DESIGN FOR ALL

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"If present-day technologies could be better applied to real human needs, and with respect for local culture, completely new opportunities would arise."

Pekka Harni

PROF. PEKKA HARNI / GUEST EDITOR

Pekka Harni is an architect MSc. and industrial designer MA., who works widely on applied art, furniture design, and architecture. He lives and works in Helsinki. Collaborating with industrial designer Yuka Takahashi since 2002 at their own studio, Harni - Takahashi Ltd. design & architecture. Pekka Harni has designed products for leading design companies, like Arabia / Fiskars, Marimekko, and Artek in Finland, Satira in Portugal etc.

He studied architecture at the University of Innsbruck, later in Vienna University of Technology in Austria and in Tampere University of Technology, Finland; as well as, industrial design in the University of Art and Design Helsinki in Finland in 1979–1985.

He has been teaching at the University of Art and Design (now Aalto University) in Helsinki since 1988. He has been a visiting lecturer in several European design universities and a leader of several design workshops in Europe and worldwide.

His study about morphological “object categories”, delves into the possibility of dividing basic home objects into seven main categories, that correspond to different functional and morphological categories of objects, has already been applied in several European design schools. This study is published by Aalto University in his book “Object Categories” in 2010.

In 1999, he received the Design Plus Award from the Ambiente Frankfurt Fair. In 2011, he was awarded as “the industrial designer of the year” by the Finnish Designers association. Since 2012, he is Artist Professor for 10 years, appointed by the Arts Council of Finland.

see also: www.harni-takahashi.com

GUEST EDITOR'S NOTE
PEKKA HARNI

For this issue, I have invited talented designers and architects who are all working on different areas of design or architecture.
With this selection, I would like to emphasise the diversity of the complex realities and challenges in different cultures and locations.

SPECIAL THANKS
I would like to personally thank all the contributors to this special issue: **Saija Hollmén**, **Jenni Reuter**, **Helena Sandman**, **Kythzia Barrera**, **Jacqueline Moors**, **Nao Saito**, and **Sanna Simola** for their efforts and excellent articles.
I am grateful to **Yuka Takahashi** for her assistance in editing this issue and her fine graphic design.
Finally, I would like to thank Dr.**Sunil Bhatia** and the editorial team in the Design for All Institute of India for giving us this unique opportunity.

photo: Chikako Harada

INCLUSIVE OR EXCLUSIVE DESIGN?

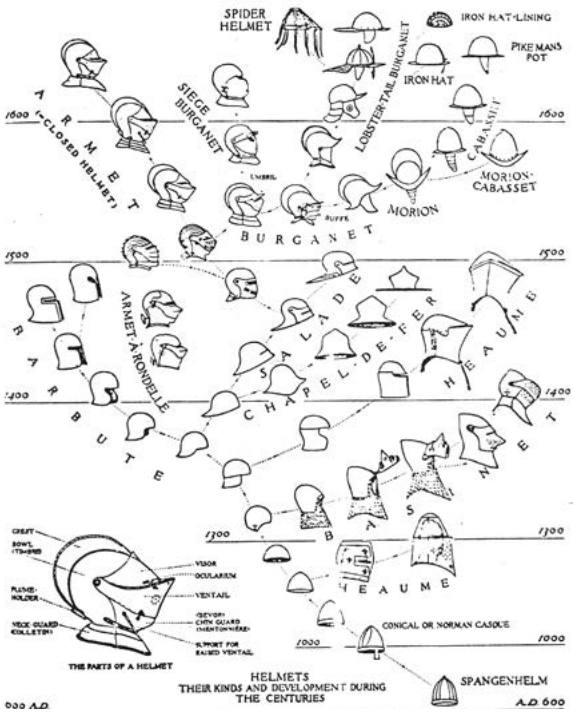
PEKKA HARNI | Professor, Architect, Designer, Finland

CULTURAL EVOLUTION OF OBJECTS AND BUILT ENVIRONMENT

The slow evolution of handcrafted artefacts and buildings from the Stone Age to the initial stages of industrial manufacturing has shaped many of our best objects. It was simple, ecological, practical and functional, but at the same time, it was able to spread the cultural values and express inner beauty in the most authentic manner.

Traditional buildings and artefacts in different parts of the world compliment their own surroundings, local climate, materials, and culture harmoniously. They are created from the necessity for survival and based on potentials of the available local materials. Furthermore, they are inspired by local traditions and a deeper understanding of it.

Since objects are created by man, they reflect the needs and values of their own time. Architecture and design express personal, local and international cultural values and meanings. Instrumental needs and their continuous changes impact the forms and properties of tools. Fashion, changing values and lifestyles, as well as technologies are always looking for new forms and tools.



The historical evolution of helmets according to Basford Dean.

MODERN INNOVATIONS

Since the industrial revolution which commenced in the latter part of the 1760's, the development of technology and applied innovations leads to the use of new tools and tool systems.

Our most recent objects are often products of commercialised technological innovations and increasingly rarely developed from any real individual human needs or cultural aims. Therefore, some of our new tools no longer promote human life in any comprehensive manner but instead restrict its scope. Moreover, tools increasingly dictate our way of life and dominate our whole culture, in addition to consuming and destroying our natural resources.

Consumption has been increased by creating artificial needs, weakening the quality and durability of utility objects, making object irreparable, and by marketing short-lived novelties and bric-a-brac.

The faster circulation of goods reflects man's inability to gain any clear picture of his own needs. It is becoming increasingly difficult for people to distinguish between what they themselves want and what they are wanted to want.[1]

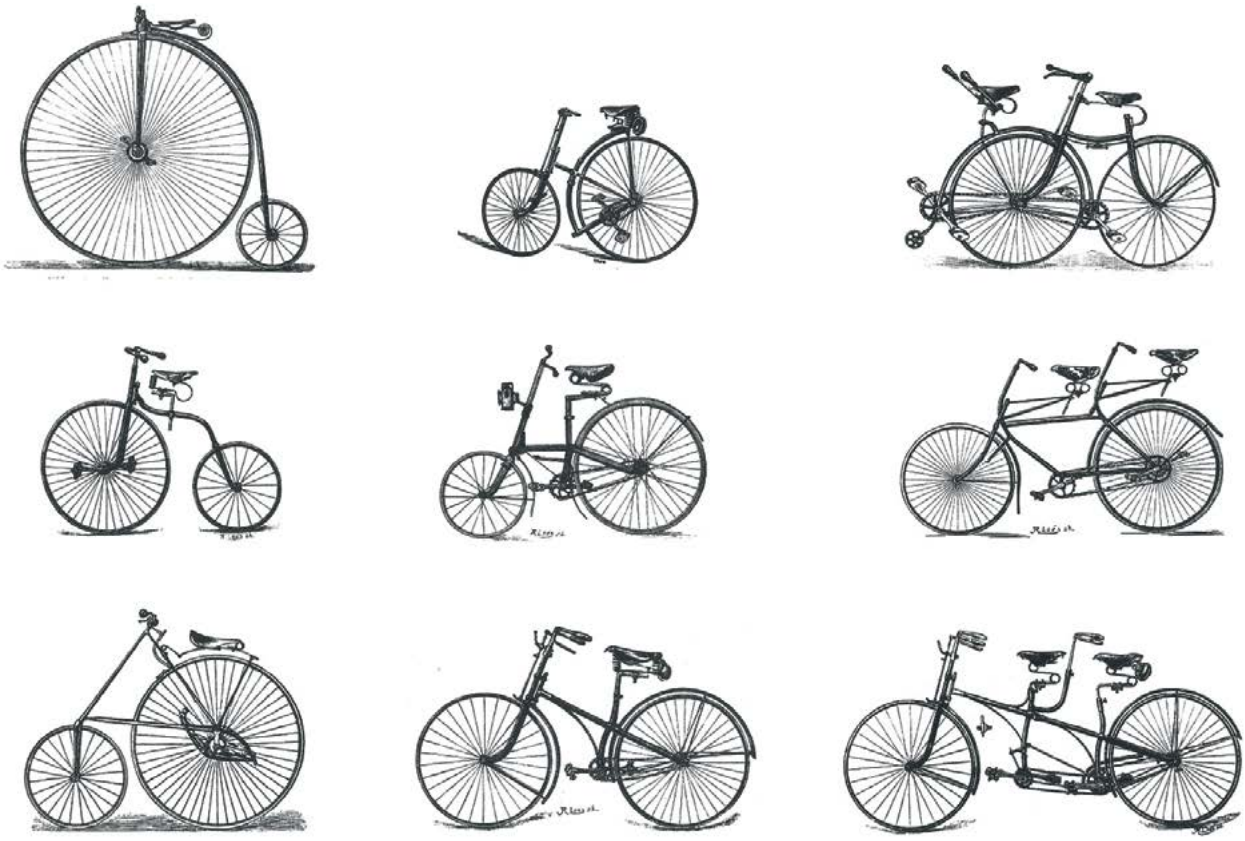
Some people may think, that all new innovations are good for human society. Unfortunately, not all of them improve the quality of life or bring human culture to a higher level.

Every new innovation threatens the balance of existing organisations.[2] The result can be either good or bad or somewhere in-between. In the worst case, a new innovation which solves one problem can cause unforeseen new problems in other areas.

However, we can hardly know the consequences of inventions in advance. At worst, they will alienate us from our original experiences of the environment or become artificial substitutes for them. Modern technology often has the basic characteristic of physically isolating people instead of connecting them.

The modern hospital environment is a typical example of this phenomenon, where fewer nurses can take care of a larger amount of patients by using modern control devices and robotics. To save money, modern technology also makes it possible to leave old people alone, while they are all remotely under control!

For most consumers, modern tools naturally give new and ever more amazing experiences, expanding human operative possibilities in many different ways.



It took a few decades before the bicycle, which was a completely new innovation, achieved its characteristic form through trial and error.

At the same time, they foster inequality by leaving whole groups of people outside the new opportunities provided by means and tools. Barriers are not only physically existing. New digital technologies, for example, can create new psychological barriers and isolate some groups of people and make them outsiders.

If present-day technologies could be better applied to real human needs, and with respect for local culture, completely new opportunities would arise.

DESIGN FOR SUSTAINABLE SOCIETY

In the future, all the objects and buildings must consume less energy and material resources. We must gain more from less, minimise the use of energy and material resources and create the same services more efficiently from renewable materials with less and less pollution.

We do not necessarily need revolutions, we need considered fine tuning of existing organisations, and the raising up of the qualities of the human life. New tools and new tool systems must be fitted to the existing environment and to the socio-cultural context of it.

Design and architecture can also express and underline diverse minorities and their rights and create new positive ways of action. They can demonstrate indirectly through new solutions that things can be made differently in more sustainable ways. In sustainable design, for example, design can be a strategical concept instead of the materialistic outcome. It can be utilised in the re-evaluation of organisations, ways of acting, the cultural and social dimensions of sustainability and services.

INCLUSIVE DESIGN FOR ALL

The function of an object is always related to its user and to its environment and manner of use. Its ultimate functioning properties can only be defined from the perspective of the individual user and the situation of use; moreover from the very moment when a person uses a particular object in a particular setting.

Even design aimed solely at the average consumer finds it hard to take into account the differences of people using the objects, their individual needs, limitations and habits – not to mention minorities or different cultures.

Together with their real users, individual objects and the space in which they are located form the functional entity in which all the parts are, at best, in strictly defined organic interaction with each other. Most objects are necessary only at the moment when they are being used. At other times, they are in the way or lost, consuming valuable space around us, the empty space in which we operate. Far too often, the wrong users use their wrong choice of objects in the wrong place and in the wrong ways. Not everything is realised as it was planned in advance! The essential aspect is for people to be able to choose the right tools for their specific environment and life situation and the intended purpose.[3]

There must be enough political will that supports people who are socially disadvantaged or with disabilities and the professional planners shall be employed in a correct way. Designers and architects should be sensitive to respond to the various diversities of the individual needs of different minorities in different cultures, climates and locations. It is also important to understand the essential differences of the level of requirements in private, semi-public and public spaces and areas.

Unfortunately, the formal rules and regulations are preventing us from

applying creative problem-solving for individual and local needs to the final design solution in some cases. Therefore, the formal rules are often lowering the quality of the final result. People with disabilities must also have the right to enjoy individually good architecture and design, and badly made inflexible rules may not spoil it.

Not being a specialist on Design for All myself, but I have the impression that some of the regulations for the barrier-free environment are not always based on any scientific or practical design research. In the worst case, the regulations are just copied from other countries without any careful adaptation to the local conditions?

Many times, dizzy old people lose their balance and fall down, hit their head and get injured, especially in a bathroom or toilet that is made for a wheelchair-access because there are no nearby walls to lean on. Why on the earth, the wheelchair turning circle diameter varies in different countries? Some countries recommend 140 cm and some others 150 cm? Is this because of the various local conditions? And why many guidelines recommend a very big and heavy door like 90 cm wide for a wheelchair access. Is this good design for all? Could it be more reasonable to divide the big door opening, for instance, in two different smaller sizes of doors, or to replace it with a sliding door?

Or should we think more openly to find fully new alternative solutions instead of just basic doors and wheelchairs? Automatic doors already exist, and there are new robotic "wheelchairs" (with or without wheels) which can also go through stairs. Do we always need to apply the newest and often expensive technologies, or can we solve these problems in more simple and sustainable way? Also, very simple, economical and low-tech solutions for new types of wheelchairs exist. Would it be cheaper and more efficient to develop a better "wheelchair" than to make all the flats in this world completely barrier-free?

It is a fine ideal that homes are designed for whole life long. Everybody at any age or condition can live in the same flat as long as possible. However, in some European countries, very strict design rules demand that all the new apartment houses with more than three stories must be equipped with lifts. Lifts and accessible bathrooms in every flat are making apartment houses very expensive.

In other countries in Europe, there are more flexible strategies. In Austria for instance, apartments can be built in that way that each flat can have a separated toilet and bathroom, however they are planned in advance to be easily combined as a barrier-free bathroom later in a short time, whenever needed, just by removing a light separating wall.

It is obvious that some of this barrier-free accessibility guidelines must be very soon updated. Instead of the unreasonably formal building regulations, professional designers and architects should be allowed to have more flexibility to apply alternative solutions for those challenges. This could also create new smart flexible solutions and conceptual models.

Design for All must be inclusive, functional, culturally long-lasting and beautiful, considering sustainable design, accessible environment, minorities, and cultural diversity.

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“For us there is no such thing as ‘universal architecture’; our aim is to adapt the building to local conditions.“

Hollmén Reuter Sandman

HOLLMÉN REUTER SANDMAN

The architects Saija Hollmén, Jenni Reuter and Helena Sandman started their collaboration in 1995 with the Women's Centre project in Senegal. Today, their activities span from interiors to urban planning. They work in Finland as well as with several underprivileged communities in low resource settings.

The group believes in innovations by investigation, where the landscape, sensitivity towards materials and site-specific interventions are the means for a new architecture. Their works have been honoured with both national and international prestigious awards and have been published and exhibited widely. Their work will be exhibited for the third time at the Venice Architecture biennale opening in May 2016. They have also been exhibiting at the Venice Art biennale.

The architects have been invited as guest speakers all over the world. Alongside with the artistic work they all teach at Aalto University, Helsinki. Saija Hollmén is a pedagogue, doctoral candidate and lecturer in Building Design, Helena Sandman is part of the New Global research group as a doctoral candidate, and Jenni Reuter is working as an associate professor in Architectural Principles and Theory.

The group have founded Ukumbi NGO in 2007. Ukumbi is a Finnish non-governmental organisation that offers architectural services for communities in need.

www.hollmenreutersandman.com

www.ukumbi.org

WOMEN'S CENTER
"In Senegal, we were lucky to work in a climate where trees grow rapidly. Just three years after the completion of the Women's Centre, the trees already provided the green roof we had envisage"
photo: Helena Sandman

BEYOND DESIGN

HOLLMÉN REUTER SANDMAN | Architects, Finland

Our work includes a wide range of subjects that normally remain on the sidelines of the mainstay of western architectural practice. The majority of our projects have been development work for less privileged communities, where we don't only do the normal architectural services, but also the fundraising. The projects often start with local people pointing out an existing problem that we can propose an architectural solution for.

We have been involved with development projects mainly in Senegal, Tanzania and Egypt. The Women's Centre in Rufisque, Senegal we started

as a student project in 1996 and completed as graduated architects in 2001, the Shelter House as well as the orphanage in Moshi, Tanzania, near Mt. Kilimanjaro started in 2007 and the first phase of the Shelter House finished in 2015. The orphanage was never built. The APE Learning Centre in Cairo, Egypt started in 2010.

INVOLVEMENT

Our design philosophy is based on personal involvement in the lives of the people we are working with. When starting a project, we seek to get as deep into the place and as close to the people as possible. We try to look for "the spirit of the place" by getting to know the surrounding areas with their specific characteristics. We look for materials that can be locally adapted, are most common, maybe neglected or even forgotten, that we might be able to reintroduce.

Culture dictates the way people use space to a great extent. When working in cultural environments other than our own, we seek to understand the local customs and taboos, religion and social hierarchies, the routines of everyday life, i.e. ways of preparing food, how people of different ages spend their leisure time, as well as the arts and local working culture. All these things together, along with the climate, result in a certain hierarchy of spaces, unique to every cultural environment. We have been fortunate to collaborate with anthropologists, local architects and other experts in several projects.

"We often use scale models. We have noticed that they make it easier for the client to perceive spatial issues at an early stage of the design process."
Photo: Jenni Reuter

They have helped us to widen our perspective and take these aspects into consideration.

In our work, we have noticed that when coming from a different culture one has the advantage of an outsider, in the sense that we might be able to see value in local habits that a local architect would not notice. Similarly, we might have difficulties in noticing corresponding values in our own culture.

SOCIAL ASPECT

In many developing countries there is no social security, none whatsoever, so the people need to find ways to get by without help from official authorities. Women often group together to help each other in their everyday life. These groups become their social context, especially for those who move to cities alone from rural areas, in hopes of work and a better life. Many African societies are undergoing rapid changes; therefore we need to update our assumptions regularly.

For example, in the Women's Centre project in Senegal, we didn't expect the women to need day care for their children, but this turned out to be a necessity for them. The extended African family is no longer what it used to be, nor what we had expected. The women's centre is also the only public building in the area; therefore it's significant that it can offer the services the women value the most.

In development work, it is widely recognized that empowering women is one of the most effective ways of improving the lives of communities and reducing poverty. Empowerment means freedom of choice, which is not possible in extreme poverty. Therefore our projects aim at providing women with possibilities for vocational training and income generation.

The orphanage in Tanzania provides the children with a home and possibility to have a family and education. Many of the children have grown

up in the street and have not been acquainted with the concept of home before. The building we design will be the place they can mentally connect themselves and their childhood into; for us this is a possibility where architecture can provide a platform for improving the lives of people.

PARTICIPATION

It is important that the clients feel that the project is their own. If there is no mental ownership the project is doomed to run into difficulties or fail altogether. We aim to begin a project with a workshop where the clients have the possibility to express their needs and wishes. From the result of these workshops the project evolves. Throughout the process we keep the discussion going on with the client. We also inform other people about the project from grassroots level to authorities. In Senegal, when the Women's Centre was handed over, it was obvious that the women saw it as their own creation. The same women are still using the building.

We think that working in a team leads to better results. The process might be slower, as there are several opinions about things, but a slow process allows the design to crystallize. Nevertheless, it is always a challenge to form a team with many people of different cultural backgrounds.

In the beginning of our work in Senegal, we had difficulties in remembering not to shake hands with the contractor who is an elderly man and a devout Muslim. In the Tanzanian project, our team members from the States called us prison guards, as our emails were, in a typical Finnish way, so direct.

LOCALITY

For us there is no such thing as "universal architecture"; our aim is to adapt the building to local conditions. For us locality means local workmanship, local know-how, local solutions and materials when possible.

In Senegal, we found out that the compound is structured in a similar way in rural and urban areas, and followed that principle in our design too. There is a big central courtyard with a wall that gives visual protection. Buildings surround the main courtyard. Behind some of them, there are backyards. There is a clear movement from public to semi-public to private. In Tanzania, the distinction between private and public exists as well, but the space is arranged in a very different way. We followed the local principles when planning the orphanage and shelter house too. The most important issue in these cases was to design a secure building while making the children and women feel at home.

During the beginning phase of a project, we look for local materials. We might find materials that are not traditionally used for construction, but could be introduced. The lava stone in Moshi is used for buildings but with a very rough surface that we did not approve. The problem with the stone was that

"The biggest problem of the Women's Centre is its huge popularity. We believe this to be a positive problem – all too often buildings constructed in development projects stand empty, because users have no sense of their psychological ownership."
Photo: Helena Sandman

the cutting process is very difficult and could not be done with precision by local means. We did not want to introduce an expensive machine brought from abroad nor send the stones somewhere to be cut. This would not be a good solution, as it would not be possible to repeat the method locally. Local technologies are important to use, as the construction method should be available to everybody. In Moshi we decided to use pressed earth bricks but finally these were replaced with bricks with a small amount of cement. In Rufisque the most local material happened to be concrete, as the biggest cement factory of West Africa is located in the outskirts of the city. We also managed to get the cement as a donation, nor was the clay in the area suitable for construction. while the clay in the area was not suitable for construction.

In Senegal, where the thatched roof is a label for poverty, we put the straw on the interior side with a ventilation gap in between and corrugated iron as the external roof material. We gained the insulating ability of the straw and the protection of the iron sheet. The inner space stays pleasantly cool.

SUSTAINABILITY

Our projects are usually situated in areas where infrastructure is poor and environmental questions are outstandingly crucial. We usually start by investigating if any existing building could be used instead of designing a new one. We think that aesthetic and ethical sustainability is as important as technical sustainability. If a building or an object is functional, considered beautiful and made of durable materials, it will be used for a long time and is therefore sustainable.

In developing countries, the use of recycled materials is considered something for the poor who can't afford any better. We want to give an example that recycling is possible in new constructions as well and it might

KWIECO SHELTER HOUSE
The shelter house use local solar water heaters to gain warm water. photo: Juha Ilonen

even make the buildings more interesting and beautiful. In Finland, recycling was very common after the second world war but then, we had to go a very long way before it became appreciated again.

We used car rims as ventilation openings in the women's centre. We first thought of leaving the car rims untreated to show that they are recycled, but the entrepreneur just painted them and told us that the building was more harmonious like that; he was probably right.

Instead of using glass blocks, we put two bottle bottoms together to form a block. The Senegalese partners were quite sceptical in the beginning, telling us there is no need to recycle bottles as you can find real glass blocks in Senegal without any problem. We also had to convince the partners several times that this was a good idea, since the contractor as a devout Muslim did not like the idea of driving around with empty beer bottles in

his car. Finally, when the centre was finished, he just laughed and admitted it had been worthwhile.

In the orphanage project in Tanzania, the domestic animals help to produce enough fuel for the biogas system of the toilet. The client could not understand that gas from faeces could be used in the kitchen. Our environmental engineer, Eva Kagiri, with her origins in Kenya thus speaking fluent Swahili, managed to get the client convinced that there is no smell when the gas burns. The biogas system is slowly gaining new ground in Tanzania through several local campaigns spread throughout the rural areas.

In the KWIECO shelter, the houses are also using simple solar water heaters produced in the neighbouring town.

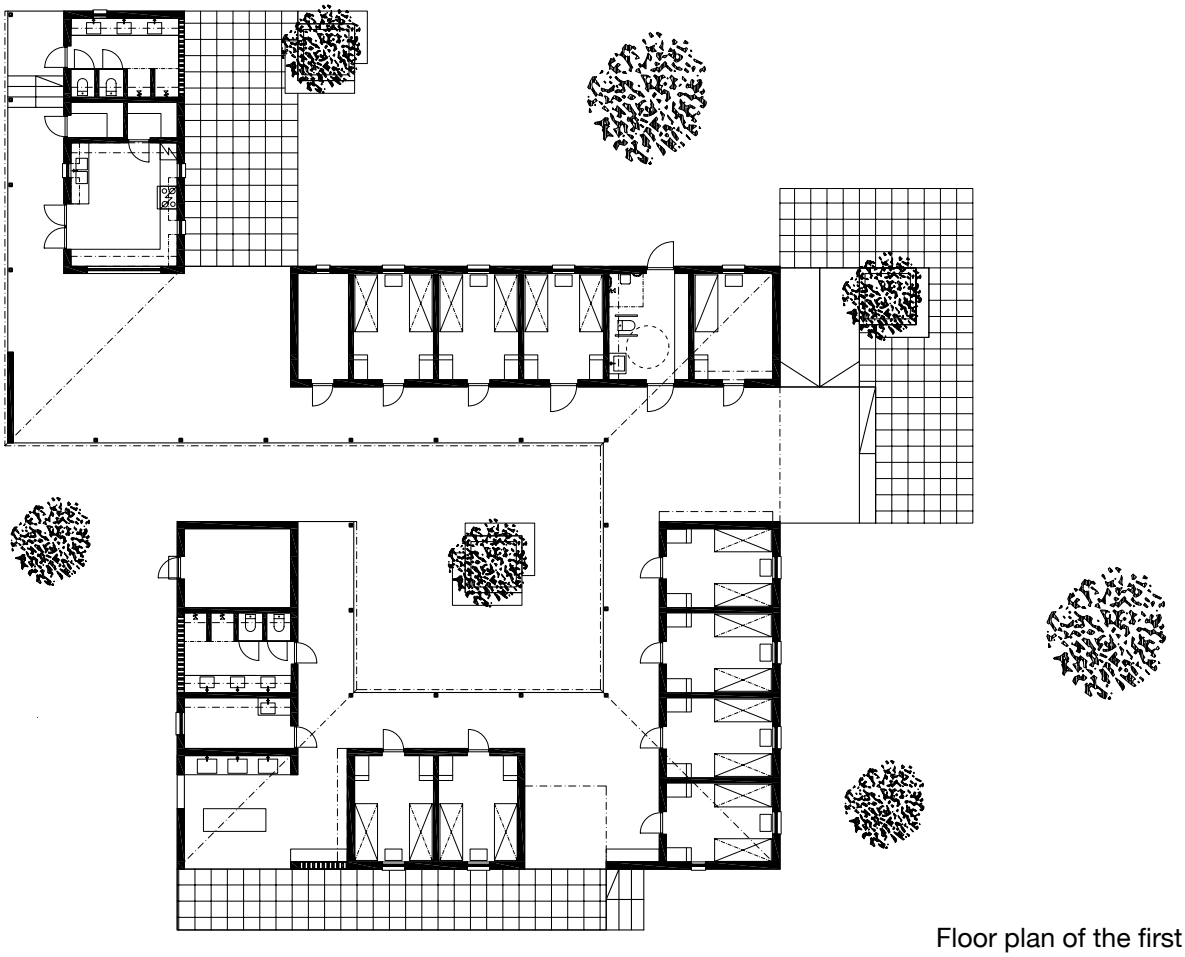
PERCEPTION

In an ideal design process, the architect is involved from the very beginning to the detailing of the building, giving it the final haptic feeling.

Large covered open air areas allow natural ventilation and free air movement within the building, providing shade and protection from rain. Covered outdoor spaces are used for meetings and seminars. photo: Juha Ilonen

Glass tiles are made out of recycled bottles, to create ambiance and bring colorful light into the toilets.

In order to provide the clients of the Shelter with a safe environment for protection and healing, the Shelter is situated in the inner half of the plot, whereas the 2nd phase of the project (not built yet) will create a protecting volume for the Shelter.



Floor plan of the first phase

In the Women's centre, time has completed our project. We were lucky to work in a climate where trees grow quickly and after three years the branches form the outdoor roof we had planned.

We use architecture as a means for empowerment. We have founded an NGO called Ukumbi for this purpose. A good environment is a basic human necessity, one which all people should have the right to. At best, architecture can create the hope that is needed for a better life.

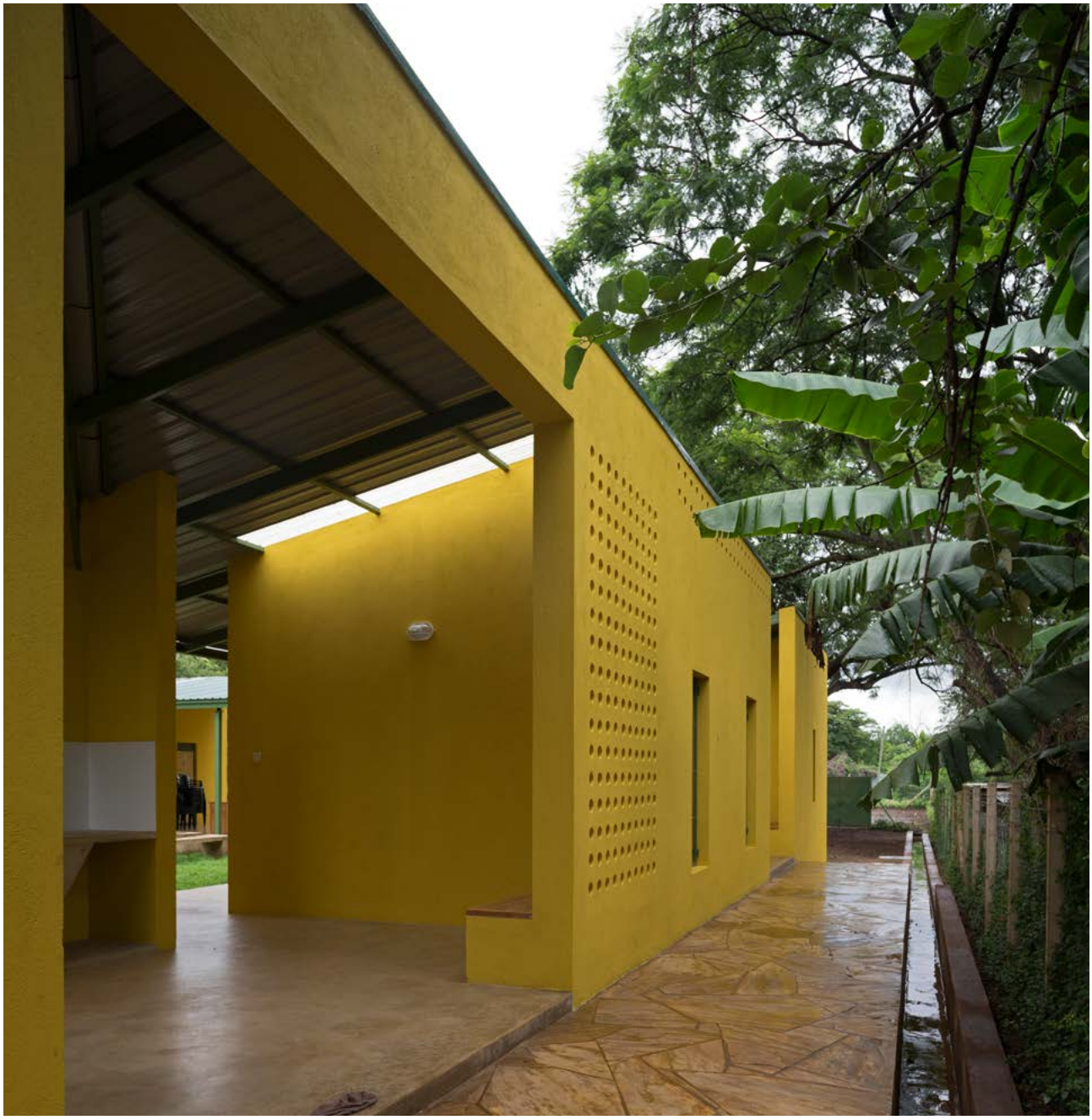


photo: Juha Ilonen

"Since coming to an understanding and commitment that good design can facilitate change, I have seen not only profound changes in myself, but those of my colleagues and the broader community."

Kythzia Barrera

KYTHZIA BARRERA

Currently working and living in Oaxaca Kythzia Barrera is an Industrial Designer and founder of Innovando la Tradición (2008) and Colectivo 1050 Grados (2009), both, succesful organizations that support the development of pottery communities in Oaxaca, México. Kythzia's work creates bridges between art-craft-design to foster social and human changes with focus on sustainability. Honesty and open disclosure from the conventional designers position shapes the essential part of Kythzia's creative leadership as Head Innovating Tradition and CEO of Colectivo 1050º. Their work has been inspiration for many around the wolrd as it has been showcased in USA, Europe, and Latin America as a front leader in its field for the originality of their participatory design methodologies. Innovando and Colectivo1050* is now integrated by 45 women artisans of 7 different villages. Awarded as Designer of the Year in Mexico 2013, The Outsanding Young Person in Japan 2013 and the 2nd place at William James Foundation Business Plan Competition in USA, 2013.

Kythzia holds a bachellors Degree in Industrial Design, by Universidad Iberoamericana, Mexico, 2001, a Master in Social and Sustainable Design by The Design Academie Eindhoven, 2004, a Postgraduate course in Ceramics by the School of Art and Design Helsinki, 2007 and a Technical training in Crafts and Design at Kyoto Institute of Technology, 2011. She was a Design professor at several universities in México from 2005 to 2011.

THE POLITICS OF CRAFTS

KYTHZIA BARRERA | Innovando la Tradición CEO, Mexico

Innovando la Tradición (Innovating Tradition) is a creative platform based in Oaxaca. It is an organization where designers, artists and artisans can come together to share knowledge and skills, while also building bridges between various areas of expertise. We, at Innovando la Tradición and Colectivo 1050* conduct research on a variety of subjects as well as experiment with new ways of understanding our respective disciplines. Creativity is our common ground.

The spirit from which our ideas emerge come from a strong belief that good design should serve everyone. Within our contemporary context, Design for All means to be bold enough — and critical enough—to question traditional conventions and assumptions of what it means to be a Mexican citizen and a professional designer. We strongly believe that good design in

Mexico can connect individuals from different backgrounds, professions, ages, cultures and genders. In this sense, creating objects, buildings and spaces can contribute to an understanding of the world in which we live.

The vision we advance at Innovando and Colectivo entails examining cultural developments from within. Tangible economic and regional development can only come about as a result of understanding our own abilities, strengths and surrounding locales. Further, growth comes from gaining a knowledge of the soil upon which we stand, but also from a recognition that we must nourish it in order to sustain growth.

We are acutely aware that we stand on the shoulders of many great masters who have explored the very same subjects many years ago. They, too, were looking to build a better place for all. In surveying visionaries from the past, we found many examples of how they were using design to effect positive change. They have given voice to a Design For All way of thinking and continue to serve as our inspiration at Innovando and Colectivo.

In choosing a career path, I wasn't sure if I wanted to be a guerilla soldier or a designer — and I'm still not sure! But at least, I am convinced now that

my actions in the world can make an important contribution. Since coming to an understanding and commitment that good design can facilitate change, I have seen not only profound changes in myself, but those of my colleagues and the broader community. At Innovando, we work to see a continuation of indigenous knowledge and traditions. We want to see this Mexican legacy thrive and evolve for centuries to come. Too often in the industrialized world, such important traditions get lost in the cacophony of capitalism. We believe that now is the time to learn through experimentation and that Oaxaca, Mexico is the perfect laboratory for pursuing rich case-studies.

Culturally and ecologically speaking, Oaxaca is one of the most diverse places in the world. Twenty, out of sixty different languages spoken in Mexico, can be heard in Oaxaca. Twenty languages (in an area approximately the size of Central Europe) means there are twenty different ways of naming and understanding the world. Geographically, the state of Oaxaca is mountainous, has an oceanic coastline, tropical forests and deserts with delicate eco-systems in perfect balance. It is easy to see why the first major city in the Americas was Monte Alban, located in the Oaxaca Valley. Here, food, customs, art, languages, architecture and music have evolved through a very vibrant and authentic legacy. I have always said that the greatest designers of Mexico continue to be the master artisans from this rich area.

Such is the context in which modern and traditional lifestyles continue to nourish each other in Oaxaca. This is the potential that Innovando wants to make visible to the world.

Naturally, there are deep issues, both tangible and intangible, that create obstacles in our day-to-day work. I like to call such issues, "situations" that provide us with the opportunity to innovate, explore and practice our designs while fostering relationships with individuals from diverse backgrounds. To further explain the challenges we face, I would like to share

with you a story about one of our most recent and important projects we are currently working on. I like this story because the project has unlocked a Pandora's Box for a small village. It is a fine example of a typical, although almost surreal situation, which unfolded for us. The project is called Atzompa Timeline.

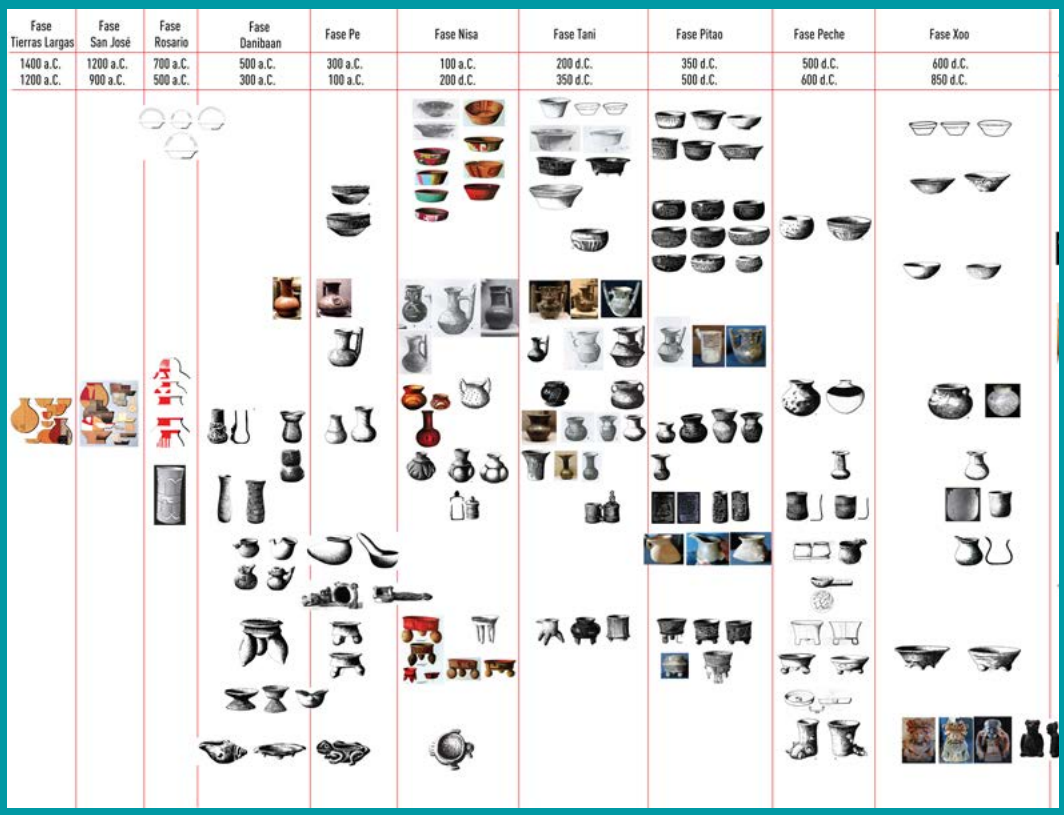
In collaboration with the potters of Santa Maria Atzompa, a village situated 15 kms south of Oaxaca city, Innovando la Tradición has been conducting applied research into the reinvigoration of local ceramics since 2013. In a village of 6,000 people, 99% make pots. This small place is renowned for its ceramics with the traditional green glaze.

Pottery in Atzompa, as in most pottery villages in the state of Oaxaca, is vulnerable and close to extinction. The pre-Hispanic traditions and talents are in crisis for a variety of reasons—all related to the pressures of a global economy on such small communities. These problems manifest themselves in such ways as struggling to find access to new markets; enforced international regulations that now mandate lead-free glazes; a lack of social recognition within the community; the invasion of cheap Asian plastic products; increases in fuel prices for the kiln and increasingly globalized consumption for the "new."

Innovando la Tradición, in collaboration with art historians, artisans and archeologists, started working on a timeline of Atzompa's pottery, researching the evolution and genealogy of the village's ceramic objects dating back to 1500 BC. After identifying the archetypal shapes of Atzompa's pottery, based on material evidence and interviews with the community, we continued our research in libraries, archives and archeological sites.

After two months we were able to draft a timeline. However, the resulting timeline still had several gaps which tended to become more pronounced around the time of Spanish conquest during, 1521. Some of these gaps were filled following a research trip to the Museo Nacional de Antropologia in Mexico City and by interviewing expert archeologists in Oaxaca. Archeologist Leonardo Ruíz, working at the Instituto Nacional de Antropologia e Historia (INAH) in Cuilapan, joined us and became a key player in clarifying certain mysteries and extending the timeline by 500 years. Still, the timeline was neither complete nor perfect, but did serve to provide an overview of the history and insight into the morphology of Atzompa pottery.

In order to provide context, I will now attempt to squeeze more than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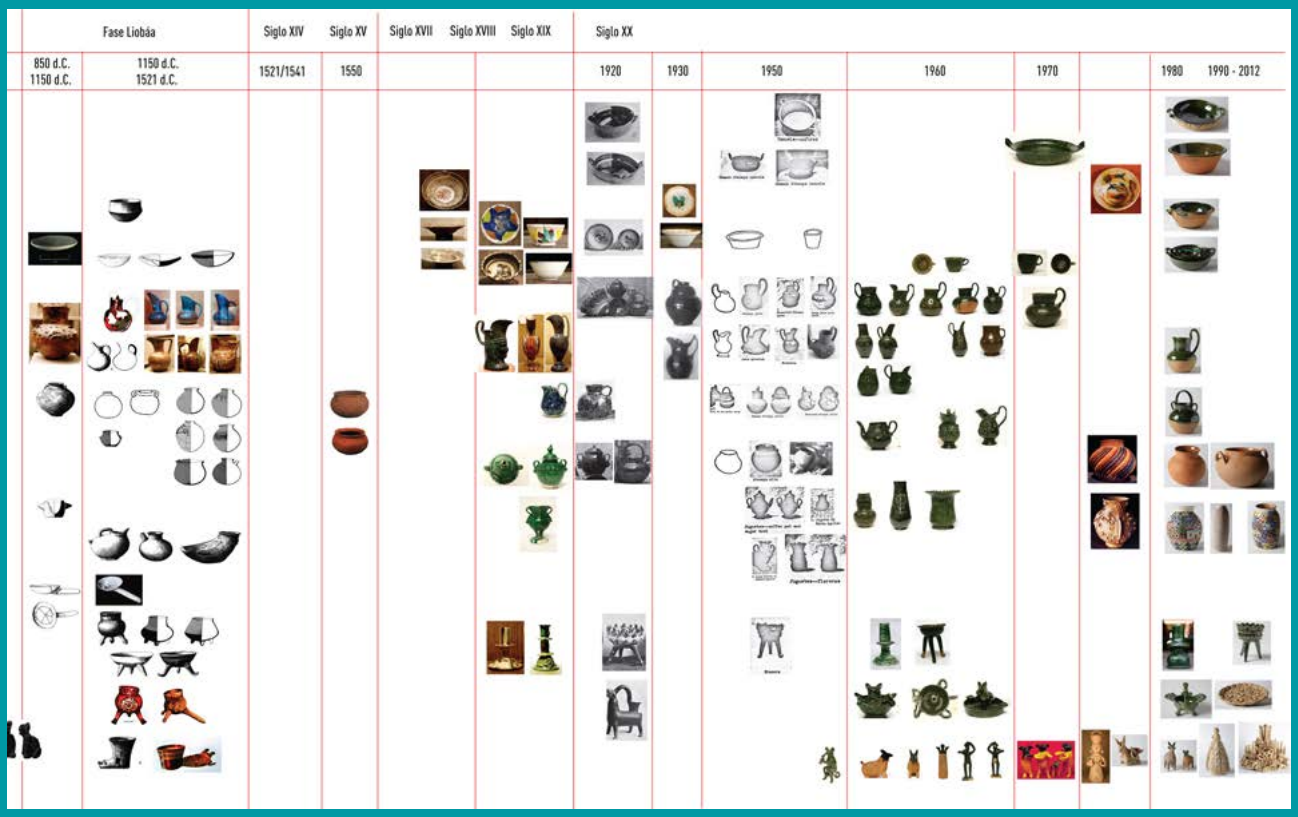
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Siglo XX
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1930
1950
1960
1970
1980
1990 - 2012

three-thousand years of Atzompa history into a few paragraphs. Please forgive me if I don't succeed.

It is important to mention here that, apart from our historical interest in the pottery of this region, at the core of our project we are also interested in how popular crafts are regarded, distributed and studied in contemporary Mexico, as well as the political structures that control it.

From the year 1000 BC until the nineteenth-century, various Atzompa objects revealed design changes from Mesoamerican forms into Colonial shapes. Mixtec, Zapotec, Teotihuacan and even Guatemalan features and influences were clearly identifiable in the early pieces.

Yet, it wasn't until the twentieth-century, when Mexico was building nationalist ideals, that handcrafted objects became valued as an element of national identity. After the revolution (1910–1921), Mexican society turned to its more remote past to seek the essence of traditional pottery. Crafts came to figure prominently in the centenary independence celebrations and even more so after the publication in 1921 of Dr. Atl's Las Artes Populares en Mexico. His work resulted in two exhibitions and a catalogue for the exhibition Popular Mexican Art which was seen in Mexico City and circulated to Los Angeles, California.

Then in 1934, the socialist government of Lazaro Cárdenas usurped art as a favourite tool to promote culture abroad. Archeological studies and publications translated in foreign languages were promoted to tap into the curiosity of those abroad.

For many years now, it has been the State who speaks, promotes and manipulates cultural expression to communicate a "lost" identity. So I ask my self: why lost if one can easily find it here in Atzompa, in the houses and lives of the people? is it really lost?

In the 1950s capitalistic Mexican culture attempted to "save" pottery. The Pan-American Highway brought many foreign tourists who acquired an interest in indigenous culture. By 1957, pottery in Atzompa went full-throttle into large-scale production, at a similar rate to what it had been at the very peak of Mixtec culture, around 8th and 10th Century, when Atzompa supplied its crafts to the nearby powerful city of Monte Alban. However, in the 1970s, utilitarian production was set aside and decorative fabrication took its place. The market welcomed this change that satisfied the vogue for American collectors of folk art. For the last two decades traditional production and commerce have been threatened with prohibition because the green glaze contains lead. A government ban introduced in 1994 prohibited the use of leaded glazes without offering any recourse or suggestion of new techniques. This ban has made it almost impossible for the producers to create high-quality pottery that can find its way into the global market.

Therefore, we can now understand how, at different moments in Mexican history, the State has promoted culture for the purpose of keeping it in a precious glass vitrine: quite removed and apart from the very people who produced it. The powers-that-be are content to have artwork appear exotic, or alluring, like of a cabinet of curiosities. They realize that art has a power that can appeal to an elite class and that it can be privileged through museum exhibitions where the official discourse regards art as collectable and valuable.

Once the first draft of the Atzompa Timeline was complete, we met with the potters in the village to present our discoveries. The community of potters was both amused and enthused. Innovando la Tradición's idea was to reveal the Atzompa Timeline so that they could familiarize themselves with the different shapes and technique's, that existed over time, creating an empathy, understanding and desire to know more. The timeline was taken as a starting point for recreating historical pieces, thereby drawing a link from contemporary production to one from the past. Attention was drawn to what the objects communicated according to their shapes, materials and types of clay.

Soon thereafter, Innovando la Tradicion began to work with the potters to produce new pieces and to recreate some of the objects as they appeared in the timeline. In so doing, we imagined together what the missing objects from the timeline might have looked, to fill in the gaps.

The sessions started on October 2013, when we brought together fifteen artisans, five designers and three archeologists. We split into five groups and each group worked on a different historical period. We started by copying and bringing to life 2x2 cm pictures into amazing 3D masterpieces that visually expressed "the punch," or essence, of Mixtec and Zapotec culture. It's very hard to express what happened in the room that day. The artisans were emotionally overwhelmed by the timeline and with the findings of the archeologists. The most shocking realization for them was to realize that their green glaze did not come from pre-Hispanic traditions as they had been led to believe, but rather was introduced at some point the second part of 16th century. They were also surprised to learn that historically their pottery was functional rather than decorative.

After a number of successful working sessions, we organized an exhibition in the local museum, next to the archeological site, recently "discovered" by INAH. We wanted to share our findings and our excitement with the wider community of Atzompa and our friends in nearby Oaxaca. Our exhibition was called Miradas al Pasado (Glimpses of the Past.)

It should be noted here that the local museum in Atzompa was a project of Oaxacan State developed through INAH. This was the first time the inhabitants of Atzompa requested that the space be used for the display their own artworks. Together we approached the village authorities and the museum director and everyone agreed upon the room and the date to launch the opening: on a happy Saturday, December 15, 2013. However, one day before the opening, INAH authorities called the leaders of the artisans group in Atzompa, Rolando Regino and Juan Ruíz, to come into their office. They came and sat down at a table. Across from them was a hot-shot lawyer who asked them to sign papers stating that they were illegally reproducing replicas of pre-Hispanic pieces and that they must give the rights to INAH to continue with further research. Fortunately, Rolando and Juan refused to

sign. But the consequence of their refusal meant that INAH cancelled the exhibition.

As invitations had already been sent, over 50 people, including the press, showed up the next day, only to find the Atzompa museum doors closed. Then two weeks after this bitter non-opening, the artisans went back to the museum to pick up their work, only to discover that the museum was now charging a 10-peso fee! A fee that went directly into INAH pockets. What a predictable coincidence! One has to ask: what do we mean by "our culture?" Where do we place a new (re)-emerging culture created by artisans who for centuries have been denied recognition, and further, have had their art manipulated by the so-called institutions supposedly meant to serve them?

After consulting our lawyers in Mexico City, we learned that the law regarding replicas is very clear. It is, indeed, prohibited to make replicas without a permit from INAH, but this applies only when the replicas are intended for commercial purposes. It does not specify if they can be produced for study purposes, or for

the pleasure of understanding one's own culture. It seems that a series of misunderstandings came along with a chain of assumptions on our part, along with genuine innocence.

And yet, we kept pushing forward. We continued our work with a stronger sense of group-power! In February 2014 we again revised the Atzompa Timeline with the artisans over a four-day workshop. Finally, from March 10–27th, with the generous support of the Finnish Ministery of Foreign Affairs, Finnish designers, Pekka Harni and Yuka Takahashi were invited to lead the workshop for product development with design methodologies developed by Innovando la Tradición.

The goal was to apply theories of object categories and design evolution to the Atzompa Timeline a way to develop products for specific functions and new contexts. This time we invited artisans and designers from the surrounding Oaxaca area and elsewhere in Mexico, to form interdisciplinary

teams. The design brief was to adapt ancient objects for new contexts and new spaces that ranged from a bar in Copenhagen, to a loft in New York, to a house on a beach, and a restaurant in Oaxaca city.

In the second week, participants had to adapt one chosen object from the Timeline to function for a specific local meal, such as tamales or pozole. When we were done with the first proposals, we had over one hundred masterpieces—successful "offspring" —that resulted from this exercise.

Once again, the results were in a show titled +3000 Atzompa and Ahead, which circulated to Oaxaca, Mexico City and Helskinki, but this time we completely avoided INAH authorities.

At the moment our Atzompa Timeline is on it's way to becoming an interactive open-source tool for research and education. We call this project Interactive Atzompa Time Line.(IAT-Line) We still need to raise about $15k USD for the kick-out, but apart for a few small glitches, such as recovering our exhibition which is

held in Mexican customs following the Finnish exhibition, we are ready to jump in! Soon, we will be able to employ new technologies to showcase our research, art and discoveries to the rest of the world. Scientists, artisans, archeologists, historians and designers around the globe will be able to interact with it and produce history together. It will represent pioneering research due to the scale and originality of the format and will allow participants to question and interpret different historical and artistic processes.

And yet... I wouldn't be surprised if INAH authorities with layers in tow, may show up again.

They certainly won't understand anything about Design for All principles, but what will be imminently clear is that they will see a group of master artisans and individuals who are organized, empowered by autonomy, and most importantly, were able to learn more about their own heritage without the government's "help."

I will close by recounting a story of an encounter between an Oaxacan artisan and the Governor of Oaxaca. The Governor asked her, "How can my government be of help to you?" to which she boldly replied, "Well, just stop f**king-me-up and that would be good enough for me!"

"We describe the desired experience in a relationship between 'people', 'product' and 'place' so we can give meaning and value to the everyday experiences of people through our designs."

Jacqueline Moors

JACQUELINE MOORS

Jacqueline Moors is with Ginette Blom, designer/owner of Blom&Moors design for public space. She is also coordinator and lecturer at ArtCoDe, Fontys Hogeschool voor de Kunsten, Tilburg, The Netherlands, where students are trained as experience designer.

Blom&Moors contributes to the spatial and cultural quality of the places where we live together. From the perspective of experience and use of these places the office designs within the context of the city, the landscape and the semi–public building on design concepts and –strategies, plans and products, in detail. In direct dialogue with stakeholders lively public places full of character are created, in which a careful spatial integration and their social and cultural meaning come together.

People find an inviting place with a view of the square amidst of passers-by.
• Bench Marikenstraat, Nijmegen

DESIGNING AN EVERYDAY EXPERIENCE

JACQUELINE MOORS | Designer, The Netherlands

A UNIQUE EXPERIENCE

'Now I am setting off from the forward base which is set up a kilometre from the landing craft. I stop periodically every fifty metres to check if communication is still working back to the forward base and to take images and record readings of the various instruments.

This is a little psychologicly overwhelming. I have to stay focused on what I am doing. I mustn't stop and think too much about the implications of it. It makes me wonder exactly what I am maybe facing here.

I am right at the base of the craft now. I haven't seen anything so far that is directly threatening, but it is a little bit intimidating. And now comes the point where I have to move inside myself. OK, I am stepping into the entrance and inside it's dark. Strange, sudden strong feeling of otherness and of company and I can see no one. And yet I feel extremely strongly that there is someone, something else in this space with me.

This is very strange. It's a human construction or appears to be. But in this context that seems impossible or unlikely. I think that I see this but I know that there is a possibility that what I am seeing may not be real, some sort of creation designed to collide something familiar. It is a very strange sensation that something more human seems more unreal than the alien did. This is the first time I am started to doubt what I am seeing.

I'm taking a few steps forward. I'm just going to set back and get the feeling of the space for a few seconds. I have my eyes closed. I can hear my breathing. I can feel that my pulse is slightly elevated. My hands are slightly clammy and yes, once again I got that sensation of either being watched or if there is somebody else, something else there. But not that I can see, not that I can detect. So I can't tell if this is the imaging of my mind in a strange situation or if it is indicatory of anything else.

I think there may be some kind of sound oscillation going on in the atmosphere in the craft. I am going to stop for some seconds, some time and just see if I can listen more clearly. Yes, there is some other sound in this room. And most of it is a clear, very low frequency. The interior of the chamber appears to have changed somewhat. It feels very old. And again I can see no one. And yet I feel extremely strongly that there is someone, something else with me.

It appears that my visit here is for whatever reason coming to an end. I find myself, I have to admit, a little bit reluctant as this part of me that wants to go on exploring. At the moment this is my trip. Soon this trip will belong to the whole world.'

In 'The Visit'[1] Chris Welch, professor astronautics and space engineering, tells about his experience during his rapprochement with an alien space ship that has just landed. It is an exciting, unique and in-depth personal experience with a big impact. He is strongly aware of himself, of all he perceives and what he thinks. He continuously interprets what he sees, hears and feels.

The documentary does not offer an opinion on what Chris has actually observed. We get no image of the spaceship and also not of that, which seems to be in its proximity. His senses seem to fall short to be able to perceive it. And yet ...

The thought experiment in 'The Visit' is fascinating. What happens when we are in an extreme situation like this? How do we observe our environment? The documentary shows not only how we try to understand the world around us, but also, above all, how we think about ourselves and see new possibilities. When confronted with the unknown, we want to bring it into the known. We have to understand. The moment we think something is possible, reality expands.

Every one of us experiences special events, which have a great impact on our lives. Of those moments we often remember what the space looked like, who were present, what was said, how it smelled, whether it was hot or cold, if there was something to eat.

Our senses however are — fortunately — not constantly stimulated to the highest level. In contrast to a unique experience, most of our everyday experiences have much less impact. Their strength lies in the repetition: by doing certain acts every day, yet every time slightly differently, they get meaning and value for us. We learn to recognize the experiences and build our own references. We also want to understand the everyday experiences and by understanding them they give us confidence.

AN EVERYDAY EXPERIENCE

Our experiences come about as a result of events in a space, with people and objects around us. In our contemporary world all these events are designed. In this text I will discuss more in depth how we experience the everyday reality around us and how I relate to these experiences as a designer of public spaces.

Blom&Moors designs for large public spaces where lots of people gather, for example train stations. The design concept[2] we developed gives a new perspective on the refurbishment of stations and offers guidelines for layout and design of a new generation of furnishings. The experience of travellers is the central design concept.

> *When he enters the station, he has an overview over the space and he feels welcome. He has plenty of room to look around. Whether it is during rush hour, or at a quieter time during the day, as a matter of course he always finds his way amidst the other travellers. He recognizes the travel information and ticketing panels by their position in space, their calm, clear form and blue-white colour. A quick check to confirm the track where his train will depart.*

After topping up his travel card balance he decides to buy a sandwich, not here, but further on in the train station. He sees how other travellers meet at a group of comfortable benches. They discuss how they will visit the city — their fun time has already started —.

He continues his way to the platform where his train will leave. Travellers come and go, minute after minute. There is someone with a large suitcase, the rhythmic clicking of the wheels sounds in space. Further along, two elderly people at the travel information panels search for their connecting train. They decide to wait on the benches for a while and hold on to the slim armrests, while they sit down. There is room for their bags right beside them. The smell of pastries and freshly brewed coffee wafts around him.

The difference in speed of the travellers around him strikes him. On the escalator as well: while some run, others are at ease and chat with each other. His view becomes wider. Once on the platform he has a good overview. He still has some time, walks past the travel information and the benches, where it is crowded already, and buys a freshly made sandwich and a hot cup of tea at the kiosk. He already had seen the tempting fares on offer from the outside.

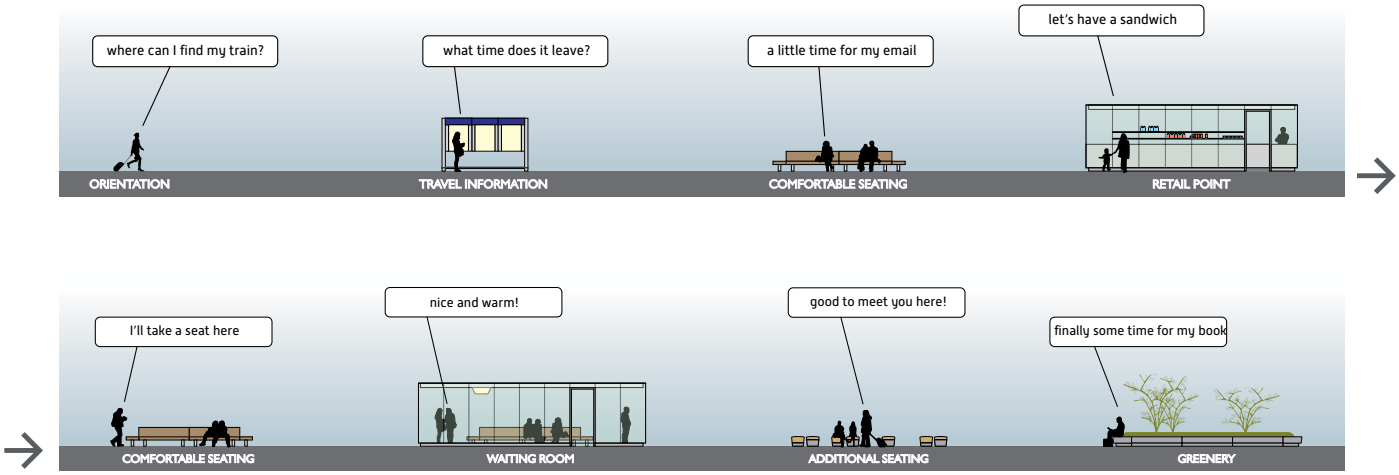
It is still cold for the time of the year and he decides to walk to the waiting area further down the platform. He prefers to sit inside, sheltered from the wind and with a nice view of the surroundings of the station. He chooses a spot on the bench at one of the wide armrests and takes his book out of his bag. Because of the comfortable lighting, this is a nice place to read.

After a while the arrival of his train is announced through the tannoy. Meanwhile, more travellers have arrived and spread out over the whole platform. Some of them walked over to the concrete, round and

colourful seating objects. It is tempting to sit out there in the sun, no longer under the platforms roofing. A few travellers even walked to the greenery at the end of the platform, where the first plants bring colour and fragrance.

In the distance, he sees the train approaching. Some travellers start getting up from the benches and hockers. He puts his book and sandwich in his bag and throws his empty cup in the waste bin outside, next to the waiting room.

The train stops. He walks toward it and merges with the other travellers, steps on the train and chooses a place to sit at the window. Seen from the train the platform glides in front of him. Hockers, waiting rooms, benches and travel information follow after one another rhythmically against the backdrop of the station building. To receive him in another setup, in the context of the next station.



Layout principles based on expectations help people to find their way.

DESIGNING AN EVERYDAY EXPERIENCE

This story of 'the traveller' Blom&Moors constantly had in mind during the development of the design concept. Does the story of the 'traveller' or the 'user' reflects on the experience of all of them? After all, an experience is entirely personal and is created by one's own interpretation on the basis

of individual social and cultural baggage. At every moment conditions are unique. We think that here lies an important job for a designer. From his expertise a designer should be able to point out relevant universal aspects of an experience.

Cyclists and hikers enjoy the view over the river and chat while they wait for the ferry.
• Ferry banks, Beuningen-Slijk Ewijk

When designing for a public space, we try to understand how people use this space, how they relate to it and how they come in contact with other people. We visit the place, look around how it is used and bring in our experience with other public areas. We explore the space with empathy for the experience of 'the people'. Some spaces are used by a specific group of people only, so we are able to define their wishes together with them.

The seating elements form striking islets in the flow of shoppers through their generous size.
• Shopping area, De Lijnbaan, Rotterdam

We explore the spatial qualities of a place, in particular how design

elements play a role in the interaction between man and space, the role of the 'product'. Furnishings are a good medium to give the space a human measure, to somehow 'soften' it and stimulate the interaction between people. This creates a 'place'.

We describe the desired experience in a relationship between 'people', 'product' and 'place' so we can give meaning and value to the everyday experiences of people through our designs. This gives a place atmosphere and character, whereby an everyday experience becomes more pronounced and special.

The tools on the gate of the museum depict the tipping point in the agricultural development of the village Eersel.
- *'Parels van Eersel' – Pearls of Eersel*

The word pair STAMBOOM (family tree) and BOOMSTAM (tree trunk) recall the Napoleonic era in which the road was laid out.
- *'Street talk' crossing Nieuwe Kadijk Oosterhoutse weg, Breda*

As more of our basic needs are met, we increasingly expect sophisticated experiences that are emotionally satisfying and meaningful. Combinations of products, information, services and spaces are getting more complex and are changing continuously. In the same way, the experiences of a place are in constant state of flux because of the coming together of people and events. The total of all these experiences creates the collective memory of the place. Every day new experiences are added, therefore the collective memory is changing constantly.

We design the experience of a place by making this change possible and by stimulating contact between people, so they can share their personal experiences. In many of our designs we make cultural and historical stories visible to further enrich the collective memory of a place.

The space around the table allows large bags, parents with strollers and children who run around.

DESIGNING AN EVERYDAY EXPERIENCE FOR ALL

We strive for designs with a human measure. In public space everyone is equal. Therefore, everyone should be able to use and experience a place. It is important that a space is accessible, clear and understandable. People feel at ease there. They can be themselves and can show interest in others.

To ensure that personal choices, preferences as well as surprises are possible, in addition to this, we ensure that space and furnishing elements are flexible in use. This creates pleasant environments with inviting furnishings where it is nice to stay, each in their own way.[3]

Visitors of shopping mall Arena come together around the central table where medieval pots and bowls are on display.

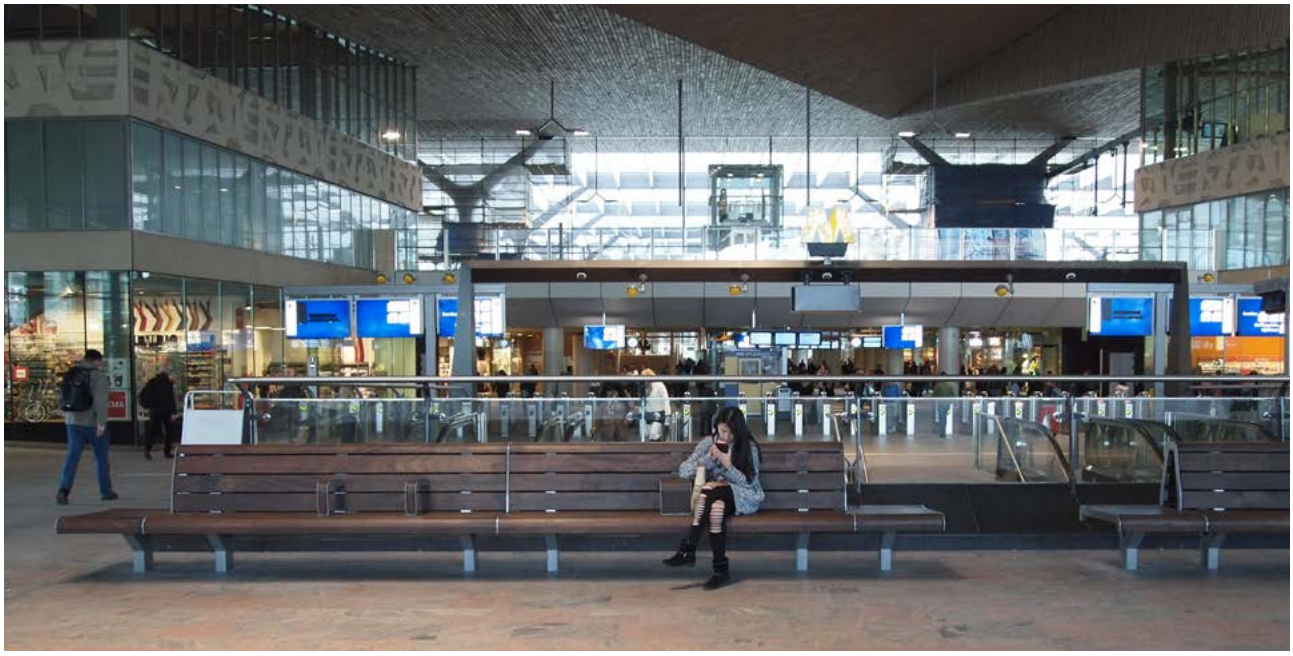
The public space is designed with an emphasis on overview, consistency and comfort.
• Renovation shopping area, Arena Den Bosch

Our design for furnishings enables everybody to make use of it freely. Design for all. Where necessary for those who need it, we offer a helping hand, which is integrated into the design. We deem it important that the furnishing elements remain comfortable in use for everyone.

We therefore devote a lot of attention to a full experience of a place or furnishing element, where as much as possible the senses are addressed and impressions reinforce each other. Because only then an experience is complete and fitting. Similarly people with a perception disorder or physical limitation can be given the fullest possible experience. Limitations of one sense can be overcome by the other senses.

DESIGNING STATION FURNISHINGS

A characteristic of public transport is the diverse group of travellers who have difficulty making use of private transportation. This includes people with a lot of luggage, parents with children and strollers, the elderly, people with walking difficulties and also blind and partially sighted people or people in wheelchairs. The station furnishings are designed in such a way,



Viewing the messages on your mobile phone while sitting on one of the comfortable benches in the main hall of Rotterdam Central station.

that they are easy to use by each and every one of them. In addition to the more functional elements for travel information we have paid special attention to the seating elements that travellers can choose during their stay at the railway station.

A final look at the travel information before departure.

Upon arrival travellers can oversee the station and have plenty of space for orientation. The space is uncluttered and the furnishings have a fixed logical order. For the main flow of travellers a generous space is reserved, taking into account people with reduced mobility. Blind and partially sighted people can orient themselves through the guiding lines and marker tiles, braille on railings, and, for those who wish to, through apps and other new technology.

There is plenty of room around the benches for large suitcases, a wheelchair, folding bicycle or stroller.

Wooden benches are available in warm colours. The wide armrest is also a small table. The 'tables' at the end of each bench may also be carried out in steel.
• Station furnishings, Dutch railway stations

The generous wooden benches are welcoming and comfortable. They are always placed in a group; on the platform they often are combined with a wind screen. Travellers can choose whether they want to sit alone or together, next to or in front of someone, looking towards the train or towards the activities on the platform. The benches invite travellers to interact. They are pleasant to touch and to sit on because of the rounded and ergonomic shapes and the timber in warm tones.

The transparency of the waiting area enables 'to see and be seen'.

On closer inspection the glass markings are visible.
• Station furnishings, Dutch railway stations

Big, small, thick, thin, everyone will find a place to sit. A little slanted or upright, even with feet up, with a bag at hand. The wide armrests are useful for a cup of coffee, a tablet or book. Narrow armrests are well-suited for travellers who have difficulty sitting down or standing up. There is plenty of room around the benches for large suitcases, a wheelchair, folding bicycle or stroller. At the head of each group every bench ends with a 'table', a seat. These tables invite travellers to use the seats in many different ways. The large number of possible configurations of a group of benches and the variation in colour and material offers architects the ability to choose an appropriate implementation for each station, identifying it as a station while also the character of each specific station can be expressed.

Travellers who want to stay on the platform, but be more sheltered, can choose the wooden bench in the waiting room. The transparency of the

waiting area enables 'to see and be seen'. In the waiting room there is also plenty of space for luggage and for manoeuvring wheelchairs and strollers around the bench on the seamless floor.

Further along the platform, travellers can sit on round seating elements.

In fine weather, travellers choose for a place in the sun, sitting near the greenery.
• Station furnishings, Dutch railway stations

The waiting room is designed to a comfortable temperature, lighting and acoustics. The indoor climate is adjustable, in the winter it is a few degrees warmer than outside and the wind is blocked. In the summer the waiting room is cooled. Warm light creates an inviting atmosphere in the evening. Announcements can be heard even better here than on the platform. Waste bins are placed outside the waiting room to keep out unwanted odours or rubbish.

Glass marking are applied to enhance the visibility of the transparent glass walls for the visually impaired. The white rounded vertical lines are visible to anyone who needs them, but unobtrusive for the other passengers. Shape, colour and height of the markings is similar to all other glass markings in the station. Recognition and consistency provide clarity and rest to the eye.

THE QUALITY OF PUBLIC SPACE

I In January 2016 the Dutch Government has ratified the UN Convention on rights of persons with disabilities,[4] following on the vast majority of the participating countries of the UN. It is a crucial extension of the Dutch Bouwbesluit, in which only minimum accessibility guidelines for public buildings and spaces are defined.

The convention says that 'universal design' is the design of products and environments, among other things, that can be used by anyone in the broadest sense, without adjustment or a special design is required. This year the Dutch Government pledged to promote research and development of universal design. The convention stresses the added value of research on new technologies.

We challenge ourselves and others to design public spaces with universal design in mind. Public areas should be places where people feel welcome and at ease. They should be used without further thought or concern.
For us, the challenge lies is in intensifying an everyday experience and awakening all the senses. It is fascinating to think about places where equal attention is paid is to hearing, feeling, smelling, even tasting, as well as seeing. The total of all these sensory impressions will layer an experience and give it more depth and accents. In this way an experience can become more complete, for everyone. Only if people experience and use a place, it can come alive and get meaning and value.

References

1. *'The Visit – An alien encounter', a documentary by the Danish director Michael Madsen, September 2015*

2. *Visie op stationsoutillage, 2011, Blom&Moors commissioned by ProRail, NS and Bureau Spoorbouwmeester*

3. *See also the seven principles of Universal Design, Center for Universal Design, North Carolina State University, Raleigh, 1997:*

   - Equitable use: the design is useful and marketable to people with diverse abilities.

   - Flexibility in use: the design accommodates a wide range of individual preferences and abilities.

   - Simple and intuitive use: use of the design is easy to understand, regardless of the user's experience, knowledge, language skills, or current concentration level.

   - Perceptible information: the design communicates necessary information effectively to the user, regardless of ambient conditions or the user's sensory abilities.

   - Tolerance for error: the design minimizes hazards and the adverse consequences of accidental or unintended actions.

   - Low physical effort: the design can be used efficiently and comfortably and with a minimum of fatigue.

   - Size and space for approach and use: appropriate size and space is provided for approach, reach, manipulation, and use regardless of user's body size, posture, or mobility.

4. *UN Convention on the rights of persons with disabilities*

   Article 2 - Definitions
   For the purposes of the present Convention:
   "Universal design" means the design of products, environments, programmes and services to be usable by all people, to the greatest extent possible, without the need for adaptation or specialized design. "Universal design" shall not exclude assistive devices for particular groups of persons with disabilities where this is needed.

   Article 4 - General obligations
   States Parties undertake to ensure and promote the full realization of all human rights and fundamental freedoms for all persons with disabilities without discrimination of any kind on the basis of disability. To this end, States Parties undertake:

   f. To undertake or promote research and development of universally designed goods, services, equipment and facilities, as defined in article 2 of the present Convention, which should require the minimum possible adaptation and the least cost to meet the specific needs of a person with disabilities, to promote their availability and use, and to promote universal design in the development of standards and guidelines;

   g. To undertake or promote research and development of, and to promote the availability and use of new technologies, including information and communications technologies, mobility aids, devices and assistive technologies, suitable for persons with disabilities, giving priority to technologies at an affordable cost;

Inspiring books

- Experience design, concepts and case studies; edited by Peter Benz, Bloomsbury, 2015

- Architectuur door andere ogen, Stichting Zilvergrijs en Stichting Bartiméus, Uitgeverij de Kunst, 2012

All images: Blom&Moors - design for public space. See also www.blom-moors.nl

“Basic idea for design is to give the same amount of information for visual and tactile, so two people can talk in the equal status.“

Nao Saito

NAO SAITO

Nao Saito is a designer and architect based in Japan. Graduated from BA of architecture at Waseda University, Japan and MA of spatial design at University of Art and Design Helsinki, Finland.

Designing small scales in architecture such as furniture, objects, workshop materials in collaboration with educators in the museums or with architects for new buildings.

The topic of design is often dealing with the spatial memories in person or in material such as the series of the tactile maps for the sighted and the visually impaired for IIRIS in Finland (2004) and for Tokyo National Museum in Japan (2011), travelling tea set from the demolished building 'Tea Party on the border' (2009–2013), furniture/workshop design for nursery school (Nasca,2013), Red tactile collection for the museum of Modern art, Gunma (2013), the conversation map for Teien Art Museum in Tokyo(2014). Now, one book project of travelling through Tamil kitchen with Tara Books, Chennai is on process which let me travel to India for the first time.

Red tactile collection, The Museum of Modern art, Gunma, 2013 photo Yusuke Nakajima

CONVERSATION MAP

NAO SAITO | Designer, Architect, Japan

MENTAL MAP

It always takes a little time to explain what I design. I am a designer from architecture background, based in Tokyo, Japan. I design furniture, objects and workshop materials, working with educators for museums or with architect for new buildings. Design often deals with personal memories of the places through five senses and tactile takes important role.

It all started when my friend told me how he walks in his neighborhood. 'The apartment I live now, there is telegraph pole 2 meters away from the entrance door. The gap from the road to the entrance is only 3 centimeters. The supermarket I go often locates next to the station. The spot I hear the sound of ticket vending machine on the right side, I turn to left and I will find automatic door. I notice my friend's home because there is wire-mat in front of the door.'

I am fascinated by his very sensitive way of seeing space and this is how I encounter the world of the visually impaired. A person I walk with, see the space differently to how I do, whilst we walk in the same space.

His description is called mental map. The visually impaired make his/her own mental map before they start to walk in the city and a tactile map is important tool for them.

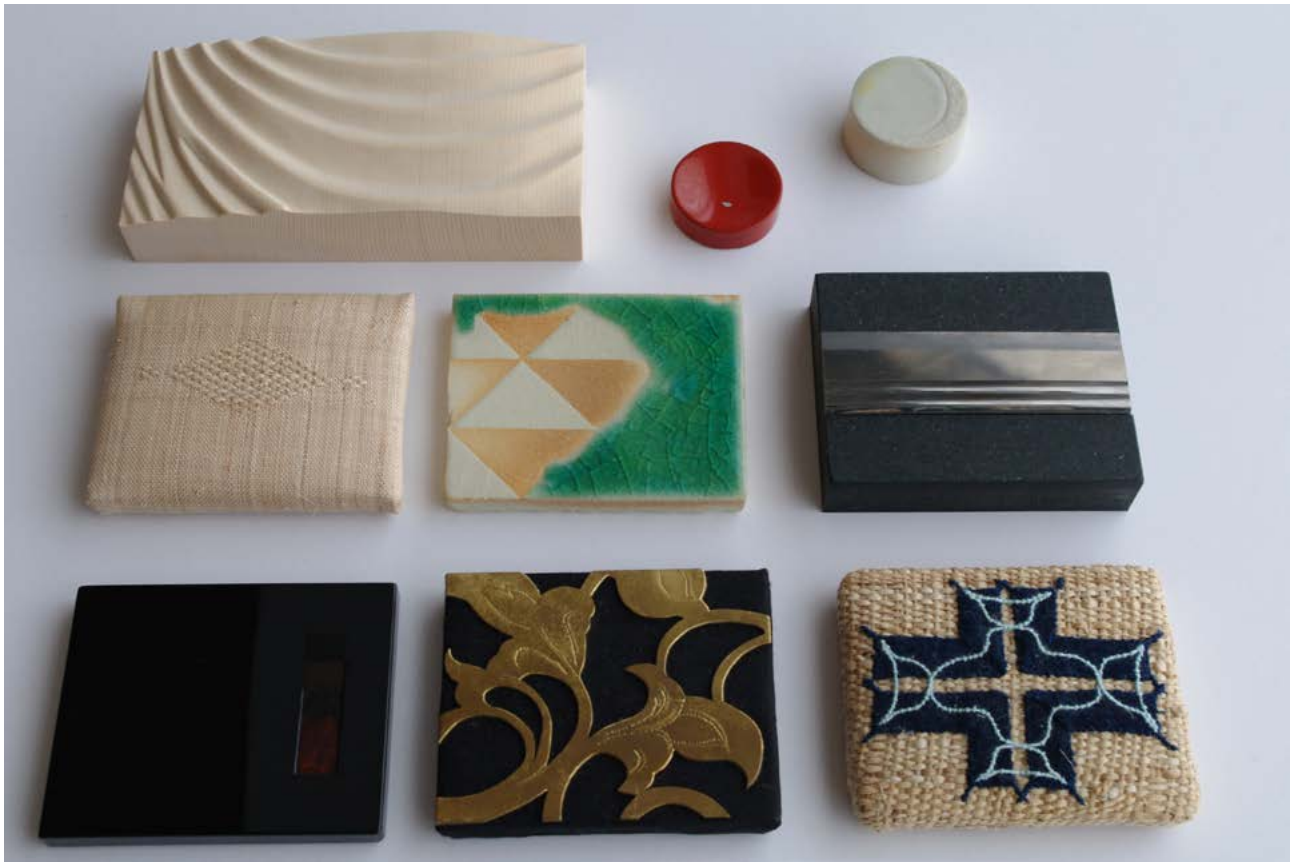
TACTILE MAP FOR THE SIGHTED AND THE VISUALLY IMPAIRED TO READ TOGETHER

Tactile maps for the visually impaired are located in public space such as station or bus terminal. In general, the tactile map is designed for the visually impaired to read alone. But when I design the tactile map for Finnish Federation of the Visually Impaired (IIRIS), we wanted to make the map for two people to read together. The visually impaired never walks alone by him/herself when they visit the place for the first time, IIRIS people said, they go always with someone.

IIRIS map, 2004 photo Yehia Eweis

Basic idea for design is to give the same amount of information for visual and tactile, so two people can talk in the equal status. Map works like word association games. Patterns of each room in the map describe the function of each room. For example, strips of birch bark woven represents the handcraft room since Finish traditional basket is made from that material and technique.

We end up using 20 different materials from fabric to metal, some industrial manufactured piece to hand-craft piece because



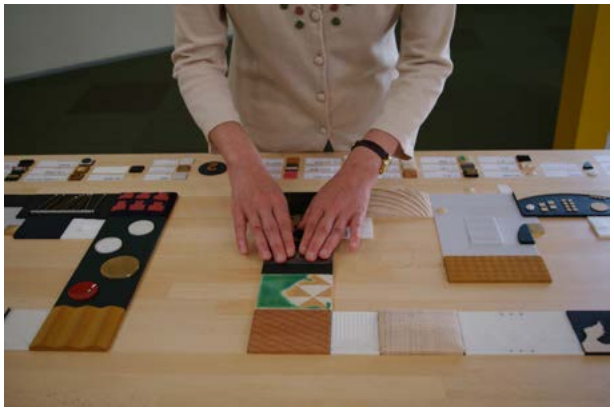
Tokyo National Museum, 2011 photo: Nao Saito

richness in materials and shapes,'beautiful to fingers' we say, is important to activate the conversation and discovering the map.

Designing for two, not for one made whole concept of the map very unique. Map functions as communication tool between two people and between people and space.

Idea of IIRIS map continued to Japan. The map for the sighted and the visually impaired was designed for Tokyo National Museum as a part of establishing the visually impaired school program at the museum.

Enlargement from last project is that the map is located in museum, the public space for all people. The map is located in the education room in the museum and every day, volunteer staff is using the map to explain about the exhibition to museum visitors. At the end of explanation, they add 'this map is made for the sighted and the visually impaired to read together.' A door is open to the world right next to you. There are people who see art different



Tokyo Natinal Museum, 2011 photo: Nao Saito

way in the same space as you are.

This is how I met the world of the visually impaired and design the map as communication tool. What I learnt from there continued to other projects which do not specify the user, but to design for all.

CONVERSATION MAP IN MUSEUM

The conversation map for Teien Art Museum in Tokyo was designed for architectural program, perceiving architecture through your body and memories since the museum building was originally built as Art Deco style residence. When we visit historical building, we tend to listen guide to learn about architecture. The museum educator wants to shift the viewpoint to your own. We want to make an opportunity to see/experience architecture through your own discovery with your body and memories.

It was one year long project from concept design, material research in original form, discussion with different group of users by museum educators and me.

It became conversation map for museum visitors to imagine how this

Teien Art Museum 2014 photo: Hideki Ookura

The Museum of Modern art, Gunma 2013 photo: Yusuke Nakajima

architecture is designed and lived 110 years ago. 'House' is key word for this conversation map. Even architecture is historical masterpiece, it is a house where family and servants have lived and spent their everyday life. This approach let people to see masterpiece as your own living space so start to imagine more lively.

TACTILE COLLECTION TO SEE PAINTINGS IN MUSEUM

'Red tactile collection' is designed for the museum of Modern art, Gunma in Japan. It is an educational material for students, used as an introduction of school visit. It consists with 20 tactile patterns from what red describes in their collection.

Tokyo-based art group called 'Art Viewing Workshop with Sight and Unsighted' and me hold the workshop at the museum using the red tactile collection. At our workshop, we asked people to bring 'one red' from their everyday life. At beginning of the workshop, participants shared their red

finding a tactile piece to describe it. Tactile brings unique interpretation of red such as ' old piece of ham at breakfast', 'warm red' or ' red in the time of my grandmother still alive.' It also tells personality of each participant and let us imagine their life. For last part, we moved to the exhibition room and see the painting in group. As the art group do in their regular workshop, the group is facilitated by the visually impaired. Group of people stand in front of the painting, the dialogue starts from describing what you see in painting to tell to the visually impaired who cannot see. This part let people to see art well and find many discoveries by themselves, which let people to talk well to share.

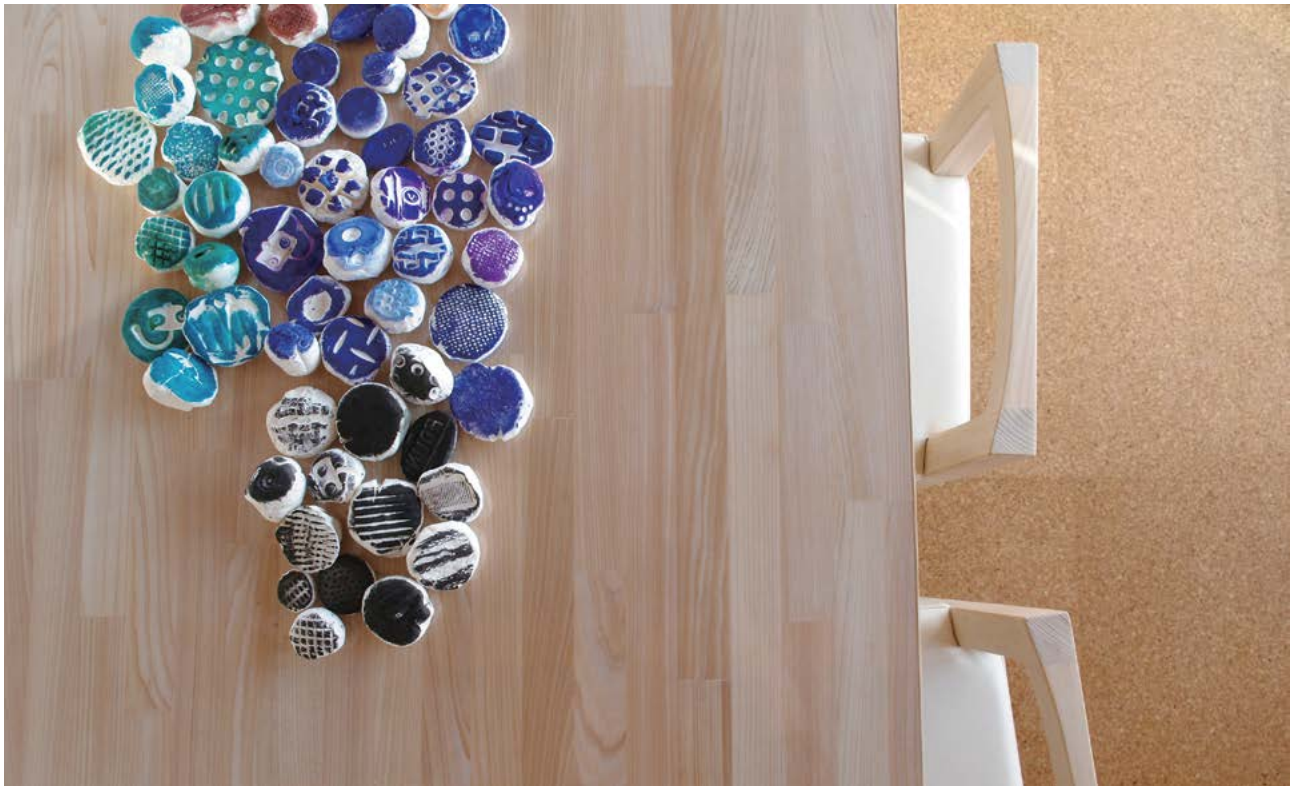
The Museum of Modern art, Gunma 2013
photo: Yusuke Nakajima

Based on what the art group do in museum, we could add the connection between museum collection to everyday life with tactile collection in our workshop.

BRINGING TACTILE MEMORIES FROM THE OLD TO THE NEW NURSERY SCHOOL

When I design furniture for nursery school, which is designed by architect office Nasca, I and graphic designer hold series of workshops to bring tactile memories from the old building to the new building.

At the begging of workshop for 3 to 5 years old children, we explained that



Nursery school 2012 photo: Nao Saito

we have lots of memories in our nursery school and tactile memories, which is often unconscious, is part of it. There are people who do not see and it is important thing for them to walk around in the building. We all closed our eyes and touched the carpet we sat on. Children collected texture of old building by frottage and paper clay. The outcome became the materials for art class for children at new building and material for signage designed by graphic designer. I was impressed to see how children understand what we want to tell and made powerful work out of it.

SEE THROUGH THE OTHER'S EYE

It is always big learning process for us when we work with the visually impaired. In Tokyo National Museum projects, it was a big learning process for our production group with me as designer, researchers, craft men, not only knowing the world of the visually impaired, but knowing our own profession through different perspective. I spent so long time with each craft men to discuss what is the essential element of each technique

of Japanese traditional art and how to represent it on one tactile piece. Through discussion, I learnt this is actually what craft do, working between visual and tactile. At the workshop with art group 'Art Viewing Workshop with Sight and Unsighted', museum people are first happy to have program with the visually impaired because it is very seldom to have them at the museum, they said, but after the workshop I could tell everyone was excited to see the workshop dealt with what museum do for its education program; see art well.

I hope to continue this series of projects, maybe next project in India?

“Keep it simple is a very good advice in designing for all. “

Sanna Simola

SANNA SIMOLA

Sanna Simola (Helsinki, Finland) is a design thinker, researcher and educator. She studied industrial design in Italy at the ISIA in Florence, graduating in 1988 with a thesis on design and wayfinding for the visually impaired that was supervised by Enzo Mari.

Since 1995, she has been active on the academic side of design, first teaching industrial design at the University of Lapland and more recently working on her doctoral thesis, “Design Diversities: Design as a System of Communication. Italy vs. Finland”, at the Aalto University in Helsinki.

Sanna has been active in the Finnish Association of Industrial Designers (TKO) since the early 1990s and has served as the organisation’s president for six years, in 2007–2012. In 2012 she served also as Vice–President of the Finnish Association of Designers Ornamo. In 2008–2012, Sanna served as a Member of the Board of BEDA (The Bureau of European Design Associations) and participated in EIDD Design for All Europe activities on behalf of Ornamo. On the occasion of the WDC Helsinki 2012 year, she organised the EIDD congress in Helsinki, hosted by Ornamo. As “Chairmama” of the Cities for All Helsinki conference organisation she was responsible for the international conference program content. She is the co-editor of a book about the history of the industrial design profession in Finland, published by TKO and Avain on the occasion of the first World Industrial Design Day in 2008.

THE ROLE OF DESIGN IN COMMUNICATION

How to enhance everyday understanding among different users and cultures

SANNA SIMOLA | Designer, Researcher, Finland

In this reflection I will discuss challenges of creating public services and communication forms that should reach all recipients in equal way. In 2012-2014, a working group of design and accessibility experts was gathered by the Finnish Ministry of Transports and Communication to rethink the guidelines for accessible communication. The imminent EU directive on WCAG 2.0[1] created need for a new guide to be distributed for all the Finnish public and private enterprises creating web content and public services, using information tools and strategies from the simplest to the most complex ones.

GOOD EVERYDAY DESIGN AND INTUITIVE INTERFACES

Design is a great form of non-verbal communication, and in many cases it reaches universal multicultural audiences with no need to question "What

is this for? How can I use this?". The main purpose of good everyday design is to make mass-produced things, public services and systems understandable to all, so that you can easily know how to handle different artifacts, interfaces and tools to get your operations done, preferably with joy and pleasure. Unfortunately, you need to interact with many public systems and websites which don't meet any common usability criteria or logical synthesis of forms and functions. The problems of accessibility (when design is for nobody) are mainly due to ***lack of design knowledge*** among service providers and public procurement of goods and services.

upper: highway ticket machine, Italy
lower: vending machine of the electric fare cards for the public transportation, Istanbul
Both are difficult to use without knowing local language.

When the interaction with computers and other (smart) devices started to challenge our cognitive skills, it was popular to speak about interfaces.[2] Vending machines, domestic appliances and remote controls preceded the virtual world of our PCs. Good usability became a mainstream issue in industrial design: how to make complex things simple and clear, understandable to everyone. User-friendliness meant products that don't need massive manuals or courses to learn their functions. You don't need to be an engineer to domesticate new technologies. You should not feel stupid every time you try to encrypt

a strange interface in public services: it's the design made without usability criteria that is stupid.

The Finnish company Nokia became a market leader when it produced the first mobile phones that were easy to use. When the models became too many and too complicated,[3] the company lost its market position. At the same time Apple's iPhone (just one model in two colours) started to sell world wide for the same reason of simplicity (as beauty): it was easy to learn to use it, even if the touch-screen was a radically new interface innovation. Furthermore you could adapt it to many special needs, like those of visually impaired users. Apple was already usability design leader, well-known for its great Macintosh interfaces and stylish designs, that was always a nice surprise to consumers.

But what is making an easy-to-use interface so nice, intuitive and good? Why don't we apply a similar design concept or navigation principles to all the websites and online information of public services as well? Why do we think that bad design might be more cost-effective? Or not design at all?

In 2016 we have devices that can be adapted to a fantastic amount of uses with images, sound, video, tv, navigation tools and much more. But how many of us can really own smart phones and tablets - and know how to use them?

EQUALITY, DIVERSITY, USER EXPERIENCE, AND WCAG 2.0 EU DIRECTIVE

In 2012-2014 my colleague from Cities for All Helsinki project,[4] Sami Virtanen, Special Advisor on Accessibility at the Finnish Federation of Hard of Hearing, had the task to form a working group of design and accessibility experts for the Finnish Ministry of Transports and Communication to create guidelines (for a new guidebook) on accessible

communication facing the challenge of the new EU directive on WCAG 2.0 – to be distributed for all the Finnish public and private enterprises providing web content and public services, using information tools and strategies from the simplest to the most complex ones. The group agreed very soon, that the topic of accessible communication can ***not be limited to web*** content, because it would discriminate against those not having the latest (smart) equipment. Actually, it would be a new form of disability not being able to access to the internet from home, or not having the requested broadband speed in the area.

Today, many of the traditional face-to-face services are becoming virtual internet-based pages: you need to navigate alone, and serve yourself. This may not be a problem to a younger digitally native generation, but the ageing population with little experience in computing is getting lost with this speed of change and lack of modern devices. Not every citizen is having the same equipment to follow the public services switching in the internet. And if they have, they may have problems in navigation and interaction with ***badly designed web pages***.

How many times do you feel a strong frustration when trying to find the main issue on a corporate web page – hidden in a jungle of all possible menus from recruitments to corporate history? If you want to travel by train, you need the timetable and maybe the tickets to buy, not all the trivial information about the company. In Finland, for example, the state railway company is closing the traditional ticket selling desks and insisting all travellers buy their tickets online and show them on the train with their smartphones. How about the tourists?

DIGITAL CUSTOMIZATION AND MULTICHANNEL ENGINEERING

Some users need adaptive technologies and supporting "applications" to follow TV and web content with their PCs and TVs. These accessibility

resources, such as graphic user interface concerns for blind computer users have been widely studied,[5] but this knowledge published by the Web Accessibility Initiative (WAI) is not widely spread among web design service producers, providers and customers. The new EU directive on Web Content Accessibility Guidelines WCAG 2.0 is challenging the public sector to adopt new accessibility regulations and to create all the information content respecting sensorial and cognitive diversities. You can consider the hard of hearing with subtitles and volume options, give a video-box in sign-language for the deaf who cannot read, and produce written material in forms that can be translated in Braille display or auditive forms, like synthesised speech. And last but not least, how to communicate in a multicultural society where just one language or alphabet type is not enough?

The guidelines to accessible communication for all, are not only technicalities of "translations" or software adaptations to consider. When not speaking about special adaptive designs for minorities, but ***about inclusive design*** considerations in mass produced items, services, and environments, how could we enhance the use of ***basic good design principles*** to make one solution to fit better to all? This means different social groups, different generations and levels of education, and cultural diversity. A senior citizen with bad sight and hearing problems, and e.g. no knowledge of foreign languages, or no command of computer skills, may have feelings of lost independence with badly designed information and service environments. This can happen to each and every one of us. The communication design of public sector needs better follow-up by design professionals, because the key answer to shared spaces and services is to ***make them work for a majority***, considering properly the problems of minorities, as part of the whole.

ACCESSIBILITY GUIDES

Audio gude for blind & visually-impaired, Vienna

Too many manuals are made too heavy and repulsive looking instead of making them beautiful and inspiring. The use of information graphics and information architecture is the best way to start putting together "instructions for use" and tips for creating good communication materials. Furthermore, the world and the web is full of useful information, but we don't know how to find it. The wise suggestions by the users with disabilities can be worked out by software developers and designers outside the academic research groups when the usability data is available. How to obtain information about these existing sources?

What you need is an address, a map and a portal to go further in. To be accessible for all, a guide should be published open source on the internet and downloadable in many different pages. And to be effective, it should be like a map, connecting useful links all over the world. To not get immediately outdated, a guide should be continuously updated by those who develop new solutions and services: that's why the open source publishing in accessibility issues is important. One gate or portal to reach successive deeper research links. The beauty of internet-based services is in their intercultural potential: web translators help us and google search helps us further on. We can't deny the importance of good coaching in the matter, so that every professional in communications business could be aware of accessibility issues.

TOOLS OF VISUAL DESIGN, INFO DESIGN AND SIGNAGE

Many of you may have seen the bubble chart graphics by the Swedish company Gapminder with Dr. Hans Rosling: global surveys visualised greatly with animated statistics. The idea of complex issues shown in very immediate and impressive visuals works greatly with our perception of amounts. The power of info graphics and pictograms should be considered and recognised better in public services and web designs.

A public interface or information should always be designed to beginners' level. Order, clarity and plain, concise communication. When words are not understood or quick enough to read, an image can tell much more. Maps, signs, and instructions for use, are great examples of common signage; such as traffic signs, safety instructions and labels warning with symbols, icons and colours.

Pictorial languages have been successfully developed to help children

Left:
Toilet sign with embossed letters and braille in a huge hall. Are you really going to touch the doors to find the right toilet? Heathrow airport, UK

Below:
Highly visible toilet-signs at airports in Lyon and Helsinki

DIY WC sign, Warsaw

with learning difficulties. One of these methods is the Canadian Bliss language, working with PCs, while the Finnish Imagetalk[6] was adapted to mobile devices by Nokia and others. The study of the correctly designed metaphors is a professional design task, to make illustrations work smoothly on multichannel devices.

The use of visual language, the meanings of metaphors-be they symbols, icons or indexes-might help in this global jungle of intercultural communication. We know how washing instructions can fit in a stamp-size label in our garments. The symbols tell us exactly what we need to know. An opposite case is food packaging with the same text in several languages: more languages you add, less you can read, because the font size decreases. At the end, we have the same information in 7 invisible languages instead of one well visible information with symbols or icons.

Today we have a new diversity problem with refugees who can not read or write at all, and whose own

Bus platform with airport connection at the Helsinki central railway station. Why is the airplane icon not on the top instead of the multiple languages? Overlapping number systems are confusing.

Bronze map for blind and visually-impaired people. This is more like a tactile sculpture and you just happen to find it. Rome, Italy

language is written in a different way. The Finnish society is a very reading and text-based one: children start to read early, they are used to reading the subtitles in TV programs as well, and the school-examinations are almost never oral. This is different from Southern Europe, which is more auditive and emotive, less silent and more expressive. You may speak loudly with your hands and touch the person you are speaking to - something that might violate the invisible personal distance of nordic individuals. We have lots of cultural "registers" to consider in communication issues (what you can do or not, what can be misunderstood, misinterpreted and lost in translation). Maybe we can face these culturally bound values with studies of affective communication and find new solutions with wearable computing, channelling the "correct message" to the beholder of the culturally adapted device. Meanwhile we are creating signs with graphics and alphanumerical invitations to obey our culturally bound rules. We do it with our outlooks as well. Every little thing can be a message. And

Clothing recommendation for the holy place, Istanbul

No Sitting signs, left: Istanbul, right: Venice

Mason ad is taped on old mationary work, Venice

even if we don't mean it, someone else can get it as a message and misunderstand it. The semantic values are culturally bound.

WC sign: men with skirt and women with trousers, Istanbul

Toilet sign, not so accessible..., Venice

COMMON MISTAKES WHEN DESIGNING WITH DIVERSITY

My impression is, that many times, when solving inclusion problems, a real design process is lacking and there is a mere translation of the "normal" or a technological adaptation: like Braille or other tactile signs in impossible sizes and places, a map in a place that you cannot find, a signage to touch in odd and dirty places, instead of one to read with your stick on the ground. A text or web page may appear without a proper layout or use of basic graphic design tools. It may also be so long that you lose the message.

When listening to a broadcast of news in plain language you hear a robot sounding voice without any colours or melody of a normal spoken language (that in my opinion makes you understand more even if you don't understand that language: you can feel the moods). The experts (the ones who know the problems very well), and the users (the people with special needs or disabilities) should

find the innovative solutions in ***co-design processes with professional designers*** who can see beyond the obvious.

I would like to conclude this communication accessibility issue stating that a great amount of things would become more accessible with a normal communication design practice. Some issues are engineering based software developments, but many others might work greatly with a little help of design thinking: The new multicultural challenges with the request of reading and writing in foreign language could be avoided by using cartoons, pictorial communication, and storytelling with videos.

Keep it simple is a very good advice in designing for all. Fortunately lots of things can be designed for different sizes and perception needs. And fortunately there are clever portable devices (such as eye-glasses, smartphones with navigation applications etc.) to adapt different physical conditions to the shared public environment.

Pasta packages with too many languages

Tactile paving for blind and visually-impaired pedestrians goes toward the wall.

Audio signage in Venice for tourists works greatly for visually-impaired and with the devices of the hard of hearing. The technology integrated in the paving is not disturbing the historical environment. In Venice, there is an ancient way-finding system for pedestrians hidden in the paving: tiles in one direction are meaning direction San Marco (S. Marc Square) and in the other way the perpendicular "calles".

References

1. *See: http://ec.europa.eu/digital-agenda/en/web-accessibility*
   "A new momentum for web accessibility is provided by the ratification of the convention by the EU in December 2010, the adoption of Web Content Accessibility Guidelines 2.0 (WCAG 2.0), the finalisation of the work on standardization mandate 376 to incorporate accessibility in public ICT procurements, and the European Commission's proposal for a Directive on the accessibility of the public sector bodies' websites."

2. *Many great books by Donald A. Norman (founding Chair of the Dept of Cognitive Science at the University of California San Diego), from "Learning and Memory" (1982), and "The psychology of everyday things" (1988) to "The Invisible Computer" (1998). "Il Progetto delle interfacce" (1993 Domus Academy) edited by Giovanni Anceschi was an early Italian collection of articles about interaction and discourse between users and artifacts. In 1998, the first Finnish doctoral dissertation in industrial design on this subject was defended by Turkka Keinonen at UIAH with "One-dimensional usability", a study on heart-rate monitors interfaces.*

3. *The hierarchy of contents of our mobile devices should follow the main functions that a common user needs. So, the function of making a phone-call or writing a message should be quickly available, immediate, and never hidden under other choices like "utilities, tools, settings". Moreover, we should have a basic standard calling principle in all the mobile phone models for reasons of security in cases of alarm.*

4. *Cities for All Helsinki conference and exhibition were organised in the occasion of the WDC Helsinki 2012 with EIDD Design for All Europe, Finnish Association of Industrial Designers TKO/ Ornamo, The Finnish Federation of Hard of Hearing (Kuuloliitto), Avaava and Hahmo Design. The exhibition toured in Europe between 2012-2014. Read more on this newsletter issue May-June 2012.*

5. *Information and Communication Technology Devices such as screen magnification software, screen reading software, computer controlled braille embossers, web-browsers for non-visual output etc.*

6. *www.imagetalk.fi*

Some links:

http://ec.europa.eu/ipg/standards/accessibility/eu_policy/index_en.htm

http://www.euroblind.org/resources/guidelines/nr/88

http://www.rnib.org.uk/knowledge-and-research-hub

https://www.uiciechi.it

http://www.fundacionoonce.es

http://www.hear-it.org/organisations-for-hearing-impaired-people

http://www.ifhohyp.org/

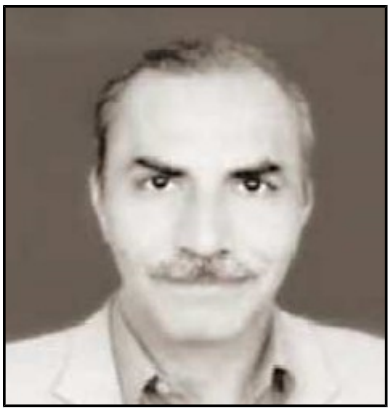
http://www.kuuloliitto.fi/fin/in_english/

http://www.edf-feph.org

http://www.eud.eu/news/european-platform/partners/european-federation-hard-hearing-people/

http://www.hearinglink.org/connect/useful-organisations/useful-organisations-international/

http://www.mcmaster.ca/accessibility/info_communication.html



Letter from the Chairman's Desk

By Sunil Bhatia PhD

One day I was in bathroom and there was some mechanical problem with shower and I was bound to use water filled bucket and mug for bathing. As I lifted the mug filled with water for pouring over my head, it struck to my mind and realized my action of pouring water over head is nothing but act of holding mug in the air and it is hanging in air. I was little upset about my role of pouring of water and thus questioned, 'Is it because I am aware that water falls from higher level to the lower? That is the reason I lifted the mug to higher than my height for wetting and covering my entire body. Water being liquid of spreads over surface and falls with force which helps in removing the dirt of the body and when we rub with hands it cleans faster or it is primitive practice still engraved in modern people mind of standing under water fall for bathing in forced water . My action with mug was imitation of the same . I was convinced but it was still not satisfied with this logic and was looking for deep rooted theory for my action in bathing.

Shower nozzles or spray head is mounted in such height in bathroom wall where by standing under it can cover body and by moving we can focus on body area that should be properly cleaned by shower , water pressure of it is designed in such a way that helps in cleaning body dirt and pressure can be adjusted by opening and closing of

knobs. We have mainly two types of shower one is stationary and it is generally placed at fixed height and another is movable that is held in hand. Latest addition is that it is hybrid of both and it can be fixed and can be converted to movable by removing from clamp that holds and helps in fixing the shower. People preferred fixed one because it gives freedom of both hand for rubbing against the body for proper cleaning. Water has property of falling with force and it is propionate to height of fall and we control the pressure by introducing the design of knobs. Other side when we slipped into bath tub we experience of floating and uses hand held shower is not properly cleaning bath but it is an act of relaxation. It is common practice among people for psychological bath and consider proper bath when they rub their bodies with both hands as water pour down. One thing was sure that concept of hanging was challenging me and I was thinking is concept of design of shower imitating the nature of rain where cloud is hanging in the air and rain water is falling. Is it nature that helps in understanding the hanging?

Why fruits hang and the moment these ripen do attract the carrier or fall on ground in search of new lease of life. Hanging is nature's gift to mankind. Our entire body is in hanging position and hold by muscles and skeletons. Interesting part is that external hanging muscles in both sexes were creating hurdles in better performances and later to control it for optimum performances they designed clothes and it turned to specially design undergarments for comfort and better performance for avoiding their unnecessary disturbing movements. Gymnasts are performing such exercise by optimum use of muscles, body and hang themselves in air. Jugglers entertains by throwing many items in air and allow ever thing to hang without fall. I noticed my mother was hanging the bunch of keys around her

waist with the hook pinned with her flowing dress for safety of assets from servants working in house and it was also serving the purpose of readily availability when ever keys were required for opening of boxes or rooms and best thing was it was for management of household to keep the record who has entered in that room in case something went untoward. I remember Tarzan comic book where he was transporting himself from one place to another by holding the plant's hanging aerial roots. Bats are hanging upside down and why do they act in such a way is mystery for me. Man has used all possible way of this concept of hanging and at the time of giving or receiving his hands is placed in air but in hanging position. Later on hand was replaced by spoon, ladle and many other utensils. He used the knowledge of working of nail, knots and thread for hanging the photo frame. When we wish to move faster we are bound to jump or run is an act of momentarily hanging in air. Design of shelves is to hold the elements, allows hanging and keeping away from the possible enemies. I still remember my grandmother used to hang the dairy product for making cheese by hanging in muslin clothes for removing water content and retain the solid part in clothes. It helps in keeping away the possible animals to attack for food and hang in such a way that it blocks all possible routes of reaching. Primitive people imitated the aerial root by designing the rope for railing down into the pit or for climbing up for coming out. Beauty of the hanging rope is that it gives the opportunity of variable movements and allow to rest where ever we wish. Where jump lacks freedom of enjoying variable movement and has binary option either at the ground or in air. Later on with the knowledge of knots they able to apply for designing ladder by placing at specific

distances. With advancing knowledge we transformed ladder for design to lifts and escalators.

When person understood the role of social life and concept of exchange germinated then he might have designed the weighing scale to control the dispute and that is nothing but scale is hanging in air and by allowing bar should be horizontal by placing equal amount of weight in both pans hanging at equal height and distance from the bar. After the discovery of fire he used the concept of hanging for roosting and barbeque. I think it was earliest design where he used concept of hanging. Later on they designed abodes on the branches of trees to protect themselves from enemies of all kinds. I believe they might have used hanging of leftover of animal foods in such a manner that to protect them from possible enemies. Drying of clothes is faster if we hang on rope under open area or sunlight. Concept of hanging has given us hanger.

Design of carrying bag is basically in hanging condition and a small bag or clutches fit into palm and hand bag is little larger and carries in with the finger and little more larger bags are hanged on shoulder ,designed backpack for students that hangs on shoulder or back but transportation of gunny bag that is designed to carry heavy weights either can be rest on back in hanging position or carry on head by holding with raising both hands for balancing. This concept is further developed for holding the high voltage transmission through wire by hanging overhead by clamping on poles for safety of innocent lives and for avoiding any possible accidents..

Smoke moves upward in sky and hangs in the air and we used that for designing SOS message. Concept of clock tower should be visible at distance they hang in air by making clock tower. Pendulum of a

clock is hanging makes the movement to and fro and works under gravitational force for measuring time. Minar is watch tower to keep eye on enemies movement was an act of hanging the person in air with the help of observatory. Earlier people used to climb the trees to have watch and protect from the enemies and in modern times we have designed the satellites placed in air in hanging position to keep watch on weather movement for forecasting as well easy win over enemies by capturing the movements through advanced cameras. Why are all countries trying to grab the moon? It is hanging above the earth and it is easy to keep eye and for placing weapons to destroy the enemies. Whosoever will succeed prove supremacy over others. Cosmos is entirely hanging and how and why it is in these position is still mystery for mankind but people are in race of supremacy trying to capture ownership by placing militarily power at far distance planets. We have succeeded in this act because our ancestors wanted to be win over the death by placing at safe distance and in this attempt they learnt art of flying kite that led to design of airplane and it is based on hanging.

Football player kick the ball in air for hanging for few moments so that teammates can jump in air for striking the winning goal or avoid direct confrontation of opponents where hanging out is strategy to win the match. A Boxer practices with hanging punching bag in absence of opponent. Pole vault player jumps to cross the hanging bar. Medical practitioner hangs the stethoscope by placing two end fixing in ear for preliminary investigation of patients. Electricians while repairing the electricity at height hang the tools needed for job by carrying by hanging around shirt color . Carpenter places pencil around earlobe that hang to make his both hand free.

Modern flyovers or bridges or metro rails or mono rails or rope rails are designed on hanging rail tracks for faster and dedicated transportation. Mountain where roads are difficult to build, we design rope hanging carriage for transportation. There are two ways to hang one in horizontal and another is vertical. Lift is hanging vertically and movement of airplane and rope carriage is horizontal. Other side opening of bonnet or dickey in car for carrying personal luggage is designed vertical hanging where opening of door with the help of hinges is use of horizontal hanging concept.

Hanging concept has given us design of hooks, hitch pins, clutches for holding. Pins and clutches are designed to hold and allow staying the hanging hairs of person where ever they wish to hold. Best part of hanging that forced us to think of ball bearings where ball are designed to minimize the friction but in reality it is hanging on balls for faster movements. Churner has long attached rod for too and fro movements by rolling the palm for separating the butter was ancient practices and I think design of ball bearing has come from that concept of action of rolling palm over long rod to stay in hanging as well allow to rotate. Ceiling fans are hanging with hitch pin for better safety where nut bolt may invite the accidents after long use. Ceiling fan, chandelier, street light are placed at height in hanging position for optimum utility. Design of metro railways is on pillars and it is nothing but based on hanging. Hanging handrail fixed with horizontal bar is provided for standing commuters for comfortable standing in metro rail or buses or trams. Loco or diesel engine of railway has hanging bar for driver for blowing continuous whistle as approaching sign for waiting passengers and by pulling it creates whistle sound of arrival. Design of hanger, shirts or pants are hanging on shoulder around waist but can be controlled and stay by

using button and button holes. To control the slip of dress we have designed zip and latest is Velcro. Jewelries are almost hanging for decorating the human body like danglers, necklace and bindi. Design of sword or arms or armories is hanging in one side from the waist and protected under the cover but designed in such a fashion that carrying of arms should remain unhurt but in position to take out in no time for war. To uplift or alight the heavy load from the automobiles we use chain and pulley and allow pulley to be hanged in air by using poles in triangular fashion. Bridges are designed for crossing the river are normally hanging in air and our ancestors first used dry logs by resting on both banks in hanging condition but enough strength to cross by walking over. Later on it was replaced rope with knots and it was used for designing the bridge and with the design of RCC we make better bridges with new technologies or cantilever technology. RCC is further added new dimension to allow the roof or floor hang in air with stronger manner.

One Wonder that evokes a great deal of interest is the Hanging Gardens of Babylon. These gardens portrayed the majesty of the Babylonian culture and the advanced technology of its people. It was a terraced garden that exhibited many beautiful plants and held many fountains. Although they no longer exist, the idea of such a magnificent feat of engineering still fascinates people today. One thing fascinates me and still in use that is use of light gas to float the balloon stay in hanging position in air. How come they understood that light gases can lift and allow hanging?

Design of specs or goggles is hanging in air but resting on human nose and earlobes. Tongue is hanging and can wangle and we use for designing the various voices. When a woman ties her long

flowing hairs is management of hanging. She combs it for better and when she washes her hairs and decorate with flower it is best of hang management. When she uses mirror it is an act of management of making better hanging part. She applies lipstick to make look good of hanging lips, mascara for hanging eyelashes and uses nose pin for decorating hanging projected nose or uses dangles in hanging ear. The best part is she considers that neck is joining the hanging head with body and to decorate she uses necklace. All jewelries are designed to decorate hanging body parts

Design of wheel helped us to allow the elements in hanging as well can be move from one place to another and in this attempt we design cart, bicycle, rickshaw, and automobiles. When a person receives awards he climbed the platform was an act of hanging and medals are fixated over shirt in hanging manner. All billboards are in reality hanging in air for proper visibility .In earlier civilization act of crucifying was punishment where culprit was hanged over cross by nailing arms and legs to allow dead. In modern time capital punishment is pronounced by judge by writing 'Hang till Death'.

Prof. Architect, designer Pekka Harni is the Guest Editor who has invited authors for contribution of articles of his choice. I believe his sense for making this special issue is different and he has invited different authors who think alike him. This issue is deviated from the past publication and I would like special comments from our esteem readers for this issue for setting our new goals and objectives.

With regards

Dr. Sunil Bhatia

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Forthcoming Issues

June 2016 Vol-11 No-6

GAATES (GLOBAL ALLIANCE ON ACCESSIBLE TECHNOLOGIES AND ENVIRONMENTS) Mukhtar Al Shibani – President will be the Guest Editor for special issue

July 2016 Vol-11 No-7

Prof Cigdem Kaya Associate Professor at Istanbul Technical University, Turkey will be the Guest Editor.

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 Tongii 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.

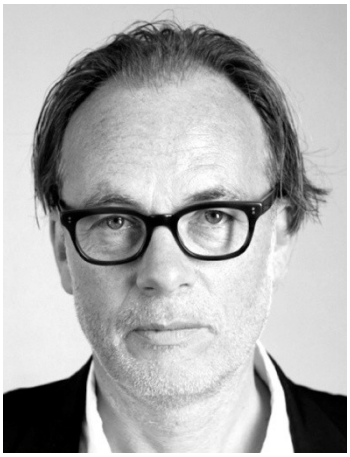
October 2016 Vol-11 No-10

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 NirajaTikku and Associate Prof Krity Geara of Industrial Design of School of Planning and Architecture Delhi will be the Guest Editor

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.

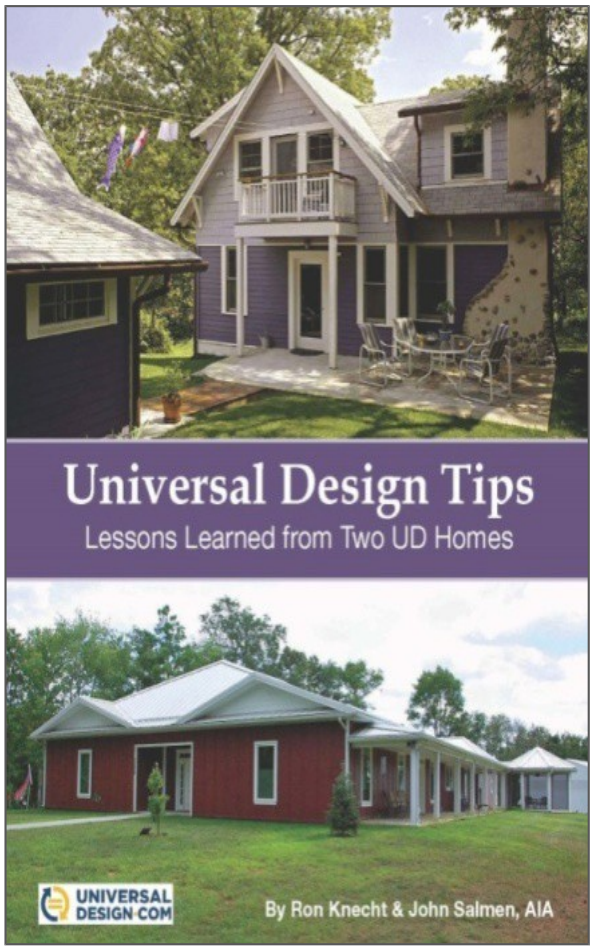
March 2017 Vol-12 No-3

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

New Books

Universal Design Tips: Lessons Learned from Two UD Homes:



This new electronic book from 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, and Ron Knecht, whose durable, energy efficient Universally Designed house was featured in the January 2012 issue of *Universal Design News.*

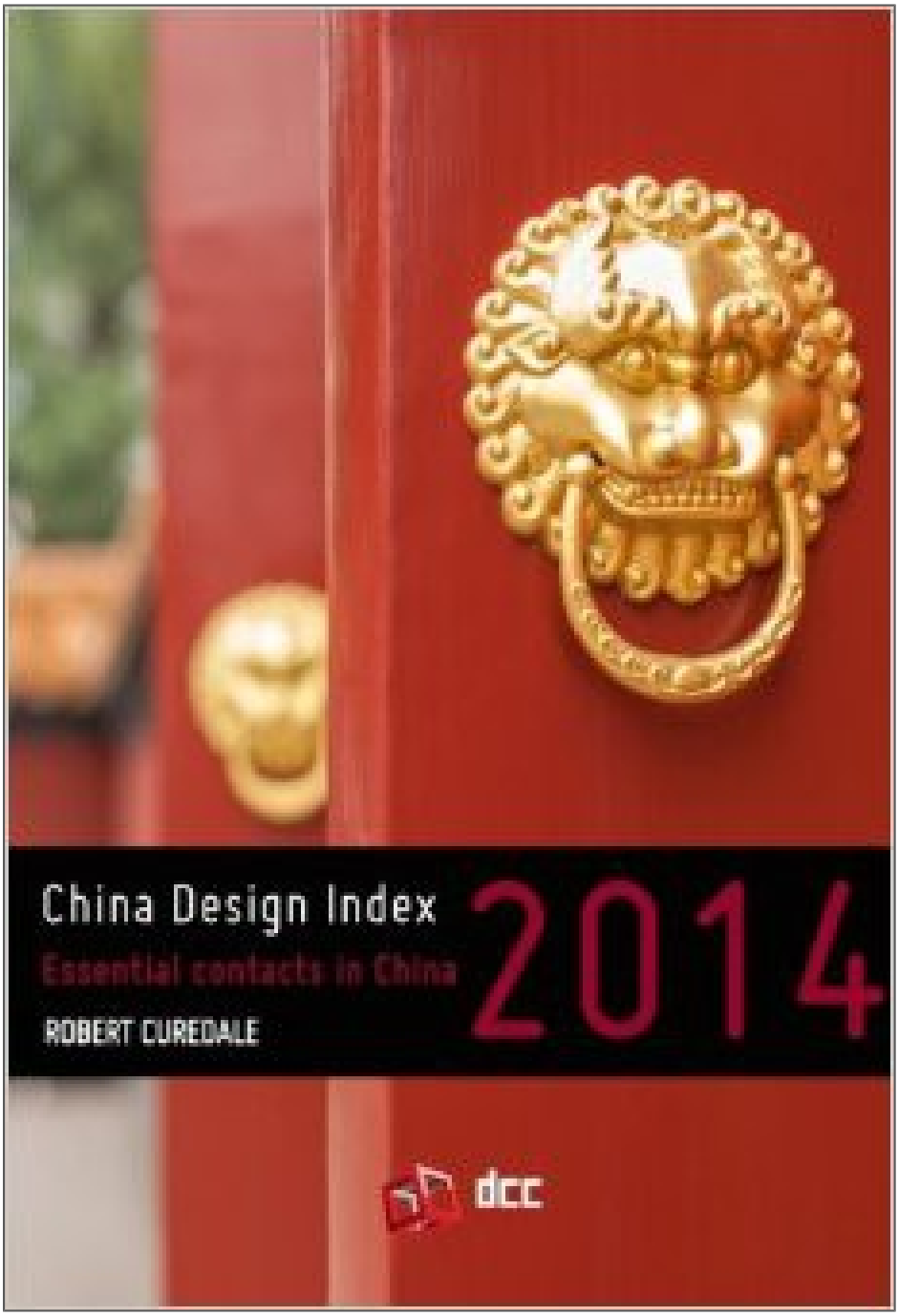
The first section of the book deals with the planning process, providing insight on how to choose a location for the house, consider activities of daily living during planning, best use various types of design professionals, finalize a floor plan and develop a building schedule.

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.

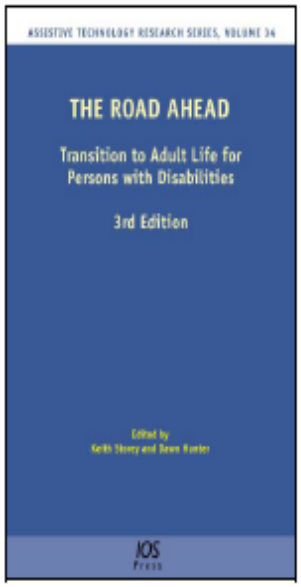
Ron Knecht's experience with Universal Design started after his wife of 46 years became ill with cancer. As her health worsened, Knecht learned first-hand the importance of accessibility for maintaining independence, safety and one's quality of life. Before Knecht's wife passed away, she extracted a 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."

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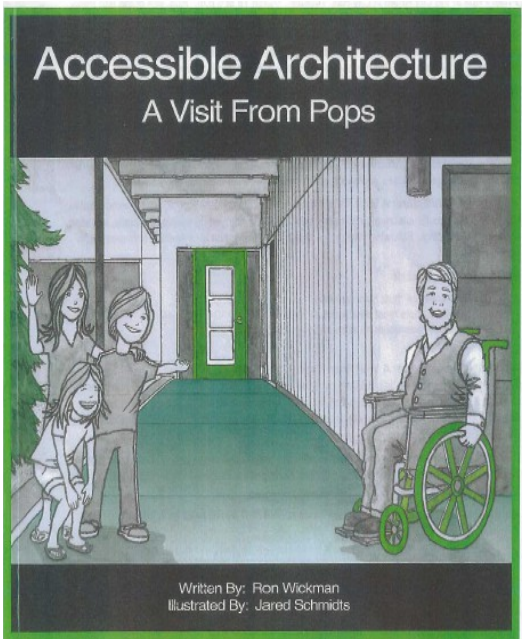
Design for All, Aree DiRistoro:

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.

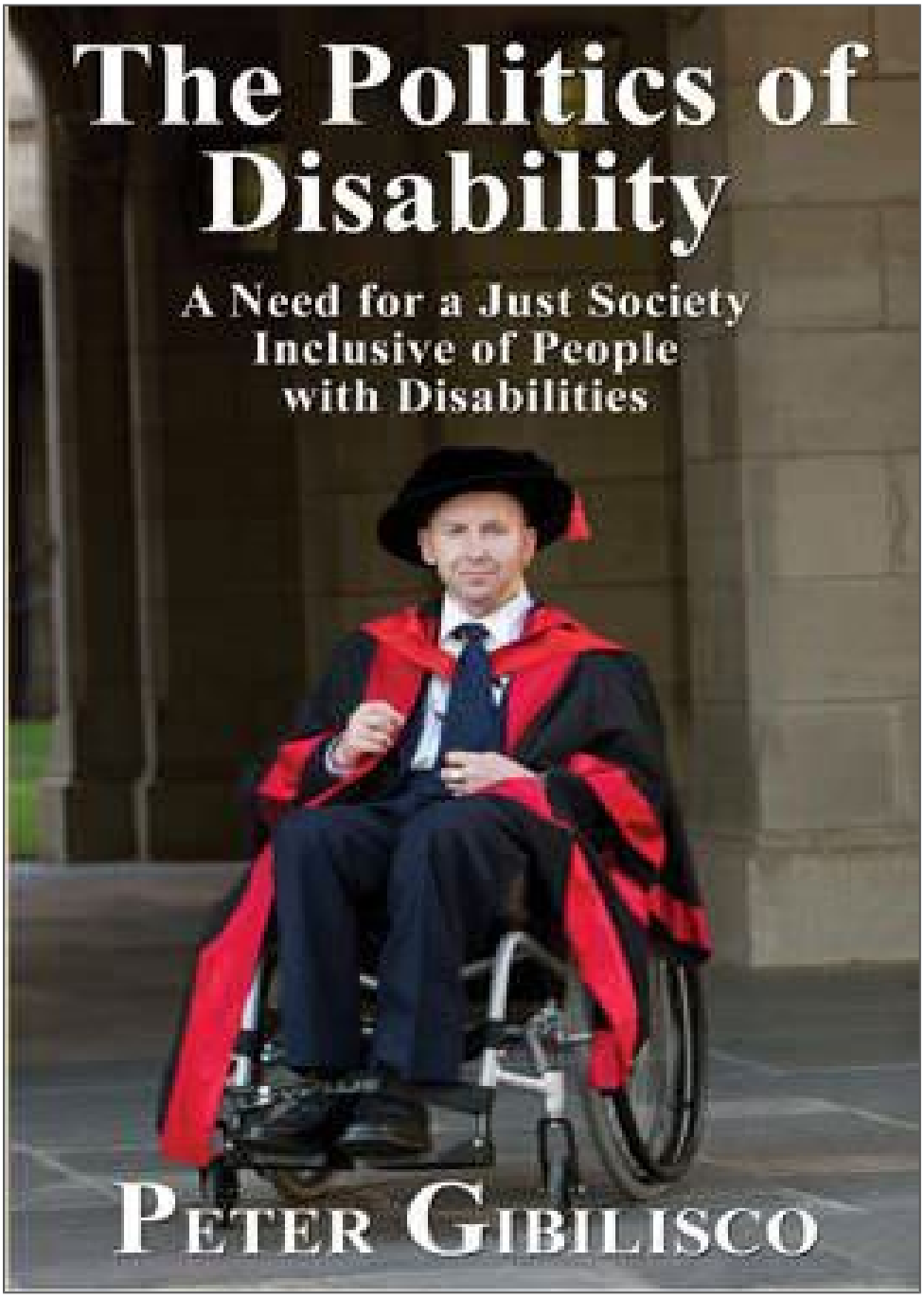
Ron Wickman will be available for interviews after the press conference at City Hall. His lecture at the Buildex Conference, Edmonton Expo Centre, Northlands will be held Wednesday, March 19 at 2:30 p.m.

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

- 30 –

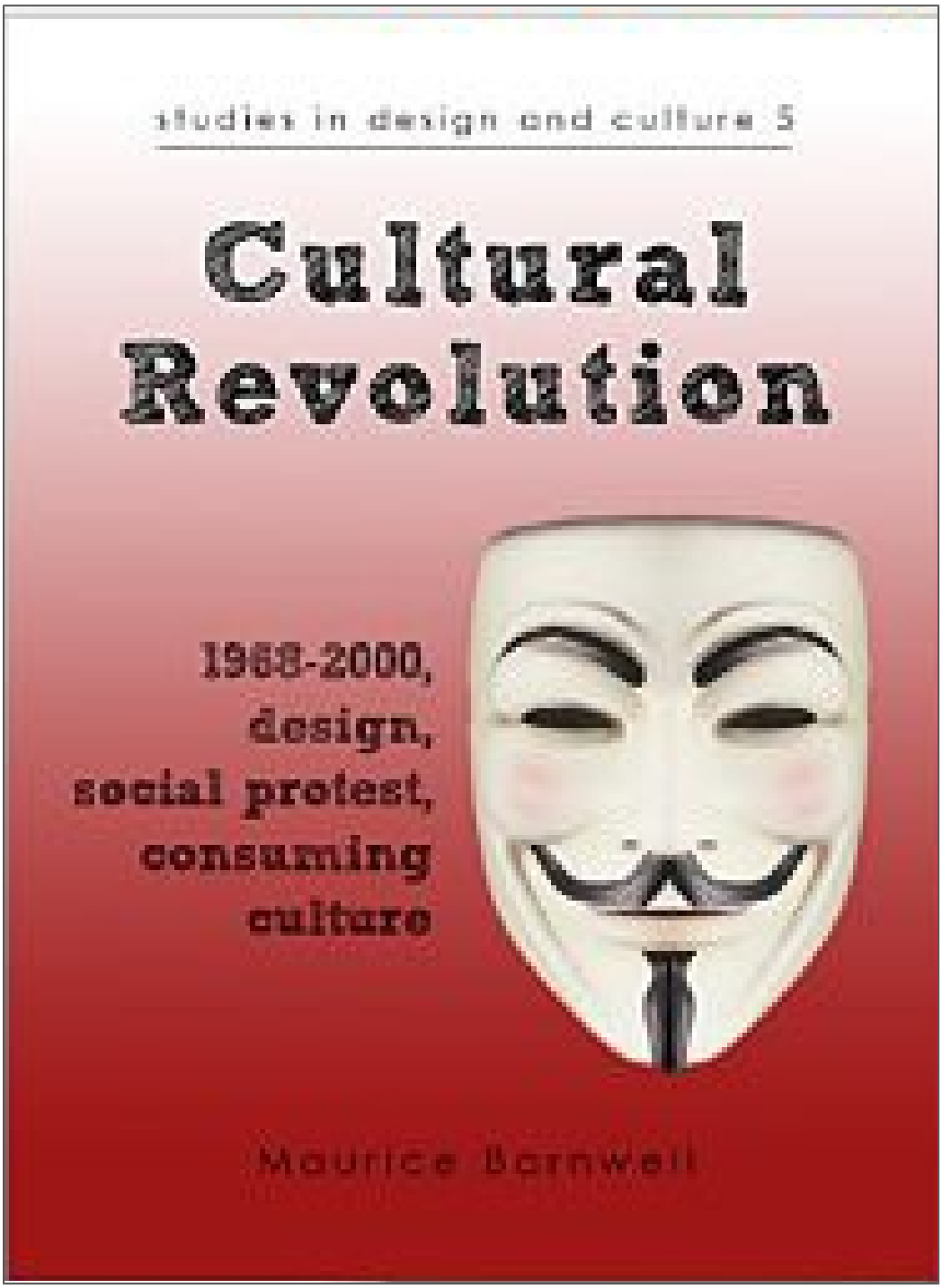
For additional information, contact:
Ron Wickman
Architect
780-430-9935
E-mail: rwickman@shaw.ca

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 multidisciplinarity and cross-disciplinarity 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=8832 Volume 1
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.maggioli-editore.it/ebook/tecnica/design-for-all-the-project-for-everyone-first-part.html
http://www.maggioli-editore.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)

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

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UNIVERSAL DESIGN IN HIGHER EDUCATION

From Principles to Practice, Second Edition

EDITED BY SHERYL E. BURGSTAHLER • FOREWORD BY MICHAEL K. YOUNG

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.

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 *ENSURING DIGITAL ACCESSIBILITY THROUGH PROCESS AND POLICY*

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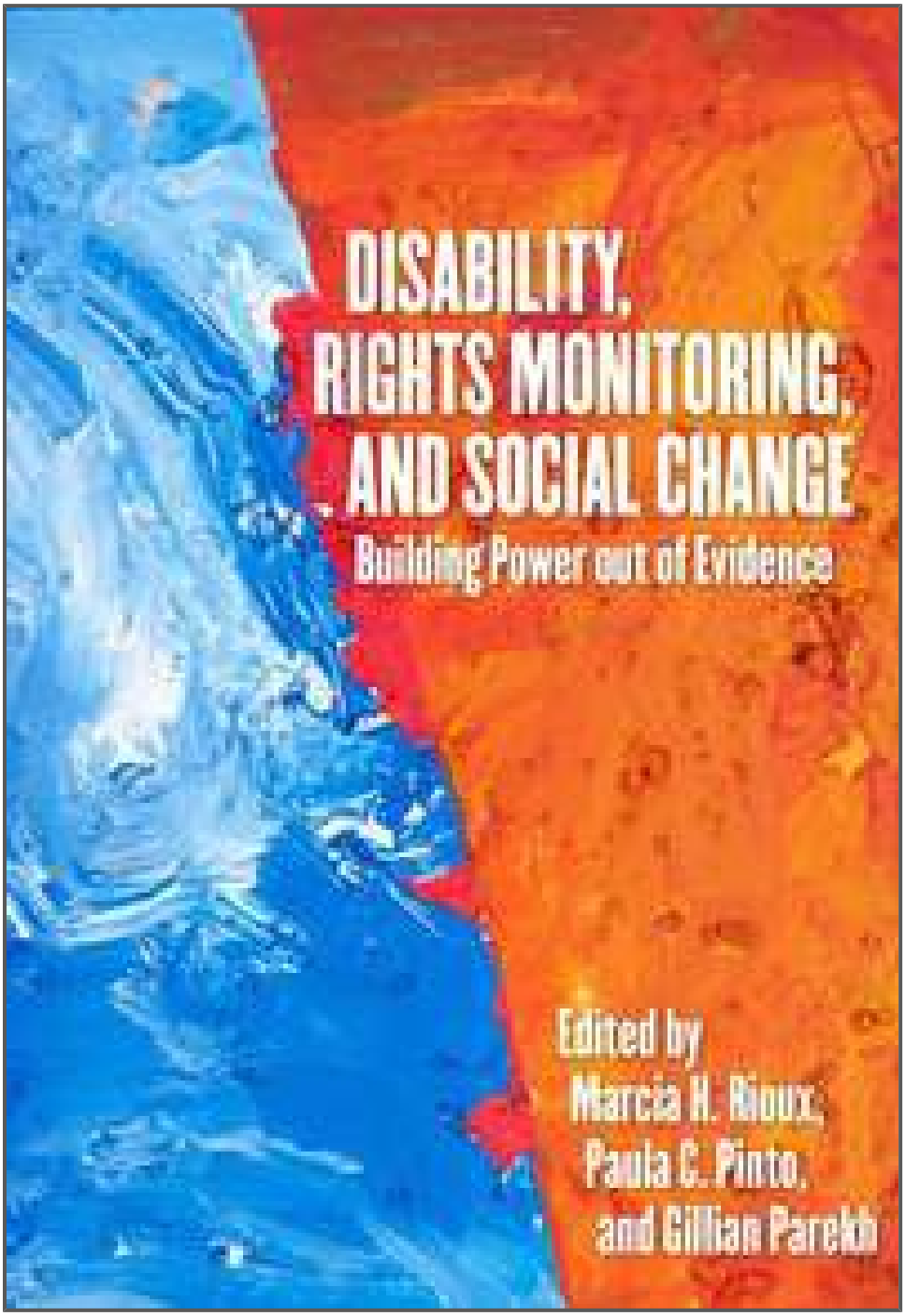

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http://www.fast-print.net/bookshop/1876/product-design-a-course-in-first-principles-colour

http://www.fast-print.net/bookshop/1877/product-design-a-course-in-first-principles-mono

Product Description

In this book, Elivio 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. Elivio 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.

Top Customer Reviews

Essential Guide for Design Students!!

By Tim on 15 April 2016

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.

Comment | Was this review helpful to you? Yes No Report abuse

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.

Comment | Was this review helpful to you? Yes No Report abuse

Appeals

1.

Dear 3rd year Bachelors and 1st year Masters students:

If you are pursuing Bachelors or Masters degrees in UX design, service design, interaction design, innovation, human centred design or any other related fields,
AND
are interested in working on a user centred UX design project during summer 2016 (May - July)
AND
would like to be in Bengaluru, WORK & have fun
AND
would like to be mentored by seniors UX and Innovation staff

Then, this PAID internship may be the right thing for you.
You will be working on our client projects out of Srishti Labs studios located in Yelahanka, Bengaluru.

Please connect with us at labs@srishti.ac.in**, with your resume and portfolio AND expected stipend.**

Details about Srishti Labs is at http://labs.srishti.ac.in/

Internship description

- **Work with multi-disciplinary teams to create desirable, feasible and viable UX.**
- **Gather stakeholder requirements and translating them into design requirements (scenarios and tasks) and mapping the requirements into product / service UI work flows.**

- **Create design solutions that capture business, technology and user requirements.**
- **Create low/high fidelity wireframes (interaction) and detailed designs (visual / graphic).**
- **Create design documents explaining UI specifications and style guides.**
- **Provide input and support for User Research activities. Translate results of user's research findings into the designs.**
- **Conduct user evaluation of suggested UX design.**

Requirements

- **UX Design education from reputed institutes**
- **Ability to create UI prototypes using HTML5, CSS, JS frameworks**
- **Knowledge of mobile and responsive UX design**
- **Design & prototyping tools such as Balsamiq / Axure, Adobe Photoshop, Illustrator**

Director - Srishti Labs (Centre for Human Centred Innovation & Experience Design)
Dean - School of Design, Business & Technology
Srishti Institute of Art, Design & Technology

www: labs.srishti.ac.in & srishti.ac.in

2.

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/u2Th7McqpI

Portuguese version:

http://goo.gl/forms/4bnrNokjHf

Thank you for your kind cooperation.

Bruno Aguiar

News

1.

Designing with Dignity exhibition open at Kean University

Designing with Dignity, a new exhibition celebrating accessible design, opened at Kean University on Thursday, March 31, in conjunction with the 13th annual Thinking Creatively Conference. Pictured, the Prime TC transport chair is featured in a new Kean University exhibit showcasing accessible design. (courtesy photo)

Designing with Dignity, a new exhibition celebrating accessible design, opened at Kean University on Thursday, March 31, in conjunction with the 13th annual Thinking Creatively Conference. The exhibition showcases innovative environments and products, created by the award-winning firm Michael Graves Architecture and Design (MGA&D), for those with post traumatic stress disorder (PTSD) and other disabilities.

In 2009, MGA&D formed a design partnership with medical technology company Stryker to address "the last frontier in healthcare design, the patient room." The two companies worked together to conduct months of ethnographic research, studying clinical environments and patient use. The result of this joint venture was a suite of patient room furniture demonstrating Graves' philosophy that objects in healthcare environments can have both a practical and aesthetic function, incorporating straightforward solutions that combine simple utility and technical innovation. The furniture collection, co-branded Michael Graves – Stryker, created a new brand identity for Stryker, establishing the firm as a design driven company. Products from the collaboration, including the Prime TC transport chair, are included in Designing with Dignity.

"Hospitals are constantly evolving to improve patient outcomes, yet a key piece of equipment that is ubiquitous, the wheelchair, has gone unaltered since it was patented in 1933," said Karen Nichols, FAIA, MGA&D. "The Prime TC is the result of a thorough product development process undertaken to transform seated patient transport. With clearly designed touchpoints, movable not removable parts and the ability to nest for storage, the Prime TC is designed to offer solutions for the patient, caregiver and hospital."

The exhibition also highlights the Wounded Warrior Home Project, an initiative designed to improve overall quality of life for the increasing number of service men and women returning to active duty. The Wounded Warrior Home Project called for the design of single family prototype homes intended to serve the needs of wounded soldiers and their families as they continue to serve on active duty in Fort Belvoir, Virginia. The innovative and accessible Graves-designed homes have spurred a national dialogue about the importance of barrier-free design. The homes utilize universal design principles to create dignified solutions with an accessible human-centered focus.

Designing with Dignity is on view now through April 30 at Kean University. To learn more visit: http://michaelgraves.com/kean-design-dignity-exhibition/.

This item was submitted by Kean University.
(Source: Community Bulletin)

2.

Designer of the Year award recipients announced by Interior Design Society

The Interior Design Society announced award recipients for its sixth annual Designer of the Year competition Friday evening, April 1, 2016, during a gala at the IDS National Conference at Dallas Market Center.

The awards were presented by Dann Foley. Foley has appeared on NBC's "American Dream Builders" and Showtime's "The Real L Word." Aside from television and personal appearances, he works for clients throughout North America and Asia as he designs multiple home and lifestyle products with his licensing partners.

He was joined on stage for the awards presentation by Snoa Garrigan, executive director of IDS.

"It's clear what a talented group of designers comprise our membership" Garrigan said. "Our members consider it a prestigious honor to receive a Designer of the Year award and it's even more evident after unveiling this year's award-winning projects. The quality of entries really raised the bar for next year."

The winners of the Designer of the Year competition are:

Space Designs

Kitchens $50,000 and under: 1st place: Katya Waff Grisaffi, C&R Design Build, Salem, Ore. 2nd place: Jan Cregier, Interior Expressions, Bartlett, Ill. 3rd place: Kara Karpenske, Kamarron Design, Blaine, Minn.

Kitchens $50,000 and above: 1st place: Karen Betz, Elite Kitchen & Bath, Manhasset, N.Y. 2nd place: Esther Golightly, Esther Golightly Interiors, Maryville, Tenn. 3rd place: Toni Sabatino, Toni Sabatino Style, Northport, N.Y.

Bathrooms $30,000 and under: 1st place: Patricia Lockwood, Lockwood Interiors, Palm Desert, Calif. 2nd place: Nicole Yee, NY Interiors, Oakland, Calif. 3rd place: Nicole Arnold, Nicole Arnold Interiors, Frisco, TX

Bathrooms $30,000 and above: 1st place: Nicole Yee, NY Interiors, Oakland, Calif. 2nd place: Ami Austin, Ami Austin Interior Design, Memphis, Tenn. 3rd place: Kara Karpenske, Kamarron Design, Blaine, Minn.

Bedrooms $30,000 and under: 1st place: Kassi Clark, Kasabella, Sammamish, Wash. 2nd place: Jan Cregier, Interior Expressions, Bartlett, Ill. 3rd place: Ami Austin, Ami Austin Interior Design, Memphis, Tenn.

Bedrooms $30,000 and above: 1st place: Michelle Kopfer, Michelle's Interiors, Frisco, TX 2nd place: Traci Connell, Traci Connell Interiors, Dallas, TX 3rd place: Kara Karpenske, Kamarron Design, Blaine, Minn.

Living Spaces $30,000 and under: 1st place: Jan Cregier, Interior Expressions, Bartlett, Ill. 2nd place: Traci Connell, Traci Connell Interiors, Dallas, TX 3rd place: Dorothy Greenlee, Dorothy Greenlee Designs, Carrollton, TX

Living Spaces $30,000 and above: 1st place: Patricia Lockwood, Lockwood Interiors, Palm Desert, Calif. 2nd place: Beth Krupa, Beth Krupa Interiors, Stamford, Conn. 3rd place: Donna Hoffman, Interiors by Donna Hoffman, Yardley, Pa.

Singular Areas

Children's rooms, playrooms, nurseries: 1st place: Paola McDonald, Olamar Interiors, Haymarket, Va. 2nd place: Traci Connell, Traci Connell Interiors, Dallas, TX 3rd place: Ami Austin, Ami Austin Interiors, Memphis, Tenn.

Laundry rooms, closets, craft rooms: 1st place: Ami Austin, Ami Austin Interiors, Memphis, Tenn. 2nd place: Jeremy Bauer and Jason Clifton, Bauer/Clifton Interiors, Juneau, AK 3rd place: Nicole Yee, NY Interiors, Oakland, Calif.

Media rooms, game rooms, home offices: 1st place: Traci Connell, Traci Connell Interiors, Dallas, TX 2nd place: Kassi Clark, Kasabella, Sammamish, Wash. 3rd place: Jeremy Bauer and Jason Clifton, Bauer/Clifton Interiors, Juneau, AK

Entry Way/Foyer: 1st place: Irish Hafke, Design Matters Studio, Naples, Fla.

Dining rooms: 1st place: Jennifer Fox and Tonia Omeltchenko, Fox + Chenko Interiors, Port Washington, N.Y. 2nd place: Jodie O'Connor, Jodie O'Designs, Whippany, N.J. 3rd place: Beth Krupa, Beth Krupa Interiors, Stamford, Conn.

Outdoor rooms/sun rooms: 1st place: Kara Karpenske, Kamarron Design, Blaine, Minn. 2nd place: Nicole Arnold, Nicole Arnold Interiors, Frisco, TX 3rd place: Paola McDonald, Olamar Interiors, Haymarket, Va.

Specialty Awards

Sustainable Design: 1st place: Katya Waff Grisaffi, C&R Remodeling, Salem, Ore. 2nd place: Jan Cregier, Interior Expressions, Bartlett, Ill. 3rd place: Paola McDonald, Olamar Interiors, Haymarket, Va.

Universal Design: 1st place: Donna Hoffman, Interiors by Donna Hoffman, Yardley, Pa.

Sponsor Award – Sherwin-Williams: 1st place: Kimberly Joi McDonald, Designing JOI, Las Vegas, Nev.

Window Treatments: Top treatment, full treatment, decorative hardware: 1st place: Deborah Getta, Design Resources, Hinsdale, Ill. 2nd place: Penny Williams, Finishing Touches by Penny, Algonquin, Ill.

The award recipients were selected by an expert panel of judges that included Deb Barrett, Mitzi Beach, Leslie Carothers, Kelli Ellis, Justin Shaulis, Erinn Valencich, Barbara Viteri, Jackie Von Tobel, Michele Williams and Michelle Workman.

The full list of winners including design project photographs for this year's competition is available at www.interiordesignsociety.org/dotyawards.

(Courtesy: Home Accents Today)

3.

International Design for All Foundation Award Ceremony 2016

On 22 March 2016, during the Urbaccess **fair in Paris, the Design for All Foundation award ceremony took place.** See pictures
For the 7th edition of the awards, the Foundation awarded a total of 36 projects/products from 12 different countries as "Good Practices 2015**" as they had met the assessment criteria. These Good Practices were then assessed in terms of their relevance, methodology, outputs, impact and innovation by an** international jury **to select the five winners of the trophy 2016. Eight Special mentions were also given.**

(Coursety : Design For All Foundation)

4.

Three factors that make up an inclusive school

It was heartening to read about Kindle Garden, Singapore's first inclusive preschool, in "'Eye-opening' inclusive pre-school programme draws raves" (April 1). The preschool also reports a waiting list of 25 neuro-typical and 100 neuro-atypical children for admission. That is fantastic.

Non-profit organisation AWWA has taken a bold step in promoting inclusivity by embracing the diversity of our young children. It

should be applauded for its effort to make a difference to the lives of children with and without special needs.

Other service providers may want to learn how to set up an inclusive preschool from AWWA so more children with special needs can benefit from an inclusive early-childhood education.

I want to highlight three factors in what makes a good inclusive preschool: EpisTeme, techne and telos — the "what", "how" and "why" of learning, respectively. These factors constitute what has been termed the triple-T model of learning in special education.

In the context of Universal Design for Learning, episteme constitutes the first principle: Provision of multiple means of representation. Since children differ in the ways they perceive information, it is important that information be presented through different modalities and adjustable formats, to list just two examples here.

Techne constitutes Universal Design for Learning's second principle: Provision of multiple means of action and expression. Children differ in the ways they go about learning and expressing what they know.

For example, a child with cerebral palsy would struggle with motor coordination in writing; another child with executive function disorder would display poor organisational skills. And so they approach learning tasks differently and manifest their mastery differently, too. Hence, for the child with cerebral palsy, we can provide options for physical action through appropriate assistive technology. And we can guide the child with executive function challenges by setting appropriate, attainable learning goals.

Telos constitutes the third principle: Provision of multiple means of engagement. Since there is no one optimal way of engaging all children in their learning, options are important, for example, to maximise relevance and authenticity of lesson content.

I look forward to more inclusive preschools being set up to allow our young children with or without special needs to mingle with one another. In this way, when they become adults, they would be more inclusive by embracing diversity.

(Courtesy: Today)

5.

Disability-friendly buildings due in Dubai by 2020

Dubai's infrastructure is set to be revamped under the Emirate's five-year plan to transform the city into a disability-friendly city.

All new buildings and facilities in the city, including offices, residential towers, schools, stadiums, and parks, will be constructed to comply with disability-friendly standards.

Existing buildings and facilities will be retrofitted to make them disability-friendly as well, *Dubai Media Office* said.

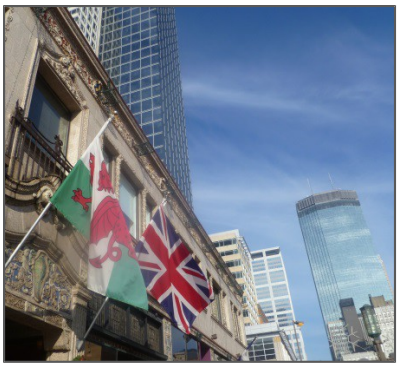
Ottawa-based Gates Foundation is responsible for implementing the project that will last over the course of eight months and will include studying, evaluating and rehabilitating standard facilities as per the Universal Design Standards, as well as developing a final form for the design criteria as per Dubai's requirements.

The project, titled 'Accessible Environments for People with Disability based on Universal Design', is in line with the 'My Community - A City for Everyone' initiative to transform Dubai into a disability-friendly city by 2020.

Phased schedules have been created for the plan's implementation, with pilot projects due to be delivered following rigorous analyses of regulations and introduction of training programmes.

The project is a joint venture between the General Secretariat of the Executive Council, Roads and Transport Authority (RTA), Community Development Authority, and Dubai Municipality, in addition to a number of real estate developers.

(Courtesy: Construyctionweekonline.com)



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 t **o 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 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

connects us all.

Whether it's simply getting from home to work or using products shipped over distances near and far, in every region of the world transportation impacts our daily lives.

At first glance, transportation may simply appear to be about the movement of people and goods. But looking deeper, it's also closely linked to equality, access to healthy food and good schools, and wildlife impacts, for example.

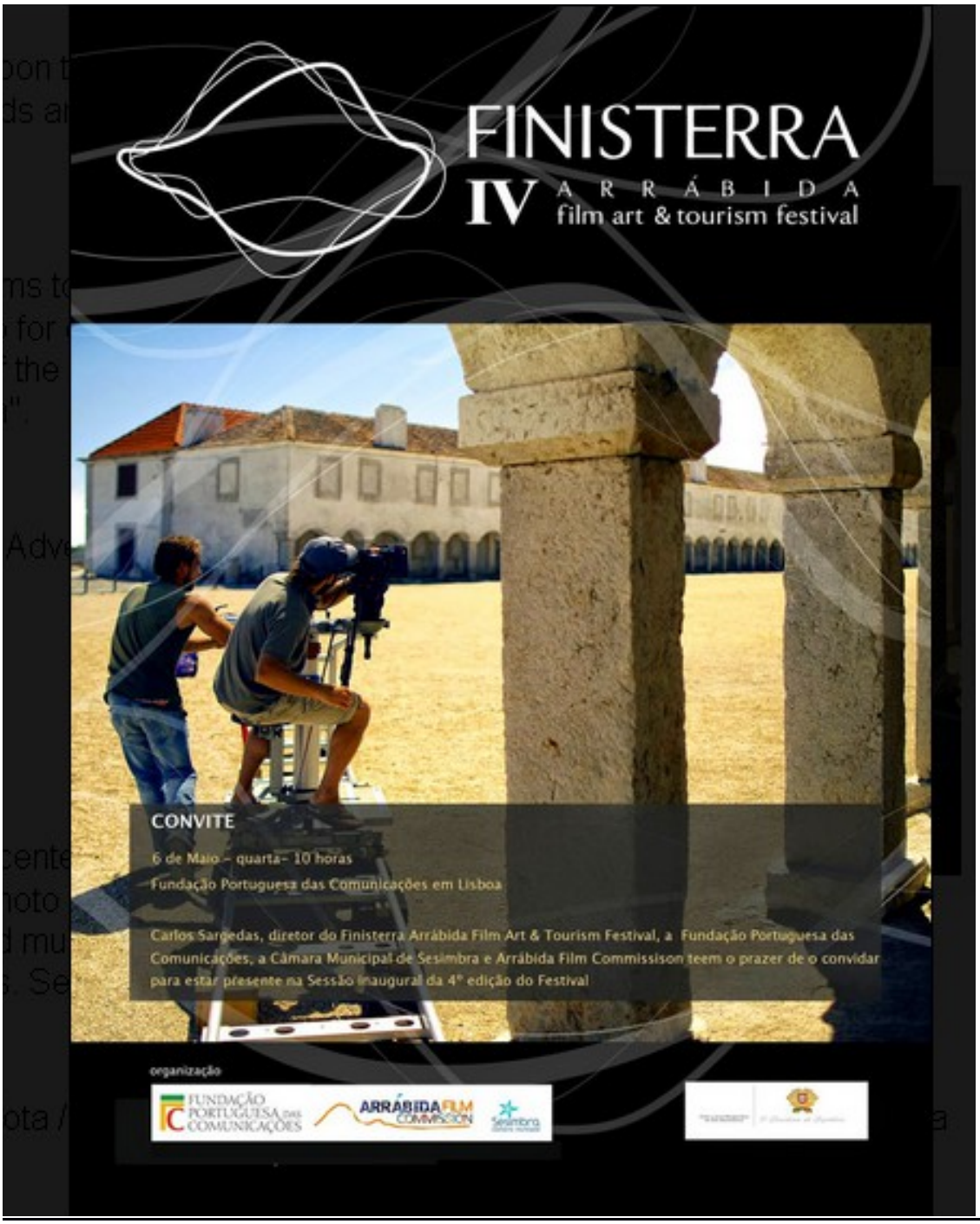
As the mobility demands of people and freight have grown, so too has the need for products, systems, and services that will make the transportation sector more life-friendly, for both people and the planet.

Registration is now open

Learn biomimicry and how to apply it while competing for cash prizes with students from around the world.

Register your team for immediate access to the biomimicry design resources and start developing your design solution today!

6th International Conference on Research into Design - ICoRD '17
9-11 January, 2017, Department of Design, IIT Guwahati
Call for Abstracts: 15th Feb 2016
http://www.iitg.ac.in/icord17/org.html


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 Commissison teem 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

14th Participatory Design Conference
15 - 19 August, 2016
Aarhus, Denmark

AIAP WOMEN in DESIGN AWARD
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associazione italiana design della comunicazione visiva
AIAP
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AWARD
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User Science
and Engineering
MELAKA, MALAYSIA
23-25 August 2016

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

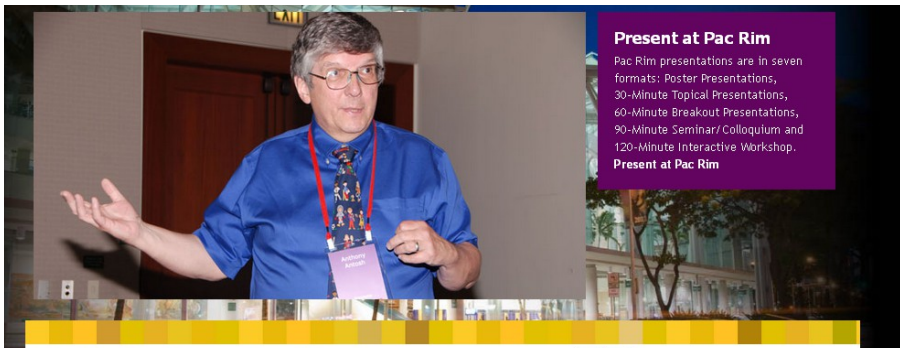
GROUP SIZE
12

PRICE

SPECIFIC DATES
January 2017

LOCATION
Chennai and Delhi

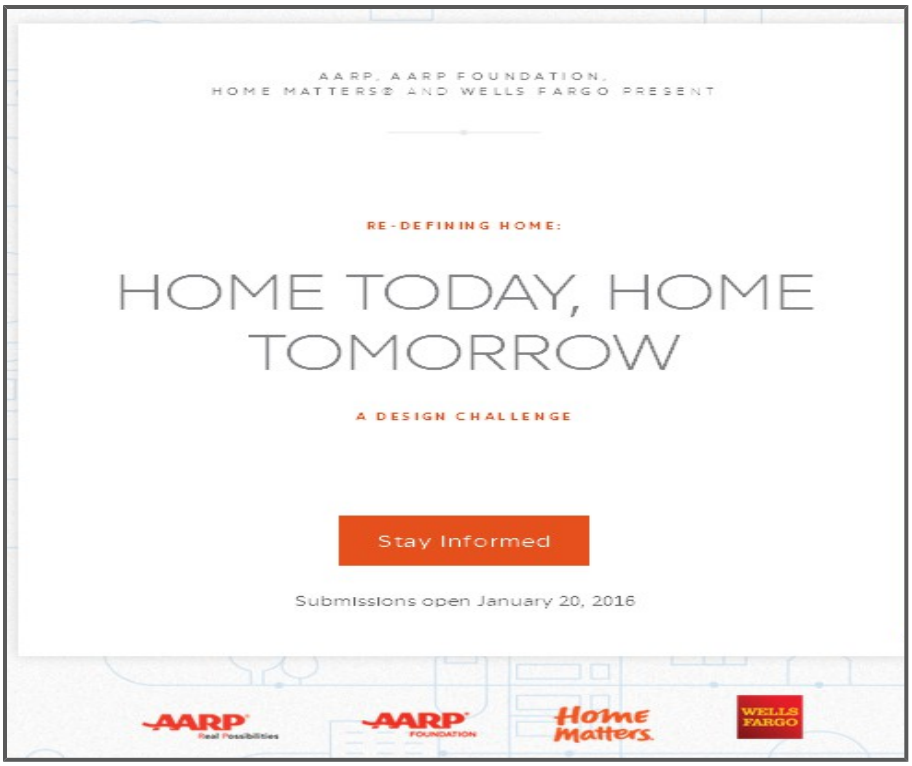
Registration starts on
September 1, 2016 @ 12:00 AM



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


AARP, AARP FOUNDATION,
HOME MATTERS® AND WELLS FARGO PRESENT
RE-DEFINING HOME:
HOME TODAY, HOME TOMORROW
A DESIGN CHALLENGE
Stay Informed
Submissions open January 20, 2016
AARP
AARP FOUNDATION
Home Matters
WELLS FARGO

EPIC2016
PATHMAKING
MINNEAPOLIS
Minneapolis, Minnesota
Aug 29 - Sept 1

ETH zürich

Cybathlon 2016 Homepage

Cybathlon Symposium, October 6, 2016

Arts Access
Awards 2016

Nominations close on **Monday 11 April 2016**.

The 13th International Conference on Cooperative Design, Visualization and Engineering
Oct. 24-27, 2016, Sydney
Email: cdve2016@cdve.org
Web: CDVE2016: The 13th International Conference on Cooperative Design, Visualization and Engineering

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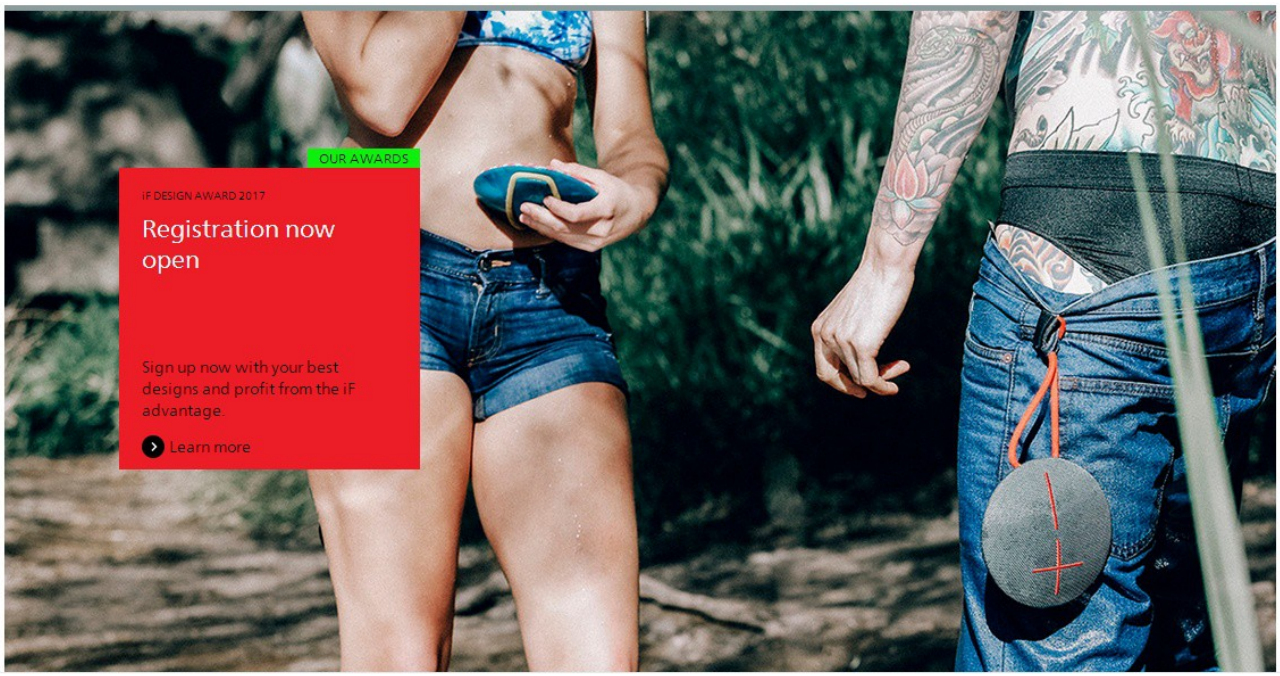
You need
to be interesting.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4 Category Winners
28 Sub Category Winners
MAIN CATEGORIES
Visual Communication
Industrial Design
Interaction Design
Mobility Design
Application accepted from 29 April to 30 September 2016
For more information visit www.ciidesign.in or
Contact Ms. Pooja Sanchala T.: +91 124 4592960 Ext.: 442 E.: pooja.sanchala@cii.in

Urban Transport strategies
for Sustainable development
14-16 December 2016
Italy
IEREK

Job Openings

1. Job Opening

Myntra is looking UX designers at various levels. If interested, please get in touch at Email ID: manasmodi@gmail.com

2. Job Opening

EazyDiner is looking for UI/UX Designers for their mobile apps. Please send your CV & portfolio to ruchika@eazydiner.com.

To know more about us please download our app or log onto www.eazydiner.com

3. Job Opening

Havells India Ltd is a billion-dollar-plus electrical equipment company founded in 1958, is looking for creative and passionate Industrial Designers for its Consumer Electronics, Lighting and Small Home Appliances segment at Corporate office ,Noida with 2-3 years of experience.

Interested Candidate can forward their Resume and Portfolio to abhishek.bhartiya@havells.com

4. Job Opening

Idiom Design & Consulting Ltd., Bangalore, is looking for Graphic Designers are different levels. Candidates should be graduates/post-graduates from reputed design schools with at least two years of experience.Those interested may send in their CV to the undersigned : mgd.nair@idiom.co.in

5. Job Opening

Responsibilities:

Plan, prioritise, coordinate, and conduct user requirements analysis, task analysis, conceptual-model, information architecture, interaction design, and UI review.

- **Design and specify user interfaces and information architecture using participatory and iterative design techniques, including observational studies, customer interviews, usability testing, and other forms of requirements discovery.**

- **Produce user requirements specifications, personas, storyboards, scenarios, flowcharts, design prototypes, and design specifications.**

- **Effectively communicate research findings, conceptual ideas, detailed design, and design rationale both verbally and visually.**

- **Manage the design process, drive decisions, track issues, and assist in estimating resource needs and schedules.**

- **Work closely with development teams to ensure that design specifications are implemented.**

- **Participate as a contributor to an interdisciplinary team that includes other designers, project management, business and software developers.**

Qualifications

- **2-9 years of experience in product design/industrial design/interaction design**

- **Strong knowledge of user interface design processes and methodology, particularly as applied to Web-based applications and consumer electronics.**

- **Strong project and people management skills. Must be able to function as a project leader as well as an individual contributor.**

- **Proficiency with design and prototyping tools such as Adobe Fireworks, Photoshop and Illustrator.**

- **Knowledge of capabilities and limitations of Web technologies such as HTML, JavaScript, Flash, and CSS.**

- **Excellent communication and organisation skills.**

- **Bachelors or Masters degree in Human-Computer Interaction, Industrial Design, BFA or any design program.**

- **A passion for creating products that resonate emotionally with people.**

Interested candidates can respond with their portfolio to dhayan@f1studioz.com.

6. Job Opening

We're looking right now for a Senior UX Designer – and we're hoping to expand the team in Bangalore from 6 to 11 which might mean other potential positions opening up in the near future for those in the team.

First let me give you a bit of background around what we're trying to do:

Chris Khalil (Head of Digital CX - Australia) and I have been chartered to rapidly grow the existing CX practice and they've put significant investment behind us.In terms of the company, ANZ is one of the top 5 biggest companies in Australia and we're a global CX team across two continents that are focussed on ANZ's core digital products.Our remit is to liaise and work globally with our offices in New Zealand, Singapore and the greater Asia region with the Bangalore team really leading the charge into Asia.Our Global CX team has doubled in just 1 year and we've pulled in some of the best talent globally – I am attaching the team bios for your reference.

The company is seriously committed to driving brilliant customer experiences, and to that end they are investing heavily (around $1.5 billion over 5 years) in digital. We're out looking for the very best people globally.

The role is a hands on one, we're looking for someone who can both design and optimise brilliant responsive design and native iOS/Android experiences.They will also be charged with helping build the UX Practice - that is creating and delivering new capability, mentoring and growing our designers (both ux and design) and increasing organisational maturity around UX across ANZ and within the Asia division. We want this person to be a thought leader in the company.We'll expect them to travel to the Melbourne office and Asia region as required.

If anyone interested you can mail your profile and portfolio to me at ravimohan555@gmail.com

7. Job Opening

TI Cycles of India (TICI) has been at the forefront of personal mobility solutions for over 6 decades and has gone from being a pioneer in bicycle manufacture and design to a complete mobility and well-being expert. Standing for the core promise of fun, fitness and freedom, TI Cycles offers consumers a range of bicycles, fitness equipment and infant mobility solutions. TICI is known best for its flagship bicycle brands, BSA, Hercules and Montra.

TICI is looking forward to expand its design team by adding skills in the area of product design.

Scroll below to know more details of the opening. In order to apply for the position please send an email with your resume and portfolio to the following email address.

Contact person: Vinodh Email: Careerticycles@tii.murugappa.com

8. Job Opening

We are looking for hands-on passionate UX Designers with minimum of 2 years work experience to be a part of our team in Bangalore.

My company Wooqer, is pioneering "end user computing" with an easy-to-use, do-It-yourself cloud based toolset that enables faster, cheaper and smarter execution for enterprises.
With Aditya Birla Group, Tata Group, Mahindra Group, HDFC, Adidas, Levis, Marks & Spencers and 150 more customers, we are present in India, UK, US, China and UAE.
As the platform is available across device form factors, designers would get the opportunity to work across devices. With a large active paid user, user research and user testing plays an important role in the design of the user experience of the platform.
We appreciate and inculcate design thinking in our approach to solving problems. A great importance has been instilled in detailing and refinement in our designs to create engaging user experiences. Our involvement includes design validation and user testing activities to ensure we understand the impact on our users.

Skillsets
- **Wireframing**
- **Low fidelity prototyping**
- **High fidelity mockups**
- **Detailed design across device form factors**
- **User research**
- **Design thinking**
- **Graphic Design**

Personality/ Attitude
- **Passionate**
- **Diligence/ Perseverance**
- **Hands on**
- **Ability to build plan to achieve assigned goal**
- **High ownership**
- **Ability to work within and across teams**

Interested candidates can mail their resume to rahul.ajmera@wooqer.com

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