Design for All

Tourism tailored
to human diversity

Guest Editor: Imma Bonet, Design for All Foundation

Barcelona, Catalonia

Content of August 2017 Vol-12 No-8

Other regular features

Letter from the Chairman's Desk

By Sunil Bhatia PhD

I was extremely tired and sitting in metro train, holding a carry bag in hand and unaware when I slipped to sleep and my hold over bag could not stay and it fell on the floor. Fellow passenger called for my attention and pointed about bag. I quickly picked up from the floor and thanked him. As I was getting down from train I realized I shifted the bag to other hand for preparation of next action of taking out fare token with my free hand for showing at exit gate and it was not well thought action but it was habitual action developed with social laws . As train was leaving the station I noticed about coupling of coaches of metro that was holding one another.

While coming down from the staircase of the station. I realized the holding of bag, fell on floor and shifting to other hand was involuntary act for performing conveniently next activities. Holding concept appears peculiar to me and as I brood over unusual phenomena found it is everywhere. I noticed a bag with long strap was hold by shoulder of woman and young man laptop was on backpack. A girl was holding and busy in watching the video in mobile phone and picture direction changes as she holds in different way. We all are disciplined and trained to hold the urine and not urinate in open otherwise it would be embarrassing but designated place and that differentiate us from animals. Animals do not have control and urinate when they feel the urge. It is the hold that turns us civilized.

The moment I realized about wearing shirt that was hold by buttons over my body and as I replaced it by unbuttoning and no more in use I placed for hanging on peg or hanger or rope. My action was serving two purposes, one it did not get spoil and another allowed our hand to enjoy freedom for performing other activity. Pant was staying on my waist and supplemented with hook, zip, buttons and belt for proper hold. My spec eyepieces bridge was resting on nose and earlobe holds the temples. The more I think more interesting it appears. My carry bag was designed to hold the items. My shirt and pant pockets are designed to hold the items. Design of purse is another for holding varieties of items.

In social concept, holding and shaking of hand is for greetings and in some culture uttering of holding hands lifelong by young man to possible bride means I want to marry. In psychology, holding is classified based on technique in various situations and it is one that is normal person hold in absolute normal situation and it surfaces subconsciously celebrities hold the nose repeatedly after some interval with one hand at the time of interview in TV and it can be avoided but they do. Another hold is operational for operating devices like we hold the doorknob for opening/closing but holding mobile/ laptop is different and it is technology requirement for better outputs. Emotional holding is hugging or some dear one is leaving and person is trying to hold tears in eyes not to express feelings .Another is in freighting situation where holding is completely different and that can be seen in drowning person hold the rescuer desperately. Experienced diver knows the desperation of drowning person for saving his life and he generally holds in little cruel way from his head hair or neck keeping himself away from his reach so that he should not able to hold him tightly and not prove reason of death for both . A person

who has never seen the real gun and aware about theoretical operation but never trained, uses it in completely different style depends on situation from normal trained person. I remember my friend who was trained cyclist requested me to hold the bicycle for a moment. I held it without knowing the consequences and a few moments later I realized it was going out of control and might fall on me. I should not be hurt I left it hurriedly as it was appearing weight of it was tilting toward me inspite of my all efforts to keep stand. As it fell, my friend came running and scolded me for not able to hold it. A few years later I was under training for motor driving and instructor was insisting on holding of gear, clutch and brake in synchronize way and released for proper movement. There was cylindrical hold for operating gear but as I turned to experienced driver approach turned to casual to tripod hold like we do in holding pen. Wherever the possibility of losing holds due to some reasons we introduce cover as we do in steering wheel. Cutting of glass required different hold for cutter and that is modified hold.

Various hold techniques surfaced because of limitation of holding by human body parts. Fingers can hold limited weight and it is difficult for a person to hold the rope for crossing from one to another high altitude areas. Army persons are trained to meet the adverse challenges and they may cross but ordinary person use cable car for transportation. Ancient person learnt the trick of dragging by holding with physical strength at that point it was quick for performing without much difficulty .Head and back can hold more weight so design of large bags surfaced. Woman sits on floor and stretch her legs and used thumb of it and hand for holding yarn for turning into ball.

How did concept of hold come into human life? In primitive time in absence of tools he was completely relying on his physical

strength for holding and overpowering for killing at the time of hunting of animals. His first design was to choose those animals, to which he could hold, catch and match its strength for killing by physical power. Locating the weakest body part for attack for killing of animals was another judgment that decided the power of hold. Animals invariably attacked with horn or nails or teeth and never locate the weakest parts for attack but relay on his strength where humans does and that was the process of man for learning of art for attacking as well defending and later on it holding helped in evolving a new person to whom we called modern person. In ancient times ,human was more resembling to animals and might have behaved what we see in our time animals for eating foods were applying front leg power for hold and teeth power for segregation of meat from dead animals for taking into mouth but humans evolved to next level because he devised various techniques of holding by using different body parts. Birds could fly and he found resting on branches, climbed for holding by hand but they flew before he could catch and most of the time turned to failed attempt of not allowing to hold .Later he devised throwing of stones of such size that could easily hold for hitting the bird but it could hit those birds who came under the limited physical power of throwing stone for hit and could not hold the high altitude flying birds . That limitation forced them to design the catapult, later improved version was bow and arrow and guns. He also learnt that sudden shocking made animal standstill and survival instincts frozen they devised various techniques to make them come under that specific situation , that particular time easy to capture and hold. Later on art of domestication of animals allowed them to tame the wild animals after holding for a while result was cows, horses and dogs. As agriculture witnessed use of animal power they used oxen or bullock for plough and castrated male cattle. Castration makes the animals easier to control and

hold. Concept of cooking helped in baking in cylindrical clay or metal oven and holding of roti i.e bread in inner surface of it required extra layer of water on one surface. As roti cooked and taken out of the oven by one end sharp iron rod to hold , they applied oil on one surface to hold the moisture and softness. Idea of developing edible gum for holding by applying water on layers and later use of bird's egg yolk was mystery for me. How did this idea strike to human mind? I can understand of using plant resin for gum for holding. Rubber plants releases special secretion turns to rubber for holding. Knowledge of extraction of oil added new dimension of holding and helped in placing the hair in place they applied mustard oil and later on applying hair wax.

Evolution in human is responsible for separation of thumb from rest of the fingers played significant role in design of holding. Holding of arrow or needle for stitching or embroidery needs special way of holding by thumb. Holding gun in hand and applying finger pressure for triggering is possible because of evolution. Dogs still uses its mouth or hind legs for holding foods. Birds hold the foods for chicken in their mouth and they use beak for holding straws for making nest. Cats or dogs hold their puppy for transportation in their mouth. Python holds the prey by coiling tightly to reach breathlessness for dying for food. Plants hold fruits till it is not ripen. Climber Plants uses coil like as we witness in bottle gourd or small roots at the joints for holding for upward growth. Coconut holds the natural water under its shell .It is the man who designed for load carrying on back of animals by designing for holding on saddle pads. Beehives still design for holding of foods and no change is witnessed in holding but man learnt how to take out honey for food.

How long a person can hold? Is it not for limited time? Is it not he wishes his body parts to be free for managing other works and

holding does not allow freedom for other jobs? How long piece of thread can be hold for better management by any person? Answer is few centimetres long thread is manageable but he turns the long piece of thread that was earlier unmanageable turned into ball that was easy to hold in hand. Who directed them to twist the cotton fiber and allowed to hold for more strength. Roller stand holds the tissue paper in toilet for better management. To counter these problems man worked hard and evolves to modern person. This holding has helped in designing cutlery. Knots were used for holding. Extension of knots is stitching, sewing, embroidery and crochet. Elastic rubber in socks holds it properly for covering the feet. Ribbon tie for hold hairs. Similarly band, bobby pins are holding the hairs in desired shape. Clothes are dirty because it holds the dirt with mixture of body oil and to clean they used river soil high content sodium and later designed detergent bar for creating foam and take away it by diffusion and latest is washing machines has heating that helps in taking oil along with dirt. Our sandals or shoes hold the feet. Staplers and pins hold the papers in order. Hold all bag hold the items for sleep like blanket , pillow and bed sheet required for good sleep in overnight journey by train.

I remember the experiment where airtight two hemisphere balls were allowed to hold and attached chain were tied to four elephants for allowing separating by dragging but could not. Airtight containers hold the item's state without spoiling for long time. Balloon holds the hot air to fly up and it can be use or carrying person for transportation. Scientific explanation of hold is because of friction and sand papers or files are designed on this principle and where grip can be slipped we introduced special designed grip cover as we do in steering wheel of automobiles.

Industrial era brought various types of holding items as chemical knowledge gave us glues, adhesive tapes and metal knowledge has helped in designing screws, nut bolts, nailing and fasteners. Even washers act for hold. Discovery of fire added new dimension in holding and design of welding for holding and joining two metals was designed. Everyone is trying to design the replica of amputee body parts for holding the function as we do with natural hands and we are close in copying our natural hold. Handle sets latches are designed for holding.

Weightlifters hold the weight for winning the game where jugglers throws the balls in air and not allowed to fall in such a way of holding it entertains us. Children enjoy slider in playground that works on gradual release of hold under the pressure of gravity helps in sliding. Holding of ball for little long without any action in football or hockey or in basketball treated as wrong intention and penalty is awarded to opponents.

It is great honour for us that Executive Director, Design For All Foundation Imma Bonet who has helped in establishing us in initial and struggling days has once again accepted our invitation of Guest Editor and I am glad to inform that Francesc Aragall also helped me in taking out of bad times of conflict and mediate to resolve and I respect his honest feelings and published apology .

Enjoy reading

With regards
Dr. Sunil Bhatia
Design For All institute of India
www.designforall.in
91-11-27853470®
dr_subha@yahoo.com

Forthcoming Issues

September 2017 Vol-12 No-9

Prof Lalita Sen, Ph.D. Department of Urban Planning & Environmental Policy Texas Southern University Houston, Tx 77004 will be the Guest Editor.

October 2017 Vol-12 No-10

Dr. Sushma Goel, Associate Professor at department of Resource Management and Design Application, Lady Irwin College, Delhi University has been teaching from past more than three decades. She has authored subject manuals, modules for distance education, text book, etc. She has several publications in national and international journals to her credit. She has been supervisor for 60 masters' dissertations and 9 doctoral researches (some ongoing). She had been principal coordinator for projects with DDA slum wing, DST, Ministry of health and family welfare, Ministry of social Justice and empowerment and Delhi University Innovation projects.

November 2017 Vol-12 No-11

Jinan Kodapully has recently organized and conducted a conference and selected some articles for this special issue . He is independent researcher, Educationist, Craft Designer,www.re-cognition.org.
jinankb@gmail.com

December 2017 Vol-12 No-12

Manja Unger---Büttner, Technical University Dresden, Faculty of Arts, Humanities and Social Science, Associate at the Professorship for Philosophy of Technology. She is an Industrial designer & philosopher of technology, literary and cultural scientist. She is a lecturer for ethics and philosophy of design and technology for designers, engineers, design--students and students of philosophy in Dresden and Berlin.

January 2018 Vol-13 No-1

North Carolina State University Department of Industrial Design Prof Sharon Joines will be the Guest Editor for our inaugural issue. Sharon Joines, PhD Professor of Industrial Design, Director of the Research in Ergonomics & Design Laboratory, Director of Industrial Design Graduate Programs.

February 2018 Vol-13 No-2

Colleen Kelly Starkloff is the Founder and Co-Director of the Starkloff Disability Institute in St. Louis. She is also the Founder of the Universal Design Summit series of conferences focused on home and community design. She remains the Conference Organizer of these summits. These conferences, 5 of them already, have brought best practices in Universal Design together into one national/international conference since 2002. Ms. Starkloff did not want an "academic" focus on Universal Design for these conferences. Rather a focus on what works, what doesn't, what's the difference between Universal Design and Accessible Design and how the use of universal features in home and community design best integrates all people in communities and improves housing choice for all.

Imma Bonet, Executive Patron of Design for All Foundation

She got a degree in Haematology and after high education in Pharmacy in the University of Barcelona, she developed her professional carrier in the field of healthcare, NGOs, education, accessibility and Design for All.

From 1975 to 1980, she was Head of the Haematology Department at the Hospital San Juan de Deu (Barcelona) and from 1994 to 1997 representative of the people with mental disability sector in the Governing Council of the "Institut Municipal de les Persones amb Disminució" of Barcelona.

From 1995 to 2000 she was responsible for the External Relations in the Resources Centre for Personal Autonomy that belongs to the Barcelona Province Government.

In 2001 she became Executive Patron of the Design for All Foundation where she is responsible for the general management.

She has been responsible for the development of many national and international projects in her position as: Design for All in Spanish Universities, the Network of Cities and Destinations for All, Museum for All, Society for All, Auditing system for the use of Design for All in companies, and has coordinated the participation of the Design for All Foundation in the European project IDeALL (Integrating Design for All in Living Labs) on processes of co-creation with users.

She has been also lecturer in several Spanish Universities, design schools and congresses.

Barcelona The present issue of Design for All India devoted to Tourism for All was edited before the coward attack to people in Barcelona and Cambrils held last August 17th.

We want use this opportunity to thank all solidarity messages received from friends around the world. This violence that destroys human life is not based in any faith or believe and is absolutely against the values of respect, tolerance and brotherhood that Design for All concept proposes.

As Catalan people proclaimed in the demonstration in the street, we say: **We have no fear!**

Let's keep promoting a better world for everyone to overcome hate and intolerance.

Imma Bonet and Francesc Aragall, Design for All Foundation.

Design for All: Tourism tailored to human diversity

Introduction

Despite different kind of crises tourism grows over time evidencing its resilience and potential.

This relatively new phenomenon born in XIX century linked to consumerism is one of the most popular ways to fill our leisure time.
Traveling faraway or to a nearby city, to sport, eat, learn, be with friends or family or just lying on a beach is something that most of the population do along the entire life.

The arrivals of international tourists at world scale have gone from 25 million in 1950 to 674 million in 2000 and 1,186,000 in 2015. It is anticipated that the arrivals of international tourists will grow by 3.3% per year between 2010 and 2030, To reach 1,800 million in 2030, according to the UNWTO report 'Tourism Towards 2030' on long-term tourism forecasts.

If tourism is a lifelong activity and the personal circumstances, interests and abilities of everyone change along the course of the life, why tourist destinations do not take these factors into consideration?

Ensuring that every person has the same opportunities to enjoy despite their physical, sensory, intellectual, or even economic circumstances is not just a matter of human rights, but rather a key business opportunity in a very competitive field such as tourism.

Adapting the tourism to everyone, that is, Tourism for All, is increasingly a key generator of wealth in each country or destination.

Unfortunately, tourism industry has not yet paid enough attention to Design for All, and despite the progress that has been made in recent years, there is still a long way to go.

Too many tourist entrepreneurs still lose a group because one among them have a physical limitation, or betray the loyalty of a family because they don't adapt the premises to the progressive deterioration of the elder members, or even force people with specific needs to choose their destination, accommodation or means of transportation, not depending on their preferences and wishes, but on accessibility quality.

The professionals should know that a good service can overcome many obstacles in infrastructure, while a poor service can prevent customers from enjoying rather accessible premises.

"Is a big investment for few" is the typical prejudice usually presented as excuse for do nothing while, in fact, Tourism for All just consist into treating everyone as the best client.

Currently, considering social and consume trends, those destinations and service providers that neglect respect to diversity are literally sending their clients to their competitors.

To promote the sustainability and inclusivity of tourism destinations our foundation rewards with the "Flag of Cities and Destinations for All" to those who invest every year in improving the quality of life both of citizens and visitors. http://www.townsandcities.net/index.php

Being tourism an important economic sector and being leisure a fundamental right I have decided to devote the August issue of Design for All India to this subject and to invite prestigious international experts in this field to contribute with their thoughts and experiences.

✓ **Patrick Torrent from the Catalan Tourist Board, the concept of accessible tourism must be based on the principle that tourism is a fundamental social right for all, since for people with disabilities or reduced mobility and for everyone, the activities included under the categories of tourism and leisure are key to enjoying quality of life.**

He says that high quality tourism involves both tourist satisfaction and competitivity.

Along the article he also explains how the sector has welcomed the Tourism for All initiatives from Patronat de Turisme de Catalunya.

✓ **Silvio Sagramola, EuCAN Coordinator, tell us that the experience has shown that just fulfilling standards or following the law is not enough.**

In 2012, the European Commission contracted three different studies on Accessible tourism in Europe, one of which focused on the "Economic Impact and Travel patterns of Accessible Tourism in Europe".(GfK Belgium/University of Surrey/NeumannConsult/ProAsolutions-2014).

The results presented by the EU-study reveal a significant number of challenges and opportunities to be addressed by tourist destinations all over Europe. One of them is the need to adapt marketing strategies to the "real" behaviour of tourists.

The EuCAN-vision builds on the belief, that providing coherent offers for guests and visitors should be the responsibility of the local service providers in close cooperation with destinations' management organisations. What the publication "Destination for All" proposes is a continuous

improvement process although maintaining the destination's identity.

✓ In his article "Tourism, security and disasters" from Francesc Aragall, Design for All Foundation President, is debated an aspect that is generally not considered: the impact of human diversity in Disaster Management. That is, in which way social inclusion plays a role in all phases of the process. And more concretely, how tourists can be affected by this approach.

Along this article a way to include the human diversity factor in the Disaster Management plans has been described, through the H.U.M.B.L.E.S. method. To put it into practice can save more lives but also reduces the anxiety and many other negative effects in a critical situation.

✓ Antonio Espinosa, Director of Vilamuseu, explains how important is accessibility and inclusion in exhibitions of cultural and natural heritage; although most of the museography professionalsin Europe do not consider them in their work, or do it partially.

Vilamuseu's article shows how they care a lot about physical, sensory and cognitive access to all its audience and effectively communicate the values and fragility of the heritage they exhibit. Design, technology and any other aspect of the museum aim to engage everyone.

✓ Julià Montero present the last article about Barcelona Zero Limits and shows how the development of ICT and the tool MYGUIDOO ZERO LIMITS may create a totally inclusive experience that can be enjoyed by everyone.

The tool is conceived having diversity of tourists in mind and therefore, offering a mouldable tool for all the needs that professionals and companies from the tourist sector can use.

I hope you will find these articles interesting and useful.

There are many challenges that tourism sector faces and real inclusion is one of them.

Nevertheless, we should be also aware of the high impact that travels have on the natural environment; big amounts of people travelling always to remote destinations create an ecological footprint that we can't forget.

If tourism companies are responsible for the inclusivity and sustainability of the destinations we, as tourists, are responsible for our travel decisions and being tourism a leisure experience, is our responsibility to minimize our ecological impact by combining pleasant experiences in the vicinity of our region with others, maybe no so frequent, in more distant places.

Imma Bonet, Executive Patron of Design for All Foundation
E-mail: ibonet@designforall.org

Mr. Patrick Torrent, Executive Director of Catalan Tourist Board

Patrick Torrent is graduated in Industrial Psychology for the Organizations by the University of Barcelona and Bachelor in Law by the UNED. In addition, he has formation in Marketing Management by the Center of Management Development from ESADE, and in Systems Management Information by Master Associates

He started his professional career in the financial sector (La Caixa and Bankpime) and since 1990 he develops his activity in the tourist sector. From 1990 to 2001 he was responsible for Organization of the RACC (Catalunya's Royal Automobile Club) where he led the creation of the travel area, wholesale and receptive travel agency activity.

From 2001 to 2005, he was the Manager from ADD Corporate Trips (Pharmaceutical Group Lácer), company specialized in the organization of incentive trips, conventions, congresses and events.

From 2005 to 2009 he was the General Deputy Director of the Consortium Turisme de Catalunya and Deputy Director of the Catalan Tourist Board form 2010, when it was created to 2013. Currently he is the Executive Director of the Catalan Tourist Board.

He has participated actively in the creation of the new Catalan Tourist Board and stimulated the definition of two Strategic Plans of Tourism in Catalonia (2005-2010 and 2013-2016). He has also coordinated the first Tourist Marketing Plan of Catalonia (2013-2016).

He was appointed Secretary of the UOC (Open University of Catalonia) Foundation in 2010 and Patron from 2009 to 2011.

He has been speaker and organizer of several symposiums, seminars, workshops and forums focused on tourism and its marketing.

He has been Associate Teacher at the University of Barcelona, Esade, University of Lleida, University of Girona, University Rovira i Virgili, the University of Paris-Sorbonne and University of Cartegena de Indias.

On 22 October 2015, he was appointed President of Necstour (Network of European Regions for a Sustainable and Competitive Tourism) based in Brussels, gathering 32 Tourism Regional Authorities associated and 37 associate organizations).

Tourism for All in Catalonia

Mr. Patrick Torrent, Executive Director of Catalan Tourist Board

Since late 2007, the promotion of Catalonia's Accessible Tourism products and services has constituted one of the main strategic lines of work of the Catalan Tourist Board (CTB).

The initiative Tourism for All in Catalonia run by CTB has become a motivating factor for the Catalan tourism industry to improve accessibility to its facilities, services and resources for individuals with some form of disability or reduced mobility.

For the Catalan Tourist Board, the concept of accessible tourism must be based on the principle that tourism is a fundamental social right for all, since for people with disabilities or reduced mobility and for everyone, the activities included under the categories of tourism and leisure are key to enjoying quality of life.

Picture-Accessible Catalonia wine tourism ©Catalan Tourist Board

This initiative is underpinned by the fundamental principle that tourism accessibility must be conceived as a factor that is intrinsic to the "quality of tourism products", promoted for many years by

the Catalan Tourist Board and the Directorate General for Tourism. Accomplishing high-quality tourism is essential for achieving the full satisfaction of the tourism customer and to ensure the competitiveness of the Catalan tourism industry.

The differences in image between the tourism destinations do not lie in their products but rather in the emotional enjoyment derived therefrom, in the way tourism is experienced and enjoyed in a given destination. Thus, conveying an image aimed at all individuals without distinction or any form of exclusion fosters the development of tourism in the destination and the achievement of true tourism for all. Consequently, accessible tourism is a distinctive plus point and can help to transform the sector and increase revenue through the implementation of social responsibility policies.

The main benefits obtained thus far as a result of implementing these actions are as follows:

1. *Facilitating access to the use and enjoyment of tourism services across a large swath of the population characterised by the industry's mitigation of seasonality and multi-customer nature.*

2. *Recognising, thanks to tourism-related promotional and publicity actions, the companies in the various tourism sub-sectors that fulfil the proper access requirements for people with disabilities or reduced mobility.*

3. *Ascertaining the levels of accessibility of the entire spectrum of tourism products and services by way of a diagnostic study of the situation.*

4. *Educating and raising the awareness of tourism operators and experts in local and provincial authorities as to the*
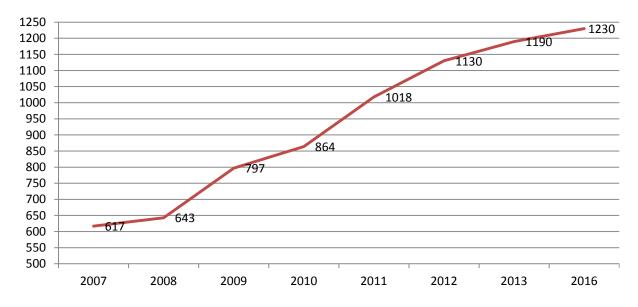
importance of taking accessibility into consideration in the planning and management of tourism policies.

Overall, the results have been very positive for the Catalan tourism industry that has taken part in the Accessible Tourism – Tourism for All initiative. The yacht club *Club Nàutic L'Escala*, for example, has seen a considerable increase in the number of people who have been through its sailing school since 2008, including not only beginners entering the world of yachting but others who have taken courses and entered competitions. The promotional campaigns have seen the club broaden its activity in geographical terms, firstly through the county and then into the province of Girona, and as far as organisations based in Barcelona. It has also attracted tourists from the rest of Spain and abroad, including from France and the Czech Republic, who have enjoyed the activities on offer at the club.

The various promotional campaigns aimed at this market segment run by the Catalan Tourist Board are rated as highly positive by the sector, as the volume of visitors and the number of activities have risen considerably since the project was launched.

Evolution of the number of resources taking part in the Catalan tourist board accessible tourism programme

Currently, the number of resources, equipment and tourism services that are participating in the program is 1.230, representing a growth of 49.3% since the start of the project.

Evolution of the best practices on accessible tourism in destinations

The overarching goal of this programme is to promote the *tourist experiences in Catalonia* which possess the highest standards of accessibility on the basis of the following premises:

1. *fulfilling the criteria for the holistic tourism experience chain in Accessible Tourism — Tourism for All. The destinations have been selected on the basis of criteria that ensure covering the complete chain of the holistic Accessible Tourism — Tourism for All experience: transport, tourism resources (cultural and natural), accommodation, bars and restaurants, and care services (medical centres, specialist support, etc.). Consequently, it should be noted that the concept is not a mere list of tourist amenities and resources.*

2. *it is not a mere inventory of tourism facilities, resources or services.*

3. *destinations have been chosen based on the accessibility of their resources (whether cultural or natural) or leisure*

areas, and the range of tourism amenities and services that everyone can access and everyone can use.

This methodology, developed and implemented by the CTB, is a model and a benchmark for other tourism destinations elsewhere in Spain and in Europe.

The Catalan Tourist Board is making strenuous efforts to increase the number of accessible tourism destinations, the results of which can be seen in the rise from 16 in 2007 to the 26 that are promoting themselves today (2017), as well as the Way of Saint James for All, a flagship initiative at a national and international level on implementing solutions to make it easier for people with sensory disabilities (visual and hearing impairments) to enjoy this type of cultural route or itinerary.

1 Val d'Aran
2 La Vall de Boí
3 Pallars Sobirà
4 La Seu d'Urgell
5 La Molina - La Cerdanya
6 La Garrotxa
7 The Dalí Route
8 Costa Brava - Alt Empordà
9 Costa Brava - Baix Empordà
10 Lleida
11 Vic - Osona
12 The Monasteries Route of the Way of Saint James
13 Industrial Tourism Route
14 Maresme
15 Barcelona
16 Delta de l'Ebre
17 The Cistercian Route
18 Costa Daurada
19 Garraf - Sitges
20 Penedès – Accessible Wine Tourism
21 Terra Alta and Sebes Wildlife Nature Reserve
22 Tarragona UNESCO World Heritage
23 Natural Parks: Montseny and Sant Llorenç
24 Lloret de Mar
25 El Montsec - Starlight
26 The Way of Saint James for all
27 Terrassa

ACCESSIBLE CULTURAL TOURISM IN CATALONIA

Singled out below are some examples of best practice in Accessible Cultural Tourism, which are underpinned by a determination to overturn the exclusive vision of the past in the creation of spaces and products for certain segments of the public and by a commitment to an inclusive vision, thereby making it possible for everyone, regardless of their circumstances, to benefit from a complete tourism experience.

Museu Nacional d'Art de Catalunya (National Art Museum of Catalonia, MNAC). The MNAC offers sign guides (a multimedia mobile device) for the deaf and hearing impaired.

These guides cover 35 masterpieces in the museum and are available free of charge in three sign languages (Catalan, Spanish and International Sign) with corresponding subtitles (in Catalan, Spanish and English).

The MNAC was one of the first museums in Spain to offer this service in cultural mediation in three sign languages: Catalan Sign Language (CSL), Spanish Sign Language (SSL) and International Sign (IS).

Picture-National Art Museum of Catalonia ©Catalan Tourist Board

Besalú, a tourist destination and one of the first in Spain to offer sign and audio guides, devices based on the principle of accessibility for all.

They are available at the tourist office for all visitors to this beautiful spot, including people with sensory disabilities. The device contains an audio description for the visually impaired, and sign language and subtitles for the hearing impaired. In addition, they detail possible obstacles along the tourist route for the blind or visually impaired.

Picture-Besalú©Catalan Tourist Board

400 km of routes with audio and sign guides on the Way of Saint James in Catalonia for All

This initiative is a national and international reference in the implementation of solutions to assure accessibility for all on cultural routes of this kind, including people with disabilities or reduced mobility and particularly people with sensory impairment (the deaf and blind and the visually or hearing impaired).

A website, **www.caminodesantiagoparatodos.com** (www.thewayofsaintjamesforall.com), has been launched to provide users with information about the Way on an accessible

support. The site conforms to the highest standards of accessibility (WAI AAA).

This is the first tourism promotion website in Spain to provide a sign language version for the deaf, and one of the first to use three sign languages (Catalan, Spanish and International).

Audio-Sign Language-Guides

Another new development is the possibility of downloading audio-sign language-guides to the different stages that form the Way of Saint James. These provide information for all about cultural and natural heritage, history, traditions, useful information, etc. The guides feature: audio descriptions for the blind and visually impaired (Catalan, Spanish and English); sign language interpretation (Catalan, Spanish and International Sign System); and subtitles (Catalan, Spanish and English).

Gran Teatre del Liceu and the Teatre Nacional de Catalunya.

Some performances at the Gran Teatre del Liceu opera house have an accompanying audio description service. All the seats have a screen in the front, making it possible to follow the work with subtitles in Catalan, Spanish and English. In addition, there is a large LED screen on the stage that gives subtitles.

Some performances put on at the theatre *Teatre Nacional de Catalunya* include an audio description for the blind.

ACCESSIBLE WORLD HERITAGE IN CATALONIA

Many of the sites listed as World Heritage in Catalonia have made considerable effort to improve accessibility for people with disabilities or reduced mobility.

These include, among others:

La Pedrera

The use of plans in Braille and high relief, as well as audio descriptions and tactile models have positioned La Pedrera as one of the most accessible museums for the blind and visually impaired in the whole of Spain.

The Accessible La Pedrera initiative features the following resources:

Tactile plans of parts of the building in Braille and high relief on the ground floor, in the La Pedrera Apartment, in the attic and on the rooftop.

A tactile space at the entrance to the Espai Gaudí that has three models, one of the building as a whole, one of the sculptural stairwells on the rooftop and one of a balcony.

A descriptive audio guide (currently in Catalan and Spanish) that enables visitors to tour the various spaces in the building that are open to the public.

A transcript of the audio guide in text format.

Picture-La Pedrera ©Catalan Tourist Board

Palau Güell

Audio guides for touring the house are available in eight languages, as are audio descriptions in Spanish and Catalan and audio guides with

subtitles. Video guides in CSL and SSL   *Picture-PalauGuell©Catalan Tourist Board*

are also available. Magnetic loops suited to the audio guides and guided tour systems for people with cochlear implants have been installed.

The house has plans in Braille and high relief, as well as two magnifying glasses, for the visually impaired.

Casa Batlló

The privately-owned Casa Batlló is extremely concerned about the issue of accessibility for people with disabilities, and was the first museum to make adaptations to ensure the blind are able to visit it.

The tour of this tactile house is suitable for the blind, as it has forms, reliefs and textures that can be extensively touched. The script of the audio guide includes spatial information to enable the blind to locate their position. A 3D model of the façade, located inside, makes it possible to identify its forms and ornaments. In addition, the main floor of the building features plans in high relief and explanations in Braille. There are texts in Braille in a number of languages.

ACCESSIBLE ACTIVE AND SPORTS TOURISM IN CATALONIA

Accessible Tourism – Tourism for All has become a stimulus for the tourism sector in relation to ensuring accessibility to active and sports tourism activities. Since the project was launched, many companies have adapted their installations and equipment and have trained staff to provide services to people with disabilities or reduced mobility. Accessibility is now a factor

accorded special importance from the very start of tourism projects.

Over the course of these seven years, Catalonia has positioned itself as one of the tourist destinations in Spain that offers the largest number and greatest diversity of sports and leisure activities accessible for people with disabilities and reduced mobility.

These activities for people with disabilities in Catalonia include: skiing, sailing, scuba diving, horse riding, trekking, cycling, canoeing, paragliding and flights in hot-air balloons.

Examples of best practice in Catalonia include the following:

More than 150 km of accessible greenways and paths (trekking and cycling)

The Greenways of Catalonia are working hard to ensure accessibility for people with disabilities, while the Greenways of Girona have achieved a high degree of accessibility for people with physical disabilities or reduced mobility. As a result, these greenways can now be travelled by people using a handbike.

The accessible stretch of the Greenways of La Terra Alta is the only one in Spain set up for people with impaired vision.

Three of the most important ski resorts in Catalonia are adapted for sportsmen and women with disabilities (skiing)

Picture-People skiing ©Catalan Tourist Board

La Molina, Baqueira Beret and Boí Taüll have accessible ski lifts and offer adaptive equipment (mono-skis and bi-skis). The ski schools at these resorts also run adaptive skiing courses.

The Club Nàutic L'Escala (sailing)

This yacht club has indisputably set the standard in accessible sailing for the whole of Catalonia and Spain. It is the only club to have systems for transferring people with reduced mobility to vessels using hoists and has organised numerous national and international competitions in adaptive sailing.

Diving centre of the Handicapped Scuba Association (HSA) Spain, Torredembarra (Tarragona)

Ever since it was founded in 1981, the HSA has devoted itself to improving the physical and social wellbeing of people with disabilities through the sport of scuba diving. Its mission is to ensure that people with disabilities have the same opportunity to receive internationally recognised quality training and certification.

HSA Spain was set up in July 2011 thanks to the joint efforts of various public and private bodies that made it possible to hold the first HSA Instructor Training Course in Spain and later the first course in adaptive scuba diving in Catalonia, the Open Water Scuba Diver Disability HSA.

Flights in adapted hot-air balloons

Catalonia is home to the only three companies operating adapted hot-air balloons for people with disabilities in Spain.

These companies, Vol de Coloms, (Olot-Girona), Camins de Vent, (Igualada-Barcelona) I Kon-Tiki are benchmarks for other countries in Europe.

Picture-Adapted hot-air balloons ©Catalan Tourist Board

In recent years, the Catalan Tourist Board has received the following awards for his work in accessible tourism:

- *Way of Saint James in Catalonia for all. Award Destination of Sustainable Cultural Tourism 2014. INTERREG and European Regional Development Fund*

- *Intermedia Globe Silver Award-2013 awarded by the World Media Festival in Hamburg for its tourism promotion campaign "I'll be waiting" in Catalonia in sign language and subtitled*

- *Since 2012 the recognition of the World Travel Market in London for our work supporting accessible tourism*

- *ONCE Catalonia Solidarity Award 2013 in the category of Public Administration*

Mr. Patrick Torrent, Executive Director of Catalan Tourist Board
E-mail: ptorrent@gencat.cat

Silvio Sagramola, President of Design for All Luxembourg asbl and Coordinator of the European Concept for Accessibility Network

After having lead an institution for persons with diverse disabilities from 1982 to 1993, Silvio Sagramola became the director of Luxembourg's "National disability information and meeting center – Info-Handicap" since its creation in April 1993. His position allowed him to influence the implementation of accessibility and Design for All in many aspects of community living at national level and he initiated the national labeling system.

In 1999 he took over the coordination of EuCAN, the "European Concept for Accessibility Network" and was responsible for the publication and co-author of ECA 2003 – Technical assistance manual, ECA 2008 - ECA for administrations, ECA 2013 – Design for All in practice and ECA 2017 – Destinations for All. All ECA documents have been translated from English into many other languages in order to serve as national guidance documents.

Other related activities: Coordinator of the EU funded project "Build for All" (2004-2006), Member of the European Jury of the EU Commission's "Access City Award" (2010-2013), Expert for the Council of Europe and co-author of the CoE publications "Major hazards and people with disabilities" (2014) and "Major hazards and people with disabilities – A toolkit for good practice" (2015).
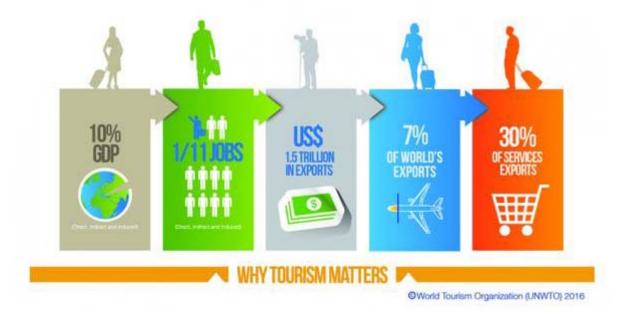
Design for All in Tourist Destinations – ECA 2017

The impact of tourism

According to the World Tourism Organisation it appears that: "*Over the decades, tourism has ... become one of the fastest growing economic sectors in the world.*"

Worldwide statistics confirm indeed that: "*Today, the business volume of tourism equals or even surpasses that of oil exports, food products or automobiles [...] and represents at the same time one of the main income sources for many developing countries. This growth goes hand in hand with an increasing diversification and competition among destinations.*

(source: Tourism – an economic and social phenomenon, http://www2.unwto.org/content/why-tourism)

It is obvious that "*tourism is a dynamic agent of change [that] occurs within distinctive contexts*" (source: Brian S.Duffield)http://www.sciencedirect.com/science/article/pii/0261517782900462

Referring to the above mentioned contexts, it is important to emphasise that Tourism "*involves social, cultural, political and environmental aspects. It is therefore, important to realize that any assessment of tourism impacts should not only be concerned with the tangible economic effects* […] *but also with non-economic and intangible effects, such as social and cultural ones.*

Social and cultural impacts of tourism are the ways in which tourism is contributing to changes in value systems, individual behaviour, family relationships, collective life styles, moral conduct, creative e expressions, traditional ceremonies and community organization. In other words, they are the effects on the people of host communities of their direct and indirect associations with tourists.

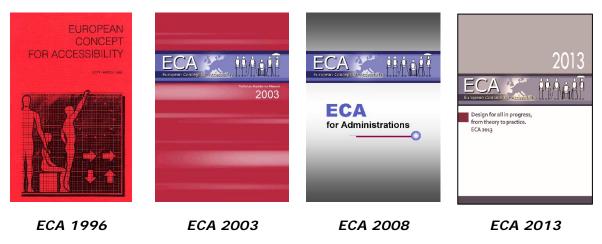(source: The Social Impacts of Tourism, Abraham Pizam & Ady Milman,
http://www.tandfonline.com/doi/abs/10.1080/02508281.1986.11014414)

In other words: A coherent discussion on tourism cannot take place without including the respect of human diversity.

From human rights to Design for All

Since "*the civil rights struggle of the 1950s and 1960s* […] in the United States and similar *political and social movements* […] *in the late 1960s and early 1970*" (source: History of Independent Living, by Gina McDonald and Mike Oxford), many different user groups worked towards the development of strategies that would allow to conciliate the inborn human strive for equality and full participation with contextual, political or economic constraints.

One of the most promising outcomes was the concept of Design for All or Universal Design which, since then gained growing interest, recognition and improvement in many parts of the world.

In the nineteen-eighties, the members of the European Concept for Accessibility Network, better known under its acronym EuCAN, started to think at opportunities allowing to put the concept into practice. The result of that thinking-process was a series of publications.

ECA 1996   ECA 2003   ECA 2008   ECA 2013

(Source: European Concept for Accessibility Network)

In 1996, the publication "European Concept for Accessibility" (ECA), written by the architect Maarten Wijk and his team of accessibility experts, introduced a conceptual approach to accessibility and a series of "informal" technical criteria to serve as guidance on how to best take into consideration the differences between persons. At that time, ECA 1996 already promoted the message of "designing for everyone".

Six years later, with ECA 2003, Francesc Aragall tried to demonstrate, that – instead of mainly focusing on the suggestion of technical and/or organisational solutions to eliminate environmental barriers, it would be more effective to encourage questioning and to share interesting practice. One of the very important messages in ECA 2003, was the plaidoyer in favour of a concise combination of experts' and users' knowledge, which is the basis of Design for All.

In 2008, ECA for Administrations presented a model of 7 interdependent success factors for the implementation of Design for All, providing a frame for structuring the "questions" and a model for the identification of answers and tasks.

The model was recalled and illustrated with practical examples in ECA 2013.

The attempt to describe - in a few words - a quite variable context-linked process in a multilingual European context, has proven to be a very hard challenge. And even today, that process is still far away from being correctly understood by most of the population. The challenge grows even bigger, when – depending on the geographical context, terminology changes to "design for all", "universal design", "inclusive design" and others, and risks to turn into a "Babel-Tower-story" when all these terms are to be translated into other languages with their various semantic particularities.

As evidence through success stories can considerably facilitate the work and tourism being an ideal showcase for describing a holistic method for the implementation of the design-for-all-approach, the EuCAN members decided to dedicate a publication to Design for All in Tourist Destinations.
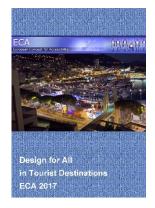
Design for All in Tourist Destinations

In 2017, "*it is still difficult for many people to enjoy freedom of movement and spontaneous decision-making. The reason for that difficulty is a multitude of gaps when it comes to combining different kinds of services. Information, transport, accessibility, assistance, enjoyment, adaptation, choice, etc. [...]*"

"If, in a tourist destination, the majority of services are planned in isolation, if all these services are not inter-linked, the destination risks not being attractive to many users and the organisers will not be able to sell the product.

Nowadays social thinking cannot anymore be dissociated from economic thinking."

The recipe for achieving that goal is "Design for All". (source: Design for All in Tourist Destinations — ECA 2017, EuCAN)

(Source: EuCAN)

Tourism is still the engine of the European economy […] but is also important to reconcile business with ethical values. (quoting: Eduardo Santander, CEO, European Travel Commission).

"Tourism is about … emotions [and] *disappointing experience is bad marketing!"* (source: Chris Veitch, Access New Business - UK Disability Champion for the Tourism Industry).

Experience has shown, that just fulfilling standards or following the law is not enough. The critical question that the tourist industry needs to respond to is *if they just want to follow the law, or if, instead, they want to have more guests* (quoting: Magnus Berglund, Scandic Hotels, Sweden).

The results presented by the EU-study reveal a significant number of challenges and opportunities to be addressed by tourist destinations all over Europe.

Excerts of "Design for all in Tourist Destinations – ECA 2017"

In 2012, the European Commission contracted three different studies on Accessible tourism in Europe, one of which focused on the "Economic Impact and Travel patterns of Accessible Tourism in Europe"(GfK Belgium/University of Surrey / NeumannConsult / ProAsolutions, 2014).

This was the first study to provide reliable data on the importance of Tourism for All in Europe and substantially changed the perception of the impact of this market segment on both the economy and employment. It contributed to shedding new light onto the tourism behaviour of tourists with access needs.

The results presented by the EU-study reveal a significant number of challenges and opportunities to be addressed by tourist destinations all over Europe.

Destinations for All is a powerful tool to drive the European economy

- *by mobilising domestic tourism*,
- *and the inbound markets*
- *in addition, by potentially placing Europe as a favourite tourism destination for the rest of the world.*

The improvements required by tourists with any kind of access needs in tourism destinations are also of benefit to local people with comparable needs. This implies that any improvements made

to meet the access and diversity requirements of the local citizens will implicitly improve the provision to tourists and vice versa.

Destinations able to meet access requirements will have better chances to succeed in the tourism industry than all those that are not well prepared.

The many case studies provide evidence that meeting access and diversity requirements bring about positive economic effects.

The European administrative structures are already aware that significant improvements are requested at all levels of society to guarantee both the quality of life of European citizens and of visitors to European countries.

A growing list of initiatives proves this new way of thinking, i.e. the "technical specifications for interoperability relating to accessibility of the European Union's rail system for persons with disabilities and persons with reduced mobility" or the "Regulation (EU) No 1169/2011 of the European Parliament and of the Council of 25 October 2011 on the provision of food information to consumers" that enforce the prevention of alimentary allergies at all levels of food service provision.

The development of strategies to address access needs by a destination also puts the destination in an excellent position to address other issues as well, i.e. cultural, religious, and generational or gender diversity.

A poor balance in the promotion of particular tourism activities runs the risk of conflicting with approaches built on sustainability, promoting brief trips to and from distant places and thereby increasing the CO_2 footprint. Serious efforts should be made to

promote tourism activities without contributing to damage to the natural environment.

There is a need to adapt marketing strategies to the "real" behaviour of tourists.

That is, to be aware of which information sources they use and what kind of information is relevant to them, adapting marketing channels and strategies accordingly.

According to the European study findings on the habits of tourists it would seem to make more sense to devote more systematic efforts to building up the loyalty of existing clients rather than to attracting new ones.

The horizontal networking and collaboration among tourism operators, local service providers, local and regional administrations, attractions and citizens that the management of a Destination for All will require would be a unique opportunity to merge tourism promotion with the improvement of quality of life at local level.

The Destination for All approach should be considered as a continuous process that while maintaining the destination's identity

- *is constantly enriched by its human diversity*,
- *creates economic progress for all segments of society*,
- *guarantees a high level of quality of life both for inhabitants and for visitors and*
- *preserves the natural and cultural resources to ensure its availability to future generations.*

The EuCAN-vision builds on the belief, that providing coherent offers for guests and visitors should be the responsibility of the local service providers in close cooperation with the destination

management organisations. They know best, what "their" destination has to offer and what kind of tourism can be best matched with the local expectations. That is the reason, why [ECA 2017 puts the] focus on tourism destinations, why it considers the package of tourism offers as a whole and why it insists on the importance of linking them in a way that allows guests and visitors to make choices according to their preferences and expectations while respecting the local character of the destination.

All over Europe, a number of tourism destinations already use the concept Design for All as a competitive tool, either following the implementation of a specific strategy or through word-of-mouth.

Isolated and individual responses are not an adequate way to support or develop Destinations for All. Success depends on a professional and coherent approach tackling a range of factors and leading to a cost-effective implementation of initiatives.

Therefore, the following recommendations can be made, while adopting the 7 Interdependent Success Factors (ISF).

ISF 1: Commitment of decision-makers

The development of a Destination for All should be a common goal and all relevant decision-makers at operational and political level should get involved in the process. Politicians and administrations can make an important contribution through the harmonisation and enforcement of existing laws, policies, standards and public tenders based on Design for All criteria, while technicians and service providers should bring in their experience of the market.

ISF 2: Coordination and continuity

A Destination for All can hardly be achieved overnight. It is a continuous process, and the different partners must work hand in

hand. The instrument of private-public partnership has proved successful many times. A permanent coordinator or a dedicated work unit to guarantee the concerted cooperation over a long period should be put in place.

ISF 3: Networking and participation

A Destination for All is a complex issue that requires great expertise not only from the service providers but also from the destination management. The transfer of knowledge within/throughout the destination area is easier in a well-established network. Through working together, developing products and exploiting synergies new opportunities arise. Used as a marketing platform a network can facilitate communication with the target groups and open new markets. A network should cover local and regional levels and – very importantly - the entire service chain of tourism. ...

The entire service chain of tourism (Source: ADAC 2003)

ISF 4: Strategic planning

Service providers and destinations management often respond to the demands of guests and citizens in an ad hoc fashion. This may be useful as a first step in responding to their needs. However, strategic planning is crucial for sustainability, particularly when the forecast increase in demand is taken into account.

ISF 5: Knowledge management and qualification

Design for All is not just a question of products or infrastructure; service is of at least equal importance. Therefore, the entire staff team of a destination management and the service providers should have an in-depth understanding of the needs and demands of the guests. Regular training can ensure the quality of services. This can be supplemented by information about good practice examples and with the experience of external experts in order to learn from the knowledge of other successful providers.

ISF 6: Optimisation of resources

The main challenge here is to use as many resources as possible to meet the demands while prioritising tasks throughout the service chain. A better understanding of travel behaviour and patterns can help improve specific aspects of the service chain within different tourism sectors. The awareness and level of training of service providers is thus an important factor across all sectors, as highlighted above.

ISF 7: Communication and marketing

Many guests rely on personal information and recommendations, which should be an element of marketing strategies. Social media plays an important role in word-of-mouth-communication.

Destination managements and service providers should avoid stigmatising marketing. When communicating, there should never be any suggestion that some guests may be less capable than others: the message must be a clear one about added values and positive attractions of the destination's products and services.

Case studies

The case studies presented in this chapter describe destinations in Europe according to the definitions provided in this document. As

a benchmark from another continent, a destination from Australia will also be presented.

The destinations described do not only target one particular group of the population but, instead, favour a mainstream approach. They should highlight, how their specific tourism offers, i.e.: winter sports, religious monuments, gastronomic specialities, shopping opportunities, etc. can address the expectations of all interested guests and visitors.

- *Eifel National Park (Germany)*

- *The City of Erfurt (Germany)*

- *The City of Milan (Italy)*

- *The City of Turin (Italy)*

- *Flanders (Belgium)*

- *The City of Östersund (Sweden)*

- *INTERREG project in the Müllerthal Region (Luxembourg)*

- *The City of Hamburg (Germany)*

- *Montserrat Abbey (Spain)*

- *Sydney's 'Cultural Ribbon' (Australia)*

The description of each case study illustrates how mainstream (tourism) services of good quality based on the Design for All process (through the 7 Interdependent Success Factors) succeed in increasing the number of clients.

Finally, the description provides evidence of destinations, where local stakeholders cooperate in using Design for All arguments in the description of their branding.

Some destinations are able to provide evidence of the success (increase of clients, increase of revenues, etc.), illustrated with

pictures and/or quotes from the destination managers and/or clients.

Conclusions

The various experiences illustrated in the present publication through the case studies from all over Europe and Australia, kindly provided by the EuCAN members and followers, have clearly shown that implementing Design for All approaches (through the 7 Interdependent Success Factors) in a tourist destination is not only possible, but also feasible to generate economic and social benefits.

At the same time, the case studies clearly show that this process is significantly driven by very different local factors belonging to the destination itself. For example:

- *the socio-political context, as in the case of Turin (with a fragmentation of small projects not linked together or over-emphasis on solutions dedicated to people with disabilities) and Eifel Park (where the pioneering role of the National Park administration may cause conflicts);*

- *the great economic and tourism expansion, such as in Hamburg and Sydney (where the consumer demand is so high, that private investors are not interested in reaching new target groups);*

- *the natural context, as in the case of Müllerthal Region (where local orography represents a ggreat challenge for the realization of accessibility);*

- *the high amount of investment needed, as in the cases of Erfurt, Flanders and Montserrat Abbey;*

- *the lack of information about the accessibility level of the different service chain elements of the destination, such as in the case of Turin and Östersund.*

In almost all the case studies one clear obstacle emerged: the lack of awareness among private service providers about the opportunities that a tourist destination as a Destination for All could bring, and the lack of a common methodology and strategy among the different actors involved in the tourism service chain, due to poor local cooperation.

These are the main themes and success factors (communication and awareness raising; networking and participation) that should be followed in the coming years, for our studies, research, development of new projects and sites.

Finally, and to quote again Scott Rains:

"We can measure, standardize, legislate and audit but never forget that after analysis or enforcement all this must be synthesized to come together in a seamless travel experience for real human beings operating under the broadest range of conditions with their unique abilities and limitations. […] Today's improvements are the raw material for creating local supply chains that make inclusive tourism sustainable in a business sense and the social consensus for inclusion that makes it sustainable in a cultural sense." (Rains 2014a).

Silvio Sagramola, President of Design for All Luxembourg asbl and Coordinator of the European Concept for Accessibility Network
E-mail: sagramol@pt.lu

Francesc Aragall, President of Design for All Foundation and General Manager of ProAsolutions, SL

He develops his professional activity in Design for All/Universal Design; concept widely disseminated by the Design for All Foundation of which he is founder and president, the foundation collaborates with the European Network for Accessible Tourism (ENAT).

He is also general manager of ProAsolutions, SL, Consultancy Company located in Barcelona and Porto, the company applies the Design for All concept in urban, mobility and tourism environments, among other fields.

Lecturer on several postgraduate courses as well as frequent speaker at international conferences, he is co-author of several tourism studies and publications, for instance the Study "Economic impact and travel patterns of accessible tourism in Europe" for the EU Commission, "Destinations for All" 2017 for EuCAN or "Universal Design: The HUMBLES Method for User-Centred Business" (2012).

As a consultant, he has contributed to several European Union funded research projects in the fields of housing, co-design and tourism and he has participated in standards and legislation development for CEN and CENELEC, AENOR, AFNOR, Singapore, Catalonia, the Emirate of Dubai and Turkey, among others.

Tourism, security and disasters

Be inclusive: a key approach to risk management.

Disasters occur, having a natural, industrial or socio-political cause.

The literature describes broadly the four phases of Disaster Management: Prevention and Mitigation, Preparedness, Response and Recovery.

But while most of the Civil Defence organisations around the world pay high attention to Preparedness and Response, Prevention and Recovery are dealt with different seriousness depending on the cultural context and period of the history.

One of the reasons for this is the fact that while Response is usually only into the hands of the Health, Safety and Security bodies, the responsibilities about Prevention and Recovery are much more diffuse.

In this article one aspect, usually not taken into consideration, will be discussed: the impact of human diversity in Disaster Management. That is, in which way social inclusion plays a role in all phases of the process. And more concretely, how tourists can be affected by this approach.

A fact can be easily stated: in all disasters along the history, even recent, the more fragile sectors of the population (elderly, children, disabled) appear in the statistics as the most affected by the disaster consequences.

Fig. 1- Disasters have fatal effects over all human beings although some of them suffer worst consequences (Source: Seoul Metropolitan Fire&Disaster Headquarters)

But if we put the focus closer we will realize that not only the usually called "more fragile population" becomes more affected by disasters. People with obesity, people that can't understand the instructions (because they don't understand the language) or the context (because they are not used to the cultural habits), people with low survival skills (as they live in opulent urban areas), among others, suffer graver consequences of the disasters than local healthy young population.

Moreover, when paying attention to tourists involved in disasters, beyond the lack of knowledge of local language and habits, we should be aware that aged population tend to travel more than youngers and among them we will find a high percentage of people with some physical, sensorial or mental limitations.

In recent disasters around the globe it has been evidenced that populations described are more in risk in case of disaster.

This is due to two main factors:

1. **In the Prevention and Recovery phases, although it would be possible to better adapt the strategies to the population diversity, this is rarely done.**

2. **In Preparedness and Response phases only a single action strategy can be prepared and executed but this single response does not include many sectors of the population because the concept "normal population" used by Civil Defence bodies is far too narrow.**

Fig. 2. Even the fast intervention of Civil Defence and volunteers will not be enough to rescue most fragile individuals.
(Source: Laxmi PRASAD NGAKHUSI/ UNDP NEPAL)

A Design for All approach may contribute substantially to revert this situation.

Design for All, also known as Universal Design or Inclusive Design, aims to consider all aspects of human diversity while designing products or services to the population. Although in its American origins it mainly focussed on disabled and elder populations when the concept flourish in Europe a broader perspective of human diversity was adopted.

As it has been proved in many other fields, like public transport, urban planning, products design or marketing, to name only some of its application areas, a Design for All perspective may enhance the resilience of a human group facing a disaster.

Under this perspective the H.U.M.B.L.E.S. method[1] can be useful to include an otherness approach in all phases of Disaster management.

This method consists into following seven steps to design the product or service desired:

Highlight opportunities

User identification

Monitor interaction

Breakthrough options

Layout solutions

Efficient communication

Success evaluation

In this context, it is advisable to follow these seven steps in the Prevention and Mitigation and Preparedness phases of the Disaster Management to improve the Response and Recovery actions.

Highlight opportunities

It consists in identifying the improvement opportunities that arise from an inclusive approach.

Depending on the context these may differ although usually aspects like reduction of potential victims' number, to include

---

[1] *Universal Design: The HUMBLES Method for User-Centred Business. Aragall, F. Montana, J. Gower Publishing, Ltd., 2012*

both local and floating population, to engage the population and promote mutual help and to prevent isolation can be considered, among others.

User identification

It is very important to characterize the population that will be assisted in case of Disaster.

Physiological aspect like figures of local and floating population (tourists, refugees, foreign employees, etc.) gender, age or body shape should be considered to, on one hand, forecast the resources requested but, on the other hand, to adapt the rescue tools and methods to the diversity (i.e.: stretchers and carrying methods appropriate for people with big body shape).

But beyond these physiological aspects, it will also necessary to determine the proportion of people able to walk, run or carry objects, to orient themselves in the space, presenting visual or hearing difficulties or even breathing allergies.

To be aware of socio-cultural aspects will be also relevant both in Preparedness and Recovery phases. Type of family structure, knowledge of local language (or other languages), use of mobile phone, social status, collaboration among neighbours or education, among others, can be crucial both to anticipate the behaviour of people in a disaster and to adapt the resources and infrastructures to be used.

human diversity table

Location:

Social and cultural aspects

Literacy	Cannot read	Cannot understand complex words	Cannot read long texts	
Languages	Only mother tong	Simple instructions in hazard managers' language	Able to discuss complex issues in manager's language	

	University	Bachelor	Basic	None
Level of studies				

	Agnostic	Hindus	Muslim	Jewish	Christian	Other
Creeds						

	Nuclear family	Step family	Single parent family	Extended family	Same house	Homo sexual	Grandparent family	Single
Type of household								

	Europe	South America	North America	Oceania	Asia
Territory or geographical origin					

	Low	Medium	High
Income / economic resources			

Fig.3. To know the characteristics of the population easy the preparation of resources to a critical situation.
(Source: Design for All Foundation)

Monitor interaction

This step is crucial to anticipate the behaviour of each population group.

To know which media sources or social networks each of them use to be informed about local news and how to reach them easily to keep them informed, their awareness about potential risks and understanding on how to react in case of disaster are some of the aspects that should be discovered to better prepare and manage both local and floating populations.

One of the sources to increase awareness about human diversity among Civil Defence and Rescue teams can be the drills.

It is usual that in these simulation exercises volunteer students are requested as fictional victims to be rescued being most of them, if not all, local, healthy and in good shape youngsters.

If the participation of foreigners, elder, disabled, children or people with extreme dimensions where considered in drills the teams will better internalize the requirements that each of these groups developing their sense of otherness.

Breakthrough options

From the information obtained in previous steps but also being aware of present response resources and the improvement possibilities the main improvement objectives should be defined.

These are some examples of possible objectives that a disaster management team may envisage:

- *Adapt the rescue tools and personnel training to injured people with big body shape.*
- *Prepare refuges to be accessible for wheelchair users.*
- *Ensure that hotels provide basic information about what to do in case of a concrete disaster.*
- *Implement a multilingual SMS broadcasting system.*
- *Guarantee a fast reunification of families after disaster.*
- *Be sure that food and drinks to be provided fulfil the health and creeds of rescued people.*
- *Create a protocol for volunteers to inform both local and foreign population in several languages.*

Layout solutions

To design the services and products that should achieve the previously defined objectives it is very important to plan them as a project guaranteeing that the following Seven Interdependent Success Factors (7ISF)[2] are fulfilled.

1. *Commitment of the decision makers*
2. *Co-ordination and continuity*

---

[2]ECA for administrations 2008. Aragall,F.Neumann,P.Sagramola,S.Eucan www.eca.lu

3. Networking and participation

4. Strategic planning

5. Knowledge management and qualification

6. Optimisation of resources

7. Communication and marketing

These 7 ISF that have been also used in "Major hazards and people with disabilities. A toolkit for good practice"[3] produced by the Council of Europe assist the design process to prevent that no one key aspect is left.

Although all factors are important, special attention should be paid to "Networking and participation" to ensure that all concerned actors are involved.

Among them, the involvement of the populations potentially in risk is crucial to efficiently adapt the resources design as they are the main knowledge source to understand their needs and expectations.

When the participation of some of these groups is not possible (i.e.: tourists from unknown countries) is very important to develop an empathic approach to understand their requirements or at least to imagine how the resources can be adapted to these concrete groups.

Finally, once the solutions are designed, it is very important to define the appropriate Key Performance Indicators (KPI) that will be used in the Success Evaluation step.

Number of situations where stretchers are used with big body shape victims without problems, percentage of appropriate

---

[3]**Major hazards and people with disabilities. A toolkit for good practice.Sagramola,S.Alexander,D. Kelman,I. Council of Europe** https://rm.coe.int/1680467003

information disseminate by hotels' staff, number of people that rejects food due to creed or allergic reactions, are some examples.

Efficient communication

Once the resources are adapted to the diversity of the population in risk is very important to plan an information and communication strategy also adequate to the diversity of cultures and sensorial and intellectual capacities of the desired recipients.

It is advisable that this strategy consider the following criteria:

- *Use of diverse information means and languages to ensure that target populations are reached.*
- *Guarantee that redundant information is disseminated though different channels.*
- *Prevent the use of stigmatizing language.*
- *Provide information as simple and clear as possible.*
- *Create bidirectional communication channels to receive feedback from individuals. This is especially relevant when disseminating information during Prevention and Preparedness. Being receptive and permeable to improve the messages from the comments received.*

Fig 4. Efficient communication reduces the anxiety of people that suffered the disaster and the relatives.
(Source: photo YOKOTA AIR BASE, Japan U.S. Air Force)

Success evaluation

Once in the recovery phase on even latter it is recommendable to use KPI previously defined to measure the performance of the system designed and to improve it from the experience.

These KPI evidence that improvements made reduce consequences among people that would suffer more if these were not implemented.

Along this article a way to include the human diversity factor in the Disaster Management plans has been described.

To put it into practice can save more lives but also reduces the anxiety and many other negative effects of a critical situation.

Furthermore, this approach may be very useful to increase the risk awareness among different population groups and the resilience of the community while increasing their confidence on the personnel in charge of the Disasters Management.

In conclusion, the feelings of empathy and otherness are very valuable but will not be effective unless these becomes integrated in the action plans.

Francesc Aragall, President of Design for All Foundation and General Manager of ProAsolutions, SL

E-mail: aragall@designforall.org

Antonio Espinosa-Ruiz, Director of Vilamuseu (Museums and Monuments of Villajoyosa)

PhD in Prehistory and Archeology (Universidad Autónoma de Madrid, 1996). Associate Lecturer of Archeology at the University of Alicante (1997-2014, since then Honorary Collaborator), and since 1996 director of Vilamuseu (Municipal Network of Museums and Monuments of Villajoyosa).

Co-director of the European Union project ANSER Anciennes Routes Marittimes Mediterranéenes in the Valencian Community, and the Franco-Spanish Villajoyosa Ibérica Project (2005-2011), with universities Paris X and Alicante and CNRS in France, among others.

Scientific Co-editor of the Manual of Accessibility and Inclusion in Museums and Places of Cultural and Natural Heritage, Ed. Trea, Gijón, 2013), among other books and publications.

Director/coordinator of university postgraduate courses and modules on interpretation, museology, inclusive design and cultural tourism, such as the Master in Tourism Guide and Heritage Interpretation of the University of Alicante or the Heritage and Management of Cultural Projects Program in the Master of Professional Archeology And Integral Management of Heritage of the University of Alicante. Professor of other Master degrees in the universities of La Coruña, Polytechnic of Valencia, Murcia, Valladolid, Autonoma de Madrid, Francisco Marroquín (Guatemala), etc.

Member of the Asociación para la Interpretación del Patrimonio (AIP), of which he has been president; Aand member of the ICOFOM (International Committee for Museology) of the International Council of Museums (ICOM).

Design for All in Vilamuseu (Villajoyosa, Spain): How we work day by day to make cultural heritage inclusive in one of the World's main tourist regions.

Antonio Espinosa-Ruiz, Director of Vilamuseu (Museums and Monuments of Villajoyosa).

Villajoyosa is a coastal medium-size city —33,000 inhabitants—, capital of the Marina Baixa district, one of the main tourist regions of the world, with other internationally well-known landmarks like Benidorm. It has one of the most outstanding and monumental cultural heritage (especially archaeological and monumental from many different ages) of the Valencian Community, a long coastal region of the Spanish Mediterranean.

For more than two decades Vilamuseu, the Municipal Museum of Villajoyosa, has been applying the principles of Universal Design both to its museography and to all the educational and cultural programmes. In October 2016 opened its doors the main facility, conceived with a high degree of accessibility. Also, the valorisation of important monuments and archaeological sites such as the Iberian and Roman sanctuary of the Malladeta, the Barbera dels Aragones Manor House (with a splendid heritage from 18th and 19th centuries), The Roman funerary tower of Sant Josep (2nd century) or the cultural park of the Medieval Castle (14th-19th c.), we took very much into account those same inclusive criteria. The nine actual routes that connect the numerous sites of heritage interest are now equipped with 60 inclusive interpretive panels and, being the city quite accessible, we check these itineraries together with the Municipal Area of Urbanism to eliminate the remaining urban barriers.

We cannot explain here the programmatic principles of all this museographic philosophy and praxis, which are widely presented in the Manual of Accessibility and Inclusion in Museums and Places of Cultural and Natural Heritage (*Manual de Accesibilidad e Inclusión en Museos y Lugares del Patrimonio Cultural y Natural*) published by Editorial Trea in Spain in 2013, coordinated by Carmina Bonmatí (Chief of the Education and Interpretation Department at Vilamuseu) and myself, and written together with a score of Spanish and Brazilian specialists.

Picture 1

The importance of accessibility and inclusion in exhibitions of cultural and natural heritage is, in our times, extraordinary. And yet, most of the professionals of the museography in Europe do not consider it in their work, or do it partially. In Vilamuseu we care a lot to enable physical, sensorial and cognitive access to all our public and effectively communicate the values and fragility of

the heritage we exhibit. Design, technology, and any other aspect serve the same purpose.

In our Museology Plan, Design for All is a strategic horizontal axis: it can't be waived; nothing can be done without it. So, we do not 'adapt': we do not create something (an exhibition, a website, an educational workshop...) and then think how to make it inclusive, but we design for all from the beginning. We believe that only an inclusive exhibition is a good one: we consider the rest as a failure, a lost opportunity, an expression of a creative incapacity or a defect of formation or preparation. As we do not adapt, the inclusive approach is not perceived as a complication or an extra

Vilamuseu belongs to a bilingual community, with a vernacular Catalan language and a Castilian —more commonly known as Spanish— originally imposed, but today settled among the population, predominant among our tourists and more known among our foreign residents (especially British, Norwegians and Maghrebi). Far from representing a problem, cultural and linguistic richness has become an advantage in our exhibitions, for it forces us to use very short texts in Catalan, Spanish and

English with easy-to-read criteria for all audiences, especially for those who know but do not understand or speak fluently one of our two languages.

Other languages are available in audio-visual support by means of QR codes that redirect to a web App where we also upload contents in Spanish sign language (and soon in International Sign Language), as well as more extensive information using a link to Wikipedia pages that we maintain as private editors, to our accessible website and so on.

We specially try to create accessible resources that are usable and useful for everybody. This is the case, for example, of the new 25 very accessible panels spread throughout the municipality, where embossed images contain relevant information not only for blind people but for everybody.

The large 3000-kg lift in Vilamuseu allows us to move in seconds groups with a number of wheelchair users between the different floors of the building, but also moving large volumes of pieces or museum furniture. UD gives multiple advantages for everybody and for everything.

Some believe that accessible museography is unsightly. They fear the idea of increasing the size of the texts. In fact, texts will be the last bastion of misunderstood minimalism in exhibitions. We need to evolve towards a new accessible aesthetic. We see more beauty in a counter for all people than in another that is not, no matter if its designer is a famous architect.

Design for All (DfA) or Universal design (UD) fit well into an authentic New Museology, a movement born in the 80s to open museums to society, making them people-centred. But most of museums and museologists didn't understand or follow this new trend, and searched for the public as a number, as statistics, putting museum architecture and technological resources in the spotlight much more than the public, for instance.

A real New Museology must be a Museology for All. Focused on people, on all the people. We insist here on the importance of a term that usually goes hand in hand with the DU: usability, or ease of use, especially in technological devices and resources.

The Anglo-Saxon concept "inclusive design" insisted on the adjective "reasonable." In museums, we could say that DfA is not "all or nothing", but a process in which we will take major or minor steps, to the extent of our resources. A new temporary exhibition or a reform of the permanent one are good opportunities to implement the DU, even to convince the need and the advantages of doing so to reticent technical or political leaders.

The *Design for All* trend insists not only on final results, but specially on management, sustainability and information — updated, detailed and verified information— for all: that's why we inform in our various channels —both personal and online— about the percentage of slope of our ramps; the number of toilets

accessible; the existence of a lactation room, of magnetic loops in reception and lecture hall; the museographic accessible resources, etc. They will decide if these conditions enable them to make the visit, individually or in groups: let us consider that common technology —such as smartphones— or technical aids —solutions exclusive to certain groups, such as motorized chairs or scooters— are enabling many people with functional limitations to reduce their disability.

To guarantee the application of these principles in any facility, activity or program and the maintenance of accessible resources, we have designated a person responsible for the transversal axis of our Museological Plan called "Design for All axis".[4]

In the access chain, any broken link can avoid or interrupt a museum or heritage experience: from public transport to the museum gates, vertical and horizontal interior routes, signage, wayfinding, toilets, lockers... and all the museography —heights of

[4] The other four axis are Heritage interpretation, Public participation, Local development and Quality. For each of them there is a responsable in Vilamuseu.

furniture and texts[5], typography, selection of originals and tactile reproductions, models, etc.—.

We took all of this very much into account in our permanent exhibition project —financed by the Ministry of Culture and pending execution— and is the hallmark of each temporary exhibition we produce.

In this chain is also important information, as we said before: both written (brochures, screens, press, publications...) as well as personal and online (web, social networks ...). In everything that depends on us (such as the website www.vilamuseu.es, self-published information leaflets or reception and guided visits staff) we also apply the principles of DU and inclusive behaviour. The information must flow properly and continuously, and be in possession of both the people dedicated to distribute it and the rest of the team, for which we have a brief White Book of Accessibility and Inclusion in Vilamuseu, which must be read by all staff, both permanent and temporary.

The use of principles and techniques of Heritage Interpretation are necessary for the urderstanding of texts or audios. As a basic measure for intellectual accessibility for everybody, not only people with mental disabilities (Ham, 2013), we use them always, not only in museography, even in press releases or lectures.

Above all, it is necessary to know human diversity, and especially the different types of disability, to realize the specific needs and solutions for each person: thus, we have mobility and organic impairments, especially sensitive to the famous Museum fatigue, for which we have areas and points of rest, ramps, wide circulation spaces, accessible museum furniture, etc.

---

[5] *The average height of the panels, for example, are located in Vilamuseu at 135-140 cm above the ground, significantly inferior to the museographic theory to use, in order to facilitate visual access to all people.*

Secondly there are sensory disabilities, especially visual and hearing impairments. Exhibitions, let's not forget it, are predominantly audiovisual environments. It is necessary to take into account both people with hearing loss and the so-called "deaf community", with their different needs; as well as people with total blindness and those who have some visual rest, or those with dyschromatopsia, who need different resources. For them we have enough lighting in all our halls, avoiding dark spaces; accessible texts and signs; tactile floor plans or tacto-visual floors (projected and pending installation), etc.

People with mental disabilities need very good orientation and wayfinding resources, a sense of security and inclusive personal attention. Easy-to-read and augmentative communication through pictograms —these are our current challenges— can help these people understand the messages we provide. Both systems are even very helpful for tourists who don't understand the languages of the panels.[6]

---

[6]*About all these disabilities and their needs to make museum communication effective to everybody, see the manual quoted above (Espinosa and Bonmatí - ed.-, 2013).*

We could still add the cultural handicap due to lack of prior knowledge of the subject matter of the museum or exhibition. Here we must introduce the concept of interculturalism, of which there are very remarkable initiatives in many museums and exhibitions in a Europe that must look in the mirror and recognize itself in all its cultural richness.

A recurrent discussion on accessibility to museums is the communicative profitability of traditional resources, both physical (models, reproductions, braille, macro types, reliefs, tactile original pieces, etc.) and personal resources, compared to those provided by information and communication technologies (ICT). We have both because both are necessary in an increasingly technological society (Espinosa and Bonmatí —ed.—, 2013, 183). The former must in any case be present, not only because we cannot avoid the digital divide (especially in the elderly), but also because they continue to be operative when the electric power, battery, hardware, software or WiFi signal fail. ICTs, well-conceived and developed according to DU criteria, are a museographic revolution, but not a panacea. The best multimedia guide (either a device or a Smartphone app, for example: Vilamuseu is opting for the latter) is bad when it has low usability or non-inclusive content, such as long texts with technical words. And we must pay attention to the versatility of an interpretive mean frequently supplanted by technology: specialized guides, which may be the best guarantee of a quality interactive experience, even though politicians cannot inaugurate it.

Thanks to the collaboration of Espiritu Santo Centre of Educative Resources of the ONCE (National Organization for the Spanish Blind) in Alicante we have had constant advice during all these years on haptic resources, and used interesting low-cost materials

such as microcapsule paper sheets that represent monuments or pieces. Also, the Fesord (Federation of the Deaf of the Valencian Community) has collaborated in actions directed to the deaf community, like sign language translations in real time or in video. The relationship with this associationism at local, regional or national level is of the utmost importance. Besides, the word-of-mouth effect is crucial for inclusive tourism and certainly they can help.

When we design museums, exhibition or cultural and natural parks, a holistic approach to the architectural and museographic project is needed. We need a teamwork of curators and professionals in architecture, design and museography, in which all of us inevitably have to park egos. A good example of teamwork was the writing and execution of the Vilamuseu architectural project, work of the Arts Studio, led by Tomás Soriano, along with the museographic project, led by Joan Sibina, all under the agreed and respected coordination of Vilamuseu. Vilamuseu's corporate identity, created by Avanti Avanti Studio (www.avanti-avanti.com), gives also the idea of both accessible city full of monuments and museum (Vila —'village'— is the popular name for Villajoyosa).

To do this, curators and museum staff should know how to design an inclusive project and direct their writing and execution. That is why we insist on the need for training, which will enable us to solve doubts, to guide or demand DfA to architects, exhibition companies or designers. We also ask for advice from other experts and ask for the opinions of users, who can help us in the evaluation in any moment of the process.

We need more usable museums, where people feel comfortable and the sacred halo of our fetishes is deconstructed and

transformed into understanding, functionality and enjoyment; in which people discover themselves in their past and decide to project it towards a better future.

BIBLIOGRAPHY

- *Aragall, Francesc; Neumann, Peter and Sagramola, Silvio (2008): European Concept for Accessibility for Administrations, European Concept for Accesibility Network, Luxemburgo.*

- *Espinosa Ruiz, Antonio y Bonmatí Lledó, Carmina (ed.) (2013): Manual de accesibilidad e inclusión en museos y lugares del patrimonio cultural y natural, Trea, Gijon.*

- *Fondation de France/ICOM (1991): Museums Without Barriers. Paris: Fondation de France/ICOM in conjunction with Routledge.*

- *Ham, Sam H. (2013): Interpretation: Making a Difference on Purpose. Golden: Fulcrum Publishing.*

- *Jourdy, Dominique y Sophys-Veret, Sandrine (ed.) (2007): Culture et Handicap. Guide pratique de l'accessibilité. Ministère de la Culture et de la Communication (Francia)*
  www.culture.gouv.fr/handicap/pdf/guide.pdf

FOOTNOTES

1. DfA in cultural heritage: Bronze tactile model at the Cultural park of the Medieval Castle in Villajoyosa.

2. Inclusive dramatized visit to the Roman funerary tower of Sant Josep (courtesy of Paula Doncel). The Tower of Sant Josep has been recently restored and around it we planted a Roman-type funeral garden with multiple olfactory and tactile resources.

3. Visit of the famous blogger with disability Elena Prous to the Bou Ferrer shipwreck in 2013. The Bou Ferrer Project, led by the Valencian Government, the Villajoyosa Town Hall, the Villajoyosa Marina and the General Foundation of the University of Alicante, offers accessible visits to the largest ancient ship in excavation in the Mediterranean.

4. Accessible reception desk at Vilamuseu.

5. High accessibility panel of Villajoyosa's heritage, containing embossed images, braille, macro type with heritage interpretation and easy-to-read criteria, QR access to a web App with audio description and audio-visual contents in six languages, Spanish sign language, online maps of accessible paths, etc. New panels are enriched with alternative and augmentative communication pictograms of ARASAAC.

Antonio Espinosa-Ruiz, Director of Vilamuseu (Museums and Monuments of Villajoyosa)
E-mail: antonio.espinosa@villajoyosa.com

Julià Montero, Marketing manager of Zero Limits Barcelona

Is graduated in Business Administration from the University of Barcelona, he has formation with training in Marketing Management from ESADE and has a Masters in International Trade & Business Marketing from the University Autonomous of Barcelona.

He has experience in management, focused in Digital Marketing and sales. My experience has been in sales activity in international business sector, creation and development digital and sales strategies (New Markets) touristic and technologic.

He is currently Co-founder and Marketing Director of Barcelona Zero Limits, a company specializing in technology applied to tourism, making all destinations accessible to everyone, offering the best technology APP for hotels, public institutions and activities. They are focused on mobile application development for the tourism sector, with special emphasis on improving communication.

Barcelona Zero Limits tourism promotes inclusive offering a personalized service adapted to the particular needs of each client, so that your stay is a unique experience.

MYGUIDOO ZERO LIMITS, a totally inclusive experience

Introduction

BARCELONA ZERO LIMITS is a receptive travel agency specialized in Inclusive Tourism. Along with My-Guidoo, as a professional in the technology sector, we have developed the following solution. We make accessible cities offering the best hotels adapted and accessible activities that have been tested personally to make your stay full of unique moments. And with our development of ICT which brings more cities to all types of travellers. Our tool does not need internet connection and provides the opportunity to be used in all types of environments, city or country.

Although we specialize in tourism for the disabled, our activities can be enjoyed by everyone!

Customization and Confidence

The difficulties or doubts that may arise with our clients during their visit to our city in the travel course or post-trip are not postponed. We are always on the other side, serving. Our proposal is based on a ZERO LIMITS concept with the objective to eliminate uncertainty to the traveller with mobility difficulties, offering an all-inclusive solution. Our tool is conceived from the diversity of tourists. Therefore, we offer a mouldable tool for all the needs that professionals from the touristic sector can have, Hotels, public sector, restaurants etc...

Characteristics

This application provides the customer an enriched experience, which simplifies the slow process of preparing for your trip. The application offers to the users a set of the best routes in each area

with pictures and explanations of each point of interest. All under the study of the maximum inclusivity.

The application is available for leading platforms: Android, Apple and Windows Phone.

The user only has to download the application at home or once in the area and select the language content. Once downloaded, the costumer can selecta route and the application will guide the costumer with a map during the tour, the explanations will be automatically activated when approaching points of interest.

The maps are interactive and rotate according to the direction of the march to facilitate orientation and avoid the typical gesture of turning the map trying to figure out which route to take.

Unlike other applications, we have our own maps that are downloaded together with the application. No need to have access to internet at any time after download.

The application is offline; no need Internet or consumption data, avoiding the need to activate roaming.

If desired you can get in online mode, allowing downloading new maps and so dispose of them in real time anywhere in the world.

It is fully customizable and allows branding of your company or institution to appear as a driver of it.

Optionally, the first time it is activated multimedia content (video or photos) about the application so that the user is familiar with the controls or the desired content is presented. Also, you can include a corporate audio to be played during the first startup.

Our application has a modular design to suit the needs of users, both operational (menus, audios, videos, etc.) and in download form. Can be made, independent discharges by language or multi-

language mode, where a single application is used to download the contents in the language desired by the user or the default language of the device.

It can be used as a classic audio guide (the user clicks on the points of the selected route and has geolocation to lie on the ground) or as an innovative advanced guide, with which the user does not press during the tour and can go with the application like a virtual guide it were, because the audios are activated as the user moves through the path you have selected.

It can run inside or outside buildings

APP DETAILS

Indicator status bar can display the mark promoter, indicating compass map rotation to identify the north)., level and type of coverage satellite (GPS, triangulation aerials telephony

After downloading the app content display images of welcome where explanatory, advertising messages appear

Geolocates the user; so it makes visiting the city of travellers with mobility problems and guide you along the way. Maps rotate in the direction of travel to facilitate orientation. All routes will be marked with degrees of accessibility, and we decide which way we want to use.

Indicator status bar; Displays the compass stating the rotation of the map to identify the north, level and type of coverage satellite (GPS, triangulation aerials telephony).

After the welcome phase, user is presented with a general overview of all proposed routes.

The routes can be displayed in different colors to facilitate subsequent location.

Each of the points of interest on a route has a single function and you can select different types of icons in the interests of the client.
Clicking on each of the points of interest more information is displayed.

The menu to select the route to be performed, change various types of settings, activate the help screen or switch to the option of story or characters.

The menu routes allow us to visualize each of the routes, the active route, your name, distance and estimated time to complete them.

Element for selecting or display the selected route.

Different methods are available to identify the route, allowing incorporate a representative picture of the route; color or number of the route.

The menu routes allow us to visualize each of the routes, the active route, your name, distance and estimated time to complete them.

Element for selecting or display the selected route.

Different methods are available to identify the route, allowing incorporate a representative picture of the route; color or number of the route.

Each route has a more detailed explanation, with a full description of what is intended to explain the proposed route, points of interest that appear in it, duration, total distance, type of audience to which it

Offers a list of the different points of each route.

Clicking on each of the elements of a route point an extensive explanation opens and plays your audio.

Each explanation can display different images, address, schedules, transport, services, etc.

An optional "History and character" module that groups all those explanations that are common to several routes and relevant to the user.

It offers search module to locate a point of interest on any route, which belongs identifying and accessing its contents.

We use different contrasts images to facilitate the use of the application.

The symbols help tourists to be able to choose the best option.

The explanations application plays automatically when approaching the points of interest or opening screens description. It has a complete audio control module allowing audio play as many times as desired.

GEOLOCATION DOING THAT WE SHOOT THE EXPLANATION OF OUR RECOMMENDATION PREPARED.

It has a menu to configure the application: we can choose the information they want from the city

Automatic Audio: Enables audio autoplay when approaching points of interest.

Multimedia Language: Change the language

The application allows you to modify the desired audio content and language.

WE HAVE AN ACCOMPANYING AUDIOGUIDE CITY, LOOK AND ENJOY THE CITY.

Conclusions

- *Available for all major operating systems.*

- *Multiple languages.*

- *Offline does not consume or require data roaming enabled.*

- *It is operational in places without telephone coverage.*

- *All routes have been working for inclusivity.*

- *The audio is automatically activated to advance along the path.*

- *Single use adapted for people with reduced visibility.*

- *Easy to install.*

- *Allows the download origin or destination.*

- *Allows the introduction of recommendations within the route.*

- *Rotation of maps in the direction of travel.*

- *Different levels of zoom.*

- *Fully customizable.*

- *Allows playback of a video or audio welcome.*

- *Lots of information for each point and route.*

- *Different icons to display on the map points of interest.*

- *Different thicknesses, colours and line type for the track route.*

- *Different ways to display images of the points of interest.*

- *Easy and rapid change of content.*

- *Availability of a module for self-management of content.*

- *Translation service available content.*

Julià Montero, Marketing manager of Zero Limits Barcelona

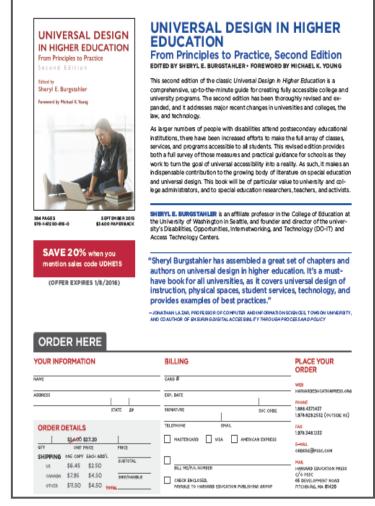*E-mail: julian.montero@barcelonazerolimits.com*

New Books

Universal Design in Higher Education:

"Fresh, comprehensive, and engaging, *Universal Design in Higher Education* is expertly written, thoughtfully crafted, and a 'must-add' to your resource collection."
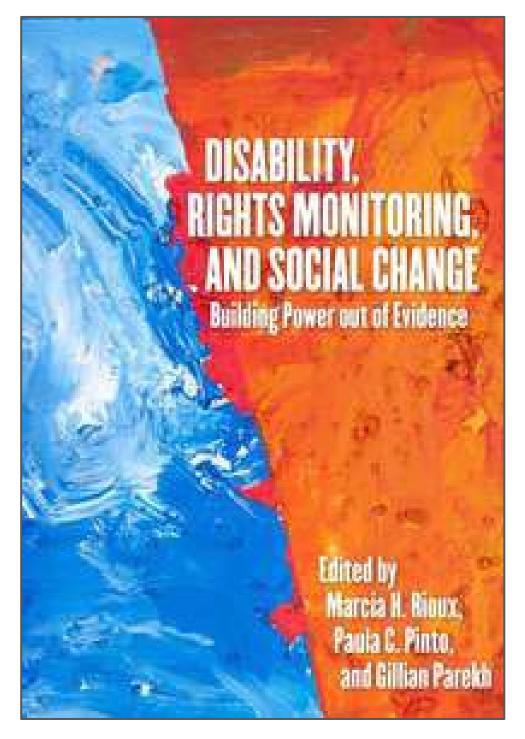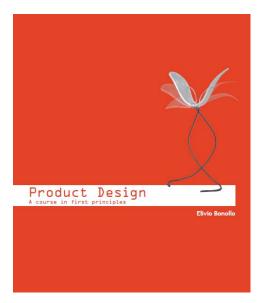
—STEPHAN J. SMITH, EXECUTIVE DIRECTOR, ASSOCIATION ON HIGHER EDUCATION AND DISABILITY

Harvard Education Press

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*

UNIVERSAL DESIGN IN HIGHER EDUCATION
From Principles to Practice
Second Edition

Edited by
Sheryl E. Burgstahler

Foreword by Michael K. Young

384 PAGES
978-1-61250-816-0

SEPTEMBER 2015
$34.00 PAPERBACK

SAVE 20% when you mention sales code UDHE15

(OFFER EXPIRES 1/8/2016)

ORDER HERE

YOUR INFORMATION

NAME

ADDRESS

STATE   ZIP

ORDER DETAILS

$34.00 $27.20

QTY   UNIT PRICE   PRICE

SHIPPING   ONE COPY   EACH ADD'L   SUBTOTAL
US $6.45 $2.50
CANADA $7.95 $4.50   SHIP/HANDLE
OTHER $11.50 $4.50   TOTAL

BILLING

CARD #

EXP. DATE

SIGNATURE   SVC CODE

TELEPHONE   EMAIL

☐ MASTERCARD ☐ VISA ☐ AMERICAN EXPRESS

☐
BILL ME/P.O. NUMBER

☐ CHECK ENCLOSED,
PAYABLE TO HARVARD EDUCATION PUBLISHING GROUP

PLACE YOUR ORDER

WEB
HARVARDEDUCATIONPRESS.ORG

PHONE
1.888.437.1437
1.978.829.2532 (OUTSIDE US)

FAX
1.978.348.1233

E-MAIL
ORDERS@PSSC.COM

MAIL
HARVARD EDUCATION PRESS
C/O PSSC
46 DEVELOPMENT ROAD
FITCHBURG, MA 01420

Disability, Rights Monitoring and Social Change:

Amazon.co.uk

http://www.amazon.co.uk/Product-Design-course-first-principles/dp/1784562939/ref=sr_1_fkmr0_1?m=A2U321JN96E0UZ&s=merchant-items&ie=UTF8&qid=1456434788&sr=1-1-fkmr0&keywords=Bonollo+Prrroduct+Design%3A+A+course+in+first+principles

Amazon.com

http://www.amazon.com/Product-Design-course-first-principles/dp/1784562939/ref=sr_1_sc_1?ie=UTF8&qid=1456434322&sr=8-1-spell&keywords=Bonollo+Product+Design%3A+A+course+infirst+principles

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.

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.

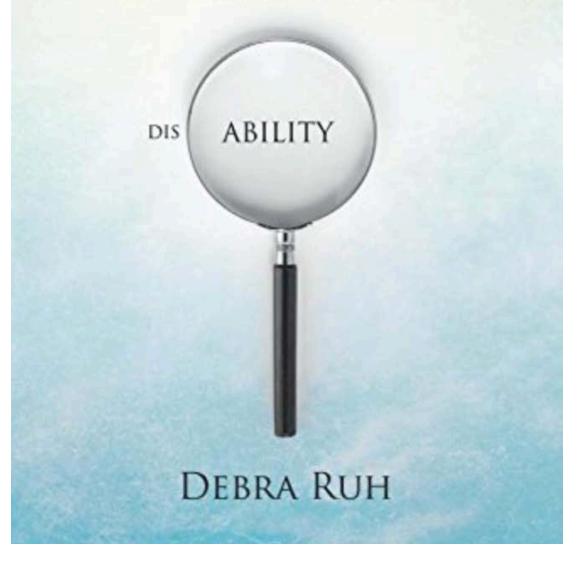Comment | Was this review helpful to you? Yes No Report abuse
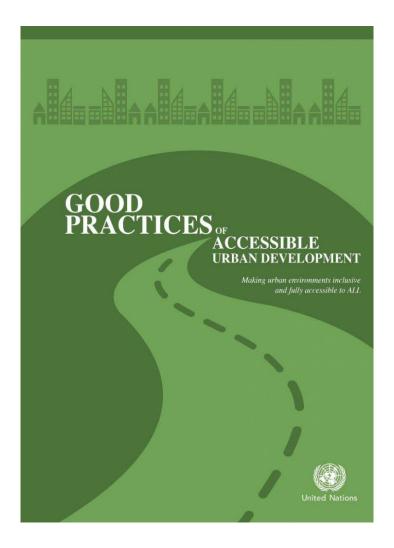
⭐⭐⭐⭐⭐ **A 'Must Have'.**
By Amazon Customer on 7 April 2016

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 enorrnous 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.

TAPPING INTO HIDDEN Human Capital

How Leading Global Companies Improve their Bottom Line by Employing Persons with Disabilities

DIS ABILITY

DEBRA RUH

In light of the forthcoming United Nations Conference on Housing and Sustainable Urban Development (HABITAT III) and the imminent launch of the New Urban Agenda, DESA in collaboration with the Essl Foundation (Zero Project) and others have prepared a new publication entitled: "Good practices of accessible urban development".
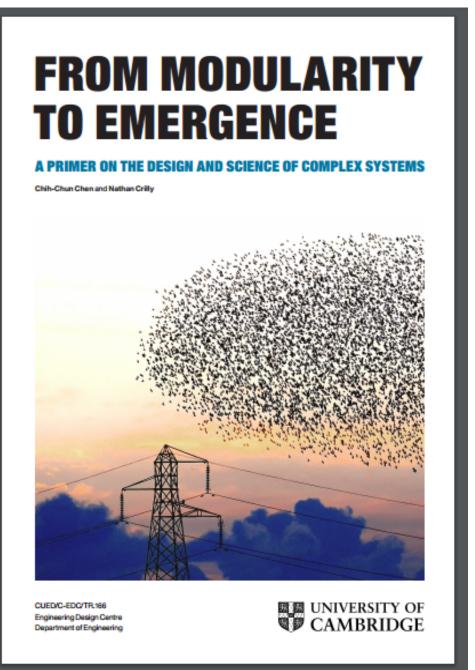
The publication provides case studies of innovative practices and policies in housing and built environments, as well as transportation, public spaces and public services, including information and communication technology (ICT) based services.

The publication concludes with strategies and innovations for promoting accessible urban development.

The advance unedited text is available at:http://www.un.org/disabilities/documents/desa/good_practices_urban_dev.pdf

Dr Chih-Chun Chen and Dr Nathan Crilly of the Cambridge University Engineering Design Centre Design Practice Group have released a free, downloadable book, _A Primer on the Design and Science of Complex Systems_.
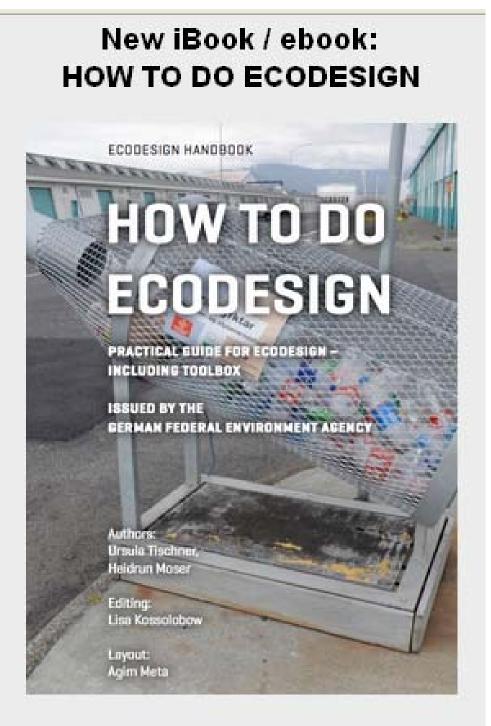
The book is available at URL:

http://complexityprimer.eng.cam.ac.uk

Changing Paradigms: Designing for a Sustainable Future

Editors:
Peter Stebbing
Ursula Tischner

CUMULUS THINK TANK
Publication No 1 of the Think
Tank Series from the Cumulus
International Association of
Universities and Colleges of
Art, Design and Media

cumulus

CLA

Changing
Paradigms:
Designing for a
Sustainable
Future

New iBook / ebook:
HOW TO DO ECODESIGN

ECODESIGN HANDBOOK

HOW TO DO ECODESIGN

PRACTICAL GUIDE FOR ECODESIGN –
INCLUDING TOOLBOX

ISSUED BY THE
GERMAN FEDERAL ENVIRONMENT AGENCY

Authors:
Ursula Tischner,
Heidrun Moser

Editing:
Lisa Kossolobow

Layout:
Agim Meta

Practical Guide for Ecodesign – Including a
Toolbox
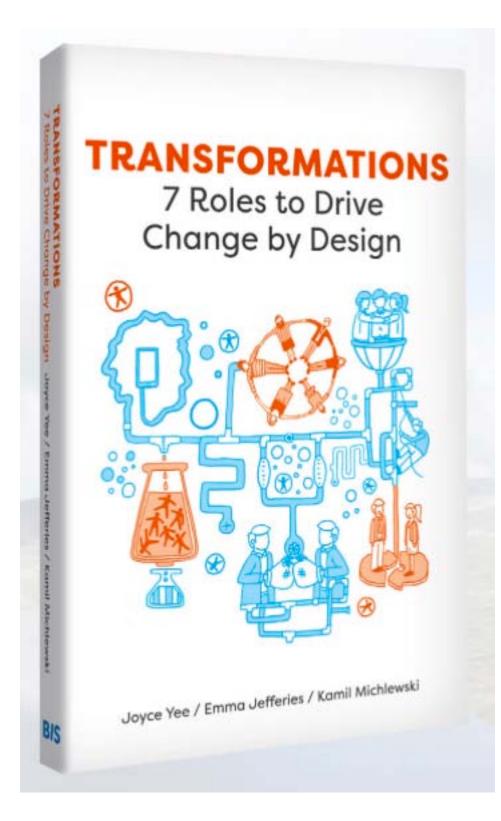Author: Ursula Tischner

Humantific's new book: Innovation Methods Mapping has just been published and is now available on Amazon.

https://www.amazon.com/dp/1540788849/ref=sr_1_1?ie=UTF8&qid=1482329576&sr=8-1&keywords=Humantific

You can see the preview here:

https://issuu.com/humantific/docs/innovation_methods_mapping_book_pre

TRANSFORMATIONS
7 Roles to Drive
Change by Design

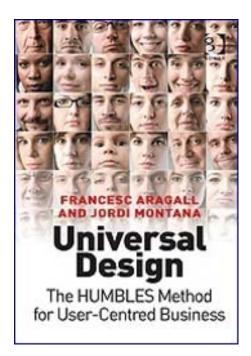Joyce Yee / Emma Jefferies / Kamil Michlewski

Pre-book form

Thank you for your interest in the book, 'The Design Journey of Prof. Sudhakar Nadkarni'. Few limited copies will be available for purchase on the day of IDC Alumni Meet, on June 11th, Sunday, 5:30 to 6:30 pm. Rest of the book orders will start shipping June 25th, 2017 onward.

* Required

How many copies of the book do you wish to buy? *

Universal Design: The HUMBLES Method for User-Centred Business

"Universal Design: The HUMBLES Method for User-Centred Business", writtenby Francesc Aragall and Jordi Montaña andpublishedbyGower, providesaninnovativemethod to supportbusinesseswishing to increase the number of satisfiedusersand clients andenhancetheirreputationbyadaptingtheirproductsandservices to the diversity of their actual andpotentialcustomers, takingintoaccounttheirneeds, wishesandexpectations.

The HUMBLES method (© Aragall) consists of a progressive, seven-phaseapproach for implementing Design for All within a business. Byincorporating the user'spoint of view, itenablescompanies to evaluatetheirbusinessstrategies in order to improveprovideanimproved, morecustomer-orientedexperience, andtherebygain a competitiveadvantage in the marketplace. As well as a comprehensiveguide to the method, the bookprovidescasestudies of multinationalbusinesswhichhavesuccessfullyincorporated Design for All intotheirworkingpractices.

According to Sandro Rossell, President of FC Barcelona, who in company withotherleadingbusiness professionals endorsed the publication, it is "requiredreading for thosewhowish to understandhow universal design is the onlyway to connect a brand to the widest possible public, increasing client loyaltyandenhancing company prestige".

To purchase the book, visiteither the [Design for All Foundation website](#)

Appeals

1.

The Central University of Catalonia together with the Design for All Foundation collaborate to offer a Master's Degree in Management of Design for All. Coordinated by Francesc Aragall counts with several international reputed lecturers.

By means of study visits, tools and methods learned, projects developed under each Module, on-line discussions and the final project, the student will be able to manage all aspects of the implementation of Universal Design in all areas of the public and private sectors.

The course consist in 6 weeks training in Barcelona along the year plus tutored home work around the areas of interest of each student.

Schedule: From 2/10/2017 to 15/06/2018

Addressed to: Civil servants responsible for the implementation of UD policies at local, regional or national level. Graduated in architecture, engineering, landscape, design, geography or social sciences willing to specialize in Universal Design with the aim of becoming managers or consultants in UD for administration or companies.

More information in: https://www.uvic.cat/formacio-continua/en/master/master-management-design-all-1

I will appreciate if you can forward this information to people that may be interested.

Thank you in advance.

IMMA BONET

Executive Patron

C/ Piquer, 29, Baixos 1

08004-Barcelona

Tel. +34 93 470 51 18 / +34 607 22 74 84

ibonet@designforall.org

www.designforall.org

2.

DESIGN ENABLED DIGITAL TECHNOLOGY FOR SOCIAL IMPACT
Last date for Registration Aug 30th 2017
Submission by September 30th 2017

Digital Technologies have become the driving force in today's world and our lives today are heavily dependent on these; how we interact, connect, communicate, shop, access various services like financial, healthcare, educational and entertainment etc.Digital Technologies have become the driving force in today's world and our lives today are heavily dependent on these; how we interact, connect, communicate, shop, access various services like financial, healthcare, educational and entertainment etc.

At the same time, the world is also facing many challenges, such as financial and social inequalities, illiteracy, poor healthcare infrastructure, growing aging population, safety, security and climate change etc.

Being digital is not simply adding digital to our existing product and services but we need to make a paradigm shift in our imagination of digital technologies and enable them through the power of design & design thinking to address the significant social challenges this world including India is facing.

THE CHALLENGE
Design Challenge, is a pre festival event of Delhi Design Festival and offers an opportunity to the students of design and technology and also the young professionals below 30 years of age, to imagine, ideate and showcase how design can enable digital technologies to address social challenges India is facing including:
- Poor Quality of Healthcare System & Delivery,
- Safety & Security of People, especially Children and Women,
- Financial Exclusion,
- Increasing Ageing Population,
- Pollution Climate Change?
- Corruption in Public Service Delivery etc.

PRIZES
Worth Rs.1, 00,000, (One Lakh) and free pass for the DDF Event.

WHO CAN PARTICIPATE
Any student of design & technology enrolled as regular student and the young professionals below 30 years of age

TEAM SIZE
An individual or a team comprising of maximum 4 members can participate

IMPORTANT DATES
Registration: by August 30th, 2017
Submission: by September 30th, 2017

HOW TO REGISTER

send a mail to usid@usidfoundation.org with following information

1. Submission Type: Individual/Team

2. Your / Team Members Name:

3. Category: Student / Young Professional:

4. Institution/Organisation Name :

FOR ANY QYERY
Email: USID@USIDFOUNDATION.ORG
+91 9695903332
website : www.usidfoundation.org/ddf

News

1.
Five Win IFDA Educational Foundation Grants

An interior designer, a preservation specialist, two design educators and one student designer have been awarded grants from the Educational Foundation of the International Furnishings and Association.

"This year's applicants were all highly qualified professionals with worthy projects, making the scores very close," said Linda Mariani, director of scholarships and grants for the foundation.

This year's winners are:

Karen Dzendolet, an interior designer in Western Massachusetts, has won the $3,000 Valerie Moran Memorial Grant, enabling her to visit and study major historic homes in the Northeast. This grant, supported by IFDA's New York Chapter, is given annually to a design professional and IFDA member seeking enriched experience through educational programs, focused travel or trade-show visits. Dzendolet said this grant will enable her to "maintain my creative inspiration, which comes from understanding the past and experiencing great design and art first-hand."

Connie Huddleston, a preservation specialist in Orchard, Ky., has received the $2,000 Ina Mae Kaplan Historic Preservation Grant, supported by IFDA's Washington, D.C., chapter and available to design professionals engaged in historic preservation or restoration of a significant structure or public building. A longtime volunteer supporter of the Hembree Historic Preservation Site in Roswell, Ga., Huddleston said the grant will fund ongoing work on this early 19th-century home's interior kitchen.

J. Alex Poorman, an associate professor in the Department of Applied Design at Appalachian State University, Boone, N.C., has

received the $2,000 Irma Dobkin Universal Design Grant, supported by IFDA's Washington, D.C., chapter. The grant was established for furnishings or design pros planning to develop a Universal Design project that meets the living needs of people of all ages and capabilities. Poorman said the grant will be applied to funding "workshops on campus that inform, expose and educate a new generation of designers and design consumers about the continuing need to incorporate Universal Design into their projects."

Tilanka Chandrasekera, an assistant professor in the Department of Design, Housing and Merchandising at Oklahoma State University, Stillwater, Okla., was awarded the $1,000 Elizabeth Brown Grant, supported by IFDA's Texas Chapter. The grant's purpose is to help fund essential resources for an accredited interior design program at a university, college, art school or technical institution. Chandrasekera explained, "We are requesting funds to purchase a motion-capture system that works in conjunction with virtual-reality systems," adding that "we will implement a new approach to simulate human behavior in a 3D environment for design evaluation."

Anita Williams, a Richmond, Va., chapter member seeking to expand her design education, after a long career in other fields, has received the $1,500 Tony Torrice Professional Development Grant, supported by IFDA's Northern California chapter. In her application essay, Williams wrote, "I am passionate about creating environments that will positively improve people's lives."

(Courtesy: Home Furnishings Business)

2.

Three projects get Creative Works boost from CSU Ventures

Three Colorado State University research projects have received CSU Ventures Creative Works Commercialization Awards The annual grant program is available to early-stage CSU innovators whose intellectual property could be eligible for copyright, trademark or design patent protection.

Creative Works projects are awarded up to $15,000. They are available to faculty, researchers or graduate students in varying disciplines. Priority considerations are given to the following colleges: Liberal Arts, Business, Health and Human Sciences and the Warner College of Natural Resources.

"The Creative Works program is an opportunity for CSU Ventures to engage with CSU researchers across diverse disciplines that we have not traditionally had the opportunity to work with," said Rod Tompkins, director of licensing and business development at CSU Ventures. "It contributes to fulfilling our mission of serving the CSU research community, and to bring innovations into the world."

This year's Creative Works recipients

Marla Christine Roll, Department of Occupational Therapy: *The stories behind universal design, accessibility and diversity: a video curriculum for faculty.* This project will address the growing need on college campuses to make digital content universally accessible to address legal mandates for disability access, and to support the inclusion of diverse students. Roll and the Assistive Technology Resource Center will create short "storytelling" videos to introduce concepts of diversity intended to educate faculty and staff about the benefits of universally designed instructional materials.

Marco Martinez and Leslie Stone-Roy, Department of Biomedical Sciences: *Development of a Software Library for Sensory Substitution Devices Including Smart Mouthware.* The grant will support a software library for auditory-sensory substitution systems, in an effort to help people with hearing impairment. The library will be used by CSU researchers who are studying the tongue as a new way to hear. The software library may also be used for research and development outside of CSU.

Rachel G. Lucas-Thompson, Department of Human Development and Family Studies: *Developing an Ecological Momentary Intervention for a Mindfulness Intervention: A Program to Decrease Stress and Anxiety in Youth.* The goal of the project is a digitally delivered (via cell phone) supplement to a mindfulness intervention for adolescents. This supplement will be delivered between group meeting sessions, and will support the application of mindfulness practices into daily life and boost efficacy of the mindfulness intervention.

(Courtesy: Colorado State University)

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

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.

INTERACT 2017 MUMBAI

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

Theme: Global Thoughts, Local Designs

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

30 September - 2016

UIA Awards 2017

The UIA Launch the 'Friendly and Inclusive Spaces' Awards 2017

Call for Papers - COINs17

7th International Conference on Collaborative Innovation Networks

"Resilience through COINs"

COINs17 takes place September 14-17 in Detroit, Michigan.

This year's topic is "Resilience through COINs".

We invite you to submit your papers, posters, and proposals for workshops.

Global Architecture & Design Awards:
35 Categories | 105 Awards | 249 Nations

Rethinking The Future Awards 2017

Absolute Global Architecture & Design Event

RTF Awards 2017 are the absolute Global Architecture Awards Event with 35 CATEGORIES and 15 ESTEEMED JUDGES across the Globe. It's your chance to be distinguished around the Best in the profession.

The 2018 NKBA Design Competition Is Open

The 2018 NKBA Design Competition is open and accepting submissions. The annual competition provides the opportunity to recognize the association's designer members for their outstanding kitchen and bath projects completed between Jan. 1, 2016, and Aug. 4, 2017.

Global Conference on **Integrated Care**

2018 ADVANCE! Accelerating the Integration of Care

1 - 3 FEB | Resorts World Convention Centre
Resorts World at Sentosa, Singapore
8 Sentosa Gateway, Singapore 098269

REGISTER NOW

Early bird rates end on 30 September 2017

ABOUT THE CONFERENCE

The **Global Conference on Integrated Care (GCIC) 2018** is an international conference that will bring together clinicians, health and social care professionals and practitioners, and policymakers from around the world to share knowledge, experiences, ideas and innovations

'Expo PDi'

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

24th - 26th August 2017 at IDC, IIT Bombay

http://www.idc.iitb.ac.in/events/expo-pd-in-2017.html

'Interact 2017'

International conference
Interact 2017 Mumbai

25th to 29th September 2017 at IDC IIT Bombay

https://www.interact2017.org/

Typoday 2018

International Conference, workshop, exhibition:

Typography Day 2018

1st to 3rd March 2018 at Sir J J Institute of Applied Arts, Mumbai, India

http://www.typoday.in

Universal Design Summit 6

Inclusive Communities: Housing & Public Spaces

November 13 – 14, 2017 in St. Louis, Missouri

A leading conference in North America that proudly provides exceptional content on Universal Design in home and community

Join us at the Summit!

Registration is now open!

$190.00 – Early bird by September 1st at 5:00 PM CDT
$225.00 – Regular price after September 1st

PLATINUM SPONSOR

GOLD SPONSOR

Karnataka Udyog Mitra

TVS

ACADEMI PARTNER

THE SRISHTI COLLECTIVE 2017

The Srishti Community Invites you to The Srishti Collective 2017 from **July 17th to July 20th,** from **11:00 am to 6:00 pm.**

The Srishti Collective 2017 is an annual curated exhibition of our graduating students' work, including the Thesis / Capstone Projects of 2017.

Venues:
• King's Court, Gate no. 5
Palace Grounds Jayamahal
Bengaluru 560006.

• Cubbon Park Metro Station
Bengaluru 560001.

Srishti Institute of Art, Design and Technology
40/D, 2nd Cross, 5th Main, Shiva Mandir Road,
Yelahanka New Town, Bengaluru 560106

+91 80 49000800
info@srishti.ac.in | www.srishti.ac.in

S R I S H T I

SOCIAL EQUITY BY DESIGN
DESIGNING CONNECTIONS THROUGH COMMUNITY

edra 49 OKLAHOMA CITY, OKLAHOMA
JUNE 6- 9, 2018

Join us for the **2018 EDRA49 Annual Conference** in the **Oklahoma City, Oklahoma!** Walk along the streets of Oklahoma City, home to an attractive variety of historic buildings. Eye-catching religious buildings, and magnificent structures of great architectural and historic significance. **Stay tuned for registration to open in late Fall.** Check out what OKC has to offer, click here.

iphiGenia Gender Design Award 2017:
Preisverleihung – Save the Date

12. Oktober 2017, 19:00 Uhr
Museum für Angewandte Kunst Köln/MAKK
An der Rechtschule, 50667 Köln

Aktuelle Informationen:
iphigenia.genderdesign.org

Für Fragen eine Mail an:
iphigenia@genderdesign.org

Prof. Dr. Uta Brandes
(Vorsitzende IGDN)
+49 (0) 221-26 12 07

In diesem Jahr vergibt das „International Gender Design Network/IGDN" erstmals die neue, ebenso wichtige wie einzigartige Auszeichnung: den „iphiGenia Gender Design Award".

Eine kompetente Jury hat aus den vielen Vorschlägen zwei Preisträgerinnen ausgewählt. Am 12. Oktober 2017 werden im MAKK gewürdigt:

- mit dem „IGDA Evolution" wird ein junges, erfolgreiches Unternehmen aus New York ausgezeichnet, das äußerst innovative, nachhaltige und attraktive Produkte für Frauen gestaltet, produziert, vertreibt und diese auch vorzüglich kommuniziert – und zusätzlich eine Stiftung zur Aufklärung von Mädchen und jungen Frauen insbesondere in Afrika gegründet hat.
- mit dem „IGDA Revolution" wird eine dänische Design-Agentur gewürdigt, die radikal, erfindungsreich und provokativ die internationalen Bilddatenbanken gendersensibel verwirrt und bereichert.

Repräsentant_innen des Unternehmens und der Agentur werden bei der Preisverleihung am 12. Oktober anwesend sein.
Sehr gern laden wir Sie zu der Preisverleihung ein.

Uta Brandes
(Vorsitzende des IGDN)

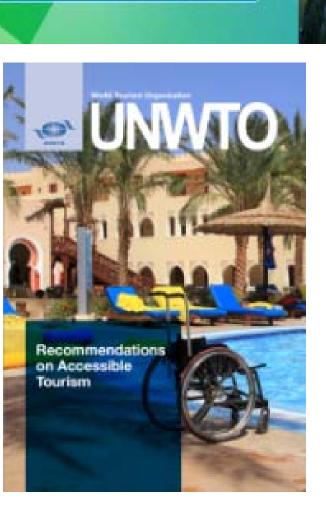

1

ACCESS 2017
18 - 20 October 2017, Brisbane Convention & Exhibition Centre

Accessible Wayfinding Experiences - Events & Destinations. Are we there yet?

Subscribe for event updates at www.access2017.com.au

Proudly hosted by

UNWTO

Recommendations on Accessible Tourism

Job Openings

1. Job Opening

Ather Energy is a start-up which unveiled India's first smart electric scooter in February 2016. Curated for tech lovers, the Ather S340 is a no compromise electric vehicle with a smart connected dashboard. They are looking to hire a creative and passionate Data Artist who will work closely with the Data Science team to create visual art from customer data. You will be responsible for designing innovative illustrations focused on making data engaging and impactful!

For more details, visit: http://jobs.shortli.st/2htBPfm

The position itself is one of data story telling and design visualization (using data). We are essentially looking for people doing info graphics using illustrator or Photoshop. Here is a link of the sort of designs this person would be responsible for creating: https://www.youtube.com/watch?v=v-hAQoi7ICY

2. Job Opening

Daily Dump is looking for a person who is willing to travel to different parts of India and develop a Potter Network for the manufacture our signature terracotta composters.

In case you know of anyone who would be interested in such a role, do reach out to me - email ID given below.

Compostwali
Daily Dump – Compost at Home
1163 12th Main 1st Cross HAL 2nd Stage Bangalore 560038 INDIA
+91 99164 26660

3. Job Opening

One of the leading strategy companies is looking to hire candidates with design/UI/UX expertise. Candidates with a minimum of 4 years experience with strong design experience in tech products/mobile apps can share their profiles at devashishs@arc-consult.com

Location- Gurgaon

For free Registration: write to
subscribe@designforall.in

Write to us about change of
e-mail address:
address@designforall.in

Contact *Design for All Institute of India*

Advertising:

To advertise in digital Newsletter

advertisement@designforall.in

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

News and Views:

Regarding new products or events or seminars/conferences/

workshops.

News@designforall.in

Feedback:

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

Feedback@designforall.in

Dear Friends,
We need your feedback on our publication and your support for popularizing the concept of our social movement of Design For All/ Universal/ Barrier free/ Inclusive Design. It is our further request kindly submit your latest articles, research findings , news and events with us for publication in our newsletter.
With regards
Dr. Sunil Bhatia
Design For All Institute of India
www.designforall.in
dr_subha@yahoo.com
Tel:91-11-27853470(R)

Forthcoming Events and Programs:

Editor@designforall.in

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

Chief-Editor:

Dr.Sunil Kumar Bhatia Faculty Member,

13, Lodhi Institutional Area, Lodhi Road, New Delhi-110003(INDIA)

Editor:

Shri L.K. Das

Former Head Industrial Design Center, Indian Institute of Technology (Delhi), India

Associate Editor:

Shri. Amitav Bhowmick Industrial Designer Small Industries Service Institute. Ministry of Small scale, Government of India, Delhi

Editorial Board:

Mr. M.L.Dhawan

Mr. Pankaj Sharma

Mr. Pramod Chauhan

Special Correspondent:

Ms.Nemisha Sharma,

Mumbai, India

Nemisha98@gmail.com

Address for Correspondence:

13, Lodhi Institutional Area,

Lodhi Road, New Delhi-110 003India.

Material appearing in this Newsletter may be freely reproduced. A copy of the same and acknowledgement would be appreciated.

This Newsletter is published monthly, by Design for All Institute of India,

3 Lodhi Institutional Area,

Lodhi Road, New Delhi-110 003 (INDIA)

Tel: +91-11-27853470

E-Mail: newsletter@designforall.in

Website: www.designforall.in