

# Design for All



Guest Editor: Prof Elisabete Castanheira , Brazil

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### ***Elisabete Castanheira***

***Designer, college professor, researcher and project designer development consultant, Elisabete Castanheira has solid experience on the market, academia and also content-wise.***

***As a faculty member, she acts in the Design, Graphic Design and Product Design courses, developing exploratory, theoretical and specific disciplines, aside from student orienting for the Course Conclusion Paper - TCC. Her practice reflects in the Architecture and Urbanism and Interior Design courses. She also works as an enabler in a few workshops.***

***Currently, she is a faculty member in Estácio (Carapicuíba) College and UNISA - Santo Amaro College.***

***She practised (and still does) in different strands within the field of design, developing graphic and product design projects in Brazil and Portugal where, over a 14 year stay span, she was responsible for the technique and development of piece replicas in of the most important museums in Lisbon, besides having developed original work threads making utilitarian and decorative objects, and having her practise extend to the Marketing and Design fields.***

***Back to Brazil, in addition to her market and faculty work, she also started to develop content for design, for the innovating and creative economy fields.***

***Doctorate and Master of Architecture and Urbanism through the Postgraduate Stricto Sensu program in Mackenzie University, she is a postgraduate in College Education Docency, with a know-how in Inclusive Education and is a graduate in Visual Communication through FAAP - Fundação Armando Álvares Penteado.***

***As a volunteer, she integrated the directive framework in ADP (The Brazilian Product Designers Association) in the capacity of Administrative Director and Financial Director (in one and two mandates, respectively) aside from having integrated the consultative council of Brazil's Object Association.***

***In 2017 she integrated a 20 Brazilians professional group which represented Brazil in the jury of Cannes Lions Award, within the category of product design, and coordinated the team that elaborated a dossier for the Creative Cities Network of Brasília of UNESCO, for the Design category (her candidacy was accepted).***

## **GUEST EDITORIAL:**

### **DESIGN FOR ALL**

The word Design is present, recurrently, in our day-to-day lives. Utilized, in many cases, to value products and services for making them exclusive, the true Design works contrary to this idea: it showcases a systemic, transversal vision and, above all, inclusive one, thinking about the whole in its necessities, forms and responses.

The design for all, also known under the name of universal or inclusive design, can reflect the idea of including distinct capacities, be it on terms of mobility, dialogue space, among many others. And so it is.

But it is more than that. Much more.

The proximity to the end of the twentieth century brings to light the discussion about sustainable development and the designer's responsibility towards the post-consumption era project.

The designer's role fell short of a lot of things, it is no longer exclusively projectual . Both the designer and the user today have an enormous portion of responsibility and, above all, to contributing to sustainability, either economical, social or environmental.

When one talks about sustainability and design, some dimensions should be covered: the consumption issue, the projectual issue and the discarding issue.

The consumption society, based on market economy and its vertiginous growth, in face of globalization and the technological revolution, encounters new challenges. Contemporary transformation imposes distinct necessities which demand distinct responses; technological advancement promotes rapidness in exchanging information, bringing us to know, wish and copy other cultural models; the break of geographic boundaries promotes

**mobility and a flow of ideas; globalization facilitates the acquisition of goods at a very low cost, between so many other factors.**

**But, do we really need that many things?**

**Are these contemporary challenges, in fact, taking us to new necessities or, on another hand, being imposed to us by new forms of approach and communication?**

**It so seems that, somehow, these new consumption dynamics led a new movement within the present time's agenda: Minimalism. Although it can bring us to an artistic current, Minimalism, while being a manifesto, it questions possessing objects, new ways of inhabiting, but, first and foremost, the way in which we consume. For the supporters of the possession and consumption synthesis, when we get rid of the excess, liberty is decreed.**

**Manzini (2008) right off the bat in her book Design for Social Innovation and Sustainability affirms that, on the contrary of established clichés, true sustainability lies on running against conservation. While there is no real deconstruction of the active model, which, in the author's words, is attributed to the term systemic discontinuity, there is no place for a truthful attitude of sustainability.**

**And why systemic discontinuity?**

**Because the installed production and consumption dynamics demands a social transformation in distinct scales: macro or micro dimension.**

**In the author's perspective, the Designer, in the performance of its craft, behaves as a paradox: it can, in many opportunities, be at the same time the cause and consequence of this improper systemic continuity.**

The limited planet's resources solicits a reflection on the obsolescence issue. Nearly two years ago, many communication vehicles noticed the proximity to a new geological era. The BBC website reported that the current era, Holocene, which start dates 11.500 years back, soon will give rise to the Anthropocene period. A Slate article, replied not so long ago by the History of Things project, also tackles this issue. It tackles the "fossils" and presents the title **The Human Beings Produce So Much Garbage that They Are Creating a New Geological Era**<sup>1</sup>.

The article refers to the pertinence of a discussion concerning environmental impact caused by gas emissions, emphasizing its growing contribution and the disposal of technologic goods that has been making its way to damage the environment.

The same source of a study conducted by the University of Leicester (UK) takes a risk estimating weight: 30 trillion tons sediment a new geologic layer, the tecnosphere, which dimension could threat other systems' balance and their respective autoregulating systems.

Manzini (2008) is very categorical in affirming the designer is, at the same time, the solution and part of this contemporary problem.

The active economic model, based on extraction linearity, transformation, production, utilization and disposal, is, as the author says, an unsustainable model which is unable to combine the already installed consumption dynamics with the limited natural resources. For the author, on the contrary of established clichés, true sustainability lies on running against conservation. While there is no

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<sup>1</sup> *Humans Produce So Much Junk, We Are Creating a New Geological Layer - SLATE - Disponível em*

*<[http://www.slate.com/articles/technology/future\\_tense/2017/03/humans\\_are\\_creating\\_a\\_new\\_geological\\_layer\\_of\\_technofossils.html?wpsrc=s\\_h\\_all\\_mob\\_tw\\_bot](http://www.slate.com/articles/technology/future_tense/2017/03/humans_are_creating_a_new_geological_layer_of_technofossils.html?wpsrc=s_h_all_mob_tw_bot)>.Acesso: 14 jul. 2018.*

**real deconstruction of the active model, there is no place for a truthful attitude of sustainability.**

**In the process of systemic discontinuity there are distinct scales: the micro one (the individual, family, the close clusters) and the macro one (a set of smaller scales and ruling instances), that is to say, the behavior change can only be effectuated if being a result of a "positive choice, and not as a reaction to disastrous events or authoritarian impositions" (MANZINI, 2008 p. 27). In other words, it should kick off from a structural and cultural transformation. It is not an ephemeral or transitory process. It is about a new culture to be established and adopted as a daily life practise. It is what in the writer's words admits the name of "a complete redefinition of the meaning which each individual or group attributes to the realm of life quality and, in last resort, to the idea of well-being". (MANZINI, 2008 p. 28).**

**That is where circular economy also goes in, a strategic concept that has as its premise reducing, reutilizing, recovering and recycling materials and energy. In such way, the process becomes circular instead of linear, by inserting previously used articles and materials once more inside the consumption's ecosystem, postponing then the possibilities of use and replacing the product's lifespan for a new economical dynamic.**

**In opposition to the idea of a design as a projective activity guided towards, exclusively, an appealing shell, Bonsiepe (1997) proposes a diagram composed by three domains: the user domains, the task domain to be executed and the tool domain, by means of which the user puts through their action. According to the author, only by coupling of the three domains is it possible to reach the goal, the action. The name given to the result of coupling is interface.**



***We have to take into account that the interface is not a "thing", but the space in which interaction between the body, the tool (object and sign) and the action's goal is structured. It is exactly this the central domain of design. The interface reveals the object's character tool and the information's communicative tool. The interface transforms objects into products. The interface transforms signals into interpretable information. A interface transforms physical presence (Vorhandenheit) into availability (Zuhandenheit) (BONSIEPE, 1997 p. 12).***

**The design's scope does not limit itself to products and artifacts' tangibility. According to Bonsiepe (1997), the traditional perspective concerning design and its rendering as a form, function and style does not have its real extension at heart: "the domain of effective action" (BONSIEPE, 1997 p. 16). He yet adds that the scope of that effectiveness is the body, where tools (be them material or immaterial) should be coupled for being able to make design happen. The author mentions Maturana (1990) and his concept of structural coupling in order to reinforce the amplitude of design projecting.**

***When there is a structural coupling, the communicative process of a system appears on another system not only as a disturbance, but also as an auxiliary tool of operation functioning; its meaning, however, will be build only inside the very system in which the communicative process was held, regardless of the meaning it had in the original system. By natural coupling, a system "borrows" from another system, seen as part of***

*that first environment, the necessary structures to run its operations. (NEVES, 2005 p. 55)*

**It is taking off from this concept of interface, as being the resulting space of this coupling (the user, the task and the tool), whichever may be the scope of action (inhabiting space or urban space) when the design materializes itself, truly, to all.**

**Only when everyone becomes capable of undertaking this interface, indistinctly, that will be when we attain design for all.**

**And it is to this contemporary transversality that the articles of this edition turn their spotlight.**

**Joice Joppert Leal rescues the Bauhaus centenary in her premise of unrestricted design: in all and for all. Márcio da Costa Pereira talks innovation, not regarding the perspective of new technologies or gadgets, but concerning the most pivotal of innovations, the social one. Maria Cecilia Pereira Tavares approaches the collaborative process issue for constructing a so-desired urbanity, by means of Lefébvre's social strength. The great deal of potentiality within groups and productive communities in the Amazon Forest, which generate inclusion and fair commerce, was Mônica Ribeiro's theme. And, last but not least, Natália Lorenzetti aims to reflect upon the reality of housing deficits, which goes the opposite direction of the contingent of unused edifications, in the city of São Paulo's city historical center, that makes the search for shelter and social justice come to terms with the interests and relevance of the market, urbanely speaking.**

**Design for economical, social and environmental sustainability.  
Design for all.**

***Bebé Castanheira***

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**JOICE JOPPERT LEAL**

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***Founder and executive director of Objeto Brasil Association, OSCIP (Civil Society of Public Interest) dedicated to promoting design, created in 1996; and IBRAEC – Instituto Brasil de Economia Criativa, focusing on creative economy, established in 2004.***

***Objeto Brasil Association is a partner and participates as a guest member of ICSID (International Council of Societies of Industrial Design), IFI (International Federation of Interior Architects/Designers) and IDSA (Industrial Designers Society of America).***

***She implemented and directed, from 1980 to 2002, the Department of Technology and Industrial Design at FIESP (Federation of Industries of the State of São Paulo), at the invitation of businessperson José Mindlin. Joice has a career of over 40 years working in promoting Brazilian design in Brazil and throughout the world.***

# **Design for all.**

***JOICE JOPPERT LEAL***

**The search for a design for everyone is a guiding concept in my professional history in several aspects. One important mission in this area is about helping as many people as possible acknowledge what exactly is design, or industrial design, and all the different ways that design affects our lives concretely.**

**A lot is said about how design is present everywhere in our lives. It is very important to make explicit what this totality is. Design is the discipline responsible to dedicating the the creation of objects that fulfill certain specific functions in our daily lives, or objects that solve specific problems.**

**From the moment we wake up, for instance. The clothes we are wearing, or the bedding we are lying on, they were thought of and designed before they came to existence. Most likely, these objects were manufactures using a machine, or a set of tools. This machine and these tools were also planned (and probably went through a series of trial and errors before arriving at their final versions). In the bathroom: our shower, the packages of our soap or toothpaste, the sink and the pipe system that fills it with water, all of this was thought and drawn out in advance. The layout of the furniture and the architecture of the rooms we live in are also forms under which design manifests itself in our everyday lives.**

**Design is, notoriously, the discipline of “making palpable” and “problem solving”, if we think in general terms. Thus we can realize that design is “in everything”. And what would be a design “for everyone”?**

One of the aspects of “design for all”, or “universal design”, has to do with the notion of the usage of the objects in itself. This is associated with inclusion and with accessibility. This means that, when thinking a product, tool or object, it is important to have in mind that the user is a person that is *different* from us. Thinking specifically of the possible diversity between users, we can think of objects that are apt for usage by certain niches of people – for instance, school material for left-handed children. This was not seen as a necessity, and left-handed children in educational systems had to “adapt” to use tools or school furniture that was designed for right-handed students, who represent a majority. Or we can think of objects that have its use made easier, so they can be operated by people with reduced mobility or grip. Going one step beyond we can find products that, by their own excellence, creativity and ingenuity, can serve the largest possible number of people, catering to specific niches but also to the general public. In what refers to their usage, these objects can be thought of as “universal”.

Inclusion and accessibility are of the highest importance. But, to think of design that is truly for everyone, we have to go even further, and consider production processes. Using local materials and simpler materials, for instance, we can make a product cheaper. Costing less, this product will be more accessible and more universal.

An interesting case study is represented by Bauhaus, design school created 100 years ago in 2019. If we look at our current global context, in which many countries are involved in destructive conflicts, we can think of how design can help bring quality of life to help in the reconstruction and requalification of the industry and the economy in places who suffer these kinds of conflicts (not to mention reconstruction itself, which is sometimes of crucial

**importance – which was the case on the onset of Bauhaus, which had a mission to develop a design that would serve all, in a moment of total economic and social need, in a country, Germany that had suffered great destruction after World War I.**

**What Bauhaus was searching was, in a way, a step towards the origin of “industrial design”, in its basic and inherent principles and concepts. I have always defended and somehow advocated in favor of product design. Because a three-dimensional product carries in itself, as a complement or as a prominent factor, a discourse on its universality (or not), be it by its form of usage or by the way it is manufactured, as well as the graphic design present in it (which could also be analyzed from a communication theory point of view through its semiotics), and a two-dimensional factor which is its packaging.**

**Regarding that, we have numerous examples. A brief parenthesis: there are countless ways of thinking how the exterior of a product can communicate what should be expected of it. The “packaging” of a newspaper, for instance, is its cover, where all the headlines and news that form its interior can be found. Packaging is very important and can be inclusive, user-friendly and of easier comprehension for manipulation and use.**

**Design, especially in Brazil, is considered sometimes a thing for a select and rich few. The Bauhaus experience was also aimed towards this aspect. In reality, the inherent innovation brought by them to “industrial design” (and to design in general, three-dimensional, two-dimensional or graphic design) is simplicity. However, design is sometimes put in a position that is so complicated, or so “sophisticated”, that this can drive people away and consider that design is something for the privileged and those who have purchasing power. Design, in reality, is the opposite of that.**

Concerning reconstruction and its importance in the Bauhaus project, these aspects were revalued, in search for a style of design in which its own simplicity was the factor that made it subject to use by everyone, in an accessible manner. In both post-war periods in the 20<sup>th</sup> century, we were able to measure the importance of "design for all". It seems that after a period of devastating and deliberate destruction, humankind sought out to prove that there is a potential for creation and (re)construction that will always surpass any potential for destruction.

In this context, another important contribution that we should consider is that of Charles and Ray Eames, after World War II. They were asked by the creators of the Ulm School to develop basic home furniture that could be used by anyone and everyone. E furniture had to be, therefore, accessible, easy to manufacture, lightweight and not expensive. We have to imagine that, after a devastating war, there are no good means of transportation for the industry, and objects need to be carried by hand. All of this needs to be considered by the designers.

Among the creators of the Ulm School was Inge Scholl, whose family was earlier involved in a peaceful resistance movement against the Nazi regime in Germany (the "White Rose" movement). Therefore, in the core of School of Ulm we can find an antifascist element which can also be thought of as an aspect of "design for all"—the opposite of what is proposed by fascist or totalitarian governments, where what is different must be destroyed.

The many requisites are in fact varied and sophisticated when you think of a design that is truly for all. If we take into account a situation that is that of abnormality, when society's "normal" functioning has broken down or been destroyed, there is the



necessity of not only catering to the basic needs (already implied in industrial design), but also to bring something more.

This something more can be: happiness, and, if we are talking about good design, it will also bring wellness and quality of life. Design can be something to inspire people to see that it is possible to rebuild, and to start over, even after traumatic events and of the aftermath of destruction.

Design can help create, via the ideas it transmits, a personal sacred space that can stimulate people once again in search of survival, reinvention, of finding new joys that can be important for restarting life and work. It can also create socially a means of uniting and bringing about hope in a context of reconstruction.

We all need to have our house and home, with some furniture, a table and a chair, where we can be by ourselves or with our families. We need beds to sleep and a place to be, and all of this is important for reinventing and innovating ourselves. And design is innovation.

In the case of Bauhaus, their mission had to do with bringing back values that were original to industrial design and were manifest even in the appearance of the products. In the case of Charles and Ray Eames, who had more technology available and were in a different stage of industrialization, the investigation went into the manufacturing processes and the economy of resources: the thought of plywood, which was a lighter material, and also easier to be manufactured. In a post-war context, there was also not enough machinery available, so manufacturing had to be simple. The lightweight of the materials also helped them be easier to assemble once they were at the houses of the users.

In many ways, ideas can be cyclical. Today, there is no question about the importance of universal design. Design for all comes

**when you think of design as a basic good: to give access to good things, good objects, a good communication, for everyone. Today, people celebrate 100 years of Bauhaus, but its universalizing factor was lost throughout the years. The majority of people look at the great names of Bauhaus with a mix of reverence and also a feeling that it is something special, for the elites, the exceptions. But Bauhaus came about having in mind the common citizen, so that everyone could have good things, and essential things in their houses, to rebuild their lives.**

**We do not have wars in Brazil, but we are living extremely difficult situations. It is necessary to work hard to shed light on and to remedy the ever growing abyss that comes between “design for a few”, inaccessible and expensive, and “design for all”, a division that is increasingly stopping people from experimenting fundamental things that can bring joy, color, and good energy for the daily live of the majority of the people.**



## **Marcio da Costa Pereira**

***Graduated in Architecture and Urbanism (Faculty of Fine Arts of São Paulo - FEBASP, 1987), pos graduated in Urban Development and Environmental Management (University of the Joinville Region - UNIVILLE, 2001), Master in Building and Urbanization Technology, with the Housing and Environment by the Federal University of Rio Grande do Sul (UFRGS, 2004) and PhD in Architecture and Urbanism by the University of São Paulo (FAU USP, 2012) developing research on Social Housing and Environmental Certification.***

***He was Owner Partner of ATELIER Arquitetura & Design (1988-2008).***

***Professor of design and planning in higher education since 1998 Marcio da Costa Pereira is currently professor at the SERGIPE FEDERAL UNIVERSITY (DAUUPS Department of Architecture and Urbanism) and coordinator of the Model Office Extension Program (TRAPICHE) working with technical assistance and social technologies in Quilombola communities and Riverside. Leader of the Research Group Technologies in Architecture and Urbanism (TAU, created in 2014) develops studies and research on topics such as social housing, habitability and smart cities.***

# **DESIGN AS APPROACH: REPORT OF AN EXPERIENCE.**

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## **INTRODUCTION: SOCIAL DESIGN AND SOCIAL INNOVATION**

According to Chiara Gaudio there is a great ambiguity in the definition of the term "Social Design":

*"Design practices in the so-called social realm range from design practices for solving relevant social problems of socially mindedness to practices related to social innovation." (GAUDIO, 2017 pg.13)*

Unlike social design that defines problem solutions, social innovation places its initial focus on people's ability, not their problems.

*"Designers use their knowledge to value people's own skills and abilities, as well as the solutions they develop autonomously to meet their local challenges."( MANZINI apud CIPOLA, 2017 pg 147)*

Therefore, the practice of design for social innovation focuses on the promotion of social change and, in this sense, involves "a dialogic and participatory process, in which the capacity for understanding and the adoption of actions fulfill the desire for transformation and enable the change in society's structures" (PEREIRA,2012 pg. 61). We can say that this transformative character is what distinguishes practices in social design from "social innovations and constitutes a so-called strategy for the practice of design today" (CIPOLA, 2017 pg. 151)

***"Systems that provide cognitive, technical, and organizational tools to facilitate individuals and / or communities to achieve a result by using their skills and abilities while regenerating the quality of life contexts in which they live" (CANTÚ, 2012, pg. 37).***

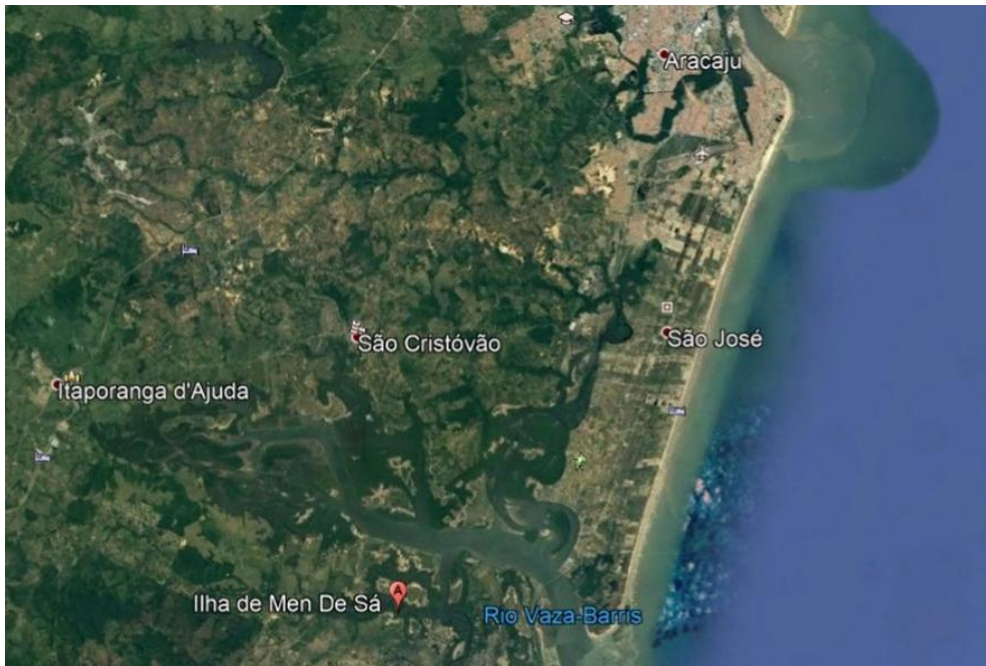
**Social innovation must consider the context of today's communities and human settlements that may have great access to information and technologies and which, according to Ezio Manzini, no longer has the same characteristics as what was meant by location:**

***"Now the context is totally different. With the present higher degree of connectivity the small can be influential, being a node of a large network. And the local can be open to the global flow of people, ideas and information. In other words, today we can say that the small is no longer small and a local is no longer local, at least in traditional terms." (MANZINI, 2012 pg.17)***

**In this sense, the work developed by TRAPICHE in Mem de Sá Island, was aligned with the concept of social innovation, identifying potentialities and empowering the local community to promote change.**

## **1 A ILHA MEM DE SÁ**

**Mem de Sá Island is a river island located in the municipality of Itaporanga D'Ajuda, about 53 km from Aracaju, capital of the state of Sergipe.. Error! Reference source not found.**



**FIG. 1** Location Mem de Sa Island. Source: Google Earth

**Its population consists mainly of fishermen and women pickers of Aratu<sup>2</sup>. In fact this activity is increasingly restricted to small groups that persist in this traditional activity as it has been replaced by new possibilities for income generation. Young people, discouraged by the precariousness imposed by the political disinterest of the local leaders, are increasingly seeking urban life and closer ties with the city.. On the other hand and aggravating this process of cultural emptying we identified a “predatory” and inverse tourist movement that invades the village and endangers the fragile ecological balance of the island. Scarce drinking water and waste disposal on the Vaza Barris River are worrisome and tend to worsen in proportion to the arrival of vacationers, who build their homes with pools, drink gallons and gallons of soda, and stroll around Jetski. The scenario is changing rapidly and the riverside population follows this whole process with a certain dazzle with the "progress" knocking on the door. Cars do not arrive on Mem de Sa Island and its road system is a 1,500ms**

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<sup>2</sup> *small crab very common in northeastern mangroves*

**pedestrian path that connects the island from end to end..( Error! Reference source not found.)**



***FIG. 2 Aerial Photo Mem de Sá Island Source: UFS Archive.***

**The only access to the island from the mainland is the small boats leaving the port of Caibrós and docking at the newly built Pier. Arriving at the village there are only two places to go, on the right we have Mem de Sá upper part and on the left Mem de Sá lower part. This division has its origin in the territorial distribution of the two traditional families of the island.:**

***"Tertuliano Nascimento and Júlio Grande acquired the land of the owner at the time Mr. Dominginhos, who had a goat and pig farm for the composition of a farm divided into two parts: the upper part for sheep and the lower part for raising. of pigs." LIMEIRA,2017.***

**Today the island is occupied by 75 families, constituting a native population of approximately 375 people who still have as leisure the samba de coco and the parties of the crab and Santa Luzia, patron saint of the island.**

## **2 O TRAPICHE**

**The TRAPICHE model office is an extension project recognized by the extension department dean of the Federal University of Sergipe that has been working since 2014 with communities and associations of residents in a situation of economic and / or social fragility. The author of this article is the General Coordinator of the Model Office Extension Project. TRAPICHE's work team is made up of mentor teachers and volunteer students who are divided into Working Groups according to ongoing actions.. The WG Mem de Sá Island had its first contact with the Residents Association in September 2017 and since this time has been seeking to establish approaches in order to identify and strengthen the autonomy of the community breaking the welfare that has been the focus of the relationship with the community. municipal administration that traditionally offers improvements to the extent of partisan political interest. The island's political capital was never considered sufficient to guarantee, for example, some health care structure. Of concern is that due to the high incidence of consanguineous marriages, metabolic problems and physical and / or mental deformities often occur, but the lack of empowerment of natives and the effects of historical dependence motivated by welfare discourage popular action. Methodologies applied to identify demands from questionnaires have been inefficient and we can say that responsible for interventions that often proved inadequate. We understand and believe in social and inclusive design as an instrument of expression, convergence and empowerment of the population.**

***"Skills in dealing with vulnerable or marginalized populations, rather than briefing a manufacturer, need to be developed by future social designers."  
(PAPANEK, 1977)***



In this sense we develop workshops in order to engage the community without expecting results from Top Down linear processes, but seeking a transversality in the proposed actions and horizontality in the decisions.

### 3 THE WORKSHOP

On September 15, 2019 a team from TRAPICHE, model office of the Department of Architecture and Urbanism of the Federal University of Sergipe, docked at the Pier of Mem de Sá Island. (Fig. 3)

Earlier some approaches and actions had already been implemented having as interlocutors the leaders of the Residents Association. The health service project developed by the model office was already underway, but the team's perception was that social action had not yet promoted any kind of change that would suggest an autonomous community posture.



<p>CONVITE</p> <p>Olá, lindos! Tudo bem com vocês? Por aqui tá tudo ótimo! Vamo aproveitar pra falar de coisa boa? Nesse domingo, dia 16/09, o Trapiche, escritório modelo de Arquitetura e Urbanismo da Ufs, estará na casa de extensão da Ilha Mem de Sá promovendo oficinas e uma vivência de interação da população da ilha.</p> <p>Durante o dia vamos trabalhar na confecção de móveis para área interna e externa da casa e na pintura de um painel junto com o Cirulo e o Brasolis, artistas de rua de Aracaju convidados por nós! Depois das oficinas, durante a noite, nos reuniremos num jantar coletivo e colaborativo para aproveitar o samba de coco da ilha e nos conhecermos melhor! Se quiser e puder, uma contribuição para nosso jantar é bem vinda, mas o mais importante é a presença de todos pra inaugurar o espaço novo com muito amor!</p> <p>Esperamos todos por lá!</p>	<p>16.09.18 DOMINGO</p> <hr/> <p>8H OFICINAS E ATIVIDADES</p> <p>19H SARAU</p>    
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FIG. 3 Logo Mem de Sá Island Source: Author

FIG. 4 Schedule Living on the Island Source: Author

**We arrived on the island with various objects chosen from the disposal of waste materials at the University and in the city of Aracaju. With the help of the local population the first challenge was met, we were able to transport the material to the island. The boat made the crossing and we realized the difficulty that the population faces in the transportation of materials and food supply. ( Error! Reference source not found.)**



***FIG. 5 Boat Crossing Source: Author***

**When we arrived at the defined location, we knew with some limitation what we were going to develop (FIG 6) and what our work would be like. Some members of the local residents 'association were aware of our action and as we settled in the natives' curiosity created an environment in which the children approached and along with their parents and guardians. We explain in general the intention of creating a meeting place for local residents. A large area protected by a mango tree was the chosen location. We began to collectively define intervention: seating, lighting, and a graffiti mural to strengthen the identification and belonging of the place.**

At this moment we present some proposals for the execution of objects that we had previously selected. The participation of the children was intense during the execution of the plays, and as the work was being completed, other residents arrived and made suggestions based on personal experiences. Colors, shapes and mounting techniques were naturally incorporated into the process of elaborating objects. The concern was not directed to the formal and functional success of furniture, but to the process of collective construction and the socialization of people. Involvement in the activities created synergies that with joy and relaxation established a horizontal relationship in the working groups. There were three intense days of activities. At the end the local people celebrated with "samba de coco"<sup>3</sup> and conversations that by this time ran "loose".



**FIG. 6 Chosen Location Source: Author**

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<sup>3</sup> "samba de coco" is a folk dance of the region



**FIG. 7 Photo Album Source: Author**

## **4 RESULTS**

**We can point out some developments related to this experience. Mem de Sá Island residents 'association has been strengthened as**

**protagonist of residents' claims. Communication between residents has intensified and some rearrangements in the leadership framework have been manifested. Responsibility for actions has been more effectively distributed among associates who take responsibility for themselves. The dialogue with the city hall of Itaporanga D'Ajuda has been more effective and demanding and some projects have been developed based on collective decisions. This year important decisions were taken that strengthen the economic autonomy of the Association, which moved its headquarters to a more strategic location in order to generate resources for the development of new projects for the generation of income for the community. Recently the model office was asked to develop a camping project as a way to generate funding for the association. Even better was the concern raised by the residents' association leaders that the camping project should be environmentally sustainable.**

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# DESIGN FOR ALL AND BY ALL

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**This article presents some reflections that have guided me both in the didactic field and in the research and extensions carried out in recent years and the report of two experiences. I will start from the question that was asked "Design for whom? For all? Or just for some? It would complement this question: what is the role of the designer in the construction of our cities?"**

**According to Lefebvre (2001) we are still in the process of learning for the configuration of urban man and in this sense I believe that design is of fundamental importance. Even though this text was written almost sixty years ago, I believe we are still in this learning process. For the author:**

***(...) It is a direction of a new humanism that it must offer and strive for, that is, a direction of a new praxis and another man, or man of urban society.***

***(LEFEBVRE, 2001, p.108)***

**The key word for this new humanism seems to me to be 'collaboration'. Unlike participation, collaboration includes joint action.**

**In July 2010 a debate was held by the Royal Institute of British Architects on the theme "Data and the City: Essential to Human Survival?". Among the debaters, Usman Haque, (architect,**



designer and researcher of architectural systems), for whom "cities are processes, things we build every day," says that it is not the question of how much information will reduce the power of human beings in the formation of cities. However, access to information is a great opportunity for society to increase accountability and equality between individuals and corporations. The question then would be "how do we want things to change" and not "how will things change?"<sup>4</sup>. Haque's proposition goes in the direction of the importance of the formation of individuals for the collaborative construction. The city as a building of all.

For Elinor OSTROM (Nobel Prize for Economics 2009) in her research, Theory of Commons, cooperation is the key to success for any society. Although her studies focus on ecosystem management, her award certainly refers to the possibility that his theory has a multidisciplinary character of application. Through scientific inquiry methods the scientist proved the extreme efficiency of systems based on rules autonomously defined by community groups. The theory presents a way of resistance to the administrative political scenario, between the State and the market, community management is an efficient and flexible system that works satisfactorily with the unpredictability and diversity of socio-cultural contexts (LAURIOLA, 2009).

According to Ostrom (OSTROM, 2009), "When individuals have this way of working together, they can build trust and respect and may be able to solve problems."

Associations were presented and reinforcing the initial thesis. Hugh Dubberly deals with the theme with another bias: biotechnology in the production of design. An approach that

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<sup>4</sup> *Information obtained from the Sustainable Cities Collective website, available at: <http://sustainablecitiescollective.com/joepeach/13037/data-and-city-essential-human-survival>. Access on: 14 jul. 2010*

**complements the first and clarifies biotechnology in the training environment.**

**Dubberly (2008) understands that biotechnology will predominate in human activities in the second half of the 21st century just as computer technology predominated in the second half of the twentieth century. Advances in this field of knowledge have focused on information: how organisms decode, transmit, and express signals. The vocabulary and terms that have been used around the computer also reveal the approach to biology: 'bugs', viruses, identities, among other terms.**

**According to the designer, the changes that occurred in the last thirty years in the production of projects initially characterized the computer as a tool as much as the pencil, without changing the nature of the design. The change begins when the computer is no longer just a tool and associates with 'network' as a media, for Dubberly 'computer more network as media'. From that moment on, design shares with biology the focus on information flow (DUBBERLY, 2008). Work relationships have become interactive experiences and services intangible in both the process and the end product. Dubberly states that in this process an ethos based on organic systems is emerging. The change, therefore for the author, went from an object-technician-based ethos to an organic-system-based ethos.**

**This change has changed the role of designer and client, and the author relates past models and perspectives of what will become in the future:**

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FROM (ESCAPE THE PAST) TO (INVENT THE FUTURE)		
<b>Mechanistic view</b>	<b>world-</b>	Ecological-evolutionary world-view
<b>Landscape depletion</b>		Landscape renewal
<b>Surface novelty</b>		Evocative structures
<b>Detached expert</b>		Collaboration
<b>Tangible assets</b>		Intangible assets
<b>Consolidation</b>		Flow

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**(DUBBERLY, 2008, p. 2)**

**These would be the characteristics of the designer 's production processes with the application of biotechnology concepts. The author's framework proposes the transformation from expert to collaborative professional. We can also understand from its concepts the city as the human habitat and as complementing Lefebvre an evolutionary ecological view of this system. The need to evolve into another posture where humanism surely relates to the ecological perspective. These concepts led us to practice with the understanding that design can be a tool of action, interaction and transformation.**

**Focusing on the city as our field of contact, contact with two Latin American networks was fundamental: the CivicWise organization and the Placemaking Latino América network. Both develop collaborative actions in the urban environment and collaborate in the dissemination of these practices through the use of technologies as open environments that provide collective intelligence. The most important concept is the creation of places with the premise that the community expresses its territory by**

developing the ability to group and sit together to achieve a goal. Problem solving through self-organization without defining a lasting organizational structure. In order to organize these adhocratic<sup>5</sup> processes it is necessary to practice multi-belonging. In this scenario we promote the creation of products by consumers, who can play the role of collaborators or even creators, giving rise to the figure of the “prosumer”, a term widely spread by Tofler (1981), uniting the idea of producer. and consumer. Such a meaning had already been put forward by McLuhan in the 1970s to predict that future technology would allow both roles to merge into the production of new goods and services.

Both networks integrate numerous collaborators from various Latin American countries with the common goal of bringing quality to urban environments through design. Urban activists in action!

The collaborative dynamics of the network consolidate significant changes in consumer and consumer behavior and habits, strengthening a generation willing to create and change information and culture through fun and participatory effort. This process aims to develop active citizenship: all of us as protagonists of the territories we inhabit, neither user nor consumer. Through these practices we create places in the sense of Michel de Certeau: “Space is a practiced place” (CERTEAU, 1998, p. 202) and still referencing Lefébvre:

*Wouldn't specific urban needs be the needs of qualified places, places of simultaneity and*

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<sup>5</sup> “Adhocracy is a term coined by Alvin Tofler and popularized by Robert Waterman in the book *Adhocracy - The Power to Change* “. It is a term used in *Organization Theory*, which establishes business management models based on non-permanent projects.”

In: <http://www.sobreadministracao.com/voce-sabe-o-que-e-adhocracia/>, accessed 23/09/2019

*encounters, places where exchange would not be taken for exchange value, trade, and profit? (LEFEBVRE, 2001, p. 106)*

For Lefébvre it is the social force that must realize urban society and "make effective and effective the unity (the 'synthesis') of art, technique, knowledge" (2001, p. 116). And he asks:

*What are the socially successful places? How to detect them? By what criteria? What times, what rhythms of daily life, do they write, do they prescribe themselves in these "successful" spaces, that is, in those spaces that favor happiness? This is what matters. (LEFEBVRE, 2001, p. 110)*

## **ARTS OF MAKING**

The didactic experimentation took place at two different times. A class of graduating students developed the first experiment and a freshman class worked on the second.

### **1st Moment**

I presented a theoretical basis for the graduating students, with the proposal of performing a collaborative action in an urban community. However, the students proposed that we conduct a pilot experiment on campus, arguing that this lack of belonging was a reality they experienced. The campus in question is in a Historic Heritage Site: Laranjeiras (SE, Brazil). The city is very close to the capital which makes both teachers and students prefer to reside in Aracaju (SE, Brazil). Laranjeiras does not offer leisure or qualified trade options. The three courses on this campus have different schedules: one in the morning, another in the afternoon and just Architecture and Urbanism full time. The

building is inserted in the ruins of the old trapiche restricting students' interventions. The weather is extremely hot making the central courtyard never used. Context does not encourage permanence.

The team was named 'TornarLar', created a logo and promoted playful events for three weeks to integrate the community with wide dissemination in the social technical networks (facebook and instagram). In the first week a clothesline of colored ribbons invited everyone to put their opinion and wishes on campus, in the second week promoted a day of 'beach' and picnic. In the third week a treasure hunt game and a Christmas basket prize had the largest number of participants. The actions were ephemeral interventions, occupied the courtyard, but did not collaborate in the stay.



## 2nd Moment

The freshman's turn. The main theoretical basis was the reading of Henri Lefebvre's book "The Right to the City" and the account of previous experiences. As we evaluated the previous campus occupation proposal, we realized that only the ephemeral playful actions did not have the desired effect. This time the proposition was to design and execute spaces that favored coexistence. Five teams engaged in the development of furniture to create places for meeting and living together from their experiences. The work was developed in a collaborative environment and created synergy

**across the campus. By installing their furniture we could already see the reaction of the community that appropriated these new "places".**

## **FINAL CONSIDERATIONS**

**The record of these moments is presented in the photos. The collaborative experience strengthened the ties of those involved. The experiences presented the possibility of an active and committed professional profile with their surroundings. Design was a tool of action, interaction and transformation and demonstrated its importance for the creation of places. The designer was a facilitator in this process. Experiences of this kind can and should be replicated in the public spaces of cities to develop urban habitat.**

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**FOTOS:**

Figure 1: First moment - logo and interventions days 1 and 2  
Source 1: Personal Collection



Figure 2: First Moment - Treasure Hunt  
Source 2: Personal Collection



Figure 3: Moment 2- multifunctional furniture, working with pallets  
Source 3: Personal Collection



Figure 4: Moment 2: Furniture with Tires  
Source 4: Personal Collection



Figure 5: multifunctional furniture, working with pallets  
Source 5: Personal Collection



Figure 6: Furniture with PVC pipes and hydraulic connections  
Source 6: Personal Collection



Figure 7: Game table with recycled wood pieces  
Source 7: Personal Collection



Figure 8: Belonging through furniture  
Source 8: Personal Collection



Figure 9: Figure 8: Belonging through furniture  
Source 9: Personal Collection





***Mônica Ribeiro***

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# **DESIGN IN SOCIAL AND ENVIRONMENTAL IMPACT VALUE CHAIN CREAT PRODUCTS THAT KEEP THE AMAZON RAINFOREST UP AND GENERATE INCLUSION AND INCOME FOR COMMUNITIES**

*Mônica Ribeiro*

Products that bring into their value chain the involvement of productive groups and communities generating fair trade and inclusion for the inhabitants of the Amazon rainforest are already a reality.

With amazing design, and in some cases very tasty, those products are already available to the public with this sense of sociobiodiversity in their supply chain. The way they are designed and developed, generating social and environmental impact, says a lot about the revolutionary power that all these processes of creation and design can have for a more fair and diverse world. This is the case, for example, of latex, raw material for so long linked to an amazonian development cycle, and which had its period of ostracism in the region. A revaluation of this raw material and rubber tappers emerges embedded in the production process of "Seringô", an amazon brand that brings income and inclusion, avoiding deforestation and rescuing the rubber workers identity.



Seringô



Seringô



Seringô

**From the sustainable organic extraction of native latex and using social technology involving indigenous and people who lives on the river banks, quilombolas (Maroons), agrarian reform settlers and rubber tappers, native rubber and vegetal fiber sandals, utensils, biojewels, accessories and packaging are produced.**

**Seringô founder Francisco Samonek started the project in the state of Acre, with the so-called eco-leather product, and soon the business, which recovers the indigenous technique of rubber manufacturing and increased it with other processes, became a social technology recognized by CNPQ , FINEP, Banco do Brasil**

**Foundation and Caixa Econômica Federal ( huge investment funds and Public banks) which invested nonrefundable resources in its development.**

**A Rede Ecoforte (Ecofort Network), currently works with Seringô, has 75 extractive communities, which gather around 1,500 people in the manufacture of handicrafts, located in the cities of Feijó, Tarauacá, Sena Madureira in the state of Acre, Boca do Acre and Borba in Amazonas state and Breves, Curralinho , Anajás, Oriximiná, Belterra, Santarém, Sao Francisco do Para, Acará, Belem, Castanhal, Inhangapi, Sao Miguel do Guamá and Senator José Porfírio, in the state of Pará. Located in the municipalities of Anajás and Santarém in the state of Pará, 84 other families work in family units producing rubber for sandal manufacturing.**

**In their production, all petroleum additives usually used in industrial rubber processing are eliminated and In its place come native products such as vegetable oil, carnauba wax and other vegetable fibers - muru-muru, açaí, chestnut and andiroba.**

**The beautiful pieces are already present in more than 20 points of sale in the cities of Belém, Recife, Belo Horizonte, Florianópolis, São Paulo and Rio de Janeiro. In expansion phase, Seringô also targets the foreign market.**

**The amazonian cocoa is another raw material generating a positive value chain that gives rise to a unique terroir chocolate. Chocolate De Mendes is a brand created by César de Mendes, a chocolatier that produces from two fundamental premises: exclusive use of cocoa native from the Amazon and association with indigenous communities, quilombolas (maroons) and family farmers in the production process.**

**The Amazonian chocolate factory De Mendes is located in the community of Colônia Chicano in the Belém Metropolitan Region,**



state of Pará. The search for native or wild cocoa led César to direct contact with traditional Amazonian populations responsible for indicating the location of fruit in the forest and from there started a partnership with these communities, which receive training for the processing of fine cocoa - harvesting, selection, fermentation and drying, and also the fair value paid for the cocoa supplied.

The cacao tree (*Theobroma cacao*) is a fundamental ecological variety for the preservation of the forest, because it needs the shade of other trees to produce fruit. César is always looking for new varieties in the forest, which bring possibilities of creating chocolates with different flavors. In one of his expeditions, in 2014, he met cocoa from Jari, a region that lies between the states of Pará and Amapá. To get there, the trip took three full days, between boat, car and walk through the forest. The unprecedented variety was cataloged by the Executive Committee of the Cacao Plantation (Ceplac) and it soon became a new chocolate. César works with dozens of socioeconomically similar communities. The Ye'kwana and Yanomami Indians, working in partnership with Chocolates De Mendes and the Socio-Environmental Institute (ISA) and Atá Institute (Alex Atála's NGO that value brazilian ingredients, producers and productive territories), plan to produce chocolate as an alternative income for young indigenous people. The process of creating chocolate bars from cocoa found in the Yanomami indigenous lands in the state of Roraima and processed with the participation of the communities will soon culminates with the launch of the product.

Chocolates De Mendes also makes a bar made from cupuaçu seed, which tastes very similar to chocolate. Inspired and based on the traditional knowledge of women from AMABELA, an association that brings together rural workers from Belterra, in the Tapajós

region in the state of Pará. Named KUNKUNI - Yekwana indigenous word for cupuassu fruit, the new bar is a rescue of the fruit's origins and flavor. Cupuaçu seed is treated in a traditional way, leaving it with the fruit flavor until the cupulate is made, which brings a fruity and creamy flavor to the bar.

**De Mendes chocolate** bars can be purchased directly, online, most of the production is sold directly to the consumer.



**De Mendes**



**De Mendes**

**Completing this cycle of Amazon design comes the third raw material: coffee. The robust variety is new in a market used to arabica blends, this new terroir is a surprise to coffee consumers. Organic certified, the surprise goes way beyond the pleasant taste when we know the process of developing this production chain.**

**Cultivated by smallholders in the municipality of Apuí, in the south of the state of Amazonas, Apuí Agroforestry Coffee is the product of a strategy of the Amazon Institute for Conservation and Sustainable Development (Idesam) to strengthen a low carbon economy, replenish forest areas and, at the same time, promoting income generation opportunities for their populations, assuming that ensuring the quality of life of forest dwellers through income generation in sustainable processes makes these populations guardians of the Amazon and its biodiversity.**



**Apuí Agroforestry Coffee**

**Apuí is one of the municipalities with highest deforestation rates in the state of Amazonas. In the early 1980s, as a strategy in force at the time to populate the north of the country, the National Institute of Colonization and Agrarian Reform (Incra) made a broad campaign of attracting people from other parts of Brazil,**

donating plots of land for cultivation. Coffee began to be planted by these family farmers who settled in the municipality. Difficulties in crop maintenance and crop devaluation led to a period of crop crisis. The coffee plantation was slowly being abandoned or losing space for the livestock. In 2006 Idesam began operating in Apuí, and soon found that coffee plantations abandoned and shaded by natural regeneration had better conditions than those grown in the sun. From this, a dialogue began with family farmers who were interested in new coffee production practices.

Structuring the agroforestry coffee production chain was the biggest challenge, changing the paradigm of the type of cultivation, making farmers to leave the open fields and move to shaded cultivation in an agroforestry system, was a novelty for small farmers, who had to qualify to make the transition.

The development of this chain included the formation of a seed collectors network and subsequent registration of these collectors in the Ministry of Agriculture, Livestock and Supply (MAPA), as well as the support to Santa Luzia Plant Nursery, located in Apuí, which has become a great partner in the production and supply of coffee seedlings and species for agroforestry cultivation. Another important point was the region's coffee roaster partnership, currently, Apuí is the municipality that produces more coffee in the state of Amazonas, with potential for expansion. Structuring this entire agroforestry cultivation chain, creating demands such as collecting seeds and selling seedlings, as well as cultivating coffee with the organic seal itself, generates income and work for the community. In the case of producers, there was a growth of about 220% of income, considering only the cultivation of coffee. The project already benefits 28 families in the municipality of Apuí, who work with agroforestry coffee production. Other families are

**already keen to begin the two-year transition process of their crops to become organic producers.**

**The experience generated the Guide to sustainable coffee production in the Amazon: Apuí experience, in partnership with the Institute of Forest and Agricultural Management and Certification (Imaflora). The purpose of the publication is to guide other farmers interested in agroforestry management.**

**Café Apuí Agroflorestal is now available at points of sale in the main capitals in Brazil and the variety with the organic label that has just arrived also targets international markets.**



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# **Reuse of Existing and Vacant Buildings in the city center of São Paulo**

**ROBERTA CONSENTINO KRONKA MULFARTH**

**NATHÁLIA MARA LORENZETTI LIMA**

**Abstract:** The incompatibility between the vacancy of built edifications and the demand for housing in the central region of São Paulo is the prime motivator of this work. The purpose of this article is to prove, through spatial and ergonomical analysis, how urgent it is to rehabilitate buildings produced between 1930 and 1964, for residential purposes. The methodology involved the selection of two commercial buildings which are currently in state of disuse, and whose typologies strongly resemble the majority of buildings constructed in the same period. Through rehabilitation, these constructions have been improved and have had their qualities 'exploited' to the fullest, in order to contribute to their overall autonomy and energetic efficiency. The ergonomic performance was studied through the analysis of tasks in order to assure it is possible to realize both conventional and non-conventional tasks in the residential environment. The article concluded that the constructive characteristics of the buildings, ergonomic performance improvements and users' behavioral changes have a strong influence on the overall performance of the units, increasing the potential for housing in the center of the city.

**Keyword:** *Retrofit. Environmental performance. Ergonomic comfort.*

## **Introduction**

**A compact urban space doesn't necessarily mean twenty-story buildings around every corner. In fact, exploring the possibilities**

**of mixed-use buildings so that the infrastructure can be exploited to its fullest is what defines a city's body. Having a transportation system operating optimally not only reduces the average time of daily trips, but also renews parts of the city who have been neglected by public administration.**

**It is known that great densities are causes for various disturbances in life in society. However, the need to maintain certain areas covered, or to be able to determine the places with conditions and potential for this, are possible challenges that require ample planning to minimize the impacts on quality of life within the city.**

**This is one of the challenges this work proposes. The need to reurbanize and transform single-phase central areas, which cater only to work, in multifunctional, adding housing and leisure, maintaining its continuous use.**

### **Vacance of buildings X housing deficit**

**The number of initiatives aimed at bringing more residents to the central areas has increased over the last few years. This is justified through the housing deficit allied to the wear of daily shifts that led to an understanding of the need to make the center be viewed differently. The great availability of collective public transport, when compared to other areas of the city, and the vacancy of a huge number of buildings stimulated the creation of these initiatives that exploit this underutilized potential in order to bring new residents to these areas, applying the concept of compact city, as well as attracting "life" to some of these spaces that ultimately lost all urbanity.**

**As a consequence of these new initiatives, the issues related to the population density of the center gained prominence and enabled the evaluation of the concept of compact city. Along with**

**density, other factors such as mobility, pollution emitted due to the shifting, quality of life, among others, have become part of this scale that seeks to optimize the activity of "living" in a city like São Paulo.**

**Despite its apparent intense use, the center is composed with partially idle infrastructure, since, in daytime periods, its use exceeds the nighttime in up to 400%. This is justified by the fact that the central areas hold more than 24% of the jobs, while the vast majority of their workers come from distant regions of their workplaces (data from the Renova Centro program). In addition, currently, the vacancy rate of the central region is approximately 30%. This vacancy demonstrates the possibility of rehabilitation of these buildings, optimized by the existing infrastructure.**

**Rehabilitation as a mechanism for "redensification " and revitalization of the center**

**The requalification allows to reintegrate the buildings that have been losing the desired performance characteristics over the years that are usually related to changes in users' needs or even the region itself and its demands. However, also very recurrent are the technological changes, degradation generated by daily use and lack of maintenance.**

**The analysis of environmental comfort is also important in the Retrofit process given that environmental conditions are altered with the verticalization of the environment and the increase in the flow of vehicles causing stress by noise, as well as the increase in temperature due to soil density and poor ventilation between neighboring buildings. In addition to the user's aspects, the recognition of natural resources as limited and that it should be preserved makes equipment and systems of low energy and water**

consumption to be implemented in order to improve building performance.

The favorable location and the small time in shifts began to directly influence the concept of "living well", reflecting a quality of life where mobility exerts greater influence, not only referring to urban planning and infrastructure, but also as a motivator of users' choices, which become hostages of a city with serious recurring problems of transport, since they do not support the current demand (Kronka Mulfarth, 2015).

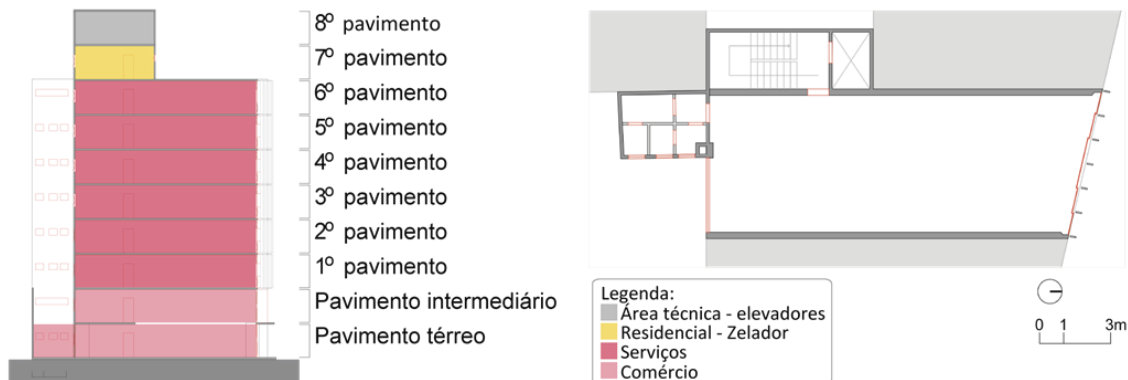
### **Building-choice standards**

For the research that originated this article, the objects of studies were the characteristics of the buildings that compose the historical center of the city of São Paulo. Some of them are common to the constructions of the time when the buildings were built, such as the large spans, possible through the construction characteristics of the time, and the use of reinforced concrete, large openings, right foot of 3.00 meters or more , concrete slab, among others. These characteristics are some of the main construction aspects that devolves on buildings that were built between the years 1930 and 1964.

When it comes to buildings aimed at trade and services, the floors are more unblocked, which facilitates the layout solutions for the proposed residential use. However, the intent of this research's design is to keep the proposed spaces the most adaptable possible in order to meet the most diverse activities inserted in the domestic environment, whether for hobbies or even for the resident's work.

For the choice of the research's building, some characteristics were considered as more reoccurring to this majority, such as the mixed use of the building, ground floor for commercial use, other

pavements focused on services and vertical circulation area composed with elevator and ladder. For the purpose of this article, we explored the building on Paula Souza Street, which carries a greater amount of solutions given the obstacles when rehabilitating it.



**Image 1: Section with usage labels and typical floor plan of the building located on Paula Souza Street.**

Through thermal studies carried out with the **EDSL/Bentley Thermal Analysis Simulation Software, TAS**, of thermal performance simulation of buildings available for academic use at the Faculty of Architecture and Urbanism of the University of São Paulo, at LabAUT-Laboratory of Environmental Comfort and Energy Efficiency, it was explained the high temperature that remains in the internal environment, in relation to external. This is due to the façade with large clear openings and facing north, resulting in a direct radiation heat gain practically all day.

As the direct solar radiation is the largest contributor to the increase in temperature, horizontal brises were implanted in the façade in order to minimize the heat in the periods near the middle of the day, when there is a higher incidence of direct solar radiation and with higher intensity. However, in the winter periods, this radiation is positive since it maintains the internal

environment with higher temperature than the external and, for this reason, such brises act only for a few hours. They were projected with stems of 30 cm of width and distance of 64 cm in between, according to the studies of Uzum (2017).

## **Ergonomic study and layout proposal**

When it comes to ergonomic analysis, given the large spaces without obstructions resulting from structures of reinforced concrete, the buildings allow a wider range of solutions. To contribute and improve the aspects related to thermal comfort, the ergonomic design was aimed to facilitate the performance of the user on the issues related to the incidence of sunlight and the control of ventilation, keeping the space obstructed in proximity of these elements so that there is no risk to security, whether it is the result of an improvisation in the way of handling it – for lack of sufficient space to do it correctly – or even by not achieving such an element, allowing users to modify the angle of the proposed brises, as well as to control the window opening. These facilities ultimately encourage and make this user's autonomy the best tool so that the internal spaces have the best possible internal conditions.

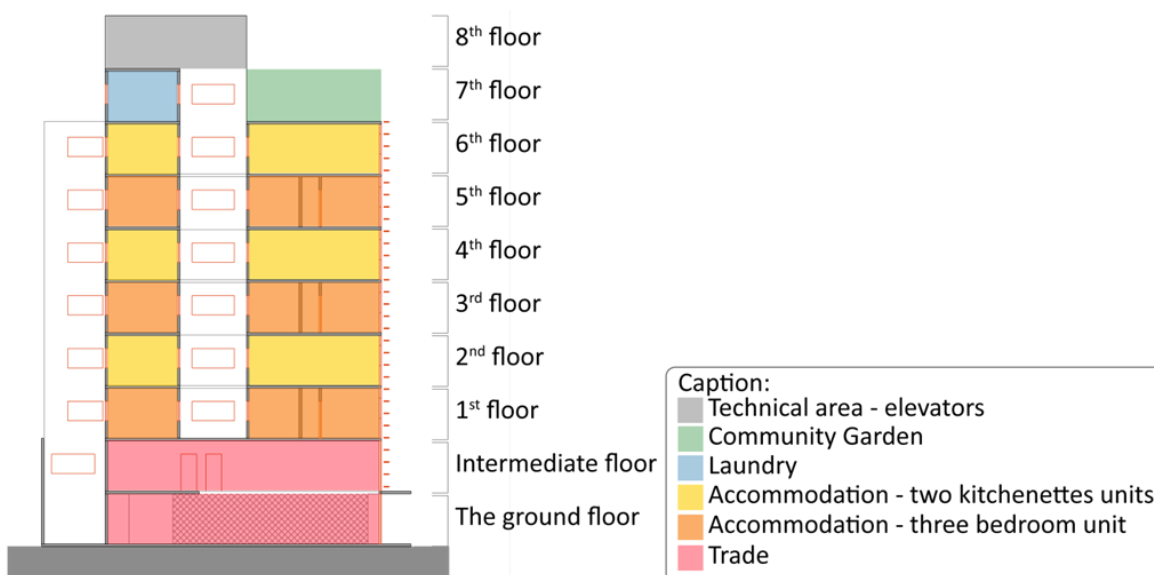
The space designated as the living/dining room were thought to serve other activities that can be implemented in the domestic environment, even for the purpose of complementing income, such as Home Office, craftwork, cooking, among others. In addition to this, the kitchen was also thought in a wider and open way – without walls limiting its extension – so that, with an appropriate layout, it can be easily adapted.

To prove the ergonomic quality of the proposals, analyses of the circulation areas were carried out through the units, allowing all daily routes, without causing risks or discomfort. In addition,

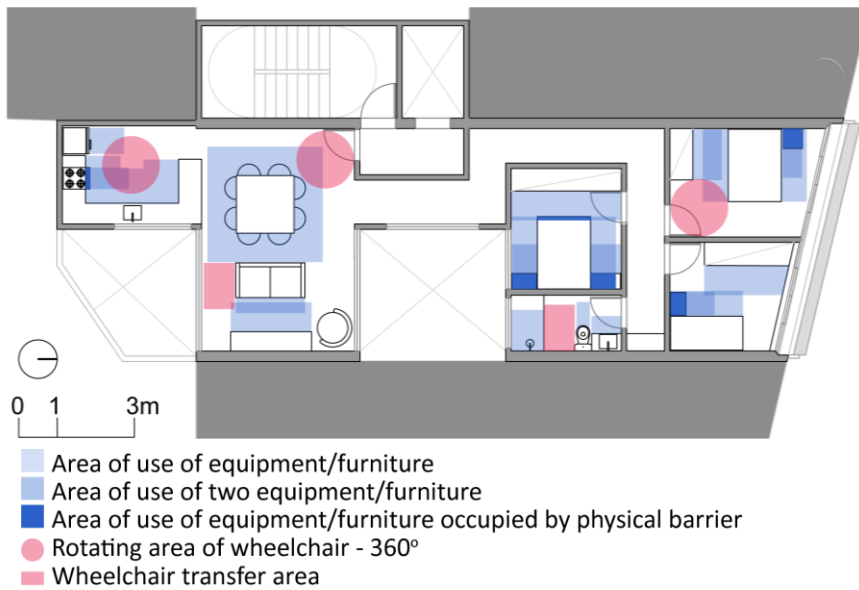
studies were made concerning the area of use of equipment and furniture according to Panero (2002) that determine these areas through the analysis of the task when using each of these elements, and thus, this use becomes viable with safety and ergonomic comfort.

Also, the laundry space was proposed as a common space and, for this, the top floor was chosen, being therefore equipped with washing and drying machines. In addition, in the not covered area of this floor was proposed a community garden for common cultivation.

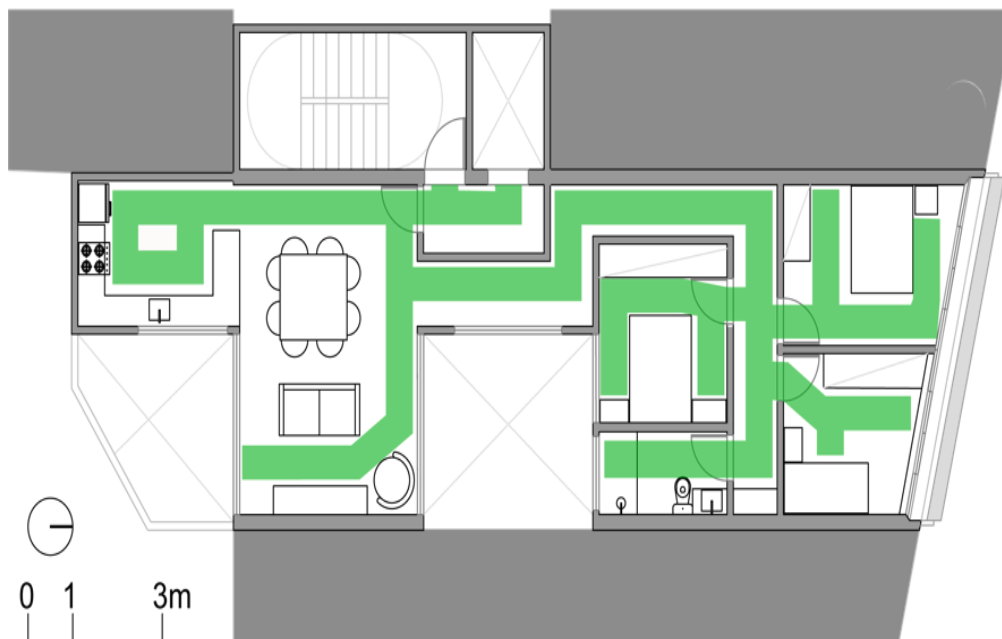
For the building on Paula Souza Street, two different occupations were proposed for the floors, one of them housing two units of kitchenettes and one with only one unit with three dormitories. This allows the building to house different types of users and families, serving a wider range of people. The two options can be switched along the floors.



**Image 2: Longitudinal section portraying the proposed usage for the Paula Souza Street building. Drawing made by the author.**



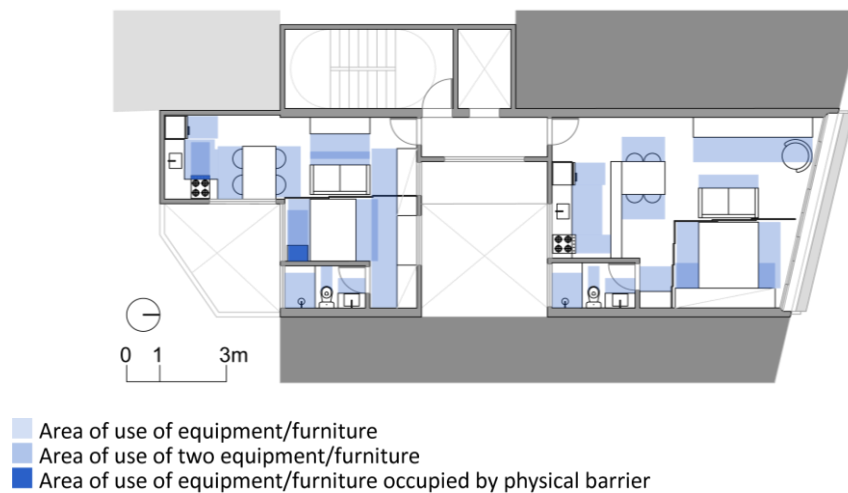
**Image 3: Typical floorplan for the rehabilitation proposal, featuring two residential units of the Paula Souza Street building, with highlights on layout and household equipment usage areas. Drawing made by the author.**



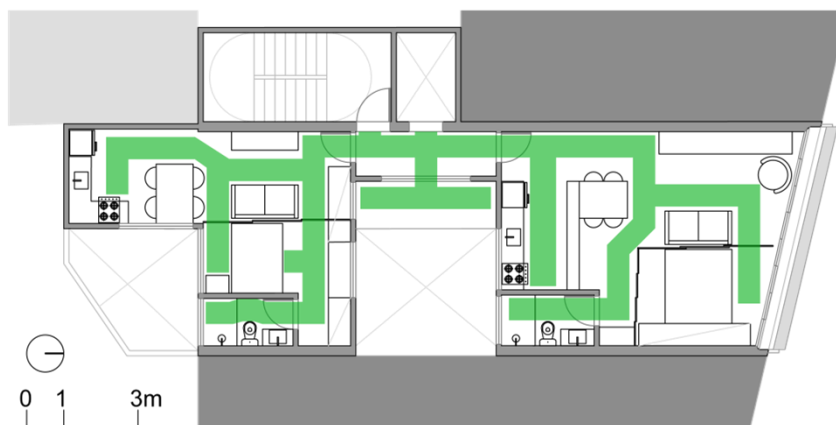
**Image 4: Typical floorplan for the rehabilitation proposal, featuring one residential unit of the Paula Souza Street building, with highlights on layout and household equipment usage areas. Drawing made by the author.**



**It is noted from the plants presented that the space of use of each equipment and furniture remains clear, allowing safe and adequate use. In the floor plan of a housing unit, the circles demonstrate the wheelchair turning spaces, since the unit entails the use by all the proposed environments.**



***Image 5: Typical floorplan for the rehabilitation proposal, featuring two residential units of the Paula Souza Street building, with highlights on layout and internal transit areas. Drawing made by the author.***



***Image 6: Typical floorplan for the rehabilitation proposal, featuring one residential unit of the Paula Souza Street building, with highlights on layout and internal transit areas. Drawing made by the author.***

**The previous image proves this circulation along the entire pavement, even with two units, in an adequate and unobstructed way. This ensures ease in the mobility of various users.**

## **Conclusion**

**Through the studies conducted for the building in question, it was possible to demonstrate the capacity that buildings of this time of construction have in being rehabilitated, given the constructive quality, which contributes much to the good quality of the thermal environmental, and their large free spans that allow for a wider range of projectable solutions. Given this, allied to the large stock of buildings in the central region of the city of São Paulo that holds the same constructive qualities and remain in disuse, the rehabilitation of these buildings becomes not only possible but necessary. This is justified by the large number of buildings that remain occupied illegally in these regions, even with a lack of healthiness and quality of life that these buildings offer.**



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

**By Sunil Bhatia PhD**

**One day I visited my friend's house and noticed a landline telephone ( in my opinion it is the product while designing kept the role of body parts of the users in finer detail for proper interface) was kept in the drawing-room where normally visitors are allowed to sit and surprise to note that a crochet cover was on phone. I can understand the reason for the cover because it was a recent introduction in our day to day life and his housewife considered it needed extra care as it was a great achievement as well sign of status symbol. As I looked at the other side his wife has placed a cover on the handle of the fridge that was a rare thing because by that time the fridge was common among the middle class but she was extra cautious. These products were once luxury for the middle class and it was well cared for and protected with cover from any damage by any sort of touch and mishandling. I found that concept is still prevailing in the modern person where mobile phones are kept under cover and I noticed the color of cover sometimes matches the color of their attire and considered style symbol. My idea of placing cover by friend's wife was for protection from dust and avoid cleaning every day for proper maintenance but as my friend entered found observing cover on phone that very moment he felt embarrassed and clarified by saying she has put the crochet cover because it attracts the attention of her skill in cover. There was no one who could explain to me what for current middle-class mobile users is covering their phone. Is it for protection from dirt of hands or**

there is a design flaw for not giving proper hold for users or it is just style statement? Design of cover is very old concept and it is narrated in the story of Adam and Eve of covering their private parts by using fig leaf and no one is sure when in reality concept of cover originated but this theory indicates that it is associated from the day man and woman surfaced. Our body largest organ is skin and gives protection. Plants and animals all have cover of bark or rind. It is natural in humans of behaving for covering their body parts out of shame and as and when something that is not permissible ethically or not to witness such things or protect from external force that can damage the body parts like eardrum from loud sound by covering ear with hands or cover mouth or eyes out of shame. That journey is still progressing from the days of Adam and Eve to modern dresses and where it will lead no one knows. Our ancestors designed shoes as cover as they encountered rough terrain for protection of their feet, designed hand gloves to counter unwanted unintended or unforeseen elements that could damage hands, dress for meeting challenges for vagaries. As the nature of external forces changes and acquired more severity they designed armor for covering for protection. Man understood the concept of covering in a very early stage and mud house where walls were thick to protect the inner mud for bearing strength and load. Later on the concept of RCC designed where iron bars are covered with reinforced concrete for giving more strength to iron bar as well for bearing load. New technologies are designed for meeting the present challenges but it has inbuilt the character of surfacing new challenges and sometimes we know the nature of pros and cons and but mostly it surfaced as surprise beyond our imagination. The design of writing is a cumulative effort of paper design, ink and fix nature of graphical figures and that are in knowledge of others what it means. When we write or paint in fact we are covering specific areas with colors in certain designs on

paper or canvass. Makeup is extension of the art of painting and covers the lips by lipstick or eyes with soot. As faster speed technology originated and the biggest hurdle was an outcome of friction and to meet they designed ball bearing and to counter the heat generated out of speed, used lubricants. Lubricants are nothing but covering the parts from getting hot as well as lowering the level of friction. When we use butter on bread, in fact, it is covering for retaining the humidity of bread for a longer time for retaining the quality of freshness as well not to get hard because of dryness. As some cut and blood ooze out, to control we use bandage and ointment for covering the wound for further damage. We give antibody dosages for covering from the protection from attack of diseases. Covers are natural and humans also designed artificial cover for meeting the challenges for progress. As humans learned the art of standing under shade or tree was nothing but covering his body from rain or heat and later on used the bushes for covering not to notice by enemies was extension of the idea of covering. If man would have not thought to cover from adversity of weather by standing under the tree that was natural in us and we could not have achieved the concept of hut to skyscraper if they would not have thought to cover by artificial means. Similarly insects are oldest creatures and they attack or disturbed the humans it was natural in us to keep away by moving hands for deflecting and in case it does not work we try to catch or kill by using the palm as for clap for covering in it sudden manner not allow to escape from cover of palm and crushed under it. As humans learned the birds can be domesticated and it was for catching for meat as food or for pleasure out of caging , first designed net to cover for disable for escape by flying and for domestication designed cage. Later on, the same cage concept proved to be the reason for designing jail for criminals. He also designed fishnet for catching a large number

of fishes by using the concept of cover not to escape by locomotion. Using barbed bushes was one kind of cover to protect the field from wild animals. Later on designed iron barbed wire. Tents are cover in the absence of concrete houses or for need of temporary shelter. Cover of the book tells more than from the protection. They also draw the attention of the audiences and helps in establishing connection without reading single word of the book. It is exactly the same way as decent dress person attracts everyone and generates curiosity for knowing more by establishing before talking. Unveiling the statue by uncovering the veil is a great ceremony for the public that covers generates curiosity among the audience. Gift wrap generates curiosity in the mind of the receiver what is special inside for me. Nail polish is for beauty and it does not protect but attracts the attention of others. Bitter medicine is covered under capsule that dissolves as we swallow and does not affect our taste buds. To enjoy taste we coat the certain food items with sugar or butter of cheese and that is, in fact, covering of food similar to marinating for covering the original taste of food with desired taste. When I observe the bicycle and realized the wheel rims are covered by tyre and tube for smooth rolling with less effort and there is a chain that holds the teeth of wheel as covered with chain for easy peddling. It is the covering of rotating wheel covered with belt for transformation of power from one area to another and it is known as conveyer belt. Bags, purse and even design of knot have been used as cover and safety of currency.

Covers have come for protection ( put cloth on devices), safety( as do in bicycle chain cover), attention( do in makeup or in book) and lowering accidents with the unwanted parts exposed(sword cover), enhance the performance (in for faster boiling), for smooth performance( as use lubricants that lower friction as well absorbs heat-generating out of process) and for aesthetic sense.

**Cover has good future in modern lives as technologies are improving.**

**I am thankful to Prof Elisabete Castanheira, Designer, college professor, researcher and project designer development consultant, she has solid experience on the market, academia and also content-wise for accepting our invitation of Guest Editor and made her effort to make this journal true international .**

**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](http://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***

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## Forthcoming Issues

### December 2019 Vol-14 No-12

**Dr ( Ms.) Ketna L Mehta, PhD. Founder Trustee, Nina Foundation, an NGO for rehabilitating friends with Spinal Cord Injuries, an incurable permanent disability. Editor & Management Advisor, S. P. Mandali's Prin. L. N. Welingkar Institute of Management Development & Research. Author, Professor, Researcher, Thought Leader on Disability Solutions, Inspirational Speaker and Management Curator. Recipient of the prestigious NCPEDP Shell Helen Keller Award.**





# WOMEN DESIGNER YEAR 2020

## January 2020 Vol-15 No-1(INNAGURAL ISSUE)

**Onny Eikhaug is the founder of Innovation for All AS and President of EIDD Design for All Europe, a network comprising of 36 members, consisting of both design institutions, innovation centres and academia. She was for more than 13 years Programme Leader at Design and Architecture Norway, responsible for promoting the Centre's activities in the fields of people-centred, inclusive design as a strategy for innovation. She was Programme Leader for the Innovation for All programme promoting inclusive, people-centered design as a practice and an effective tool for innovation in both private and public sector.**



**She is committed to sustainable, people-centred design and is focused on demonstrating the potential of this approach as a powerful and profitable strategy for innovation. A key aspect of this is presenting and implementing effective methods that can easily be adopted by any organization or enterprise. She writes, publishes, lectures, facilitates workshops and curates exhibitions both in Norway and internationally, and works closely with designers, education, industry, research and government using real projects and other knowledge transfer mechanisms to achieve this. She advises and coordinates people-centred inclusive design projects within business and public sector applying and testing new tools and methods for user research and involvement. She is responsible for the books Innovating with people –The Business of**

**Inclusive Design» and Innovating with People - Inclusive Design and Architecture as editor-in-chief and author.**

**She holds an MBA from the Norwegian School of Economics and Business Administration. She has a broad executive experience in international marketing, sales, innovation, product development and design management in the fields of personal products, ergonomic lighting, and contemporary furniture having worked for companies such as Unilever and Luxo across Europe and the US. She was also Managing Director of a Norwegian Graphic design company.**

**She was in 2015 appointed Inclusive Design Champion Award by an international jury at HHCD Royal College of Art, London at the Include conference.**

## **February 2020 Vol-15 No-2**

**Sharmistha Banerjee is an industrial designer with an experience in working in collaborative innovation and sustainable product design. Currently I am working as Assistant Professor at Department of Design, Indian Institute of Technology**



**Guwahati. My area of PhD research is Design for Sustainability in the arena of agricultural equipment design. I did my bachelor in Industrial Design from IIT Guwahati and a master in Integrated Product Design from Technical University of Delft, Netherlands.**

**I have co-founded the Sustainability and Social Innovation Lab at Department of Design, IIT Guwahati. The lab focusses on creating systems for sustainable human consumption and production through a complete revamp of the consumption structure with our design interventions. We are part of the global network on sustainability, the Learning and Education Network in**

**Sustainability (LeNS) consisting of 150+ global universities. Currently a large part of our sustainable product-service development projects are in the domain of agriculture.**

**At IIT Guwahati I teach courses like System Design for Sustainability, Usability Engineering, User Research Techniques, Product Detailing, Interaction Design, Product Design, Design Management, Plastics and composites and Design Semantics. I have also developed a MooC course on System Design for Sustainability which had more than 600 subscribers in the academic year 2018 - 19. In the past few years, I have worked in India, Bangladesh and Netherlands with companies like Philips, Infosys, MIDCO, VU Medical University Amsterdam, Conpax Verpakking, Beat Belly, Botanische Tuin Delft, ACC Ltd, educational institutes like IIT Guwahati, MIT Institute of Design Pune, IDC, IIT Bombay and L'Ecole de Design (Indian Operations), Nantes-Atlantique, France and NGOs like International Development Enterprise Bangladesh.**

### **March 2019 Vol-15 No-3**

**Archana Bade Shrestha completed her Bachelor in Architecture in 2008 from Khwopa Engineering College, Bhaktapur, Nepal. I have completed my MSc. in Urban Planning in 2013 from Institute of Engineering, Pulchowk Campus, Lalitpur, Nepal. After completion of B. Arch I worked in a private consultancy named Tekton Consultancy, Lalitpur, Nepal for 5 years. Currently I am a full time faculty working as senior Lecturer in Khwopa Engineering College. I take design studios (housing + residential design), Vernacular Architecture, Building Construction-II, A- cad, Interior Design as**



**the course subjects. My field of research is in analyzing the socio-economic status of Apartments in Urban areas of Nepal.**

## **April 2020 Vol-15 No-4**

**A Doctorate qualification in the fields of: interior architecture, architecture and urban design Dr Dolly Daou has 18 years experience in: teaching, research, quality assurance, and leadership, specialised in multi-disciplinary design projects. Currently the Director of Design Lab: New**



**Eating Habits at L'École de design Nantes Atlantique, France. Previously, the Director of the Association of Interior Designers in the MENA region, an external reviewer to many international educational quality assurance agencies and the Program Director of Interior Architecture and Master of Interior Design at Swinburne University of Technology, (Australia and Hong Kong). Also, was the Treasurer of the Board to the Interior Design Educator Association (IDEA) for Australia and New Zealand. Author of co-edited book Unbounded on the Interior and Interiority.**

## **May 2020 Vol-15 No-5**

**Having been a wheelchair model from an early age, Samanta has always felt frustrated by the lack of luxurious clothing available for disabled people. Working as an advocate for inclusion within the fashion industry, Samanta has decided to join forces with some of the most innovative emerging designers to develop her brand, 'SB' – a unique line of clothing based on the principle that "its**



**not about being disabled, but about feeling beautiful and comfortable whilst in the sitting position”.**

**Born in Brazil, Samanta moved to London 10 years ago and has since dedicated her life to improving the lives of people living with disabilities. She hopes that her collection will open people’s minds and hearts. Samanta is a former Brazilian no. 1 wheelchair tennis player winning a doubles silver medal at the ParaPanAm Games in Rio de Janeiro in 2007 & representing Brazil in three World Team Cups.**

**“We must be seen to exist” – Samanta Bullock**

## **June 2020 Vol-15 No-6**

**Debra Ruh is a Global Disability Inclusion Strategist, Market Influencer, internationally recognized keynote speaker, published author, branding expert, successful entrepreneur, and an exceptional mother. Debra is host of popular program: Human Potential at Work (Audience in 84 countries).**



**Debra Ruh received her call to action when she was told by so-called “experts” that her daughter, Sara, who was born with Down Syndrome (Trisomy 21), would never walk or talk. She refused to accept the prognosis and perception of this condition. Driven by her unshakeable faith in the power of human potential and the love for her daughter, Debra was determined to dedicate her life to create a path to empowerment and the success for all those with disabilities.**

**Debra had built a multi-million-dollar firm focused on ICT accessibility. Debra was convinced that "the real disability is being unable to see human potential" formed Ruh Global Communications. This new firm focuses on Global Disability**

**Inclusion Strategies, Digital Marketing, and Branding among many other services.**

**Debra consults with Multi-National and National Corporations and the United Nations. Debra is now internationally renowned global keynote speakers and travel the world inspiring and advocating for governments and corporations to include people with disabilities.**

**Debra Ruh is an active public figure she was invited to address the United Nations General Assembly at the Conference of State Parties 9<sup>th</sup> session (COSP9) by the President's office of the UN on May 13, 2016. More recently Debra was selected as the North American representative for the United Nations (UN), International Labor Organization's (ILO), Global Business and Disability Network (GBDN). Additionally, in 2018 the U.S. State Department selected Debra Ruh as a global speaker and ambassador for the United States when visiting foreign nations and speaking on inclusion and disability. Selected as a Global Goodwill Ambassador in 2018.**

**Debra is a recognized global influencer, frequently interviewed by various media outlets and she has gathered a significant presence on many social media platforms, with over 300,000+ followers across all mediums. Co-founder of the award winning #AXSChat the second biggest tweet chat in the world with a reach in the billions. Debra was also named in the "Top 5% of Social Media Influencers" and "Top 0.1% of people talking about Disability Inclusion and Accessibility" by KLOUT. Named #15 in Digital Scouts Top #100 Global Digital Influencers in Sept 2018.**

## **July 2020 Vol-15 No-7**

**Jani Nayar , Executive director of the SATH (Society for Accessible Travel & Hospitality), a tireless advocate and effective educator on travel & disability.**



## **August 2020 Vol-15 No-8**

**Maria Luisa Rossi, Chair and Professor, MFA Integrated Design Maria Luisa's work at the College for Creative Studies Graduate Studies brings her entrepreneurial, globally-focused, and empathetic cultural approaches to the next generation of designers. She focuses on the seamless capacity to deal with the tangible and intangible aspects of people's experiences. At CCS she is preparing "facilitators" capable of addressing global-local grand challenges, focusing on social innovation. Her projects are concentrated on research, co-creation and people-centered processes.**



**Maria Luisa's professional career has been independent and international. She attended the premiere master's program in industrial design at the Domus Academy in Milano, thanks to a European Scholarship she won from designing the first wearable computer. The project was featured in the prestigious Domus magazine and gave her a lot of visibility around Europe and the design world. The wearable computer project "The Walking Office" can be found in the Henry Ford Museum Permanent Design Collection.**

**Following her studies, she founded the design consultancy Iavicoli & Rossi, working on various models varying from interior architecture to tableware.**

**Maria Luisa's interdisciplinary attitude, design strategy knowledge, and business acumen brought her to be hired in the team that launched the new Graduate Program at CCS in Detroit, where she set standards of excellence for MFA Integrated Design.**

**Her effort to provide meaningful teaching experiences is validated by a successful alumni job placement in corporations and design consultancies. Throughout her career, Maria Luisa has conducted workshops and lectures in Singapore, Los Angeles, Mexico City,**

**Istanbul, Ankara, São Paulo, Shanghai, Gratz, Brasilia, and Taiwan. Her specialties are Design Strategy, Experience Design, Scenario Design, Service Design, Interdisciplinary approach, with an in-depth knowledge of American, Asian and European culture and markets.**



# New Books



ISBN 978-613-9-83306-1



Sunil Bhatia

## Design for All

Drivers of Design

Expression of gratitude to unknown, unsung, unacknowledged, unnamed 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.

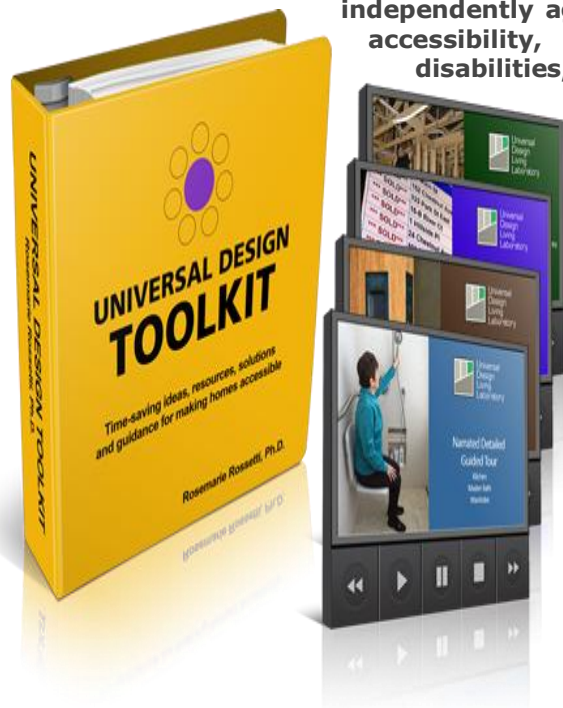
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# The Ultimate Resource for Aging in Place With Dignity and Grace!

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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

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

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And so much more!

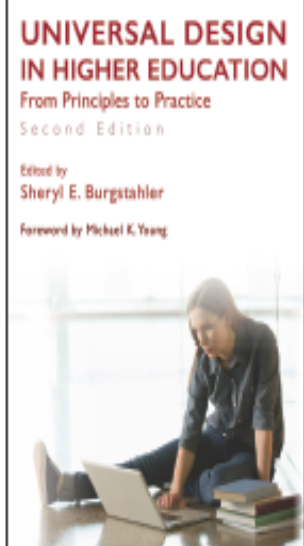
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—STEPHAN J. SMITH, EXECUTIVE DIRECTOR, ASSOCIATION ON HIGHER EDUCATION AND DISABILITY

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## UNIVERSAL DESIGN IN HIGHER EDUCATION

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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.

**SAVE 20%** when you mention sales code **UDHE15**

(OFFER EXPIRES 1/8/2016)

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

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

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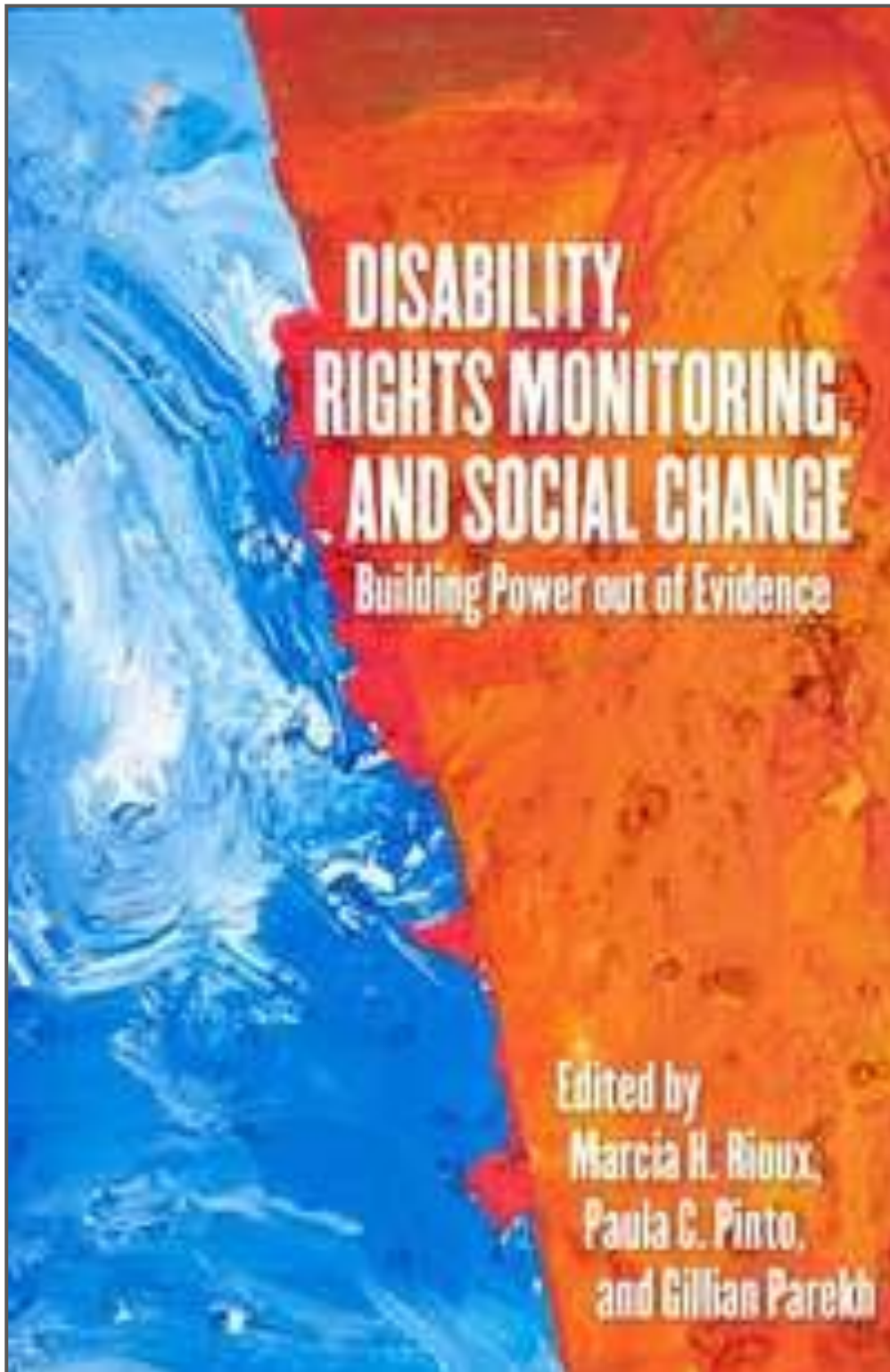
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The 2018, eBook edition is available in mobi (Kindle) and ePub (iBook) file versions on the amazon and other worldwide networks; including on the following websites:

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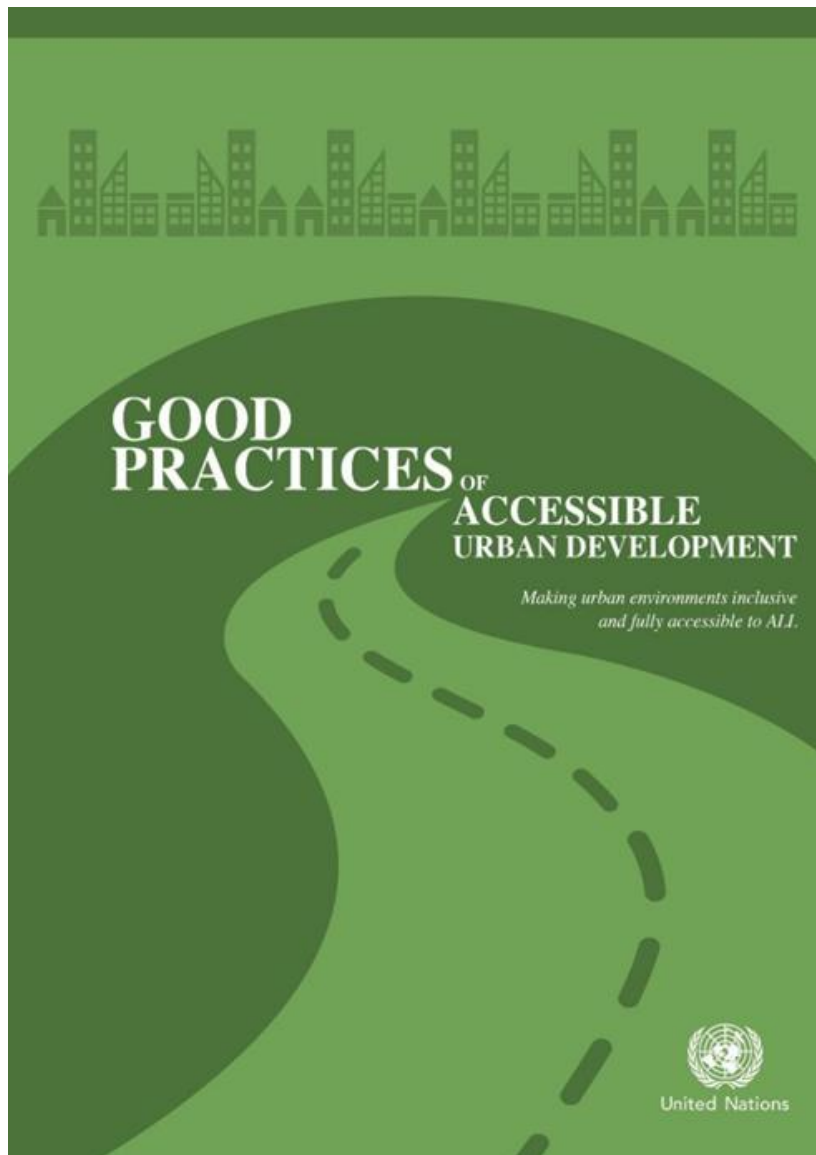
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Revealing Secrets to  
Maximize ROI



**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.**

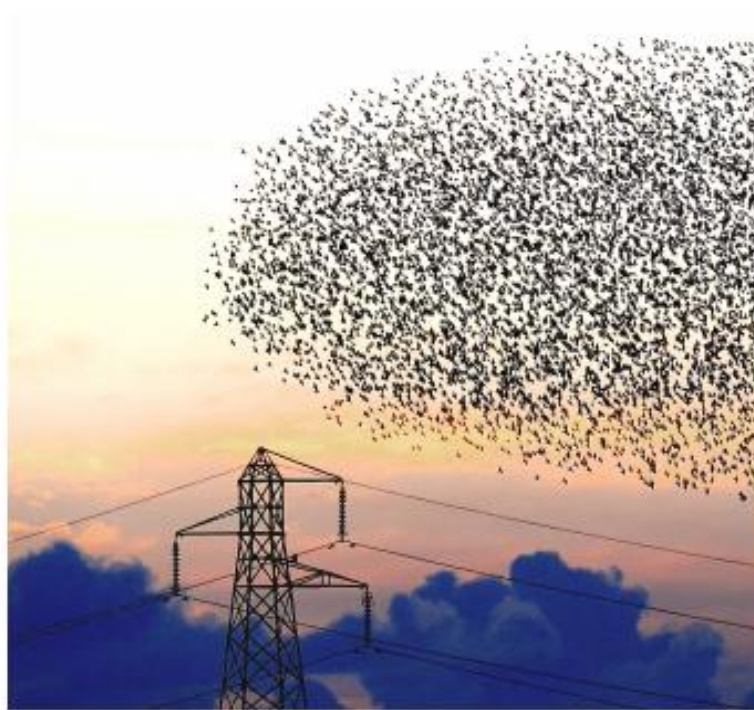
**The publication concludes with strategies and innovations for promoting accessible urban development.**

**The advance unedited text is available at:[http://www.un.org/disabilities/documents/desa/good\\_practices\\_urban\\_dev.pdf](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.166  
Engineering Design Centre  
Department of Engineering

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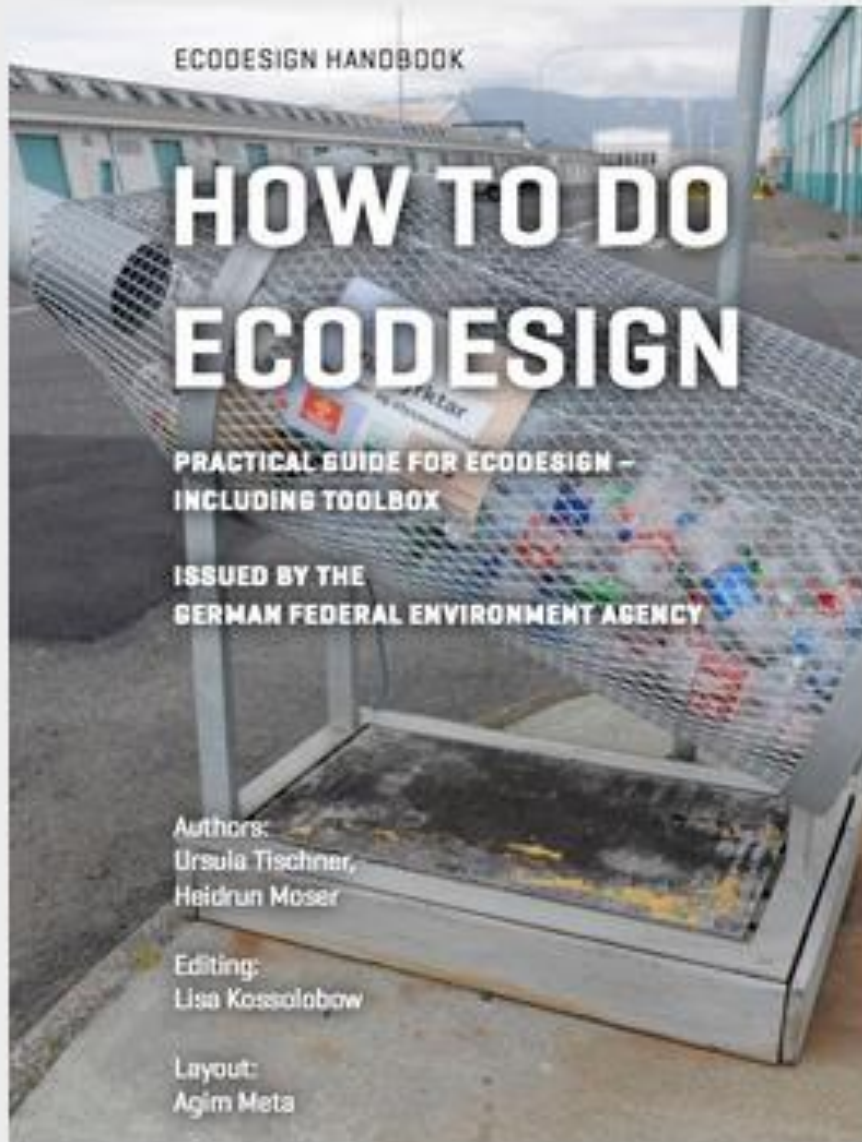
Dr Chih-Chun Chen and Dr Nathan Crilly of the Cambridge University Engineering Design Centre Design Practice Group have released a free, downloadable book, *\_A Primer on the Design and Science of Complex Systems\_*. This project is funded by the UK Engineering and Physical Sciences Research Council (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

TRANSFORMATIONS  
7 Roles to Drive Change by Design Joyce Yee / Emma Jefferies / Kamil Michlewski

# TRANSFORMATIONS

## 7 Roles to Drive Change by Design



Joyce Yee / Emma Jefferies / Kamil Michlewski

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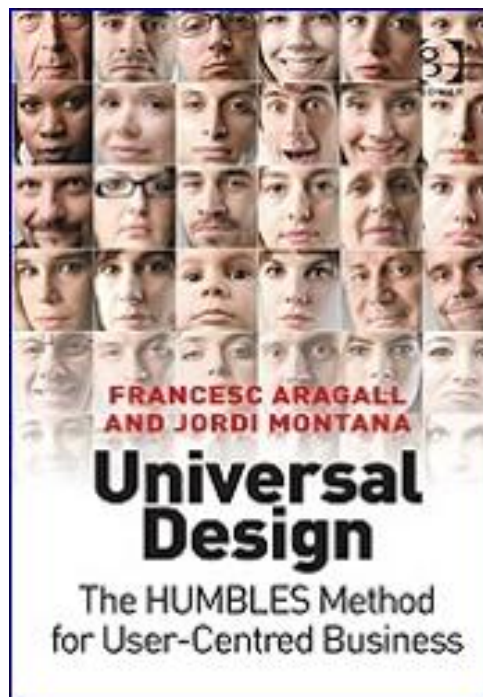
Amar Arnason and Sigurjón Baldur Hafsteinsson

# DEATH AND GOVERNMENTALITY

Neo-liberalism, grief and the nation form



## Universal Design: The HUMBLE Method for User-Centred Business



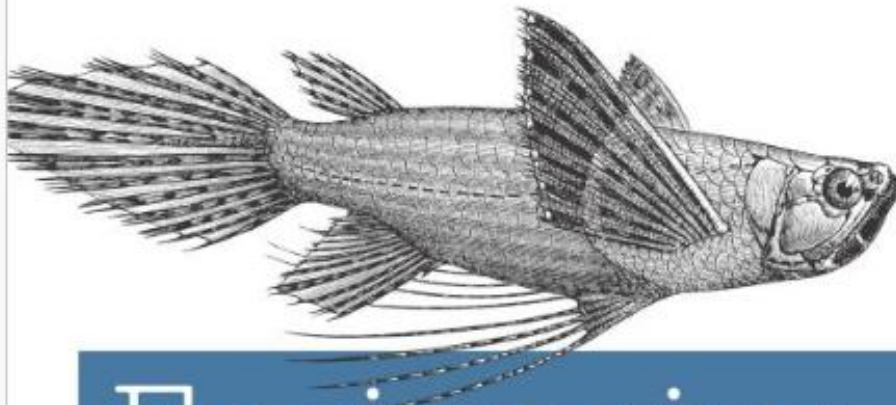
“Universal Design: The HUMBLE Method for User-Centred Business”, written by Francesc Aragall and Jordi Montaña and published by Gower, provides an innovative method to support businesses wishing to increase the number of satisfied users and clients and enhance their reputation by adapting their products 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**

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# 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](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)**

# Appeal:

**Greetings Dr. Sunil Bhatia,**

I hope this greeting and collaborative outreach communiqué finds you well.

I am seeking International Academic Collaborative Partners to explore the possibility of engaging this year (Fall Semester 2019) with 2020 Stanford Center on Longevity Design Challenge that will address “Reducing the Inequity Gap: Designing for Affordability!”

I will be leading a Graduate Seminar this Fall Semester, “Design for Living, & Social Innovation” that will participate in the intellectual & innovative exploration of the Stanford Design Challenge theme. As a result, I am reaching out to my design scholars, leaders, & advocates, like yourself to gather insight, interests & case studies on this inclusive subject matter that impacts the society & constituencies that we may represent, or consider. In this regard, I am also seeking to establish a network of international academic partners and colleagues to share in an open-source shared discourse on this subject matter, and competition.

If you have not seen the following video from The Stanford Design Challenge, please do: Check out this short video for more information and advice from previous winners and industry leaders. (Further details can be found on our website.)

<https://youtu.be/lChsiBmMFwo>

I am also seeking to establish a network of international academic partners and colleagues to share in an open-source shared discourse on this subject matter, and competition.

*(Possible Outreach with Prof. Mugendi M'Rithaa, University of Machakos, Kenya; University of Science & Technology, Kumasi Ghana; the School of Art & Design, University of Nairobi; Prof. Ephias Ruhode, Cape Peninsula University of Technology, Cape Town, South Africa; Dr Eddie Appiah <[eddappiah@gmail.com](mailto:eddappiah@gmail.com)> Kwame Nkrumah University of Science and Technology (KNUST); Dr. Cecilia Loschiavo Dos Santos, University of São Paulo, Brazil; Dr. Qiu Yue, Beijing Institute of Technology; Dr. Paola Trapani, Tongji University, Shanghai, China)*

**Your thoughts and comments are welcome on the consideration of the following books, for my Graduate Seminar's references:**

## Required Reading

<https://learning.oreilly.com/library/view/the-business-solution/9781609940775/xhtml/ch01.html>

from The Business Solution to Poverty

## Optional Recommended Reads:

"**Diversity and Design**," Beth Tauke, Korydon Smith, Charles Davis, Routledge, **Diversity and Design** explores how design - whether of products, buildings, landscapes, cities, media, or systems - affects diverse members of society. Fifteen case studies in television, marketing, product design, architecture, film, video games, and more, illustrate the profound, though often hidden, consequences design decisions and processes have on the total human experience. The book not only investigates how gender, race, class, age, disability, and other factors influence the ways designers think, but also emphasizes the importance of understanding

increasingly diverse cultures and, thus, averting design that leads to discrimination, isolation, and segregation.

**“Architecture & Design versus Consumerism: How Design Activism Confronts Growth,”**  
Ann Thorpe, Routledge

The mentality that consumerism and economic growth are cure-alls is one of the biggest obstacles to real sustainability, but any change seems impossible, unthinkable. Our contemporary paradox finds us relying for our well-being on consumer-driven economic growth that we actually can't afford — not in environmental, economic or social terms. Although architecture and design have long been seen as engines for consumerism and growth, increasing numbers of designers are concerned about the problems resulting from growth. But designers face a paradox of their own; in scenarios of sustainable consumption, where people consume or build significantly less, what will be left for designers to do?

**The Ten Faces of Innovation: IDEO's Strategies for Beating the Devil's Advocate and Driving Creativity Throughout Your Organization**

Over the years, IDEO has developed ten roles people can play in an organization to foster innovation and new ideas while offering an effective counter to naysayers. Among these approaches are the *Anthropologist*—the person who goes into the field to see how customers use and respond to products, to come up with new innovations; the *Cross-pollinator* who mixes and matches ideas, people, and technology to create new ideas that can drive growth; and the *Hurdler*, who instantly looks for ways to overcome the limits and challenges to any situation.

Filled with engaging stories of how Kraft, Procter and Gamble, Safeway and the Mayo Clinic have incorporated IDEO's thinking to transform the customer experience, *The Ten Faces of Innovation* is an extraordinary guide to nurturing and sustaining a culture of continuous innovation and renewal.

**Design for Good: A New Era of Architecture for Everyone**

In *Design for Good*, John Cary offers character-driven, real-world stories about projects around the globe that offer more—buildings that are designed and created with and for the people who will use them. The book reveals a new understanding of the ways that design shapes our lives and gives professionals and interested citizens the tools to seek out and demand designs that dignify.

**TED Talk: How architecture can create dignity for all | John Cary**

[https://www.ted.com/talks/john\\_cary\\_how\\_architecture\\_can\\_create\\_dignity\\_for\\_all?language=en](https://www.ted.com/talks/john_cary_how_architecture_can_create_dignity_for_all?language=en)

If architect and writer John Cary has his way, women will never need to stand in pointlessly long bathroom lines again. Lines like these are representative of a more serious issue, Cary says: the lack of diversity in design that leads to thoughtless, compassionless spaces. Design has a unique ability to dignify and make people feel valued, respected, honored and seen -- but the flip side is also true. Cary calls for architects and designers to expand their ranks and commit to serving the public good, not just the privileged few. "Well-designed spaces are not just a matter of taste or a questions of aesthetics," he says. "They literally shape our ideas about who we are in the world and what we deserve." And we all deserve better.

Hope to hear from you soon

**Ricardo Gomes, IDSA**

Professor/Coordinator

Design Center for Global Needs/Shapira Design Archive

School of Design

San Francisco State University

[ricgomes@sfsu.edu](mailto:ricgomes@sfsu.edu)





# News

1.

## Research collaborators from DCU and UU recipients of the John Coolahan Award 2019



The John Coolahan Award was presented to Dr Lorraine Harbison, School of STEM Education, Innovation and Global Studies, DCU Institute of Education, and Shauna McGill, University of Ulster, Coleraine, at the SCoTENS Annual Conference, 2019. This prestigious award was in recognition of their Seed Funding Research Report which was selected as being most in line with the values and ideals of the Standing Conference on Teacher Education North and South.

The winning report, *Universal Design for Learning as a Context for Embedding Technology in Primary School Mathematics*, details how the two researchers collaboratively explored how to reconfigure their respective Initial Teacher Education programmes of study to better support the development of their students' Technological, Pedagogical, and Content Knowledge for teaching mathematics in the primary school classroom. The educational framework, *Universal Design for Learning*, was utilized in order to

**provide a necessary lens through which technology was embedded successfully in the teaching and learning of mathematics.**

**(Courtsey:DCU news)**

**2.**

## **National Institute of Design develops survival kit**

**When Araisrang Brahma, seventh semester student of product design at National Institute of Design (NID), had to choose a project for his final year, he went back to his experience of surviving a flood in his native Assam. A resident of Kokrajhar, Brahma knew difficulties of residents first-hand.**

**“Thus, I am developing a kit that can sustain a person for at least four-five days even when stranded. It consists of two containers which can be filled with puffed rice (poha) as main component along with dried fruits and other snacks which can be stored for long,” he said.**

**Brahma has installed a filter in bottom of the first container which can purify water taken from any nearby source. “Puffed rice, when mixed with water, makes a nutritious meal and can sustain a person when there’s nothing else available. I worked on a few designs and eventually zeroed-in on two container design where a person can literally take any heavier container as bottom and a lighter one on top to prevent it from falling off,” he said.**

**(Courtesy: Times of India)**



## Programme and Events

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 Fifth International Conference on Universal Accessibility in the Internet of  
Things and Smart Environments

**SMART ACCESSIBILITY 2020**

March 22, 2020 to March 26, 2020 - Barcelona, Spain



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

Saturday 7th to Sunday 8th of December 2019



#### 2019 VIC PREMIER'S DESIGN AWARDS ENTRIES NOW ONLINE

The 2019 Victorian Premier's Design Awards Entries are now available to view online. With over 200 entries across 8 categories, the entries showcase the high-quality of design in Victoria.

Winners of the 2019 VIC Premier's Design Awards will be announced at the 2019 VIC Premier's Design Awards Ceremony on 21 November at the newly opened MPavillion in Melbourne.

Good Design Australia proudly manage the VIC Premier's Design Awards in conjunction with Creative Victoria.

#### NEW FOR 2019 - THE WOMEN IN DESIGN AWARD!

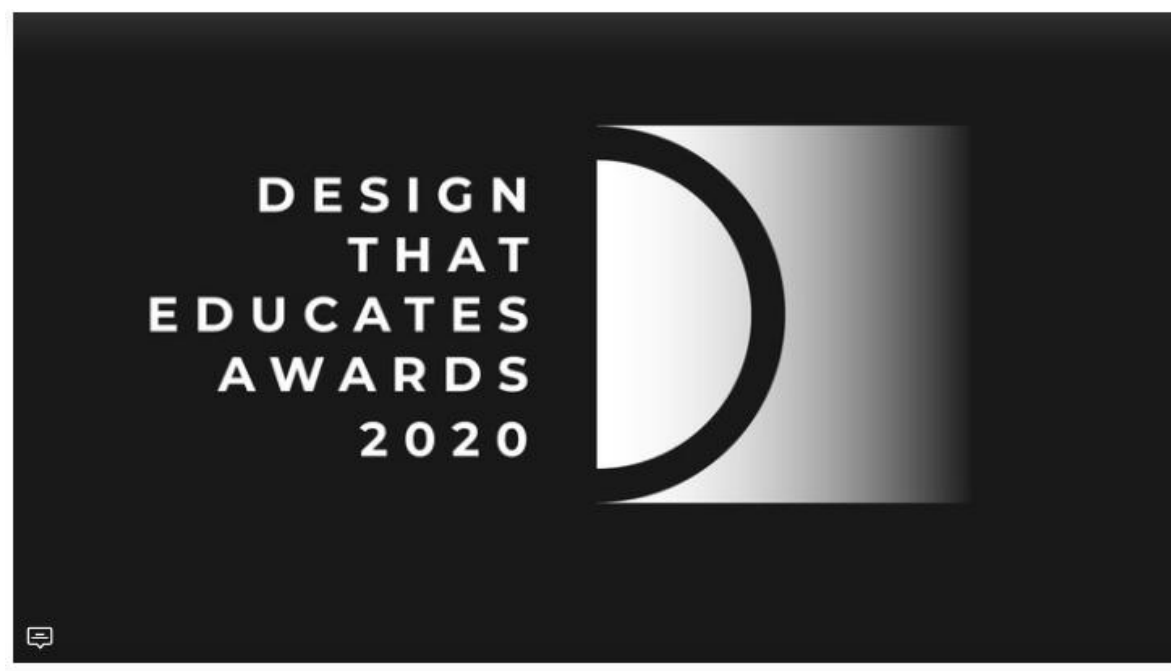
Good Design Australia is extremely proud to announce the new **Women in Design Award**, that will be presented as part of the 61st annual Good Design Awards.

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)  
Eunjoo Maing, Director / Head of D-TEC at Korean Institute of Design Promotion (Korea)  
Trish Hansen, Founding Principal Urban Mind (SA, Aus)  
More to come...



**Good Practices 2019 candidatures**



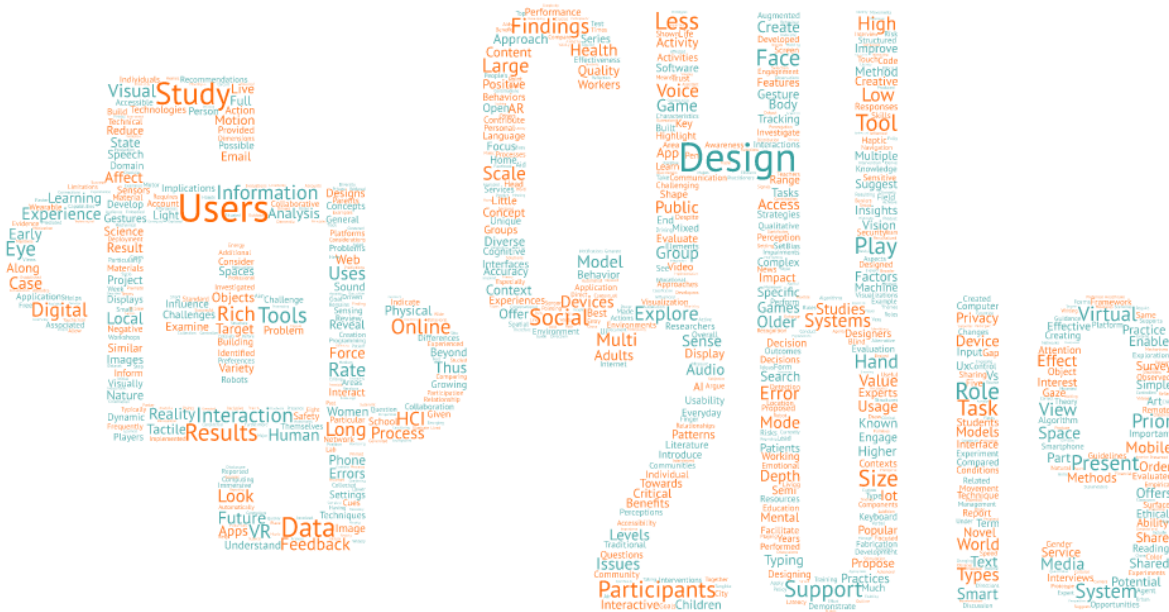
Now you can submit your project, product or service as  
Design for All Good Practice opting to  
the International Awards Design for All Foundation 2020



FIFTH INTERNATIONAL CONFERENCE ON UNIVERSAL  
DESIGN

June 15 - 17 2020 at Dipoli, Aalto University, Espoo

# IAUD Award 2019: Call for entries

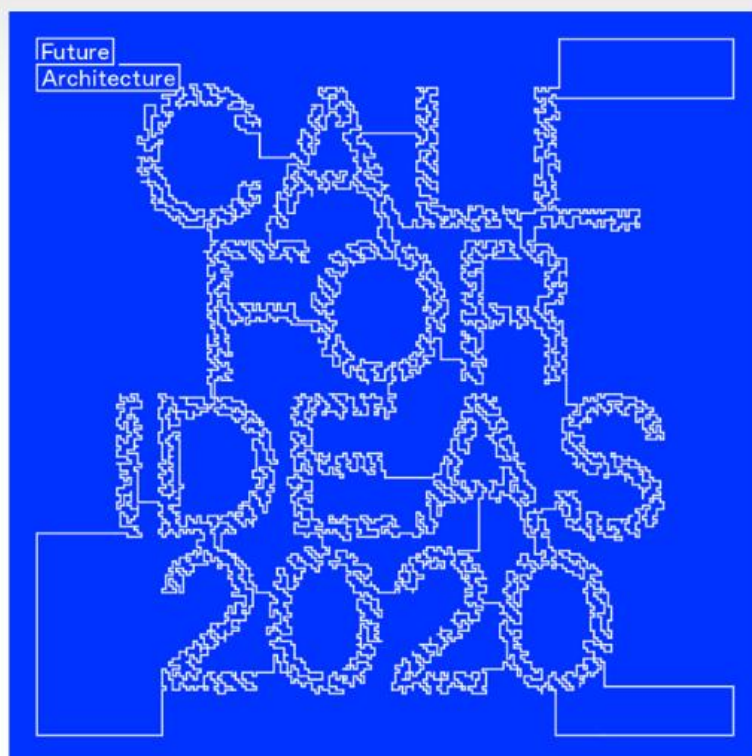




## XXVII Compasso d'Oro: the visual project

The selection for the

ADI graphic project invites to present a graphic project proposal for the cycle of publications related to the XXIII Compasso d'Oro ADI: ADI Design Index 2020, ADI Design Index 2021, XXVII Compasso d'Oro.



Call  
Future Architecture 2020: Call for Ideas





International conference

## Global Challenges in Assistive Technology Research, Policy & Practice

August 27-30 2019 Bologna Italy

[www.aaate2019.eu](http://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](http://www.aaate2019.eu)

#AAATE2019

[aaate2019@aiasbo.it](mailto:aaate2019@aiasbo.it)



## 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!

UIA Prizes 2020

Friendly and Inclusive Spaces Awards **Entries closing: 30<sup>th</sup> November 2019**



Organised by the UIA's Work Programme Architecture for All, the Friendly and Inclusive Spaces Awards were established to encourage and acknowledge architects who have created exemplary friendly, inclusive and accessible buildings and public spaces. Entries must demonstrate that they have met the highest standards of universal and inclusive design, where the completed buildings and places contribute to the quality of life of all those who may use them.

A special award will also be given for evidence based design research that makes a significant contribution to improved quality of life through facilitating a better understanding of human centred design and its application to the design of the built environment.

### Award Categories

1. New Buildings
2. Refurbished Existing Buildings, including Historic Buildings
3. Public Realm
4. Research

### Eligibility

Built works designed by architect member(s) of a UIA Member Section that have been completed since 30 November 2016.

Research by an architect or architects completed since 30 November 2016 which advances the theory and practice of friendly and inclusive design.

### Awards

A medal and up to three (3) Honourable Mentions will be presented in each of the Categories 1, 2 & 3.

The winner of Category 4 and up to two Honourable Mentions will receive UIA Certificates.

The Jury reserves the right not to make any award if, in its opinion, no entry reaches the required standards.

### Judging Criteria

Entries in Categories 1, 2, and 3 will be judged on the overall quality of design and how the project has addressed accessibility and inclusive design. In particular, the Jury will consider whether the quality of the architecture:

- Enhances user experience through use of friendly scale, form, colour, material and light
- Takes account of human diversity and needs
- Facilitates orientation, navigation, wayfinding and ease of understanding

## 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  
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and Posters for  
TIEMS 2019  
Annual  
Conference in  
Goyang, Korea!

The Conference dates are  
12 - 15 November 2019

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IN VISUAL  
DESIGN



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IN VISUAL DESIGN  
2019 // RAFFLES MILANO



# Job Openings

## 1. Job Opening

**Department/School Name: School of Design**

**Area of Specialization: Industrial Design**

**Rank of Appointment: Assistant Professor**

**School of Design, Industrial Design Job Advertisement**

### Introduction

The San Francisco State University School of Design offers an exciting opportunity for a tenure-track Assistant Professor position in Industrial Design beginning August 2020. We seek a

colleague with a strong background in design practice who will enhance the core industrial design classes with impactful teaching and research, drawing from their academic and professional skills. We are especially interested in qualified candidates who can contribute through their research, teaching, and/or service, and through diversity, to the excellence of the academic community.

The School of Design undergraduate and graduate programs express a strategic, user-centered design practice that celebrates diversity and community. The school is driven by nationally and internationally acclaimed professionally-active faculty. Design students at all levels are

expected to develop professionally competitive skills and are encouraged to engage in user-centered design practices and strategic decision making. Design faculty are committed to high-quality teaching and research, supporting student growth in design practice in a liberal arts context at both undergraduate (BS Industrial Design and BS Visual Communication Design) and graduate (MA Design) levels.

The mission of San Francisco State University is to create and maintain an environment for learning that promotes respect for and appreciation of scholarship, freedom, human diversity, and the cultural mosaic of the City of San Francisco and the Bay Area; to promote excellence in instruction and intellectual accomplishment; and to provide broadly accessible higher education for residents of the region and state, as well as the nation and world. To fulfill its mission, the University is committed to the following goals:

- Attracting, retaining and graduating a highly diverse student population

- Providing a domain-specific, interdisciplinary, liberal arts and professional education that is academically rigorous and intellectually challenging
- Providing curricula that reflect all dimensions of human diversity, and that encourage critical thinking and a commitment to social justice
- Recruiting, retaining and supporting a diverse faculty whose teaching demonstrates an active engagement with their individual fields of study and whose creative and scholarly work is an extension of the classroom, laboratory or studio
- Employing a staff and administration reflecting the diversity of our student community and the values of the campus
- Fostering a collaborative and cooperative intellectual environment that includes recognition and appreciation of differing viewpoints and promotes academic freedom within the University community; and
- Serving the communities with which its students and faculty are engaged.

**Department/School Name: School of Design**

**Area of Specialization: Industrial Design**

**Rank of Appointment: Assistant Professor**

**Responsibilities:**

The candidate will teach undergraduate and graduate courses in industrial design, mentor and advise undergraduate and graduate students, develop an active program of scholarship or creative work in their area of specialty, participate in ongoing committee membership and service assignments, and aid in supervising lab and shop spaces, and build bridges with industry and community partners. A detailed position description is available at

<http://design.sfsu.edu/jobs-design>.

**Qualifications:**

**Required:**

- Ph.D., M.F.A, or equivalent terminal degree in industrial design, product design, or relevant discipline from an accredited program. Terminal degree must be completed by the first day of employment.
- Record of contributing to supportive and collaborative work environments

**Preferred:**

- Record of teaching contributions in the areas of industrial design and product design.
- Demonstrated strong abilities in fundamental industrial design processes and skills.
- Active record of scholarship or creative activities with juried review; design awards, peer-reviewed publications, etc.
- Demonstrated ability to incorporate inclusion, diversity, and educational equity in teaching, and/or in scholarship/creative works

- Experience teaching and working closely with students from historically underrepresented communities
- Knowledge, or background of contemporary professional practices in UX/UI Product Design Applications, interaction design, or digital visualization, would be a beneficial

**Rank and salary: Assistant Professor. Salary commensurate with qualifications and experience.**

**The California State University (CSU) provides generous health, retirement and other benefits.**

**Application Process:**

**Letter of intent with a description of relevant experience, including teaching, scholarship and creative work, a current CV., a personal statement that discusses the applicant's teaching philosophy, scholastic/professional interests, and how these align with the School of Design's mission to create well-prepared designers and foster an inclusive and diverse academic community, portfolio of academic, professional and/or personal work that indicates the applicant's accomplishments within the field of industrial design. Please include any publications, writings, personal statements, and notable reviews or articles discussing your work as applicable (website link or PDF ), evidence of teaching effectiveness, including student course evaluations, peer evaluations, syllabi, and examples of student work names and contact information for three professional references.**

**Department/School Name: School of Design**

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**Rank of Appointment: Assistant Professor**

**Letters of recommendation upon request at a later date. Submit all materials to [design@sfsu.edu](mailto:design@sfsu.edu) with Subject Line: "Industrial Design Search" by January 10, 2020.**

**Applications will be reviewed until position is filled.**

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