

Design for All



**DESIGN
&
MISERY**

Content of July 2019 Vol-14 No-7

- 1. Guest Editorial Design and Misery:.....3**
- 2. The Shift in Design Paradigm:.....8**
- 3. The academic conception of the design - patch solutions:.....31**
- 4. Design For Human Well-being. A collaborative Social And Transdisciplinary Approach :.....52**
- 5. Chairman's Desk:.....75**

Other Regular features



GONZALO RAINERI BERNAIN

Assistant Professor | Design School

Universidad Finis Terrae | Chile

PhD (c) in Design

Universidad de Palermo | Argentina

More than 30 years of experience in all fields of visual communication design and 24 years of experience in the field of interactive design. Permanent formal education and continuous research in the fields of design, interactivity, experience design, new media architecture, market trends, new technologies, bioclimatic architecture and environmental issues among others. Advisor and consultant in strategic and communicational aspects for middle and large companies and organizations. Proactive entrepreneur in new trend media, creating the first Film Animation Festival, first cyber café, first 100% visual magazine and first ECO friendly shop in Chile. Worked for companies and organizations in Amsterdam, Dublin, Madrid and Santiago. Graduate & postgraduate professor and lecturer in design related matters. Actual Product and Spatial Design Studios Coordinator, Member of the Research in Design Committee at Universidad Finis Terrae, Design School. O yeah! Did I say I'm doing a PhD in Design in Buenos Aires at the same time?

Guest Editorial

Gonzalo Raineri Bernain, PhD(c) Design

When I was invited to be a guest Editor for the July 2019 Vol-14 No-7 special issue of the International Journal Design For All in India, besides feeling very honored, my first fear was to decide a central theme that wasn't over seen. Sustainability from my point of view is one of the most viewed problems undergoing Design's research. It actually is at the core of my PhD thesis which is still under development. But there had to be something that wasn't addressed properly in the academic overview.

If you take perspective you will recognize that there is one specific area where Design is still with a huge dept, Misery. People that are excluded out of the predominant neoliberal economic model in which we are living for a couple of decades now, don't have a presence in the Design arena. Who is designing for those out of the system? Who is actually trying to solve their problems or give them an opportunity? Very few are actually working around this group of people and that is why I decided to propose the theme "Design and Misery" to the editorial board of the Journal, and they accepted the idea. This is the following call for papers which was send to multiple sites, published in almost every Design related group in LinkedIn, social media, direct mails and personal conversations.

Design and Misery

Design tradition and history has been marked with a European perspective, settling models and theories from a reality that is only shared by an extremely small but powerful minority. Design outside the power spheres needs a new approach that can respond to our hopes, dreams and needs. Intellectual dependency is the great barrier towards a situation where designers in the badly named undeveloped countries can reach a place of mind where their outcome truly belongs and responds to their realities.

Misery is a condition that is mainly obviated from main stream design, which prefers flashes and prices. Misery is a condition we all share, either in an material or unmaterial condition. Rich countries suffer high rates of suicide and poor countries suffer high rates of children mortality, amongst many other problems that devastate humankind. In all this cases design as a discipline rarely decides to get involved.

Misery is not having a hope, and design from a disciplinary evolution has become part of the creation of this reality. Design has created the atmosphere necessary to maintain this situation via its total subordination to a neoliberal model, currently shared or desired by the majority of "civilized humankind", where the market decides what is good and what is bad. And humans have become just one more input of this system.

Misery is more than a problem, is a condition. Design definitions usually include the "solving a problem" aspect, which actually evokes the out of the norm paradigm where others are different and

should change to fit certain desired parameters. As such, Design is not prepared to actually confront this condition. New forms of thinking must be created from a new "opportunity" perspective, rather than a problem one.

Misery is where we work. Doesn't matter where you live, there is misery near you; in your house, your neighbors, your country. And design has an opportunity to evolve into a better discipline, recognizing this condition by considering all direct or indirect aspects that are affected by its action.

After several months of contacting researchers that would be willing to write about this transcendent topic, I discovered that people are reluctant to get involved in issues that are not comfortable or trendy. Sustainability, innovation, transdisciplinary Design, transitional design... are cool topics. Poverty and misery are not. When you realize the amount of social media, magazines, videos, TV shows... that evolve around Design, you discover that they are more interested in fashion, luxury, trendy, cool, likes, shares and clicks. Design has been captured by corporations that exclude the non-commercial aspect of the discipline. Yes, you can find some social Design going on, here and there, but at the end what really matters is a "like" not a "life". Design is in a cross road at the moment, and most designers are not at the level they should be.

The articles here selected represent half of the articles received and they have been approved for the perspective they present in issues that evolve around the idea of "Design and Misery", and the fact that they present an approach that open doors for the solutions to come of each of the problems they describe. They don't give answers; they

just make good questions. They are not just a review of a situation; they lighten up a possibility in the right direction.

Many aspects around misery are still unaddressed and should become a central focus for todays researchers. I hope other magazines and journal have the bravery the International Journal Design For All has had, and dive deep into a necessary review of the relation of Design And Misery.



Sonali Upasani

Architect Urban Designer

Founder – Partner at Urban Arch Studio

+91 9004971718

sonali.upasani@gmail.com

A/301, Nilesh Apt, Kandarpada,

Dahisar (W), Mumbai – 400068, India.

Ar. Sonali Upasani is a founder-partner at the Urban Arch Studio in Mumbai, India. She has received her bachelor's degree in architecture from the Mumbai University in 2016. With a work experience of a year and a half, she later pursued her postgraduate degree in Urban Design from the Oxford Brookes University, UK in 2018. She is interested in art and architecture, traveling and exploring new cities and research work within the field.

As an Architect by profession and a recent post-graduate in Urban Design, she is keen on exploring the relationship in both the fields wherein the city acts as a scale and scope for development. It is indeed essential to develop these cities carefully to enhance the

livelihood of the end-users (the citizens). She believes that the ability to understand and analyze the spaces of daily encounter creates an active mental dialogue that helps one appreciate their surroundings and respond with radical solutions to the issues raising a concern. It benefits one by creating a zest to improve one's surroundings through simple and cost-effective solutions and to avoid the repetition of the same errors within one's design. She believes that a strong research-oriented mind constantly coaxes one to come up with solutions that are practical and have a positive impact on society. As emotional designers, we architects tend to design in silos that creates root cause of the urban issues. But a rationale urban design approach nurtures a mind that is considerate and sensitive to its surroundings thereby responding within the context and preserving its identity.

The Shift in Design Paradigm

Sonali Upasani

Introduction

Should the introduction of design as an element be binding to all but only convenient to a few? Or can it be a mixed opinion enjoyed by the majority of its users to suit the purpose?

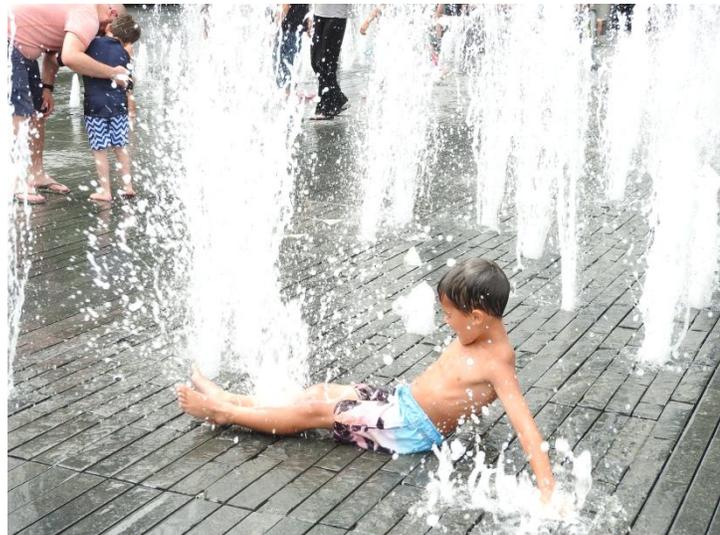


Figure 01: Different age groups enjoying the water fountains in the plazas in Southwark, London.

As a passionate traveler, I am fascinated by exploring the nature-culture-architecture of the place. One thing that caught my eye while exploring cities like Melbourne, Sydney, London, and Oxford is the number of investments these cities make for their citizens. The city councils are constantly engaged in creating better neighborhoods through the necessary built and green infrastructure and amenities. These neighborhoods are designed to be mixed-use communities that are inclusive of social and affordable housing

schemes, with amenities easily accessible at walking distances. They have the best public transport network with more emphasis given to pedestrians and cyclists. Thus, these cities generate social equity while creating much-needed open environments leading to economic regeneration. They are indeed happiness projects that are inclusive in nature. As Gehl (2010) mentions, the city that walks, talks and remains socially active, generates a safe, vibrant and healthy environment to reside in, holds true in case of these cities.



Figure 02: People enjoying outside the

face similar problems of unaffordable housing prices even for the middle-income group (Neuwirth, 2005; p.123). Then how have these cities managed to evolve as global cities with no presence of informal settlements even while they existed in the past? Are their policies more efficient and influential? Or has the government and the city council taken timely steps to provide them with social housing? The Indian government builds affordable and social housing too, yet the presence of the informal settlements exist in its financial capital, Mumbai. Where are we lacking?

While exploring these cities, I spotted several homeless people on the streets. In spite of this, I never came across any informal settlements or the problems associated with it.

These cities, like Mumbai,

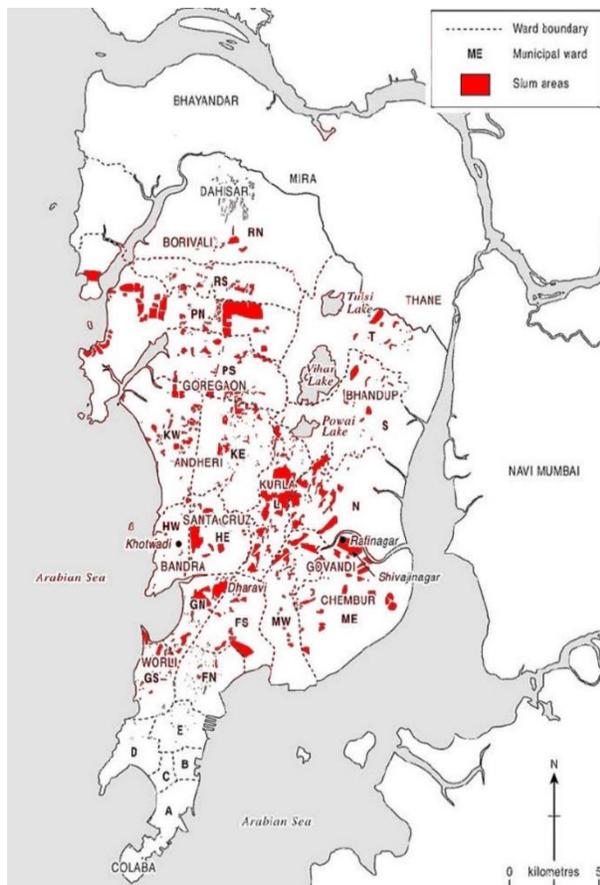


Figure 03: Map of Mumbai showing the location of informal settlements (Source: Graham, Desai and McFarlane, 2013)

As Tharoor (2005; p.27) notes, “India is not, as people keep calling it, an underdeveloped country, but rather, in the context of its history and cultural heritage, a highly developed one in an advanced state of decay.” The concentration of population beyond the land’s capacity has put a strain on its existing resources and infrastructure (Neuwirth, 2005; p.123). The sequential growth of the city with a wide gap between the elite and the middle and lower income groups along with inefficient local government are some of the many reasons for the city’s present condition. This

wide gap based on the strength of income has created a divide amongst the citizens thereby creating exclusive neighborhoods, resulting in inequality and unsafe environments that were less evident in the past (Chandran, 2016; p.2). This visual imagery of classification between the rich and the poor is now strongly evident in terms of living conditions and their neighborhoods. There's a clear distinction between the neighborhoods of the elite that are luxurious as against the deprived, that reside amidst the detrimental conditions. It has resulted in an unequal distribution of the resources leading to the increased level of crimes and unsafety, increasing land rates and unaffordability (UN-Habitat, 2008; p. VIII).

We often forget that these are the people that we rely on in our daily lives from looking after our children to our properties. We include them in looking after all our assets but cannot stand their

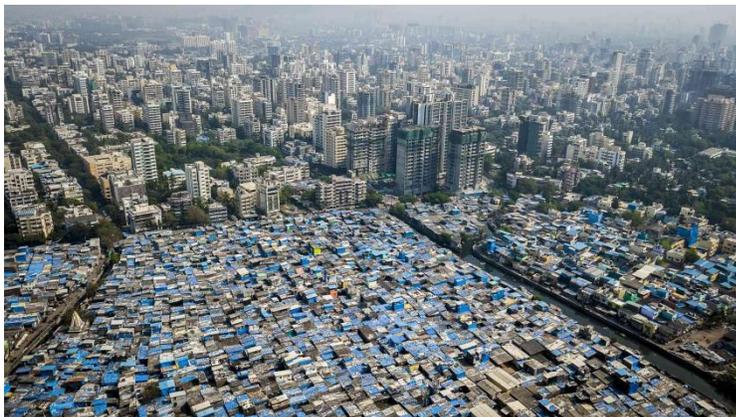


Figure 04: The visual divide between neighbourhoods of the elite and the poor (Source: Scroll.in, 2018)

presence of occupancy in our neighborhoods (Neuwirth, 2005; p. 105). This social elimination from the formal city also leads to an increased need for transport, it's overcrowding, an increase in pollution and travel durations. Thus, it invokes the feeling of

anger, humiliation and being excluded.

To avoid this gap and create safer, friendly and integrated neighborhoods, we need to design them to be more inclusive that accommodates all, along with the supporting resources addressing liveability. It will help in creating mixed-use, diverse and safe neighborhoods that are active and vibrant.

Essay Structure

The essay intends to highlight how the design has led to devastation of the city of Mumbai on several fronts due to careless attitude of both, the government as well as the citizens, lack of interest and knowledge to save the city from the wrath of the design as an element implemented to enjoy only by the few (elite). This paper is divided into three parts: The first part explains how designing has acted as an element of misery on the several fronts in case of the city of Mumbai, tracing its backgrounds and root of the cause and how it has been continued until the present day. The second part focuses upon drawing out solutions from the design point of view. Part three draws out the entire analysis of the paper pointing out the benefits and the limitations which are followed by the concluding statement.

Design acting as an element of misery

The identity of a city is marked by the presence of its living history, culture, and architecture. This rich historical architecture that the country has to offer dates to the pre-independence and historic eras with a very few being constructed in the recent past (Shah, 2018). Many of these monuments stand neglected and in ruins today. The modern architecture and urban design do not include them under a wide vision. The public discussion of

architecture as an art and a profession that shapes the aesthetics of the city has been absent (Shah, 2018). And whatever has been discussed under the labels of these fields is done for gaining political sympathy and strength. It lacks the knowledge and ground research that propagates holistic architectural and urban design visions (Shah, 2018). The concepts of smart cities, green cities amongst several others are coined in one after the other by the ruling government as a political propaganda that often neglects the true character, identity, and needs of the city (Shah, 2018). In the race of achieving the chosen concepts, they often generate places that are not required thereby losing out on the most important factor of place identity. They often emerge on places that are attained through forceful land acquisitions and at times even at the cost of environment and natural habitats thereby leading to its degradation that indirectly affects the poor (Mahadevia, 2004). This has also resulted in the loss of experiential qualities of the surroundings leading to several psychological and socio-cultural problems and environmental degradation (Pyle, 1978). These concepts are short-lived thereby accounting towards its failure and unsustainability in the long run thus resulting in problems of unaffordability or formation of dystopias (Charles, 2016).

In the case of Mumbai that has been attracting people towards itself since the historical times, has many historical monuments and was characterized by the presence of its coastline, koliwadass (fishermen community) and gaathans. Today, the city's rich history stands in ruins and neglect and its original community being lost under the modern day glam of the city (The Urban Imagination, n.d.). The design flaw dates back to the British era and has been continued by the present inefficient government owing to its failing

age-old policies and the careless attitude of the citizens. If the conditions do not improve sooner than later, the future of the maximum city seems to be haywire amid its own urban chaos. The city of Mumbai is a clear example of how inefficient designing may lead to pitiful conditions and therefore, the other cities should study the flaws to avoid similar circumstances. Referred to as the city of dreams, Mumbai has acted as an 'arrival city' for several migrants from different parts of the country. These migration trends are observed due to two main reasons – the city being the financial, commercial and entertainment capital and unequal development in the country wherein a few cities enjoy the development and infrastructure rights whereas the other regions remain backward and underdeveloped. Several migrants, due to financial instability, reside in unfavorable living conditions such as the slums, pavements and in the dwellings along the railway lines. This overcrowding by migrants has put a strain on the scarcely available land in the city thereby shooting up the property markets and creating the scenarios of unaffordability. A varied skyline with high rise condominiums and slums is a by-product of the unequal and unplanned development reflecting a clear gap between the neighborhoods of the elite and the poor invoking the feeling of social exclusion. The poor neighborhoods often emerge at places that are unfavorable and overlooked by the formal city. One such informal settlement is Dharavi, one of the many large slums in the city (Lewis, 2011; p.1). It was one of the six 'koliwadas' (fishermen's village) (Neuwirth, 2005) along the then clean Mahim creek and the Mithi river. During the northward expansion of the city (today's suburbs) in the British era, the land between these islands was reclaimed through silting as well as dumping of debris from the nearby seaside neighborhood

construction as it was cheaper and easier than compared to the city's official dumping sites.

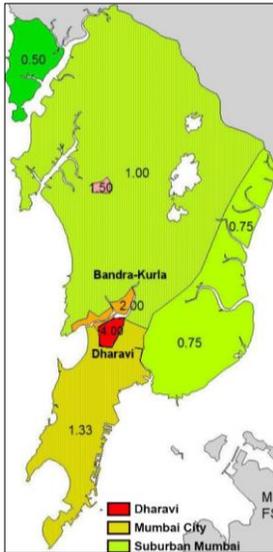


Figure 05: The original map of Mumbai showing the 7 islands (Source: Housing.com, 2016)

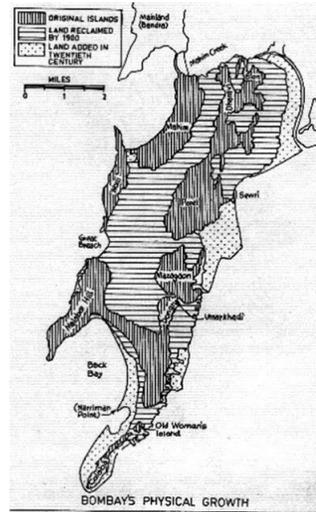


Figure 06: Map showing the reclamation in subsequent years to connect the seven islands that form the present-day city. (Source: Housing.com, 2016)

Thus, the city started expanding around Dharavi while completely

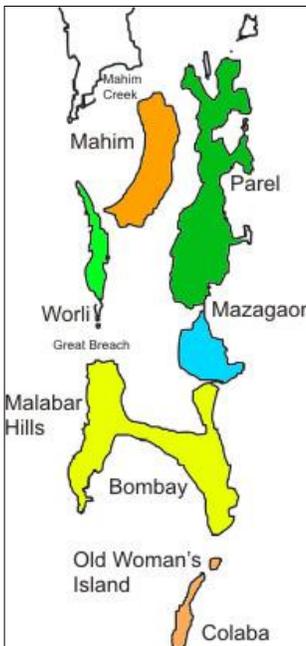


Figure 07: Map showing the location of Dharavi in Mumbai (Source: The World Bank, 2012)

ignoring this site (Neuwirth, 2005; p.120). This piece of neglected land in the heart of the city soon became home to the urban poor who built the necessary infrastructure incrementally (Neuwirth, 2005; p.122). Acting like a magnet for numerous small-scale industries and informal businesses along with affordable rent options (Neuwirth, 2005), over the period, artists', craftsmen and others came in from different parts of the country to add up to the existing built fabric of

Dharavi to house themselves and their families (Chandran, 2016; p.2).

This rate of rising in the informal settlements is a firm indicator of skewed access to the economy and public intervention that portrays inequality (Huchzermeyer et al., 2006). It also takes a toll on the environmental balance. For instance, the domestic and commercial activities of the Dharavi community have led to the pollution of the Mithi River (Shelar, 2019). Moreover, Mumbai's second commercial hub of Bandra - Kurla Complex (BKC) and the international airport T2 were constructed by reclaiming the land from the Mithi thereby narrowing its width and reducing the mangrove cover. This has resulted in regular flooding of the river in the monsoons thereby bringing the city to a standstill (Sekhar, 2005). The BKC was planned to ease off the load on the commercial hub of Churchgate in the southern tip of Mumbai to reduce the pressure on the transportation (PWC, 2015). Although it did not help much as these succeeding commercial hubs are planned in the same linear direction, and therefore the entire city is still traveling in this same linear direction. The problem lies in the haphazard planning of the city wherein in the city was developed in a linear manner without the consideration of the travel time and the residential zones. This commercial hub was developed by the British due to the availability of the port and ease in trading routes both nationally and internationally ("Bombay: History of a City", n.d.). However, this hub did not coincide with the city's geographical center thereby creating the repercussions of the planning flaws and the strain over its public transport.



Figure 08: The traffic congestion on the Western Express Highway during peak hours (Source: The Free Indian Express, 2018)

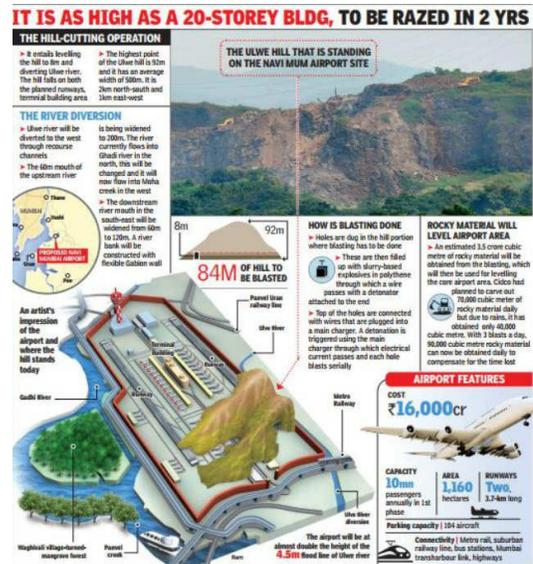


Figure 09: The mountain at the new Mumbai international airport site (Source: TOI, 2017)

In the peak hours, the city experiences severe traffic congestions on the roads, overcrowding of the trains resulting in accidents and uncomfortable means of transport. To ease this load, the government came up with several transport projects to connect the city through alternative routes at the cost of the environment. For example, the metro project through Aarey Colony would lead to the deforestation of the city's only green cover (Adhya, 2015), the trans-harbor link aimed at connecting the eastern edge to New Mumbai would end up affecting the biodiversity-rich region of the Sewri mudflats and indirectly affecting the migratory birds visiting the city (Jadhav, 2018) and the New Mumbai Airport being constructed by destroying the hill (The Times of India, 2017). Although the metro project would ease off the strain imposed upon the suburban railways, it is being implemented overground in the suburbs rather than constructing it entirely underground. The overground metro

has made the roads narrower and there are instances where it comes near the residential buildings. This is due to the lack of futuristic vision absent in the development plan and regulations. This has resulted in covered roads that once acted as an open space dialogue amidst the built environment. The cost factor was a grave concern in the case of the entire underground metro project. Rather the budget of the coastal road could have sufficed the entire budget of the underground metro project thereby saving the city's skyline. The Coastal Road development project is yet another disaster to the environment and in terms of investment (Anand, 2019). It is aimed at resolving the congestion problems on the highways. But its location and route are highly questionable in terms of who it is built for. The route would be utilized by the private car owners that account for barely a few percentages of the people traveling on a daily basis. The road takes the route by reclaiming the sea thereby affecting the city's only undisturbed open space and the beaches spanning along its coast. It would lead to the destruction of several recreational spaces, the mangrove cover and undisturbed view that the city has to offer. Nonetheless, the project does not encourage public transport as the bus routes and train and metro stations are planned near the commercial hubs which are not in the vicinity of these roads. Moreover, where these roads coincide with the existing roads to connect to various areas, the problem of bottleneck would arise due to narrow widths of the existing road thereby not addressing the problem of traffic congestions efficiently and on the other hand, adding to further complications.

Thus, the solutions put forward by the government clearly lacks interconnectivity, transparency within the planning system, a futuristic sustainable vision and the interlinkage between the

transport sector as a whole. These solutions are put forward at the cost of the environment and are therefore leading to urban chaos and environmental degradation.

Designing Solutions

Urban design plays an important role in addressing the liveability criterion. However, there are certain issues which are outside the framework of Urban Design and its qualities. These range from the work style of the government, its efficiency and ability to introduce reforms, local and regional politics, the goodwill of the community under the consideration for redevelopment, the willingness of the key stakeholders in generating responsive neighborhoods as finalized with the community, time-frames, construction quality, and corruption-free environment.

This can happen by shifting the focus on developing a concerned and environmentally literate community (Hough, 1990). It can be done through environmental education and general civic sense, responsibilities and environmental awareness programs about the upcoming projects in the city and the country and their positive and negative impacts on a whole. India, being the largest democracy, the projects done for the betterment of the common people should involve the public rather than vesting the power only in certain individuals who may not have the necessary background and knowledge required in the field. This can only happen when the professionals belonging to the corresponding field are recruited as responsible officers. On the other hand, an elaborate committee panel comprising of architects, planners, urban designers, researchers, environmentalists, lawyers, engineers, impact and financial analysts and policymakers that strive to understand the

problems faced by the common public to create solutions through a positive dialogue between the committee, the government and the common public that is responsible for drafting solution, preparing the design brief, masterplan and detailed drawings generated through regular discussions with the community and within the framework of the Development Control Regulations.

The focus should be shifted upon adopting the planning concept of Transport Oriented Development in case of Mumbai and other Indian cities that generate responsible neighborhoods responding to the needs of the citizens and the local context. It must focus on developing an integrated transport system authority which is the need of the hour and presently is the major flaw in transport planning as evident in the metro and the coastal road projects. As Architect Rahul Kadri mentioned in his lecture *The Shifting City (2019)*, the transportation projects should be reliable, dependable and convenient. They should be energy efficient utilizing the minimum amount of space and located in a space which has low environmental and aesthetic value. When the underground metro and the coastal road projects are compared with these criteria, the former functions much better in comparison to the later.

We do not need to replicate the American model of the car-driven cities when the majority of the population prefer to walk, use public transport or a combination of both to workplaces and other areas of recreation and socializing. This might only encourage the rising number of private vehicles, severe congestion issues, pollution and further feeling of the society of the elite. Instead, the coastal road project should be stopped and the same finances can be diverted to increasing public transportation and the street furniture

essential for encouraging walkability. Introduction of electric buses, smart traffic management, and signaling systems, cycling tracks, footpaths, CCTV cameras, and energy efficient lighting systems can be introduced at one fourth the amount of the envisioned Coastal Road Project. Alternatively, water transport can be introduced on the western and the eastern coastal corridor connecting the major commercial hubs. Speed boat utilizing the optimum amount of fuel can be introduced with docking stations near these commercial hubs which are connected to railway and metro stations and other interior parts through public buses. This would, in turn, add up other modes of transport thereby further reducing the pressure on the suburban railways, metro and the buses thereby giving the user a variety of mode of transportation to choose from for commuting from one place to another.

Strong development plan and planning policies should be drafted through the widely formed committee that protects and aims at increasing the existing green cover and the blue networks, recreational and public open spaces, conserving the historical buildings and revitalizing them by addition of other uses around them. Emphasis should be laid upon developing mixed-used neighborhoods. In the case of new cities, the city center should be planned to take into consideration its geographical center with business district distributed uniformly to avoid the unidirectional flow of commuters.

Emphasis should be laid upon sustainable and green design practices into the planning policies that encourage the design to abide by the principles of IGBC, GRIHA and LEED certifications.

Conclusion:

The paper highlights the gaps between the approaches of the government towards the city development projects and the implementation of the solution that does not tend to solve the recurring issues faced by the common public. It also points out how the laws and the environmental policies are altered as per the needs of the project overlooking the environmental hazards and further inconveniences that would be faced by the citizens. It puts forward the solution for the formation of a diverse group of experts in the respective fields to form a committee panel that would investigate various projects aimed at the city providing feasible and viable solutions. This shall result in the completion of projects within the specified time frame and the allocated budget with premeditated outcomes thereby creating an environment of economic stability and social security within the city. Also, the paper puts forward the need for uniformity in the development across the entire nation that would reduce the rate of migration and therefore the concentration of people in a few metropolitan cities. This would allow other states to grow by creating infrastructure and development and employment opportunities to be on par with the tier 1 cities of Mumbai, Delhi, Kolkata, and Bangalore.

Thus the essay puts forward the need for revival in the age-old policies and design traditions with fresh sustainable and a futuristic vision for the development of the nation as a whole.

Figure 01: Different age groups enjoying the water fountains in the plazas in Southwark, London.

Figure 02: People enjoying outside the Victoria State Library, Melbourne

Figure 03: Map of Mumbai showing the location of informal settlements

Figure 04: The visual divide between neighborhoods of the elite and the poor (Source: Scroll.in, 2018)

Figure 05: The original map of Mumbai showing the 7 islands

Figure 06: Map showing the reclamation in subsequent years to connect the seven islands that form the present-day city.

Figure 07: Map showing the location of Dharavi in Mumbai

Figure 08: The traffic congestion on the Western Express Highway during peak hours

Figure 09: The mountain at the new Mumbai international airport site

References

Adhya, T. (2015). Proposed Mumbai metro project threatens Aarey's complex ecosystem [Blog]. Retrieved from <https://www.downtoearth.org.in/blog/wildlife-biodiversity/proposed-mumbai-metro-project-threatens-aarey-s-complex-ecosystem-49314>

Anand, N. (2019). Mumbai's Coastal Reclamation Project – The Likelihood of a Not-So-Natural Disaster. Retrieved from <https://thewire.in/urban/mumbais-coastal-reclamation-project-the-likelihood-of-a-not-so-natural-disaster>

Bombay: History of a City. Retrieved from <http://www.bl.uk/learning/histcitizen/trading/bombay/history.html>

Chandran, R. (2016). Dharavi slum's decades-old informal economy turnover of \$1 bn plus now threatened by development - ET RealEstate. [online] ETRealty.com. Available at: <https://realty.economictimes.indiatimes.com/news/industry/dharavi-slums-decades-old-informal-economy-turnover-of-1-bn-plus-now-threatened-by-development/54805442?redirect=1> [Accessed 19 Jun. 2018].

Charles, A. (2016). India wants to create 100 'smart cities' - how can it get there?. [online] World Economic Forum. Available at: <https://www.weforum.org/agenda/2016/04/india-wants-to-create-100-smartcities-how-can-it-get-there/> [Accessed 19 Jun. 2018].

Gehl, J. (2010). Cities for People. Washington DC: Island Press.

Huchzermeyer, M., Karam, A., Stemela, I., Siliga, N. and Frazenburg, S. (2006). Policy, data and civil society: Reflections on South African challenges through an international review. In: M. Huchzermeyer and A. Karam, ed., Informal Settlements: A perpetual challenge?. Cape Town: UCT Press.

Jadhav, R. (2018). Mumbai: Flamingos take flight from Sewri as construction booms. Mid-Day. Retrieved from <https://www.mid-day.com/articles/mumbai-flamingos-take-flight-from-sewri-as-construction-booms/19082180>

Lewis, C. (2011). Dharavi in Mumbai is no longer Asia's largest slum
Read more at: 122
http://timesofindia.indiatimes.com/articleshow/9119450.cms?utm_source=contentofinterest&utm_medium=text&utm_campaign=cppst. The Times of India. [online] Available at: <https://timesofindia.indiatimes.com/india/Dharavi-in-Mumbai-is-no-longer-Asias-largest-slum/articleshow/9119450.cms> [Accessed 6 Sep. 2018].

Mahadevia, D. (2004) 'Sustainable Urban Development in India: An Inclusive Perspective', in Westendorff, D. (ed.) From Sustainable to Inclusive Cities. Geneva: UNRISD, p.79.

Neuwirth, R. (2005). Shadow Cities: A Billion Squatters, A New Urban World. New York: Routledge.

Perur, S. (2016). Story of cities #11: the reclamation of Mumbai – from the sea, and its people?. The Guardian, p. 2. Retrieved from <https://www.theguardian.com/cities/2016/mar/30/story-cities-11-reclamation-mumbai-bombay-megacity-population-density-27>
27 July 2019 Vol-14 No-7 Design For All Institute of India

flood-risk

PWC. (2015). Transforming central business districts Taking the smart route (p. 10). Mumbai: PricewaterhouseCoopers Private Limited (PwCPL). Retrieved from <https://www.pwc.in/assets/pdfs/publications/2015/transforming-central-business-districts.pdf>

Pyle, R.M., 1978. The extinction of experience. Horticulture 56, 64–67.

Sekhar, V. (2005). How the airport ate up Mithi river Read more at http://timesofindia.indiatimes.com/articleshow/1193563.cms?utm_source=contentofinterest&utm_medium=text&utm_campaign=cpp st. The Times Of India. Retrieved from <https://timesofindia.indiatimes.com/city/mumbai/How-the-airport-ate-up-Mithi-river/articleshow/1193563.cms>

Shah, N. (2018). The Mumbai Architecture Project dreams of design-driven urban planning. Mint. Retrieved from <https://www.livemint.com/Leisure/0Y1Iw9VjrAcAVKyP11G9HJ/The-Mumbai-Architecture-Project-dreams-of-design-driven-arch.html>

Shelar, J. (2019). How the Mithi was destroyed. The Hindu. Retrieved from <https://www.thehindu.com/news/cities/mumbai/how-the-mithi-was-destroyed/article26298525.ece>

Tharoor, S. (2005). Bookless in Baghdad. New Delhi: Penguin Books India.

The Times of India. (2017). 92m-tall hill being leveled to 8m to pave way for Navi Mumbai .. Read more at 28 July 2019 Vol-14 No-7 Design For All Institute of India

http://timesofindia.indiatimes.com/articleshow/61759489.cms?utm_source=contentofinterest&utm_medium=text&utm_campaign=cpst. Retrieved from <https://timesofindia.indiatimes.com/city/navi-mumbai/92m-tall-hill-being-levelled-to-8m-to-pave-way-for-navi-mumbai-airport/articleshow/61759489.cms>

The Urban Imagination. The "unification" challenges for Mumbai's present and future · Hornby Vellard Reclamation Project · The Urban Imagination. Retrieved from <http://hum54-15.omeka.fas.harvard.edu/exhibits/show/hornby-vellard/challenges-present-future>

UN-Habitat (2008). State of the world's cities 2010-2011: Bridging the Urban Divide. 1st ed. London: Earthscan.

Figure References:

Figure 01: By Author

Figure 02: Time Out Melbourne (2016). People enjoying outside the Victoria State Library, Melbourne [Image] Retrieved from <https://www.timeout.com/melbourne/museums/state-library-of-victoria> [Accessed 1 Aug. 2018].

Figure 03: Graham, S., Desai, R. and McFarlane, C. (2013). Map of Mumbai showing the location of informal settlements [Image] Retrieved from https://www.researchgate.net/figure/The-city-of-Mumbai-2011-showing-municipal-wards-and-the-main-zopadpatti-or-slum_fig1_273100427 [Accessed 21 Aug. 2018].

Figure 04: Scroll.in (2018). The visual divide between neighbourhoods of the elite and the poor [Image]. Retrieved from <https://scroll.in/magazine/893888/mumbais-staggering-inequality-comes-into-clear-focus-in-an-american-photographers-drone-images> [Accessed 21 Sep. 2018].

Figure 05: Housing.com (2016). The original map of Mumbai showing the 7 islands [image]. Retrieved from

<https://housing.com/news/old-mumbai-images-from-bombay-to-mumbai/> [Accessed 21 Aug. 2018].

Figure 06: Housing.com (2016). Map showing the reclamation in subsequent years to connect the seven islands that form the present day city [image]. Retrieved from <https://housing.com/news/old-mumbai-images-from-bombay-to-mumbai/> [Accessed 21 Aug. 2018].

Figure 07: The World Bank (2012). Map showing the location of Dharavi in Mumbai [image]. Retrieved from http://www.tepav.org.tr/upload/files/haber/1326727043-2.Abha_Joshi_Ghani.pdf [Accessed 22 Sep. 2018].

Figure 08: The Free Indian Express. (2018). Bombay High Court asks Mumbai Traffic police to consider introducing "no-vehicle" day [Image]. Retrieved from <https://www.freepressjournal.in/mumbai/bombay-high-court-asks-mumbai-traffic-police-to-consider-introducing-no-vehicle-day/1213077>

Figure 09: The Times of India. (2017). The mountain at the new Mumbai international airport site [Image]. Retrieved from <https://timesofindia.indiatimes.com/city/navi-mumbai/92m-tall-hill-being-levelled-to-8m-to-pave-way-for-navi-mumbai-airport/articleshow/61759489.cms>



Andrea Daniela Larrea Solórzano

Graphic Designer. Master in University Teaching.

PhD (c) Doctorate in Design - University of Palermo, Argentina.

Teaching Experience: Central University of Ecuador - Galápagos, Technical University of Ambato, Indoamerican Technological University. Postgraduate Coordinator at Universidad Technical De Cotopaxi.

Areas of academic interest: Art History, History of Design, Iconography, Semiotics, Techniques of Artistic Representation.

- ***Member of the Latin American Forum of Art Schools***
- ***Member of the Latin American Association of Graphic Design Schools***
- ***Number member of the Academic Section of Plastic Arts of the House of Ecuadorian Culture, core of Tungurahua.***
- ***Member of the Ambateña Graphic Collective and the National Network of Engraving Centers.***

Presentations in: Ecuador, Colombia, Cuba, Argentina and Chile.

Plastic exhibitions in: Ecuador, Colombia, Argentina, Chile, Spain, China, Taiwan.

Contact: catpintora@yahoo.es

The academic conception of the design - patch solutions

Daniela Larrea Solórzano

Abstract

A reflexive process of how through the incorporation of new subjects within the curricular meshes of the design careers of the Administrative Territorial Zone No. 3, in Ecuador, is addressed to solve the problems related to the professional practice. However, this action does not allow the future designer to be aware of the real social processes that are present around him, and by not properly dimensioning the contributions that the field can provide to social transformation, he is carried away by criteria that devalue his practice. The features of misery of the designer of Zone N° 3 are therefore associated not with economic processes but mainly related to their professional practice.

Keywords: *Design, curricular mesh, eco design, sustainable design, ethnic design.*

Introduction

The problem of how and for what we design is the axis that guides the practical activity of the designers, but at the same time, it constitutes the basis for the disciplinary definition that marks the academic development of this field.

In the Ecuadorian case, during the second decade of the current millennium, the National Government has guided the transformation

of the economic matrix, seeking that this change allows the country to move from being a consumer entity to a producer of goods and services but above all of knowledge.

Several legal aspects have been put in place to achieve the articulation of the academic and productive sectors based on territorial unification from administrative regions that allow improvements in production, focused on the potential of each sector. For this reason, the National Plan for Good Living it was established as an umbrella that shelters national development.

One of the objectives of this plan, from its conception, links the promotion of cultural and creative industries. This national objective, specifically, aspired "to coordinate actions that guarantee the application of necessary regulations for the promotion of enterprises and industries in the film and audiovisual, phonographic, publishing, multimedia, design, applied arts and crafts sectors" (National Plan of Good Live, 2013).

Through the Territorial Planning Code together with the Law of Higher Education, it seeks to strengthen the areas of strategic production by making each region gradually assume various competences, among them those of education.

Within the framework of this territorial distribution, Administrative Region N ° 3 of Ecuador, which includes four provinces (Cotopaxi, Chimborazo, Tungurahua and Pastaza), hosts within its territory six universities, both public and private, which offer related careers to the field of design (with mentions of work on graphic design, clothing, objects, and even architectural). However, the differences in the curricular constructions between one and another study

center have gestated experimentation processes that do not allow consolidating a baseline within the training of the designers of the area. Therefore, contributions to local development are scarce. The design, within the Administrative Region N ° 3 does not constitute a priority field for the development of the country, and therefore the creative development of careers and professionals it is not included within the specific context.

This problem, however, is not isolated, as recognized by UNESCO (1998):

Higher education is faced everywhere with challenges and difficulties related to financing, equal conditions of access to and in the course of studies, better staff training, competency-based training, improvement and preservation of the quality of teaching, research and services, the relevance of curricula, the employment possibilities of graduates, the establishment of effective cooperation agreements and equal access to the benefits of international cooperation.

Given the complexity of the globalized world, current curricular development approaches go beyond the traditional understanding of curricula as simple curricula, which is why the idea that in order to promote effective learning the content, structures, Educational methods need to be permanently adjusted to the changes and transformations that occur in science, technology, culture, economy and social life. At the global level, there is a need to increase the exchange of experiences, learning from both successes and failures.

However, from which angle it is possible to consolidate a disciplinary definition of design in the Ecuadorian case, if it is recognized that in design (as a discipline and practice), the scope of its field of work is filtered in almost all disciplinary plots and in almost all the actions that the human being develops.

Without ignoring the polyvalence of the term, when talking about design, the relationship between this field and the construction of its own theory becomes evident, prioritizing its productive stage, in which undoubtedly the unification of the aesthetic and functional components should be evident.

With six universities within a region, offering careers related to design, the existence of a demand for future professionals is notorious who seek to be linked to the field and who feel that through design it is possible to transform realities. However, the vision of these future designers, during the course of the university career is mutating, and in many cases, at the end of the profession, move from the initial motivation to the devaluation of the title obtained. The contempt for careers linked to design by other degrees is frequent; they refer to the field of design as unnecessary and essential. In addition, in many occasions the new designers support this opinion.

The underlying problem arises in the faculty itself, which maintains an outdated attitude on the conception of design, and transfers it to the designers in training, who find great differences between what happens in the professional field and within the academy. Nonetheless, this problem digs even deeper, because the disarticulation that exists in the curricular proposal in the face of the national development objectives, makes that the changes that are

being implemented within the design careers, do not really update the way of assuming the discipline. Only certain subjects that turn out to be novel but that do not transform the academic model that emerged under a Western proposal that does not finish adapting to the Ecuadorian reality, given the social, economic and productive conditions of the country, are simply incorporated into the curriculum.

The misery then, is addressed in this case, as a condition not fundamentally economic (although the unemployment rates of Ecuadorian designers are high within their own field), but rather, as a state of scarce valuation on one's own capabilities that a designer can develop. As a feeling of misfortune between the vision with which one enters the race in contrast to the final satisfaction when obtaining the degree.

The introduction of "innovative subjects" as patch solutions

The theoretical foundations of design that are still used in the races of Zone N ° 3 of Ecuador, were built under the optics of the avant-garde movements of the beginning of the last century, such as Constructivism, De Stijl and the Bauhaus School.

Therefore, the boundaries between design and art¹ remain blurred. However, the use of material resources, the form, transformation and meaning of the work make it possible to differentiate between the work of art and design, when the latter exceeds the aesthetic process, accessory, or in some cases superfluous, and points out the

¹ *Considering the still preponderant denomination of art understood as "cultured art" or art from the Western perspective.*

function of it, by which it provides a solution to a certain problem. Thus, design is not an artistic event in itself, although it uses the same processes and means of expression, when designing an object or sign of visual communication based on the search for a practical application. The designer establishes and situates the structural and formal elements, while at the same time giving the product or idea significant elements that link it to the culture in its social context.

Designing requires paying attention to functional, aesthetic and symbolic considerations given that its process has several phases ranging from observation, research, analysis, testing, corrections, prototypes and adjustments prior to final production. Therefore, it demands the participation of a team that integrates these technical requirements together with the social and economic requirements, ergonomic needs, and the analysis of psychological effects, as well as materials, form, color, volume and space in relation to its surrounding environment.

Designing is then an "abstract activity that involves programming, projecting, coordinating a long list of material and human factors" (Frascara, 2000, p.19).

According to Flusser, the link between art and science, which has existed since before the division of fields proposed by the Renaissance, is the real basis of the emergence of the term design.

The word design jumped the ditch that existed and formed a bridge. In addition, this happened thanks to the fact that, through her, the internal connection between technique and art became a word. Therefore, today design means more or less that place in which art and technique (and therefore evaluative and scientific

thought) overlap each other, in order to pave the way for a new culture (Flusser, 2002, p.25).

The unity that remains between design and the arts is the primary basis for the analysis of other authors. Juan Acha (2009), through his work *Introduction to the Theory of Designs*, states that both designs, as well as arts and crafts, were born through "a new technical division of specialized aesthetic work". This process began when the Western aesthetic culture required professionals to include aesthetic resources in industrial production.

The designs combine the aesthetic work with the massive industrial, or if you will, insert it into the material base of society. In the future of a new technical division of labor, designs are aligned, to arts and crafts, as an equally socio-cultural phenomenon, in general, and aesthetic in particular (...). Consequently, the designs are extensions of the processes of the arts but with a new direction; in other words, the arts bring with them the germs of the designs (Acha, 2009, p.89).

In the opinion of Acha (2009), the designs in the contemporary stage determine a socio-cultural phenomenon, which is inextricably linked to the consumer society and therefore to the cultural industry. Valdés de León proposes a similar opinion to that established by Acha, who deduces that the act of design entails "transmuting matter into sign, that is, designating, giving meaning to the object (...) integrating it into the world of culture, which is nothing other than the construction and reproduction of socially shared symbols "(Valdés de León, 2010, p.200).

Under this consideration, Valdés de León (2010), points out that the theory of design, consolidated in Latin America, "was made to Frankenstein", poorly constructed, fractionated, borrowing theories that in some cases were even incompatible with each other. With this vision the principles of work happened in the plastic arts were accepted; a weak base of contents with semiological support was built; the foundations of the Gestal theorie were added; among other conceptions, which according to the academic orientation of the specific sector would be more inclined to the technical link or the field of the humanities.

Although the disciplinary construction suffered so many breaks in its process, constantly, we recognize that the definition of design always walks based on a project.

In order to carry, then, this theory into practice, the design producers analyze and seek the convergence of morphological, stylistic and socio-cultural data. "Each of these data has an origin and a historical trajectory; a dynamic of appreciation and appreciation; a grammar of use according to its diverse contexts" (Pedroza; (et al.), 2013, p.11).

The design is articulated, as a technical - projectual instance, to the process of appropriation of the aforementioned material world, within the framework of economic, social and political formations constructed throughout history and in function of the prevailing mode of production (Valdés de León, 2010, p.45).

This final description turns out to be appropriate to understand why; the mere incorporation of new subjects does not solve the core problem of the designer's training. For this vision cited, encompasses the links that the discipline has with those in which its boundaries are still diffuse, but recognizes at the same time the unmistakable and undeniable foundations of design. Faced with the turbulence that surrounds the practice of design, Shakespear (in Del Vechhio, 2014, p.16) explains that the trade of a designer "is embodied in the complexity and voracity of permanent discovery".

We reaffirm then that the vision of the university careers, linked to design, in the Ecuadorian Zone N ° 3, are oriented to the development of products, therefore, the designer is not conceived as an actor of a holistic process that can transform realities and not just do things.

We pointed out that this orientation of adding new subjects, which are not deepened and embodied in the vision with which the designer's academic profile should be constructed (and that most appear to be placed within the mesh as a process linked to fashion), they turn into solutions patches, that do not allow unraveling the reality of the problem.

We are talking about new approaches to packaging, eco-design, sustainable design, and even within the meshes of these careers, it is possible to find subjects of study such as ethnic design. However, a brief observation of this curricular proposal allows us to understand that the approaches of these new fields are not binding with the vision of transforming the surrounding environment and in support of all. Design is still related to the solution of superfluous problems, it is not associated with strategies, it is not linked to

innovation concepts, and it does not generate additional value. That is, the incorporation of these new subjects is not the solution that makes it possible to see beyond the immediacy of results, which currently conceives the practice of Ecuadorian design.

Eco design, sustainable design and sustainable design

When talking about topics such as eco design, sustainable design, sustainable design, or in general about the so-called *Design for Green*, we immediately associate the idea of the environmental environment, the conditions of human life and the indiscriminate consumption of products that they represent a future impact on the surrounding context.

When updating the study programs in the field of Ecuadorian design, it is evident that, within the curricular meshes, there are subjects that address the aforementioned elements. However, the isolation of these subjects, as opposed to the total construction of the curriculum and the integration to transdisciplinary work, means that the contents taught are wasted.

These components related to production and the environment, link, indissolubly, the work of design, thus recognizing the human being's ability to shape the environment, seeking to satisfy their own needs. Segurajáuregui refers to the environment "as the source and framework of life, susceptible to be modified according to the physical and cultural needs of man". This same author recognizes that these conditions of life imposed by man towards himself and his environment, "have not yet achieved a favorable scenario in terms of equity at a global level, for the environment" (Segurajáuregui, 2012, p. 209).

Nonetheless, it becomes unquestionable to point out that society's awareness of the environmental problems that surround it is increasingly frequent. This has also generated constant pressure on the industrial sectors and the governments themselves, demanding the abandonment of productive practices that do not use clean energy, and demanding their replacement by projects that support a sustainable future.

However, in spite of the fact that in the Ecuadorian case, the laws regarding territorial administration establish, in theory, urban and rural development planning, until now, these policies have not been fully associated with the productive planning of the specific regions. In the case of Zone No. 3, territorial organization, productive development and academic work at a higher level are not yet fully linked. Therefore, in the case of design careers, when dealing with environmental issues, the generated projects scarcely represent a solution to the environmental problems of their own environment.

Therefore, design students, and even professionals in this field, do not understand the real dimensions of the current environmental crisis that affects our planet, which is a direct consequence of industrial growth and its development lines. As established by Segurajáuregui (2012), globalization has made it possible to achieve economic benefits for the large cities of the so-called First World countries, however, to a great extent, this has been achieved to the detriment of the quality of life in the Third World, from where the raw materials and the base labor of the global production are obtained.

Trying to take conscience before these problems occupy concepts that carry the eco prefix to incorporate them to the work of the

design, but without seizing the totality of the problem that is behind. In spite of this, when referring to sustainable constructions or based on eco-design, it is concluded that these projects must embrace an inclusive scheme of quality and dignity of life, work, production and commercialization, seeking to eradicate the poverty and trying not to cause drastic environmental problems. "Sustainability refers to three fundamental pillars: economic, social and environmental concerns, including more common terms such as personal responsibility, quality of life, health, well-being, happiness, democratic participation and cooperative behavior" (Sierra-Pérez, et al., 2014, p.2). Through this concept, we look at the evolution of society, from an economic perspective, which must be in accordance with environmental processes.

Theoretically, this discourse is present in design careers in Ecuador, but scarcely, these proposals are transferred to tangible production. Therefore, it becomes necessary that the integration policies proposed by various sectors linked to production are assumed, considering that, the real problem of environmental deterioration is due to the conflicting relationship between the economic and productive activity carried out by man in front of to the environment. Therefore, the global production mode and the consumption processes determine the environmental quality.

Concepts such as industrial ecosystem or industrial ecology, sought to take nature as a model for industrial production, both for the development of products and the subsequent treatment of waste. Forging in this way an analogy between biological and productive systems. Another measure that is used is the implementation of sustainable manufacturing strategies, which includes the analysis

and construction of the product taking into account its total life cycle, and the way of reinsertion as a base material for new products at the end of its useful life. .

Therefore, the idea of a design that respects the environment must be present from the conceptual planning, not only considering the use of materials. What also involves thinking about what happens in the design of production processes and materials management? Consequently, the training of the designer isolated from the real productive practice limits the vision of this whole process.

Since 2002, in which the Cradle to Cradle² design philosophy has been disseminated (from cradle to cradle) and the application of the Circular Economy to the fields of design and production is being sought, a new paradigm of design based on closing the life cycle of the products, as it happens in nature. For this reason, several products manufactured according to this vision already have the certification mark, namely Cradle to Cradle™ (C2C), which seeks to denote the concern that is applied in the development of a product from its creation to the term of its useful life (OMPI, 2009).

Despite the existence of these new methodologies (but before the separation of the academic activity with the reality of the context), frequently, inside the classrooms, the mistake of generating products that are supposedly sustainable, without taking This is a partial reality, and in many cases it is replicated among the products

² *The certification mark C2C arises from the proposal of William McDonough and Michael Braungart exposed in 2002, in the book "Cradle to Cradle". In whose approach, the author differs from traditional ecologists in that, instead of seeking to reduce consumption, he assumes the need to promote a reinvention of industrial processes that provide healthy solutions and create an industry in which "everything can be reused".*

that are already part of the market. As stated by Benavides (2016), we believe that by developing or consuming these types of products we are assuming a "responsible eco" lifestyle, thus avoiding the true limits of the problem.

This type of actions are linked to Greenwashing³ practices, which generally, in the case of design, we incorporate into packaging and branding projects, in the design of objects (where the "eco" speech is welcomed as example of innovation and environmental concern without having real investigative support). In addition, in advertising productions, which therefore, cover disinformation, using these concepts only when it is convenient for the market.

Perhaps without the intention of the case, but obviously, the training of the designers, within the universities, resorts to Greenwashing practices, since they carry out classroom projects that only superficially address the environmental problem.

Ethnic design

In recent decades, the conservation of cultural heritage has become a central issue addressed by different governments; therefore, this issue has been incorporated into its different lines of action. For the study, we point out; first, that its definition is part of a category of superior analysis that is culture, and that the development of such patrimonies is possible through the application of cultural policies. According to García Canclini (1987, 2001) and Santillán Güemes (2007), these policies seek to satisfy the cultural, symbolic and

³ According to the definition established by Greenpeace, 2015, Greenwashing "is the act of cheating the consumer so that the perception of products and the objectives of a company are seen as ecologically friendly". They are used with the intention of diminishing public or public environmental concern.

expressive needs and aspirations of society within a contemporary cultural environment characterized by being increasingly heterogeneous, complex, conflicting and changing. This scenario allows the vivification of culture, which in turn allows for the emergence of patrimonies that identify different cultures.

The concept of cultural heritage also includes representations, knowledge and techniques, which are promoted as a form of expression and coexistence within communities, which represent the intangible cultural heritage.

However, these ancestral traditions, which include the modes of coexistence between the human being and their natural environment, were also altered by foreign practices that seek, for example, to incorporate ethnic groups within the "globalizing spiral", seeking transformation of their traditions, based on created consumption, under neoliberal schemes. In this way, several cultural practices have been transformed, not by the groups' own adaptation to new forms of life, but by the need to create products that are attractive to potential customers, tourists who visit their territories in search of exotic elements.

On the other hand, designers, artists, sociologists, anthropologists and professionals from various branches that participate in the development of creative products, have turned their attention to the artistic production, especially of ethnic groups, in a search for supposed references. At the same time, pointing out his intention to revalue these assets.

This type of background has meant that in the case of the design careers offered in the Ecuadorian Zone No. 3, ethnic design is

already included among the subjects. In this case, the problem with this novel theoretical branch (as in the eco proposals), is the lack of prior research and the articulation of the practice with the reality of these ethnic groups. Which raises the risk that the designers (and other professionals linked to the creative branches) do not look at the artistic production of these groups as referents, but on the contrary, they take an inordinate measure of their cultural register.

This harmful phenomenon has already occurred in different latitudes around the world, where professionals outside these groups receive their ancestral motives for their own productions, without even recognizing the authorship of the designs to the true creators, much less utilities generated by the development of the new products.

The limits between the taking of a motive as an element of inspiration, and the appropriation of it for merely lucrative purposes, crosses the boundaries of personal and professional ethics. However, the taking of these motifs within classrooms, completely unrelated to the producers of these ethnic motifs, makes possible an inadequate use by the designers in training.

In this case, not only the position of the designer, but the cultural production of these groups, goes around the limits of misery, because it brings with it the ignorance and usufruct of the artistic work that in some cases even keeps millennial records. Additionally, this harmful example also moves towards the artistic and cultural production of ethnic groups, since in search of fully incorporating themselves into market practices, in many cases, they abandon their own forms of representation and appropriate items that do not have any record symbolic for their peoples.

In the academic case, the existing dialectic relationship between arts, crafts, and design must not only serve to establish theoretical elements that support the formation of the designer. Mainly, they should allow him to understand that this link strengthens each one of these areas but that in turn in the field of design allows the professional to understand anthropologically the behavior of the population. From this point of view, can discern in what kind of needs should focus their work, recognizing the contribution that the ancestral constitution of each sector provides and looking for its creation to play a role, although aesthetic, above all utilitarian, and according to the eco design processes that the world currently demands.

The necessary turn

As a conclusion, it is possible to establish that the mere incorporation of new subjects within the academic curriculum does not solve the core problems that the Ecuadorian designer faces.

That is why, from the teaching practice, should be aimed at the real articulation between the proposed legislation, which seeks to incorporate university work into the axes of zonal development. In the case of design careers, it should be considered that their practice is interdisciplinary. In addition, that the ability to design requires practice and permanent reflection. That they promote the development of the industries linked to the arts and design, taking into consideration the processes of research and social projection that involve the population and productive sectors that make up their surrounding areas.

It is therefore necessary to analyze anthropologically the behavior of the population of Zone N ° 3 through the study of the processes of generation of knowledge and technologies related to the fields of design, promoted by the peoples, nationalities and cultural groups existing in the region sector. These elements should be the basis of a new paradigm that involves the need to restructure life forms, taking into account economic aspects and needs, but also cultural and environmental factors that allow sustainable development.

From this perspective, it is valid to think of new ways of designing, placing designers as a fundamental part of the chain of social progress, seeking to include the environmental vector as an additional requirement in the production of design in the project methodological process. Considering also, the analysis of the archetypal productions within its sector, which include previous developments, both industrial, artisanal, as well as services, through which, the specific conditions of the sector are reflected.

Bibliographic references:

Acha, J. (2009). *Introducción a la Teoría de los Diseños* (4^a ed.). México. Trillas.

**Benavides, J. (2016). "Diseño sostenible versus greenwashing". En *MasD, Revista Digital de Diseño*, ISSN 2027-095X, Vol. 10, N.º 18, Ene. - Jun., 2016. Bogotá. Universidad del Bosque.
https://www.researchgate.net/publication/305111440_Diseño_sostenible_versus_greenwashing**

Del Vecchio, F. (2014). *Diálogos con diseñadores*. s/pi.

Flusser, W. (2002). *Filosofía del diseño* (corresponde con la edición inglesa *The Shape of Things*, 1999). Madrid. Síntesis S. A.

Frascara, J. (2000). *Diseño gráfico y comunicación* (7^a ed.). Buenos Aires. Infinito.

García Canclini, N. (1987). *Políticas culturales en América Latina* (ed.) México. Grijalbo.

_____ (2001). "Definiciones en transición". En *Estudios Latinoamericanos sobre cultura y transformaciones sociales en tiempos de globalización*. Daniel Mato (comp.). Buenos Aires. CLACSO.

Pedroza, G; (et al.). (2013). *La enseñanza del diseño y la comunicación visual en la Universidad Nacional de Lanús*. Lanús. UNLa.

Santillán Güemes, R. (2007). "Hacia un concepto operativo de cultura". En *Artes e industrias culturales: debates contemporáneos en Argentina* /coordinador Oscar Moreno. Caseros: Editorial de la Universidad Nacional de Tres de Febrero, 2010.

Segurajáuregui, L. (2012). "Medioambiente, contaminación y sustentabilidad. Reflexiones en torno al diseño en México para el SXXI". En *Actas de Diseño 13*. Facultad de Diseño y Comunicación. Universidad de Palermo. pp. 209-213. ISSN 1850-2032

Sierra-Pérez, J; Domínguez, M; Espinosa, M. (2014). "El ecodiseño en el ámbito de la ingeniería del diseño". En *Técnica Industrial*, avance online.

https://www.researchgate.net/publication/274310530_El_ecodiseño_en_el_ambito_de_la_ingenieria_del_diseno_Ecodesign_in_design_engineering

UNESCO. (1998). Declaración Mundial sobre la Educación Superior en el Siglo XXI: Visión y Acción.
http://www.unesco.org/education/educprog/wche/declaration_spa.htm

Valdés de León, G. (2010). Tierra de nadie. Una molesta introducción al estudio del Diseño. Buenos Aires. Centro de Estudios en Diseño y Comunicación - Universidad de Palermo.

(2007). "Cradle to Cradle" - Ciclo de vida íntegramente "verde"
(Artículo publicado en el no. 2/2007 de la Revista de la OMPI)
https://www.wipo.int/wipo_magazine/es/2009/02/article_0010.html

(2013). Plan Nacional para el Buen Vivir 2013-2017 - Ecuador.
<http://www.buenvivir.gob.ec/versiones-plan-nacional;jsessionid=075A18802632542C300A76E662550935>

Greenpeace | Greenwashing. (2015). Stopgreenwash.org. Retrieved 4 April 2015,from <http://www.stopgreenwash.org/>



Carolina Montt Steffens

***Training: Master in Arts, mention theory and history of art.
University of Chile.***

***Architect. Degree in architecture. Pontifical Catholic University of
Valparaiso. Degree in university management. Catholic University of
Temuco.***

***Par International Evaluator of SINAes (National system of
Accreditation of higher Education, Costa Rica) for the careers of
architecture and design.***

***For 18 years he has devoted himself to teaching, research and
academic management in higher education, leading work teams and
innovation projects in academic units, linked to the strategic
institutional development Plan.***

***He has taught at different institutions of higher education and since
2003 – 2018 was director of the School of Design at the University of
the Pacific and since 2019 is director of the School of Design at Finis
Terrae University. He has participated in national and international
seminars and congresses and has developed indexed research and
publications***

In association with private entities and institutions of higher education. He has combined teaching and academic activity, parallel to the development of consultancy and professional activities in the field of architecture and interior design in different companies and organizations.

Affiliations

Permanent exhibitor in Iberoamerican meeting of teaching in the design. IED, Madrid.Spain.

Member of the Honorary Committee of Latin American design. University of Palermo. Bs. As. Argentina.

Career Design advisor, Duoc. UC. Chile.

DESIGN FOR HUMAN WELL-BEING. A COLLABORATIVE SOCIAL AND TRANSDISCIPLINARY APPROACH.

Carolina Montt

Design for human wellbeing

It is necessary for designers to make efforts to orientate the design towards a new model of social practice, different from the design for the market that operates as a marketing tool. It means addressing social design for human well-being, as a principle of action and challenge, advancing towards its reflection and study, since little has been theorized about a design model oriented to desires and social needs, contrary to the numerous Existing literature about product design for the market. (Margolin, 2012)

Undertake designs that address current and future social difficulties demands work processes in a transdisciplinary human dynamic and understanding of their sociocultural context implies the shaping of solid relationships and sharing their experiences of Learning and life. In this way the designer requires skills to undertake creative processes of community participation to imagine and build a future. It is about the production of a design that transcends and reconstructs people's lives. Understanding design from this position means assuming an inescapable ethical and social commitment.

It is necessary to explore new forms of work, new methods that help to give concrete answers to human problems, which must grant design from its social dimension, in an open and participatory way to

create positive innovation solutions. In this way, the designers have the opportunity to participate in the processes of decision making and social change, proposing practices and actions that contribute to develop the environment in which we inhabit.

The designer must give shape to his material and intangible projects whose fundamental purpose is to solve human difficulties and contribute to social welfare; In this way the value of the products designed base their own existence.

From this Naranjo Gaze (2007), he argues that design as a discipline is confronted with important challenges, among which the reflection and discussion regarding its object of study and interest. The design is called to move from its traditional interest focused on the production of objects in themselves, to an interest marked by the production of objects located in their context, that is to say, as agents of a system of social, political, economic and Territorializadas Cultural.

Discipline must be rethought and distanced from the traditional interest centered on consumer objects marked by a body of static knowledge, to address new dimensions not yet achieved, where the designer must assume new knowledge changing and flexible transdisciplinary and actively linked to people. He is no longer a creator, but a cocreator, a translator of realities that way the desires and aspirations of a community.

John Thackara (2013), journalist, writer, researcher and designer affirms that we produce technology with a high level of meaning but with a lack of human purposes and we lose clarity on what is the value that it brings to people's lives. It refers to a conscious design

and decision-making on the basis of ethics and responsibility, without limiting social innovation and technological development. It formulates leaving behind the proliferation of objects without human ends, to put people first above all things and before the growth of market capital and global consumption models.

In other words, priority should be given to the human entity and not to people as a simple factor within something greater. While technological development cannot be changed, it is not against it, it suggests that it will change its meaning in favor of human well-being. Providing value to people and not people to the system, the focus is on creating services that promote social and non-object sharing.

The designer should focus on services and not on "things" and refrain from flooding the world with meaningless artifacts. What is required is to create platforms of services and spaces that promote the interaction of people and exchange of knowledge, thinking about the place, time and cultural difference as positive values. To be aware of the consequences of the design actions before putting them into operation, paying special attention to the natural, industrial and cultural systems of their context and taking care of the materials and energies that are present in the systems that are designed.

It is a matter of making a qualitative leap towards a participatory and collaborative way, focusing on all the dimensions of man who convene his development environment, his territory and community. In this way the design can be a tool of social transformation.

One must move towards a dimension of the object-subject relationship towards a relationship with people, from subject to subject where transdisciplinary platforms are established for the transfer of knowledge between the community and professionals, which are based on The material and symbolic values present in their daily lives, which implies exploring new sociocultural realities and mutual learning.

METHODOLOGICAL THEORETICAL APPROACHES TO SOCIAL DESIGN, BASED ON THE CULTURAL BIOGRAPHY OF OBJECTS AND SOCIAL SCIENCES.

Of the Cultural biography of objects.

Design with a focus on human well-being and their communities requires addressing the social, cultural, economic and political conditions that determine their context, their desires, needs and expectations expressed in their daily lives.

This disciplined orientation, located in the various territories, means to understand the objects in a dynamic relationship between their material and symbolic components, own and particular that characterize a particular community. It implies reflecting on how the designs are placed in their context of development, which can be approached from the cultural biography of the objects.

The biographies of things can stand out that which would otherwise remain obscure. For example, in situations of cultural contact, they can show what anthropologists have often emphasized: the significance of the adoption of objects-- and of foreign concepts--is not the fact that they are adopted,

*but the way they are redefined Culturally and put into use.
(Kopytoff,2001, p. 93)*

That is to say, the flexibility of the design objects and their possibilities of redefinition in their use and original meaning requires a participation and collaboration, a shared system for their necessary cohesion, because an object can be loaded with values Associative, conforming context and context redefine object. In other words, the designs are never static, but open to the transformations carried out by a certain collective or community, whose dynamics must be visibilizada in collaborative and participatory development in the design process as a project .

In this sense the project can be understood as "an interpretation that is born from the community of reference and the paradigms that characterize it. It is perception that shapes and fills the forms, space and context beyond their current meanings and connotations. " (Martín Juez, 2002, pp 152). Therefore, their exploration process must integrate possible transformations, relationships, and new orders into the built environment.

In this sense the project can be understood as "an interpretation that is born from the community of reference and the paradigms that characterize it. It is perception that shapes and fills the forms, space and context beyond their current meanings and connotations. " (Martín Juez, 2002, pp 152). Therefore, their exploration process must integrate possible transformations, relationships, and new orders into the built environment.

In the perspective of Martín Juez, the biography of the objects is inextricably linked to the biography of the individuals and communities that accommodate them, link that is expressed through its particular cultural context developed in consequence , it is relevant to establish the conception of community as "a form of grouping whose members can identify the spatial and temporal boundaries that demarcate it, and which allows some degree of cohesion around the obligations of reciprocity and solidarity Internal "(Martín Juez, 2002, pp 23).

In other words, the cultural context is constituted from the set of norms, customs, traditions and institutions developed and reworked by the members of a community, where objects acquire a set of cultural meanings that define their Own biography.

A theoretical methodological approach to understanding the Cultural biography of objects.

Martín Juez refers to the life history of the object as a design that is determined culturally and laden with meanings by some particular community, where it is received and adopted as a good, and that can be redefined and singled out in a new Context, environment or situation, establishing a new role and particular way of understanding it, locating it spatially and temporarily for its new use, whose correlation will depend on the singularities of each community.

In this life history can be identified stages that can be configured in the manner of a continuous and discontinuous correlate, with movements that are overlapping where the traces of the previous

persist and establishes it as follows: first: the Object as desire and perceived need; Second: The object as a project and design; Third The object as a virtual product; Fourth: The object as production, circulation and consumption and finally the fifth: the object as utility. The group of correlations between each of the stages persist in the evocation of the community and its individuals that intersect the life history of the object and its biography. "The subtly different or the remarkably new allow us to see the object as something that is changing from stage to stage" (Martín Juez, 2002, pp. 143).

Each period of life of the objects is having different meanings, some with greater and lesser relevance according to the sense that it acquires for the community, whose link is always contextual, composed by its temporal and spatial properties and which are expressed In the community's correlations with the object. In this way, the degrees of contextual and singular intensities in each stage of life of the object are approached in a differentiated way.

Desires are always a product of a particular way of life, of a common life experience, they are an idealization representing a collective or community that they hope to achieve to meet their needs and beliefs. Evokes something known, represents a collective desire and expectation, without a tangible material expression, which the designer should interpret in a second stage.

The object as project and design represent the idea and probabilities of materialize the project according to the desires and expectations of the community, in a process of transformation of the desires into ideas and accurate solutions that respond to the needs Originated by the community, with its symbolic evocations, specific values and paradigms that represent it.

The object as a virtual product is its imagination, visualization and valuation that allows to modify it before dealing with its production process. It allows to evoke new ideas and create changes from new variables not considered, in a system of commitments and interests of the community.

The object as production, circulation and consumption, constitute three associated phases that materialize the projected idea and has passed into the sphere of public domain. According to the author at this stage is essential the development of skills, skills and beliefs shared between designers, producers and users of objects, which change significantly if it is a market-oriented design, the use Personal or community. The latter should be oriented to cultural peculiarities that define utilities, events and specific locations and that are expressed in the design object in the field of its usefulness and linkage.

The object as a utility, is characterized as a design object of collective use, whose functions given, are linked to their context, evoke the meanings and characteristics of each community, where it is configured in its domestic dimension as a social unit of reference. This defines the relationship form/function/use and meanings from the set of customs, traditions and institutions that organize their daily life.

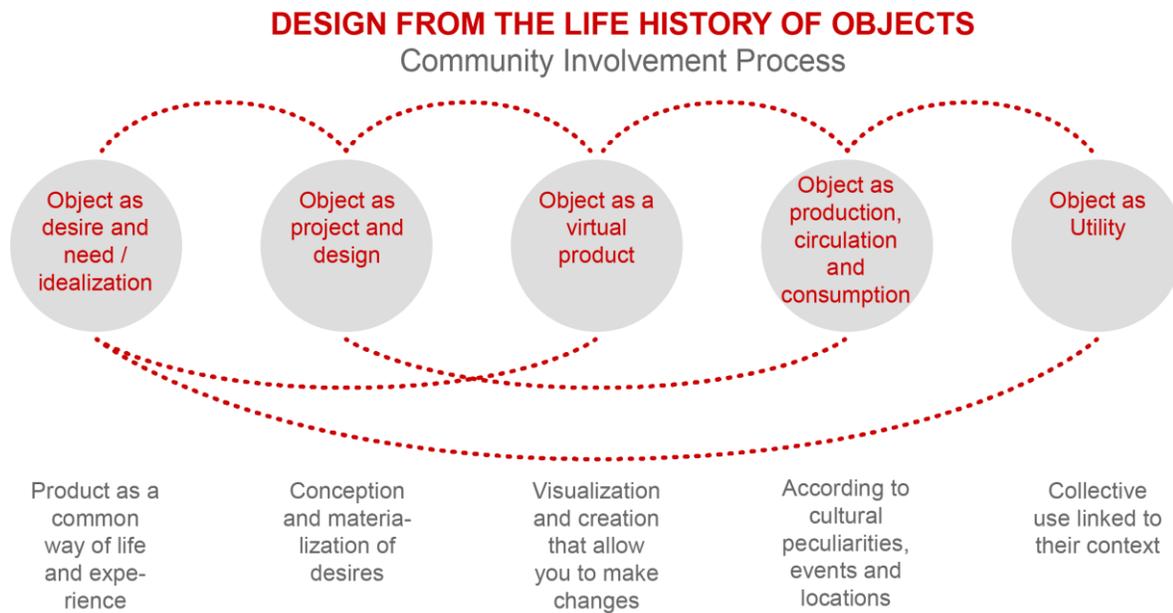


Figure 1: Iterative phases of the life history of objects (Martín Juez)

In summary, the objects are a form, a geometry that is deployed in the territories temporally and spatially according to the singular paradigms and tangible and intangible representations of a community.

Under the gaze of the cultural biography of the objects it is necessary to address the processes that give life to the objects of design, through a participatory and collaborative process that mouth relations between the different social actors, and that allows to understand the Relevance of design objects in social, political and economic terms, according to their territory and context in which they are located.

In turn, it allows to establish its scope as a means of social transformation in the conditions of habitability, wellbeing and quality of life of a community, which means recognizing its value as

a collective good, as a social construction belonging to the whole Of the community, where it is relevant to address its development of creation and production through interactive and co-creative processes.

Theoretical methodological approach from the social sciences.

It is necessary that the designers can open themselves to other disciplinary and professional fields as the environmental psychology has done where architects, psychologists, occupational therapists and social workers converge in order to create environments Livable according to the desires, needs and expectations of a community, for their wellbeing and quality of life. The designers are called to promote new methodologies in their project practices that integrate different professional fields and organizations oriented to the creation of products and objects framed in a design for the human well-being. That is to say, based on the intervention model used by social workers from the physical/spatial dimension that considers all the elements created for the construction of an environment and development environment for people and their community in order to Meet your needs, requirements and expectations. (Margolin, 2012)

For the processes of social intervention in different communities, collectives or organizations, the social workers use a model formed by six stages that develop collaboratively with the people who incorporates: the linkage, valuation, Planning, implementation, evaluation and conclusion.

In the bonding phase, a first approach is established with people and their community, and it accounts for their future needs and projections that they wish to achieve. In the valuation phase, it is observed in an integrated way the interaction of the people in their environment of development, in order to fully deepen the nature of their need or problem, where usually new necessities arise that had not been described in its stage Previous. In the planning phase, the hierarchy and prioritization of the needs are established collaboratively, whose joint work seeks to devise solutions and proposals that can solve their requirements, valuing which of them can give the best answer in Terms of their goals and objectives to achieve. The implementation phase gives an account of the priorities, goals and objectives agreed for their insertion and materialization in the group of people, collective or community.

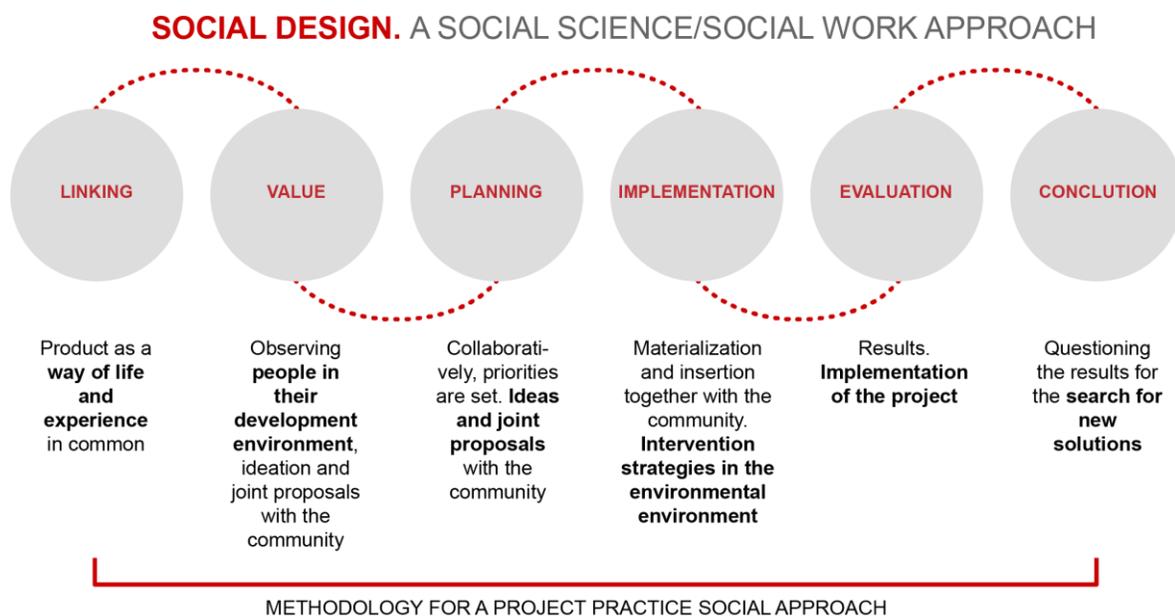


Figure 2: Theoretical-methodological approach for the elaboration of social projects (Margolin)

From the perspective of the designer, as a member of an intervention team, can participate in the valuation phase contributing to the identification of the factors that contribute to a particular problem from the physical/spatial dimension, as well as in the phase of planning can develop intervention strategies in the environmental environment. On the other hand, in the implementation stage the designer will be able to create collaborative new objects and products that solve the problems posed.

Margolin says that designers have the opportunity to participate in a process of working together with other professions and disciplines that are still lacking to explore, especially in the creation of objects and products implicit in the physical/spatial dimension. It reveals the lack of research that demonstrates how the designer can contribute to and help the human well-being and their communities.

Through social science research methodologies, the designer in his process of knowledge production around social design can be linked to socially vulnerable contexts by means of the participant observation where the designer of Collective (multidisciplinary) or individual way can observe and document the social needs that can be resolved with design interventions, creating new products and objects that need to be evaluated collectively.

The challenges mentioned above can also be addressed through participatory action-research processes, which implies a work with all the social actors, with the people and their local communities guiding the self-knowledge of the Territory they inhabit, of their identity, culture and shared values. It produces a mutual learning between people, their community and designers to respond to their

needs and expectations, where shared knowledge is a catalyst for transformation and social change. Their methodological strategies are similar to phenomenological and ethnographic research designs, however, in these the investigator is neutral and estranged with the community and its people.

Through the integration of tools and techniques derived from social sciences in the fields of research and social intervention, participatory action research proposes a methodological body to open processes of reflection, self-training, Participatory and egalitarian social programming and action. Creating the conditions for it to happen requires a methodological rigour from instruments such as qualitative sampling, social map and dynamization of action devices, open to the integration of the interests and points of view that must be present throughout its process, and flexible to the specificities of the territory and its sociocultural components.

In this sense, an active and participatory methodology cannot be defined in advance, since it is a research design in process, which is being reconstructed from the very dynamics that are occurring in the community.

After its process it is possible to produce a self-knowledge and new know-how, the bonds of the community are strengthened, where its individuals are protagonists of its social transformation

The crosses between these methodologies from the social sciences and other areas of knowledge allow the emergence of new approaches for discipline such as collaborative design and participatory design. The latter is oriented to the interaction between different teams, producers, designers, users and other

disciplines related to the type of project to be developed (objects, services, spaces or systems), promoting the exchange of ideas in groups, communication, The creation of scenario prototypes, the elaboration of rapid prototypes, the production of elements and contextual investigation.

In this process it is significant to carry out a participatory valuation with all the actors so that they can validate or question the results for the search for new solutions. Thus, people and their community are empowered to meet their needs and propose solutions through the whole process of ideation, design and product development.

Therefore, it poses a multidisciplinary vision to meet the needs and requirements of people and their community that are included in the decision-making process from a physical and cognitive dimension.

On the other hand, the collaborative design is oriented towards the production of knowledge in teams of transdisciplinary work that collaborate actively, recognizing the importance of reflexivity, social interaction and the exchange of knowledge between The different actors around a shared process. It is about the production of knowledge in a transversal way and at different scales of human groups, interacting collaboratively through digital platforms. Although the collaboration has been a historical social practice, the new information and communication technologies, especially with the emergence of the Web 2.0, facilitates the collaborative processes associated with citizen initiatives of various kinds.

Knowledge building and shared learning for Social design

The problems, needs and desires of a collective or community are inevitably expressed in a transdisciplinary way around common objectives and interests, for the creation of innumerable products, services, urban environments and new experiences between many others. In this sense, the collaborative design has allowed the creation of theoretical and methodological frameworks through the exchange of shared knowledge with professionals from different areas, who are fed up with the learning acquired by the inhabitants, Collectives or communities from their everyday contexts, becoming social actors protagonists of their development processes.

It is interesting to note the contribution of collaborative design for the development of Social design as a process of building knowledge through the participation and interaction between the different social actors that allow them to express and legitimize their Collective and individual interests, incorporating new foci in the social debate, according to their needs and peculiarities for the collective construction of innovative proposals for mutual benefit.

This raises new challenges for designers from the theoretical and methodological dimension in the dynamics of changing their needs and expectations in their social and environmental linkages, which are being built in the communities, which must permanently Revised and reformulated.

From the perspective of the members of a community, it means opening the designers their physical and symbolic boundaries in their everyday spaces, to share their desires, requirements and expectations in a dynamic of interaction and exchange for the Knowledge creation and collaborative know-how.

Julier (2013), subscribes that the internal relations with the Community involve its inhabitants contribute in the development of ideas with the capacity to solve through their experiences and learning their difficulties and future expectations. In these processes the designer is a facilitator, which does not mean that he has less prominence or that his work is limited to materialize the desires of a group of individuals, but must take advantage of their experience to open new possibilities, challenge the Collective imagination and create new provisions.

It is advisable to distinguish, that their contributions must count on the analysis, creation, visualization of proposals and systems developed in co-creation, bearing in mind their transience and future transformations and uses, which requires to have been Conceived design as a living system and from the cultural biography of objects. That is, it is based on new social creations, which are mutating and responding to the situations of the context on each occasion, where the creation of systems on the products prevails. In this same perspective, Julier points out that creative practice should be focused on processes rather than on objects and correspond to social contexts.

Recognizing the process of co-creation as a living system, it should be borne in mind that its development is of an experimental and iterative nature always in review, to recognize its impact on the communities, while evaluating the creative act in unity with its Different actors.

Communication and information technologies have facilitated the processes of co-creation and collaboration between different disciplines to contribute to a collective work associated with

common objectives. Technological advances have shaped new forms of life, where collaborative communities coexist in a logic of relationships and links to share knowledge and experiences that defies design in its traditional subject-need-object method. To move towards a multidisciplinary social network that responds to human needs.

The dynamics of the network allows to configure a sustainable system that feeds on the participation-action of a collective or community for a social construction of design, through a constellation of attributes where interesting links develop as a subject Collective, participatory research, design community and shared knowledge whose characteristics promote social innovation.

Manzini (2014), proposes two routes to determine the proposals for social innovation. The first one takes into account the territory from which they are propelled, refers to the *top-down structure*, (from top to bottom) in which social innovation is directed by the strategic design while the second one refers to the one who directs it. That is to say, the *bottom-up* structure, where social innovation is directed by local communities.

In the same way, it establishes a third, the hybrid in which a reciprocal commitment is established that addresses both perspectives. The empowerment of the participants and the direction of the initiatives are crucial factors in the development and implementation of the projects.

In this way, collaborative design becomes a tool to address collective needs in a participatory and coordinated way for social transformation. Similarly, collaborative design requires moving

towards an operational system that emerges from common, sustainable and regulating experiences and learning, to raise new methodological strategies, to democratize innovation, Where the empowerment of the different social actors, are fundamental in the development and implementation of the projects.

In any case, it is necessary that the designer find the necessary tools to facilitate the communication of the projects and to make understand their evolution within the multidisciplinary teams and the community. They contribute to materialize ideas, visualize them, to attend to their approaches and suggestions and to sustain the creative force in the direction of those imaginary and collective desires.

Main conclusions

A design approach based on the resolution of human needs requires the training of skills that facilitates the exchange of knowledge between different actors to promote social innovation.

It is necessary to rethink the research practices focused on the object, as a product of consumption towards design practices where the value is in the processes and systems of exchange of knowledge for the social welfare.

Designers require competencies to dimension symbolic content and use values in diverse cultural contexts, which demands a transdisciplinary vision that promotes heterogeneous approaches and a concern for the cultural biography of objects, which requires a future vision of their use and meaning.

The interaction of the designers with various social agents opens

new fields of action invisible from the academic world. The experience of working with communities and other social actors promotes unexpected reciprocal benefits.

The circulation of mutual knowledge allows the empowerment of the different social actors for a common goal and socially responsible mutual benefit. Likewise, the interdisciplinary and transdisciplinary role of design promotes the creation of new learning and sustainability for social action oriented to human wellbeing and its communities, being this participant of all processes, and not only as a subject of study. Seeks to dissolve social differences, establishes meeting points, facilitates the dissemination of knowledge, empowerment and appropriation of the community for the sustenance of initiatives of social innovation, which has raised new roles and demands to Designer.

BIBLIOGRAPHY

- **Costa T. Garcia i Mateu, A (2015), "Transition Design: Investigación y diseño colaborativo para procesos de emancipación ciudadanos". Revista de Estudios Globales y Arte Contemporáneo Vol. 3, Núm. 1 66-84**

- Forés, C (2017). Cartografías del diseño desde la acción social. Interlínea 01. 1-14. <http://www.interlínea.info/articulos/vaz/participacion.pdf>**
- **González Villarruel, Alejandro (2010). "La vida social de los objetos etnográficos y su desalmada mercantilización". Alteridades, Num. 20 (40) 65-76**
- **Heskett, J (2005). El diseño en la vida cotidiana. Barcelona: Gustavo Gili.**

- **Hidalgo, Rodrigo Et Al (2017). Desplazados y ¿Olvidados?: Contradicciones respecto de la satisfacción residencial en Bajos de Mena, Puente Alto, Santiago De Chile. Revista INVI 32(89) : 85-110.**
- **Julier, G (2010). La cultura del diseño. Barcelona: Gustavo Gili.**

- **Kopytoff, I (1991). La biografía cultural de las cosas. La mercantilización como proceso. En: Appadurai, A (ed). La vida social de las cosas. (pp. 89-124). Barcelona :Grijalbo.**

- **Manzini, E (2015) .Design when everybody design. London: The MIT Press**

- **Margolin, V; Margolin, S . (2012). Un modelo social de diseño: cuestiones de práctica e investigación. Kepes, 8, 61-71.**

- **Martín Juez, Fernando (2002). Contribuciones para una Antropología del Diseño. Barcelona: Gedisa.**

- **Naranjo, Eduardo (2007). El territorio y los nuevos escenarios del diseño. En: VVAA. Diseño y Territorio.(pp. 114-126.). Programa Acunar, Facultad de Artes, Universidad Nacional de Colombia. Bogotá.**

- Press, M. y Cooper, R. (2009). *El diseño como experiencia*. Barcelona: Gustavo Gili.

- Thakara, J (2013). *Diseñando para un mundo complejo*. México:Designio.



Letter from the Chairman's Desk

By Sunil Bhatia PhD

I am from the next generation who suffered and witnessed the struggle of the victim of the biggest partition of the two-nation theory of India Pakistan. My parents somehow saved their lives and crossed the border safely without a penny in their pocket and it was impossible for surviving in that harsh conditions of the unknown country and no place to stay and nothing in hand but left with one option of begging from the strangers. My father believed in struggle and die rather beg. His studies were left in between in that country from he came and looked for ways to struggle for food for day to day basis without any shelter, no extra clothes for covering the body and struggling for little footholds for stability. He spends his life in extreme poverty and his life ended in making us safe and provides that much foothold so that we can grow. I have witnessed extreme misery because of poverty and it has no relevance in discussing such matter in present time because it is beyond the imagination of the present generation. Poverty gave innovative ideas to our parents and most of the time they were designing items that no need extra finances or learned the art of optimized the meager resources in hand. They considered nothing is waste and misery was guiding for actions for further utilization. I remembered my mother never took any stale food as waste or spoiled for throwing as not fit for consumption and she was master in devising the art of using leftover

of overnight or a few days stale food for preparing by recycling for new dishes. Nowadays people are deliberately eating the probiotics food for the intake of a good number of better bacteria for health where it was our regular food with no other choice but to eat stale foods. I do not know the reason of real force that works 'why do our minds work efficiently under crisis and misery is one kind of man-made crisis?' There are many faces of misery but most significant that contributed and benefited the humanity was a person of choice to lead his life in misery when capable to lead comfortable life compared to those who wish misery should never strike but it is thrust upon and their entire life wastes in deflecting misery and ultimately die as frustrated lot and unable to prove their worth for society . They focus with one goal for deflecting the misery with all-mighty force and the more tries in keeping away it again rebound more strongly and never getting time to think beyond misery. There are some who simply just for sake of discussion discuss the benefits of misery but wishes it should never strike in their lives. Leading a vagabondism life is not easy and those masters can only contribute to the betterment of the society.

As a child whenever I was crying for the demand of my choice and it was an awkward situation for mother for not in condition for fulfilling it. In struggling days she used to cook in open sitting on the ground by designing temporary fire stove by arranging three bricks as open square and invariably offered the shape of the flying bird made of dough for diverting my attention for what I was crying. After a few moments of play with that bird, it deformed and mother again reshaped in original form in between cooking foods. That toy was harmless, educative and the best part was it was designed with available resources. In some occasion as her all possible tricks failed

in diverting my attention for what I was crying, she slapped out of frustration to silence me and that very moment out of fear I abandoned the idea of demand.

I was a child of late walker compared to other children and she asked the carpenter who was suffering from poverty but noble soul to design the tri-wheel walker with wooden bar and allowed me to hold the bar and walk with it. It was made with waste wood available in the vicinity. There was a nursery for education nearby but her meager finances made her not to afford so she tried to invent the ways of learning by making the weighing scale with empty used shoe polish by making three holes for making scales hanging with bar. I used to invite the other children as customers and behaved as seller and learned a lot of addition, subtraction and behavior of the market. She requested me to write with a broken piece of red brick on the cemented floor for practicing of alphabets and sentences. Whenever she felt I am in jovial she asked me to run here and thereby holding one end of the thread and other ends with small waste paper. I enjoyed flying that tied paper by running and it was the good physical exercise for my legs. I started playing with pebbles and game of picking one pebble at a time by throwing one at air and so on was popular among us. That helped in performing multitask efficiently. Later on, I found it was the game for girls then I switched to collecting the emptied used cigarette packs of different brands and perfected the art of throwing the pebbles for winning the other player pack of cigarette. Playing with marble balls was popular among boys. Neighbors were kind people and allowed us to play with their children and that helped in learning the strategy of winning by playing the ludo or ladder and snakes, game of Business monopoly because it was not within the reach of my parents. One

day I found a discarded torn ludo game board and after repairing managing the tokens of different colors and dice was a great problem. I divided the seed of tamarind as tokens of white and dark color and designed the dice drying clay after shaping in the cube and making a hole on each surface. I still vividly remembered the design of telephone of imitating the Graham Bell phone by tying both ends of the long thread with empty match stick box for listening as well for speaking.

As I turned young my fascination for football surfaced but no way to get the proper kit and side by side my studies were continuing in school with no facility. Somehow we managed old football from rag picker and repaired by collecting donations and team was without shoes but our passion was at the peak and played with wearing rubber bathroom slipper. In rainy season as and when we kicked the ball most of the time it stays where it was because of sticky mud but our slipper went into the air and chased with naked feet for wearing. We learned the art of playing for a win in any adverse situations because of misery. A game of hitting the used bicycle tyre with a small stick for rolling on road was great fun.

I still remember my first day in class where my mother gave me a wooden tablet and paste of lime for writing whatever the teacher will teach. To carry that wooden tablet she gave me clothed bag stitched at home by her. A long strap was special in those days for carrying on back by hanging on the shoulder. Most of the students came holding the small loop attached to their bag. Elder brother full pant was torn so it was cut and stitched for making knickers' of my size. I was happy to wear that I got some very valuable to wear.

My first encounter was with the 'design for all' when my mother changed its function of the long cloth of unstitched used torn sari that was unable to cover her body for making the frock for sisters. Sari is a perfect example of universal design as long it was uncut and it needed a process for wearing by short, long, lame or with normal body female.

In recent times I was crossing from the countryside on my car and noticed poor rural people were taking out water with the hand pump and placed the plastic used bottles by removing its base at the outlet for guiding the flow of water for not to waste the water. I was amazed to notice a family of labor was staying in temporary shelter and female was cooking chapatti by using an asbestos sheet as tawa instead of an iron plate on fire stove. I realized she cannot afford the iron plates and the asbestos piece is easily available to her as waste at the construction site. Her infant was sleeping under the long cloth tied with two branches in the shape of the cradle. I noticed poor labor was carrying his child who could not walk a long-distance or even failing in meeting the pace of father by placing child's legs across on one shoulder and his tiny hands were holding the father's head for not to fall. This design has come into existence because poverty where by-product is misery. It reminded me of the incidence when I noticed the trekkers were cooking the chapatti by heating the rocks. Once my father informed that earlier travelers in absence of vessels prepared the dough in holding the flour on long clothe hanging from shoulder and request anyone in the village for allowing to cook the chapati.

It is my idea that when your income is not enough for sustaining and manage with very little income then we focus on expenditure not to

waste. At the national level lawmakers present the budget with keeping in mind the revenue and expenditure and keep balance in deficit to keep the people who are responsible for expenditure by making artificial low sanction of money for making miser for execution without wastage. My father was wise and wanted to use the little income in the best possible way for progress as well for maintaining day to day affairs. He wanted we should get the best possible education inspite of its distance and limited money he provided us by purchasing a second-hand bicycle for transportation because he was not in a position to bear the daily expenditure of transportation. He gave us little money good enough to get a repair for the flat tube with the instruction if some problem with bicycle then uses for repair. My stand of the bicycle was broken and not having money for repair then I devised to stand on the pavement that was little at the height from the road by fixing the peddle of the bicycle.

Misery is a man-made character in living beings but natural in nonliving. Why do stone generally in round shape or even water drop takes the shape of the round? It is my belief that human has imbibed the same character and the design of the circle has come into existence because of misery. Some may say it is an act of improvised but bottom is misery. People were engaged to use minimum resources and ultimately it turned to circle by removing extra that was halting its motion. I have noticed the best example of the design of misery is when they design scarers in the shape of the man-like structure in the field from the waste to scare birds. Misery was visible in those days when the telegram was sent with the charge for each written word and people developed the habit of misery with words not to add extra cost. A poor woman who could

not afford the washing machine and washes manually and used the plastic chair for draining out extra water by placing over rather than squeeze to take out extra water.

Nature of misery affects the human and it invites negative thoughts. To control they designed worship places and it has unique representation as we witness in the church that symbolic crucifixion of Jesus by designing with misery simple cross that reminds the devotee that present situation of yours is not worst compared to Jesus pain and do not slip to commotion rather live normal and look for an alternative solution in own way under given conditions

Calculated misery helpful in better designing where unthinkable invites wastage. I do not know the reason for not wasting in nature and forces us to adopt the same while designing the products. When we design that time we have abundant material but always think of the future and that very moment we think of misery. Climate change is the burning issue and some have the habit of consuming what they need and do not believe in wastage but the commercial world in completely different ways and keep inventing new devices for unethical ways for little benefits at the high cost of others. It is experienced by the consumer that free services are degraded so that misery of not getting the desire basic things force for payment for desired services. That calculated misery never give a good experience to consumers and they will feel cheated by the organization. It is the pain of misery that forces for sharing not by wishful actions.

The core idea of Stoicism is to be aware of what you can and can't control. Once have that awareness, anyone can avoid misery by changing what can control and letting go of what can't.

Misery is unnatural in human works as a lubricant for the smooth functioning of innovative machinery because it is cultivated and other side nature encourages generosity. This unnatural habit is responsible for many misdeeds and makes a man of artificial habits of misery. Misery cultivated many habits and think it is our character to be like that. Speaking is one where we use words with misery by selecting the correct word for conveying exact meaning. This habit was reflected in writing the message for telegram where meaning was not compromised but the selection of words was used with misery for lowering the cost of post. Another is bathing where the person started with natural abundant resources of water like a river for bathing but the result was not good so devised techniques of applying river bank soil of alkaline nature before bathing for the better outcome by lowering consumption. Later on, designed toilet soaps and gels that need minimum water for a proper bath. When I look at the design of nib of writing pen I find the way ink is released while writing in a controlled manner is a good example of design by using misery. Design of peeler that takes out the skin of vegetables with minimum loss is another product design with misery concept.

I am thankful to Dr. Gonzalo Raineri Bernain Assistant Professor Design School, Universidad Finis Terrae | Chile ,Universidad de Palermo | Argentina who has given us new area of design and it was never covered in any issues so far. It is great working with him.

LAMBERT Academic Publishing has published book "Design For All, Drivers of Design" author Dr. Sunil Bhatia of Design For All Institute of India and it is available on www.morebooks.de one of the largest online bookstores. Here's the link to it:

<https://www.morebooks.de/store/gb/book/design-for-all/isbn/978-613-9-83306-1>

This book is dedicated to our esteem readers, contributors and well wishers.

With Regards

Dr. Sunil Bhatia

Design For All Institute of India

www.designforall.in

dr_subha@yahoo.com

Tel 91-11-27853470®



Forthcoming Issues

August 2019 Vol-14 No-8

Mugendi K. M'Rithaa, Transdisciplinary Industrial Designer/Educator/Researcher with a passion for Afrika, Design and Innovation.



A widely traveled transdisciplinary designer experienced in design education and research. Skilled in various socially conscious fields including: Industrial Design, Human Factors Engineering/Ergonomics, Advertising and Marketing, Building Research, Design Research, Universal Design, Design Thinking, Communication Design, as well as Design Strategy and management

September 2019 Vol-14 No-9

Bogdanović Aleksandar, Belgrade, Serbia of CRID (Inclusive Society Development Center), national organization, Belgrade, Serbia will be the Guest Editor.



October 2019 Vol-14 No-10

Dr. Ravindra Singh is an Assistant Professor of Design at Delhi Technological University, Delhi. He is passionate about human-centric design; designing a product for an extensive variety of users. His major research interest is Universal Design, Innovative Product Design, Sustainability, and Frugal Design. Ravindra Singh has done BTech in Mechanical Engineering from UP Technical University. He received his Master of Design (MDes) and Doctoral degree (Ph.D.) in Design from Indian Institute of Information Technology, Design and Manufacturing, Jabalpur (IIITDM) and has authored research papers in referred journals and international conferences.



Partha Pratim Das is working as an Assistant Professor in the Department of Design, Delhi Technological University. His Research interest areas are Human Centered Design, Design for Sustainability, Grassroots Innovation, Design Thinking, Systems Design, Design for Experience. He has a Bachelors in Civil Engineering, an M.tech in Environmental Science and Engineering and M.Des in Industrial Design. Currently, he is pursuing Ph.D. from IIT Delhi.

November 2019 Vol-14 No-11

Elisabete (Bete/Bebé) Castanheira from Brazil will be Guest Editor for this special issue. Designer, university professor, researcher and consultant in the development of design projects, Elisabete Castanheira has solid market, academic and content experience. As a lecturer she works in the courses of Design, Graphic Design and Product Design.



As a volunteer, she is a member of the board of directors of adp (Brazilian association of product designers), as an administrative director (having served as a financial director for the two previous managements) and is a member of the advisory board of objeto brasil association and the brasil criativo institut. She participated in several exhibitions in brazil and abroad, receiving awards and honorable mentions.

In 2017 participated in the group that represented Brazil at the Cannes Festival as jury in the category of Product Design and coordinated the team that prepared the application process of Brasília to the Creative Cities Network of Unesco - Category Design (application that was accepted).

New Books



ISBN 978-613-9-83306-1



Sunil Bhatia

Design for All

Drivers of Design

Expression of gratitude to unknown, unsung, unacknowledged, unmentioned and selfless millions of heroes who have contributed immensely in making our society worth living, their design of comb, kite, fireworks, glass, mirror even thread concept have revolutionized the thought process of human minds and prepared blueprint of future. Modern people may take for granted but its beyond imagination the hardships and how these innovative ideas could strike their minds. Discovery of fire was possible because of its presence in nature but management of fire through manmade designs was a significant attempt of thinking beyond survival and no

doubt this contributed in establishing our supremacy over other living beings. Somewhere in journey of progress we lost the legacy of ancestors in shaping minds of future generations and completely ignored their philosophy and established a society that was beyond their imagination. I picked up such drivers that have contributed in our progress and continue guiding but we failed to recognize its role and functions. Even tears, confusion in designing products was marvelous attempt and design of ladder and many more helped in sustainable, inclusive growth.

www.lap-publishing.com

it is available on www.morebooks.de one of the largest online bookstores. Here's the link to it:

<https://www.morebooks.de/store/gb/book/design-for-all/isbn/978-613-9-83306-1>



The Ultimate Resource for Aging in Place With Dignity and Grace!

Are you looking for housing options that are safer and more accommodating for independently aging in place? Do you want to enjoy comfort, accessibility, safety and peace of mind – despite your disabilities, limitations and health challenges? The help you need is available in the Universal Design Toolkit: Time-saving ideas, resources, solutions, and guidance for making homes accessible.

This is the ultimate resource for individuals and professionals who want to save time, money and energy when designing, building, remodeling or downsizing a home. The Universal Design Toolkit will help you take the steps to design homes for your clients or yourself while eliminating the costly trial and error challenges you'd inevitably encounter if faced with this learning curve on your own.

Rosemarie Rossetti, Ph.D., teamed with her husband Mark Leder in creating this unique Toolkit. They bring ten years of research, design and building expertise by serving as the general contractors for their home, the Universal Design Living Laboratory– which is the highest rated universal design home in North America.

Within the Toolkit's 200 richly illustrated pages, you'll find: Insights that distinguish *essential* products, services and resources from the *unnecessary*.

Proven, realistic tips for finding the right home.

Home features you need to look for. Nothing is assumed or left out.

Handy home checklists and assessments.

Interview questions to help you hire industry professionals with knowledge and experience.

Photographs that provide a frame of reference to inspire, clarify and illuminate features and benefits.

Valuable resources to save you time, money and energy.

Helpful sources of funding.

Space planning dimensions for access using assistive devices such as wheelchairs and walkers.

And so much more!

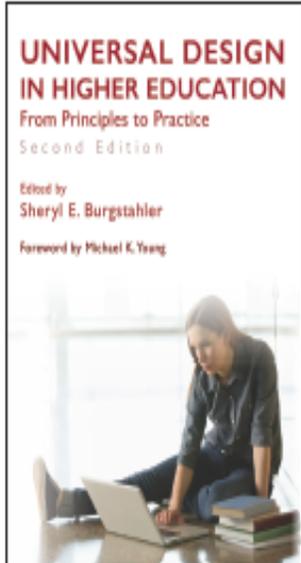
If you want useful, dependable advice and easy to implement ideas from respected experts who know the ropes, you'll love Rossetti and Leder's perspective. As a speaker, author and consultant who uses a wheelchair, Rossetti has helped hundreds of people design their ideal homes. Now her comprehensive Toolkit is available to help and support you!

Get the Universal Design Toolkit now to start your project!

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

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

**Harvard
Education
Press**



384 PAGES SEPTEMBER 2015
978-0-674-90496-0 \$34.00 PAPERBACK

SAVE 20% when you mention sales code **UDHE15**
(OFFER EXPIRES 1/8/2016)

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 *INSURING DIGITAL ACCESSIBILITY THROUGH PROCESS AND POLICY*

ORDER HERE

YOUR INFORMATION

NAME _____
ADDRESS _____
STATE _____ ZIP _____

BILLING

CARD # _____
EXP. DATE _____
SIGNATURE _____ SVC CODE _____

PLACE YOUR ORDER

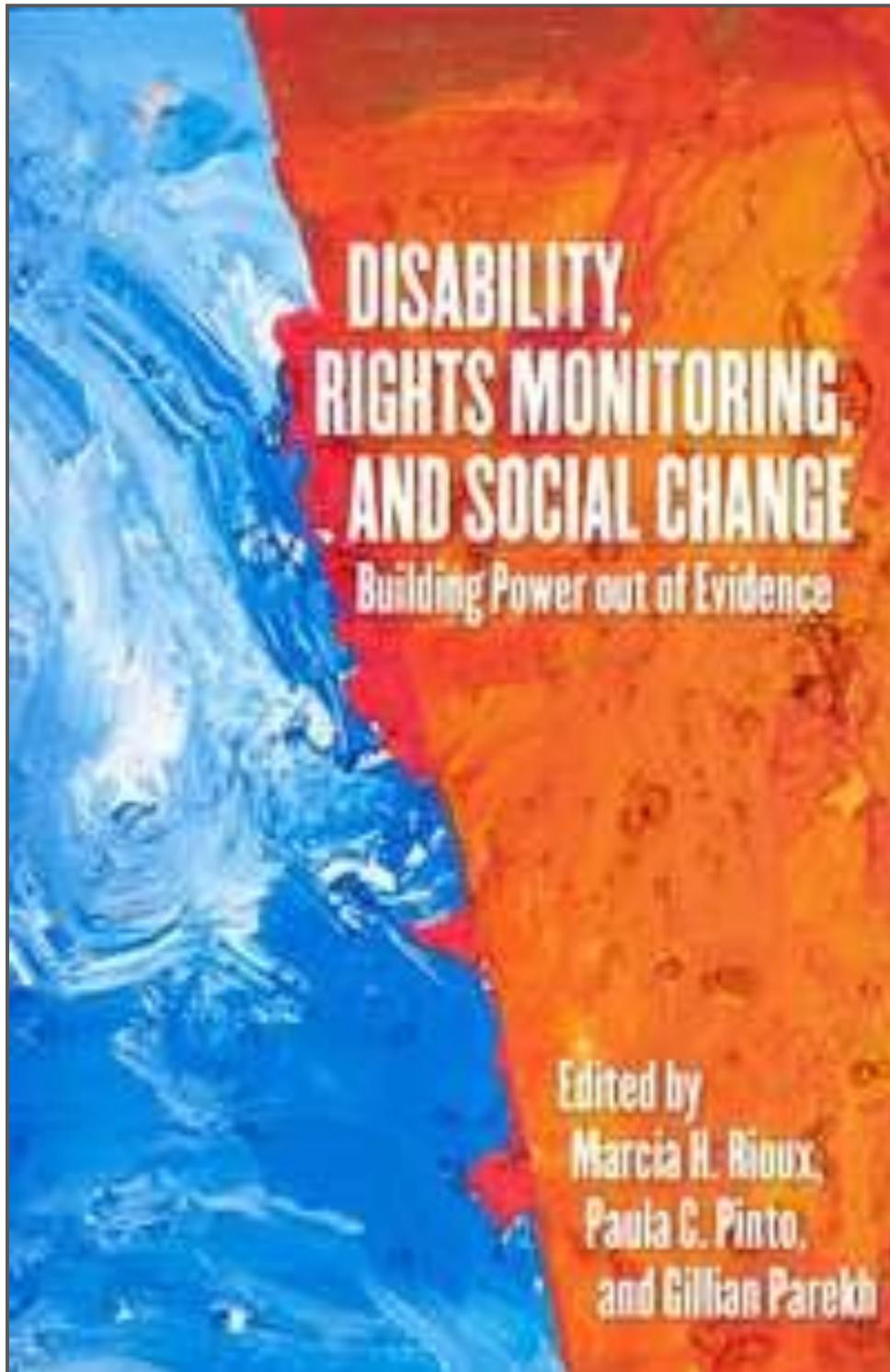
WEB
HARVAREDCONNECTIONS.ORG
PHONE
1.888.457.1437
1.978.829.2532 (OUTSIDE US)
FAX
1.978.348.1233
E-MAIL
ORDER@HUP.PRESS.ORG
MAIL
HARVARD EDUCATION PRESS
C/O PISC
46 DEVELOPMENT ROAD
ITCHBURG, MA 01420

ORDER DETAILS

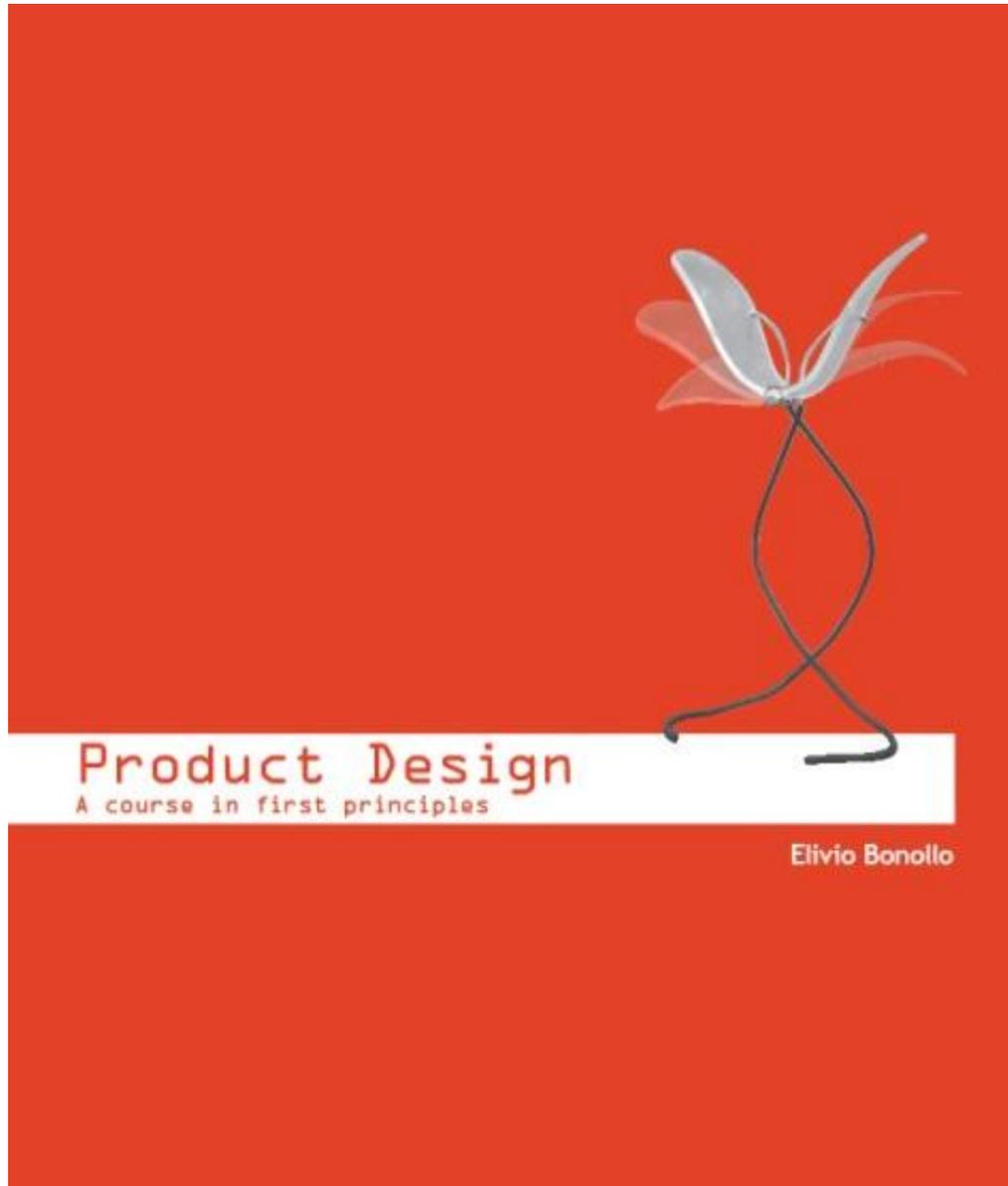
QTY	UNIT PRICE	EACH ADD'L	PRICE
	\$34.00		\$27.20
SHIPPING			
US	\$6.45	\$2.50	SUBTOTAL
CANADA	\$7.95	\$4.50	SHIP/HANDLE
OTHER	\$11.50	\$4.50	TOTAL

TELEPHONE _____ EMAIL _____
 MASTERCARD VISA AMERICAN EXPRESS
 BILL ME/P.O. NUMBER _____
 CHECK ENCLOSED, PAYABLE TO HARVARD EDUCATION PUBLISHING GROUP

Disability, Rights Monitoring and Social Change:



New Update: ELIVIO BONOLLO (2015/16) PRODUCT DESIGN: A COURSE IN FIRST PRINCIPLES



Available as a paperback (320 pages), in black and white and full colour versions (book reviewed in *Design and Technology Education: An International Journal* 17.3, and on amazon.com).

The 2018, eBook edition is available in mobi (Kindle) and ePub (iBook) file versions on the amazon and other worldwide networks; including on the following websites:

ePub version:www.booktopia.com.au

<https://www.booktopia.com.au/ebooks/product-design-elivio-bonollo/prod9781784562946.html>

mobi (Kindle versions):www.amazon.in

https://www.amazon.in/Product-Design-Course-First-Principles-ebook/dp/B07FNV2F4L/ref=sr_1_1?ie=UTF8&qid=1532999395&sr=8-1&keywords=Product+Design%3A+A+course+in+first+principles

www.amazon.com

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

www.amazon.com.au

https://www.amazon.com.au/Product-Design-Course-First-Principles-ebook/dp/B07FNV2F4L/ref=sr_1_fkmr0_1?ie=UTF8&qid=1532497383&sr=8-1-fkmr0&keywords=Product+Design+a+course+in+first+principles

READING HINTS: ePub files can be read with the iBook app on Apple MacBook/iPad devices; ePub files can also be read on Desktops PCs, Laptops and Surface devices using readers such as the Microsoft *frede*Pub reader. The Kindle (mobi file) reader is flexible and suitable for reading the eBook on PCs; Kobo readers can also be used to read ePub files on MacBook and iPad. All formats are very interactive with very good navigation.

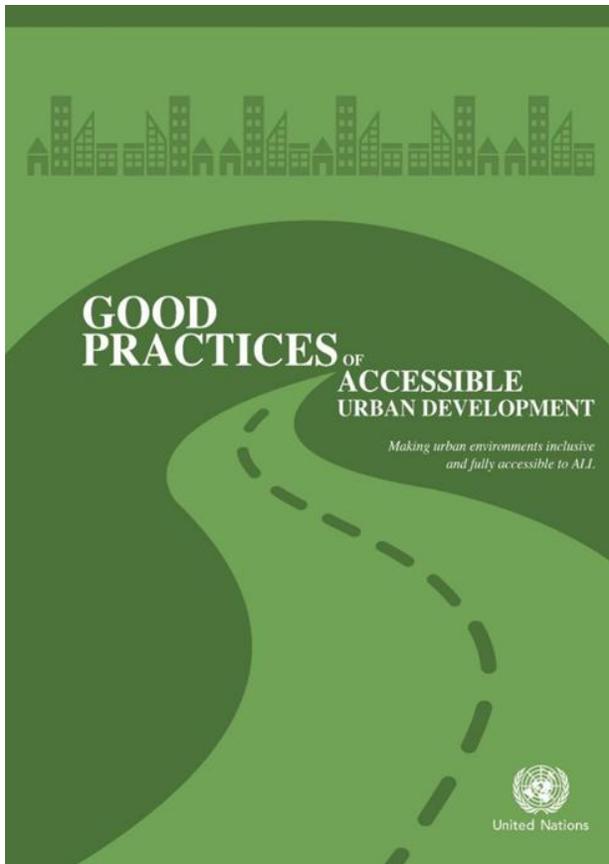
DEBRA RUH

INCLUSION



BRANDING

Revealing Secrets to
Maximize ROI



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

The publication provides case studies of innovative practices and policies in housing and built environments, as well as transportation, public spaces and public services, including information and communication technology (ICT) based services.

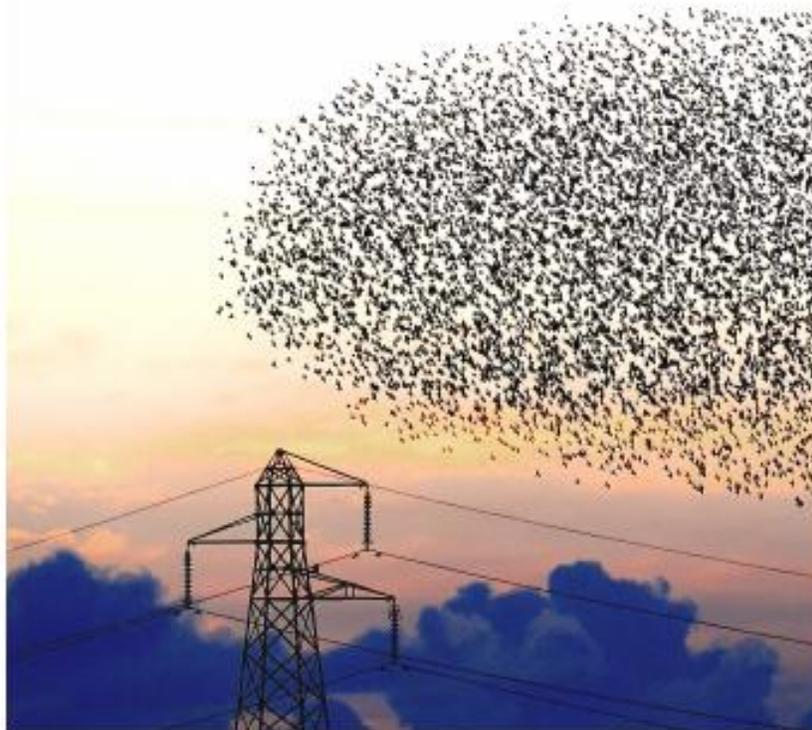
The publication concludes with strategies and innovations for promoting accessible urban development.

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

FROM MODULARITY TO EMERGENCE

A PRIMER ON THE DESIGN AND SCIENCE OF COMPLEX SYSTEMS

Chih-Chun Chen and Nathan Crilly



CUED/C-EDC/TR.168
Engineering Design Centre
Department of Engineering

 UNIVERSITY OF
CAMBRIDGE

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_*.

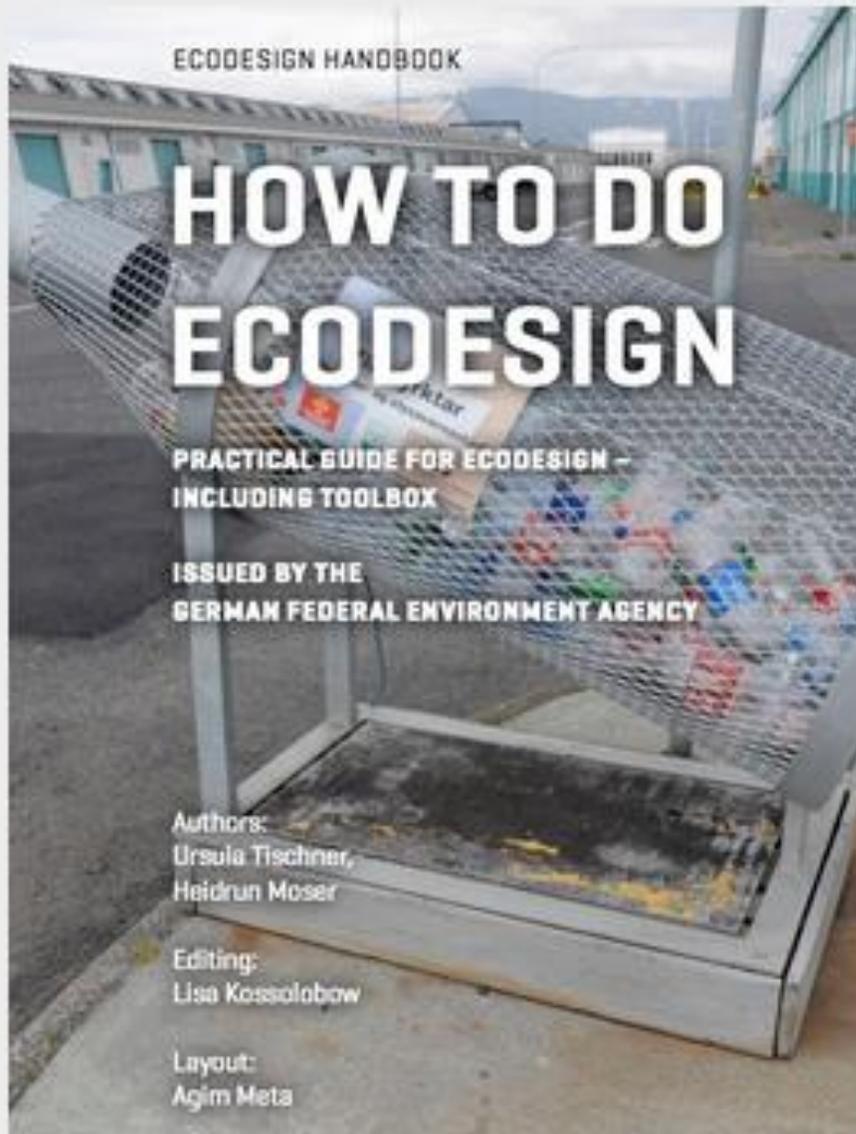
This project is funded by the UK Engineering and Physical Sciences Research Council (EP/K008196/1).

The book is available at URL: <http://complexityprimer.eng.cam.ac.uk>

Changing Paradigms: Designing for a Sustainable Future

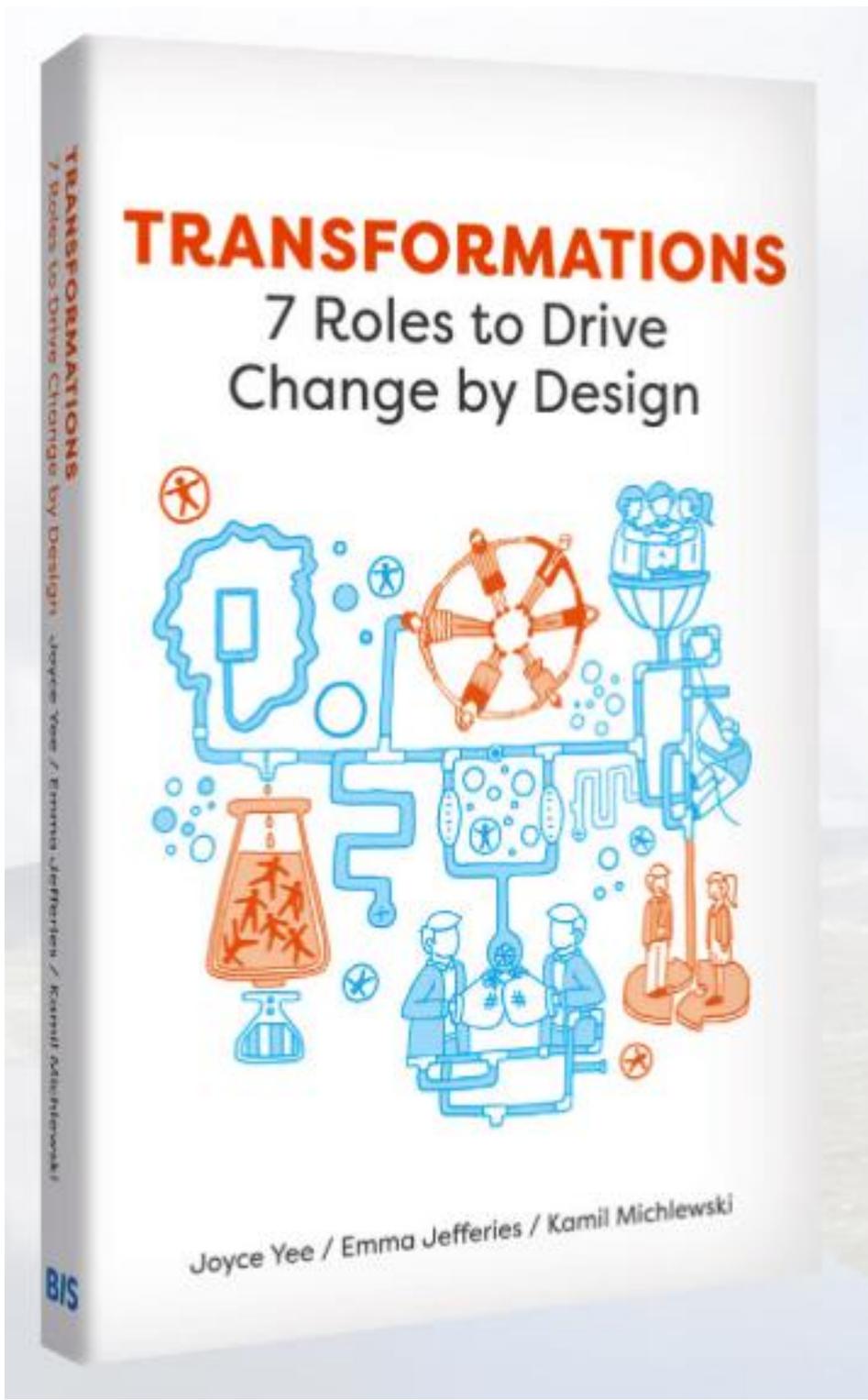


New iBook / ebook: HOW TO DO ECODESIGN



Practical Guide for Ecodesign – Including a
Toolbox

Author: Ursula Tischner



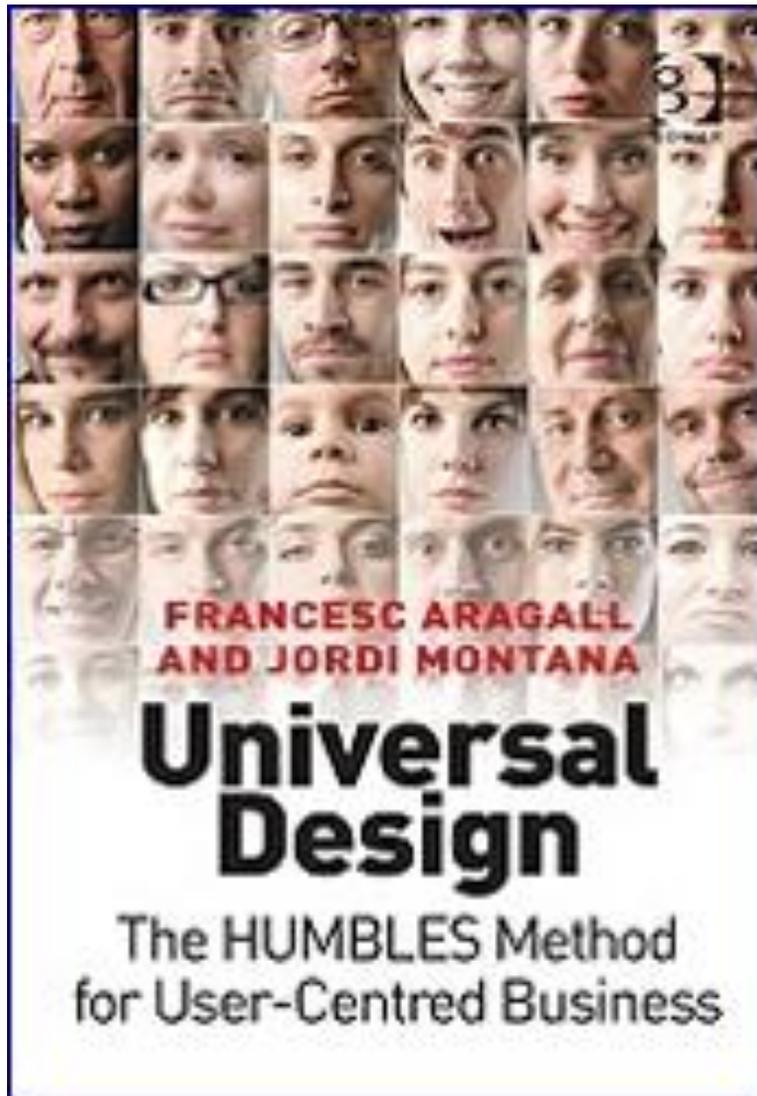
Arnar Árnason and Sigurjón Baldur Hafsteinsson

DEATH AND GOVERNMENTALITY

Neo-liberalism, grief and the nation form



Universal Design: The HUMBLE Method for User-Centred Business



“Universal Design: The HUMBLE Method for User-Centred Business”, written by Francesc Aragall and Jordi Montana and published by Gower, provides an innovative method to support businesses wishing to increase the number of satisfied users and clients and enhance their reputation by adapting their products and services to the diversity of their actual and potential customers, taking into account their needs, wishes and expectations.

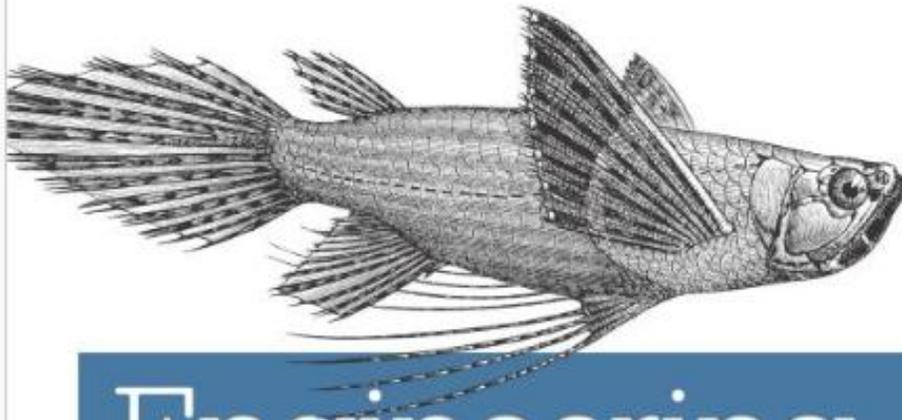
The HUMBLE method (© Aragall) consists of a progressive, seven-phase approach for implementing Design for All within a business. By incorporating the

user’s point of view, it enables companies to evaluate their business strategies in order to improve provide an improved, more customer-oriented experience, and thereby gain a competitive advantage in the marketplace. As well as a comprehensive guide to the method, the book provides case studies of multinational business which have successfully incorporated Design for All into their working practices.

According to Sandro Rossell, President of FC Barcelona, who in company with other leading business professionals endorsed the publication, it is “required reading for those who wish to understand how universal design is the only way to connect a brand to the widest possible public, increasing client loyalty and enhancing company prestige”. To purchase the book, visit either the **Design for All Foundation website**

O'REILLY®

Copyrighted Material



Engineering for Industrial Designers & Inventors

FUNDAMENTALS FOR DESIGNERS OF WONDERFUL THINGS

I have a new book that presents fundamental engineering concepts to industrial designers that might be of interest to you. This is the link:

https://www.amazon.com/Engineering-Industrial-Designers-Inventors-Fundamentals/dp/1491932619/ref=sr_1_1?ie=UTF8&qid=1506958137&sr=8-1&keywords=engineering+for+industrial+designers+and+inventrs



News

1.

South Korea Focuses on Developing Robotic Healthcare

The Ministry of Health and Welfare has secured 1.3 billion won (\$1.1 million) for developing care robots for the elderly and disabled, the ministry said Monday. The ministry-affiliated National Rehabilitation Center held a care robot symposium Monday in the Gangbuk district of Seoul, ahead of the launch of the care robot research and development project.



(AP-Yonhap)

The multiphase project will commence this year in anticipation of the growing aging population and increases in demand for elderly care, according to the center's robotic care researcher Song Won-kyung.

South Korea is expected to become a superaged population by 2026, according to Statistics Korea's 2017 census. Since 2012, the state rehabilitation institute has supplied 120 rehabilitative robots to hospitals and community health centers to aid patients, the elderly and the disabled who have mobility difficulties, Song said. The center's President Lee Bum-suk said that the National Rehabilitation "will commit to developing care robot technology to reduce the burden for caregivers and improve quality of caring service for care recipients."

(Source: Korea Herald)



Programme and Events

HOME | ABOUT US | CONTACT

THE ANNUAL INTERNATIONAL BERKELEY UNDERGRADUATE PRIZE FOR ARCHITECTURAL DESIGN EXCELLENCE 2019

2019

berkeley
prize

Architecture and
Climate Resilience

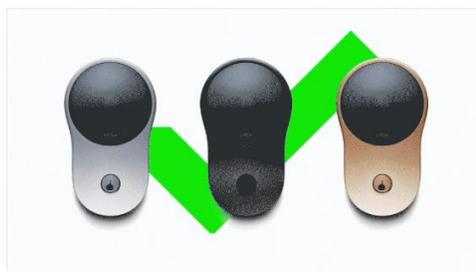
Click on photograph for details.

ABOUT THE PRIZE

ESSAY PRIZE COMPETITION

TRAVEL FELLOWSHIP

PREVIOUS FELLOWSHIPS



THE SEARCH FOR EXCELLENCE IN DESIGN

Good Design Australia is calling for Australian and international entries to the 2019 Good Design Awards. Through the annual Good Design Awards program, we recognise and celebrate excellence in cutting edge design and breakthrough innovation. Entries close 28 March 2019. [Find out more about the 2019 Good Design Awards here.](#)

ENTER 2019 AWARDS



NEW FOR 2019 - THE WOMEN IN DESIGN AWARD!

Good Design Australia is extremely proud to announce the new **Women in Design Award**, that will be presented as part of the 61st annual Good Design Awards.

The inaugural Women in Design Award seeks to recognise and celebrate women who have made significant contributions to the industry and hopes to encourage a more diverse and equal representation within the industry and leadership roles in particular within the design and creative industries.

The Selection Committee for this Award will comprise of Australian and international leaders in the

design and creative industries. Confirmed Selection Committee Members include:

Liza Chong, CEO INDEX:Design to Improve Life (Denmark)

Margaret Petty, Executive Director of Innovation and Entrepreneurship UTS (NSW, Aus)

Sarah Weir, CEO Design Council (UK)

Claire Beale, Executive Director of Design Tasmania (TAS, Aus)

Eunjo Maing, Director / Head of D-TEC at Korean Institute of Design Promotion (Korea)

Trish Hansen, Founding Principal Urban Mind (SA, Aus)

More to come...

 **dutch design
week eindhoven**
19-27 Oct. 2019





Design  for all
FOUNDATION

Good Practices 2019 candidatures



Now you can submit your project, product or service as
Design for All Good Practice opting to
the International Awards Design for All Foundation 2020

Design  for all
FOUNDATION

Good for everybody, easy for you

IAUD Award 2019: Call for entries





International conference

Global Challenges in Assistive Technology Research, Policy & Practice

August 27-30 2019 Bologna Italy

www.aaate2019.eu

Call for Papers

Basic research & Applied research
Special thematic sessions

Deadline for submission:
28 February 2019

Call for other contributions

Educational sessions
Policy sessions
Product and Prototype presentations
See website for deadlines



Conference topics

- ↓ Assistive technology (AT) for cognitive, sensory and motor disabilities
- ↓ AT service delivery systems, practices, quality and outcomes
- ↓ AT education, training and professional development
- ↓ AT in low- and middle-income countries
- ↓ Emerging and innovative AT
- ↓ Alternative and Augmentative Communication
- ↓ AT and social assistive robotics
- ↓ AAL, smart environments and IoT
- ↓ eAccessibility
- ↓ Universal Design
- ↓ Mobility and seating solutions
- ↓ Ageing and technology
- ↓ AT for rehabilitation
- ↓ AT, virtual and augmented reality
- ↓ AT, digital health and innovation in care
- ↓ AT in education
- ↓ Policy and social aspects related to AT

Don't work in isolation!
Join AAATE! Join the Bologna conference

www.aaate2019.eu

#AAATE2019

aaate2019@aiasbo.it



International conference on 'Designing for children' with focus on 'Play and Learn'

Saturday 7th to Sunday 8th of December 2019

Venue: VMCC, IIT Bombay



Spring Edition 2019 – Dateline New York



2019 Spark Design Awards Are All Underway

The Spark Awards are welcoming entries now. They include 10 general categories, with 2 student competitions and our brand new award for CleanTech Design. All of these awards have many sub-categories, so be sure to check them out at Spark:



2019 Awards

Student Design (Spring & Winter)
Product Design
Graphic Design
Health, Medical & Universal Design
Spaces & Architecture Design
Digital Design (includes UI, UX, IXO & HCII)
Mobility & Transport Design
Experience & Service Design
CleanTech Design

Note To Students & Educators

The 2019 Spring Student Awards are open and already receiving some cool designs. Standard deadline is coming up May 20th and the Late and Final Deadline is June 12. Join Us and tell your pals!

Institute of India

Advanced Course in Methods for Child Computer Interaction

DESIGNING EXPERIENCES FOR CHILDREN

May 13-14, 2019 | Indian Institute of Technology Guwahati

This two-day course in methods for Child Computer Interaction is a bespoke course that is built on over ten years of experience in delivering such content. The first version of it was a day long course in Zurich in 2003; which was then delivered, with adaptations, in 2004 in Maryland, US and Vienna, Austria and in 2005 in Rome, Italy and Boulder, US. In 2005, a week-long course was developed for the University of Tampere, Finland, that was later delivered in Zaragoza, Spain in 2010 and at the National University of Singapore (NUS) in 2011. Shortened versions of the same course have been delivered in Vancouver, CA in 2011, Austin, US in 2012, Toronto, CA in 2014, Seoul, Korea 2015, San Jose, US 2016, Mumbai, India 2017, Montreal, CA in 2018 and Trondheim, Norway 2018.

Professor Janet Read, who manages and runs the course, has over 15 years of experience in Child Computer Interaction. She is a main author of the 2008 text book 'Evaluating Interactive Products with and for Children, San Francisco: Morgan Kaufmann' and is the Editor-in-Chief of the International Journal of Child Computer Interaction.

EXPECTED TAKEAWAYS

Identify, and consider solutions for, the challenges of designing and evaluating technologies with and for children.

Become familiar with, and understand how best to use, the Fun Toolkit, MemoLine, Drawing Intervention, PETT surveys, and other child-centred evaluation methods.

Evaluate the advantages, disadvantages, and ethical challenges of inviting children to participate in design sessions.

Plan and organise a child-centred design or evaluation study.

RESOURCE PERSONS



JANET READ is a Professor in Child Computer Interaction. Internationally known for her work on designing and evaluating technologies for children as well as for her work on text input with digital ink.



GAVIN SIM is a Reader in HCI who has assisted with the course in Interact 2017. His specialisms in Child Computer Interaction are in the use of heuristics for evaluation and in long term UX evaluation.

TIEMS 2019 Annual Conference

November 12 - 15, 2019
GOYANG, KOREA



Conference Host:
TIEMS Korea Chapter jointly with the
Korean Society of Disaster & Security



I have the
Pleasure to
Announce and
Call for Papers
and Posters for
TIEMS 2019
Annual
Conference in
Goyang, Korea!

The Conference dates are
12 - 15 November 2019



THROUGH DIFFERENT EYES

10-11 OCT 2019 AMSTERDAM

THE DESIGN
THINKING
CONFERENCE

July 6th, 2019 | IIT Bombay, Mumbai, India

We are happy to announce Best of CHI 2019 co-sponsored by ACM SIGCHI Asian Development Committee and HCI Professionals Association of India on 6th of July, 2019 at IIT Bombay, Mumbai. The intent of the event is to bring together students, researchers and practitioners to discuss some of the many interesting papers which were presented at CHI 2019 (<https://chi2019.acm.org>).



NCPEDP MPHASIS
UNIVERSAL DESIGN
AWARDS

The NCPEDP - Mphasis Universal Design Awards was initiated with a view to recognize exceptional work done by those who are instrumental in promoting accessibility for people with disabilities in India



Job Openings

Job Opening

1.

hCentive www.hcentive.com is expanding its UI/UX Design team and looking for creative mind who think out of the box .

Company Profile:

hCentive Technology India Pvt. Ltd www.hcentive.com

hCentive, Inc. is a healthcare technology and services firm, serving clients nationwide since 2009. We provide a range of commercial-off-the-shelf (COTS), software-as-a-service (SaaS) cloud-based technology solutions. We also provide associated technology services to meet the needs of our government clients and technology partners. At hCentive, we have the solutions and services our clients need backed by experienced teams dedicated to modernization and successful technology delivery

Position: Lead UI /UX Designer

Exp: 8-13 yrs+

Location:Noida

- **Proficiency in Usability Analytics**
- **Exposure to Mobile website development**
- **Expertise in designing tools like Dreamweaver, Illustrator, Flash, Photoshop etc.**
- **Basic knowledge of JavaScript is highly desirable**
- **Align all the marketing materials with corporate branding**
- **Ownership of Corporate website, brochures, email template, banners, flyers**
- **Work closely with marketing team**

- **Analyze website conversion rates & email conversion rates**
- **Improve website & email conversion by suggesting & implementing the required designing related changes**

If the JD interests you, feel free to share your profile with following details :

Current CTC:

Expected CTC:

Notice Period :

2.

Cisco Security Business Group is looking for 'Rock Star' UX/Interaction Designers. We are hiring designers across levels (0-10+Yrs). Location: Bangalore Please share your resume/contact details and link to your portfolio to me at pdassark@cisco.com with the subject line - 'UX Designer Resume' Freshers are welcome!

3.

Looking for Technical Writer specializing in developing digital content, virtual learning experiences for ColorTokens

- **4+ years of technical writing and content development experience**
- **Experience in designing, developing and testing curriculum, sales training courses, customer-facing training courses.**
- **Experience working with development and publishing tools (MS Office, Adobe Captivate, Articulate, SnagIT, Camtasia)**
- **Advanced PowerPoint skills, including visual presentation design.**

Preferred Qualifications

- **Bachelor's degree in Instructional Design, related field or equivalent practical experience.**
- **Experience/background in the tech space**
- **Experience working with learning management systems (LMSes)**

Pls reach out to thejaswini.as@colortokens.com

4.

Who Are We?

Future Factory (www.futurefactory.in) is Asia's leading innovation and design firm with capabilities to imagine breakthrough ideas and deliver successful innovation, products, and experiences. Despite being one of India's largest design companies, in reality, we work as a close-knit group of people driven to create impact through our work. We are recipients of the Red Dot, IDSA, Good Design awards and our new research has been published in Europe and Asia.

We are a 70 people team based out of Mumbai, Bangalore & Singapore. We are also an affiliate of the Billion dollar Godrej Group

Our Digital Practice focuses on crafting unique digital experiences and products that delight customers. A design thinking approach coupled with our proprietary tools, an iterative process, & agile methods helps us deliver business value for our clients. We develop long term partnerships with our clients, build their internal capability and help them become future-ready in the digital space.

Who Are You?

- You are full of ideas that you are convinced will change the world.**
- You are driven to design thinking yet equally happy working with your hands in a studio environment.**
- You are comfortable engaging with teams across Design, Technology, and Business.**
- You thrive in a challenging environment, can handle pressure and enjoy managing work and expectations.**
- You believe in the potential of design & are an avid advocate of it.**

1> UI Developer

Job Description

We are looking for a UI developer interested in building cutting edge Web Apps & Mobile apps on both the iOS and Android platforms. You will be responsible for architecting and building these applications, as well as coordinating with the User Experience & Engineering teams and deliver a complete front end application. Your main duties will include creating modules and components and coupling them together into a functional app.

Roles & Responsibilities

- Build pixel-perfect UIs across web and mobile platforms as per design**
- Integrate application front end with application business layer**
- Interact with the Design team and the Technical Engineering team and deliver a complete front end application**
- Ensure design consistency with the client's development standards and guidelines.**

Qualifications

- Bachelors/Masters in computer science or equivalent work experience**

Experience

- **3 to 5 years**

Required Skills

- **Strong React JS & React Native Development experience**
- **Proficient with HTML5 & CSS3**
- **Ability to write well-documented, clean Javascript code**
- **Building React Native components in native iOS and Android**
- **Understanding Android/ iOS/ Web design guidelines.**
- **Exposure to other leading Javascript Frameworks like Angular JS**
- **Expertise with code testing best practices, including unit, and integration testing to ensure the quality of code.**
- **Familiarity with code versioning tools such as Git, SVN, GitHub**
- **knowledge of injecting native app coding (iOS and Android) into React Native apps.**
- **Prior experience in Server Side Technologies**

Desired Skills

- **Ability to work under stress and tight timelines**
- **Self-driven and motivated**
- **A high level of independence and responsibility**
- **Team Player, ability to work effectively with other stakeholders**

2> UX Specialist

Job Description

We are looking for a user experience (UX) specialist able to understand business requirements and any technical limitations, as well as be responsible for conceiving and conducting user research, interviews, and surveys, and translating them into sitemaps, user flows, customer journey maps, wireframes, mockups and prototypes.

Roles & Responsibilities

- **Translate concepts into intuitive user experiences for a wide range of devices and interfaces.**
- **Identify design problems and devise elegant solutions.**

- Conduct user research and analysis using Future Factory research tools and translate these findings into design solutions.
- Creates artifacts that include personas, journey maps, user workflows, information architecture, information design
- Convey design ideas via sketches, storyboards, hi-fidelity wireframes, interactive prototypes, or animations.
- Conduct user experience audits and create reports with recommendations.
- Work on usability testing projects from planning to reporting.
- Work on preparing detailed UX Style guides.
- Ability to work in an agile environment & apply lean principles to improve user experience.
- Proactively engage with multiple project stakeholders, including other researchers, designers, engineers, and developers.
- Demonstrate operational skills by being responsible for projects in their timelines, to meet project goals.

Qualifications

- Academic qualification in UX/UI/Interaction design/Visual Communication or any associated qualification.

Experience

- 3 to 5 years

Required Skills

- Experience across multiple platforms, devices, interfaces
- Strong online portfolio with demonstrated examples of designing great user-centered experiences and applications.
- Familiarity or basic understating of web-based technologies
- Experience with wireframing / prototyping software like Adobe XD, Axure, InVision etc
- Experience with visual design software like Photoshop, Illustrator, etc
- Experience in conducting end-user research, interviews, usability testing
- Ability to work with clients to understand detailed requirements and design complete user experiences that meet client needs and vision.
- Ability to prepare and present findings and recommendations
- Extensive experience in using UX design best practices to design solutions, and a deep understanding of mobile-first and responsive design.

- **A solid grasp of user-centered design (UCD), planning and conducting user research, user testing, A/B testing, rapid prototyping, heuristic analysis, usability and accessibility concerns.**
- **Ability to iterate designs and solutions efficiently and intelligently.**
- **Ability to clearly and effectively communicate design processes, ideas, and solutions to teams and clients.**
- **Be excited about collaborating and communicating closely with teams and other stakeholders**
- **Be passionate about all things UX and other areas of design and innovation.**

Desired Skills

- **Experience in conversation design**
- **Experience in designing complex solutions for complete digital environments**
- **Basic HTML5, CSS3, and JavaScript skills**
- **Excellent communication and ability to story-tell**
- **Ability to work under stress and tight timelines**
- **Self-driven and motivated**
- **A high level of independence and responsibility**
- **Team Player, ability to work effectively with other stakeholders**

Please have anyone who is keen to work with Future Factory to connect with:

matangi@futurefactory.in, pooja@futurefactory.in



Contact *Design for* *All Institute of India*

Advertising:

To advertise in digital Newsletter

advertisement@designforall.in

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

News and Views:

Regarding new products or events or seminars/conferences/

workshops.

News@designforall.in

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

Feedback@designforall.in



Forthcoming Events and Programs:

Editor@designforall.in

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

Chief-Editor:



Dr.Sunil Kumar Bhatia Faculty Member,

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

Editor:



Shri L.K. Das

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

Associate Editor:

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

Editorial Board:

Mr.M.L.Dhawan

Mr.Pankaj Sharma

Mr.PramodChauhan

Special Correspondent:

Ms. Nemisha Sharma,

Mumbai, India

Nemisha98@gmail.com

Address for Correspondence:

13, Lodhi Institutional Area,

Lodhi Road, New Delhi-110 003India.

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

This Newsletter is published monthly, by Design for All Institute of India,3 Lodhi Institutional Area, Lodhi Road, New Delhi-110 003 (INDIA)Tel: +91-11-27853470

E-Mail: dr_subha@yahoo.com

Web site: www.designforall.in