

Design for All

Equality



Equity



Guest Editor: Meghan Preiss

Board Member; World Design Organization

Manager of Customer Experience

Design Integration; Delta Air Lines

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Guest Editor:



Meghan Preiss

Board Member; World Design Organization

Manager of Customer Experience Design Integration; Delta Air Lines

Meghan is currently a Manager of CX Design Integration at Delta Air Lines where she creates design strategies to prioritize the customer experience and develop enterprise design thinking strategies. She is an instinctive translator traversing between complex details and big picture ideas. Meghan's passion to provide new paths for future generations to impact the world around them is becoming more of a reality with each new role she takes on. It was this passion that led her to become the youngest board member of the World Design Organization (WDO) in their 60-year history. Previously the United States female representative in WDO's inaugural Young Designers Circle, Meghan has worked with global communities to elevate design education and gender equality design initiatives. In the United Kingdom, she taught 12- to 18-year-olds how to merge design, engineering, user research, and business, while also mentoring them through different phases of life. Meghan's devotion to giving back has led her to volunteer and/or guest lecture within

her favorite communities: Industrial Designers Society of America, SHiFT Design, Auburn University, Columbus College of Art and Design, Lehman College, Western Michigan University, and more. After graduating Savannah College of Art and Design with degrees in Service Design and Industrial Design, she gained experience in both consulting and corporate design roles. She spent a few years working as a Lead Design Research and Strategist at a design consultancy in Los Angeles where she had the opportunity to work through a variety of challenges with companies like LEGO, Boston Scientific, Hamilton Medical, BMW, Honda, and more. Working on large strategy problems from the outside, Meghan soon became interested in how she could potentially make a larger impact by working in-house, moving her career to work for Ford Motor Company and IBM.

Accessibility Through Design

Meghan Preiss

Board Member; World Design Organization

When I entered the design world, I did not know that the world segregated humans who have complete control of their bodies from those who might need tools to help live their everyday lives. I knew that the human body changes with age, disease, accidents, and just because, but I remember the exact moment when I realized that the field in which I was pursuing my degree was contributing to segregation rather than alleviating it. I was interning for the International Design Excellence Awards, and my mentor introduced me to Dr. Patricia Moore, known as the mother of universal design or accessible design. I sat with Dr. Moore for the first time in the year of 2015 and learned about her time with Raymond Loewy and her advocacy for inclusive design/ Design for All.

It's been a few years since, and I am now lucky to call Dr. Moore my mentor and Auntie of Design. Throughout the years, I learned how it truly takes intention and advocacy to design for all, because the majority of the designs that people promote, that you find in magazines, that win awards, or that get published are not designed for all. In fact, the majority of digital, physical, service, and business designs do not include "all" until revisions 2, 3, and sometimes 4 or 5. Let's look at some very well-known examples from industries in which I have personally worked or still work.

Let's start industry agnostic: there is a tik-tok trend where people explain corporate jargon in simple terms but in an entertaining, joking manner. As a corporate girlie who writes executive communication and company-wide communication, there are often two goals. One more vocally stated is "we need to make this concise so people actually read it." The second reason we use corporate jargon in business is because we went to get masters in business, and that requires you to learn corporate jargon. It's almost a badge of honor: "Let's double click on that," "We need to codify this." (I'm summarizing and clearly adding my own color.) But as someone who has changed corporations three times, and with every move comes a new language to learn, I set out to change this notion that corporate communication's main goal is readability and comprehension before conciseness. An interesting study I read a long time ago found that the average reading level in the US is an 8th grade reading level. In 2016, my perspective completely changed when I read an article by Forbes, where I learned that the business leaders who I looked up to at the time, Steve Jobs and Elon Musk, use a 2nd grade reading level when they speak publicly or to their internal company. While they can read and understand the technical manuals, they are leaders who understand the power of readability and comprehension. Consider how many words you learned in third grade; I'm almost certain you didn't know the words codify, streamline, synergy, and so on.

Let's try another example: vehicles are continuously getting more high-tech; this is something we can all observe and say, "Let's add more technology! Let's add voice commands! Touch Screens! Heads Up Displays!" While many of these innovations are already present in vehicles, as fully capable native language speakers, we can all

recall instances when we tried to "call mom" and it responded, "Do you want to call cousin Huda?" Now imagine, [in an American context] if a person whose English is their second language, or someone who lives with a stutter went through the same experience? Even when we think about Siri on our Apple devices, Alexa on our Amazon devices, etc, think about how fast their response time is when they hear a pause. How quickly they say, "I'm sorry, I didn't quite get that. Can you repeat?"

When we think about airplanes, the average human body they build the seats for has measurements from 50 years ago. We all know the average human body is larger now, yet seats have not changed their scale. Did you know that some people physically can't fly on some airplanes because their wheelchair does not fit? When I worked at IBM, there was a case study we would always share as an example of why design research was important, and the gist of it was how an airline was going to spend thousands of dollars creating new signage in the airport because they could not understand why elderly people kept asking where the bathroom was. But when this company hired IBM and they conducted a research study, the problem was actually that the elderly people were asking for the bathroom because the speakers were louder and they did not want to miss the announcements. Just by writing those few sentences, I get chills thinking about the bias.

To be honest, this does not even scratch the surface of accessibility. This just covers some physical abilities. Let me be blunt: the world was and is not designed for all, and it's a shame because we as humans did this. As designers, we are setting out to design a better world, to save the world with design. But to design a better world,

we need to design better humans. When you talk to people with health conditions or impairments, they often hate the phrase or notion that fully able-bodied humans need to spend a day in their shoes or experience what they go through. It's not that we need to experience these different abilities; it's that we need to acknowledge their abilities and their challenges. And as designers, we need to be and do better. If we want to call ourselves empathetic and user or human centric, ask yourself: What humans are you designing for?

Throughout my career, I have surrounded myself with designers, mentors, and friends who are advocating and pushing this conversation that Dr. Moore started. As a board member of the World Design Organization, I wrote three principles that I hold myself accountable to for every platform I am provided. I will use every opportunity to advocate for 1. design for all, 2. women in design, and 3. lifting the next generation as I continue to rise.

I'm honored to be guest editing this publication. Within the next pages, you will read provocative opinions, leadership best practices, and lessons learned from five American women under the age of 35, who are leading the discussions within Bank of America, IBM, Delta, United Healthcare, design consultancies, and their local and international communities. Designers who are ensuring language accessibilities in big tech, business consultants who are ensuring public health accessibility for all, and women who are raising the voice of unrepresented cultures, ethnicities, and genders. These women inspire me, they are my sound board, and I'm honored to share them with you. Not all of these women are designers, but they all influence design with their work. And what you will find is, most of these women do not boast about their work; you might read this

magazine and never have heard of these women, and you might look them up on social media and find they are not famous, but their work is felt by millions of people every single day. Their impact is bringing "for all" to life in so many ways.



Danielle Chen

Danielle is a full-stack and mission-driven product designer passionate about creating products that are inclusive and accessible for all. She's currently a Staff Product Designer at Ro, creating patient-centric experience that's equitable, affordable and trusted by the users.

As a recognized thought leader, Danielle has spoken at a number of distinguished conferences including SXSW, Interaction Design Conference and International Design Conference, covering topics from design, cultures, technology and anything in between.

She writes a newsletter called "[Designing Culture](#)" on substack dissecting how technology has changed our human cultures.

Designing for a more Accessible web

Danielle Chen

Web accessibility, by definition, is the inclusive practice of ensuring there are no barriers for people with physical disabilities, situational disabilities, or socio-economic restrictions on internet access when interacting with and accessing the internet.

Definition of web accessibility

When people think of designing for an accessible web experience, usually the first things that come to our minds are the choices we make on colors, fonts, and assistive technology. While all of these elements are critical to consider in the making of an accessible web experience, web accessibility goes beyond the challenges that need to be resolved in the visual, auditory, and cognitive spaces. This article aims to help people (especially designers) who work in the digital space learn about some crucial and sometimes unapparent factors to consider when designing for web accessibility. I will share some learnings from the website redesign I recently worked on for [Google's Next Billion Users' \(NBU\) website](#), a website designed to help inspire its audience to build products for the world's next billion users coming online. As I navigated the challenges from the work I did for Google NBU, I encountered 3 major accessibility challenges—from creating an intuitive design system for the web, designing through the lens of site performance, to balancing solving for accessibility and its unintended consequences.

Creating a design system that's intuitive and accessible for web

A design system is a set of standardized components and shared practices organized to manage design at scale by reducing redundancy while creating a shared language and visual consistency across the design and development of products such as applications or websites.

When establishing a design system, you're likely going to be working closely with a branding designer/team to create a set of colors, typography and patterns to be applied to the website. But if the branding designer has only worked in print, the design system they create is likely not going to be 100% applicable to the applications or websites you're designing.

When I was working on Google's NBU website's redesign, our team was informed that another agency was responsible for creating the branding guide in which they have used to create all the marketing materials for the Google NBU, including the campaign videos, posters as well as social media assets. When our team received the branding guide, we immediately knew that most of the components wouldn't be applicable to our website.

The two main challenges we ran into from the branding guide are the fonts and colors chosen by the branding team. The marketing materials are usually meant to be designed to be eye-catching and attention-grabbing, and sometimes this design approach could result in the deprioritization of the readability of the fonts and the use of bold and high contrast colors (see examples below). While these

visual components work well to deliver an impactful visual impression to the audience on a billboard or in a campaign video, when transferred to be used on the web whether for informational or actionable purpose, the lack of readability in the copy and the lack of intuition in the color choices could lead to the lack of engagement and confusion for the users. For example, if the primary color in the branding guide is red, when being applied to the primary call-to-action buttons on the website, it could be misinterpreted as alerts, preventing users from interacting with a potential critical step in completing their user journey.



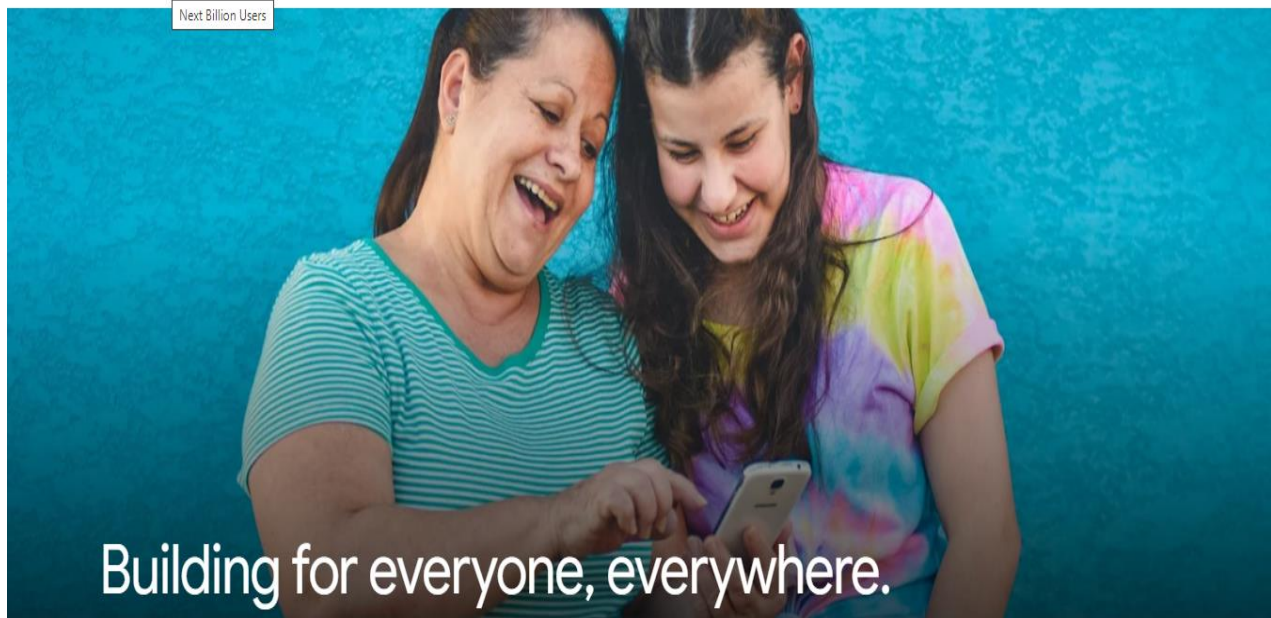
Image source: [Outcrowd](#)

Designing accessibility through the lens of performance

While there are plenty of accessibility factors to pay attention to on the front-end development of a website, the back-end development is equally as important and sometimes requires additional thinking. Front-end development focuses on the aspects of a website that are user-facing, such as the layout, interaction, and the design of the website, whereas the back-end development focuses on the server-functionality such as database management, content management and API development.

As a part of the redesign of Google’s NBU website, I led a workshop with the cross-functional team, including Research, Design, and Dev, to conduct a comprehensive audit of the current website to identify the user pain points and the opportunities for improvements. During our share-out of our audit findings, I learned from the Development Lead that when he emulated his phone to be under a 3G environment, it takes about an average 5 minutes to load just the homepage alone. The main reason why the load time is so shockingly long is because the homepage contains 5 auto-played videos which take up a lot of storage on the back-end of the website and require time for them to be preloaded and played depending on your internet bandwidth and speed. This finding was surprising and incredibly educational for the rest of the team as most of us didn’t realize the use of the videos on the homepage could be such a counterintuitive approach to driving user engagement, and it became a critical factor we took into consideration for our design as our user research suggested that the majority users of the NBU website use mobile as their primary devices and most of them lack great internet access and speed.

It became clear to the design team that we needed to explore other avenues to drive user engagement on the homepage since the incorporation of videos doesn’t create an accessible and equitable experience for all NBU users. I led a few brainstorming workshops inviting cross-functional partners to come up with ideas that could create an engaging and yet accessible experience to help the users quickly understand what the NBU initiative is and how they could interact with the resources on the website. To our surprise, we came up with a variety of ideas involving the use of typography, motion design, and copywriting that we believe would deliver an experience that’s just as impactful and engaging without compromising the performance of the website for anyone.



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Image description: final design for NBU's homepage

Balancing solving for accessibility and its unintended consequences

When we face challenges that arise in accessibility, we sometimes go for solutions that are the most obvious to us—if we want to increase the readability of text that's laid on top of an image, we apply a light or dark filter between the text and the image, and it usually works. However, an obvious solution like the filter application could sometimes overlook some unintended consequences associated with it, when applied to certain circumstances.

As a part of the homepage of Google's NBU website, we included 3 cards that would lead the users to the prospective resources pages. The purposes of these 3 cards are to give the users a quick overview of what each resource page offers and incentivize them to click on the card to navigate to the pages. After doing a few rounds of explorations on the card

design, our design team felt it was helpful to complement each page description with an image to provide additional context to the users. We also wanted to follow the full-bleed image visual direction we've applied across the website, and we ended up moving forward with the direction by filling each card with images while layering the page description copy on top. To make the copy more legible, we applied a layer of dark filter on top of each image. We all felt excited to present this design direction to the leadership team.

Start building the future of the internet.

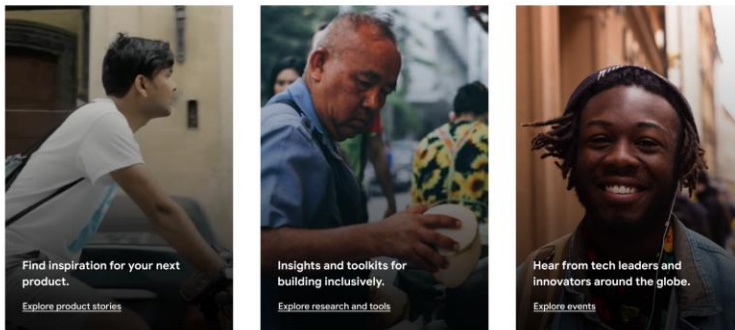


Image description: initial exploration of the resource cards on the homepage

However, after sharing our design, we received the feedback that while applying the dark filters made the white text copy more legible, we neglected to present portraits of people with dark skin in an authentic way to a point where you could not identify the features and characteristics of them clearly. This seemingly obvious solution for an accessibility issue can perpetuate harmful stereotypes associated with people of color and contribute to the marginalization and discrimination of people with dark skin.

It is important to be mindful of the impact of the images we create and share, and to consider the ways in which they may contribute to

harmful stereotypes or reinforce existing power dynamics. By being conscious of these issues, we can work to create more inclusive and respectful media that celebrates diversity and promotes positive and authentic representation.

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Image description: final design of the resource cards on the homepage

Each one of the anecdotes above had taught me some crucial lessons when approaching designing web accessibility, and here are three actionable takeaways I've summarized to help anyone working in the digital space to create more accessible products:

1. Establish a shared goal among cross-functional teams

Even if all of your team members have designing accessibility in mind, it's important to define what accessibility means for the specific product you're working on and establish a shared goal before moving into the design and development of the product. As my first

anecdote suggested, a design system established by brand designers who have no experience working in the web doesn't always translate well into a website design, and could cause serious accessibility issues.

2. Collaborate with cross-functional partners proactively and frequently

Establishing a collaborative partnership between design and the cross-functional team, especially development, is the key to ensuring the accessibility and usability of a digital product. There's always some discrepancy between how the design looks in concept vs. how it gets built and functions. Working with developers proactively and frequently could avoid a lot of accessibility issues early on and open up more opportunities to create product solutions that are usable and accessible.

3. Look for the non-obvious solutions

Even if designers have the best intention to create accessible solutions for the digital products, our blind spots in these solutions could sometimes lead to unintended consequences that could make certain user groups feel excluded and mistreated. Accessibility and inclusivity should go hand in hand, and it's important to not compromise one over another by resisting the temptation to jump to the most obvious solutions.

Learning about accessibility in design is a life-long journey as our human needs are constantly changing and we continue to advocate for a more inclusive and accessible society. On top of keeping up with the changes and the new offerings in technology, it's even more

important to keep an open mind to what you don't know, stay collaborative with people from other disciplines and have the humility to admit your mistakes and work with the right people to resolve them when approaching solving challenges in accessibility. I hope the lessons I shared in this article on designing for accessibility in the digital space could offer some inspirations and tangible approaches for you and your team to adopt when accessibility related challenges arise during your product development process.



Laura Silva is an intersectional strategist and professor focusing on innovation through inclusive design methodologies and principles. She is currently Vice President, Sr. Inclusive Design Lead at Bank of America. Previously, she worked at Amazon on the Global Search team as Accessibility and D&I UX designer. She's originally from Bogota, Colombia but the U.S. her home.

Laura is a Writing and Service Design graduate from the Savannah College of Art and Design. She's passionate to share her work at international design conference in Chicago, Women in Design in San Francisco, Women in Color in Tech in Houston, State of Womxn of Color in Dallas, Thought at Work in Rochester University in New York, Lehman College in the Bronx, New York, Girl Who Code and FinTech programs and many others; as well as an array of multilingual podcasts interviews and University classes focusing on intersectionality, immigration, and self-identity in tech.

Her experiences as being “the first and/or the only” are what inspire her to understand the business and cultural benefits of embracing who our customers are at their core.

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The Fallacy of *Nice*

Op-ed by [Laura Silva H](#) (she/her), Sr. Inclusive Strategist.

The concept of *altruistic* design has always puzzled me. The belief that creating experiences and spaces that welcome and adapt to people (plural) is a “nice to have,” does not align with the reality of human patterns of migration, with the human fragility of our bodies, with the multicultural and multidimensional house holes we live in or come from - it simply doesn’t align with time itself.

I’m not talking about philanthropic efforts that impact causes or communities directly *and* indirectly associated with companies. Nor am I referring to the thousands of people that volunteer one of the world’s most valuable assets, which is their time to food banks, toy drives, scholarships and mentorship programs - all those are beautiful examples of action-driven efforts that should continue and proliferate. Today, I want us to focus on inclusive design, and the fallacy of “nice to have.”

Inclusive design is the product of following a design process that produces services or experiences usable for everyone by focusing on groups or characteristics of people that are traditionally excluded. It goes beyond feelings, it looks at the areas of design that are intersectionality personal, yet available for enjoyment universally.

According to a recent U.S. Census Bureau report¹, “nearly 68 million people in The United States speak a language other than English at home. The number of people in the United States who

¹[census.gov](https://www.census.gov)

spoke a language other than English at home nearly tripled from 23.1 million (about 1 in 10) in 1980 to 67.8 million (almost 1 in 5) in 2019].” - I can attest to this because the Colombian-native, immigrant household I grew up in spoke primarily Spanish. For a few years, after I immigrated to the U.S., every concept I knew or wanted to understand had to be interpreted, then translated to my language or the language of others - it was a constant movement in which meaning got lost. Experiences in the language that people can fully understand drives trust, consistency and business growth when adapted to meet the needs of our users.

Tip #1: When you’re thinking about your experience, your users and personas, you must have in consideration of how an experience would be if the texts needed to be longer, or if the meaning ought to change, as it happens when one localizes texts to fit cultural meaning.

Because inclusive design is fueled by the power of intersectionality²accessibility is at the center of this design process. Accessible design involves understanding the user just as much as the tools they utilize; wheelchairs, scooters, walkers, canes, crutches, prosthetic and orthotic devices, JAWS, NVDA, Voiceover, these are examples of some assistive technologies that as a stakeholder in the technology, we must understand so that our products adapt to them, and consequently, our customers. The data on disabilities is just as large as that people that speak a language

² [globalcitizen.com](https://www.globalcitizen.com)

other than english; 1 out of 4, or 26% of adults in the U.S. have a disability³.

This include:

- Vision Impairment.
- Deaf or hard of hearing.
- Mental health conditions.
- Intellectual disability.
- Acquired brain injury.
- Autism spectrum disorder.
- Physical disability.

Tip #2: This means, for instance, that if you were to create an experience that relies on video, 5.7% of 26% of your audience would not be able grasp the information if you don't include subtitles and/or transcripts.

Tip #3: by focusing on the "if" you'll never get to the "how." Assume that anyone would like to use your experience (that's why you're designing it anyhow) and rather ask "how would anyone who lacks the ability to ____ enjoy what we are creating?"

Maybe it could be because my point of view, as an inclusive design strategist, is focused on access and equity, that I continue to be witness to the fallacy of "nice to have" in business, goods and services. The mistaken belief that expanding our experiences through the power of inclusive design is just a matter of feeling is not only incorrect, it is bad business. Questions like "well, are they really going to take advantage of this?", "who would really need this?", "Is there really growth there?", "is this worth it? Are

³ [Cdc.gov](https://www.cdc.gov)

examples of why expansive research and decision making based on data ought to be the standing ground for business growth. It might feel like the possibilities are immense, or that trying to appease everyone is impossible - which it is. You'll never be able to design something that works great for 100% of the population. But as the Rolling Stone's said, "if you try sometime, you might find that you get what you need"



Liz Possee Corthell

I'm a service designer with a passion for the future.

At UnitedHealthcare, I'm a Principal Service Designer, working across lines of business with product teams to envision what an equitable health future might look like. Through research, service design, workshop facilitation, and strategic foresight, I help tell the story of what the future could be, and how we might get there. Occasionally, I also get to use my skills as an illustrator to really show what these future worlds could look and feel like. When I'm not designing, or thinking about the future, you'll find me knitting, painting, or exploring.

Centering Equity in Design

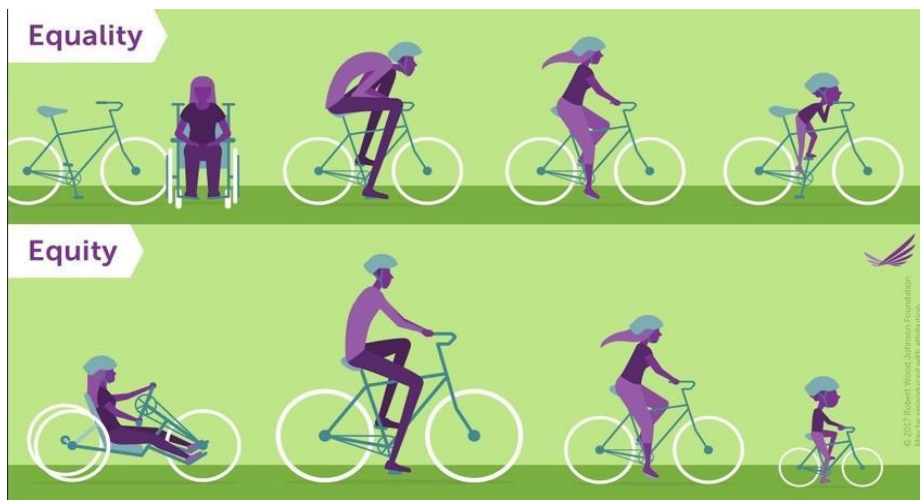
by Liz Possee Corthell (she/her), Principal Service Designer, Health Equity, United Healthcare

When I decided I wanted to be a designer, it was because I wanted to use my creative powers for good. I wanted to create a world that made people feel seen, understood, safe, and supported. I wanted to create this world because I saw evidence all around me of inequity and inaccessibility that were so ingrained and designed into our spaces, our digital experiences, and our products.

I saw buildings with wheelchair accessible entrances hidden in back alleys, making sure every wheelchair user who entered that building felt the subliminal message of “this place isn’t really for you,” before they even went through the door. I saw mothers struggling to get their strollers on buses, cautiously whispering “I’m sorry,” to other passengers as they felt the unwelcome glares. I saw Black women being followed in stores by retail associates who think they’re preventing theft when they are really communicating “you aren’t welcome here,” in their actions. I saw transgender students at school having to face the question of “which bathroom will I not be attacked in?” after spending hours in the classroom. In my own life, I’ve struggled with a vision impairment that has made my left eye almost blind and feel the fear rush over me as I cross an intersection fearing a driver can’t see me and I can’t see them. Almost all these inequities can be traced back to a design decision, be it in architecture, public transit, service design, or city design. I became a designer because I wanted a more just world; a world where we

can all feel safe. A world that celebrates diversity instead of punishes it.

Now, I have the incredible privilege of being a Service Designer in the Health Equity Studio at UnitedHealthcare, one of the largest health payers in the United States. Through my design work, I focus on equity, which is about meeting individuals and their specific needs, particularly the inequities an individual might face. There are so many factors that impact how people interact with our designs, like race, culture, gender, religion, ethnicity, sexual orientation, immigration status, socio-economic status, ability level, neurodiversity, and all the individual experiences that people bring with them every day.



Equity is different from equality. Equality is about giving everyone the same resources, where equity is about giving each individual resources to meet their individual needs. If we look at this image from the Robert Wood Johnson Foundation, we can see this depicted through bicycles. In “equality” image, everyone is given the same bike, even when it doesn’t fit their height, their ability, or their

needs. In the “equity” image, everyone is given a different bike that fits their size and needs.

Equity is also different from accessibility. Equity is the goal of our work, and accessibility is a result of that. Accessibility is giving everyone, across the broad diversity of humanity and experience, equitable access.

With all that being said, the critical question each of us should be asking ourselves is how do we become more equity-centric designers? To start, we must acknowledge that equity doesn’t happen by chance, but with intent and focus. There are a million paths toward becoming a more equity-centered designer, and many of them start with developing a self-awareness through reflecting on our own experiences, privileges, and inequities we have faced. One of the methods you can use to better develop this self-awareness is by deliberately conducting an Equity Pause, a design process coined by EquityXDesign⁴. To conduct an Equity Pause, we can ask ourselves and our teams several questions, like these created by Public Design for Equity⁵:

Awareness: What would we like to say that hasn't been said?

- ***Inclusion: Who are we not hearing from? Why?***
- ***Relationships: Is this conversation/action/project moving towards relationship?***
- ***Acknowledgments: Are we acknowledging the history? What and who would you like to acknowledge and celebrate?***

⁴ <https://medium.com/@equityXdesign/racism-and-inequity-are-products-of-design-they-can-be-redesigned-12188363cc6a>

⁵ <https://www.publicdesignforequity.org/resources/2020/5/25/equity-pause-questions-H71mB>

- ***Process & Practice: Are we on the right track? Do we need to update our practices and processes?***
- ***Goals: Are we moving towards more and/or improved equity and inclusion practices?***
- ***Implicit Biases: Where are our blind spots and biases?***
- ***Never Would I Ever: What social issues do I feel I must recuse myself from, that I would risk publicly refusing my work to support?***

As individuals, we can reflect on these questions and others to better show up for communities that need it most. What privileges do we have? What inequities have we faced? When have we failed to show up equitably? When have we succeeded? Taking the time to reflect and consider how we show up in different conversations is a crucial step toward being more equity centric.

I know that all of this puts a lot of pressure on us as designers. Pressure to create a better world. Pressure to create products and services that can meet people's needs, make them feel safe, and honor their identity. All of this while still dealing with business pressures, economic pressures, climate pressures, life pressures. I feel the pressure, and I know you do too. What I try to remind myself when I'm feeling the pressure is a quote from tennis legend Billie Jean King, "Pressure is a Privilege." She said, "Usually if you have tremendous pressure, it's because an opportunity comes along. Most of the time... if you really think about it... usually it's a privilege."

As designers, I think we carry an immense amount of privilege. The privilege to shape the world around us, to design systems and services that shape our everyday lives. I think we can use that privilege for greater good. It won't happen by chance, it takes intent and focus, but we can all become more equity-centric in everything that we do.



Julia Wheatley

Web3 Consultant, Contemporary Artist, Luxury Beauty Collaborator

Driven by curiosity I have successfully navigated multiple niche career opportunities. From motorcycle mechanics to fashion modeling, fine art to blockchain technology, I have always been rooted in a need to create. This specialized skillset navigating emerging markets has led me into web3 consulting where we deliver in-house onboarding, education and strategy for creative brands to establish themselves confidently in web3.

HOW PATRONAGE IN WEB3 HAS SPARKED A NEW RENAISSANCE

Julia Wheatley

Web3 Consultant,

What exactly is Web3 and how has it changed the winds in favor of artists? The best way I've found to explain this is looking towards history to inform the present. In this article we will give a brief explanation on all those buzzwords you've been hearing like "NFT", "crypto" and "blockchain". While those terms might call to mind a certain exclusionary archetype, I am writing this in hopes you will soon know why you should not only care about these terms, but be excited about the opportunity to create a more even playing field for artists and creatives.

'Web1' was the invention of the internet as we know it. Beginning in 1989 this era of the internet is widely viewed as "read only". The majority of people using the World Wide Web at that time were using it for educational purposes. You could publish, read and send articles, papers, and reading material across the globe like a digital library. This met the growing demand for information-sharing between scientists in universities and institutions around the world. You did not, however, get published easily, this was serious stuff after all. Then in the 2000's the popularization of social networks and a new age of how we interact with the internet was born. 'Web2' can be categorized as "social participation". We now put our thoughts, feelings, food, and love lives online with no need for a peer review. The internet shifted from being used predominantly for

education, to being a tool for socializing. This is where we are now, at the end of the 'Web2' era. Now that we are all here on the internet, interacting, googling, dating, sharing... How do we update the ways in which we are online to be safer, more private and scale back how openly our data is shared and exploited? Enter 'Web3' where we have "participation with ownership". Web3 is the natural evolution of the internet and it's already begun.

This is where we get to our first buzzword; Blockchain! The blockchain is a public digital ledger that records transactions and data on a decentralized peer to peer network. There are several blockchains, but the most popular ones you've probably heard of are Bitcoin and Ethereum. Blockchain is key to how we can implement Web3 principles. 'Simply Explained' on Youtube has great videos breaking this down further if you're interested. However, for the purpose of this article just think of an unbreakable string of beads, each bead holds data, that data could be a digital currency (like Bitcoin) or a certificate of ownership of an artwork. The term 'NFT' stands for "Non-Fungible Token". When art is minted as an NFT the data of when, how and by whom that token was created is logged on the blockchain as a unique permanent record. Of course you could always "just screenshot" an NFT but it's the difference between owning a postcard of the Mona Lisa and having the original. And that difference is supporting living artists in a way the industry hasn't seen since the 16th century.

Jumping back just a few millennia, a new age for artists flourished. The word "Renaissance" is French for "rebirth" and during this massive shift in social thinking, patrons were at the center.

Historically, patrons either hired artists and commissioned them work by work, or they fully took them into their estates and provided them with housing while the artist was “on-call” for all artistic needs. As the population began to concentrate into cities, the wealthiest of the group whether they be merchants, Popes or kings began commissioning artists and craftsmen to build and inspire. Art was the crux of the visibility of wealth and with growing tension between crown and church, “patronage became the social mechanism and economic engine that elevated the anonymous practices of mechanical crafts to the realm of the liberal arts.” A work of art was a reflection of a patron’s status and therefore a great deal of responsibility was placed on the artists they chose to work with, encouraging a type of relationship where one had to know and trust the other.

Fast forward to today’s fine art market and you will find barrier upon barrier between artist and collector. Unless you come from a certain background with exclusive connections you would rarely, if ever be in the same room as an influential collector and you certainly could not show up at the gates of a wealthy patron’s home to show your work (plus that’s creepy). Those who determine which artists will receive exposure in the market may be as selective as it always has been, but your access to those at the top has never been more heavily gated. Enter Web3 and the age of the digital art market.

Social media has given everyone with access to the internet a voice (with 37% of the world population still excluded from this privilege according to the UN’s International Telecommunication Union (ITU)). That voice for creatives is the opportunity to share their

work with people across the world. Fueled by technology and a curiosity of the contemporary and creative, new developments such as social audio on Clubhouse and Twitter have evened the playing field for those looking to connect across the world. A DM to a collector might be ignored but the opportunity to get onto a “space” (a live audio conversation happening over social media) and actually speak with and connect to another human has really shaken things up. The ability to create a truly personal connection with collectors and fellow artists alike has deepened relationships and propelled unknown artists into the spotlight. It’s interesting to note, on the other side of the spectrum, we’ve seen some well known players enter the space relying on their connections and traditional marketing and completely fail to make a lasting impression. Emerging artists who are creating and sharing their work as NFT’s have found a way to let their art, and their story, reach the eyes and ears of some of the most protected names in art curation. Web3, and the ability to keep one’s personal information private, has allowed those protected names an opportunity to engage with and invest in these spaces without the worry of being doxxed (personal information being leaked). With this open access to people from varying levels of influence within the fine art world, emerging artists have the chance to network in a way that was previously barred from them. The fine art market for digital works is still very small but it’s developing in a way that honors what you’re creating far more than who you know.

Art has always been influenced by the technology around it whether obvious or not. The invention of the tin paint tube in 1841 made Plein Air painting possible, just as the invention of the locomotive

train gave way to the Impressionist movement. Both allowed artists to freely explore their surrounding environments and break convention both in their subject matter and style. Blockchain technology is our 21st century steam engine and should be regarded by artists as a monumental opportunity to enhance their usual sphere and explore.

Just like someone stepping onto a great steel beast for the first time in the 1830's, starting out in Web3 can be overwhelming and incredibly disconcerting. However, cautious thinking is not something to be taken for granted. As we begin the evolution from Web2 into Web3 we need people questioning the practices, asking the tough questions, and everyone doing their own research to make sure they are well informed on how to safely participate. But that skepticism should also not be accepted without curiosity and before you write off digital collectibles completely, think about the great things we have achieved as a society when art was the central force behind change.

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Maryam Ghariban

Senior Managing Consultant; IBM

Skilled policy and process strategist with experience in developing strategic plans for US state and local public health agencies. Deeply committed to achieving and evolving the vision of social service programs. Extensive experience in developing policy, process, and methods for public health initiatives. Maryam's unwavering passion stems from a belief of equity, including the right of every individual to adequate health care and quality education.

Designing Equitable Health Solutions

Maryam Ghariban

Senior Managing Consultant; IBM

Over the last two decades significant research has been conducted to disrupt our understanding of medicine and make the United States healthcare system more accessible to women. Until 1992, women of “childbearing potential” were omitted from clinical studies (Nedelman, 2017) resulting in many of our medical understanding skewed upon the male sex. It was not until the last two decades that we started to learn the dangers of this biased research and how it is impacting patients. For example, one notable study determined that half of women did not experience “classic warning signs of a heart attack”, but rather experienced symptoms such as vomiting and jaw pain (Nedelman, 2017). Unfortunately, there are numerous recent studies identifying that women have been underrepresented with medical conditions due to biased clinical studies and have experienced adverse impacts due to it. As CNN reported, “for decades, women had heart attacks in silence” (Nedelman, 2017), and the question remains what other communities continue to suffer in silence due to systems that were not designed with and for them.

As policies evolve and universal design is adopted, we have made positive steps forward to develop more equitable health outcomes. Equitable outcomes are most commonly discussed but as a design community have we discussed the lesser explored counterpart; equitable processes and or approaches? Equity starts with

understanding how the community wants to respond to an event and how the community wants to engage with an event or a problem. By understanding how the community engages; we can design a solution that will be most effective at driving the health outcome desired. If for example vaccination is a goal, does the vaccination result in a financial outcome, a health outcome, creating a safer community for high-risk individuals such as children and the elderly. Equity can focus not only on the result but on the input and the means of obtaining the result. Often a design is focused on achieving an equitable outcome without understanding the equitable approach along the journey to achieving the result. An example of outcome focused was designing for a vaccination rate across all communities and learning through failure that achieving the outcome was very different depending on the target population. Design approaches for a densely populated community versus a rural community must be different due to various factors that can impact the desired outcome. The health campaigns for vaccination rate started with only focusing on direct interaction with the community members to obtain a higher output. The failure in this design was not considering equity differences in arriving at the vaccination centers, in contacting the vaccination center for an appointment online only, in the financial burden of multi hour queues at the vaccination center.

Completing the processes and knowing who, what, and why you are going through a process is the foundation of building an equitable solution. For example, without knowing your community (i.e., a dense community versus rural community), you can't create an equitable solution because you missed a fundamental portion of the design process. A few years ago, I was walking in the city and was

stopped by an individual who inquired, "If a new statue was established, who would you want to see be represented to empower the community?" I took a few moments on to think of local leaders and revolutionaries and asked, "What has been in the most popular answer among community members?" The woman shyly responded that a majority of community members requested for any funds not to be used to erect a new statue, but to rather fix the sidewalks that made it difficult for the elderly and individuals with disability to live their daily lives. I was awestruck by the response because the woman had clearly engaged the community but was so focused on the outcome to empower the community that she ignored the data points indicating that the solution may not necessarily be a statue. To drive equitable solutions, we must focus on the process to arrive at an equitable outcome. Hypotheses are meant to be broken and we must accept those findings and learn from the research we gather. During the pandemic, it was hypothesized that black and Hispanic communities were disproportionately impacted. However, due to the phrasing of the hypothesis, researchers assumed these communities were mutually exclusive. When re-visiting the data, it was determined that individuals who identified as black and Latino/Hispanic were experiencing even greater adverse impacts than those who were black, non-Latino/Hispanic or those who were Latino/Hispanic, not black. Simple word choices such as "and" versus "but" can create restrictions in our mind that may result in biased and exclusionary designs.

As we progress through the design process, we must never expect that the first design will yield the ideal solution, which is why constant iteration and interaction with stakeholders is fundamental

to reaching targeted outcomes. For instance, when designing a health response in a few communities, we understood the importance of outreach material translated in multiple languages. After the successful push of the first set of material, we held interviews with community members and Community Based Organizations (CBOs) to understand the effectiveness in the Spanish targeted outreach material. The interview results found the language used in the material was translated without the target audience in mind and included complicated medical scenarios without designing for the health literacy of the community. Quick adaptation of the design and direct engagement with the community successfully delivered the essential health tips required and through design iteration the expected health outcome achieved a strong increase in vaccination rates.

When starting the design process, it is critical to complete the process prior to determining a solution. As discussed, the design process will include engagement of stakeholders and answering who, what, and why we are researching a problem or need. Equity should be a center theme throughout the process, solutioning, and outcome phases. Lastly, continuing to iterate on drafts with community members either through interviews, design sessions, surveys, or other engagement opportunities will continue to build resiliency and drive equitable solutions. An equity driven outcome may not directly result in an equitable process. For instance, we may seek to reach a certain percentage of vaccinations in Hispanic communities, but if we reach that number by only engaging high socio-economic, English speaking Hispanic communities, then we have not created an equitable process as lower socio-economic, non-

English speaking individuals were not engaged at the same rate to reach the desired outcome. Continuing to build off our learnings is how we can continue building equitable, accessible solutions that create healthier communities. For decades, women were assumed to mirror the conditions of men and it took one individual to listen to the trends to realize that a policy flaw may have resulted in adverse impact on our understanding of women's health. It is healthy and necessary to question what we know and to continue to build systems that honor and consider the diversity in our communities.

Citation (APA format)

Nedelman, M. (2017, February 14). For decades, women had heart attacks in silence. CNN. Retrieved February 1, 2023, from <https://www.cnn.com/2017/02/10/health/women-heart-attack-research/index.html>



Letter from the Chairman's Desk By Sunil Bhatia PhD

Accessibility, as well as inaccessibility, was known to humans from primitive times and it was extensively used in hunting for prey for food by our ancestors. The attacking strategy was making all possible ways to make it accessible and the defense strategy was on how to design for inaccessibility for others. Inaccessibility forced us to look for a branch of trees where the reach of the wild animals is difficult and that made them safe. Later the idea of the natural cave on the ground struck in their minds from the protection of vagary of weather and means of protection by putting a heavy stone at the entrance for not to be prey to wild animals was a manmade effort. Later we designed enclosed wall huts and ultimately houses. The idea of vertical growth was not under the influence of protection but optimization of land use for accommodating more people in one building. Enclosed walls were the reason for inaccessible sunlight as well as fresh air that made them to accessible by designing the ventilators, windows, and doors. Design of latches then latches are designed for making unknown inaccessible.

There are two types of inaccessibility. One is natural and the best example is climbing the tree or zigzag terrain or mounts climbing that needs extra physical as well mental strength to make it accessible. Another is manmade and it surfaces due to ignorance

that creates inaccessible environments. We designed steps for climbing and it was the first step in making accessible efforts but everyone cannot climb and climbing needs not disable the human body from performing the task. It is a good design for those who are physically and mentally has strength. Then designers improved by eliminating steps for lowering the elements of physical strength for moving upward by introducing a slope as a ramp. It helps in lowering the physical pain and where wheelchair-bound or aged people can reach but it is not the ultimate design. The design of elevators is the best tool for making any place accessible to everyone.

The human point of view on inaccessibility has developed into three categories. One is a lack of knowledge, the second is a lack of resources, and the third is a mental block that creates inaccessible environments. Among all, the most difficult of clearing the mental block needs special attention for designers to convince the owner that it is required under laws as well on humanitarian grounds. The owner expresses his ability to extra expenditure in making it accessible and it is the greatest challenge for designers. I have noticed on various occasions in a metro station where a man or woman who is the first time using escalators did not show mental strength of using and was scared in throwing the first step for the ride. Even if someone come forward for help by holding their hands but scared person preferred to climb the steps.

I am aged and face great difficulty in inserting thread in a needle for repairing my shirt's the broken button. I have helped with a tool that is designed with metallic wire and it made my job easy of insertion of tread into a needle hole.

I am extremely happy to invite Meghan Preiss, Board Member; World Design Organization, Manager of Customer Experience Design Integration; Delta Air Lines it was the delighted moment and great honor when she accepted our invitation as Guest Editor and she did complete justice with her assigned job.

Lambert Academic publication for celebration of 150th special issue by publishing a book by compiling editorials "Design For All, Drivers of Design" was translated into eight different languages from ENGLISH to French, German, Italian, Russian, Dutch, and Portuguese. Kindly click the following link for the book. "Morebooks", 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>

Enjoy reading, be happy, and work for the betterment of society.

With Regards

Dr. Sunil Bhatia

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Forthcoming Issues

April 2023 Vol-18 No-4



Prof Dr Rachna Khare

Dr. Rachna Khare is full Professor and Head of Department of Design at School of Planning and Architecture Bhopal, a Government of India Institution of National Importance. She served the institute in several administrative positions like Dean (Research) and Head of the Departments (Architecture, Landscape and Conservation). Starting her career in the early nineties, Rachna is a dedicated teacher and keen researcher for last twenty two years. Rachna's research interests in the field of 'Universal Design' and 'Designing for Special Needs' have earned her grants and awards nationally and internationally. She is recognized as 'Inspired Teacher' by Hon'ble President of India and stayed Scholar-in-Residence at Rashtrapati

Bhavan in 2016. She is also two times winner of Fulbright Fellowship (2022 and 2007) and availed those at George Washington University, Washington DC and Georgia Institute of Technology, Atlanta. Rachna has done several sponsored research projects with All India Council of Technical Education, University Grants Commission and Design Innovation Center Project of Ministry of Education in India. She has lectured worldwide on Inclusive Design and has more than 50 papers in various National and International journals and conferences to her credit. She has authored 3 books, 12 book chapters and edited more than 15 refereed journals. Rachna is well known as an activist and is a founder member of 3 NGOs working for the upliftment of vulnerable populations in India. Other than her regular teaching and research at her institute, Rachna founded and chairing a Centre for Human Centric Research (CHCR) that aims to build a body of knowledge that responds to the design needs of diverse human population otherwise marginalized in the past design practices.

May2023 Vol-18 No-5



Ercan Tural, completed the Bachelor of Social Sciences in the University of Tubingen- Germany in 1996.

An accomplished Executive Manager, with expertise in leading the social change to close the gap between where people with disabilities are and where they should have been. Proven ability to innovate social responsibility projects with local and multinational companies in Turkey. Solid experience in creating strategies and processes that enhance the integrity of socially disadvantage population into the community. Strong management and leadership skills, with ability to motivate volunteers and promote volunteerism and develop smart solutions on disability.

Excellent communicator, with emphasis on building strong relationships with local and multinational non-governmental organizations. Deep understanding of how to lead organizational changes.

He is an expert on accessibility solutions.

World ambassador of Design for All Foundation.

Founder of: AYDER–Alternative Life Association, Dreams Academy, Alternative Camp, Social Inclusion Band, Dreams Kitchen, D-Film, Best Buddies Turkey and SortyApp.

Among his social accomplishments include being Olympic Torch Bearer in 2004 Athens & 2012 London.

Throughout his career he has received various awards such as:

2002 - NTV / Nameless Hero of the Year

2004 - Olympic Torch Carrier

2011 - CnnTurk / " Fark Yaratlanlar "

2012 - Olympic Torch Carrier

June 2023 Vol-18 No-6



Debra Ruh CEO Global Impact

**| Executive Chair, Billion Strong | Host of Human Potential at Work
AXSChat Co-Host**

**Talks about #inclusion, #tech4good, #accessibility,
#digitalinclusion, and #disabilityinclusion Talks about hashtag
inclusion, hashtag tech4good, hashtag accessibility, hashtag
digitalinclusion, and hashtag disabilityinclusion**

Rockville, Virginia, United States

July 2023 Vol-18 No-7



**Manisha is a thought leader in the power of thinking from the edge
and has appeared on Big Ideas on Radio National, Sydney Writers
festival and fronted the Disability Royal Commission. She has over**

20 year's experience in strategic marketing, communication, transforming cultures and creativity and now leads the Centre for Inclusive Design as the organisation's CEO. She has a unique ability to bring together industry experts and global partners to identify areas ripe for disruption where we can make the greatest impact. Manisha has worked in government, community, and technology sectors. She is passionate about social justice and business growth and believes that when we combine the two, we get gold.

November 2023 Vol-18 No-11



Dr. Soumyajit Bhar is currently an Assistant professor of environmental studies at Krea University, India, where he offers and coordinates a course on Design Thinking. Soumyajit straddles action and academic research with more than 14 years of experience (both volunteering and full-time) working with various environmental and sustainability issues. He holds a Ph.D. in Sustainability Studies (with a specialization in ecological economics) from Ashoka Trust for Research in Ecology and the Environment (ATREE) as part of a unique interdisciplinary Ph.D. program. His dissertation attempts to understand socio-psychological drivers and local and regional scale environmental impacts of conspicuous/luxury consumption basket in India. Soumyajit is furthering postdoctoral research at the intersection of rising consumerism, sustainability concerns, and inequality levels in the context of the Global South. He is also keen to explore how design education can broaden students' perspectives

and help them delineate pathways to a better world. He has published in international journals and popular media. He is also interested in larger questions of philosophy and ethics, particularly pertaining to environmental issues.

New Books



ISBN 978-613-9-83306-1



Sunil Bhatia

Design for All

Drivers of Design

Expression of gratitude to unknown, unsung, unacknowledged, unstarred 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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it is available on www.morebooks.de one of the largest online bookstores. Here's the link to it: <https://www.morebooks.de/store/gb/book/design-for-all/isbn/978-613-9-83306-1>

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



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



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UNIVERSAL DESIGN IN HIGHER EDUCATION

From Principles to Practice, Second Edition

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

This second edition of the classic *Universal Design in Higher Education* is a comprehensive, up-to-the-minute guide for creating fully accessible college and university programs. The second edition has been thoroughly revised and expanded, and it addresses major recent changes in universities and colleges, the law, and technology.

As larger numbers of people with disabilities attend postsecondary educational institutions, there have been increased efforts to make the full array of classes, services, and programs accessible to all students. This revised edition provides both a full survey of those measures and practical guidance for schools as they work to turn the goal of universal accessibility into a reality. As such, it makes an indispensable contribution to the growing body of literature on special education and universal design. This book will be of particular value to university and college administrators, and to special education researchers, teachers, and activists.

SHERYL E. BURGSTAHLER is an affiliate professor in the College of Education at the University of Washington in Seattle, and founder and director of the university's Disabilities, Opportunities, Internetworking, and Technology (DO-IT) and Access Technology Centers.

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

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

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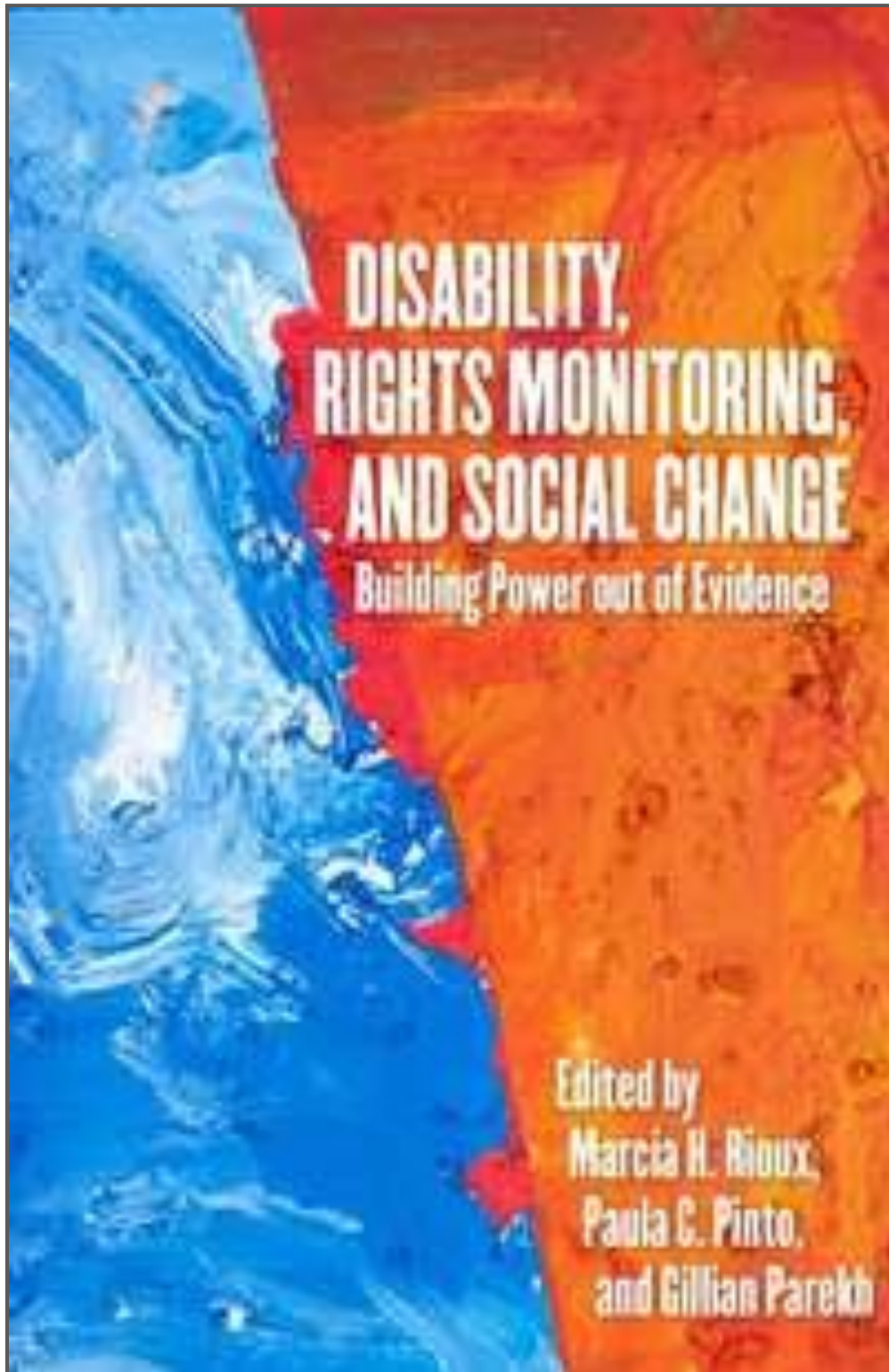
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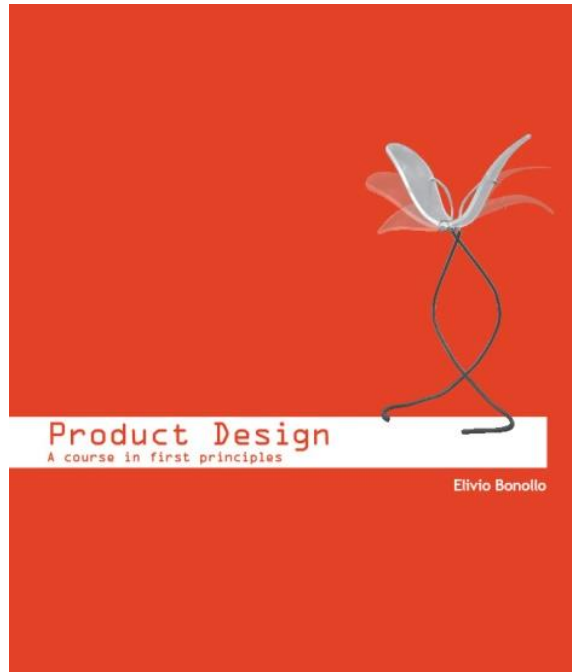
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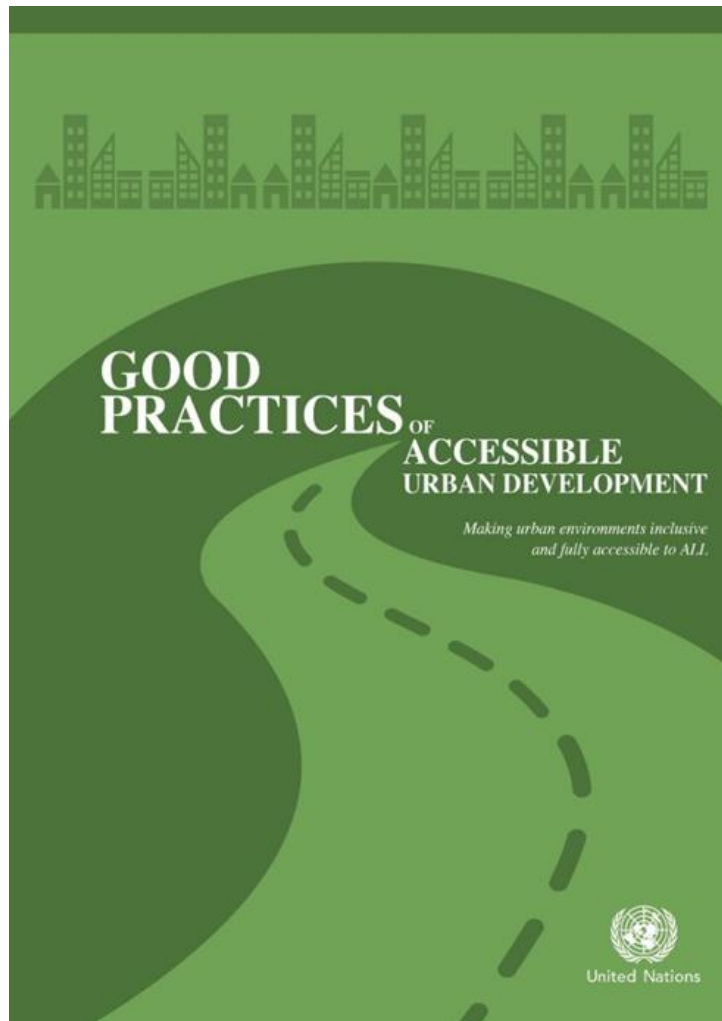
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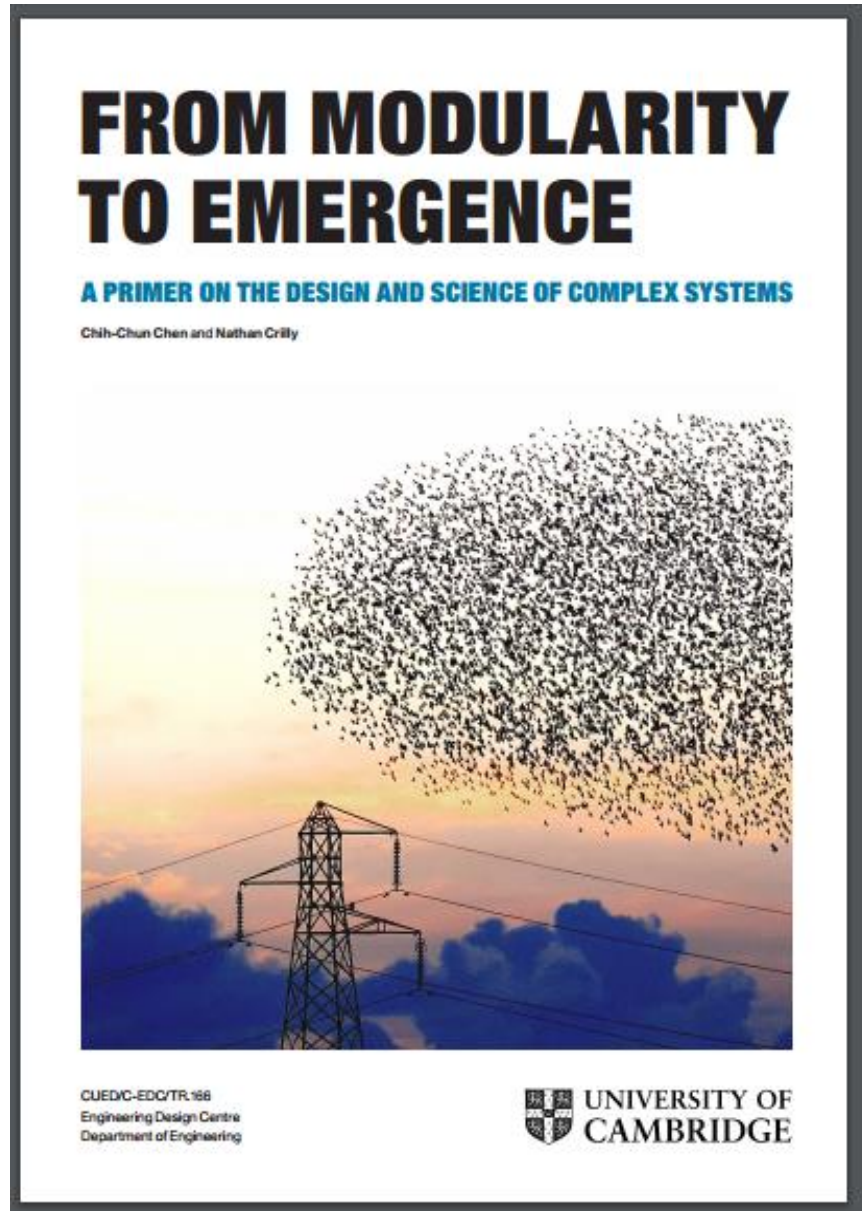
In light of the forthcoming United Nations Conference on Housing and Sustainable Urban Development (HABITAT III) and the imminent launch of the New Urban Agenda, DESA in collaboration with the Essl Foundation (Zero Project) and others have prepared a new publication entitled: “Good practices of accessible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

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

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

The advance unedited text is available

at:http://www.un.org/disabilities/documents/desa/good_practices_urban_dev.pdf



Dr Chih-Chun Chen and Dr Nathan Crilly of the Cambridge University Engineering Design Centre Design Practice Group have released a free, downloadable book, *‘A Primer on the Design and Science of Complex Systems’*.

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

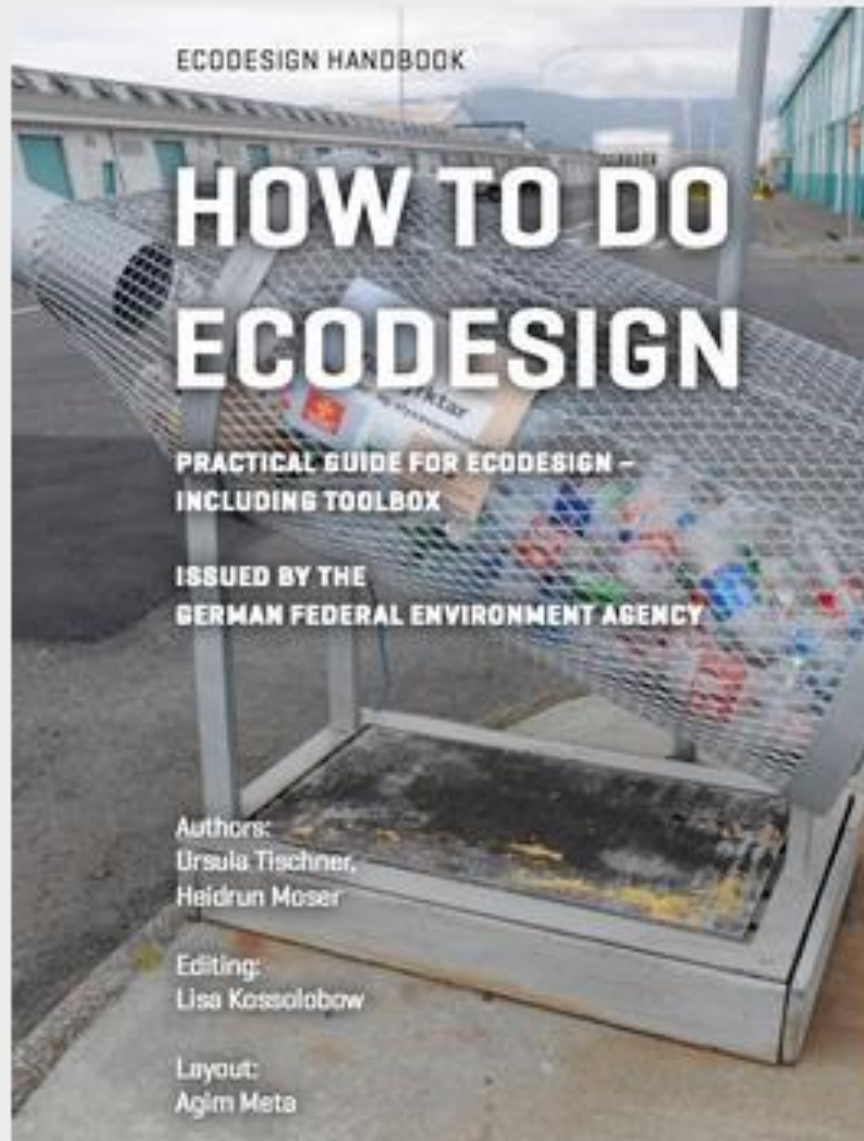
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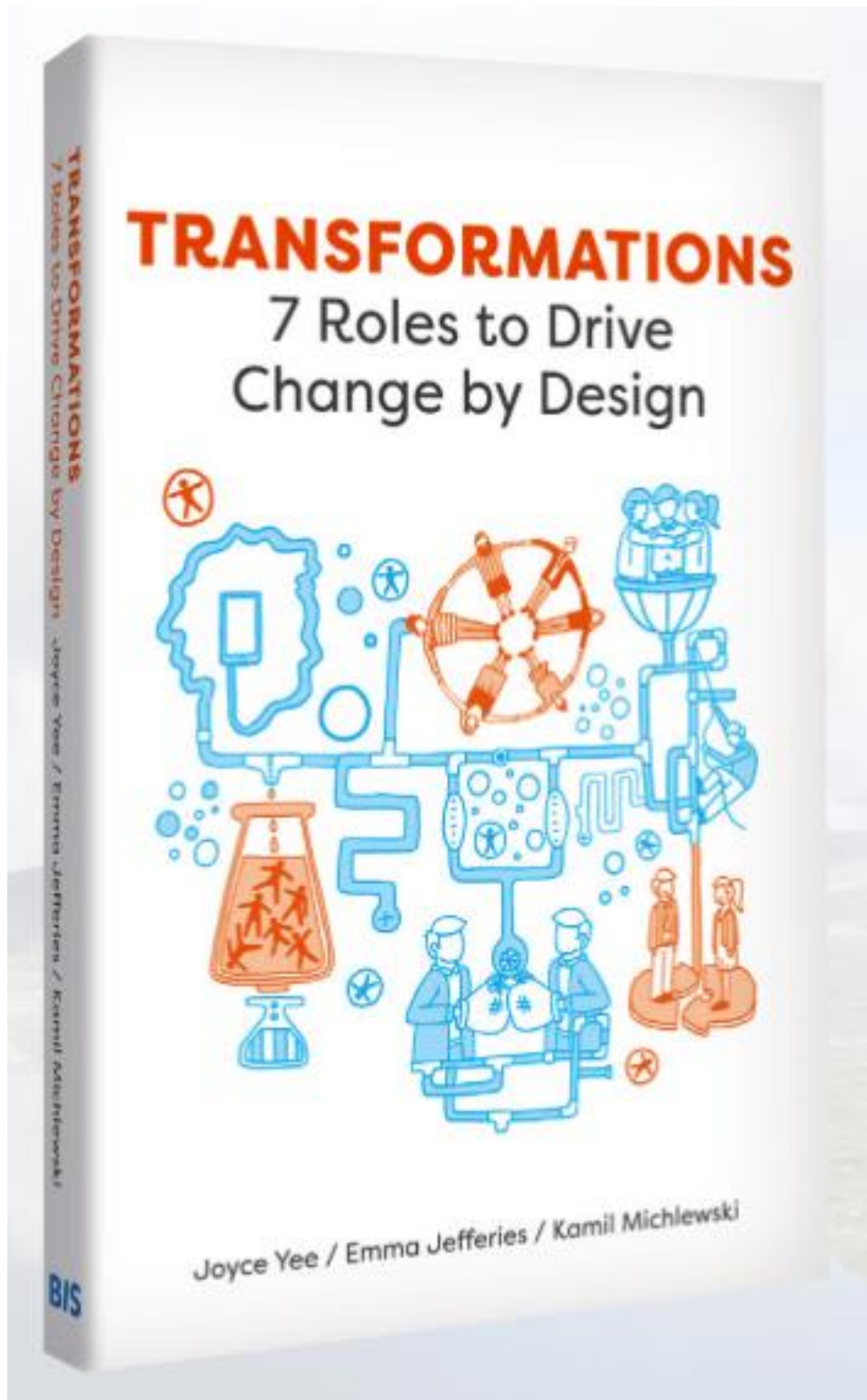


New iBook / ebook: HOW TO DO ECODESIGN



Practical Guide for Ecodesign – Including a
Toolbox

Author: Ursula Tischner



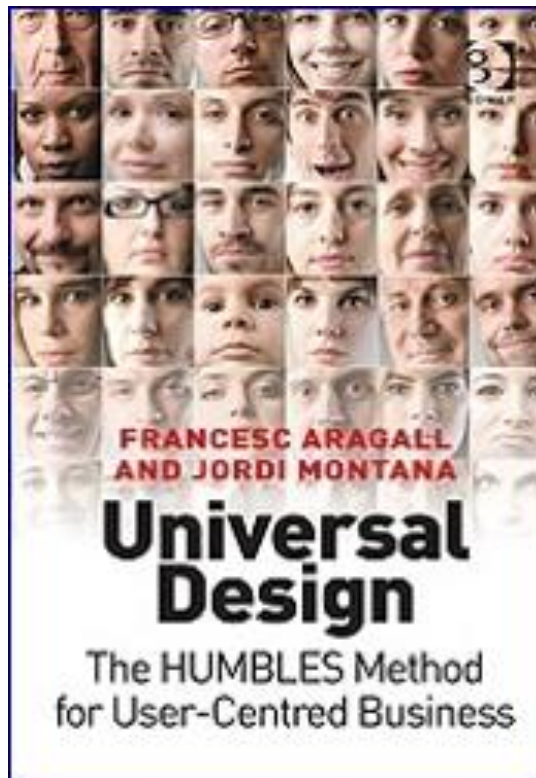
Amar Arnason and Sigurjón Baldur Hafsteinsson

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 and 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 businesses 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

Nina Foundation's latest E Book has been Published on following online platforms. Now you have more options to download and read Amazon's Kindle;

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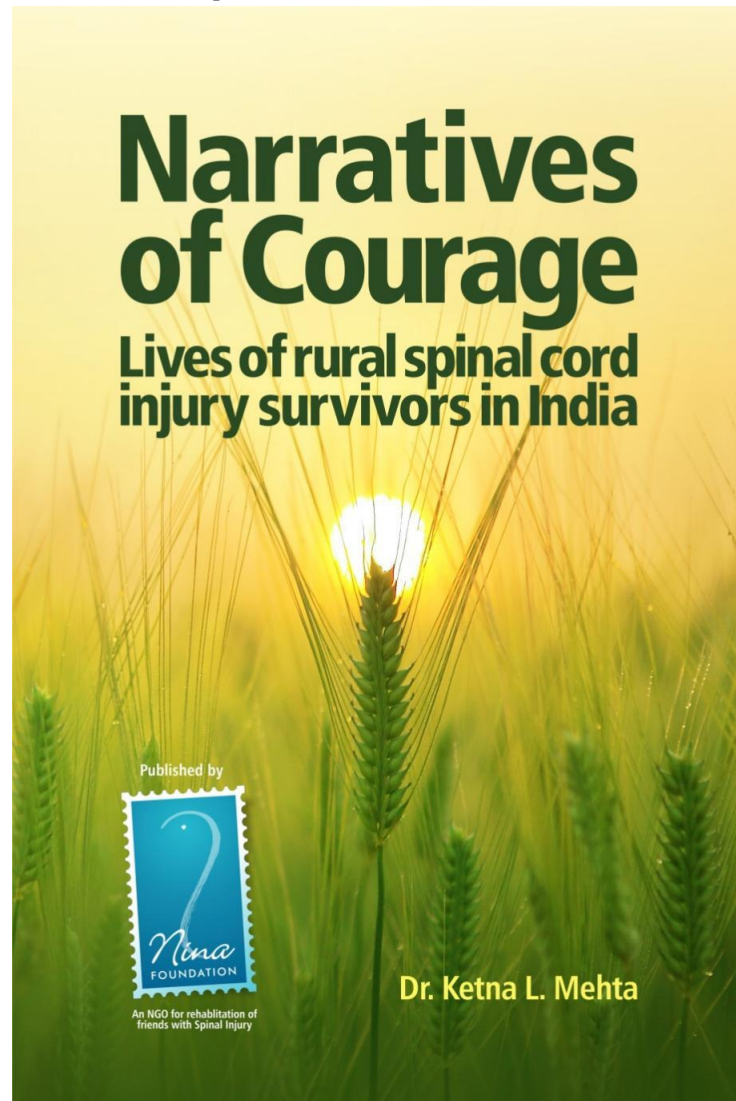
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NOW AVAILABLE

Case Studies in Applied Behavior Analysis for Individuals with Disabilities *(Second Edition)*

Keith Storey, Ph.D., BCBA-D
Linda Haymes, Ph.D., BCBA-D

This book responds to a critical need for highly qualified personnel who will become exemplary professionals because of their advanced knowledge, skills, and experiences in working with students and adults that have varying disabilities, including Autism Spectrum Disorders (ASD). Since Board Certification for behavior analysis was introduced, there has been an expansion of training programs in Applied Behavior Analysis to meet the demands from school districts, health insurers, and families. In spite of these developments, a case studies book has not been available that uses the Behavior Analyst Certification Board Task List, Fifth Edition (BACB) guidelines for educating individuals receiving their BCBA, or for those in the field such as teachers and service providers. The goal of this book is to fill that need. In this newly revised second edition, eighteen case studies are provided—case studies with complete analysis, case studies with partial analysis, and case studies without analysis. The format, readability, and detailed description of instructional methodology makes this text a valued resource for instructors and behavior analysts responsible for improving the skills of people with disabilities.



Charles C Thomas, Publishing
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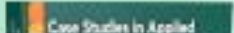


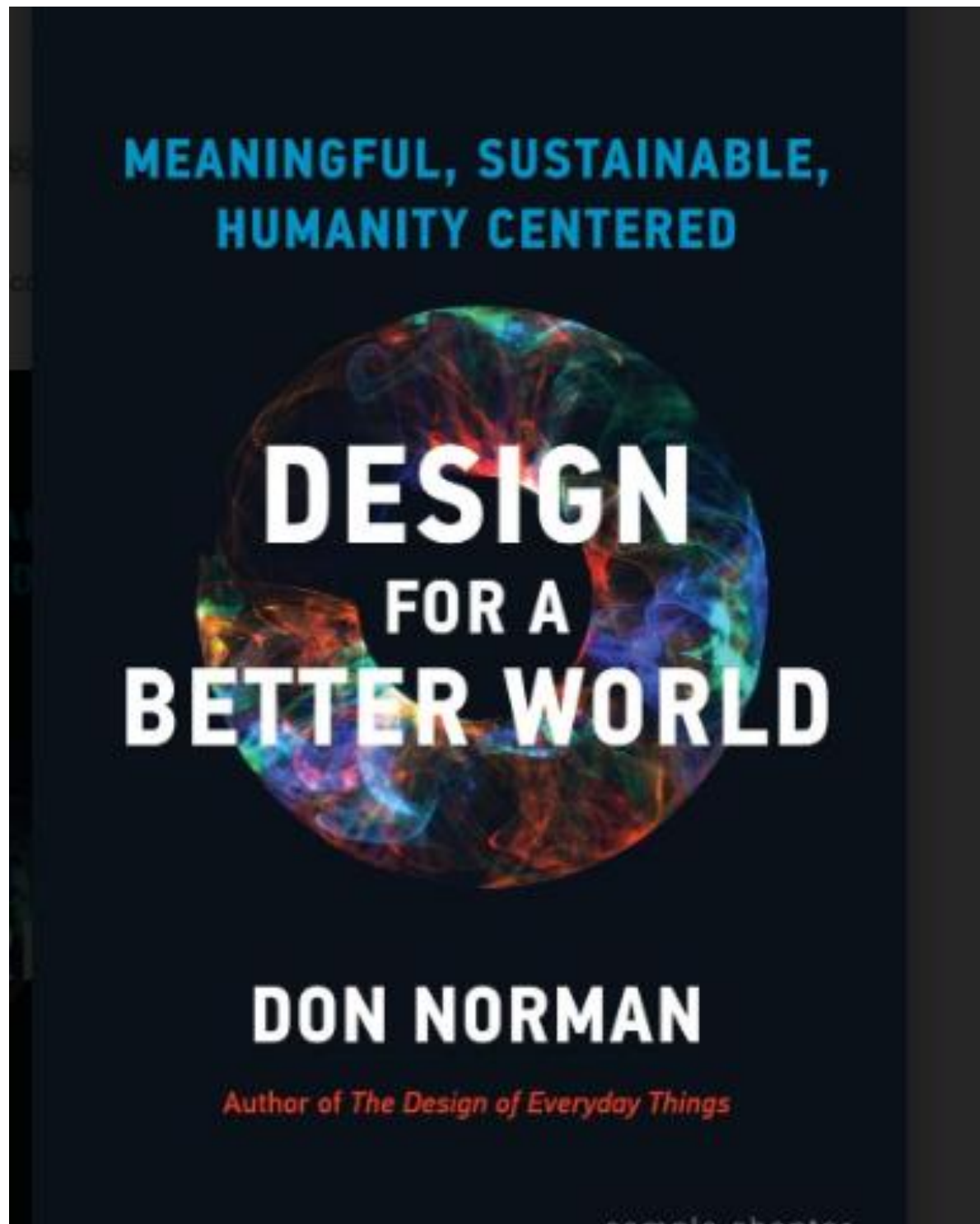
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News

1.

Hamish Lyon on designing the CENTREPIECE, accessible architecture and sustainability

A third-generation architect with almost 100 years of architectural practice within his family, Hamish Lyon led the design for the CENTREPIECE at Melbourne Park, a project that's being called "Melbourne's most surprising conference and events venue".

As Director of Architecture and Design at NH Architecture, Hamish leads the firm's design thinking and direction, and has been involved in a wide range of architectural projects, urban initiatives and masterplans including the CENTREPIECE, a new function and media centre created as part of the redevelopment of the Melbourne & Olympic Parks precinct.

Speaking about his firm's 10-year association with the Melbourne Park project, Hamish explains that NH Architecture has been the masterplan architects for the precinct, and credits multiple stakeholders for their commitment to raise Melbourne Park to global benchmarks at every level from sustainability to best practice in universal design.

“It is a fully universally designed precinct, not just venue – we’re talking about nearly 1.5 kilometres in length,” says Hamish. “We feel privileged to have been involved. But credit to all the state government agencies and all the stakeholder teams – it’s been a great effort in commitment to making the site accessible to all people.”

Being the master planners and architects for the project allowed NH Architecture to set the ground rules earlier; however, engaging with multiple stakeholders was a challenge since it involved a lot of people and commercial interests. The CENTREPIECE is a major events venue for the better part of the year, and also the Broadcast Centre during the Australian Open, which meant they had to deal with very technical issues.

Making a sports precinct sustainable

Since the state government had a 10-year plan, they committed to a sustainable agenda very early in the project. The infrastructure was put in place for electricity, water and everything else, making the site self-sustaining and fit-for-purpose at least for a few decades before it needs to be dealt with again, says Hamish.

Given the international nature of the tennis tournament, it was also decided that the precinct would not only aim for the GreenStar benchmark but also the internationally recognised global LEED system.

“Melbourne Park decided to go for the Gold Star in LEED so they could put themselves up against London’s Wimbledon, New York’s

Flushing Meadows and Paris' Roland-Garros. I think it was a very good decision that they decided to play the international game and be part of the international sustainability criteria."

Integrating accessibility into design

Doing the masterplan and then getting the architectural commission for Melbourne Park allowed NH Architecture to start from ground zero, which was a great advantage, says Hamish. It was a massive collaborative and committed effort involving all stakeholders, people in the precinct, and the NH design team, along with Paralympian Nick Morris who served as their consultant on the project.

When designing universal access for the precinct, it was important to consider multiple aspects of accessibility, ensuring that the design covered all types of the demographic and opened up the facility to anybody – from people in wheelchairs to those who couldn't walk well, from the elderly attending concerts to young parents pushing prams, and even people with disabilities who worked there, explains Hamish.

Challenges in designing sports architecture

Standardisation of requirements makes sports architecture "a bit generic", observes Hamish.

NH Architecture has worked on a number of projects across different typologies including the Melbourne Airport, the Melbourne Convention Centre, and the Melbourne Arts Centre, each one having very specific technical requirements. Similarly, for the Melbourne

Park precinct, they had to meet internationally benchmarked Grand Slam tennis requirements.

When working on the Kia Arena, CENTREPIECE, Margaret Court Arena and everything else at Melbourne Park, the architects understood the need to satisfy international requirements to make sure the precinct was fit-for-purpose for everything from Grand Slam tennis to major events and concerts.

However, they also wanted to make the precinct feel like it belonged to Melbourne and was emotionally connected to the vibrancy of the city's urban culture. The design was, therefore, really an attempt to try and make sure people felt like they had actually grounded themselves on the site and were part of the experience.

Design success

"We are emotionally connected," explains Hamish. Given that most of their work involves large infrastructure projects that extend for many years, they engage deeply with all the stakeholders and so the success can be attributed to this intimate involvement over a long period of time.

For instance, NH Architecture is committed until at least 2028 for the redevelopment and reimagining of the Melbourne Arts Centre. "These are projects that you don't just draw a picture and leave them to someone else to look after them. You really do become fully embedded in the process. You get to know everybody, you get to know their life story, you get to know the project story, you get to know the back history!"

“Yeah, architecture’s a long and slow process, but we enjoy that process. It’s good fun and you do get to build a lot of good relationships in that time,” adds Hamish.

(Courtesy: Architecture Design)

2.

ACCESSIBILITY LESSONS FROM SOUTHEAST ASIA

REPUBLISH THIS ARTICLE

Equal transportation access for people with disabilities (PWDs) remains elusive in Southeast Asia. But some countries in the region are making gradual progress.

Riza Supangan, a hearing-impaired homemaker who lives in the Philippines' Rizal province with her husband - who is also hearing-impaired, embarked on a long, 50 kilometre journey from her home to the capital Manila with the hope of changing her life.

"My driver’s license application has been rejected twice, that is why I want to know more about this organisation," Supangan told FairPlanet with the help of a sign language translator.

She went inside the office of Alyansa ng mga May Kapansanan na Nagmamaneho ng Sasakyan at the Motor Sa Pilipinas (ALKASAMOPI) along with 20 other hearing-impaired individuals for a training session. Giggles and laughter flew around the room.

Manila’s public transportation system ranks among the worst in the recent 2022 Urban Mobility Readiness Index, at 56th out of 60

cities worldwide. The neighbouring megacities of Jakarta and Bangkok rank 38th and 39th, respectively.

"We call the government to give attention to the accessibility of transportation for PWD and give concern to PWD commuters," Joseph Delgado, founder of ALKASAMOPI, told FairPlanet. He added that disability is not the problem, but rather accessibility.

ALKASAMOPI, a (PWD) driver association for people with disabilities that advocates for safe and accessible roads, came up with the blueprint and design for the PWD-friendly tricycles, and aims to encourage road safety for PWDs and help them obtain driver's licenses.

In 2018, Delgado established ALKASAMOPI in order to conduct trainings and programmes nationwide to assist PWDs. Although Delgado has no disability, he was raised in a facility catering to those with mobility impairment. The organisation has supported his family, since his father sustained a spine injury in an accident and has to use a wheelchair.

ACCESSIBILITY, NOT DISABILITY, IS THE PROBLEM

As of January 2023, ALKASAMOPI has 527 members and have provided free Theoretical Driving Courses (TDC) to nearly 230 individuals and with both hearing and orthopaedic disabilities.

Delgado believes that inaccessible public transport hampers PWDs access to work and other opportunities. The lack of alternatives pushed many PWDs to find their own way out, he added.

"Instead of squeezing themselves in a jeepney, bus, or other public transport, they make their own way to have their own vehicles, have their own licenses to be able to work properly," Delgado told FairPlanet.

Commuting in Metro Manila has always been a challenge to its 13 million individuals. Congestion, disorganised terminals, and a lack of interconnecting routes and transport options force commuters to be a fighter in the street. Rush hours and heavy rains make commuting even harder.

These situations completely disadvantage PWDs in Metro Manila.

"WE DON'T WANT SPECIAL TREATMENT THAT MAKE US DIFFERENT"

Meanwhile, in neighbouring Bangkok, Thailand, Manit Intharapimm founder of Accessibility is Freedom, conducted a social experiment intended to demonstrate the challenges and unequal treatment PWDs endure on a daily basis.

Moving from a train station without a lift to a building with an entrance without a ramp, and from an overly low train platform to uneven pavements, wheelchair-bound Intharapim realised that there is no feasible way for PWDs to commute in the city.

"A city should be inclusive where people with reduced abilities could live like everyone else," Intharapim told FairPlanet.

In Thailand, PWDs are provided some assistance in public transportation systems. In Bangkok, for example, people with disabilities are given free rides after they register at the sales

ticket booth, while the visually-impaired are led individually by the staff to the platform.

Intharapim said that he has been working with Accessibility is Freedom for over a decade in order to campaign for equality. His movement offered a free service to help with the design and also inspect a train station after construction to determine whether it is practical enough for PWDs.

He has been known for using brute force to voice his concerns.

In 2018, his name appeared on the media platform Coconuts after he smashed the elevator glass door at a Bangkok Transit System (BTS) station. This came after he was asked to sign a request form just to use the lift in the station.

"We are more than willing to pay for each ride like everyone else, but that means we need to be provided the same service," Intharapim said.

He added that filling out a free ride form by PWD commuters violates their rights and discriminates against them. "All we need is to be included, not a 'special' treatment that makes us different."

As of 2021, there are approximately 2.1 million PWDs living in Thailand, 100,000 of which live in Bangkok, according to the report of Sustainable Urban Transport Index for Bangkok and Impacts of COVID-19 on Mobility. Among them, over half have physical disabilities, 400,000 have hearing impairment and 190,000 have visual impairment. The rest suffer from mental disabilities, and are unlikely to commute by themselves.

Nonetheless, the roughly 1.5 million PWDs who commute have been excluded from most infrastructure design.

INCLUSIVE DESIGN FOR EVERYONE

The Thailand Tourism Authority clearly concedes that "Thailand is not easy place for with physical challenges," and that city trains were not designed to be inclusive enough.

"The streets and pavements are uneven, and few buildings provide ramps and handrails to aid disabled access," the agency's release states, adding that efforts have been made to make public transport more accessible.

Intharapim started offering university students, from architecture to arts, a special class about the reality of PWDs living in a city that was not designed for all of its residents. Sanchai Santiwes, associate professor at the faculty of architecture at Khon Kaen University, is on the same page with Intharapim.

Santiwes was impressed by a workshop conducted by the Asia-Pacific Development Center on Disability over a decade ago, and launched an elective course titled Universal Design, in which students are given first-hand experience in commuting as a PWD.

The course aims to remind them that functions matter as much as forms and that small but crucial details are often overlooked. He said that many designers and developers disregard the impractical steepness of a ramp or forget that a staircase has not been design with inclusivity in mind.

"Able-bodied people often sympathise with PWDs and feel they should be offered extra care," Santiwes told FairPlanet. "But in fact, inclusive design is a solution that allows everyone, both the abled-bodied and people with disabilities, to be able to live together equally,"

He always reminds his students and those involved with infrastructure design and building that one doesn't need to get old to require the use of these inclusive facilities, as one can always become temporarily disabled any time due to an accident.

A TIRING TRIP IN JAKARTA

Yudha Hadryan, a 28 year-old hearing-impaired Starbucks Coffee barista from Jakarta, Indonesia, served a grande-sized glass of Caramel Macchiato for FairPlanet's correspondent, before sharing his commuting experience in the city.

He has been working in the first Starbucks Coffee Signing Store in Indonesia for three months. For Hadryan, commuting from home to the store is pretty tough, as needs an hour to travel 33 kilometres from home to the workplace.

"First I take e-ride hailing Gojek, then I take Jakarta commuter line, and needs two-time transits," Hadryan told FairPlanet in writing.

He added that he always types on his smartphone to communicate with the TransJakarta officers, noting that for individuals like him, a sign board that shows the routes in every bus stop is necessary.

According to an International Labour Organization (ILO) report published in February last year, only about 7 million of 17.95 million working-age people with disabilities in Indonesia - less than 40 percent - are employed in the formal sector.

The ILO notes that Indonesian regulation has allocated a quota of two percent for government's institutions and state-owned companies, as well as a quota of one percent for commercial companies. More than 500 companies have employed more than 4,500 workers with disabilities, the ILO states, citing the Manpower Ministry.

But although the current employer provides this opportunity for Hadryan, he still requires government involvement to enjoy genuine accessibility in Jakarta.

"I think we need a clear information sign board, so that it will make PWDs' life easier," Hadryan said.

DIGITAL INTELLIGENT ASSISTANT (DINA)

Not far from the Starbucks Coffee Signing Store is one of the city's Mass Rapid Jakarta (MRT) stations. The subway service was launched in March 2019, and has since shown some improvement by being integrated with other public transportations such as TransJakarta Bus Station.

MRT Jakarta's corporate secretary division head, Ahmad Pratomo, said that the Jakarta government-owned train provider company introduced an innovation that will help its PWDs passengers.

"We launched Digital Intelligent Assistant (DINA) in 2022," Pratomo told FairPlanet. Through the digital assistant, he said, PWDs can interact with MRT Jakarta officers by making video calls and chats.

Additionally, PWDs can read questions on the digital board that cater to hearing-impaired individuals or people using a wheelchair, while the visually-impaired can communicate using braille letters on the board.

Pratomo also said that MRT Jakarta provides additional features to assist PWDs, both at train stations and inside the train cars.

"We provide tactile block for the visual-impaired person, PWD toilets, braille letters in the lift, and even portable ramps," Pratomo explained.

As a member of a transportation company, Pratomo believes that inclusive access plays a key role in encouraging people to use public transportation.

PWDS' INVOLVEMENT

However, Hadryan, who had tried using MRT Jakarta several times, suggested that the company's technology should be integrated with other public transportations in Jakarta, such as TransJakarta bus stations.

He said that the local MRT Jakarta station is a bit far from his working place, which requires him to walk little longer. He expected the MRT Jakarta would provide some shed, so that all

passengers, including PWDs, could be sheltered from the elements.

Hadryan said he needs to get used to the available transportation options in Jakarta. And while it isn't yet integrated for accommodation of PWDs, he decided to opt for the TransJakarta bus, as his main public transportation.

From a total of 13 MRT Jakarta stations, four have been integrated with TransJakarta bus stations, according to MRT Jakarta's integrated map. Commenting on the 2019 launch, Pratomo said that the company invited some PWDs to engage in the construction process, as MRT Jakarta was seeking some feedback from PWD communities on its accessibility features.

"It is not only complied with the regulation regarding PWD, but we want to listen from them and evaluate some minor gap," he noted.

The company collaborates with several organisations assisting PWDs to provide trainings for MRT Jakarta officers, according to Pratomo. These trainings are necessary in order for officers to gain an insight into the perspective of PWDs, which would impact the manner in which they assist them, he added.

(Courtesy: Fair Planet)



Programme and Events

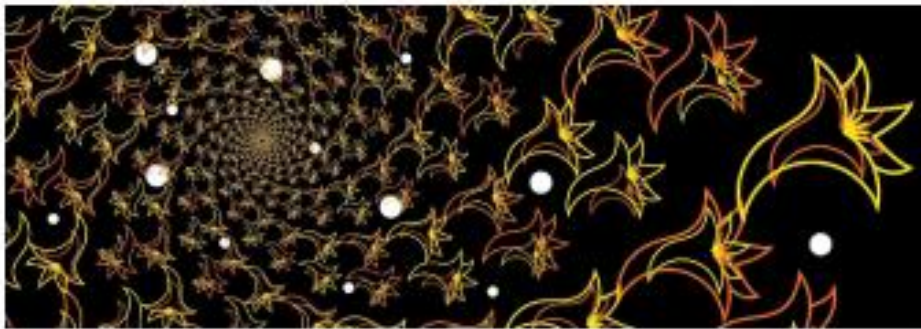
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<https://dsourcechallenge.org/>

The Sustainable Development Goals (SDGs), also known as the Global Goals, were adopted by the United Nations in 2015 as a universal call to action to end poverty, protect the planet, and ensure that by 2030 all people enjoy peace and prosperity.

Against this broad, reflective context we need you to brainstorm and look for opportunities where design can now make a difference.

We, therefore, welcome you to this international D'source DIC-BHU Sustainability Development Goals (SDGs) Design Challenge in seeking creative, innovative, out-of-the-box, resourceful, appropriate solutions. We request you to use your creative energies and come out with solution(s) that might become a contribution of immense benefit in a real world situation that is today crying for problem-solving.

The chosen entries will be generously felicitated with accolades. Our intention is to make these solutions available on an open design platform for the maximum benefit of people.

This international call is open to students, fresh graduates, and young designers from around the world. You may work as individuals or work as collaborative groups.

You are also encouraged to seek guidance from faculty members and professionals, because we recognise that it takes collective endeavor to come out with something meaningful.

For the international D'source DIC-BHU Sustainability Development Goals (SDGs) Design Challenge, ten design problem areas have been identified. You may choose to work on one or more than one area.

Additionally, you have a choice of identifying your own design problem area outside of the listed areas to work with.

Accordingly, we request the following groups to work as stakeholders with your community of young students, fresh graduates, and young designers, by extending your help in whatever way possible:

To **faculty members/teachers**, we request that you take the initiative to inform, motivate and guide your students to work on finding solutions by addressing the problem areas listed.

To all **working professionals**, we request that you volunteer some of your time to mentor students or young designers who may be working with you as interns or colleagues.

We also urge faculty members and professionals to go ahead and register so that we can keep you in the loop and acknowledge your help. Further, this will help us build connections and form networks for future references.

[Link to Registration:](#)

Submission and Dates:

The first cut-off date for submission: 30th April, 2023

The first announcement of results: 31st May, 2023

Contact Details:

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Best regards,

D'source Challenge Team

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Competition 'Design Educates Awards' (DEAwards) goes a step further as it combines architecture and design with an educational impact. The aim is to push aesthetics to reach and obtain a lasting, informative influence on society. Visual arts have always been perceived and used as means of expression socially and politically, but the competition seeks to change this through original concepts and ideas revolving buildings or products that can be implemented for their function and effectiveness. Renowned Architects like Toyo Ito and Anna Heringer make part of the jury panel that is set to select the outstanding projects based on implementation, aesthetics, feasibility, and quality of the informative layer.

To join the Awards and register click the link here before it's too late! **Deadline for submissions is February 2, 2023.**





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