

Design for All

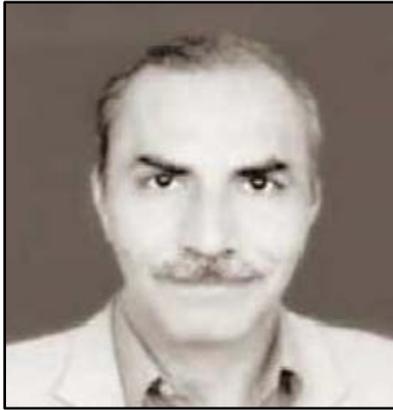


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Other Regular features



Letter from the Chairman's Desk

By Sunil Bhatia PhD

There was an invitation card of marriage ceremony and it was with special mention about requesting for avoiding any dress resembling close to yellow shades. My mother objected for this request and I explained by saying it is that bride and groom have designed their dresses in yellow color and there should not be any confusion and that special day belongs to them that's why this advisory note. I took very lightly and later on I realized it is one kind of framing for highlighting the occasion for couple and should stand special. When we welcome the guest by offering bouquet or garland or special chair in dais that stands him out of the crowd and it is an act of framing.

Every social occasion has certain guidelines suitable for that environments as in marriage white dress resembling angels and fun filled atmosphere , mourning with dark color where sadness is prevailing and sports required vibrant colors for cheering by fans for boosting the energy of the players of their choice and in fact all these exercises are culture based but it is one or another kind of framing to honor that occasion. It is the framing that is solely responsible in separating us from animals because we follow set social rules and live under that framework for harmony and behave with parents, sisters, brothers, wife and children in completely different manners that makes us social animal where animal misses. Human minds are framed under self-imposed boundaries where interpretation for what message should be

cared what is to be ignored and how to look with new frame of mind leads us to beyond survival that is to innovative and creative world where animals in absence of frame focus on survival nothing beyond.

A dead body is placed in coffin and decorated with flower for last rites, in reality creates frame around his body. Relatives even spray perfume or keep burning incense sticks around dead body that works as frame. His death stone and tomb reminds us the burial of dead body in this place is nothing but frame. As I adjusted my specs for reading of inscribed person name on the tomb stone in fact I was holding frame. Some people were weeping in memory of lost one; a few were with mourning expression on long face, rest were unaffected and behaving indifferent, we cannot blame anyone because everyone has set of frame of mind and behaving accordingly.

Why do we need framing? Is it to protect the items that helps in enhancing life or helps in highlighting for immediate attention? When I look at my table date calendar there is plastic strip that has movable plastic blue color square for placing around the current date by sliding is in fact framing. An idea of shoe works as frame for protection of our feet. In ancient times, people used bamboo log for protection for hitting the enemies and raw dry stick is not as strong compared to manmade for allowing it to dip in the oil then keep over low heat for its fibre should soak the oil and act as frame for creating flexibility that prevents easy break without compromising the effectiveness of power of hitting . Sometime we design the frame first then works further like we do in civil construction of design of beam, column and roofing. Generally we design the product then think of framing like we do in photo frame or paintings or in letter writing using of italics or bold or underline. Concept of painting brought the idea of border

where artists were designing border that was one kind of frame and later on they use the same concept in dresses for proper fittings as well for highlighting specific body parts. In dresses we use various type of border as frame that enhance the dressing sense for making it more beautiful and it also helps in placing the dress for retaining the proper shape. I remember my mother was using boiled arrowroot powder paste mix in water for dipping after washing the clothes for better result after drying under sun for placing in the proper shape .As clothes qualities improved with technologies and need not to dip in arrowroot water for framing for straightening then my shirt's color was filled with fusible interlining made of thick clothes for placing in proper place but and it was ineffective after few wash . The idea of stays for framing ensures that the collar lies flat against the collarbone, looking crisp and remaining in the correct place. Often shirts come with plastic stays for framing which may eventually need to be replaced if they bend; metal replacements do not have this problem. Even cuff or folding of hem of pants was for highlighting and it acts as frame. Even women were using safety pins to stay the dress in place works as frame.

In makeup for human face, artists draw the outer line around the lips for shading the lipstick or eye with eyeliner was nothing but framing. I have noticed in rural area where Indian women are using a bright red color liquid to adorn palms and feet in simple patterns for highlighting is in fact framing. Modern time to avoid the sun burn or tanning people are preferring UV crème and it is in fact framing the body part not to come under influence of sunlight . As art of embroidery developed they designed a wooden ring i.e. hoops of different sizes to hold the cloth straight was nothing but concept of framing. At the time of stitching with sewing machine tailor holds the cloth with thumb and fingers to

keep it stretched and straight to avoid wrinkles and that placing clothe straight act is like frame. Hair styling is possible because of framing of hairs or inserting bobby pins or placing band or applying crème or tying ribbon.

Silver lining of cloud is natural framing and it appears attractive and beautiful from normal clouds. Spider designs the webs as frame for trapping insects for foods. Every living being has some skeleton that is frame for bearing the load of body. Nails at the tip of the finger is framing for providing strength. Natural frames are everywhere, and not just in natural places. In photography, a natural frame is anything that forms a border or part of a border around your subject. It can be literally natural, such as a tree branch, the mouth of a cave or a rock arch; or it can be man-made, such as a doorway, a bridge or the slats in a fence.

In mythological story of Ramayana , younger brother afraid to leave her sister in law alone in the jungle as advised by his elder brother who was on hunt for special animal . He draws a circle around her and advised not to cross this circle and if someone would attempt he would turn to ash. That circle of fire was nothing but frame. Sign of danger is one kind of framing that warns us not to take it lightly.

In ancient times people were using the cow dung for layering the floor and walls of the hut made of mud for protecting from insects as well as prevent damage and this exercise helps in repairing was nothing but framing. In modern house we use scud in wall at the bottom that works as frame and helps in distinguishing from flooring. Framing has given us new lease of life in terms of comfort and easiness and no more struggles what our ancestors witnessed in absence of it. Marinating of animal meat for not to allow decay was an attempt of designing the frame for protection from external forces. Using oil on outer surface of the bread is

nothing but framing for retaining moisture and freshness. When we wrap the gram flour around the vegetables for deep frying is nothing but framing. Each oil seed is framed under cover for retaining the oil and breaking of each seed collectively gives us art of oil extraction. Deep frying creates a strong outer layer on food items and protects for shelf life by use of framing. Baking or frying is nothing but design for creating frame around the edible items for protection and retaining of goodness. Food grains are generally protected under shell is nothing but framing for each grains. When two sides of frame rubs with one another that creates concept of design of crushing and as we witness in sil batta where sil is a flat stone and the batta is a smaller cylindrical stone, a little like a rolling pin, which is rolled and pressed over the spices to grind and combine them or mortal pestle.

In architecture, beams and columns use of frame for designing the modern buildings. Doors windows are supported by frame .Some time we use the light for highlighting the objects by using special light is nothing but framing. Lubrications in machinery help in designing frame that reduce the wear and tear and in absence of it shortens the life. Awnings are supported by framing. Gift pack is frame and packaging industries works on framing not to damage the content while transporting. Solar cells are arranged in glass panel is in fact framing.

Footpaths are natural and design of roads and highways are manmade is nothing but design of frame for reaching the destinations. Travellers follow the path and reach its desired destination in fact using frame as road. Navigation for sea routes are framed by compass and distances, where in car rally navigators uses bent and natural milestone as frame. In computer there is icon in MSN, Google for map and as we type it gives us information of reaching destination by different paths in real time

with different colors are nothing for highlighting the road maps in framing.

Metals are protected from environments either by enamel paints or nickel chrome plating is nothing but design of frame. Waterproof watches are framed in such a way it does not allow to enter the water into machinery. Bar code is another framing for each product for quick identification. It is unique cover for framing for products. Lamination is one kind of framing. Bags are frame for carrying and protects from damage. Raincoat design is framing to protect from rains is marvellous design.

An investigating officers was using white board to know what actually happened in crime scene and he draws various evidences found at crime by segregating either with circle or square or other geometrical design for designing most appropriate hypothesis for continuity of crime taking incidences are nothing but frame . Evidences are kept in plastic pouch not to temper it by any means are nothing but framing. Comic writers use the concept of frame for writing dialogue and expressions of character and it helps in continuity of narrations.

In sports, basketball or boxing or fencing or hurdle race or football or hockey use of frame as ring or goalpost where every player tries hard to strike for winning. Street performer jumps into the circle of fire was nothing but frame. In modern time circus player jumps into fire rings is an attempt to enter the frame. Wrestling demands of minimum cloth on the body of wrestlers but we frame by using different colors of their knickers. Foundation of gambling is frame where set system of past allows to predicate the future and bet with stake is result they are victim of strong frame of mind. Musical instruments for producing sound are either design with natural shell of the large vegetables those

get hard after properly dried and it works as frame or artificially carved for required frame.

We are grateful to Prof Mark Watson for making special issue a truly international. His knowledge for India is better than any ordinary Indian citizen and he was appointed as a jury by Indian association for awarding designers of India in many occasions. Recently he has selected as fellow in Australia India Institute.

For he knoweth our frame; he remembereth that we are dust.
(King James Bible)

Enjoy reading

With regards

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Mark Watson MDIA – M Des. (Industrial) RMIT – Design Providence Founded in 1990, Design Providence is a multi disciplinary practice in the field of Interior Architecture and Product Design. Mark held office as Vice President with the Victorian Chapter of the Design Institute of Australia, also as Director with Arts & Recreation Training Victoria, and Artists & Industry. More recently he was Chair of the Victorian based Design Collective with the FIAA and a member of the FIAA National Design & Innovation Committee.

Highly regarded for expertise in furniture design, the practice has work represented in the National Gallery of Victoria, exhibiting both local and international, recently (2002) winning the ISSI - DIA Design Innovation Award presented by the Victorian Government Lead Minister for Design, the Honourable Lynne Kosky.

Mark completed a Master's Degree in Industrial Design at RMIT, the research topic entitled 'Belonging' investigated the role the physical environment plays in the form of artefacts.

Mark received an honorarium to present his findings at the International Interior Architect & Designer (IFI) Conference in Ireland in September 1997, and a paper titled "Sedition of the Gift" at the 'Design Sutra' conference in Mumbai, India in December 2003, and numerous papers with CII NID Design Summit on Design Thinking.

Working in Service Design and Design Thinking since 2010 becoming a Partner with Amsterdam based DesignThinkers Group & Academy in 2013.

Mark has presented on Design in India since 2003 and more recently has been honoured in acceptance as a Incoming Leaders Fellow of the Australia India Institute, participated in the International Council of Societies of Industrial (ICSID) Interdesign Workshop "Humanising the Metropolis" Mumbai, also presented at IIT Delhi, IIT IDC Mumbai, and DY DPC Center for Automotive Research & Studies, Pune as well as the NatCon InDesia in Kolhapur in 2014.

He is advisor to the India Design Festival, the Delhi Design Festival and judge of the India's Best Design Studio / Project Awards 2017

Foreword

My Australian design experience started in the 1970s a rite of passage for most teenagers of the day not willing or able to lock into the career of choice or convenience. Encompassing my secondary school completion and its bumpy story, to a slow engagement with the tertiary sector my education although considered privileged by some was far from an easy path.

All through those years disability or disadvantage were institutionalised or removed from societal view, my design education was to cater to the 95th percentile, at the exclusion of the 2.5 percent at either end of the bell curve.

All through the 1980's my view of disability and access was blurred by this segregation and passing on of responsibility to government agencies. In support of the de-institutionalisation of disability, with the disabled dispersed into our community as equal members of society and the shutting down of institutions, society has come a long way.

Fields of practice in disability saw Universal Design and Inclusive Design standards introduced into legislation, the 95th percentile were asked to endorse these standards to allow for a more expansive engagement of our citizens than had gone before.

Anthropometrics and to a greater extent Ergonomics has adjusted to the new Australian citizen in the 21st century, while not mandatory the pressure is on to allow inclusive standards within standard residential design such as wider passageways and graded slopes to surfaces. Interestingly ergonomics has embraced psychology especially in workplace design with consideration of issues like bullying now inclusive in the users experience of the workplace. Indeed, the term Occupational that was attached to

Health and Safety has now been superseded by the term Workplace, Health & Safety.

My paper and the papers of other invited authors looks at the United Nations Sustainable Development Goals (SDGs) and the Goals attributable to their coverage of disability in SDG #10 'Reduce Inequalities' and #11 'Sustainable Cities and Communities', within these frames predominantly lies the field of practice that is Universal and Inclusive Design.

Added to this is the new management tool of Human Centred Design and design thinking; for a long-time design practice has engaged these principles and only now have these practices been seen as of fiscal benefit to organisational growth with practices in empathy and participation being embraced by managers, it is not only the bottom line of economics but the triple bottom line of social and environmental and the cross-over of these as the sustainable future.

Design has a way to go in this field as has society, but the journey has started in earnest and the future looking promising.



Mark Watson



Dr. Keneilwe Munyai

Company/Org Hasso Plattner Institute of design thinking

Also known as the d-school

Keneilwe Munyai, is a programme manager at the d-school, has worked at the University of Johannesburg as a design educator a researcher and has been involved in community engagement. She is passionate about finding sustainable strategies to developmental challenges in South Africa and using design to facilitate change in many aspects of society, economy and the environment. She is interested in the role local knowledge can play in finding sustainable solutions in the emerging economy context. Keneilwe believes in collective efficiency and creative thinking processes to develop sustainable solutions for the manufacturing sector, service systems and products.

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Adopting a human-centered approach towards achieving sustainability

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Abstract

For almost three decades there has been endless talks about achieving sustainability. However, the decisions that emerge from the talks always favor powerful nations that due to their power always make decisions that favour their interest and that of their nations. These decisions are motivated by the interest of powerful nations. Often countries that have enforceable penalties for environmental offenders set up the targets meant for both developed and developing countries. Citizens of the developing countries often have no voice in the decisions that affect them, leaving them out of the conversation will lead to continued unsustainable practices. Sustainability should be about people as it is human practices that are unsustainable that lead to environmental pollution and degradation. Taking a more human-centered approach to sustainability could have a more positive impact than the approaches that have been tried with very little or no success. The human-centered approach puts human beings at the center of all decision making processes of trying to arrive at a possible solution. The approach also places a lot of emphasis on gaining empathy for people, which can only be achieved through understanding people's actions, experiences and emotions.

Keywords: *Human-centered approach, sustainability*

Introduction

The concept of sustainability has become a topic of discussion by politicians, academics and business. Sustainability is goal that we ought to be striving towards achieving as society, business, government and academia. Currently, the concept is often used by business to drive profits and sell products that are overpriced and whose impact on the environment and to humans is not well thought out. While government, particularly in developing countries uses it as a talking point and a bargaining tool with developed countries that so far have only led to endless dialogues with little impact or benefits for the citizens in the developing world. The concept of sustainability is a wide approach everybody is talking about in a period when environmental problems caused by various human activities are requiring serious solutions. Often considered superficially as an-add-on to products and services that are not informed by human needs and are not driven by the need to change behavior.

However, the products or services that are promoted as being sustainable are not necessarily sustainable. We design products that are not meeting human needs, which end up in landfills, which contribute to pollution, climate change, and of socio-cultural problems.

We need to take a human-centered approach which takes into consideration how the human actions and experiences can inform our sustainable solutions. Human-centered design as should be viewed as a process, mindset, or approach.

Don Norman in *The Design of Everyday Things*, he talks about Human Centered Design which is where you start to think in terms

of 'designing for people' as opposed to 'designing for users'. Thinking of *humans*, rather than users, is likely to inform better solutions that are more in tune with actual human behaviour. Calling the approach 'human' because it is easier to remember that humans may be hungry tired; the term 'user', albeit representing a human, may give the false impression of immersion with the system, promoting the common neglect of context and situation. Humans have a vast range of emotions and different tendencies, so in order to succeed in getting humans to change their behaviour and move towards more sustainable practices we need to start understanding human perspective.

It is through understanding human experiences and actions that we are able to gain an understanding that leads to empathy. In order to develop processes or solutions that will impact on real people (users). Gaining a deeper understanding of human cognition allows the solution seekers and decision makers to fully understand the motives behind people's needs and preferences and essentially allows the solution to be more to be automatically relevant solutions. Design thinking focuses on human desirability which should be automatically include sustainability as one of the constraints. This will prompt teams to considered how the human centered solution contributes to a future that promotes positive existence for humans and the environment

The human-centered approach is people-oriented. The first step is to engage and observe, identify and understand the needs of the target group. From insights gained are a starting point for generation of ideas. By building quick prototypes early and testing ideas are quickly we learn whether the solution address the need. The focus is less on the detailed elaboration of ideas, but rather on extensive experimentation and gathering new

insights from people impacted. By repeating and alternating the various steps created an increasingly better understanding of the problem and possible solutions. Human-centered design takes great care to differentiate between wants and needs, with the former being surface-level objects of convenience and the latter being underlying desires one cannot easily articulate but get to the root of what is actually needed. Good design thinking processes aim to uncover unmet needs as opposed to simply catering to the obvious solutions, this is done in a multidisciplinary team. The process brings together people from different backgrounds and disciplines and breaks down hierarchies which have dominated the work environment and society for generations. The diversity of views helps in creating of an understanding of the problem from different perspectives and developing a solution that is applicable to wider population that is more sustainable.

Sustainability is about analyzing and understanding the interconnection between economic factors, social (cultural narratives), and technological and environmental needs. Which we can only achieve understanding through gaining empathy. Gaining empathy requires understanding of the social cultural narratives through engaging with people in order to understand their point of view, which in turn will allow us to collaboratively generate solutions to some of the complex challenges. A more human-centered approach can make a significant contribution towards sustainability by focusing on people as a starting point to any innovation. Gill (1991) defines human-centeredness as "a new 'tradition', which places human, need, skill, creativity and potentiality at the centre of the activities of all systems." Unlike the design discipline which focus on the craft skills of designers, Design Thinking is a way of approaching problems which is

common to designers that might be adopted by any discipline or context and applied to organizational issues, policy issues and social issues (Kimbell, 2009).

However, this approach requires a shift from the expert mentality where all the answers come from individuals instead of learning from others through working in multidisciplinary teams and engaging with an inquisitive mind, which will allow for openness to learning which in turn will help us gain empathy for the communities we are working with or even our own colleagues.

The process of gaining empathy for people who are different from you is difficult and uncomfortable and it requires acknowledging that we have our own biases and prejudices that we hold. Acknowledging and working towards embracing diversity of views will a long way to towards creating effective collaboration once we have understood each other's point of views we are also able to work together towards a common goal. This does not take away from our individuality but helps us to bring together various perspectives which might help in developing solutions that have much wider applicability.

Empathy is key the human-centred approach. It is used to gain an understanding of ourselves, our own biases and prejudices before going out to understand the users whom we want to solve problem for or with. The process of trying to gain empathy helps us overcome stereotyping others by gaining an understanding, of their insights and experiences through engaging with them. By so doing people become part of a sustainable solution. The Human-centred approach underpinned by sustainability combines insights whereby users become inseparable partners in ensuring the longevity of our natural, social, and economic environments. Design thinking ensures that the starting point to exploring any

complex problem is with humans while also ensuring that the problem is not viewed in isolation.

Like many other design methodologies, human-centred design first began within technological and product system industries and has grown under human centred interaction (Rouse, 1991). The human-centred approach evolved from products to a humanised holistic approach to problem solving. The approach also led to the realisation that the methodology was manifested as more of a mindset and a process than just a methodology aiming at humanising the design process and empathise with the stakeholders (Rouse, 1991).

A different mindset is required for understanding and solving complex problems, significant social and environmental disasters, required that we relook the way we work and do things (Buchanan, 1992). The human-centered approach places emphasis on the diversity of the team which enriches the process and the solutions that emerge from the process.

The need for a different approach to developing sustainable solutions in Africa

Gill (1991) defines human-centeredness as "a new technological tradition which places human need, skill, creativity and potentiality at the center of the activities of technological systems." The human-centered approach advocates for the design of flexible systems that permit the people who interact with them to shape and manage it (Gill, 1991; Kapur, 1996; Lehaney, Clarke, Kimberlee and Spencer-Matthews, 1999). Human-centered systems production should concern itself with the question of what is? And what it could be? How it should be? The first is about what is socially desirable, the second about technical feasibility while the third is about what is business and environmentally

viable? (Kuhn, 1996; Lehane, Clarke, Kimberlee and Spencer-Matthews, 1999).

Environmental factors can also be explored using design thinking which helps understand. Understanding should be a starting point to exploring what the people that are impacted by the environmental factors, experience and know. Through the understanding their perspective and other stakeholders perspective we would be able to together to develop a well informed decision. The methodology combines process and tools which when applied over a period of time can become a culture and a mindset.

Design thinking is still used selectively by organizations that are early adopters but, in the context of South Africa these are still very few. In most cases people from the developed world are trying to find solutions for problems in Africa. However, the lack of understanding of the context result in the solution not meeting the needs of people it is intended for. An example of this case is a product that was meant to provide water to African villages using play. The system required that children play merry-go-round, and the motion of the wheel would pump water from underground for storage on an elevated tank.

The solution was giving the children a space where they can gather and play as a collective, while also using their energy they generate during play to produce clean drinking water. However, the design was not well thought through (Stellar, 2010). The amount of time required from children to generate the amount of water required would mean playing for more than twelve hours which is impossible. Secondly, the maintenance of the product was not well thought out, as the locals could not and had to rely on outside expertise (Stellar, 2010). Had the solution been

prototyped and tested with the users, this would have given the implementers an opportunity to learn form the users of the system and iterate before going on to implement.

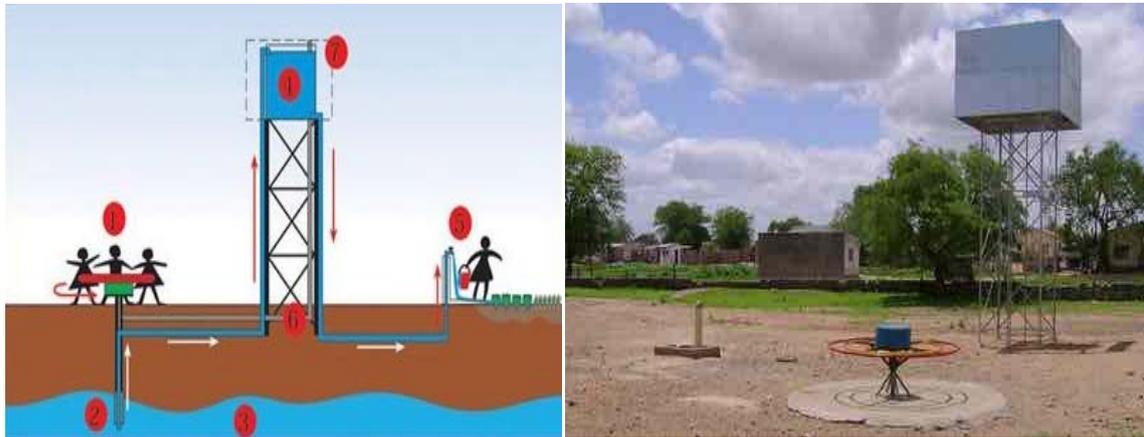


Figure 1: Illustration of the water pump (Stellar, 2010)

The above-mentioned example is one example, there are others that follow the same approach of coming up with solutions that do not fit the context. The “one size fits all” approach is very prevalent when it comes to western organisations trying to deal with issues in the developing countries. Solutions that do not include the community in terms of understanding the context in the planning stages leads to unsustainable solutions.

Design thinking as an approach brings together, people and a process that can assist in exploring more sustainable approaches that are people-centered. Sustainability is about developing systems and processes that respond to the needs of humans, while also taking into consideration the environmental and social aspects. Sustainability need not be add on, but a culture of how we work or do things. Applying design thinking on projects in Africa could play a role in coming up with sustainable solutions that address the needs of the people. Applying design thinking will also ensure that what is designed or developed and why it is

designed are made clear before it even gets manufactured. Therefore, sustainability should underpin the human centered approach since most environmental challenges are mainly caused by human actions. Sustainability requires a shift in paradigm and a bias towards action in order to promote more sustainable practices.

Conclusion

Design thinking as a methodology for problem solving offers an opportunity for us to test ideas quickly so that we can learn from the people that will be using the proposed solutions. The approach encourages solution seekers to engage with the users so that they can gain empathy and understand the problem being addressed before moving into solution mode. It also encourages the culture of prototyping ideas in order to fail early and cheaply before going out to implement solutions that do not address the needs of the users on the ground. This approach could play a vital role in mitigating some of the solutions that are well intended, but often misguided due to lack of understanding of who the end user of the solution is and their needs are. Through prototyping and testing ideas before they are implemented, more sustainable solutions that address the needs of the users might be developed with input from those users.

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Dr Keneilwe Munyai



Marco van Hout (The Netherlands) is Lead Design & Research at MediaLAB Amsterdam and initiated the development of the Design Method Toolkit and SCREAM! (a proven approach, app and platform for multidisciplinary design teams). His current mission is to fight 'Design Waste', by introducing a common language of design methods to the design field so that the creative community can build upon each other's work and share intermediate-level knowledge to tackle the world's biggest challenges. As part of this mission, Marco initiated the international programme 'Design Across Cultures' and the Global Goals Jam: 2 days of short term design impact on the Global Goals for Sustainable Development.

Since 2004, Marco has been a known advocate of 'emotion-driven design' and 'user experience design'. He is a co-founder of SusaGroup, known for the development of easy-to-use emotion measurement tools. Marco serves as a board member for the Design & Emotion Society and sits in the advisory boards of several international agencies: DOTs.coop (Spain), Emotional Factor Neurodesign (Spain) and Posmo (Chile). He is part of the founding committee of the Master in Digital Design (Amsterdam University of Applied Sciences) and a faculty member of the Master in Visual and Digital Media (IE University Madrid). In his spare time, Marco is an avid abstract painter and enjoys spending time with his family.

Fight Design Waste and Design 2030

Now!

An open call to join a growing community of designers, Change makers and cities that want to open up design and start building upon each other's work more.

*Marco van Hout // Lead Design at MediaLAB Amsterdam
part of the Amsterdam University of Applied Sciences*

Cities are opting to becoming smarter cities, which is leading to large investments in (smart) technology and technological enhancement. At the same time open innovation is on the rise, alongside the empowerment of citizens to shape the innovation and urban development. Where MediaLAB Amsterdam as a design lab sees an important opportunity is to create a global innovation chain of cities that embrace the power of design methodology and process thinking as a common language. This common language will help fight the waste of valuable knowledge from innovation processes, and will help us contribute to reaching the Sustainable Development Goals by 2030.

DESIGN PROCESS THINKING IS VITAL TO PREVENT 'DESIGN WASTE'

We are living in a world of plenty. Plenty of people, plenty of passion, plenty of knowledge, plenty of skills, and definitely plenty of ideas. Ideas. Our creativity. It is the one resource that will never dry out, but it is the one resource that we waste every day. Over. And over. Again. But, aren't we, as designers and creators, there to save the day? Yes, but we don't. Not enough at least.

Despite the conferences, the blogs, the meet ups, the hackathons, the jams, we started noticing that there is no real culture of sharing in the design field. We do not openly re-use insights nor ideas. We want to do our own thing, we want to make that method our own, we want to look autonomous and authentic. Many have already opted for change in the design field. *'Get over the embarrassment to get things done!'* , said Pixar President Ed Catmull. *'We design in secret'* , says Ryan Singer of Base camp. As a result, valuable insights from design processes are lost.

We started calling this loss *'Design Waste'* and initiated a mission to fight it. Now, we are calling out to the creative community to join the fight and start building on each other's work more.

Designers are not comfortable or confident enough to open up completely. Singer: *'When we get more confident a new phase opens up. We believe more in our process and we know that things are never perfect. So we start showing work earlier and start talking about our rationale at a given step. We might even be unafraid to open our tools and do some real work in real time in front of people. This is designing in the open.'*

Is there anything we can do to speed the transition from designing in secret to designing in the open, and as a result speed up in solving complex global issues?

Yes! And we believe this fight against *'design waste'* is threefold:

- 1. The design field needs to develop a real culture of sharing.*
- 2. Cities should become a central focus point, and part of a larger chain of cities that function as innovation incubators.*
- 3. Education institutions will have to adopt flexible, modular and inclusive education in order to educate future-proof professionals that can help build world change.*

The real waste is in the process!

Design waste is the loss of valuable work from the design process by a lack of a culture of SHARING our process.

This prevents us from building on each other's work in a sustainable way and therefore from creating a global chain of innovation.

1. REAL CULTURE OF SHARING

In order to create a true design culture where sharing, building on each other's work and proper knowledge transfer take place, a common language and structure are vital. Furthermore, it will only work when the right people use the right strategy to drive change. So many design and innovation companies are out there, claiming they can teach anybody to think as a designer, a result of a firm belief in the methodology. This would be great, if it wasn't for the counter effect, where everybody that learned how to 'think as a designer' in turn thinks they can do it all by themselves! This is a small disaster for the design field, our common goals and for reaching any SDG by 2030.

We curate and create tools and methods (MediaLAB Amsterdam's Design Method Toolkit) to facilitate a standard and a common language to facilitate sharing. Currently we are working on translating the Design Method Toolkit in Japanese, Spanish and Portuguese, in order to enhance worldwide distribution and involvement. We also call out to our partners and the creative community in general to help us evolve this language. As it is seen as a language, our toolkit is never finished and continuously adapting itself to current needs and challenges.

To kickstart a community on a global level and to work on developing this 'common language' of methods, we started

experimenting with an international network of multidisciplinary design teams working together simultaneously on global issues from a local context (MediaLAB Amsterdam's programme '*Design Across Cultures*') and searching for a common language of design methods to have a better way to share, compare and build on each other's work. Cities include Barcelona, Bangalore, Copenhagen, Fukuoka and Rochester.

Design Across Cultures

The Design Across Cultures (DxC) program connects cities, industries and multidisciplinary, multicultural design teams around the globe in order to locally solve global issues and improve 'citizen empowerment' around the world.

Each DxC project has a specific structure, where different stakeholders meet in a temporary or existing 'lab'. Central is the agenda of the local (city) government, stating the current challenges they face (i.e. flooding, food waste, safety, sustainable energy, etc.). Industry (tech) partners support local governments in facilitating technology to tackle these challenges. Universities provide research capacity and talent. In the DxC 'lab', these parties collaborate in student-driven projects, supported with technology from the industry to tackle cities' most current challenges. Unique to the program is the fact that several teams work simultaneously on the same challenge in different cities and share their work continuously.

What we see in the design field is that there is a firm belief in the feasibility of applying the diverse methods and approaches in almost any context or process (just see how Design Thinking is being communicated and promoted in similar fashion all around the world). However, they are the subtle cultural differences that

create differences in outcome, perspective and application of methods.

The outcome can be a real problem (for example when misinterpretations lead to product flaws) but it can even be noticed at a much lower level, e.g. in interviewing during field research there are big differences between east and west in how detailed you are able to uncover insights. In a couple of the projects that we performed at MediaLAB Amsterdam simultaneously in two cities (Amsterdam and Bangalore), there were lots of differences in the process, approach and outcome; even though the initial challenge was formulated the same. Amsterdam always took a more user-centered focus, where Bangalore had a strong focus on the impact on the community. At the MediaLAB, we found this fascinating and decided to expend on this notion to create the DxC program.

Over the past years (in the DxC program) we have experienced how sharing intermediate-level results and insights (from the process, during the process) can lead to a better alignment between the local solutions. In a project where the main challenge was to make mobile phone usage around the world more sustainable. The main reason why phone consumption is not sustainable is that each phone holds valuable and scarce materials, people keep their old phones in drawers and do not re-use, and when they are discarded they end up in landfills to be recycled under dangerous working conditions. In Amsterdam, a team took a consumer centric focus (the drawer), in Bangalore a community focus (landfill) and in Barcelona a more policy-driven focus. In the end the teams came up with locally relevant solutions that fit in a circular economical model with impact in all three cities and globally.

2. Cities as incubators for innovation

More than half the world's population lives in cities. By 2030, it is projected that 6 out of 10 people will be urban dwellers. Despite numerous planning challenges, well-managed cities and other human settlements can be incubators for innovation and ingenuity and key drivers of sustainable development.

In his book 'The Rise and Fall of American Growth', Robert Gordon claims that ours is an age of technological stagnation, not technological revolution. This runs counter to the popular notion that we are experiencing a very rapid (digital) technological revolution. Gordon stresses that the challenges we are currently facing do not in fact lie in technology. Or, as Belinda Lanks of Fast Company so aptly puts it: *'Today, integration, rather than raw technology, has become the pressing problem of our world.'*

Integration of technology, this is what designers are especially good at. Design is naturally picking knowledge and expertise from different disciplines to solve complex multi level challenges, design evolves around a deep understanding of (and empathy with) people and design really good at making solutions meaningful and therefore properly integrate technology in people's lives.

CITIES FUNCTIONING AS LOCAL POWER STATIONS TO SOLVE GLOBAL ISSUES, AS PART OF A GLOBAL INNOVATION CHAIN

We believe in the power of locality to solve global issues. Cities are a perfect context for creating small-sized eco-systems where design waste is reduced. From there, we think that intensifying collaborations between creatives in and between cities is vital to tackle *design waste* on a global level and build on each other's work.

We also see that real innovation is more frequently speeding up within city contexts rather than national contexts. We believe cities should therefore take up on the responsibility to not only design the city of the future, but rather tomorrow's society.

We have started working with the United Nations Development Programme on the development of a network of makers/designers around the global goals for sustainable development (SDGs, as adopted by the UN). This network focuses on cities and we connect them via a yearly event called the *Global Goals Jam*. Last year, we had 17 cities with over 500 jammers worldwide working for two days on innovations that will help us move forward with the SDG's. This year we will have 30 participating cities across the globe. Results are presented in Toronto during the EDIT design expo.

The Global Goals Jam is a kickstarter for collaborations on a deeper level in the Design Across Cultures programme, which in turn is a kickstarter for a global chain of innovation of cities that collaborate via their local design power stations.

3. Education institutions will have to adapt to educate future-proof professionals that can help build world change

The Faculty of Digital Media and Creative Industries of the Amsterdam University of Applied Sciences is taking the initiative to launch a new school that will meet the needs of the future and will focus on the societal revolution supported by teaching design, tech *and* social sciences in one place. This school is the *Digital Society School (DSS)*.

The DSS focuses on the *societal revolution* in which the integration of (digital) technology is pivotal. How can society, the city and people's daily lives benefit most from innovations in digital technology? How can companies respond most effectively and ensure that their products and services better meet the resulting requirements? How best to train students and professionals who do not specialise solely in the application of digital technology, but rather in the broad integration of it? And, above all, how can a school not only educate but also play a guiding role in the creation of solutions for greater societal challenges?

The Digital Society School (DSS)

The city has its challenges. Challenges that go beyond policy or urban development. Challenges that concern issues relating to the digital society involve embedding digitization more deeply in our society. While the digital world transcends everything else, it is increasingly intertwined with the physical world. This complexity calls for a school that trains (digital) professionals who will continuously commit to meeting these challenges, as well as a school which will ensure the ongoing development of solutions in close collaboration with the public sector and the business community.

To guarantee flexibility, the DSS will distance itself from traditional teaching methods based on linear, long-term learning pathways (e.g. four-year programmes). In fact, these will be set aside altogether and knowledge will be acquired and trending technology implemented on the basis of a modular short-term vision: *From trending to ending* . The long-term vision focuses primarily on the principle of *lifelong learning* : learning doesn't end with graduation. A student could enter the school, take a

module, leave the school, continue working/studying and return again at some point in the future. This circular, modular approach makes it an appealing alternative for international talent and allows closer collaboration with the project-driven business community.

The tech industry has a population that is highly homogeneous and a school that aims to provide new sources of human capital could take advantage of that. The DSS adopts a diverse and inclusive approach to training new talent. Previous education and background should have less influence on the admission of students to the school. The choice to focus less on four-year programmes and more on shorter modules is important to enable rapid response to new requirements from the industry. As IBM's 'global Head of talent organization', Sam Ladah, explains: *'Around 10-15% of the new employees currently recruited by IBM worldwide do not have a traditional four-year qualification.'* Intel is even looking at secondary schools to fill the gaps, according to VP Danielle Brown (Chief diversity and inclusion officer). So here lies a golden opportunity for a school to train high-level human capital yet remain open to talent in various stages of their (learning) career.

As discussed, it is not so much about the actual technology, but rather the question of whether technology could provide the answer to the major societal challenges of our age.

These challenges are not limited to cities or regions. There is a consensus between governments, businesses and knowledge institutions worldwide. They have committed to the 17 Sustainable Development Goals. These concern our human rights and our primary necessities of life, such as water, health and safety, employment and security, and the need for a functioning

administration. For these goals to be achieved, it is vital that science, technology and social agendas are linked. Building on each other's work more effectively is also very important. Worldwide, vast amounts of valuable knowledge are currently being lost because it is not shared, or not found. This is where the global chain of innovation comes in, and that is why the DSS will continue to organize the Global Goals Jam with the UNDP and continue to expand on the Design Across Cultures program.

We invite everybody to join us in the Global Goals Jam, enter the Design Across Cultures program and become part of the Digital Society



Marco van Hout



Jennifer Dorward

Jennifer completed her Executive Masters of Business Administration in 2016 at RMIT University, Melbourne. She was a founding member of the executive committee of the RMIT MBA Student Association and acted as President from 2014 to 2016. She was the postgraduate representative on both the RMIT College of Business Board (2015) and the Graduate School of Business and Law MBA Program Advisory Board (2015-2016). Jennifer has undertaken further postgraduate studies in Business Design and Psychology at Copenhagen Business School, Denmark in 2016.

With over a decade and a half of business background in the travel, fashion and media industries, she has had extensive international business experience having worked in the United Kingdom, Denmark and Sweden. More recently she has focused on corporate business planning and stakeholder engagement in the Emergency Services sector in Victoria, Australia.

You can follow Jennifer on

[Twitter.com/jendorglobal](https://twitter.com/jendorglobal)

[instagram.com/jendorglobal](https://www.instagram.com/jendorglobal)

From the 17 Global Goals our Melbourne Jam had chosen three to work with;

9. *Industry, Innovation and Infrastructure*

10. *Reduced Inequalities*

11. *Sustainable Cities and Communities*

Our group consisted of team members with differing backgrounds; marketing, sales, business, finance and entrepreneurship, which added to the diversity of ideas throughout the weekend. We decided almost immediately to focus on **9. *Industry, Innovation and Infrastructure***, which resonated in particular with the City of Melbourne's, the *Future Melbourne 2026 Goal: A Connected City*. To develop our ideas, a number of methods would be explored and our results were documented using the *MediaLad Scream* application. For our first sprint we used the *Actors Map figure 1* to represent the relationship between the stakeholders.

The group commenced discussing the different people, places and businesses that access, live, work and explore the city of Melbourne. We made links between the users and enterprise to find commonalities and the relationships. Immediately the discussion turned to how these stakeholders communicate with and gain information about the city. These were then grouped (the post-its moved around) into users and enterprise to determine what might assist us to experience their problem. Access to the internet and free Wi-Fi in the city started to take shape.

By understanding what our users were experiencing and what might make the users happy we started to put empathy into action, to tell their story. These 'stories' or 'drivers' where the users' awareness of their location in the city, how secure and safe they felt in the city, awareness of the services and businesses available in the city (*Empathy in Action figure 2*). We then reorganised this after testing our 'pain relief' among other teams.

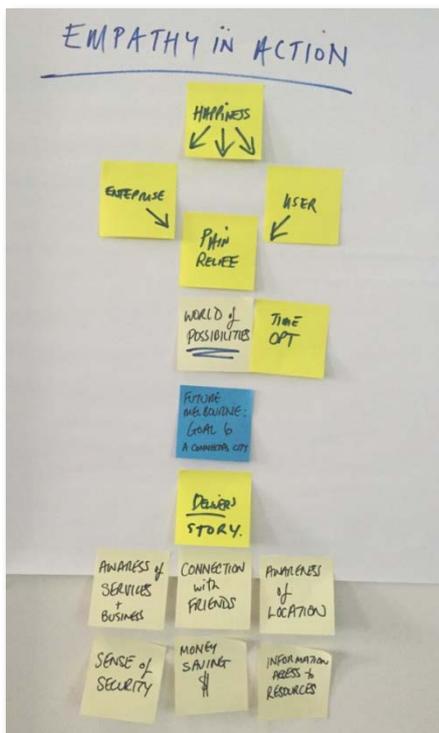


Figure 3



Figure 2



Figure 4

This second iteration helped the team to frame our insights and refine the design idea (*Empathy in Action figure 3*). By gaining this feedback we decided that the drivers where *information access to resources* and *sense of (data) security*. This made the user happy because they now had a 'world of possibilities' to utilise the internet of things in Melbourne to access time optimisations as listed in the bottom of figure 3.

Discussing what these user journeys might look like, we prototyped our access to the Internet. In *User Journey Prototypes*

prototypes all around the users feeling of home and sense of security. What did our prototype need? What did it lack? We tested with other teams and ourselves, we changed the model and iterated using the matrix template. Did it fit the user's needs and desires? Was it a sustainable and financially viable? These are the three P's; People, Planet and Profit. How could free Wi-Fi be provided without becoming cluttered with advertising and direct marketing to the users? These were changed and draw, added to and changed with each piece of feedback.

In our third sprint we created a physical prototype. Using paddle pop sticks, paperclips, plastic and plasticine we created our logo and hub (*Prototype figure 7*). We then worked through a process of access and what it might mean for the city of Melbourne. We asked three questions to test the hypothesis of free Wi-Fi on our potential users. The questions we asked were 1) how would free Wi-Fi benefit you as a ... (tourist, business, resident)? 2) what challenges do you envisage free Wi-Fi having? 3) can you offer two advantages/disadvantages to having free Wi-Fi? The findings from this research that users were most concerned with were; security and safety, reliability of the service and the integrity of their data using the service.

In the fourth and final sprint, the team tested and implemented the along with our evaluation of the 3 P's; People, Planet and Profit. Then by using the method, *Through others Eyes*. How would our users be aware of the new free Wi-Fi in Melbourne? We started coming up with hash tags (*Figure 8*) #AccessAllAreas The concept now had images, hash-tags, a hub (*Figure 7*) that would be the interface of our free Wi-Fi in Melbourne.

The final part of this process was the pitch. We recorded a video of our challenge for the Global goal 9. Innovation and infrastructure, in a partnership with the *Future Melbourne 2026*

Goal: A Connected City, including the users problem of empowerment, access to information and a sense of security when using the internet for the users. The hypothesis was that all people would benefit from free Wi-Fi in Melbourne, with a view to grow this network to include the whole of Australia. The target users of our hypothesis are the tourist, the business enterprise and the local residence. The vision is to create free Wi-Fi access in the CBD focusing on the key value proposition with the following six key drivers:

- 1. 100% free**
- 2. state of the art reliability**
- 3. direct and instant access (no signups or logins)**
- 4. unlimited usage, downloads and streaming**
- 5. platform works within the law**
- 6. conventional terms and conditions**



Figure 7

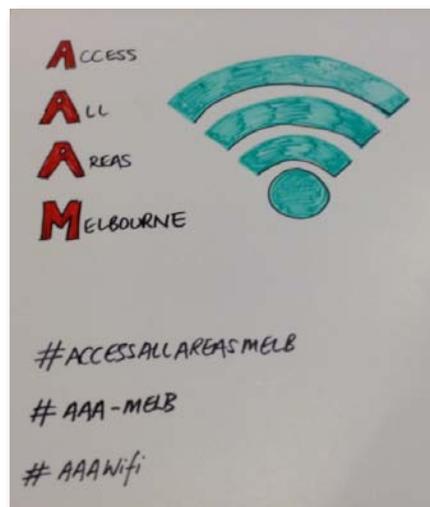


Figure 6

Epilogue: In less than two weeks after our team came up with the *Access All Areas #AAAMelbourne* free Wi-Fi concept for Melbourne, the Age newspaper published an article on the 29th

Sep 2016 titled *'Free Wi-Fi to be rolled out across Melbourne's CBD'* by Benjamin Preiss. The article stated that users would not need a login and it would not contain pop up advertising but would limit the daily access to a maximum of 250megabytes per device. The pilot would be part of the government's \$11 million *Victorian free Wi-Fi pilot* expected to cover 600,000 square meters across not only Melbourne but also the regional hubs of Bendigo and Ballarat.



Jennifer Dorward, Executive MBA | Strategy | Stakeholder



Mark Watson MDIA – M Des. (Industrial) RMIT – Design Providence

Founded in 1990, Design Providence is a multi disciplinary practice in the field of Interior Architecture and Product Design. Mark held office as Vice President with the Victorian Chapter of the Design Institute of Australia, also as Director with Arts & Recreation Training Victoria, and Artists & Industry. More recently he was Chair of the Victorian based Design Collective with the FIAA and a member of the FIAA National Design & Innovation Committee.

Highly regarded for expertise in furniture design, the practice has work represented in the National Gallery of Victoria, exhibiting both local and international, recently (2002) winning the ISSI - DIA Design Innovation Award presented by the Victorian Government Lead Minister for Design, the Honourable Lynne Kosky.

Mark completed a Master's Degree in Industrial Design at RMIT, the research topic entitled 'Belonging' investigated the role the physical environment plays in the form of artefacts.

Mark received an honorarium to present his findings at the International Interior Architect & Designer (IFI) Conference in Ireland in September 1997, and a paper titled "Sedition of the Gift" at the 'Design Sutra' conference in Mumbai, India in December 2003, and numerous papers with CII NID Design Summit on Design Thinking.

Working in Service Design and Design Thinking since 2010 becoming a Partner with Amsterdam based DesignThinkers Group & Academy in 2013.

Mark has presented on Design in India since 2003 and more recently has been honoured in acceptance as a Incoming Leaders Fellow of the Australia India Institute, participated in the International Council of Societies of Industrial (ICSID) Interdesign Workshop "Humanising the Metropolis" Mumbai, also presented at IIT Delhi, IIT IDC Mumbai, and DY DPC Center for Automotive Research & Studies, Pune as well as the NatCon InDesia in Kolhapur in 2014.

He is advisor to the India Design Festival, the Delhi Design Festival and judge of the India's Best Design Studio / Project Awards 2017

Strategic Design & Design Thinking around Global Goal #10 & 11 Reducing Inequalities & Sustainable Cities & Communities

OR

"How might we utilise design thinking to effectively impact on policy and process to attain equality and sustainability?"

Mark Watson

RMIT University Melbourne Australia

Keywords:

Universal Design, Inclusive Design, Participatory Design, Design Strategy, Strategic Design, Design Process, Service Design, Design Thinking, Inequality, Sustainable Cities, Smart Cities, Sustainable Communities, Sustainable Development Goals

Introduction

When we use design thinking (or practice design) we use tools to equally give us insights into the problems we are asked to help solve. Equally we frame problems to understand the length, breadth and depth of the situation to gain insights and develop potential solutions.

So I thought I would bring into the discussion here designs role in contributing to the Goals that frame the collective wisdom of the United Nations and the Sustainable Development Goals (SDG's), more specifically the SDG's framed around number 10 and 11, Inequality and Sustainable Cities respectively.

Design for All Foundation states its objective is the “intervention into environments, products and services which aims to ensure that anyone, including future generations, regardless of age, gender, capacities or cultural background, can participate in social, economic, cultural and leisure activities with equal opportunities”¹.

This challenge has been taken up by the design profession with a focus predominantly on disability (physical and mental) within the built environment, yet as we see from the stated objective the scope for design intervention is broader than the accepted principles of Universal Design and Inclusive Design.

The recent United Nations Sustainable Development Goals², a reframing of the Millennium Goals provides a substantial opportunity for design as a discipline, to explore expansion within this framework to expand its influence.

The International Council of Societies of Industrial Design in its emergence as the World Design Organisation³ restates that Industrial Design is a strategic problem-solving process that drives innovation, builds business success, and leads to a better quality of life through innovative products, systems, services, and experiences.

Design Thinking has developed as a reference to the formative process practiced by designers to effect creativity and innovation

¹ *Design for All Foundation 2017, What is Design for All, Design for All Foundation, viewed 25 February 2017, <http://designforall.org/design.php>*

² *UNDP Sustainable Development Goals 2017, Sustainable Development Goals, United Nations, viewed 25 February 2017, <http://www.undp.org/content/undp/en/home/sustainable-development-goals.html>*

³ *World Design Organisation 2017, Definition of Industrial Design, World Design Organisation, viewed 25 February 2017, <http://wdo.org/about/definition/>*

in planning for, and providing solutions to, problems faced by management, as have been newly redefined.

The traditional placement of design within industry has been predominantly through product in the construction, manufacturing and service industries with creative input into product such as printing and media. With numerous Governments around the world identifying designs contribution to the economy, the value generated by design within the expanded 'design thinking' scope and industry sectors has yet to be evaluated.

The move to effect change within other platforms of the Services industry has seen the need for management to build skills in creativity and innovation as well as managing the creative departments of their respective organisations.

This emergence of the need for the adoption of Design Thinking processes and tools has hit a heightened level in the last decade as corporations struggle to achieve growth targets where the traditional tools have proven impotent in the post Global Financial Crisis world of Management.

A key tool in management understanding the process that designers use was formulated from research by the UK Design Council in the form of the Double Diamond⁴. This diagram graphically illustrates the four main divergent and convergent stages of the Design Process in a lineal form familiar to the corporate world, use to the language of Project Management.

⁴ *Design Council 2017, Design Methods for developing services - The Double Diamond design process, viewed 25 February 2017, <https://connect.innovateuk.org/documents/3338201/3753639/Design+methods+for+developing+services.pdf>*

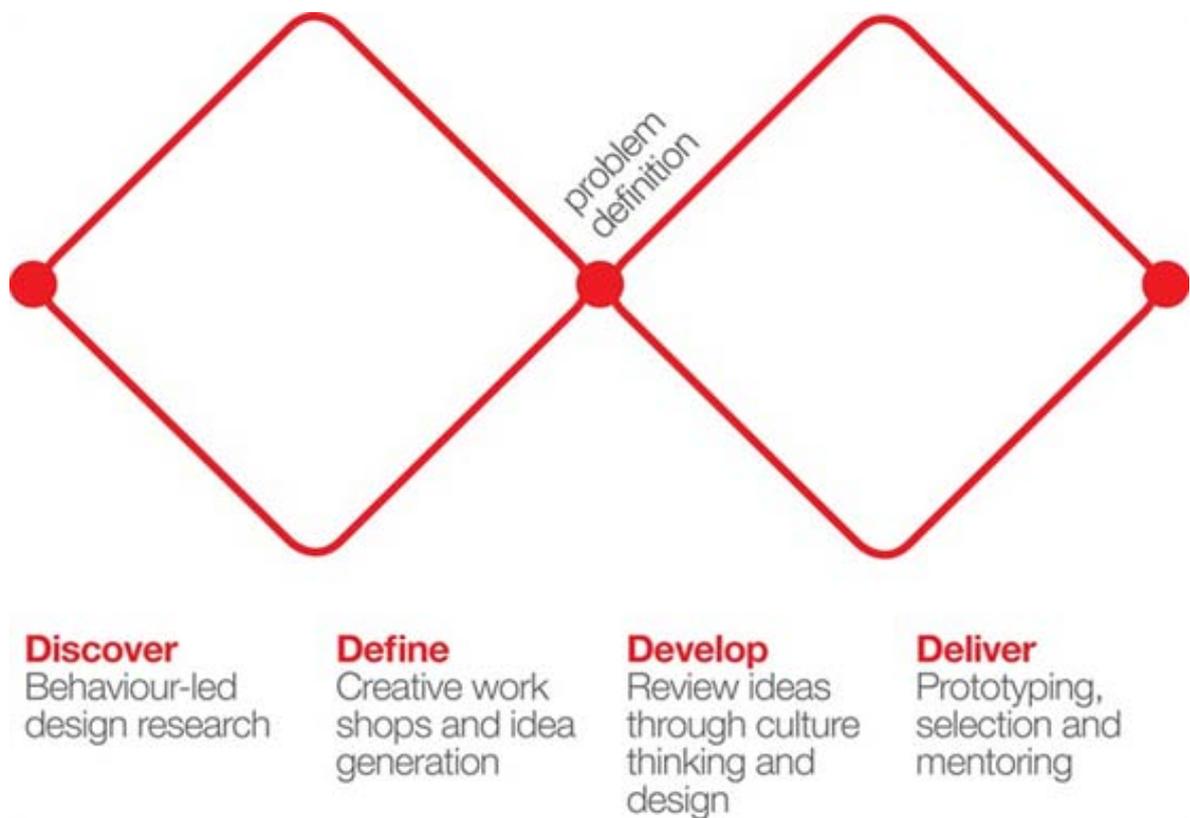
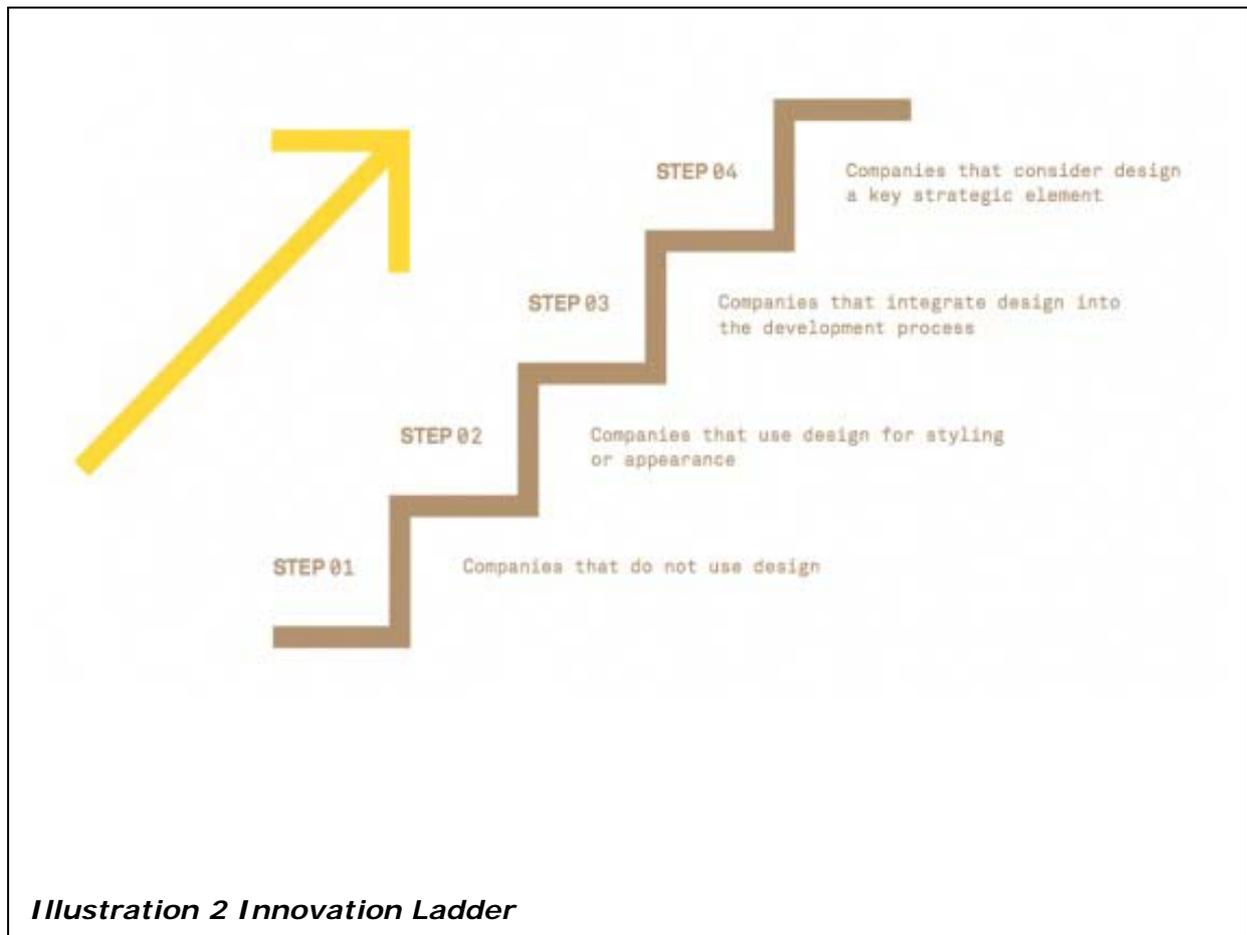


Illustration 1 UK Design Council Double Diamond

While designers will argue that the design process is a circular process, the double diamond was framed to talk to management and in doing so helps them to breakdown the tasks and tools used to Discover (new knowledge and insights), Define (work through concepts to a viable proposition), Develop (concepts and processes for the realisation of the concept) and Deliver (the documentation and administration of the realisation of the concept).

Another tool developed is the Innovation Ladder where management can visualise their position in a market in relation to its design maturity.



From an organisation that effectively has “No Design” processes within its organisation, to the next rung on the ladder ascending to “Design as Styling” where design is incorporated in the product or service in a superficial way affecting the physical appearance. As we ascend the next rung leads us to the more sophisticated levels of “Design as Process” where design can effect systems to the top level where “Design as Strategy” affects Senior Management in positioning the whole of an organisation.

With the Global Sustainability Goals design is being requested to work within these two top levels in effecting policy and strategy within Governments to think outside the box.

Another key tool used to identify this interaction within Government is the Public Sector Design Ladder⁵ that can be connected to the innovation ladder with Step 2 Design as Capability aligning with Design as Process and Step 3 Design as Policy aligning with Design as Strategy.

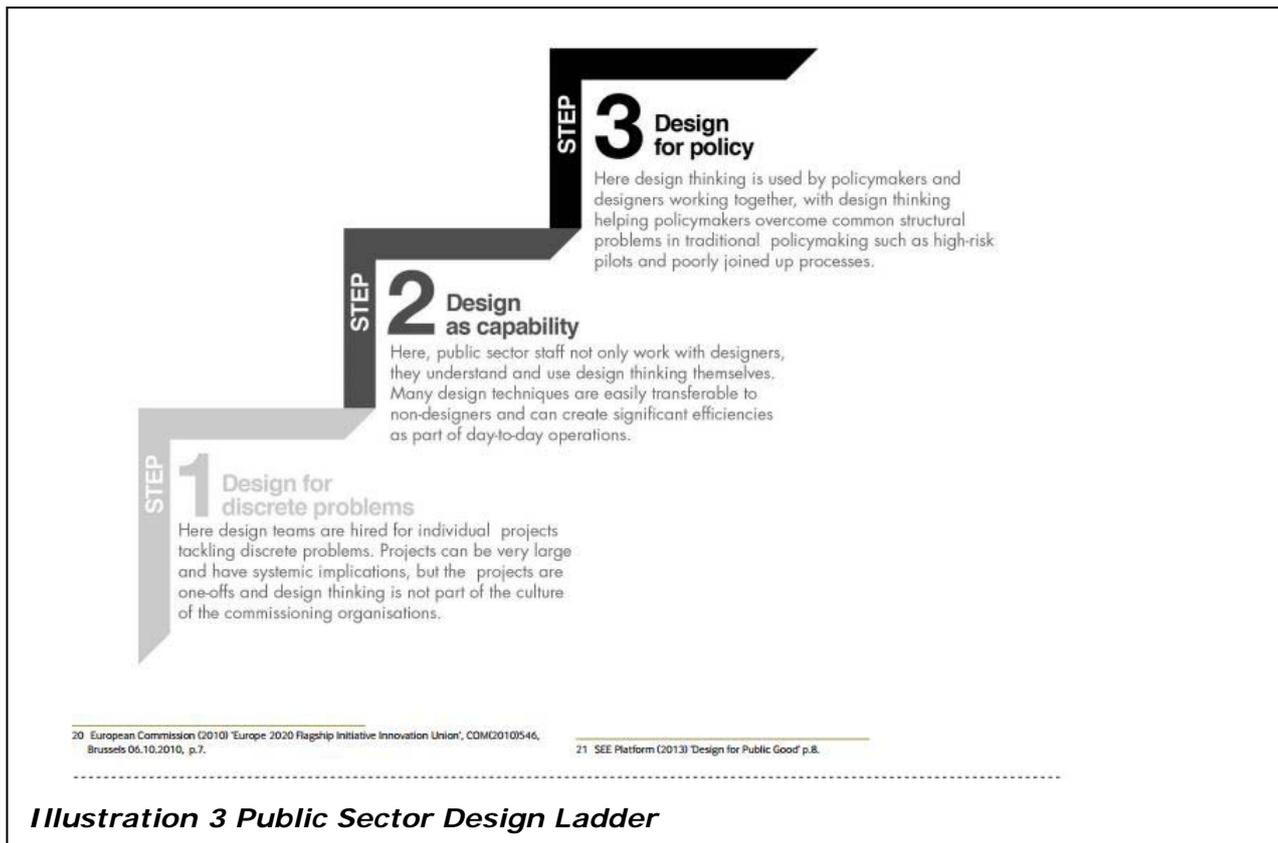


Illustration 3 Public Sector Design Ladder

Used in reference to the emerging discipline of Service Design this visual helps identify how design thinking and service design practice can assist in bringing creative and innovative solutions to the public sector and is an expression of an organisation practicing “mature design”.⁶

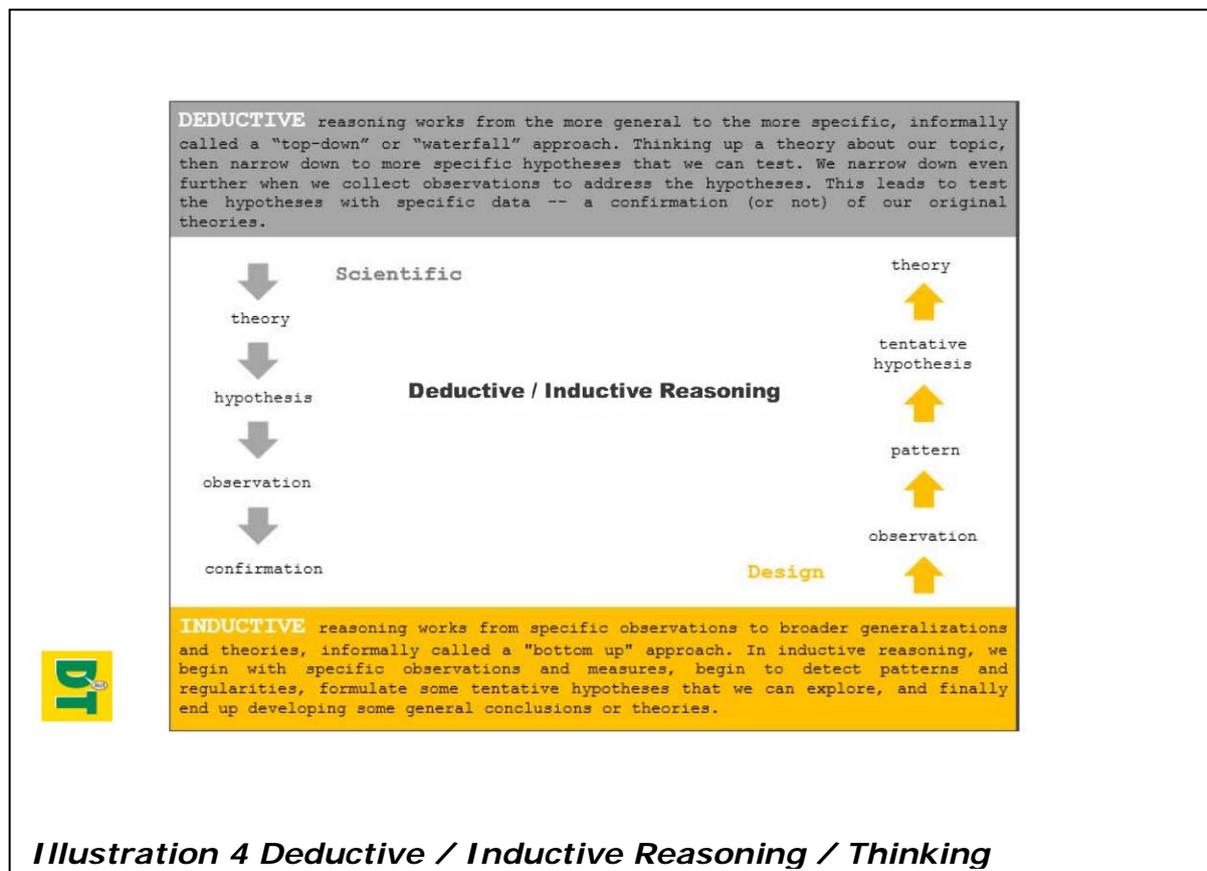
⁵ SEE Platform 2017, *An overview of service design for the private and public sectors, Public Sector Design Ladder*, viewed 25 February 2017, <http://www.seeplatform.eu/docs/SEE%20Platform%20policy%20booklet%207.pdf>

⁶ Design Management Institute 2013, *The DMI Design Value Scorecard*, Design Management Institute, viewed 25 February 2017, http://c.ymcdn.com/sites/www.dmi.org/resource/resmgr/Docs/DMI_DesignValue.pdf

Mature Design has been outlined in the Design Management Index established through the Design Management Institute, in research to interpret designs value to organisations.

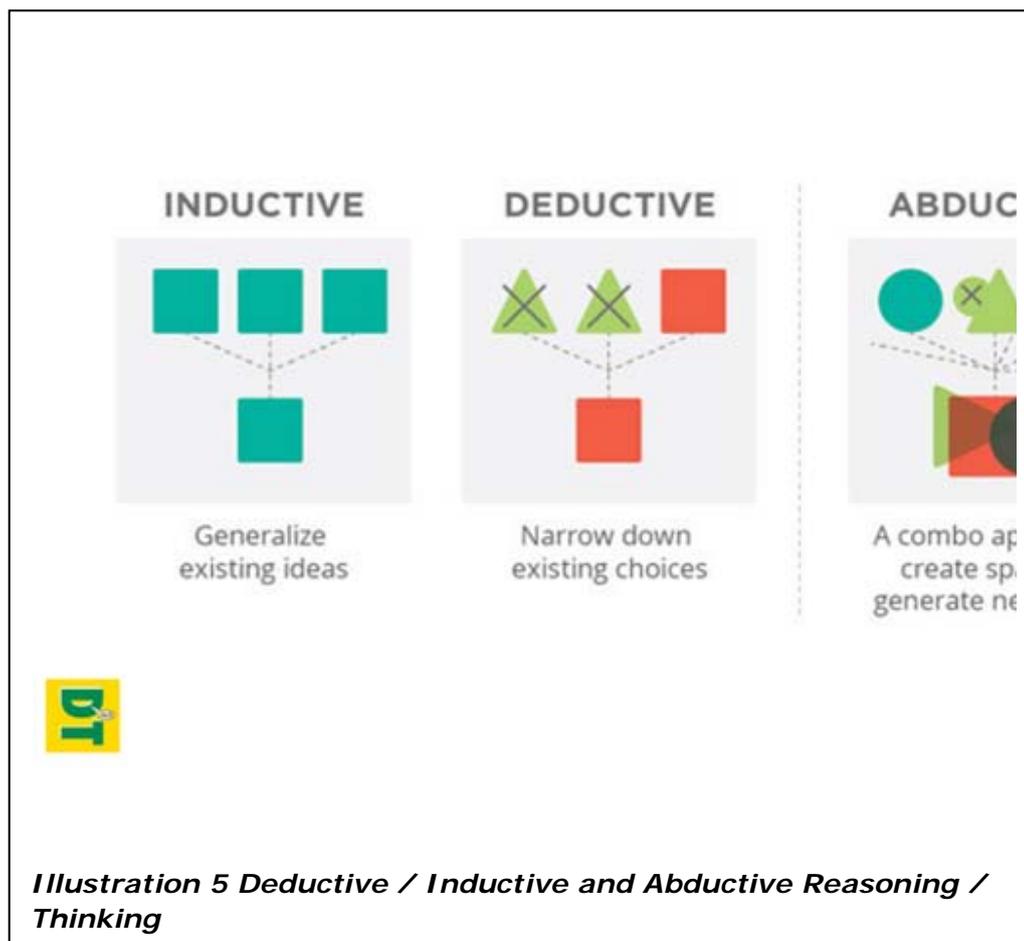
Two other visuals I use to help management understand what design thinking is about relate to “reason” or “logic” modes in thinking. It has long been held in academic circles that the deductive reasoning process is the scientific approach to research, a top down model of thinking where front end innovation is bypassed and a hypothesis is formed usually through case studies (of what has been done before).

Design leans strongly to the other pole in this dichotomy, through inductive reasoning processes in research methods more aligned to the social sciences, seen as a bottom up approach design thinking works through observation to identify patterns of use or



behaviour and arrives at a hypothesis much later in the process (the divergent discover phase from the double diamond).

There is a middle ground to this dichotomy in abductive reasoning which is a hybrid of both and used widely in design thinking in organisations seeking to achieve growth in a creative and innovative way.⁷



Sustainable Development Goals

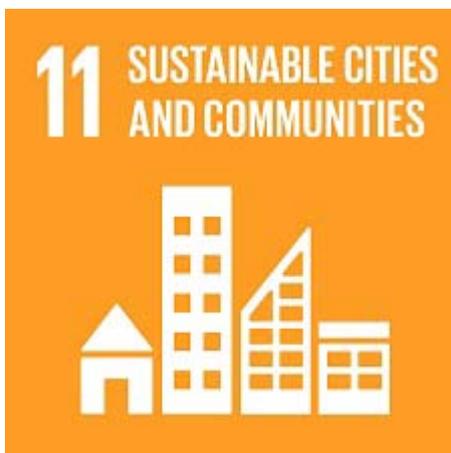
Setting the scene for design to take a lead role in meeting the Design for All goals and position itself to impact on work when related to the Sustainable Development Goals, this SDG

⁷User Experience Professionals Association 2015, *Using your logical powers : Abductive reasoning for business success*, viewed 25 February 2017, <http://uxpamagazine.org/using-your-logical-powers/>

framework gives a strong lead for design to frame research and relate to projects in identifying their impact with this substantial list of goals.

The 17 Sustainable Development Goals (SDG) and 169 targets which we are announced in 2015 at the United Nations Headquarters in New York from 25-27 September 2015 demonstrate the scale and ambition of this new universal Agenda of Sustainable Development towards the year 2030.

It has been reported⁸ that the SDG most positioned to effect the UN SDG's is goal 11:



Sustainable Cities and Communities SDG # 11, with “More than half of the world’s population now living in urban areas, by 2050, that figure will have risen to 6.5 billion people – two-thirds of all humanity. Sustainable development cannot be achieved without significantly transforming the way we build and manage our urban spaces”.⁹

⁸ *United Nations University 2015, Cities should be at the heart of the SDGs, United Nations University, viewed 25 February 2017, <https://unu.edu/publications/articles/cities-heart-of-sdgs.html>*

⁹ *United Nations Development Program 2107, Sustainable Development Goals – Sustainable Cities & Communities, UNDP, viewed 25 February 2017, <http://www.undp.org/content/undp/enhttp://www.globalgoals.org/global-goals/reduced-inequalities//home/sustainable-development-goals/goal-11-sustainable-cities-and-communities.html>*

Yet if cities were designed to meet the needs of the communities they support then the need for inclusive or universal design principles would be met autonomously. With the SDG #11 for Cities, a set of targets loosely calling for action on developing inclusive policy to deliver accommodation, transport and open spaces.

Disability is presumed to be covered in development of inclusive policy to deliver on the above, and the challenge to the design community is to ensure that world best practice is attained in developing and including these standards.



Reducing Inequalities SDG # 10

And the SDG most positioned to align with the traditional Design for All focus on disability is embraced within reducing inequalities¹⁰:

¹⁰ *United Nations Development Program 2017, Sustainable Development Goals – Reduce Inequalities, UNDP viewed 25 February 2017, <http://www.undp.org/content/undp/en/home/sustainable-development-goals/goal-10-reduced-inequalities.html>*

- *Goal 10 calls for reducing inequalities in income as well as those based on age, sex, disability, race, ethnicity, origin, religion or economic or other status within a country. The Goal also addresses inequalities among countries, including those related to representation, migration and development assistance.*

Along with the framework of the goals a set of targets accompanies them with the classification of disability, action suggested by the targets is a non-specific call for empowerment and promotion and a call for policy review to inform changes to regulations.

This work is the key challenge to the Universal / Inclusive Design movement to develop to assist the design community to make impact through the SDGs especially in SDG #11.

Conclusion:

Designers are increasingly being called to Co-Design and Co-Create solutions to problems be they wicked or simple problems as well as to teach management in the processes to allow them to be more productive in a different approach to organisational strategy.

Through abductive thinking, design has been embraced by the managers of the world who felt shackled by a traditional education bound up in deductive reasoning and hopefully design and designers will form multidisciplinary teams to work abductively in the co-creation of more meaningful and prosperous solutions to today's wicked problems.

The SDGs as a framework is a start to forming strategic action towards meeting the challenges of sustainable development, they are not perfect, as disability is situated within inequality, this is

the challenge for organisations like Design for All (of India) to engage in discourse at the United Nations level to build within these goals, a platform for engagement through collaboration and setting targets for the design community to actively work towards.



Mark Watson MDIA



Forthcoming Issues

August 2017 Vol-12 No-8

Imma Bonet of Design For All Foundation, Spain will be the Guest Editor . After high education in Pharmacy in the University of Barcelona, she developed her professional carrier in the field of healthcare, associations, education, accessibility and Design for All.



She has been responsible for the development of many national and international projects in her position as: Design for All in Spanish Universities, The Flag of Towns and Cities for All, Auditing system for the use of Design for All in companies, etc.

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

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.





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."

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**UNIVERSAL DESIGN
IN HIGHER EDUCATION**
From Principles to Practice
Second Edition

Edited by
Sheryl E. Burgstahler
Foreword by Michael K. Young



384 PAGES
978-0-674-30-098-0 SEPTEMBER 2015
\$14.00 PAPERBACK

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 *ENHANCING DIGITAL ACCESSIBILITY THROUGH PROCESSES AND POLICY*

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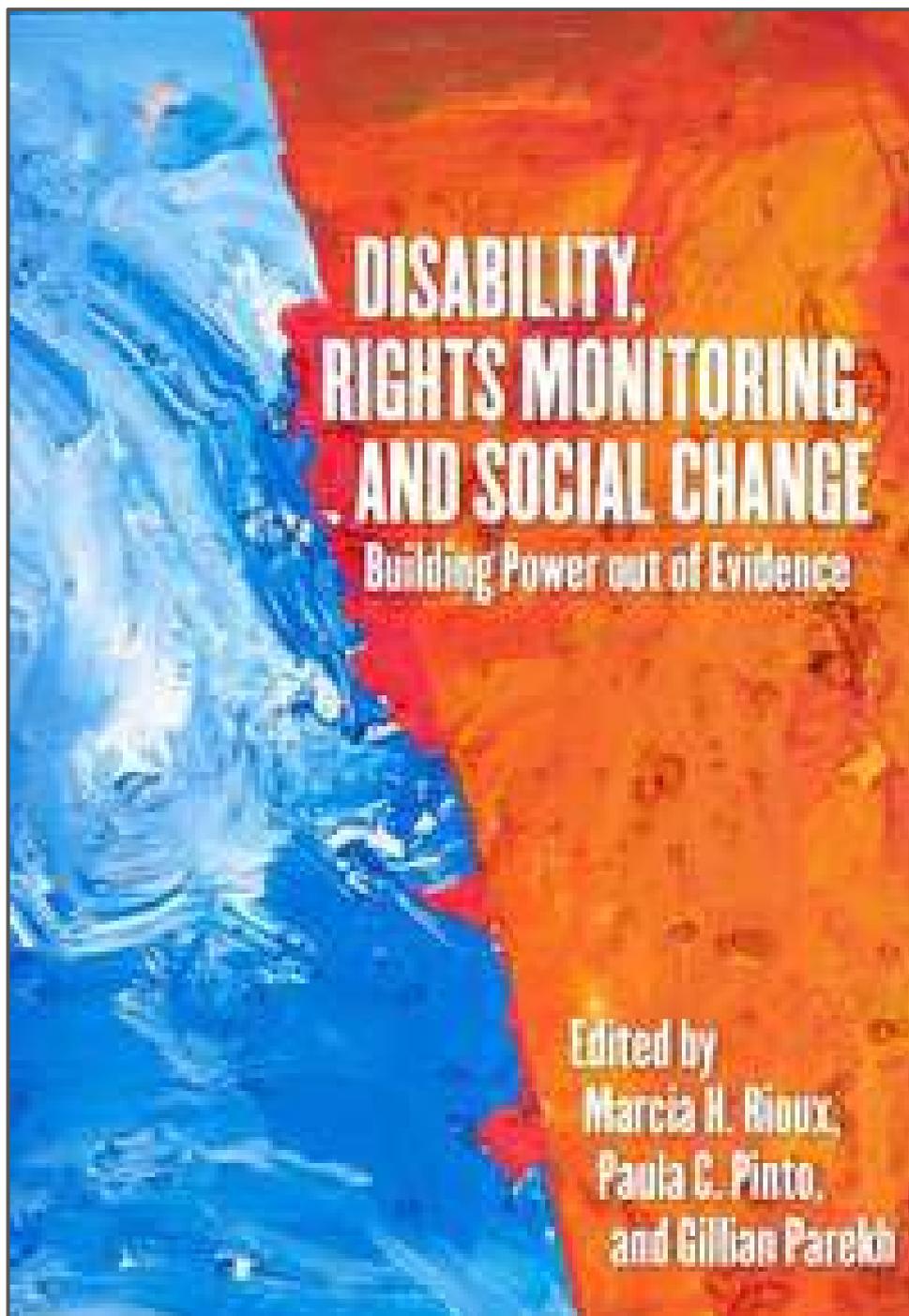
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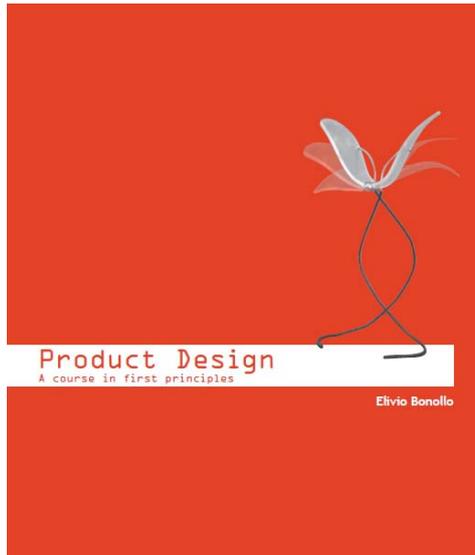
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Disability, Rights Monitoring and Social Change:





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Product Description

In this book, Elvio 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. Elvio 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 has been carefully designed to take the reader on a highly motivating journey of design thinking and creativity, supported by excellent sample solutions to design problems, lucid discussions and extensive references. These solutions, developed by design students, serve as novel examples of how to solve real problems through innovative design without restraining creative freedom and individual personality. The design learning method and strategies in this book will greatly assist design and technology teachers, students of design, aspiring designers and any individual with an interest in professional design practice.

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

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★★★★★ A 'Must Have'.

By Amazon Customer on 7 April 2016

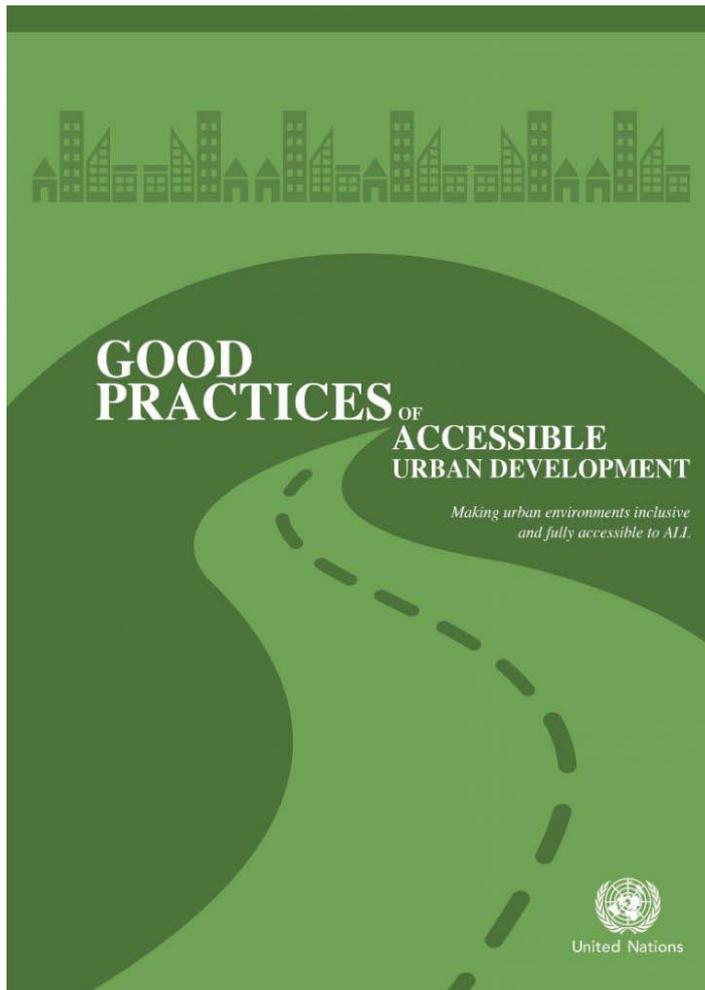
As a Design Education professional of many years standing, I endorse this book without reservation. It is comprehensive, lucid and above all, useful in a very accessible level at the coalface. Professor Bonolo has an enormous cache of experience as an engineer, designer and design educator and his experience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

TAPPING INTO HIDDEN HUMAN CAPITAL

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



DEBRA RUH

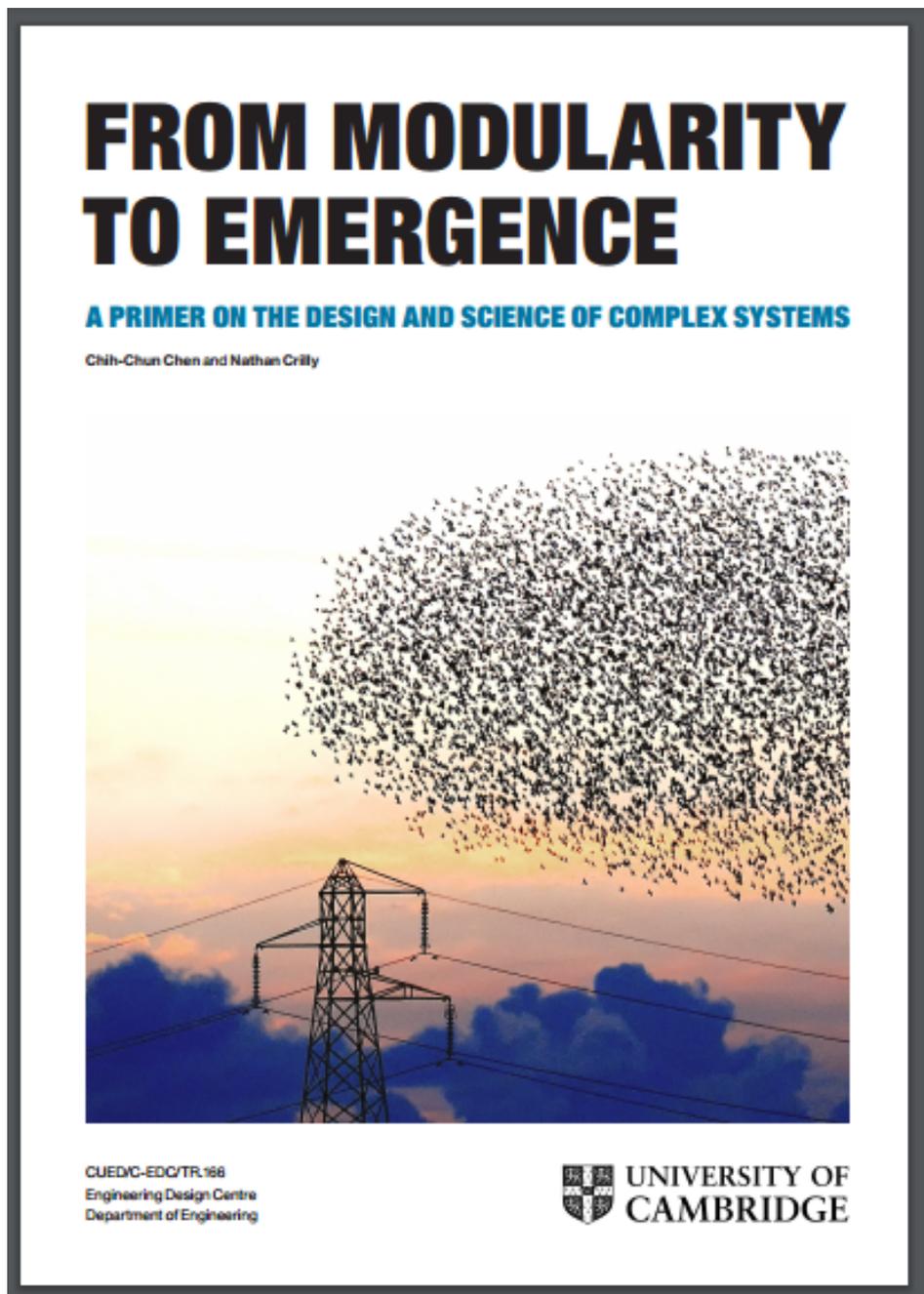


In light of the forthcoming United Nations Conference on Housing and Sustainable Urban Development (HABITAT III) and the imminent launch of the New Urban Agenda, DESA in collaboration with the Essl Foundation (Zero Project) and others have prepared a new publication entitled: “Good practices of accessible 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.p
df](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_*.

This project is funded by the UK Engineering and Physical Sciences Research Council (EP/K008196/1).

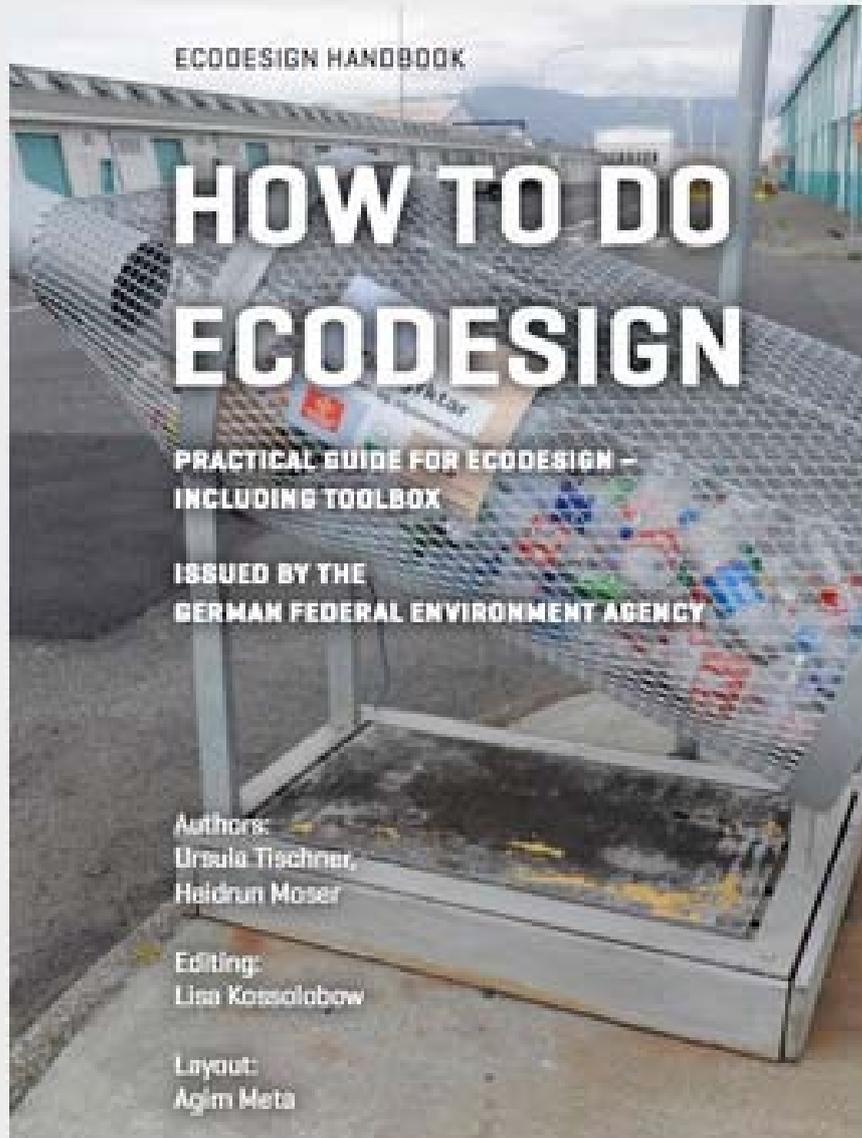
The book is available at URL:

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

Changing Paradigms: Designing for a Sustainable Future

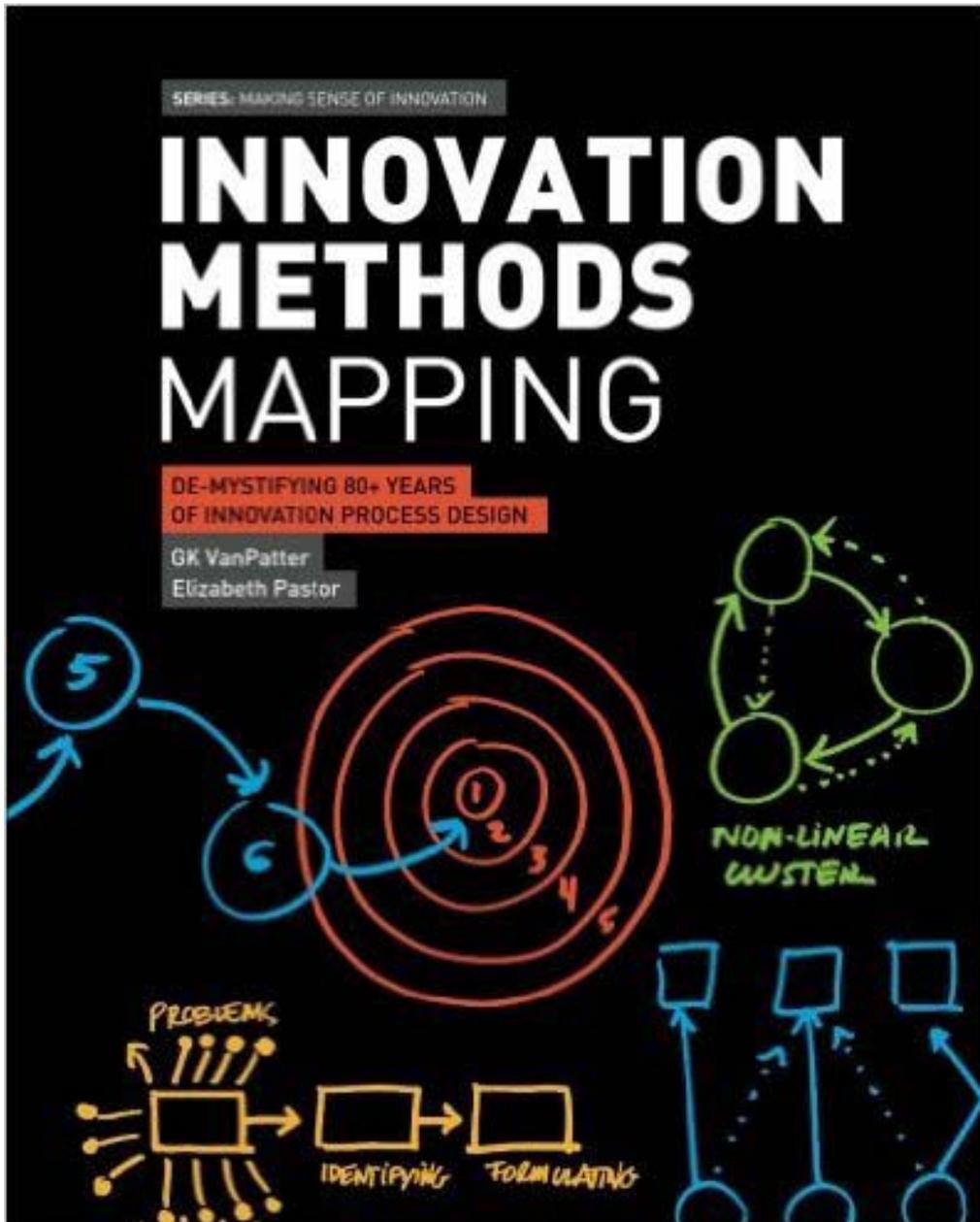


New iBook / ebook: HOW TO DO ECODESIGN



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

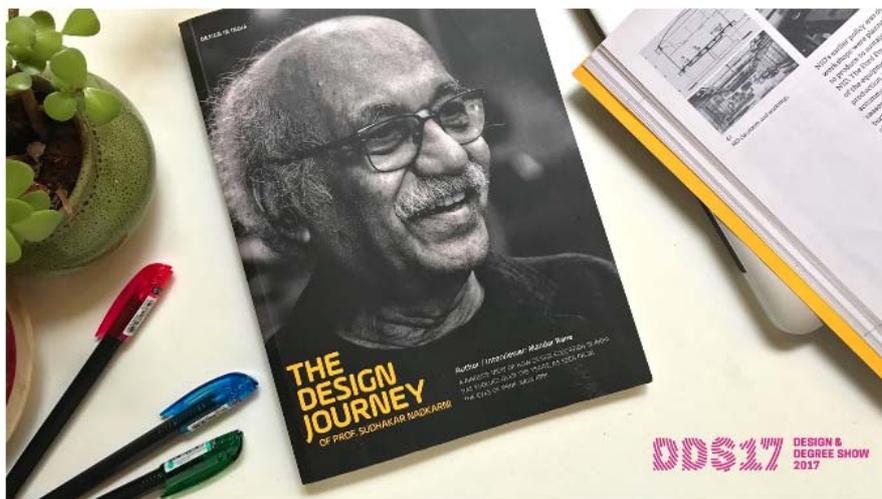
You can see the preview here:

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

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? *



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.

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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.

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News

1. Championing Accessibility at the Guardian

What is digital accessibility, and how it can be considered part of universal design? How do we inform others of design considerations for a global audience, and common accessibility tools?



A member of the Guardian Accessibility Working group presenting the introductory slide deck Photograph: Maria-Livia Chiorean for the Guardian

In preparation for [Global Accessibility Awareness Day](#), the Guardian Accessibility Working Group decided to run a workshop for our colleagues.

Our aim was to talk about digital accessibility, and how it can be considered part of [universal design](#). We wanted to explain the importance of these two concepts, while also getting our colleagues to try out some digital accessibility tools!

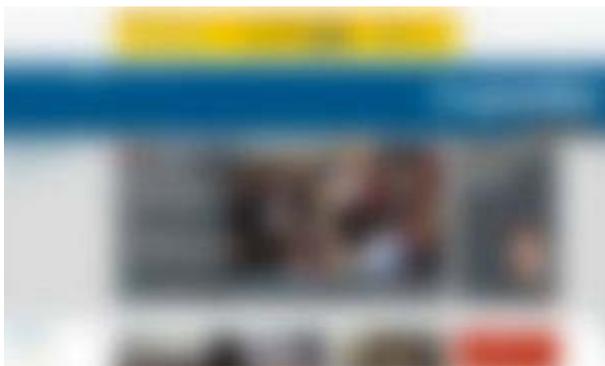
Format: We had four stations, each one facilitated by a member of the Accessibility Working Group, and focusing on a different accessibility consideration, or tool. As our colleagues arrived, we asked them to choose a group. Once the interactive part of the workshop began, the groups would spend 10 minutes at each station before rotating to the next one.

During each rotation, we encouraged discussion while the challenges were being attempted. These tasks were designed to be hard, to bring home some of the frustrations users may have.

Groups get started on the workshops at the Digital Tech Time on Accessibility Photograph: Maria-Livia Chiorean for the Guardian

Screenreaders: To highlight the importance of decent [semantic structure](#) and [ARIA](#) labelling, one challenge required attendees to fill in and submit a short survey, while receiving minimal visual feedback. To help with the challenge, we introduced [VoiceOver](#); the screen reader for MacOS, and provided some cheatsheets of keyboard shortcuts for browser navigation with VoiceOver.

[Our survey](#) was built upon on the [fantastic work](#) of Laura Carvajal that she [presented at London Web Standards](#) in March 2017. Visual information was restricted by applying css styling to blur the webpage.



The Guardian homepage with a significant blur filter applied

When users submitted the form, the page would update to inform them whether it was successful, or if they had missed a required field.

Unfortunately there was no [audible notification](#) for these states, so our attendees were always uncertain if they had completed the challenge!

After frustrating everyone with an inaccessible survey, we tried out our own homepage (with a strong blur filter applied), to see what it sounded like with a screen reader, and if we could navigate to the main content.

No mouse: No-mouse navigation is one of the easier to implement, and more commonly used ways of accessing a website. Uses range from people with motor function issues to visual impairment to temporary problems such as injuring your dominant hand.



Guardian Developers attempting to browse websites without using a mouse Photograph: Maria-Livia Chiorean for the Guardian

The challenge at this table was to fill out a [survey on the w3.org site](#) which has been purposefully sabotaged to be as frustrating as possible to fill in. This means changing the order that moving through the elements on the page would logically follow, removing highlights from currently selected items and not giving good feedback on errors and inputs. The teams quickly found the form unworkable, taking far longer than needed to fill out the survey.

Luckily, as the input comes from a common source, the keyboard, support for no-mouse navigation is well covered in software, including web browsers. The solution to a lot of the problems encountered in this challenge was to let the browser act as it should, ordering things correctly in the page and leaving the highlights alone, or ensuring you replace them when they're removed.

These are seemingly tiny things, but make a world of difference to anyone that relies on them.

Colour blindness: Use of colour is integral to the design, branding and identity of a website, but it has important implications for readability and user experience. There are many examples on the web of user journeys and infographics that rely solely on the use of colour to distinguish data or signify calls to action, from buttons to election graphs to football team form charts. By not providing enough colour contrast, we may render text or forms inaccessible.

To simulate colour blindness and visual impairment, we asked participants to install the [NoCoffee Chrome Extension](#). We then asked them to complete a series of exercises, such as interpreting election results and buying packs of t-shirts. We found that in some cases it's difficult or even impossible to navigate a shopping journey or discover hyperlinks without the ability to differentiate between certain colours. An awareness of this fact will help us make the user experiences we design more accessible.

Voice navigation: Very much like keyboard navigation, voice navigation can easily get the user lost on a page if the developers do not use the right fields, or use strange tab orders. Voice navigation can be a slow process because it takes ages to understand. Therefore it is important to make the amount of steps to content as few as possible, and make undoing mistakes easy.

To let our colleagues try out voice navigation, we set up a Macbook with dictation enabled and used a standing microphone to input commands, to counteract the background noise of the workshop!



Members of Guardian Digital using verbal commands to control a Macbook Photograph: Maria-Livia Chiorean for the Guardian

Conclusion:

After giving everyone some time at each station, we wrapped up with a Q&A.

People showed a renewed interest in accessibility considerations, and how it impacts their day to day work. As well as our external facing products, the Q&A generated a lot of discussion about the accessibility requirements of our internal products.

What next: The goal of this workshop was not to transform everyone into accessibility experts; there are far too many considerations! However, we hope that the sessions helped our colleagues to get an understanding as to how people use these tools online, and the potential issues and annoyances that occur online, when accessibility isn't considered.

We would like to start resolving some of our existing problems, so that we can easily monitor newly introduced problems later on. A recent addition to the codebase of the main website is the [introduction of Pa11y](#) - a tool that can be used for automated accessibility testing.

The Guardian Accessibility Working Group believe that by discussing and championing accessibility, we can all become more

mindful when designing, building and refactoring features in our digital products.

(Source: The Guardian)

7. Robots to help children with autism

New research involving the University of Portsmouth is aiming to develop robots to help children with autism in ways humans can't.



Children with autism engage more readily with robots rather than humans, because robots are simple and predictable. Photo: University of Portsmouth

The Development of Robot-Enhanced therapy for children with Autism spectrum disorders (DREAM) project will design robots that can operate autonomously and help the therapist to improve the child's social interaction skills, such as turn-taking, imitation and joint attention.

Robot-assisted therapies (RAT) have shown promise as potential assessment and therapeutic tools as research has shown that children with an autism spectrum disorder (ASD) engage more readily with robots rather than humans, because robots are simple and predictable.

However, current social robots are simply remote-controlled by the therapists and like standard therapies, still require a lot of time, energy and human resources.

The DREAM Project aims to develop an autonomous robot that minimises the therapist's intervention so they can focus more on the child and improve the outcome of the therapy. The DREAM robot will also function as a diagnostic tool by collecting clinical data during therapy.

The main task of the University of Portsmouth research group is to capture and analyse sensory data from the children – motion gestures, gaze, facial expressions, sound and voice – and make the robot understand what the child is doing so then they can have a better interaction.

The team has substantial experience in multi-sensory data fusion, especially sensing and analytics for multi-camera systems. They have developed a multi-camera smart environment, consisting of a NAO robot, Microsoft Kinect® cameras and high resolution cameras that track and measure the child's motions and facial expressions and interactions with the robot.

Honghai Liu, Professor of Intelligent Systems and Portsmouth research lead for DREAM, said: "DREAM is a project that will deliver the next generation RAT robot, and its core is its cognitive model which interprets sensory data (body movement and emotion appearance cues), uses these perceptions to assess the child's behaviour by learning to map them to therapist-specific behavioural classes, and then learns to map these child behaviours to appropriate robot actions as specified by the therapists.

"The multi-sensory data that we are capturing will be used to provide quantitative support for the diagnosis and care and treatment of ASD, replacing current labour intensive techniques involving paper and pencil, or manual video analysis."

The next stage of the project will involve 40 children with ASD taking part in a study at Universitatea Babeş-Bolyai (UBB) in Romania, which involves half of them experimenting with robot-assisted therapy and the other half only with standard therapy.

DREAM is a project funded by the European Commission and developed by seven different partners: University of Skövde (Sweden), University of Portsmouth, Plymouth University, De Montfort University, Vrije Universiteit Brussel (Belgium), Babeş-Bolyai University (Romania) and Aldebaran Robotics, a French company that conceives, develops, manufactures, and commercialises humanoid robots.

3.

Yoga with Purpose



Photo by Sarah Conard

Yoga has increased in popularity in recent years, with students of all ages becoming interested for a variety of health benefits. Some look to connect more with their bodies, others aim to lower their stress levels,

and some use it to deepen their spirituality. No matter the goal, many people assume that straining to hold yoga poses is what it takes to get there.

But for Natasha Baebler's students, traditional yoga poses must be re-examined. That's because many of her students have physical or mental disabilities requiring modifications that many traditional yoga instructors don't fully understand.

"My job is to help you get the full benefit of each pose and for you to feel things differently in your body than you would on an everyday basis," Baebler says. "And that's particularly important when it comes to adaptive yoga, because a lot of the students that I work with may have spinal cord injuries, cerebral palsy, a visual impairment or a hearing impairment, and they're not used to putting their bodies in certain ways."

Baebler, the founder of UDYoga, specializes in universal design or adaptive yoga, an inclusive practice that recognizes and removes barriers to yoga for underserved communities. Because students in her classes may be dealing with a variety of impairments or traumas, Baebler offers different modifications to suit each individual's needs. For example, for "tree pose" – in which a person traditionally balances upon one foot while resting the other foot on his or her inner thigh – one student may keep both feet on the ground, while another may hold onto a chair for balance.

For some students, stretching and moving in comfortable ways can be a revelation.

"They may have been sitting in a wheelchair with their knees together since their injury, other than lying flat on their back in bed. So for them to be able to transfer down onto the floor, spread their legs out, lean over and reach toward one leg ... Just to feel that in their body again," Baebler shakes her head and pauses, remembering. "I mean, I've had students go home crying. They were like, 'I haven't done this in 15 years!'"

Baebler understands where her students are coming from. As someone who is legally blind and has been through countless physical and occupational therapy sessions for her own impairments, she's had to figure out how best to make her way independently through a world that's centered upon able-bodied people. It hasn't always been easy, but Baebler says that these experiences help her to anticipate her yoga students' needs and to develop ways she can assist them.

“The reason I can do it is because I know so much about doing it, myself,” Baebler says of her yoga practice. “It’s just using what I’ve been taught and implementing every tool I’ve been given in its appropriate scenario.”

Baebler believes that she is one of only two registered yoga instructors in the country with the requisite 200 hours of training under her belt who also happens to be legally blind. She further differentiates herself with a Master of Arts degree in special education and a second master’s degree in rehabilitation counseling, ensuring that she’s fully prepared to lead stress-prone students through yoga in ways that instructors in traditional studios typically overlook.

“Most of them don’t come into it through an educational background that would make them think, ‘I wonder what else could be going on in this person’s life right now?’” Baebler says. “But you can’t have a teacher who starts class without even talking to the students and asking, ‘Is there anything I need to know? Do you have any injuries that I’m working around? Are you comfortable modifying yourself? Do you feel like hands-on adjustments today, or do you not want me to touch you at all?’”



Photo by Sarah Conard

Through UDYoga, Baebler teaches universally designed yoga classes, which encompass both physical accessibility and being trauma-informed, in her home, at area studios and through entities like Paraquad and the Special School District (SSD) of St. Louis County – all in physically and emotionally accessible spaces. Baebler says that most of her young students in the FitAbilities yoga program through the SSD have visual impairments, and they take Baebler’s lessons on movement and space to heart, engaging more in their classes and looking to her as a model for how people who are blind can succeed.

“For many of them, they’ve never met another blind adult, much less a blind adult who is out in the real world and not being dragged around by somebody who’s sighted,” Baebler says. “But I hope that by having somebody who is out there living their life despite a disability, they know that if they want to, they can learn how to be out on their own and independent, too.”

“We’re breaking new ground here and showing people that the benefits of yoga are real,” Baebler continues. “For the past two years that we’ve had the program, we’ve gotten hardcore data to show not just social-emotional development or resiliency score

growth, but also direct relation to extended core curriculum and direct relation to academic goals for kids.”

For Baebler, that progress means everything, and she anticipates that even more is on the horizon. But for today, knowing that she’s helping people reconnect with their bodies is enough.

“Everybody deserves to be able to do yoga. You can be using an iron lung and still do yoga. It’s just the way yoga is – it transverses any of that ability,” Baebler says with a smile. “You may not physically be doing yoga in your body, but you’re mentally doing yoga. The world needs to know just how universal yoga is, and it’s the whole drive behind what I do.”

UDyoga, Kirkwood and throughout the St. Louis area, 314-628-0345, udforyoga.com

(Source: Laduenews)



Programme and Events

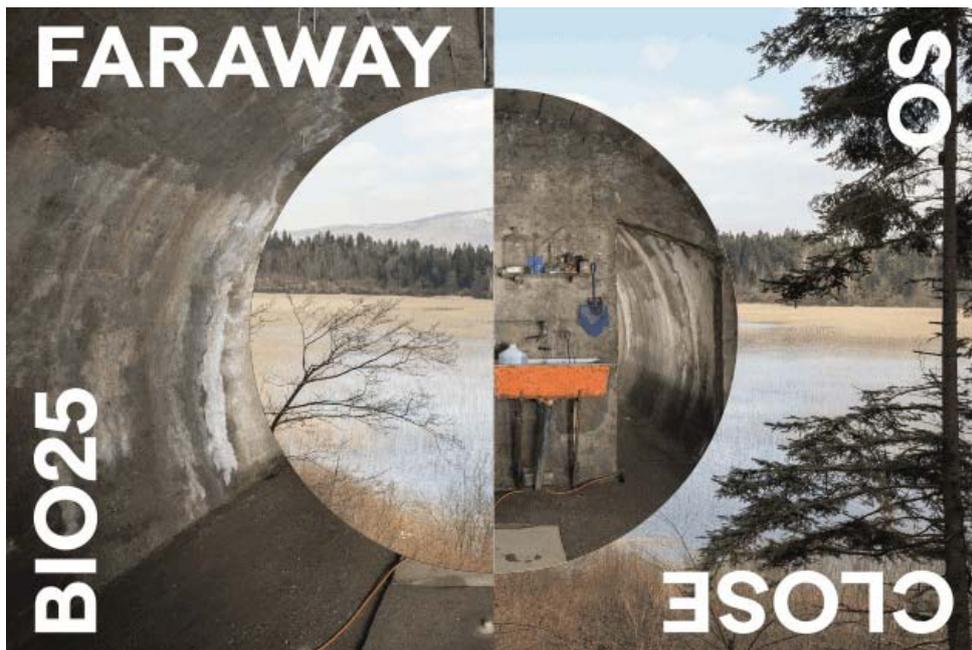


Photo: Delfino Sisto

Legnani. Graphic Design: Groupa Ee

FARAWAY, SO CLOSE

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

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

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

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

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

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

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

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PURSE

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2017 JURORS

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Mark L. Gilson
Architect (FAIA) and Planner; Professor, architecture and urban design, University of Oregon, Eugene, U.S.A.; Director, School of Architecture's Ph.D. Program and the Urban Design Lab; Director of the International Association for the Study of Traditional Environments (IASTE); Principal of the Urban Collaborative, LLC, Eugene; and author of America Town: Building the Outposts of Oregon.

Omar Khatib
Architect, Dean, College of Architecture and Chair of the Department of Architecture, Kuwait University; Responsible for major design projects including the Care Centre for the Mentally Disabled and the Kuwait Autism Centre; elected representative on the managing board of the IBA Gulf Chapter; and co-author of Cities in Transition: Transforming the Global Built Environment.

Fayq Mar
Architect; Former student, teacher and BERKELEY PRIZE Associate Teaching Fellow, Stevens University, Palestine; current Fulbright scholar at the University of Michigan, Ann Arbor, U.S.A., studying the role of the built environment under settler colonialism in Palestine; Second Prize, 2012 BERKELEY PRIZE Essay competition; and Member, BERKELEY PRIZE Committee.

WWW.BERKELEYPRIZE.ORG





**INTERNATIONAL VISUAL METHODS
CONFERENCE 5
VISUALISING THE CITY**

**5 - 18 AUGUST 2017
SINGAPORE
WWW.VISUALMETHODS.INFO**

Hosted in Singapore, itself a unique blend of city and state, we welcome presenters from a wide range of disciplines, from the arts to social sciences to STEM subjects – and particularly encourage interdisciplinary dialogues. Specific themes include, but are not limited to the following

- Critical Perspectives on Visual Methods
- Visual Methods for Urban Areas
- Walking, Sensing and Experiencing the City and other Spaces
- The Science and Technology of Visual Methods
- Mapping Everyday Life
- Visualising the Unseen
- Visual methods as an Agent of Change in the City
- Visual Methods in Teaching and Learning
- Open Stream

**SUBMIT ONLINE BY JAN 2017 AT
WWW.VISUALMETHODS.INFO/CFP**

phenomenon of cities is an increasingly important part of the everyday life of individuals. The United Nations reports that as of 2014, 54 percent of the world's population live in urban areas, with that proportion rising to 66 percent by 2050. Asia and Africa are projected to contribute the most to this growth. Cities come in, and are engaged with, on a variety of scales, shapes and interactions. From global cities to suburban neighbourhoods to the bedrooms of our informants, from walking to sensing to mapping the city – the ways in which we have seen, experienced and documented cities are constantly in flux.

In this 5th instalment of the International Visual Methods Conference, we seek papers, presentations and performances that critically examine the city through visual methods. However, we also welcome proposals for topics not directly related to urban life, but nonetheless encompass visual methods.

IVMC 5
VISUALISING THE CITY
5-18 AUGUST 2017
SINGAPORE

Visual Methods
CONFERENCE

HOSTED BY
SIT SINGAPORE INSTITUTE OF TECHNOLOGY

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>



18 - 20 OCTOBER 2017, BRISBANE



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

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Karnataka Udyog Mitra



TVS



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:

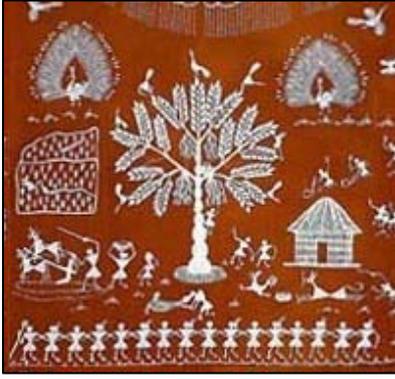
- King's Court, Gate no. 5 Palace Grounds Jayamahal Bengaluru 560006.
- Cubbon Park Metro Station Bengaluru 560001.



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ACADEMIC PARTNER





Job Openings

1. Job Opening

Kindle go through the Requirement of Candidate for over company.

Mission and Vision

To provide a safe environment to our Advertisers/Publishers and provide brand safety to platforms both on buy/sell side when scaling up the business and meeting objectives for our publishers/advertisers. We partner with content providers,demand players and tech platforms. RTB DEMAND harnesses programmatic buying and selling across the ecosystem. Learn more at www.rtbdemand.com

About the Founder

Graduated from University of Pennsylvania and has pivoted and successfully run several startups in Financial,Ecommerce space.Learn more at

<http://goo.gl/S5jehj>

If you want to be part of this growing team which is changing the way business is done in digital space Join us

Other perks of Joining us

- Weekends off
- Subsidized Food
- Free usage of Cafeteria
- Life and Health Insurance covered
- Yoga sessions weekly
- Extensive international travel opportunities

Besides below skills listed below we look for 2 traits in all our candidates "Extremely hard working,having fire in the belly"

Ad Network Marketing Analyst/Affiliate Marketing Executive

Positions Open:10

Basic Qualification Requirements

Min 70% plus with any bachelor degree in Engineering or MBA

Excellent communication skills written and oral

Hard working, self learner, ready to learn and eager to make a career in digital marketing with a great aptitude

Excellent hands on MS office

Looking for someone who has demonstrated leadership skills and have executed real time projects in Marketing/Finance/Engineering area

Specialization

Requirements (Finance / Marketing/Btech)

Marketing and Finance Background both ok.Prefer candidates having inclination in digital marketing

Job Profile(s)

Will be managing media budgets for our advertiser

Managing relationships with publishers

Will be responsible for ongoing optimization on account for Domestic/International clients

Will be working on Adnetwork piece/Affiliate Marketing

Web/Tech Developer

Position open :2

Work Responsibility

Work with Marketing team to scope out new requirements and build in stipulated times

Involved in developing, maintaining and testing our applications

Working with our supply and demand partners with their APIs

Requirements

Bachelor in computer Science or Masters in MCA or equivalent courses

Having min 4 + years of experience

Experience in PHP/LAMP stack and working with Amazon ec2 environment

Excellent in creating scripts and managing Unix servers

Excellent in managing MYSQL environments,backups,etc

Excellent experience in working with JQUERY,JAVASCRIPT and other front end technologies

Having experience in Android/IOS environments is a plus

Having experience working with JSON/XML and REST API structure

Working expereince on Bidder, Header bidding ,etc a big plus

Prefer people from Adtech companies like Vertoz,Airpush,Smaato,Inmobi, etc

UI Designer

Position Open:1

Work Responsibility

Working with marketing team to create concepts basis requirements

Be extremely creative and able to come with innovative ways of achieving the same

Requirements

Having min 3+ years of experience

Excellent hold on Adobe Photoshop/CSS/HTML/etc environments

Having experience in Javascript/Jquery/AJAX etc a big plus

Excellent in creating Flash skills

Account Executives

Number of position:2

Work Responsibility

Working on with our US clients for payments collections and for making payments in timely manner

Give report to concerned people on MIS of reconciliation of payments/Invoices

Working with Accounting team to reconcile bank accounts and party accounts

Requirements

Having 2+ years of experience in Tally

Having experience in handling TDS/PT/PF/ESI and other compliance matters a plus

Having worked in CA office a big plus

Shreyans

+91-9902816464 shreyans chopra <shreyanschopra@gmail.com>

2.Job Opening

Wizardry Designs is looking for 0-1 year Industrial/Product designer. If interested please share your resume and portfolio to raghunath@wizardry.co.in

Location : Bangalore

3.Job Opening

Cambium Networks is looking for a Graphic Design (0-5 year experience) for our Bangalore R&D center. Please find attached JD of this position. If interested please share your resume and portfolio to ashish.gupta@cambiumnetworks.com

About Company:Cambium Networks is a leading global provider of wireless broadband solutions that connect the unconnected –People, Places and Things. Headquartered in Rolling Meadows, IL, outside Chicago, and with R&D centers in the U.S.; Ashburton, England.; and Bangalore,India; Cambium Networks sells through a range of trusted global distributors.

<http://www.cambiumnetworks.com/>

4. Job Opening

FITCH (Gurgaon) is looking for Graphic Designers (2-6 years experience) to work on Branding, Product packaging and Point of Sale Merchandise.

Fitch is world's leading retail and branding agency.

<http://www.fitch.com/>

Interested candidates can please share their resume and portfolio to tanu.sinha@gmail.com

5. Job Opening

Hiring a UI animation specialist at Roposo.

Job responsibilities will include creating UI animations for mobile and web. Creation on small animated cards and other form of communication narratives for various internal and external campaigns.

Good understanding on animation principles, hand drawn animation, digital 2d animation, editing and compositing workflow and sound knowledge of tools like Aftereffects, Principle, Premiere etc would be expected of the candidate.

Location: Gurgaon

Experience: 2 Years Approx.

Educational background: Postgraduate degree in Animation from IDC IITB/ NID/ MIT Pune etc.

Interested candidates can mail me their CV and a link to their portfolio at anand@roposo.com



Contact *Design for All* *Institute of India*

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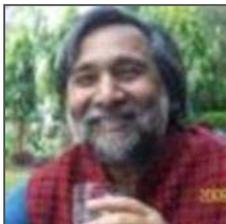
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