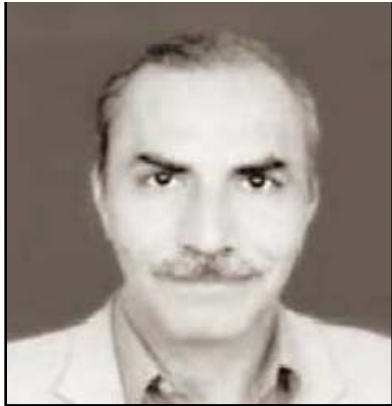


**Guest Editor Dr. Cigdem Kaya,  
Associate Professor , Istanbul Technical  
University , Turkey**

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### ***Other regular features***



## **Letter from the Chairman's Desk**

**By Sunil Bhatia PhD**

**One night my neighbors were chasing and shouting thief! thief!! A young thief was caught by local residents and his entire body was extremely oiled and there was a namesake clothes on his body that was barely covering his private parts. I was perplexed to see him completely drenched in oil. Police officer informed us that oil was his cover. In case someone noticed his stealing and tried to catch him his hands would slip because of it and he would get a chance to escape from his clutches. Minimum clothes would not allow anyone to catch him by clothes. He was not taking any chance that people should catch him from clothes so he was using minimum bare. It was his cover not to be catch by others. Night is the best cover by nature for thief. Sunlight is best cover for living beings of the earth planet that provides life.**

**I was thinking about thief and could not sleep the way people were thrashing him for attempt of stealing but no one was talking about why he was compelled to steal. As designers ,I realized stealing is an art unless until you have been caught red handed. If it is an art then this might have some origin. Covering of his body with oil was using the product that can protect from catch and darkness of night was providing cover for his actions. They learnt that design the cover not to be catch by others.**

Once I visited the posh restaurant where a warning was displayed at the floor 'wet area' and found some water was spilled and covering the ceramic tiles. It might prove reason of slip for any customers. It was the water thin film that was covering the tile floor and can invite accidents. Similarly during the rainy days accidents of fast moving vehicles are high because water formed a thin layer on roads and braking mechanisms are not to design for meeting the challenges of water film on roads. Automobile designers think of covering the rubber tube by strong but flexible material of rubber coated on ply as tyre for meeting the challenges of roads.

What is the basis of covering? It depends on what is our objective and what is the commonest design we can. Sometime we use the greed or physiological need of anyone in designing the trap as cover for catching or wish to enhance the life of the products by covering. To trap the rats by designing cover we use piece of cheese and hang in such a way that slight moment in food releases the clamp and spring loaded entrance door closes and trap the rat. Rat is under cover that prevent escape .Thief was prepared and designed his body in such a way that it should not slip into possible trap. Design of huge cage is another example of cover for wild animals of such manner it is impossible to break and escape route is properly locked it protects the man being attack from wild animals and caged animals enjoys protection from possible enemies attack as well allow it to provide basic amenities for life . Cover of book came into the existence after the learning of language, writing and sense of preserving history in human minds.

We wish to enhance the life of the machines by using lubricants as cover for minimizing the wear and tears. In present time shelf life of foods items should be more at any cost and we do not hesitate to

use the potassium bromate in bread without caring it may be reason of cancer in some. Cover by wax coating on apple controls the moisture of it and freshness is maintained for longer period. Is it not covering of apple with wax helps in market driven forces? Role of covering is significant in human life and to protect from vagaries of weather we use tiles that prevents building from rusting. Similarly we galvanized the iron bar for covering to protect from weather impact for enhancing the life of the buildings. Photo frame is one kind of cover that protect the life of photo and extension of it is showroom with glass cover that helps in display the products as well cover it from dust or weather conditions. Lamination is another kind of cover for protection. All archive techniques are to cover the products in such a way it should enhance its life. As our knowledge advanced and succeed in inventing electricity and by using covering on wire we achieve transmission without meeting any eventualities. Further its properties we designed the concept of refrigeration that cover the products by cooling that for enhancing shelf life.

How come idea of covering came into the mind of humans? There is mention of Adam and Eve in Bible used fig leaf for covering their body parts and it was associated with knowledge of shame that helped the God in understanding reason of eating apple, angered Him and thrown them out of paradise. Our earth is covered with plants in controlling the balance in environments and helps in absorbing majority of sunlight. Primitive people were surviving by satisfying their physiological needs of foods and they might have used various techniques for covering foods. They understood that liquid, gas and solid can be used as cover. Later on they might have realized that heat from sunlight works as cover when it dried the fruits and helps in enhancing edible life. Cover with water for cleaning the

home is ancient practice but knowledge of extraction of oils helped in preservation of fruits as pickles or jam dip into oil was nothing but cover. When they learnt the art of agriculture and wanted to remove the cover of food grains they extensively used flow of wind power. Those were living close to vicinity of river keeping their future foods by tying with thread by placing under water and those were hunters used to cover under branches. Cover under water led us to fishing and helped in designing fishing rods by placing edible items over the bent hook. Large scale catch was possible by throwing edible items for some time and as fishes gather for eating they threw woven net that spreads over water and goes under water that has heavy weight around sides at uniform distances by pulling strings it closes and trap the fishes. It might be started from protection of left over foods or hunted foods from enemies. Similarly those were living close to jungle of plane might have used to cover by using easily available natural products like stones or pits for placing foods for covering . Later on they realized foods have limited life and small invisible or visible insects over the foods destroyed and it was no more use as foods. Idea of covering got push to meet these challenges. Bushes were replaced with woven basket. I believe sunlight was the first covering human learnt in early progress and by placing under the sun it dried the products and did not spoil fast. As they discovered fire and its properties they realized roasting the animal meat did not get easily spoil and was working as cover. They started boiling or barbeque in attempt to cover. Knowledge of extraction of oil and fire added new dimension in covering technique and they developed design of frying.

Our civilization has used the covering for increasing the life of products but they used reverse of covering and allow the products to de-

cay. In fermentation we don't use cover rather we use uncovering for fast fermentation. Humans early designed of liquor is nothing but allow decay and did not attempt to cover it. Design of curd from milk is that series. Segregation of cover from agriculture products gave us thrashing, cutting tools like knife, marinating as cover for enhancing taste. In modern time camera was design for taking photo and it was revolutionized idea but while taking the photo photographer remove the cover from the lens for proper exposure and he was experienced how much it should be removed for best photo .

In modern time we use helmets for covering of head to meet the challenges of eventuality of accidents that can damage head. Similarly dentist used capping for covering of teeth from further damage by external particles. Cover of handle bar for holding for movements generally covered with rubber dotted over the surface or embossed to prevent slips. Automobiles of engines are covered in such a way that it provide comfortable interface with drivers. The autobody is nothing but attempt for covering as well provide safety, comfort to users. Even bags, briefcases and suitcase are one kind of cover but it serves dual purpose for easy handling of items packed in it.

As child everything is involuntarily and certain things we control by training and discipline like urination, toilets, secretion of saliva and we lose our control after aged and our muscles are no more under control of brain and refuse to obey. That time urination in public or in bed embarrassed the aged. To protect they design adult diaper that cover and absorb the urination. Secretion of saliva around mouth is wiped by handkerchief. Menstruation seepage of blood is covered by absorbent pad. Heart beats misses or slow in beating we use pacemaker that séances the beat and works accordingly is possible because it covers the heart by sensor. Sunscreen lotion covers

the exposed part of the body and prevents the effect of ultra violet. Stop cock or knob of water tap is nothing but covering the flow of water and it is strong enough to meet the challenge of its pressure. Dams are designed to cover the flow of river for desired pressure required to move the turbine by uncovering to fall the water with pressure on wings of turbine. Thermostat and insulation is another kind of cover. Some musical instruments are designed by covering with dead animal skin for producing desired sound.

Covering of products with branches to woven basket is interesting journey and later it turned to packaging industry. This industry realized airtight containers cover and does not allow bacteria to attack the product and does not perish fast. Some products need moisture to retain the shelf life. Design of electric bulbs by Edison used vacuum to protect the life of burning filaments but found better result by replacing the vacuum with inert gas. Later we covered the bulb with glass cover for desired illumination effects. Air freshness industries are designing new products for covering odor and that helps in designing various types of urinals. We design waterless urinals for public because they found urine has urea and turns to foul smell as it comes in contact with water. Pest control uses different techniques in totality to cover the house to protect from possible insects attacks.

Police uses bamboo shields for covering their bodies and controlled the rioters. Nail or toe painting is nothing but covering of it. Entire make up or painting industries are having expertise in covering. Furnishing or blinds industries are designed for covering the windows with better function and aesthetic values should increase. To protect from rain or sunlight we have designed the umbrella that covers human body. Letters were protected by cover. Digital signature



used as cover for the content of letter in digital age by using hash algorithm. Role of undercover cop to unearth the underworld activities is common.

A body of an old man who was living alone in his house was decomposed in closed room and foul smell made the neighbor to call the police. Police officer broke the entrance and sprayed the entire room to subside the foul smell. It was the cover of spray that allowed investigating the body. We use the deodorant to control the possible odor of armpit as well we use the mouthwash that helps in killing the germs as well leave a layer that cover the mouth for controlling bad breath. To heal the minor external injury doctor applied the tincture of Benzoic by placing over the wound. It is nothing but cover.

We are glad that Prof Dr. Cigdem Kaya has accepted our invitation for Guest Editor and we are feeling great that her role as Guest Editor prove international level because of her great international exposures. It is great to be part of the Istanbul Technical university. Turkey is a transcontinental Eurasian country and it is good that this special issue will have flavor of both Europe as well as Asia. Enjoy the Turkish coffee with Turkish delight

*With regards*

*Dr. Sunil Bhatia*

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## Forthcoming Issues

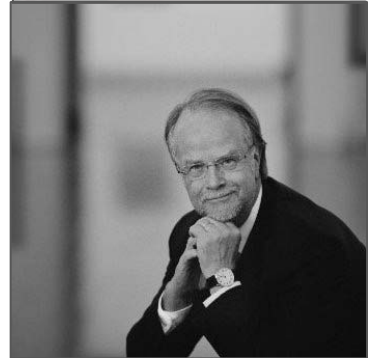
### August 2016 Vol-11 No-8

**Asst. Professor Yasmeen Abid Maan** In charge Architecture Program, LCWU, Lahore Pakistan.(Associate MIAP, MPCATP) will be the Guest Editor



### September 2016 Vol-11 No-9

**PROFESSOR YRJÖ SOTAMAAPRESIDENT EMERITUS** University of Art and Design Helsinki and Cumulus Association, **ADVISORY DEAN AND PROFESSOR** College of Design and Innovation, Tongji University and **DEAN LOU Yongqi** of Tongji University will be the guest Editor



## September 2016 Vol-11 No-9.1

**Professor Ricardo Gomes** has been a faculty member in the Design and Industry (DAI) Department at San Francisco State University for nearly 25 years. He was the Chair of the Department from 2002-2012. Prof. Gomes coordinates the Design Center for Global Needs and the Shapira Design Archive Project in the DAI



Department. This non-profit international research and development center is dedicated to promoting responsive design solutions to local, regional and global issues such as: inclusive/universal design, health care, the aging, community development, social innovation and sustainability of the built environment.

## October 2016 Vol-11 No-10

**David Berman** Accessible design thinker, expert speaker, author (Do Good Design), UN advisor on IT accessibility, GDC ethics chair. Communications strongly believes that we can design a better world that leaves no one behind. We've been leaders in the online accessibility



field for over 15 years, and we're eager to help you gain from the benefits of inclusive design. David is a senior strategic consultant to the Canadian government, as well as other governments on four continents

## **November 2016 Vol-11 No-11**

**Prof Niraja Tikku and Associate Prof Kriti Gera** of Industrial Design of School of Planning and Architecture Delhi will be the Guest Editor



## **December 2016 Vol-11 No12**

**Mainak Ghosh** Assistant Professor Department of Architecture & Regional Planning, Indian Institute of Technology Kharagpur, India will be the Guest Editor. His research interest revolves around perception studies, cognition and learning, and urban design. Presently he is working on various facets of visual perception factors cutting across various media in an urban domain. Precisely this delves in understanding concepts between spatial design, Human Computer Interface, Robotics, Information and instructional design, interaction design etc. which could be proliferated at an urban design and urbanscape level.



Completing his Bachelor in Architecture, he deep-dived into specialization of visual communication design in IIT Kanpur, Masters in Design. There after industrial experience as design consultant in one of the largest corporations in India. He has worked for various international and national clients working on the fronts of innovation, research & development and design interventions. He is well travelled with collaborations and connections in USA, Canada, UK, China and UAE. He is the founder of Undream Design, a holistic design hub. He has always been keen on academic pursuits, with publications of books, various journal papers and with attending conferences, mainly focusing on bridging the gap between communication design and space, architecture & urban forms. He has been invited speaker to Smart Cities and Countries Congress held in Paris last year. He has been visiting faculty in various institutions such as, Jadavpur University, School of Illumination Science, Engineering and Design, Kanpur University, Loreto College. Apart from his academic and professional expertise, as a hobby he is inclined towards artistic spurts. His art works has been exhibited in Berlin, Germany in 2012.

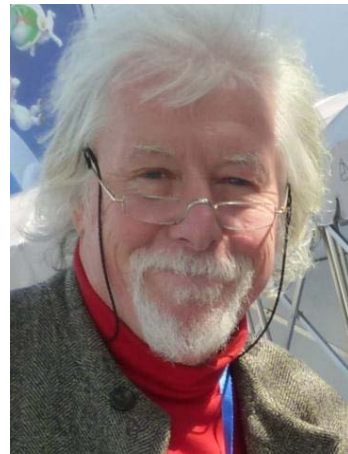
## **January 2017 Vol-12 No-1**

**Gerhard M. Buurman** is the founder of a couple of programmes, initiatives and institutes at the Zurich University of the Arts (ZHdK). Hochparterre called him a steady initiator and Bernhard Bürdek commended his distinguished ideas on the university level. As theorist and vibrant researcher he worked in international groups at the ETH Zürich and Harvard Law School as a practitioner. He will be the Guest Editor.



## **February 2017 Vol-12 No-2**

**Jim Harrison** is a Lecturer at the Cork Centre for Architectural Education in Ireland, and has long experience of teaching, research and publication on aspects of Universal Design and user-friendly design for ageing as well as in integrating these topics into the architectural curriculum. He also has been a supervisor to PhD and Masters thesis candidates in related topics.



He has produced numerous publications on inclusive design related topics with over 50 papers and journal articles, a collection of which were successfully presented for his Higher Doctorate (LittD) at the University of Sheffield. Whilst teaching in Singapore (1984 – 2002) he became involved in UN ESCAP 'Training the trainers' accessibility workshops in the Asian Pacific Region, in which he is still active. Amongst many other achievements he contributed a section for the Singapore Access Code on the needs of older people and, as a UN

Expert Resource Person, continues to participate in projects on Universal Design promotion. He will be the Guest Editor.

### **March 2017 Vol-12 No-3**

**Bonollo, Emeritus Prof. Elivio** Emeritus Professor, Industrial Design Faculty of Arts & Design, is one of Australia's leading industrial design educators and researchers. In 2008 he was conferred with the Honour of Cavaliere by the President of the Republic of Italy in



recognition of his collaborative work in design and education. He is emeritus professor of industrial design at the University of Canberra (UC), and recently visiting professor in the School of Design and Environment (2004 -2007), and the Department of Mechanical Engineering (2007) at the National University of Singapore (NUS) will be the Guest Editor

## **Guest Editorial**



***Dr. Cigdem Kaya***

***Associate Professor at Istanbul Technical University, Turkey***

***She lives and works in Istanbul where she was born and raised. Trained as an industrial designer, she completed graduate program in fine arts in San Francisco Art Institute in the US. After her PhD, Kaya has been a full time assistant and associate professor at Istanbul Technical University (ITU) Department of Industrial Design (ID) since 2011 where she teaches interaction between art and design in the undergraduate ID program as well as product design studio; practice-led research methods and design for social innovation in the graduate ID program. Her experience as an artist enriches her teaching in the design programs. Kaya received BSc in ID from ITU, MFA in New Genres from SFAI and PhD in ID from ITU. Kaya has been a visiting researcher at Sheffield Hallam University and she is a Fulbright alumna.***



## **PERSPECTIVES ON DESIGN FOR ALL**

***Cigdem Kaya***

It is fascinating today how inclusive design has been adopted in industry and education worldwide. Only a decade ago, user-centered design as the prototype of “design for all” was an element of added value in products whereas today it can be said that user participation for increased product experience both emotionally and functionally has been an established component of research and practice in the design community.

Influential ideas of Henry Dreyfuss promoting improvement of products by paying attention to anthropometrics were widely assigned to students as part of traditional design education in his canonical books *Designing for People* and *The Measure of Man: Human Factors in Design* raised awareness in prospective designers that they are actually designing for human beings with bodily limitations. These ideas were later supported with the contribution of psychology in design research and practice. Another canonical design text book on people centeredness *Design of Everyday Things* by Donald Norman also had a major influence on design pedagogy. Psychology was both a theoretical and practical resource introducing instrumental methods for design practice through co-design aiming at inclusiveness and participation. As a result of a user-centered focus in education, today we can see the positive implications of this approach in industry both in Turkey and in the world.

Meanwhile, studies on participation were extensively growing in other design disciplines which have a longer history of working with people such as architecture and urban design. Henry Sanoff's ideas on participation were as influential as Henry Dreyfuss' ideas on anthropometry and Donald Norman's influence with psychology. Participatory design in urban design and architecture are different from the participatory approaches in industrial design such as co-design, in the sense that the aim is participation of a community instead of groups of users.

While design for all has been adopted as part of a pedagogy in design schools world wide, in line with participation theories of Henry Sanoff and Nabeel Hamdi, a number of design researchers have focused on empowerment through design including empowerment of SMEs, artisans and craftspeople and communities of practice. This kind of empowerment with product design has already been practiced in India particularly by National Institute of Design Faculty among many other educators. The Indian influence can be traced in numerous articles both in the literature and in the particular Design for All Newsletter. And this body of work provided invaluable data experience further research for designers in search of our future well-being.

My personal statement will be about the huge vocational production knowledge, be it craft, artisanal or handcraft and its potential in Turkey from a designer's perspective. Research and practice on this issue has been noticeably growing. These projects involve valuable experiences that are yet to be theorised. It would not be wrong to say that researchers and practitioners increasingly mine the benefits

of traditional modes of production for design both in urban settings and rural areas in Turkey, and further research can bring us knowledge to reconsider designing for slower, valuable, sustainable and meaningful products.

From my perspective, design interactions aiming at empowerment by design through participation can be characterised theoretically as interfaces of tacit knowledge transmission unraveling the under-scored value of non-designer makers and their knowledge (Kaya, 2011). Taking inspiration from few past examples, we have been seeking for ways to establish bridges between the episteme of formal and informal designing (Kaya, 2011; Kaya & Gelmez, 2013; Kaya & Yancatarol, 2011). In addition to this, we have been investigating to include vocational design knowledge into formal academic design knowledge by particularly eliciting certain tacit components of vocational design both in vernacular and industrial production. In our research, inclusion of non-designer makers aimed at stating the value of non-formal and vernacular production as well as modern principles of designing and manufacturing.

Turkey has been a fruitful ground for incorporating formal and informal modes of production into design processes. There is a rich artisanal, craft and informal production tradition with a large literature to benefit from. In past research we have identified how designers benefitted from having access to means of production and craft knowledge as well as contributing into its sustainment (Kaya & Yancatarol, 2011). Also in past research we started to investigate possible pedagogical benefits of craft knowledge for formal design education in Turkey. (Yancatarol & Kaya, 2011; Yancatarol & Kaya,

2013). We believe that further studies on this can have a role in developing a design pedagogy that is more sensitive to the possibilities and limitations of materials.

In this particular editorial statement I would like to add onto our research due to the expanding volume of craft-design collaborations and community empowerment by design projects for future researchers. It has been emphasised in our past research that empowerment should be sustainable and that the voice of all stakeholders need to be heard, such as artisans, retailers and consumers besides designers. Here, I would like to underline the importance of being critical in this kind of research for the impact of design to sustain.

First of all, the identified interaction between vocational knowledge and formal design knowledge in design may not always create added value and add onto economic prosperity quickly, but in time. It may involve numerous failed attempts due to possible gaps between resources and expectations of stakeholders. Therefore, besides the growing literature on winning by design, difficulties and limitations also need to be reported so that methods can gradually be further developed.

Secondly, a reliable outlet for the products and related future funding need to be present for the sustainment of the projects. The fruitful interaction between designers and craftsmen should not veil the fact that artisans have to compete in the international market with their products. While we know that design is an empowering tool we need to keep in mind that there are some other requirements that need to be fulfilled for the products to be successful in the market

such as an outlet, funding and many other support systems to be developed. The sole instrumental use of design may not be enough for empowerment. Here, participation of stakeholders with their ideas both in the design process and its sustainment have an important role in long standing projects.

This issue expands the multi faceted nature of inclusion through design for all principles in products and their systems by portraying the benefits of its implementation, pondering on its viability as well as raising questions for further research and practice.

The contributors extend discussions on inclusion from questioning its ethical qualities to research for better implementation of the principles. The cases presented here were selected to expose the traditional and critical view points on inclusive design both from local and international contexts in academia and industry. The common ground of the contributors besides their extensive expertise in the field is being practicing designers. Therefore, arguments are repeatedly rooted from or reflected to past and possible design practices.

Dr. Otto von Bush, associate professor at Integrated Design Program at Parsons School of Design contributes to this issue by asking critical questions and introduces the idea of design for the weak. His body of work can be considered as one of the first theoretical studies of community participation aiming at empowerment through design practice. Based on his extensive experience on people's empowerment by hands-on making as an alternative to passive consumption mainly through both the critique of fashion industry and his unique

practice in fashion design, he questions the ethical dimensions of different approaches to inclusion recalling basic philosophical texts, also, as seen in his past body of work.

Chicago-based designer maker Eli Bensusan contributes to this issue by evaluating his method of inclusion as a designer: designing for one. Trained as an industrial designer at Istanbul Technical University, after a contemporary design education in the US, Bensusan's jewellery aim at providing inclusion by creating a sensation of individual affirmation called identity construction in his words. In this respect, he argues that inclusive design of products may have limited inclusiveness. Here, adornment is proposed as a meta inclusive concept by Eli Bensusan.

Industrial Designer Nisan Tunçak contributes to this issue by portraying experiences of herself and her colleague designers at Eczacıbaşı Vitra in the past several years where design for all was gradually adopted as a design strategy for this important manufacturer. Vitra, a major Turkish manufacturer of sanitary ceramics reaches out to several users in many countries through exporting products. Sanitary ceramics is a special case because of its wide universal use. Therefore, this case displays extended impact of universal design when adopted by industry. The benefits of design for all which can be physically observed on actual products need to be amplified because they may go unnoticed especially in mass produced everyday items used by everyone.

Finally, T. Semra Sahin, Sweden based industrial designer contributes to this issue by her report on Solleftea for All where new meth-

ods to evaluate accessibility requirements for public spaces were developed through activity analysis. This case is particularly valuable because the method developed at the end of this project opens a door for further requirement generation.

I hope this issue enriches the valuable conversations on participation in design.

## **References and further reading**

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***Kaya, C. and Gelmez, K., (2013) "Intervening with Design: Building Platforms for Grassroots Empowerment in Communities of Practice in Turkey", Crafting the Future, 10th European Academy of Design Conference, University of Gothenburg, School of Design and Crafts (HDK), April 2013, Sweden.***

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***von Busch, O. (2006) the Dale Sko Hack: Exploring Modes of Production and Re-Form Tactics,***  
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**Wood, N. (2006) *Transmitting craft knowledge: Designing interactive media to support tacit learning skills*, PhD Thesis. Sheffield Hallam University.**



**Assoc. Prof. Dr. Cigdem Kaya**



***Eli Bensusan is the founder and designer of Neferka, a high end jewelry design brand from Chicago, and is working as a freelance design consultant.***

***Eli Bensusan was born in Istanbul in 1989 in Istanbul, Turkey. He holds a Master of Design in Designed Objects from the School of the Art Institute of Chicago and Bachelors of Science from Istanbul Technical University Industrial Product Design department (2008).***

***Besides his own practice, he is working for KozSusani(Chicago), Birsal+Seck(New York) and Studio Casey Lurie(Chicago). Besides companies in the USA, He has worked as a designer for two major design studios from Turkey that hold recognized international awards, DemirdenDesign (2011) and Adnan Serbest Furniture (2010).***

***Bensusan's personal work includes objects exhibited and sold in different cities, internationally such as "Tribute" (2015, exhibited in Milan), Object of Time & Object of Space (2015, exhibited in Chicago), Fractal Ruler, (2014, Exhibited in Chicago & Joshua Tree), Perspective Ruler, (2014, Exhibited in Chicago & Joshua Tree).***

***He worked as a lecturer at the School of the Art Institute of Chicago, for the class"Design Storytelling" in designed objects department.***

## **Design for all or one?**

***Eli Bensusan***

***Industrial Designer, Founder and Designer of NEFERKA***

As a designer and maker of objects, I often use resources on ergonomics to justify certain decisions in objects that I work on. How an object interacts with the human body, is one of the most important layers of design that us, designers should understand and be in control of.

Design world still discusses how to be more "inclusive". 3d printed cost efficient prosthetics, more accessible playgrounds, change in standards or applications in accessibility in public spaces are all attempts to create more inclusive environments that have undeniable success in providing people access to life.

However creating physical accessibility is not enough, in fact sometimes an illusion of inclusion. Most hidden and also effective boundaries that "limit" or "disable" people are created by societal norms due to categorization of individuals with different physical properties, identities or self-expression. They can be hidden behind semiotic codes in design. If a person is identified as "disabled", their physical access to a restroom, allows them to satisfy their needs, but does not fully solve the problem of them being excluded, because categorization of a person as "disabled" is already an exclusive way of categorizing. What true inclusion is, to accept every individual with all layers of their identity, from the most physical (such as body and it's properties), to most non-physical, (such as ideology, or beliefs). This requires giving the confidence and opportunities to different individuals to create and express their unique identities. Unless this is

done, inclusion will exist for certain "categories" rather than individuals.

Designers should understand that people possess other layers in addition to their anthropomorphic dimensions and basic natural psychological instincts, and consider these layers, such as needs for self identification and self actualization when they are creating products and spaces. This does not only require research on human body, but also a deep understanding of uniqueness of different identities and self-expressions. Inclusion can only be true if the identity of the individual is fully expressed. This brings up a different challenge for a designer, which I find more compelling: Design should firstly allow people to clearly discover, accept and express all layers of their identities without categorizing or generalizing. The next step might be to integrate the individuals to the society and give them tools to figure out and play their roles.

In public space, physical accessibility and universalization is and should be a major concern since most of the objects are designed for universal needs and will be used by different people. This has always been a part of design. However when I am working on personal objects, my priorities change. I design for an individual. Specification becomes the major challenge. Uniqueness of an object, it's relevance with the time and space that it is located in, the source of the materials of the object, users relation to that source, known facts about it's past or potential future, the objects resemblance to other symbols, are some factors that create what we call as "meaning". This immaterial part of design, which is about relations of object, human and context, becomes more important for the person using it. People have tendency to identify themselves with the objects that

they possess. Searching and finding meaning in the object is a part of humans' identity formation process.

Abraham Maslow's hierarchy of needs that he published in 1943 starts with "physiological needs" and goes up in this order: "Safety", "Love/Belonging", "esteem", and ends with "self actualization". I have tried to compare two different approaches of design that does not only provide physical accessibility but also benefits on other levels as well.

One of the important and successful examples of inclusive design is gender neutral and fully accessible restroom. Specific examples can be found at the School of the Art Institute of Chicago where I taught as a part time lecturer. It was announced during 2015 that gender-neutral rest rooms had become available for the use of SAIC community in each building. Today, on SAIC's website under student resources this explanation about gender neutral restrooms are clarified:

"Gender-neutral restrooms are safe for transgender, gender non-conforming, gender queer people, as well as people of all gender identities and expressions."

"On Gendered Restrooms and Minority Stress: The Public Regulation of Gender and its Impact on Transgender People's Lives" by Jody L. Herman, includes a research on difficulties that transgender people experience in restrooms. A survey participant says:

"When I transitioned at work, some of the other women complained behind my back because they didn't want me to use the women's restroom along with them, and at least one of them started going to

the women's room on a different floor of the building just to shun me."

A participant in the same research from Herman's paper state that unisex sign(which includes male and female pictograms) on the restroom gives the message of either female or male people can use the restroom so even that is not inclusive for certain individuals.

What we see in gender-neutral restrooms "neutralization" of the space. Traditional restrooms with male and female pictograms dictate the binary gender model and exclude any person whose gender identity or expression does not necessarily fit into one of those. Using restroom is a universal need regardless of gender. But gender-neutral restrooms, in addition to being physically available for everyone, create the notion of security and self-acceptance within individuals whose gender identities are not fitting to traditional binary system. A conscious design choice in the pictogram creates satisfaction on different levels of needs, which include safety, love/belonging, esteem and self-actualization, at the same time. Neutralizing space allows and accepts each individual who wants to use it.

Graham Pullin, author of "Design Meets Disability" focuses on different approaches that can be applied to what we call as prosthetics, or body modifications. His opinions on seeing "disability as an opportunity for design" is supported by examples in his book such as "Philippe Starck met bottom wipers", "Jasper Morrison met wheelchairs", "Hussein Chalayan met robot arms". Graham Pullin wrote about these 3 meetings and more. Each of the chapters explain how the unique approach of the designer may result in a prosthetic that is designed with the same approach that designer takes when they

design a piece of furniture, tableware item, etc. A piece of "designer furniture" is less about comfort and more about identity. People design same objects with different approaches, and people who buy these are more interested in "owning" a designer piece rather than sitting comfortably on it, that is why design is a part of identity and self-expression.

Aime Mullins' prosthetic legs that are made of carbon fiber are great examples of how design can also contribute to reshape an individual's identity. She was photographed for the fashion magazine "Dazed and Confused", her image was found by the audience as strong, independent and feminine. The photograph shows how Aimee Mullins' prosthetics embraces her physical condition and creates a different type of beauty. In her speech that she gave for TED, she also mentions the solid ash legs that are hand-carved, and why they are important for her:

"Three months after that (photo shoot of for the Dazed and Confused magazine), I did my first runway show for Alexander McQueen on a pair of hand-carved wooden legs made from solid ash. Nobody knew -- everyone thought they were wooden boots. Actually, I have them on stage with me: grapevines, magnolias -- truly stunning. Poetry matters. Poetry is what elevates the banal and neglected object to a realm of art. It can transform the thing that might have made people fearful into something that invites them to look, and look a little longer, and maybe even understand."

The importance of the physical support that these pair of wooden legs provide to Aimee, cannot be neglected, however the effect of the design highlighting its beauty rather than being discreet and medical, creates a transformative experience. The prosthetic is a

representation of the disability, and its exposure is about the exposure the disability. However in Aimee Mullins' case, the word "disability" becomes problematic because the lack of limbs is not seen as dysfunction anymore, but an opportunity for self-expression. This pair of objects provides a different perspective for us to understand how objects can provoke self-expression.

The example is just the opposite of universalization of objects. Acceptance and embracement of the difference is an appreciation of the unique identity and self-expression. The objects designed with this understanding are loaded with meaning. They will be designed for increasing the accessibility of individuals, but more importantly their existence is going to provoke individuals to embrace their differences.

Comparison of two examples show us that there are different situations where design should be more universal and accessible, or unique for its user. In either case, if the aim is true inclusion, design should allow its user to find and express their identities rather than hide or categorizing them.



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*Eli Bensusan*



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## **Vultures and Lambs: Design for all against all**

***Otto von Busch***

***Associate Professor at Parsons School of Design, USA***

A common perspective on design, primarily suggested by cultural critic Vilem Flusser, is to see design as a lever or a process producing leverage. In his famous collection of essays, *The Shape of Things* (1999), the lever is a recurring metaphor. Following Flusser, the lever may serve as a great point of departure in a discussion on the egalitarian ideals of participatory design and the universalist imperative to design “for all.” In a similar way to how design “for all” breaks the elitism in who can utilize design, participation breaks the expert design to be design with or by all. But, if design is a lever, perhaps our basic question must be: how does it make the weak strong? Or to make the question more poignant: Who gains leverage, against whom, and in whose interest?

Participatory design, in its many forms and variations, has become a master category of contemporary design practice and thought. The utility of this approach is most often blurred in-between ethics—that it is “good”; function—that it is effective; and politics—that it is democratic. Even though the schools of user-centered, participatory and co-design have their own histories, methods and pedagogical imperatives, the very act of what “participation” is, and its universal “for all,” share the emphasis on empowering all individuals. The inclusive and generalist approach also share key components with the recent decade’s buzz in “design thinking” or the grassroots ideal of social innovation where “everyone designs” (Manzini 2015). Indeed,

today every design method worth its salt, it seems, must pledge allegiance to this ambiguous field of practice: inclusive participation, it seems, is mostly beyond disagreement and beyond scrutiny.

The idea of participation comes alongside an entourage of sub-concepts that somehow often dodge political scrutiny: such as open, collaboration and transparency. And ironically, but once something is labeled “participatory” or “for all”, it seems that no closer description is needed, as if the process of operating a participatory project is self-evident. As Cooke and Kothari (2001) notices, in the general discourse of participation, the approach in itself can never be bad, only less well executed, and the very category of participation seems to be the answer to everything, effectively hiding contradictions under the vague promise of democratic experimentalism.

The universal imperative to design “for all” shares with participatory design the noble trait of inclusion even if it has another trajectory. However, in their inclusive gesture, both design approaches share a broad invitation across the population. Likewise, they both also often aim to address the needs of disadvantaged stakeholders, which of course deserves praise, both from a historical perspective, where design has been a profession reserved to experts, but also from a contemporary stance, as politics across many democracies has turned all the more unequal if not outright authoritarian.

One way to approach one of the many political participatory qualities of the universal “for all,” is to connect it to the ideal of a transparent, open and engaging design process, bringing users and designers, or subjects and rulers, together. The politics of design may in

this sense reflect the politics of society. Such perspective brings us close to Karl Popper's famous critique of Plato's idealization of the Philosopher Kings to instead propose the ideal of the "open society", which has for most of the post-war period come to mean western liberal societies. As opposed to the "closed" societies, guided by absolute dogmas and truths, open societies operate by a decentered mode of socio-economic organization, where competing practices and ideas are ideally to bounce off each other and ensure liberty as members of society compete for status. Thus, Popper's open society is a mild and slightly idealized version of Hobbes state of nature where universal inclusion also resembles a civil strife of "all against all." In such case, does the leverage of design, when disseminated to "all" produce new hostile dynamics or even enemies?

The universal notion of designing "for all" is an ethical as much as practical promise. Its utopian attraction is, like the very notion of democracy, a slightly hypocritical undertaking. The "for all" suggests the aim is to facilitate the dissemination of design leverage to those usually excluded from design, but by being for all, it also suggests the leverage is equally distributed across the population: bringing the consent of "all" under a universal law of design. However, as Nietzsche suggests in the *Genealogy of Morals* (1887/1994), imposing one law equally for the vulture and the lamb can easily mean death for all the lambs. Participation, or designing "for all," may also become a way to treat all participants equally; both vultures and lambs. As suggested by political philosopher Raymond Geuss (2008), many forms of inclusiveness may come at the cost of the lambs, as the very formula of vague equality hides the unequal distribution of

agency and leverage, and effectively fails to recognize those who may need it the most.

Thus a central question participation faces in design is to better recognize the distribution of real power amongst stakeholders, and to create more concrete checks and balances for inclusive design which may better help negotiate the asymmetric dynamics of leverage. In the realm of participatory design, this must be a closer look at the dynamics between stakeholders, users, and clients, but also acknowledging the invested interests behind those hiring the designers in the first place, such as firms, NGOs, public sector or academy. Many of these interests may be virtuous, but seldom are donors truly selfless angels. Today, as it becomes more and more clear that the “open” and “participatory” trends in design are not only compatible with, but even constitutive of, the increasing inequality of the current economic paradigm, designers must ask themselves whose leverage they really increase. Who is really gaining leverage as “all” comes under the domain of design, that is; is the true leverage really working in favor of the weakest when we design “for all?”

The very basis for many community services on the Internet seems plagued by the idea of being “for all” and the epitome of participation. Yet, they also hide the powers of the platforms, or what has lately been called “platform capitalism.” Egalitarian platforms, where all users create equal profiles, may seem perfectly equal, however as much as it hides the inequalities of off-line life, the basis for the labor of online participation, it also effectively hides who is the user and who is used. Services may appear free but none of the providers are charities.

In a similar vein, as designers approach a participatory project, for example helping local artisans to redesign their products at a market to sell more products to visiting tourists, they may be drawn into similar asymmetric dynamics. Like in all design projects, a lot of conditions come smuggled in through the back door of the brief, effectively reproducing current power dynamics to fragmented problems with their specific solutions. For example, most often the central question of “agency” is vaguely modeled under an idea of *homo economicus*, where individual power means funneling citizen action in and through the open market. As designers often seek to empower participants by creating new stuff or service for markets, the economic activities of participants are pushed into the heavily biased “competition” on the “free market” with its asymmetrical distributions of agency and debt. To put it bluntly, designing for all, by treating all equally, risks reproducing or even aggravating economic inequalities as all agency gets processed through an asymmetric market. The tricky part is that “participation” and “for all” effectively hides the many points in the chain where asymmetric leverage happens: what may look like empowerment at one part of the chain may indeed turn into a form of disempowerment or corruption down the line.

Indeed, there is a risk the very success of universal participation may undermine the ethical and practical rationale to become dangerous to its core ideals. This is where the vultures return. As media theorist McKenzie Wark (2013) has noted, today’s segmentation of the market has produced new ecologies of exploitation. In the merger between market and politics, also the culture industries have

morphed from entertainers to expropriators, or what he calls the move from culture industries to “vulture industries”. Not only do the vulture industries aim to capture and monetize the leisure time of workers, what the culture industries did before, but also make users become renters of the platforms by which they entertain each other for free, thus continuously laboring for the platforms. The very spectacle of authenticity has become yet another frontier of unequal market claims. The vulture industries capture almost every social interactions, and even the very processes of emancipation as the industries control the vectors of agency, prestige and status. The more people who participate increase the power of the vectors cutting a part of every instance of individual empowerment to actually disempower users on a larger level. To Wark, the fattening of “all” the lambs is a part the hunting game of the vultures.

In the case of the artisan market, the craft has become a form of design curated entertainment where tourists come to buy authentic crafts. As the artisans produce the reasons for visiting the market in the first place, the real money and power seeps out of their hands and goes elsewhere. Not only does it seep into the pockets of international charter and hotel chains, but the labor of authenticity of the artisans has now become packed in innovative ways and tested on the market, making it ready to be appropriated as yet another lifestyle article. The designers have managed well to make the local artisans participate in becoming a herd of lambs and the vultures are all sitting ready in the trees waiting to tap into the growing market and funnel out the real money: just compare how much the hotel guests usually pay for the night compared to the incomes of the local craftspeople who create the authentic atmosphere of the local mar-



ket the tourists come to visit. Indeed, the more successful the market, the more the tourists will “like” and “tweet” about its authenticity, increasing their own popularity as a way to feast on the local brand.

Who has gained leverage, against whom, and in whose interest? Of course the local artisans have gained agency, but most likely, they have also become competitors against each other and for a slice of a market dependent on much larger economic players, the hotels chains, charter and tourist corporations, and the tourists themselves. The artisans at the new market only get the small change of the larger influx of money, while most of their work is not funneled into a highly competitive market that may easily lead them into debt and more and more precarious working situations. From a perspective of leverage, “all” have been lifted; both lambs and vultures.

The idea here is not to end up in an overall abstract critique of “capitalism” or “neoliberalism”. We must stay concrete and return to the very real power of leverage. The labels of “participation” and “for all” always risks of merely reproducing status quo and produce consent to the overall asymmetries between lambs and vultures. Instead, we must ask more specifically what participation *does* in the form of agency: does it give participants access to power and real self-determination, and does it produce leverage against those who are already strong? How can designers be better at producing leverage which is *not* disseminated equally, that is “for all”, but aimed specifically to empower the weak? How does the weak gain leverage, against whom, and how does it mitigate the corrupting interests of potential vultures?

In the end, the weak may not need so much “equal opportunity” or “equal justice” as much as “equal power” – yet this last position is seldom explicit in design. How does the design for all and by all better ensure to help empower the weak, so not to implicitly enhance socio-economic inequalities under the guise of a false egalitarianism.

To return to the local artisan market, designers could ask; how do we ensure we produce “equal power,” that is, not facilitate the expropriation of labor from the poorest artisans, users or stakeholders towards the vulture industries? Can the artisans escape only being reduced to the authentic entertainment for the larger vultures? Can they organize differently, form cooperatives to coordinate their efforts and profits and invest to better tap into the tourist industry in more egalitarian ways, find ways to also house the tourists, or even lobby to effect policies to ensure a better overall share? Can they find ways to limit the impact of the vultures, and also reduce the risk of producing new vultures amongst their own?

Like the democratic experiment itself, universal participation is a process with no ready-made answers. Freedom and togetherness are always ridden by interpersonal conflict. However, like any other process of leverage, checks and balances may be our best path to promote more equal power. And this may also include designing leverage more explicitly for the weakest. Keep your friends close, and your enemies closer. Be careful: designing for “all”, equally for lambs and vultures, may help the vultures more than the lambs.

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### ***Nisan Tunçak***

***Nisan Tunçak graduated from Istanbul Technical University, Industrial Products Design Department in 2011. During her degree, she studied at Politecnico di Torino as an exchange student. Since graduating she has been working at the bathroom design department for Eczacıbaşı Building Products focusing on bathroom product design, trend studies and design strategies. Tunçak also continues to work on adapting the Design for All principles to bathroom settings in scope of the “VitrA for All” concept, which she played a leading role in its establishment.***

## **VitrA For All-A Business Practice Of Design For All**

***Nisan Tunçak***

***Industrial Designer, Vitra***

***"Are companies really interested in people and in culture? Do manufacturers discuss personal rituals, the depth of private relationships, the warmth of family, the codes of love, the signs of human emotions, the regard for happiness, freedom, personal expression, and the wellbeing of our human existence? And do they address these questions through the product they sell? Business can only be holistic and comprehensive if they are able to address these issues"***

Every year VitrA delivers thousands of products to customers all around the world. From WC pans to sinks, bathroom furniture to bathtubs and tiles, VitrA portfolio offers users and professionals (architects, interior designers, designers) the products they need. As the VitrA design team, we strive to diversify and update our portfolio by developing new products and collections, and collaborating with other designers.

It has been two years since we embarked on the mission of making the "Design for All" concept an integral part of the design principles of the VitrA brand. Reading Roberta Null's paragraph above, early on in my research, affected my approach to my profession significantly. I still have this paragraph hanging on my office wall. It is a strong reminder of my function as a designer. Designing products by identifying them as a part of the users' everyday life instead of the main component of a process that ends with sales, renders the production-sales cycle sustainable while creating value.

## **Design for all and Bathroom Environment**

**World Health Organisation indicates that between 2015 and 2050 the number of people aged 60 years or older will rise from 900 million to 2 billion (up from 12% to 22% of the total global population). As the senior population continues to grow rapidly, universal design keeps on gaining currency. There are many developments on a global scale such as state endorsed projects emphasising the concept of aging at home and certain governments setting targets of creating accessible cities within the next decade. For instance, the vision of the Norwegian Government is that Norway shall be universally designed by 2025. These developments closely concern the future of the bathroom industry.**

**There are numerous projects and programmes aimed at making homes safe and comfortable for seniors and disabled individuals. And in this context, one of the issues at the top of the agenda is the bathroom layout. Besides risks associated with wet surfaces, health problems and other special needs might require modifications to or complete refitting of bathrooms. For example the “Disabled Facilities Grant” in the UK offers support to disabled and senior citizens who need to make modifications in their homes. In countries such as Belgium, France and Germany the cost of home modifications are paid in the form of tax deductions or direct support.**

**When we suggested to work on the concept of “design for all” to other departments in the company, we knew that this was more than just an approach to design. The concept should also transform into a product development and marketing strategy. The growing number of studies particularly on ageing populations providing sta-**

tistics like in the example above, the concept's coherence with the Vitra brand values as well as the feedback from sales teams in Germany and UK encouraged us to make such a move.

### **"Vitra for All" Concept**

We work closely with colleagues from the marketing, communication and product development teams on all our projects. As the design department we are in the position that guides the process and ensures inter-departmental communication. Since we first brought the Design for All concept on the agenda other departments have openly embraced this issue and this is very encouraging for us.

To have a portfolio backed up by the principles of universal design means a better bathroom experience for very diverse user types and makes it possible to have bathrooms that can adapt to our changing needs throughout a lifetime. Based on this approach, we decided to emphasise the idea that Vitra is a brand that always stands by its users and this ultimately gave birth to the "Vitra for All" Concept.

Think about it - even users without any physical disabilities go through childhood, age, suffer temporary or lifelong diseases, gain weight, get pregnant, or help their siblings and elders in the bathroom. Also, people from different generations using the same bathroom at home. In this context we have developed messages that support this motto. These are:

- *Vitra cares about every user and their specific needs.*
- *Vitra cares about the future of users.*
- *Vitra manufactures products suitable for all age groups and health conditions.*

- *VitrA has a product range that suits users from different age groups and needs.*
- *VitrA aims to design products that provide the same performance and comfort to all user types.*
- *VitrA regards all users equally.*

Having these in mind, we set our main objective to be: *VitrA aims to design usable and safe products to satisfy different user groups without making them feel "different"*. Our first step was to evaluate existing products and determine our shortcomings. For this task we employed product assessment tables that were developed according to the principles of universal design.

We created two main groups for our products that fit the definition of the "VitrA for All" Concept:

- *The Performance group features products designed according to specific standards in order to meet the needs of the physically impaired (like the wheelchair compatible special needs WC pan).*
- *The Comfort group includes products that will improve the bathroom experiences of different user types (like the walk-in shower area with a shower channel).*

In this way, it is easier to understand which user groups we can include and what should be the next steps.

After having provided the necessary analyses and classifications, our achievements have been summarised below:



## Product Projects:

- *A bathroom collection consists of a product range that is determined according to different styles and income groups. Different products from the same collection share a common essence in terms of design. Products for disabled use are usually classified under a custom group rather than being featured in a particular collection. In order to change this, we have added faucets for disabled use in our most recent collections. Our aim was to meet the standards without compromising the common design language and aesthetics that transpire in the collection. We intend to maintain this logic for future project briefings and in doing so adopt an approach that embraces different income groups.*
- *Another initiative is to kick-start an extension project for a bathroom collection that came on the market two years ago. The collection that was marketed with a family theme was quite fit to include products aimed family members with different needs. We are working with Finnish design office Pentagon for this series that will be released in 2017.*

*We are well aware that it is difficult for users to go beyond physical abilities and age related psychological barriers. Experiences suggest that such people refrain from installing additional modules such as grab rails due to these barriers, which would otherwise improve safety in the bathroom. There are certain reasons for this. First of all these accessories mostly look as if they have been removed from a hospital environment. Second, they look out of place next to other bathroom installations. In our opinion another hurdle is that the primary*

*users of these products do not have an access to variety in design. We aim to go beyond that. The collection we are developing with Pentagon feature grab rails, washbasins and bathroom furniture which look appealing and still meet the necessary standards. In order to overcome the barrier of feeling “different” we plan to use the products developed in scope of this project alongside existing bathroom collections.*



- In scope of the Design for All perspective we are also working on comfortable (with seating function) and easily accessible shower spaces. It is clear for all of us that shower areas can be risky, even for young and healthy individuals. That is why we are working on a number of ideas to reduce these risks. In designing these products we always try to keep in mind scenarios where individuals require assistance in the shower (families with children, physically impaired individuals).*



**Design for All is not a practice that is constrained by standards or rules, it is an innovative process. I personally think that we will succeed in creating an improved bathroom experience and reach more users as we keep on studying and following developments in this area.**

## **Events & Activities**

**“VitrA is creating the bathroom of the future with your stories”,  
2014 Istanbul Design Biennial**

**Our first event linked with this topic happened at the 2014 Istanbul Design Biennial under the main theme “The Future Is Not What It Used To Be”. The theme of our display area developed with the support of Assistant Associate Berrak Karaca Şalgamcıoğlu was “VitrA is creating the bathroom of the future with your stories”. We wanted to let users know that we value their ideas and experiences in this area. This is why we encouraged them to share their bathroom experiences with us. We tried to give visitors inspiration by displaying some of the feedback and exhibiting products that were designed accordingly. The notepaper in the form of toilet rolls was soon flooded with funny, surprising and, most importantly, inspiring input. I**

read each and every one of these notes and prepared a report to share with my colleagues in other departments. It was a mindopening experience to read user notes on their personal relations with the bathroom and the problems they faced. It was really exciting to read poetry on the toilet seat and see remarks like “home is where you go to the toilet comfortably”.



“Bathrooms We Share” Workshop, 2014, Istanbul Design Biennial

The “Bathrooms We Share” Workshop that took place as part of the same biennial gave us the opportunity to collaborate with participants to analyse our experiences on public toilets. Participants classified public toilets and shared their personal observations and problems. The main objective of the workshop was to analyse public toilets in detail rather than seek solutions to problems. I can confidently say that the information obtained was very eye opening.



*VitrA For All Area, ISH Bathroom Fair, Frankfurt 2015*

ISH is undoubtedly the most important international fair in the sector and in 2015 we created two bathroom settings for the “VitrA for All” Concept. Participants’ interest was greater than ever thanks to a warm, stylish and lively concept presentation. We are already making preparations for ISH 2017 using our new products.



*VitrA For All Area, Unicera Bathroom Fair, 2016*

Back in March 2016 we developed a “VitrA for All” area at the Unicera Bathroom Fair in Istanbul with the slogan “VitrA - home to products designed for changing needs”. By using icons representing different user types next to each product, we aimed to emphasise that a single product could actually be used by a variety of users with the same degree of comfort.



## **Notes about the process**

VitrA is the first company to manufacture special needs bathroom products in Turkey. In this regard VitrA is familiar with ergonomic criteria and has a certain degree of background knowledge, however, Design for All is a concept that is relatively new to most of us and that is why it can take longer than expected to develop and test ideas and ultimately create new products. I think two points are quite important for a company which intends to adopt design for all approach:

- *To understand & explain how the “Design for all” concept is different from the concepts of Accessibility or Barrier Free: It is very important to understand that having custom products for disabled people is not an adequate criterion to lay claims on this concept.*
- *It is crucial to effectively brief sales teams who are in direct contact. For example, although the risk of slipping or the need to sit in the shower area can be valid for all users, the way these products are presented may prevent better sales figures. In my opinion an effective marketing strategy and purchasing experience can make the product appealing for a wider audience.*

## **Next Steps**

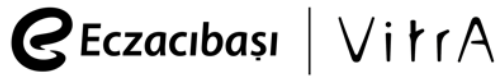
- *There were two main sources of motivation for us during the development of the “VitrA for All” Concept: Being one of the first brands to talk about this concept in Turkey and stepping forward as the pioneers of the Turkish bathroom industry. While most of our domestic and foreign competitors chose to*

*communicate with an emphasis on senior and disabled use products, we preferred to adopt a broader approach. We want to spread this approach and encourage other brands to follow suit. This is why it is important to lead the way and remain informative. So it is not surprising that our design and communications departments work thoroughly on our corporate communication methods.*

- We aim to design practical and accessible products that are compatible with the bathroom during the phase the individual is going through. Making changes in the bathroom is not usually straightforward. Our aim is to design products that can adapt to different stages in our lives with just simple modifications rather than having to break down walls for example.*
- One of the first steps to take from hereon is to achieve a better understanding of “VitrA for All” concept throughout the company. We intend to inform all our colleagues with the help of presentations and communication materials.*
- Reaching out to professionals (including architects, interior designers and designers) is rather important so that living spaces are designed with this perspective in mind. The guideline we are currently preparing in collaboration with Sheffield Hallam University Lab4livingaims to provide information and inspiration to professionals about the concept of “ageing in the same house”.*
- Our long term objective is to liaise with state institutions in Turkey to raise awareness on this matter and, in the long-term, lay the foundations for state-funded bathroom renovation projects. We continue to work on this topic.*



*To be working for the development and application of the “VitrA for All” Concept is undoubtedly the most exciting of my responsibilities. In an age where the future is shaped on experiences, it is no longer adequate for brands and designers to develop ideas based on standard user profiles. I believe that listening and being equal to everyone will take us a step closer to a more liveable and sustainable existence.*



### ***Eczacıbaşı Building Products Division-VitrA***

*The Eczacıbaşı Building Products Division operates globally and owns a total of 15 manufacturing facilities: 9 spread out over Germany, Russia and France and 6 in Turkey. Combined, these factories produce an average of 5 million ceramics sanitaryware, 36 million square meters of ceramic and wall tiles, 370 thousand modules of bathroom furniture, 3 million faucets, 350 thousand bathtubs, 2,5 million bathroom accessories, 150 thousand concealed cisterns and 550 thousand WC pan seats and covers every year.*

*With a wide range of products and an extensive distribution network, Eczacıbaşı Building Products Division currently exports its products to more than 75 countries. It has become a globally recognised supplier of bathroom products and tiles through acquiring the Engers Keramik, Villeroy & Boch Fliesen and Burgbad, alongside VitrA.*

*The VitrA design department comprises a versatile team of professionals from a wide variety of disciplines who carry out research on design and consumer value trends and develop functional, ergonomic and aesthetic products that anticipate future needs. In addition to bathroom products and complete bathroom solutions, the team designs tiles, visual aids and exhibition spaces.*

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***Nisan Tunçak***



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*Sunset in Sollefteå, photo by Michael Hardt*

## **Sollefteå for All project**

***Designers and 5 professional test person developed a new methodology to better evaluate accessibility requirements of public spaces.***



*Niklas pointing stinking nettles by the ramp*

Various tools and systems can be used to statistically approximate the accessibility of environments. Nevertheless, accessibility measures should be evaluated by real people.

I was paired with Niklas in Sollefteå for the project. We have been to Sollefteå, Sweden. We evaluated the accessibility of a camping area. In the picture above, Niklas is pointing out the stinging nettles. I was taking notes about the incline of the ramp, the width of the entrance, following the accessibility list I had. Those stinging nettles were exactly on his hands' height and could burn while he is entering the cottage using the ramp. I was thought to measure the space and write down some comments with attached pictures showing the space using the Accessibility Database system. However, the exist-

ing system doesn't have the necessary functionality to insert such details. I wouldn't recognize it myself either, unless Niklas wasn't with me.

## **Methodology**

The new method proposes at least one professional test person and at least one designer to evaluate basic accessibility needs of a space. They would create a presentation that would allow a potential visitor with special needs to picture the area and decide if the place is accessible to them or not. Thereby every individual gets the right to decide for themselves and/or ask for extra services if available. [1] First, we identified activity analysis of each space. Then, we conducted interviews with the managers of these public spaces, and analysed each activity according to the accessibility rules. This information, later on, was given to managers as well. Lastly, we described activities in text and pictures according to a checklist defined in the report.

## **Short Inventory structure**

### **Physical accessibility**

**All spaces are investigated;**

**Outside (car parks, paths, seats etc.)**

**Inside (Entrance, réception, toilets, seating, premises, etc.)**

**Location / space**

**Surface (of level, slope, roughness, barriers, handrails, walkways, contrasts)**

**Distance**

**Allergies**

**Lighting**

**Safety (emergency alarm)**

**Understanding / experience**

**Examined before, during and after the visit.**

**Orientation (signs, location)**

**Welcoming services**

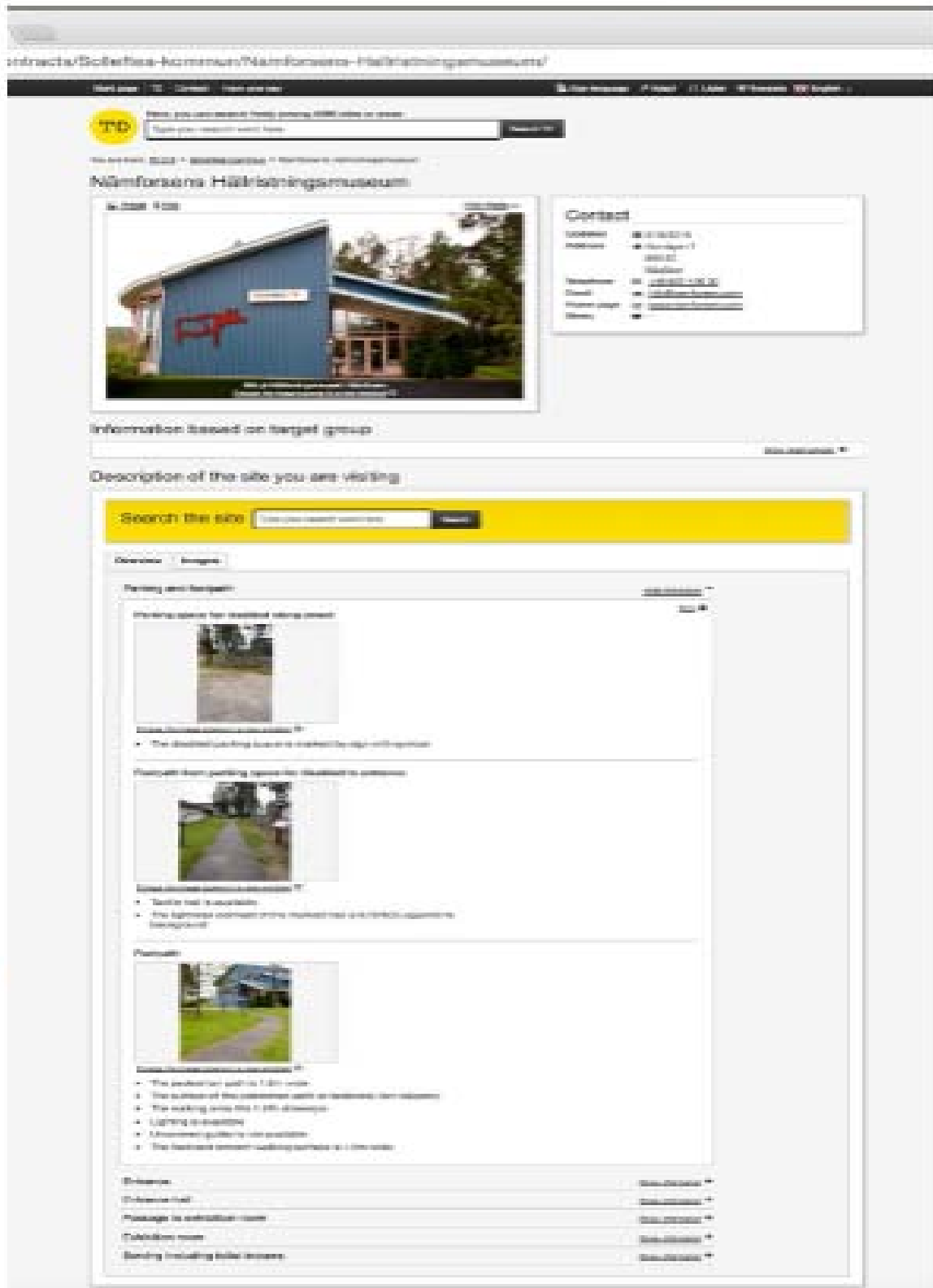
**Professional test persons**

**Professional test persons are a group of people with different types of disabilities. They take two years of education in becoming a test person who would evaluate products and environments from the Design for All perspective. Professional test persons are trained by the Unicum Nordic Design for All Centre to point out the problem instead of suggesting solutions. It is amazing to work with them as a designer where I don't need to dig for the problem. Whereas other test persons describe the experience with redesign suggestions. Since they are trained about the whole design process, they might as well join the creative process when necessary. It is amazing to work with them. (Read more at [www.proffstestarna.se](http://www.proffstestarna.se))** Designers and professional test persons



Designers and professional test persons





Screen-shots from an area at Accessibility database

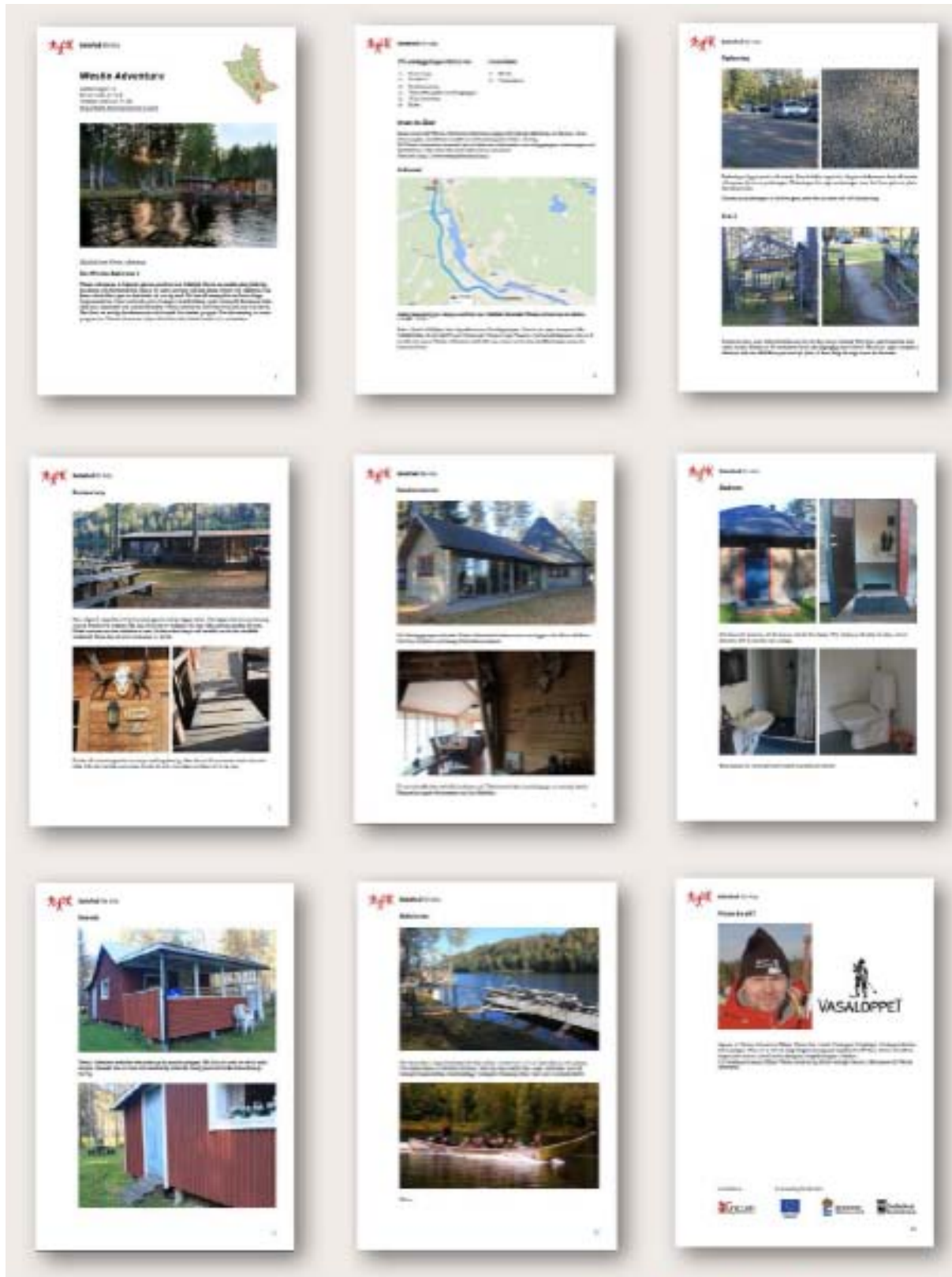
## **Designer**

Designers have their master of science degree in Design for all. Accessibility Database Accessibility database is a system providing descriptive accessibility information about places and establishments. They have around 4900 areas evaluated (See more at <http://www.t-d.se/en/TD-2/>).

## **Project description**

30 public space, 4 designers, 5 professional test persons. Sollefteå for All projects started in 2014 with initiatives from Sollefteå municipality, county administrative board, and Design in Västernorrland. Each designer was paired with a professional test person to evaluate public spaces and created two reports about the site; one public report describing the area with text and pictures for visitors and another private advice report for the managers. Sollefteå municipality is holding Paralympics Winter World cup biannually in Sollefteå, Sweden since 2009. During the preparations, they realize the need for a resource to respond accessibility questions from visitors and therefore initiated this project. Therefore, as mentioned before, the goal of this project Screen-shots from an area at Accessibility database was to create a new methodology to improve accessibility representation of a public space.

Additionally, the new accessibility reports created with this method will help make Sollefteå a tourist attraction.



An example of a public report in Swedish

## **Final words**

**To summarize, we found that existing accessibility systems do not provide sufficient details for complex establishments to meet specific needs of individuals. Public spaces should communicate more about their current situation and what they could offer. It is therefore necessary to include subjective input from real test persons to enhance objective tools measuring accessibility.**

## **References**

**1. M. Hardt, "Sollefteå for All project", Study Report, Available at request, 2014**

## **Contact**

**This is how we work, feel free to contact me for further information.**

**Tekmile Semra Sahin**

**semra@candandesign.se**

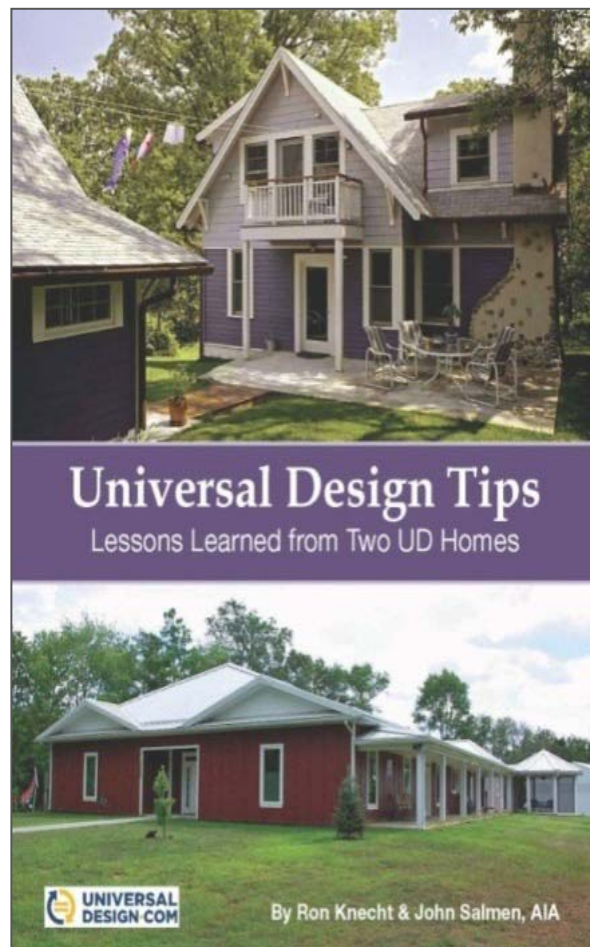


***Tekmile Semra Sahin***



# New Books

Universal Design Tips: Lessons Learned from Two UD Homes:



This new electronic book from [UniversalDesign.com](http://UniversalDesign.com) is filled with tips and ideas that will help guide anyone through the process of designing and constructing their own Universally Designed home. The book was co-authored by John Salmen, AIA, the publisher of *Universal Design News* and founder of [UniversalDesign.com](http://UniversalDesign.com), and Ron Knecht,

whose durable, energy efficient Universally Designed house was featured in the [January 2012 issue](#) of *Universal Design News*.

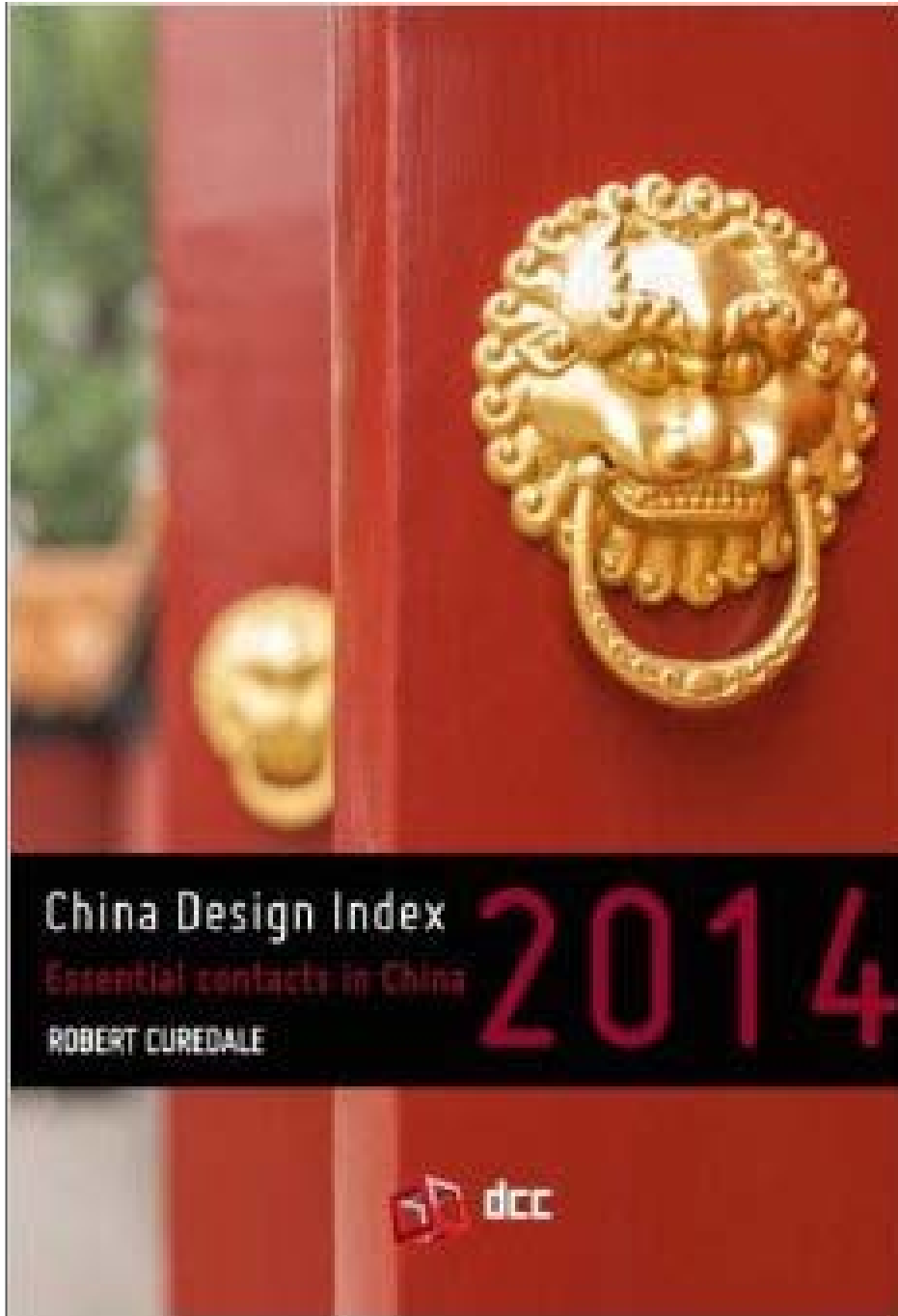
The first section of the book deals with the planning process, providing insight on how to choose a location for the house, consider activities of daily living during planning, best use various types of design professionals, finalize a floor plan and develop a building schedule.

The rest of the book is organized according to different areas or elements of the home (i.e. exterior doors, bathing, and kitchen counters, just to name a few.) Whether designing a whole house or simply remodeling one area, *Universal Design Tips* makes it easy to quickly refer to the relevant section and find valuable tips that ensure success. Each of these sections includes design tips, photos and important lessons that the two authors learned through their personal projects.

John Salmen has been working in the field of accessible architecture and Universal Design for over 30 years, and he put this expertise to good use when remodeling a historic property to create the Universally Designed house he and his wife hope to live in for many years. Salmen's "Home for the Next 50 Years" has been featured in various media outlets: including *The Washington Post*, *Fine Homebuilding*, AARP's television show *Inside E Street* and the book *The Accessible Home: Designing for All Ages and Abilities*. Now, readers will be able to explore Salmen's home in even greater detail and apply his experience to their own Universally Designed home projects.

Ron Knecht's experience with Universal Design started after his wife of 46 years became ill with cancer. As her health worsened, Knecht learned first-hand the importance of accessibility for maintaining independence, safety and one's quality of life. Before Knecht's wife passed away, she extracted a promise from him that he would move to a Universally Designed house located closer to their daughter. Knecht was underwhelmed by both the houses that he saw on the market and the UD house plans that he found online; he realized that he would have to plan and build a custom house in order to fulfill his promise.

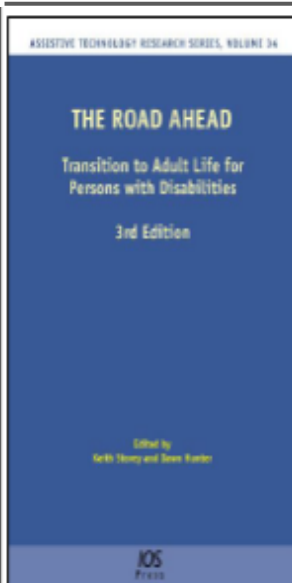
China Design Index 2014:



**China Design Index 2014: The essential directory of contacts for designers Paperback – February 1, 2014 by Robert A. Curedale (Author)**



## The Road Ahead, Transition to Adult Life for Persons with Disabilities:



### **The Road Ahead**

Transition to Adult Life for Persons with Disabilities

Volume 34 Assistive Technology Research Series  
Editors: Storey, K., Hunter, D.  
December 2013, 318 pp., hardcover (revised 3rd edition)

ISBN 978-1-61499-312-4 (print)

ISBN 978-1-61499-313-1 (online)

Price: €69 / US\$100 / £59

Successful transition from school to adult life has always been difficult for people with disabilities, especially in the area of employment. The vast majority of people with disabilities are either unemployed or underemployed with low wages and few benefits, and many governments are struggling to find a way of providing employment and benefits to people with disabilities without creating disincentives to work.

This book provides strategies and ideas for improving the lives of people with disabilities, exploring new ways of enabling a successful transition to an integrated adult working life by providing effective instruction and support. Following an introduction which outlines the importance of transition services and meaningful outcomes, topics covered in the remaining chapters include: person centered transition planning; enhancing competence and independence; employment assessment and career development; collaboration between agencies for a seamless transition; independent living and supported living; and community functioning skills.

The book will be of interest to all those who work with transition age students as well as those who work with adults with disabilities and want to enable them to have the best life possible. To paraphrase Helen Keller: "People with disabilities not only need to be given lives, they need to be given lives worth living."

## Design for All, Aree DiRistoro:



Luigi Bandini Buti

**DESIGN FOR ALL** | AREE DI RISTORO | il caso Autogrill |

Maggioli Editore, 2013

<http://shop.wki.it/risultatoricerca.aspx?indizioricerca=luigi+bandini+buti>

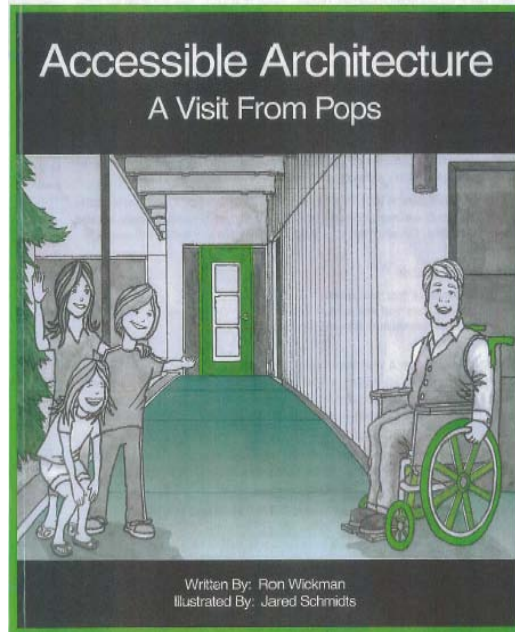
This book has been born following the collaboration with Autogrill that, for its new facilities "Villoresi Est", has developed an innovative, Design for All oriented project. We then realized that the cares foreseen for "all" would not be noted by "the majority".

If you are not on a wheel-chair, or blind, or you are not travelling with a large family or you don't have to look after your old grand-father, you will not be able to appreciate many of the attentions included into the project. It was therefore necessary to make more visible the virtuosity of the planning process and its results, which may not appear obvious to many people.

This publication is not meant to be a mere description, it is rather a critical analysis of the Villoresi Est rest area, included in a context that wants to examine in depth the methods and the means of Design for All.

Its main objective is therefore to use the "Autogrill case" to investigate the necessary steps to develop projects Design for all oriented, hopefully in an authoritative way.

## Accessible Architecture, A Visit from Pops:



### **Edmonton Architect publishes - Adult Children's Book—Accessible Architecture: A Visit From Pops.**

Edmonton Architect Ron Wickman launches his first book titled: **Accessible Architecture: A Visit From Pops** at the City Room in City Hall, Tuesday, March 18 at 6 p.m. Ron, son of the late Percy Wickman, MLA Edmonton-Rutherford 1989-2001, is a story written on the focus of Percy and his 3 grandchildren. Ron is best known for his accessible design. His most recent endeavor published by Gemma B. Publishing draws on this knowledge. Edmonton draughtsman Jared Schmidts illustrates with wit and precision the need for a house to be visitable by everyone.

As a child, Ron Wickman learned firsthand about the need for accessibility. His father became paraplegic after being injured by an industrial accident. Ron wheeled his father into many inaccessible places. A longtime Edmonton City Councilor Percy Wickman advocated for people with disabilities throughout his life.

Ron Wickman studied architecture in Edmonton and in Halifax, Nova Scotia, specializing in barrier-free design, designing houses and public spaces that were both beautiful and accessible.

**Accessible Architecture: A Visit From Pops**—is an adult children's book, which demonstrates the three principles for ensuring a house can be visited and enjoyed by everyone equally, including those with a disability. Following Wickman's design and renovation also enables homeowners to age in place.

Visitability principles include

- the front entrance must have no steps;
- all main floor doors must be at least 36" wide
- an accessible washroom must be on the entrance floor.

**Accessible Architecture: A Visit From Pops**, by Ron Wickman, illustrated by Jared Schmidts and edited by Sarah Yates, is published by Gemma B. Publishing, a Winnipeg-based publisher. Gemma B. Publishing creates heroes and heroines living with a disability, in both fiction and non-fiction. The book will be launched at Edmonton City Hall, March 18 at 6 p.m. and available later at Audrey's Books in Edmonton.

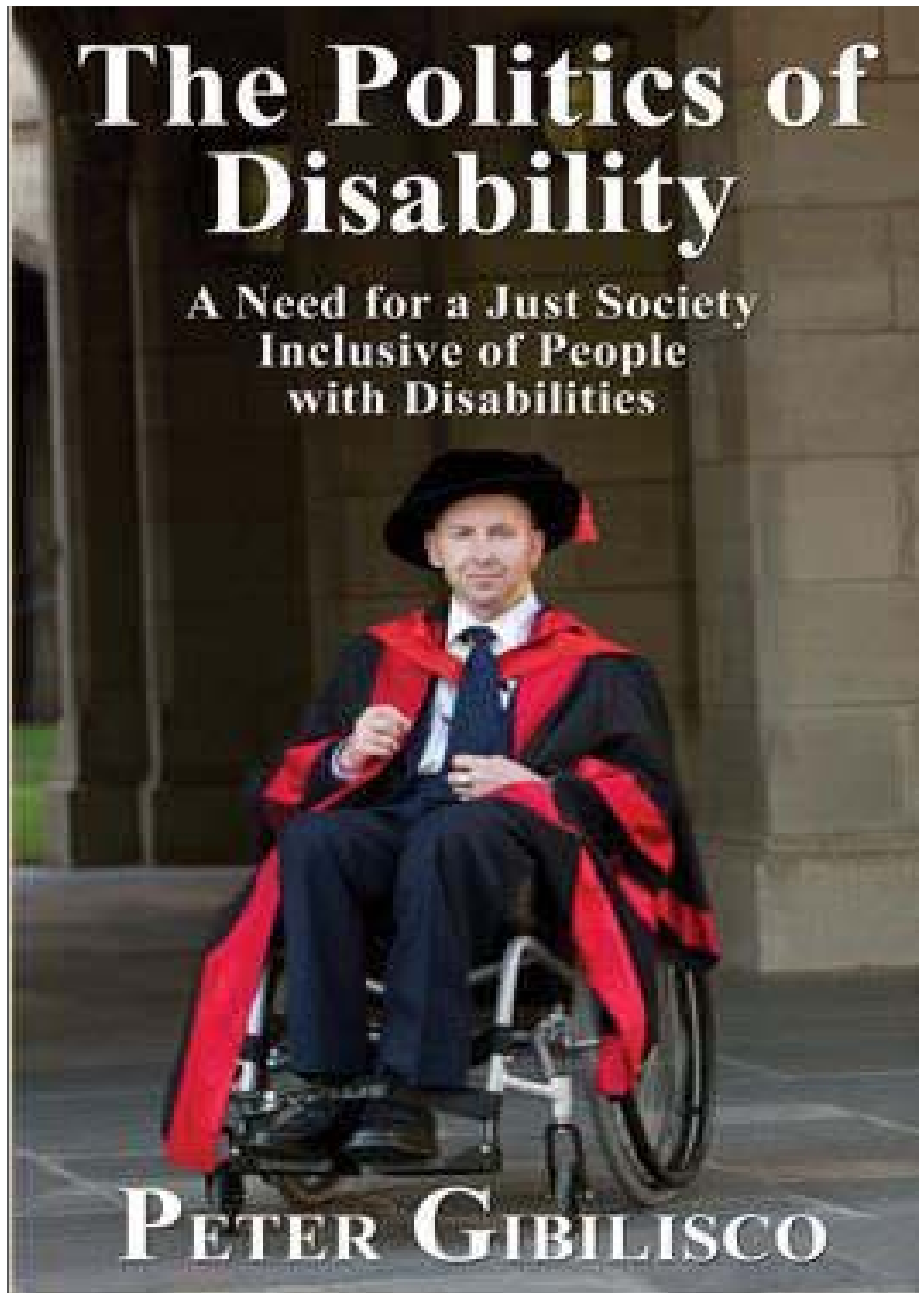
Ron Wickman will be available for interviews after the press conference at City Hall. His lecture at the Buildex Conference, Edmonton Expo Centre, Northlands will be held Wednesday, March 19 at 2:30 p.m.

**Accessible Architecture: A Visit From Pops ISBN978-0-991697-0-8** sells for \$20.

- 30 -

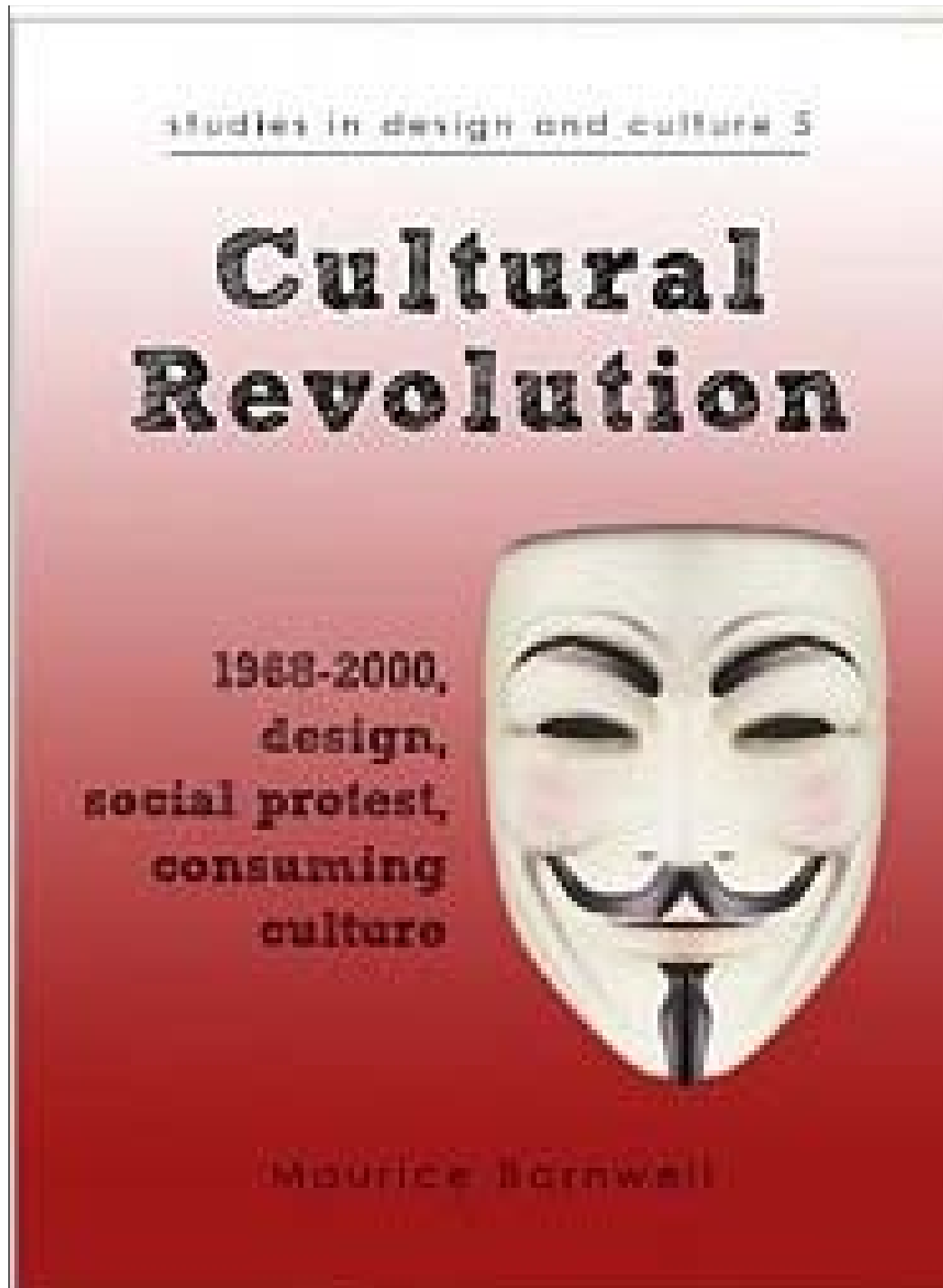
**For additional information, contact:**  
Ron Wickman  
Architect  
780-430-9935  
E-mail: [rwickman@shaw.ca](mailto:rwickman@shaw.ca)

The Politics of Disability by Peter Gibilisco:



This book will retail for a recommended price of \$19.95 USD ISBN 978-1-77143-155-2, with an ebook version also available at a recommended price of \$7.95 USD ISBN 978-1-77143-156-9. You'll be able to buy it from all the usual places - Angus & Robertson, Bookworld, Fishpond, Amazon, Kobo, iBookStore, and Google's Play Store, amongst others.

**Cultural Revolution by Maurice Barnwell (Author):**



## Methods, tools, applications. Volume 1–2 (Steffan, 2012):

### **Design for All – the project for everyone. Methods, tools, applications.** Volume 1- 2 (Steffan, 2012)

The publication highlights the multidisciplinary and cross-disciplinary of the Design for All approach, both in terms of issues addressed and of field of application. The accessibility of places and objects is nowadays a minimum requirement: it is only the starting point to allow their use by the widest range of people possible. Through professional experience and research, the paper tackles problems, methodologies and working tools, benchmarks.

The first volume covers the main areas of research and presents some examples at urban scale; the second volume illustrates examples of architectural design, products, services, university education.

The lack of compliance of the built environment and of the products, with needs that can be very different, causes a state of handicap. The lack of ability is a handicap only if the project has not taken it into account.

With these books we intend to stimulate debate, in-depth research, specialized studies, so that Design for All can be increasingly known and applied in more and more research and professional areas.



Published in Italian in December 2012 by Maggioli Editore (Santarcangelo di Romagna RN, Italy).

[http://ordini.maggioli.it/clienti/product\\_info.php?products\\_id=8831](http://ordini.maggioli.it/clienti/product_info.php?products_id=8831) Volume 1

[http://ordini.maggioli.it/clienti/product\\_info.php?products\\_id=8831](http://ordini.maggioli.it/clienti/product_info.php?products_id=8831) Volume 2

The on-line English version is also available since October 2014:

<http://www.maggiolieditore.it/ebook/tecnica/design-for-all-the-project-for-everyone-first-part.html>

<http://www.maggiolieditore.it/ebook/tecnica/design-for-all-the-project-for-everyone-second-part.html>

*"Ideas, even good ideas, flourish only when practitioners commit to sharing their experiences, perspectives and aspirations. By organizing this publication and convening a distinguished international group of contributors, Editor Isabella Tiziana Steffan helps to establish the current state-of-the-art and affirms the significant potential of Design-for-All. She also delivers fresh inspiration to an expanded audience critically important to engage if Design-for-All/Universal Design is to realize its promise in the coming years.(...)We salute Editor Steffan for her passion, focus and hard work to bring this valuable contribution to fruition."* (Valerie Fletcher)

# Universal Design in Higher Education:

**“Fresh, comprehensive, and engaging, *Universal Design in Higher Education* is expertly written, thoughtfully crafted, and a ‘must-add’ to your resource collection.”**

—STEPHAN J. SMITH, EXECUTIVE DIRECTOR, ASSOCIATION ON HIGHER EDUCATION AND DISABILITY



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This second edition of the classic *Universal Design in Higher Education* is a comprehensive, up-to-the-minute guide for creating fully accessible college and university programs. The second edition has been thoroughly revised and expanded, and it addresses major recent changes in universities and colleges, the law, and technology.

As larger numbers of people with disabilities attend postsecondary educational institutions, there have been increased efforts to make the full array of classes, services, and programs accessible to all students. This revised edition provides both a full survey of those measures and practical guidance for schools as they work to turn the goal of universal accessibility into a reality. As such, it makes an indispensable contribution to the growing body of literature on special education and universal design. This book will be of particular value to university and college administrators, and to special education researchers, teachers, and activists.

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**SHERYL E. BURGSTAHLER** is an affiliate professor in the College of Education at the University of Washington in Seattle, and founder and director of the university's Disabilities, Opportunities, Internetworking, and Technology (DO-IT) and Access Technology Centers.

**“Sheryl Burgstahler has assembled a great set of chapters and authors on universal design in higher education. It’s a must-have book for all universities, as it covers universal design of instruction, physical spaces, student services, technology, and provides examples of best practices.”**

—JONATHAN LAZAR, PROFESSOR OF COMPUTER AND INFORMATION SCIENCES, TOWSON UNIVERSITY, AND CO-AUTHOR OF *ENHANCING DIGITAL ACCESSIBILITY THROUGH PROCESS AND POLICY*

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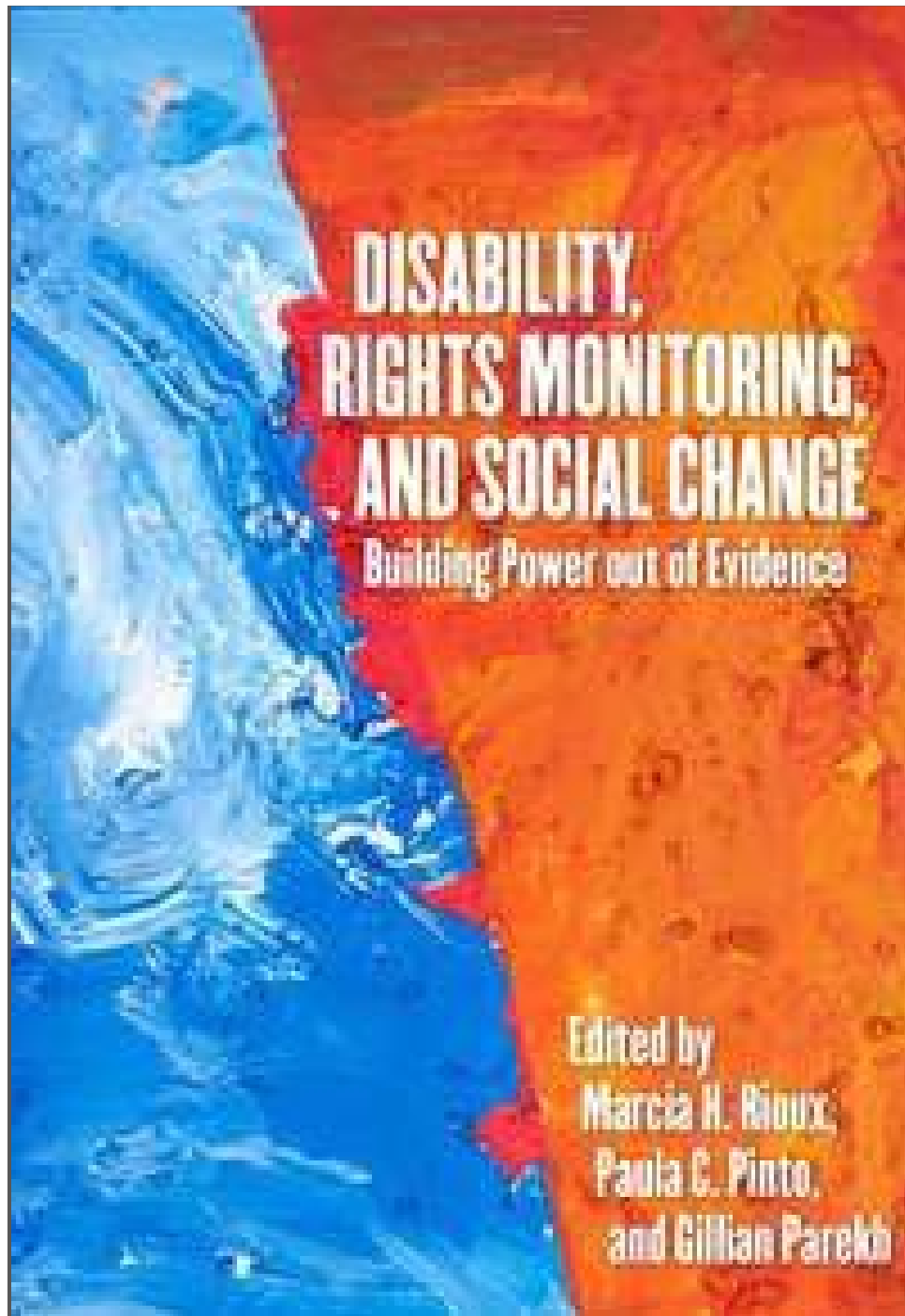
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### Product Description

In this book, Elvivo Bonollo takes us on a 'learning journey' about design including a scholarly explanation of the characteristics and power of the design process. It provides valuable insights into the attitudes, knowledge and skills that underpin the design discipline at an introductory level of expertise, and has been developed to meet the needs of aspiring designers in many areas including industrial design, design and technology, art and design and architecture. Elvivo uses an operational model of the design process - along with related educational strategies, learning outcomes and an ordered set of design briefs - to develop a systematic, problem-based method for learning design from a first principles viewpoint. The beauty of this approach is that it brings structured learning to aspiring designers whilst being mindful of diverse cultures and backgrounds. Each part of this book encourages self-expression, self-confidence and exploration: it is has been carefully designed to take the reader on a highly motivating journey of design thinking and creativity, supported by excellent sample solutions to design problems, lucid discussions and extensive references. These solutions, developed by design students, serve as novel examples of how to solve real problems through innovative design without restraining creative freedom and individual personality. The design learning method and strategies in this book will greatly assist design and technology teachers, students of design, aspiring designers and any individual with an interest in professional design practice.

I cannot recommend this book highly enough, it was a complete lifesaver throughout my undergraduate studies and honours degree and now continues to serve me well as I move into industry practice. The content is easy to understand and follow, providing a practical guide to understanding design principles and every aspect of the design process. It includes great project examples and reflects the wealth of knowledge and experience possessed by this accomplished educator. I have purchased multiple copies of this book for peers and would suggest any student who is studying a design discipline to pick up their own copy as this has quickly become the most useful book in my design collection.

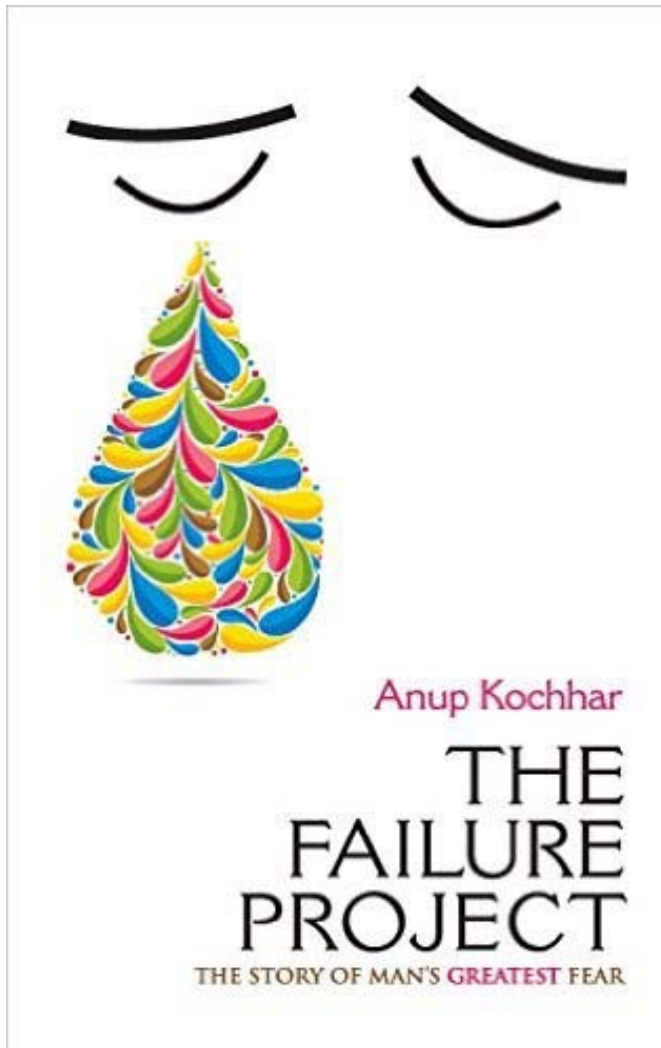
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★★★★★ **A 'Must Have'.**

By [Amazon Customer](#) on 7 April 2016

As a Design Education professional of many years standing, I endorse this book without reservation. It is comprehensive, lucid and above all, useful in a very accessible level at the coalface. Professor Bonolo has an enormous cache of experience as an engineer, designer and design educator and his experience is well demonstrated in this book. A 'must have' for anyone in the business of educating or being educated in the product design arena.

## **The Failure Project: The Story of Man's Greatest Fear**



This amazing, comprehensive and compassionate book helps us understand the anatomy, psychology and management of failure - the greatest, and often the most secret, fear of Man.

Failure destroys lives. It damages confidence and crushes the spirit. Throughout our lives we endeavour to manage our thoughts, actions and results so as not to be branded as failures. Despite our best intentions, life does have a way of throwing curve balls and surprising us. Things do not always go the way we planned or wished for. Failure happens. And it will continue to happen. For most people failure is akin to a dreaded disease that must be prevented at any cost.

Failure is like fire - it has the power to singe or destroy completely. Few of us remember that failure can also be harnessed creatively. All that it requires is a different perspective.

What do we know of failure? More importantly, how much do we know about it? The first step to overcoming our inherent fear of failure is to know the enemy - inside and out.

**The book is now available in paper back and as an e-book from Amazon**

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# Appeals

**My name is Bruno Aguiar, I'm a researcher at Instituto Superior Técnico under supervision of Prof Rosário Macário, and I'm developing an investigation about the impact of mobility and accessibility in the quality of life, social support and health.**

**Health, quality of life and independence are fundamental values for the life of the individual as well as mobility and accessibility. The integration of good conditions of mobility and accessibility are crucial for the human being, because it will provide easy and convenient access to desired services as well as social integration.**

**The survey presented below is part of a research on transportation and quality of life. This study aims to have better knowledge about the impact of the transport on people's quality of life.**

**It should be noted that your participation is completely voluntary and you can quit at any time or refuse to participate.**

**The data you provide to us will be treated as fully confidential and will be in safe place where only those responsible for the research may access.**

**In order to make this investigation possible, I would like to kindly ask for your collaboration to fill out an anonymous online survey that can be accessed by clicking the following link:**

**English version:**<http://goo.gl/forms/u2Th7Mcqpl>

**Portuguese version:**<http://goo.gl/forms/4bnrNokjHf>

**Thank you for your kind cooperation.**

*Bruno Aguiar*



# News

1.

## **Lack of affordable, accessible adaptive clothing creates barriers for people with disabilities**

The U.S. clothing industry is a multi-billion dollar industry, but for the millions of Americans with disabilities and their families, a lack of options in the apparel industry presents daily challenges. Now researchers from the University of Missouri are looking at the relationship between apparel and marginalization for people with disabilities. Allison Kabel, assistant professor of health sciences in the School of Health Professions, found that the lack of adequate, accessible apparel created barriers for people with disabilities from engaging in their communities. She identified the need for innovation in design, production, distribution and sale of adaptive clothing.



**“While it may be an afterthought for some, clothing and appearance are not trivial,” Kabel said. “What we wear matters in how we participate in our communities. Job interviews, court appearances, team sports and formal events are just a few examples of times when standards for appropriate dress exist. For people with disabilities, the lack of adaptive clothing is not just a burden, it is a barrier for community participation.”**

Kabel and Kerrie McBee-Black, instructor of textile and apparel management in the College of Human Environmental Sciences, analyzed interviews from a focus group on the topic of clothing and how clothing impacted their lives. The key findings from this study identified apparel-related barriers for people with disabilities that fall into three basic categories: mechanical and functional barriers, cultural barriers, and sensory sensitivity barriers.

The mechanical aspects of getting dressed were found to be a significant challenge for people with disabilities and their caregivers. Zippers, buttons, shoe laces and fabric texture often present challenges for those who live independently. Others reported problems when trying to find clothes that fit. In one example, a child with Down syndrome had to have her clothes attached with safety pins to prevent them from falling off, due to a mismatch between her body proportions and current clothing industry sizing.

Cultural issues present other obstacles for caregivers for people with disabilities. A female caregiver for a male stroke victim from South Asia struggled to care for him when he lost his ability to put on or take off his own shoes or socks due to nerve damage. This was due to cultural prohibitions around the touching of feet. Focus group participants also identified challenges from trying to dress children of all ages with sensory sensitivities, particularly those with autism.

"Participants of the focus group had no shortage of examples to highlight apparel-related barriers in their day-to-day lives," Kabel said. "In many cases, the only options are custom-made clothing, which is not accessible due to high costs. Affordable clothes that can be mass produced are necessary to address specific apparel-related barriers identified in our research."

The study, "Apparel-Related Participation Barriers: Ability, Adaptation and Engagement," recently was published in *Disability and Rehabilitation*. Jessica Dimka, research fellow in the Department of Epidemiology at the University of Michigan also contributed to the study. Kabel's future research will be focused on the potential for universally-designed apparel and adaptive clothing.

2.

## **Uttarakhand to get India's first Commission for protection of rights of persons with disabilities**

DEHRADUN: Uttarakhand will become India's first state to form Commission for protection of rights of persons with disabilities as state cabinet gave its nod today. The proposal was forwarded by over 30,000 disabled person who went on strike from June 19 on-

ward with their top most demand to create commission along with 18 additional demands ranging from increasing monthly pension to providing vocational education to students with disabilities of class IX and above.

These people had been demanding parity in all the spheres of life and pressed on the need to get quick justice. They were citing the need of a Commission from past two years. Reacting on their demand being fulfilled, Sonia Arora (36), wife of Sandeep Arora (41), a deaf person who was spearheading the initiative from past two years, "We are extremely happy that Commission constitution has been approved by the CM. Tomorrow we all will go to thank him on the behalf of all the 1.85 lakh persons with disabilities of Uttarkhand."

While speaking with TOI, Dr Satendera Kumar, the man who unlocked posts for persons with disabilities with disability in India by challenging UPSC, said, "It is a welcome move and it will be effective if it is headed by a person with disability and also, 50% positions are filled by persons with disabilities . Other states of India should take a cue from the initiative of such a newly created state of India and form commission to add persons with disabilities with mainstream."

The initiative is much appreciated considering the terrain of Uttarakhand and the difficult geography of the state which often envelopes many crimes especially against these persons with disabilities , he added.

Meanwhile, the disabled people of Uttarakhand often complaint about the fact that due to governance of revenue police rather than regular police their legal rights were being trashed in spite of heinous crimes such as rape and molestation, espeically in hill districts.

India has Persons with Disability Act 1995 as per which in all the states there is a office of disability council but bureaucrats are spearheading the council with which these persons with disabilities were not happy. In Rajasthan after agitation of couple of months, a person with disability was made head of the Commission else earlier it was being headed by a normal person.

Speaking about the need of commission, father of two children with disabilities from Pauri, Ajay Rautela (53), said, "This move has given me a ray of hope that my child with hearing disability will have at least secure life and my daughter with disability will not face disparity in different walks of life due to her blindness."

(Source: Times of India)



## Programme and Events

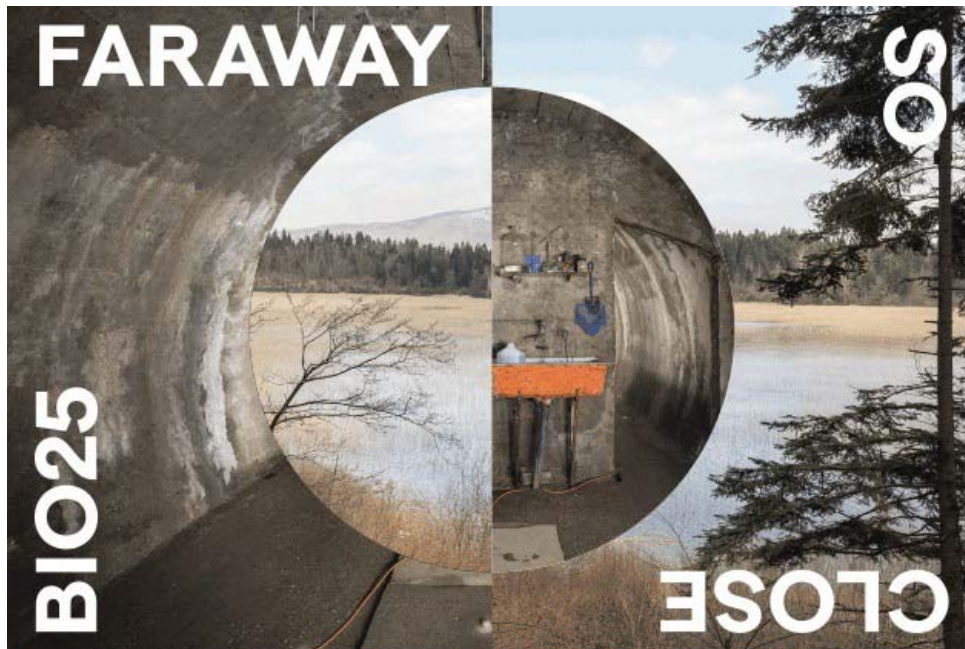


Photo: Delfino Sisto Legnani.

Graphic Design: Groupa Ee

### FARAWAY, SO CLOSE

25th Biennial of Design  
Ljubljana, Slovenia  
25. 5.–29. 10. 2017

The 25th edition of the Biennial of Design in Ljubljana is set to strengthen its role as an interdisciplinary collaborative platform where design is employed as a catalyst for change.

BIO 25, under the title *Faraway, So Close*, will be curated by Angela Rui, a Milan- and Rotterdam-based design critic and curator, and Maja Vardjan, curator of Museum of Architecture and Design (MAO).

In line with their focus on the humanistic side and expression of design, they will use the Biennial to decode through design the effects of environmental changes, asset migration, and reactions to the systemic crises.

In the face of the total failure of the theory of Positivism, we are now forced to confront the crucial and still largely hidden meaning of the consequences of “post-modernization”, for which the city seems to have lost its authority as the territory where we look to find the source of quality existence.

Small changes are already taking place and gaining ground, and new inputs are slowly modifying our urban and rural environments. New frictions emerge out of the co-habitation of remote meanings and contemporary habits, as we look for new territories to signify, places to re-inhabit, ancient relations to re-enact, basic coexistences to re-imagine. Can this friction between distant conditions produce new scenarios for a different present time?

Along with the main subject-themes of the biennial, BIO 25 will de-centralize and will be interpreted as a shift towards new

## *Istanbul Technical University, Turkey*

territories to be seduced by research and discourse, as well as by the idea of an event with which to produce knowledge. In the age of super information consumed in real time, the challenge of a biennial becomes increasingly closer to real conditions of everyday systems; to provoke and challenge the paradigms related to design and architecture through their pragmatic application, acting as a “permanent work in progress”.

Slovenia, in accordance with its geographical conditions, will perform as a paradigm to stimulate, discuss and test the status of this global shift.

### SAVE THE DATE FOR THE 25TH BIENNIAL OF DESIGN

Open Call      12 May - 5 July 2016  
Kick-off event    15 September 2016  
Process        Autumn 2016 – Spring 2017  
Exhibition      25 May – 29 October 2017

**FINISTERRA**  
**IV** ARRÁBIDA  
film art & tourism festival

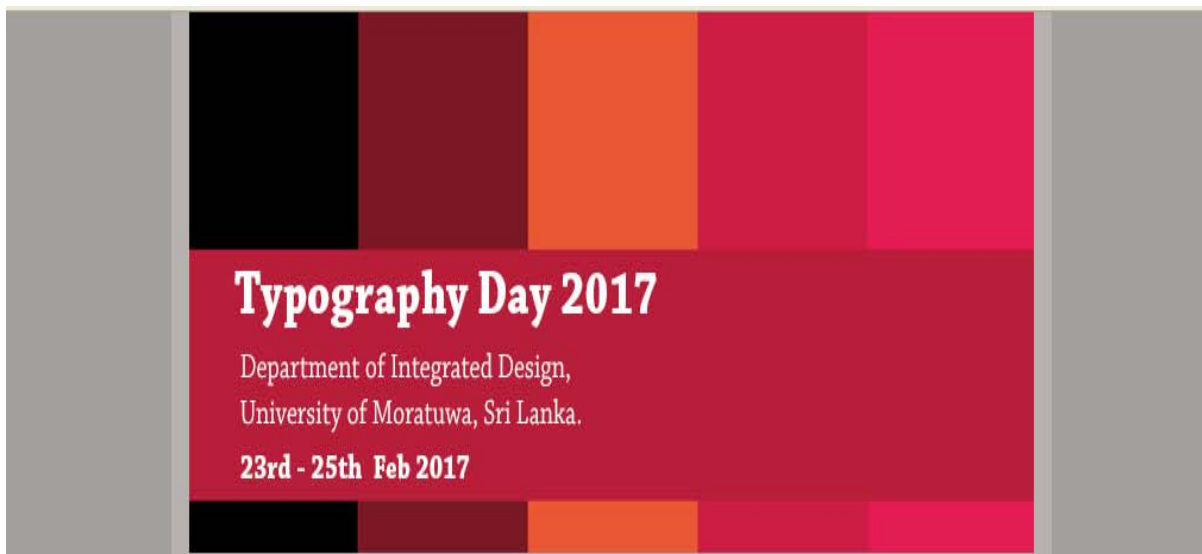
**CONVITE**  
6 de Maio – quarta – 10 horas  
Fundação Portuguesa das Comunicações em Lisboa

Carlos Sargedas, diretor do Finisterra Arrábida Film Art & Tourism Festival, a Fundação Portuguesa das Comunicações, a Câmara Municipal de Sesimbra e Arrábida Film Commission têm o prazer de o convidar para estar presente na Sessão Inaugural da 4ª edição do Festival

organização

FUNDAÇÃO PORTUGUESA DAS COMUNICAÇÕES  
ARRÁBIDA FILM COMMISSION  
Sesimbra







**Real People,  
Real Lives,  
Real Progress**



# DISABILITY INCLUSIVE PHOTO CONTEST

Sponsored by **NEW MOBILITY MAGAZINE**  
and **PhotoAbility.net Stock Images**

***We are looking to break the mold and discover the best inclusive photos that will change the way the public, advertisers, magazine editors and business owners see disability. Your images can help eliminate social, structural and professional barriers!***

**Images should depict real people with disabilities of all ages in the following categories:**

1. Lifestyle activities (dinner with friends, gardening, working, parenting, or enjoying a hobby)
2. Travel
3. Creative (unusual places, stylized, creative use of wheelchair parts, reflections, shadows, etc.)
4. Sports
5. Business/education
6. Portraits

The contest will run for 4 months, from September 1 to December 31, 2015. We'll announce monthly winners online and award the Grand Prize in the February 2016 issue of *New Mobility*.

- Monthly winners will each receive a \$100 cash prize
- Finalists and winners will be published on Photoability.net (you'll receive royalties for images sold)
- Finalists and winners will be featured in a special gallery on Photoability.net
- Winning images will be published in *New Mobility*
- Grand Prize winner will receive a \$500 cash prize and a write-up in *New Mobility* that includes the Grand Prize image

Photos must be taken with a camera that is at least 8 megapixels and may include iPhones and other mobile. All people featured in the images must be willing participants in the competition and sign a model release. You may enter as many photos as you wish. See all terms and conditions and register for contest and upload images at [photoability.net/disability-inclusive-photo-contest.html](http://photoability.net/disability-inclusive-photo-contest.html)





## DESIGN EXPERIENCE

**DESIGN EXPERIENCE** is an initiative conceived by designers, made possible through designers and directed to designers.

We organize a **one-week intense seminar in Barcelona** where we explore the main concepts of Office Management, Project Management, Teamwork, Customer and Space Psychology, Creative Process, Sustainable and Ethic Design.

Important Barcelona designers will open the doors of their offices for us, will show us their construction sites and will tell us about the way they work.

We organize visits and round trips in the most important factories, showrooms, retails, places and sites in the area of Barcelona.

We discuss in a design environment about the most advanced topic about the design process



International  
Labour  
Organization

International Labour Organisation (ILO) – Ministry of Tourism – Red Sea  
Governorate – Egyptian Hotel Association

Red Sea Accessible Tourism Competition 2016  
“Tourism for All”



## India

### FOCUS

Typographic Culture

### TYPE OF CAMP

Cultural Immersion Learning

### GROUP SIZE

12

### PRICE

### SPECIFIC DATES

January 2017

### LOCATION

Chennai and Delhi

### Registration starts on

September 1, 2016 @ 12:00 AM



## Pacific Rim International Conference on Disability and Diversity

The Pacific Rim International Conference, considered one of the most ‘diverse gatherings’ in the world, encourages and respects voices from “diverse” perspective across numerous areas, including: voices from persons representing all disability areas; experiences of family members and supporters across all disability and diversity areas; responsiveness to diverse cultural and language differences; evidence of researchers and academics studying diversity and disability; stories of persons providing powerful lessons; examples of program providers, and; action plans to meet human and social needs in a globalized world.



Joseph Binder Award 2016

Organisation und Information

designaustria  
designforum Wien / MuseumsQuartier  
Museumsplatz 1, Hof 7  
1070 Wien  
Österreich  
www.designaustria.at  
Tel: (+43-1) 524 49 49-25  
E-mail: heidi.resch@designaustria.at

2013 endorsement by

ico-D International Council of Design leading creativity

BEDA The Bureau of European Design Associations

In Kooperation mit:

aiap associazione italiana design della comunicazione visiva

alliance française des designers

ILLUSTRATOREN ORGANISATION E.V.

BDG Attitude Knowledge Network

CZECH UNION OF GRAPHIC DESIGN



6th IFIP TC.13 International Conference on Human-Computer Interaction - INTERACT 2017

Theme: Global Thoughts, Local Designs

at IDC, IIT Bombay 25-29 September, 2017 <http://interact2017.org/>

EPIC 2016  
PATHMAKING  
MINNEAPOLIS

Minneapolis, Minnesota  
Aug 29 - Sept 1

The banner features a night-time photograph of a city skyline with a stone bridge over water. The text "EPIC 2016 PATHMAKING MINNEAPOLIS" is overlaid in white. A white box at the bottom right contains the text "Minneapolis, Minnesota Aug 29 - Sept 1".

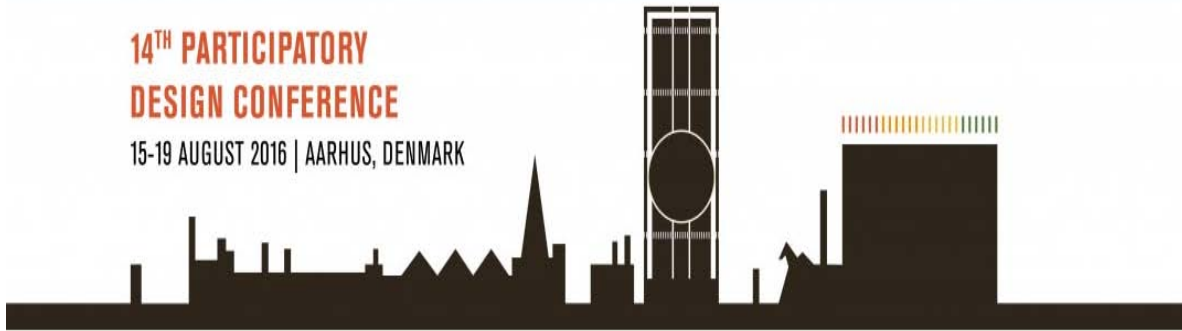
**ETH** zürich

Cyathlon 2016 Homepage

Cyathlon Symposium, October 6, 2016

**14<sup>TH</sup> PARTICIPATORY  
DESIGN CONFERENCE**

15-19 AUGUST 2016 | AARHUS, DENMARK



The 13th International Conference on Cooperative Design, Visualization and Engineering Oct. 24-27, 2016, Sydney

Email: [cdve2016@cdve.org](mailto:cdve2016@cdve.org)

Web: [CDVE2016: The 13th International Conference on Cooperative Design, Visualization and Engineering](http://CDVE2016: The 13th International Conference on Cooperative Design, Visualization and Engineering)



International  
CONFERENCE ON DESIGN

# CODE

2016

International Conference on 3D Printing and Rapid Manufacturing  
at the School of Fashion and Design, GD Goenka University, Sohna, Gurgaon, Haryana,

17- 18 December 2016

<http://www.designconference.in/>

THE NORWEGIAN CENTRE  
FOR DESIGN AND ARCHITECTURE

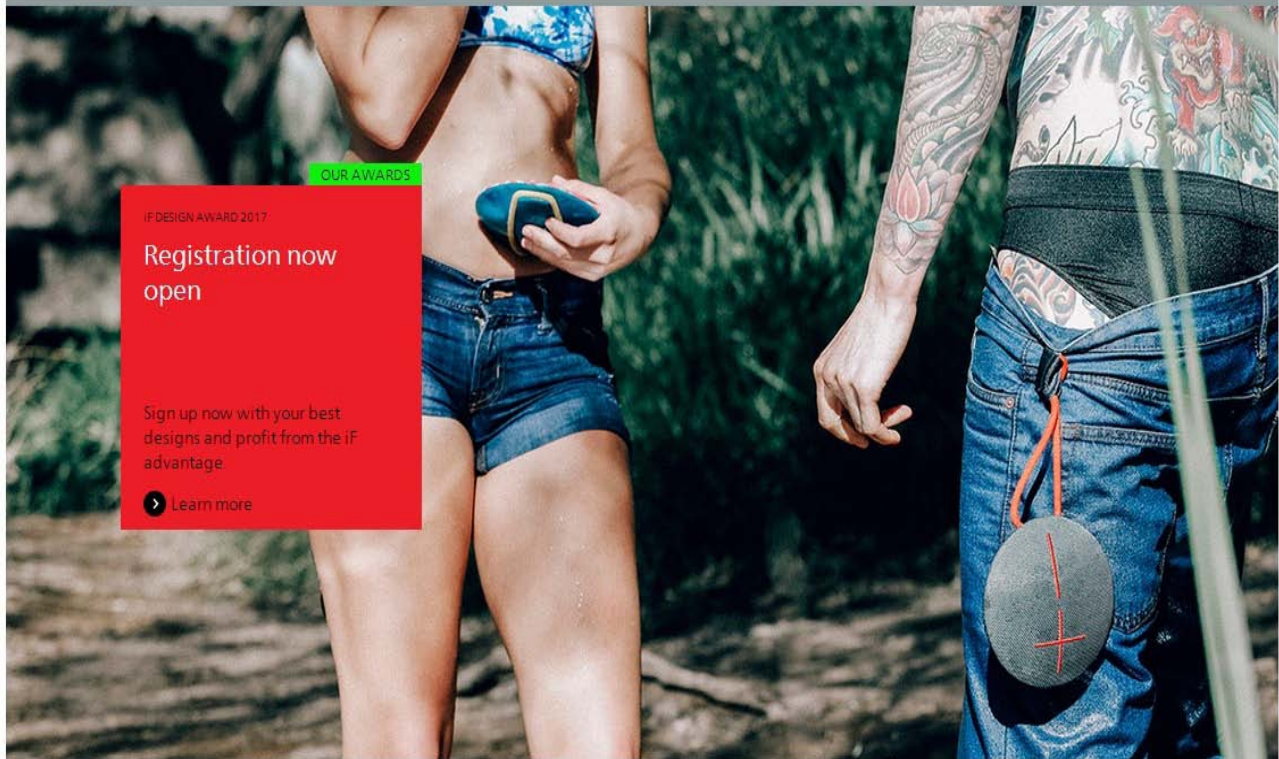
Innovation for all

## Innovation for all 2016

- Conference and workshops in Inclusive Design







CII Confederation of Indian Industry

INDIA DESIGN AWARDS 2016

Endorsed by India Design Council

**THE ULTIMATE ACCOLADE IN DESIGN**

Inviting applications for CII Design Excellence Awards 2016

**32 AWARDS**  
4 Category Winners  
28 Sub Category Winners

**MAIN CATEGORIES**  
Visual Communication  
Industrial Design  
Interaction Design  
Mobility Design

Application accepted from 29 April to 30 September 2016

For more information visit [www.ciidesign.in](http://www.ciidesign.in) or  
Contact Ms. Pooja Sanchala T: +91 124 4592960 Ext.: 442 E: [pooja.sanchala@cii.in](mailto:pooja.sanchala@cii.in)



**Urban Transport strategies  
for Sustainable development**

14-16 December 2016  
Italy

The poster features a central graphic of a world map with three circular icons: a train (top), a car (left), and an airplane (right). Dashed lines connect these icons across the map. Logos for Istanbul Technical University and IEREK (Research & Knowledge Enrichment) are located at the bottom right.



3 Day Workshop:  
'Exposure to Product Design and Innovation'

25 - 27 August 2016 at IDC, IIT Bombay

<http://www.idc.iitb.ac.in/events/expo-pd-in-2016.html>



**TypographyDay2017** Focus on 'Typography and Diversity'

23- 25 February 2016

by [Department of Integrated Design](#), [University of Moratuwa](#), Sri Lanka at

Colombo, Sri Lanka Call for Abstract for Papers (deadline 31 August 2016)

Call for Poster Design (deadline 31 October 2015) <http://www.typoday.in>

**The 3rd Edition of Alpavirama Asian Short and Documentary Film Festival (<http://www.nid.edu/alpavirama/index.html>), organised by the Film & Video department of the National Institute of Design is going to be held between 4-8 October, 2016 at its Paldi, Ahmedabad campus.**

**Entries are invited from students/amateurs/professionals below 30 years of age for the SOUTH ASIAN COMPETITION section of Alpavirama 2016. Short fiction and documentary films, not-less-than 5 minutes and not-more-than 30 minutes long are eligible to participate. The film(s) should have been produced on or after 1st August, 2014 and should have been directed by a citizen of any of the following countries: Afghanistan, Bangladesh, Bhutan, India, Maldives, Myanmar, Nepal, Pakistan and Sri Lanka. Animation films are not eligible.**

**The last date for receiving the completed entry form along with the preview material is 1st July, 2016.**

**Principal Faculty & HOD, Film & Video, NID  
Festival Director: Alpavirama 2016**



antar.drishti

Drishti 2011  
Drishti 2012  
Drishti 2013  
Drishti 2014  
Drishti 2015

# Drishti 2016

## Creative Contest

to promote

# eye donation



short film  
audio jingles  
poster  
design

do you know?  
more than 5 Million  
people are waiting  
for eye donation

entries are invited till  
29 September 2016

for more information & submit entry online check  
[drishti.org.in](http://drishti.org.in) | [icareinfo.in](http://icareinfo.in) | [antardrishti.org](http://antardrishti.org)  
email us at  
[drishti@antardrishti.org](mailto:drishti@antardrishti.org)





# Job Openings

## 1. Job Opening

prof. CD Naiju, Associate Professor, VIT University, Vellore, TN.

The School of Mechanical Engineering at VIT University Vellore is planning to start M.Des in Industrial Design from this academic year. Hence there are opportunities for experienced designers to join as faculty members.

Detailed Job Posting >> <http://www.vit.ac.in/about/career#>

Pay Scale >> <http://www.vit.ac.in/about/career#payscale>

For further clarifications you may contact Prof. CD Naiju, Associate Professor, VIT University. [naiju.cd@gmail.com](mailto:naiju.cd@gmail.com) 9443330174

## 2. Job Opening

Turian Labs is a Research and Innovation Consulting brand of Onio Design Pvt. Ltd., that helps organisations discover new opportunities and reimagine themselves with the changing times.

Turian Labs team has been working with some great brands & organizations including Volkswagen, Google, Microsoft, Suzuki, Hyundai, LG, Samsung, Godrej, Usha, Otis, Kohler & TEKES (Govt. of Finland).

Currently, we are looking for a candidate to work with our research team dedicated to the Google account at our Pune office. Expect talented peers working on global challenges, five days a week work-schedule and a will to go to any extent to make sense in the work.

**JOB: SENIOR DESIGN RESEARCHER (UX)**

We are looking to hire an experienced Design Researcher (Min 2 years prior experience of working in a team, in the similar capacity, is expected).

Candidate would be a graduate/post-grad in any discipline of design from a reputed college. Job would involve traveling to different cities, meeting people across the strata and conducting user-interviews, collate insights and build compelling cases for innovation. Candidate would be involved in observing patterns in conver-

sations/pictures/data and abstracting insights and models to add up to innovation strategy. Concept testing of various mobile-phone applications would be an important part of the role. The candidate would be skilled in spoken and written English communication with clients, well aware of the global issues, would be tech-savvy and a stickler to details.

Interested candidates must write to me directly with a short write-up about themselves (SoP) and with a detailed resume. Send the requisites to [manoj@turianlabs.com](mailto:manoj@turianlabs.com)

Manoj KOTHARI | मनोज कोठारी

NID AED-PD 1997 + IIT Bombay 1992 –B.Tech. Mech.

<http://www.turianlabs.com> | [Twitter@turianlabs](https://twitter.com/turianlabs)

### 3. Job Opening

Looking for professional product photographers in Bangalore for an assignment with one of my clients. The requirement is to capture multiple images of the actual product and its various configurations in use, for marketing requirements. Expectation of quality is very high.

I appreciate if anyone would share contacts or references from their experience/network

### 4. Job Opening

We are looking for Graphic Designers at various levels and Design Managers. Profile and brief job descriptions are given below:

Senior Graphic Designers: • Should be graduates/post-graduates from reputed design schools with a minimum of 6+ years of experience working on branding other areas in communication design. • Should have excellent communication skills and wide knowledge of design trends, both local and global. • Responsibilities will include mentoring the junior designers in the team, attending client meetings/briefings, and planning and executing timelines/deliverables successfully.

Junior Designers: • Should be graduates/post-graduates in Graphic Design with 2-4 years of experience working on brands and other areas of communication design. • High level of skills with graphic tools is a must. • Will be required to handle projects individually and work on teams with others.

Design Managers: • Should be graduates/post-graduates in Design Management, Business Design or other related areas with a minimum of 3 years experience. • Will be required to assess client requirements, write design proposals, convert design enquiries to design assignments, carry out design research, develop design brief, plan project execution with creative teams, monitor project progress and financial closure.

Compensation package for all positions will commensurate with qualifications and experience and will be comparable to the best in the industry. Those interested may send their CV to: [mgd.nair@idiom.co.in](mailto:mgd.nair@idiom.co.in)

## 5. Job Opening

We are looking for a consultant Manager Ux for an onshore/offshore UI/Ux project to be done from our Bangalore location.

Expected to:

1. Do stakeholder workshops (onsite/remote..)
2. Prepare heuristic evaluation, user journey, wire frames ...
3. Track project milestones & deliverables
4. Have 8+ years Ux work experience
5. Knowledge of current web & mobile UI/Ux standards/frameworks etc..

Good to have:

1. Financial domain experience
2. Ready for visit to client location
3. Experience with end to end Ux implementation coordinating with Visual designers & developers

Tel : +91-944 9565 744

+91-80 4095 3785

Email : [sam@neointeraction.com](mailto:sam@neointeraction.com)



## 6. Job opening.

MAMI (Mumbai Academy of Moving Image) is looking for a graphic designer who will develop all social media collaterals as well as handle some of the festival communication. This is a full time position based out of Mumbai and we are looking for a candidate with 2-5 years of experience.

Interested candidates can send in their resumes and portfolio to [kalpana@mumbaifilmfest.com](mailto:kalpana@mumbaifilmfest.com)

## 7. Job opening.

We are looking for Retail Designers on Project basis in Delhi.

Freshers can also apply.

Firsttouch Solutions is an end to end solution provider for Branded Retail brands.

To know more about us you may visit [www.firsttouch.in](http://www.firsttouch.in)

## 8. Job opening.

Design and user experience (UX) are at the forefront of everything we do. The job of an Interaction Designer is to envision how people experience our products and bring that vision to life in a way that feels inspired, refined and even magical. In an Interaction Designer role, you'll tackle complex tasks and transform them into intuitive, accessible and easy-to-use designs for billions of people around the world—from the first-time user to the sophisticated expert. Achieving this goal requires collaboration with teams of Designers, Researchers, Engineers and Product Managers throughout the design process—from creating user flows and wireframes to building user interface mockups and prototypes. At each stage, you will anticipate what our users need, advocate for them and ensure that the final product surprises and delights them.

The web is what you make of it, and the Chrome and Apps team is helping the world make more of the web. From open-source pros to user-experience extraordinaires, the team develops products like Chrome OS, Gmail and Google Docs that help users connect, communicate and collaborate with others. Our consumer products and Enterprise platforms are giving millions of users at homes, businesses, universities and nonprofits around the world the tools that shape their web experience -- and changing the way they think about computing.

#### **Responsibilities**

- Define the information architecture and design language of products, and ensure this fits into the overall tone of Google's communications while also working effectively in the challenging and broad technical environment.
- Be responsible for all stages of design, and think strategically while executing with great attention to detail.
- Work with Product and Engineering teams to drive long-term vision and meet goals, and also to decide the strategic priorities for products.
- Institute excellent operational processes so that Design and Engineering teams work closely and effectively together. Manage external contract designers, wherever necessary.
- Detail the workflow experience of our users, and design compelling knowledge and entertainment products for global emerging markets that cement Google's relationship with our users.

#### **Qualifications**

##### **Minimum qualifications:**

- BA/BS degree or equivalent practical experience.

##### **Preferred qualifications:**

- MA/MS or post-graduate degree in visual communication, product design, industrial design, or information design.
- Experience in designing usable web-based and/or mobile interfaces.
- Experience using Photoshop or Fireworks.



- In-depth knowledge of HTML, CSS, and JavaScript.
- Knowledge of cross-browser issues and strategies for designing compatible User Interfaces (UIs).

## **9. Job opening.**

We at Designflyover (DFO) are looking for Product Designers and Design Engineers to join our awesome team at our Mumbai office.

If this opportunity is of interest to you, request you to send your resume along with your portfolio (preferably a link to your online portfolio) to [joinus@designflyover.com](mailto:joinus@designflyover.com)

Profiles -

**Product Designer:**

1. Bachelors or Masters degree in Product Design with 1-3 years of relevant work experience.
2. Passion for design, excellent problem-solving skills with a focus on attention to detail.
3. Good at communicating ideas with sketches and translating the same into 3D CAD Models.
4. Understanding of manufacturing processes, materials (Plastics and Metals) and mechanisms.

**Design Engineer:**

1. Mechanical Engineer with 1-3 years of relevant work experience.
2. 3D CAD Modelling skills with working knowledge of any FEA Software.
3. Understanding of manufacturing processes (Plastics and Metals).

## **10. Job opening:**

Xoriant is looking for UX Designers in Mumbai and Pune. Xoriant is a leading provider of IT services, including project engineering, business application development, business consulting, information systems outsourcing, migration and support and IT-enabled services.

As a UX Designer, You will:

- Strongly advocate the user. That means you will be asking a lot of “who, why and how” to the clients, stakeholders and team mates.
- Understand the user and create user profiles and scenarios.
- Understand and map the user journey, create flows to support the users in their objectives.
- Create and test wireframes, prototypes and functional specs for the interfaces you design.
- Prioritize alternative approaches in face of conflicting requirements.
- Conduct full-fledged and quick usability tests as needed.

*Istanbul Technical University, Turkey*

- Collaborate with UI designers to translate the wireframes into beautiful and usable interfaces.
- Support the development team in building a successful product.
- Work as a part of a cross-functional team.
- Help with planning the UX track in the projects.
- Sometimes travel for short durations to meet users, and/or clients.

You are:

- Preferably a graduate or post-graduate in product design, communication design, interaction design or HCI from a reputed institution, though this is not mandatory.
- Have a good understanding of the UX process end-to-end.
- Have strong written and verbal communication skills, and is a good communicator willing to speak with client team on a regular basis and explain your ideas.
- Have a good enough understanding of technologies to understand their potential and limitations with respect to User Interfaces
- Have a portfolio of work containing examples of more than just UI design.
- Know wireframing and prototyping software like Visio, Axure, Balsamiq, etc. Knowledge of HTML/CSS, Photoshop and Illustrator is a definite plus.
- Know the latest trends in Interaction design.

You have:

- Worked as a UI/UX designer/Information Architect or a similar role for at least 4-5 years.
- Been a part of a project where you interacted with the stakeholders and clients.
- A portfolio showing projects where you contributed to more than just the UI design.
- Conducted at least one usability test and analyzed the results.
- Used at least 2 softwares for wireframing and diagramming.

Interested people please drop a PERSONAL MAIL at [ashish.ganu@xoriant.com](mailto:ashish.ganu@xoriant.com) with your resume and portfolio.



## Contact *Design for All* Institute of India

### Advertising:

To advertise in digital Newsletter

[advertisement@designforall.in](mailto:advertisement@designforall.in)

Acceptance of advertisement does not mean our endorsement of the products or services by the Design for All Institute of India

News and Views:

Regarding new products or events or seminars/conferences/workshops.

[News@designforall.in](mailto:News@designforall.in)

### Feedback:

Readers are requested to express their views about our newsletter to the Editor

[Feedback@designforall.in](mailto:Feedback@designforall.in)



## **Forthcoming Events and Programs:**

[Editor@designforall.in](mailto:Editor@designforall.in)

**The views expressed in the signed articles do not necessarily reflect the official views of the Design for All Institute of India.**

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