NEWSLETTER

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Design For All Institute Of India

Editorial Purpose:

Our mission of Newsletter is to work as catalyst for Design at individual as well as organizational level of government and non government for spreading and exploring the new concept of Design For All/ Universal Design/ Barrier-Free / Inclusive

Contributor:

Forensic Facial Reconstruction Procedures of Sharon A. Long

Forensic Artist-Anthropologist in Laramie, Wyoming U.S.A

Culture Dimensions and Global User-Interface Development

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Sampling in Design Research: Toward Ethnographic Segments

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Design For All connects with creativity of Individual and organization.
Design For All cares for those who are creative and work Creatively for betterment of the society with loyalty,
We provide basic need of trust and sincerity to them
And do not believe in their loyalty to our organization.
Creativity come from any dimensions of any field, we create Conducive environment and provide right platform

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Editorial by Chairman:

This issue is dedicated to the "Anthropology and Design" and I have requested the eminent persons of this area within a very short notice for contribution of their article. They honored us by sending their article as desired by us. Our entire team of Design For All Institute Of India heartily thanks all our contributors and to those who have tried to meet our deadline of publication but could not submit This topic is very challenging in India where this subject stands neglected. We never come across any one who can be compared with highly dedicated people like Dr. Meade; she contributed her life to know and explore the people of North America. I do not find people of such great caliber as Dr. Durant, author of History of Civilization, Sir James George Frazer author of Golden Bough who was blind and never went beyond 10 miles from his home and contributed a Bible of Anthropology.

Our young generation has found solace in package of salaries; they may have more means to acquire knowledge, but their wisdom, dedication to serve the society are not that much what we expect with such a vast means of gathering information are at their fingertips .Where as they have strong motivation but all is in wrong direction. We are attempting to provide a platform for Knowledge base discussion through this newsletter. We are trying to locate the new civilization direction for the caravan. We are facing the odds that are well entrenched

I am glad that our sincere and honest efforts are recognized by many associations and some have agreed and others are in pipeline to publish our E- newsletter along with their E-newsletters. This collaboration started with Design For All Foundation, European Institute of Design For Disable and now

this special issue of June 2006 with American Anthropology Association who would publish our special issue in the month of August 2006 along with their newsletter. It is our story of modest start, but we feel encouraged.

Putting a face to skull is most difficult and extremely challenging when you have diversity in culture, language, genetics after every few yards of terrenes. We have collection of average data. The purpose of the average data is to eliminate the individual datum characteristics and to carry or remember large number of an individual datum is great difficult task. In face reconstruction we use the average data and going back to establish the characteristics of individual data from where average data has been calculated. This is a reverse process and most difficult in pinpointing to the nature of exact individual datum from group of data.

Will it ever possible to accurately reconstruct a person's real face from the skull beneath it? When one of the premium institute offered me to develop a technique to identify the face from the groups, I tried my level best and failed miserably in finding a permanent and common feature in human face. When I tried traditional technique of mapping face with many points and measure the distance between two or more points, it carried me to some distance. Some scientists suggested me to go with the technique of relationship of resemblance with recognition, it is more psychological. It is a way when some is standing close to you and you fail to recognized him / her in spite of his/her giving you lots of hints, clues and past history . Sometime once you have met a 2 years old child and you have no contact for years and even you have forgotten about that child. All of sudden that child appears as a mature person or you encounter in a crowd and without fail you recognize at once that 2 year child after lapse of 40 or more years.

I thought how the people are recognizing a person even his/her a spot like figure is visible from a long distance or he/ she is not at all their but still he tried to identifies the face. How we correlate the person when we see his/her cartoon or caricature figure. These are mysteries as on today and one day we will get

the answers from out of blue for those who are sleeping with this problem day and night. Ours is attempt in this direction to help those who are engrossed in finding the solution of this problem .We need help and encouragement in our unusual task

We are thankful to Prof. Dr S. Long who has successfully reconstructed the face of man of Taga.

With warm regards.

Dr. Sunil Kumar Bhatia

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From The Desk of Editor:

It is a great pleasure for all of us that our Newsletter of May 2006 has received enthusiastic appreciation by critics, designers, entrepreneurs and government/non government organizations. The response was overwhelming from all walks of life. People are appreciating the contents and contributors but have criticized on us the size of our web site design www.designforall.in . We are sincerely striving on improvement of our presentation.

We are sending you our fifth issue of June 2006 monthly newsletter with the latest news from Design For All Institute Of India and the field of Design For All/ Universal design/ barrier free.

We do hope you will find this issue both interesting and informative. As ever, we are awaiting your proposals, criticisms and contributions.

Warm regards from the team of Design For All Institute of India.

Editor

Forensic Facial Reconstruction Procedures of Sharon A. Long

Forensic Artist-Anthropologist in Laramie, Wyoming U.S.A

The following narration is my personal technique and methodology used in the development of a facial reconstruction on a human skull and described to the best of my abilities. In the past fifteen years I

have made molds and then cast with plaster over 200 skulls and produced 70 or more facial reconstructions on selected skulls for universities, museums and television programs in the United States. It should be realized by professionals that this procedure is a combination of both science and artistic ability.

Upon receiving a call concerning a particular skull I immediately contact the physical anthropologist and any pertinent scientists involved in the recovery of the skeletal remains. From him/her/them I obtain as much information about the country, area and time period of death, or anything that will help me visualize the person as being alive. I always work more closely with the physical anthropologist involved with the case as I need to have a determination of sex, age, stature (if possible), injuries or cause of death and other scientific information about the individual so I can get the face as accurate as possible.

After the skull arrives, the first important thing I do before making a mold and then a cast to build the face on (I always us a cast), is to take measurements with sliding calipers of, (1) the nasal cavity at the widest point, (2) the length of the nasal spine at the base of the nasal cavity, (3) the distance from gum line to gum line of the teeth (with the mouth closed), and, (4) the width between the first 6 front teeth on the maxilla. These four measurements are <u>extremely</u> important for determining the width of the mouth (front 6 teeth), thickness of lips (gum line to gum line), width of the nose nostrils (with 5 millimeters on either side of the nasal cavity) and the spinal process to determine slope and angle of the nose.

Once I have those measurements I prepare the skull for making a mold from liquid rubber latex material (applied layer by

layer) and a plaster bracing cover. When the mold is complete, I make casts and can make as many duplicates as are wanted or that I need for referencing. I always keep a duplicate skull of the person I am working on in front of me at all times while working.

The next process is to cut tissue thickness markers from long rubber erasers (obtained in artist or engineering supply stores). The charts are scientific measurements for 21 specific placements on the skull and are used universally as far as I know. For all of my work in past years I have always used charts developed by Doctor's Rhine and Moore from the University of New Mexico in the U.S.A. because I personally think they are the most precise and accurate. After I have all of the markers cut, I then glue each one at the specific places on the skull so they are secure and will not fall off while I am in the middle of working with the clay. I use and have always used an artist oil base clay by the name of Plastina Roma #2 from Italy (can be purchased in most artist supply stores).

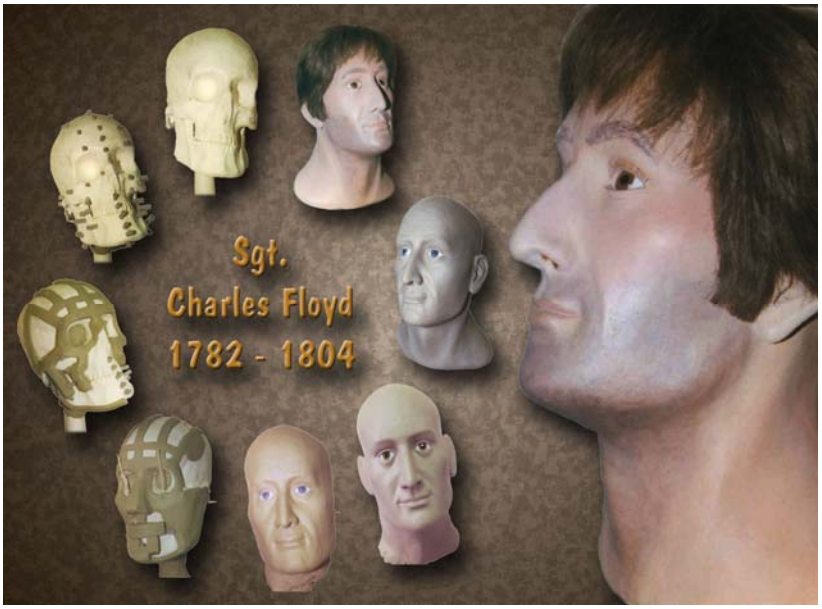
It is <u>very</u> important to apply the clay very methodically and precisely so the face will be symmetrical and smooth on all surfaces. I make strips of clay the depth needed and apply from one marker to the next, an on to the next until I have a pattern appearing like square holes. Only when I know I have connected each marker with strips that are exactly the right depth from one marker to another and set the eyes into the eye orbits do I fill in the empty spaces. By using this method you can assure yourself that all the tissue depths are correct. It also helps the artist to keep the outer surface smooth and not lumpy or inconsistent. I will note here that any time someone just applies clay at random and not in a pattern, they will end up with a lumpy and nonhuman looking result.

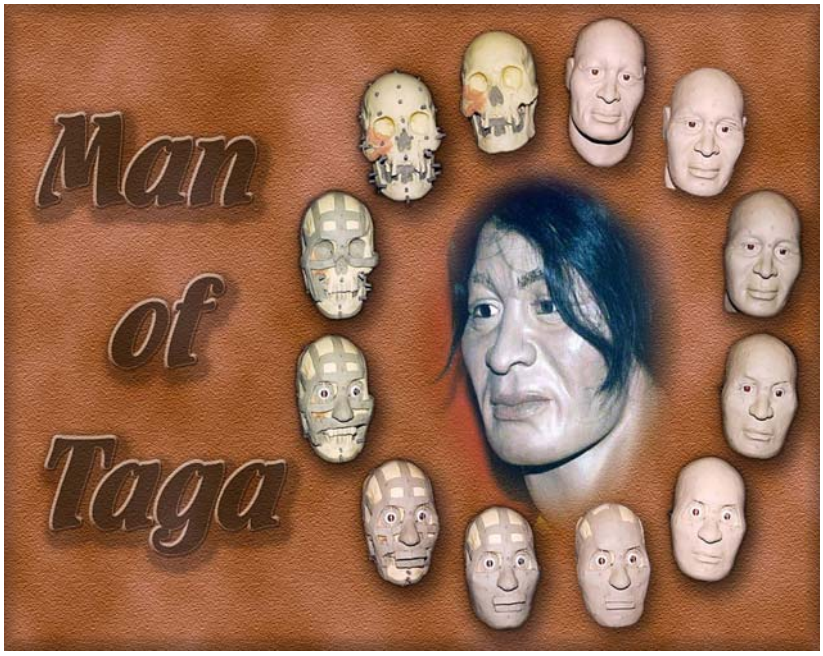
Another important step to complete before filling in the empty spaces is to block on a block of clay cut to the length of the front six teeth, the width from gum to gum and the depth of the tissue marker cut for the mouth. Also, a block of clay should be cut that is 10 millimeters wider than the nasal cavity measurement (5 millimeters on each side of the cavity). These should be set onto the face securely so the artist can carve out the nose correctly and form the mouth as it should be shaped. Ears are set on after all spaces are filled and measurements taken from a line drawn from the super orbital arch above the eye orbit and then the base of the nose – that is the length/size of an ear. Ears can be made by choosing a pleasing ear that the artist likes because this feature cannot be determined like what an actual mouth or nose or eye will be on anyone.

When all this initial work is done is where the matter of being an artist is of great importance. It takes the ability of knowing how a nose, mouth, eye, ear or face is formed and how it should look on the shape of a human head. Final results obtained can depend on observance of people around you and it is important to watch or look at the various types of faces according to race or country of origin. This watching and observing becomes a habit for many artists as well as anthropologists in this field of science or work.

<u>Only after</u> I have the face completed do I remove the tissue depth markers. That way I know I am exact and everything is symmetrical. At this point I age the face of the person as determined by the physical anthropologist I am consulting with. Then, I make another mold by using liquid latex and another plaster brace over it in order to make a cast. I set glass eyes into the cast, paint the face with an airbrush to the skin tone needed

and apply a wig cut to a typical hair style previously determined by the time period or other consultations with the museum or anthropologists involved.

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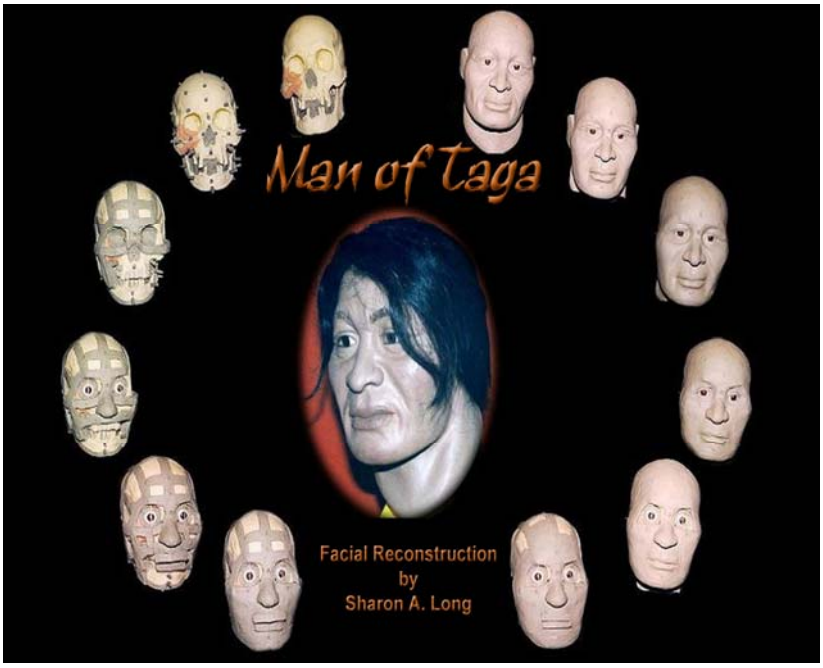
Man of Taga
Facial Reconstruction
by
Sharon A. Long

Culture Dimensions and Global User-Interface Development

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Abstract.

User-interface design for products and services is influenced by cultural differences. Cultures around the world have different patterns of social behavior and interaction that have led anthropologists and scientists of communication to develop culture models whose dimensions describe these differences. This paper describes one set of cultural dimensions and how these dimensions influence user-interface design.

Introduction

People from different countries/cultures, even different cultures within multi-cultural countries like India, use user-interfaces (UIs) of products and services in different ways, prefer different graphical layouts, and have different expectations and patterns in their behavior. Therefore user-interfaces must be adapted to the needs of different locales to provide an optimum user experience. Localization, for example of Web sites or software applications, includes changing metaphors, mental models, navigation, interaction, and appearance [Marcus, 22ff). Much research is done on the topic of localization regarding technical approaches (e.g. display different character sets, multi-language handling, and memory-based translation software). To facilitate the work of translators and multi-language site providers, content management systems (CMS) were invented that support different cultures, but only regarding text and translation. In fact, current CMS are not really able to handle most other aspects of content and therefore cultural differences automatically, especially regarding graphical appearance. If a company or organization wishes to adapt a UI to a certain culture, much time and money must be spent to accomplish this task well: besides all the terminology/measurement changes and translation, one must hire cultural experts for all the targeted countries to account for all UI-component changes. Usability-oriented development for international

audiences seems challenging and often may be avoided because of the many issues that have to be covered when one wants to serve an international audience. To support an eventual development of such a CMS, it is desirable to identify important dimensions of culture regarding UI development. This article explains one model , Geert Hofstede's cultural dimensions, and how to applying them to the field of UI design and is based on earlier publications. [Marcus and Gould].

Culture Dimensions and User-Interface Design

The meaning of the term culture is complex and used in different ways among many professions. One of the many definitions found in the Merriam-Webster OnLine Dictionary is the following: Culture is "the set of shared attitudes, values, goals, and practices ..." (Webster, online). Del Galdo adds: "In addition, culture can also be affected by nationality, language, history, and level of technical development." [del Galdo, 78]. We can use categories to differentiate one culture or country from others. Dimensions of culture are "...categories that organize cultural data." (Hoft, Developing, 41) "The notion of cultural dimensions originated in cross-cultural communication research done by Edward Hall and Florence Kluckhohn and Fred L. Strodtbeck in the 1950s." [Gould et al, 3]. Many anthropologists have done research in the field of cultural dimensions. One of the most cited studies is that by Geert Hofstede. In the 1970s and 80s he did a survey at IBM that "dealt mainly with the employees' personal values related to work situation..." Within this study he covered 72 national subsidiaries, 38 occupations, 20 languages, all in all about 116,000 people. [Hofstede, Cultures, 251]. Based on this survey he came up with five dimensions of culture. Since his subjects were constrained to one multinational corporation's world-wide employees, and thus to one company culture, he ascribed their differences to the effects of their national cultures. (One weakness is that he maintained that each country has just one dominant culture.) Other anthropologists and communication scientists also did studies or academic research to determine different cultural dimensions.

Hofstede's Culture Dimensions

Hofstede identified five dimensions and rated 53 countries on indices for each dimension, normalized to values (usually) of 0 to 100. His five dimensions of culture are the following:

Power-distance
Collectivism vs. individualism
Femininity vs. masculinity
Uncertainty avoidance
Long- vs. short-term orientation

Each of Hofstede's terms appears below with our explanation of implications for user-interface and Web design, and illustrations of characteristic Websites.

Power Distance (PD)
Power distance refers to the extent to which less powerful members expect and accept unequal power distribution within a culture.

Hofstede claims that high PD countries tend to have centralized political power and exhibit tall hierarchies in organizations with large differences in salary and status. Subordinates may view the "boss" as a benevolent dictator and are expected to do as they are told. Parents teach obedience, and expect respect. Teachers possess wisdom and are automatically esteemed. Inequalities are expected, and may even be desired.

Low PD countries tend to view subordinates and supervisors as closer together and more interchangeable, with flatter hierarchies in organizations and less difference in salaries and status. Parents and children, and teachers and students, may view themselves more as equals (but not necessarily as identical.) Equality is expected and generally desired. There are some interesting correlations for power distance: low PD countries tend to have higher geographic latitude, smaller populations, and/or higher gross domestic product (GDP) per capita than high PD countries.

Based on this definition, we believe power distance may influence the following aspects of user-interface and Web design:

Access to information: highly (high PD) vs. less-highly (low PD) structured.

Hierarchies in mental models: tall vs. shallow.
Emphasis on the social and moral order (e.g., nationalism or religion) and its symbols: significant/frequent vs. minor/infrequent use.
Focus on expertise, authority, experts, certifications, official stamps, or logos: strong vs. weak.
Prominence given to leaders vs. citizens, customers, or employees.
Importance of security and restrictions or barriers to access: explicit, enforced, frequent restrictions on users vs. transparent, integrated, implicit freedom to roam.
Social roles used to organize information (e.g., a managers' section obvious to all but sealed off from non-managers): frequent vs. infrequent

These PD differences can be illustrated on the Web by examining university Web sites from two countries with very different PD indices (Figures 2 and 3). The Universiti Utara Malaysia (www.uum.edu.my) is located in Malaysia, a country with a PD index rating of 104, the highest in Hofstede's analysis.

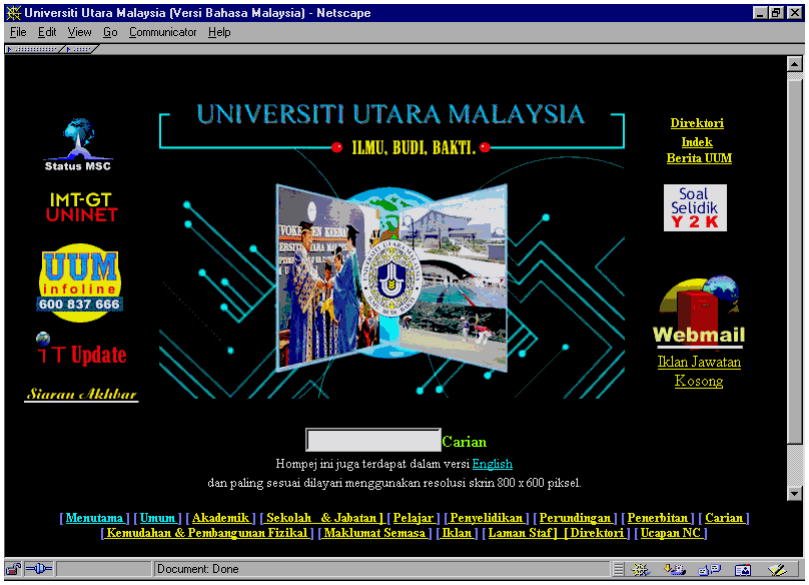

Figure 1. High power distance: Malaysian Unversity Web site.The Website from the Ichthus Hogeschool (www.ichthus-rdam.nl) and the Technische Universiteit Eindhoven (www.tue.nl) are located in the Netherlands, with a PD index rating of 38.

Figure 2a. Low power distance: Dutch Educational Website.

Figure 3b. Low power distance: Dutch Educational Website

Note the differences in the two groups of Websites. The Malaysian Website features strong axial symmetry, a focus on the official seal of the university, photographs of faculty or administration leaders conferring degrees, and monumental buildings in which people play a small role. A top-level menu selection provides a detailed explanation of the symbolism of the official seal and information about the leaders of the university.

The Dutch Websites feature an emphasis on students (not leaders), a stronger use of asymmetric layout, and photos of both genders in illustrations. These Websites emphasize the power of students as consumers and equals. Students even have the opportunity to operate a WebCam and take their own tour of the Ichthus Hogeschool.

Individualism vs. Collectivism (IC)
Individualism in cultures implies loose ties; everyone is expected to look after one's self or immediate family but no one else. Collectivism implies that people are integrated from birth into strong, cohesive groups that protect them in exchange for unquestioning loyalty.

Hofstede found that individualistic cultures value personal time, freedom, challenge, and such extrinsic motivators as material rewards at work. In family relations, they value honesty/truth, talking things out, using guilt to achieve behavioral goals, and maintaining self-respect. Their societies and governments place individual social-economic interests over the group, maintain strong rights to privacy, nurture strong private opinions (expected from everyone), restrain the power of the state in the economy, emphasize the political power of voters, maintain strong freedom of the press, and profess the

ideologies of self-actualization, self-realization, self-government, and freedom.

At work, collectivist cultures value training, physical conditions, skills, and the intrinsic rewards of mastery. In family relations, they value harmony more than honesty/truth (and silence more than speech), use shame to achieve behavioral goals, and strive to maintain face. Their societies and governments place collective social-economic interests over the individual, may invade private life and regulate opinions, favor laws and rights for groups over individuals, dominate the economy, control the press, and profess the ideologies of harmony, consensus, and equality.

Based on this definition, we believe individualism and collectivism may influence the following aspects of user-interface and Web design:

Motivation based on personal achievement: maximized (expect the extra-ordinary) for individualist cultures vs. underplayed (in favor of group achievement) for collectivist cultures

Images of success: demonstrated through materialism and consumerism vs. achievement of social-political agendas.
Rhetorical style: controversial/argumentative speech and tolerance or encouragement of extreme claims vs. official slogans and subdued hyperbole and controversy
Prominence given youth and action vs. aged, experienced, wise leaders and states of being
Importance given individuals vs. products shown by themselves or with groups
Underlying sense of social morality: emphasis on truth vs. relationships
Emphasis on change: what is new and unique vs. tradition and history
Willingness to provide personal information vs. protection of personal data differentiating the individual from the group

The effects of these differences can be illustrated on the Web by examining national park Web sites from two countries with very different IC indices (Figures 4 and 5). The Glacier Bay National Park Website (www.nps.gov/glba/evc.htm) is located in the USA, which has the highest IC index rating (91).

Figure 3. High individualist value: US National Park Website.

The Website from the National Parks of Costa Rica (www.tourism-costarica.com/) is located in a country with an IC index rating of 15.

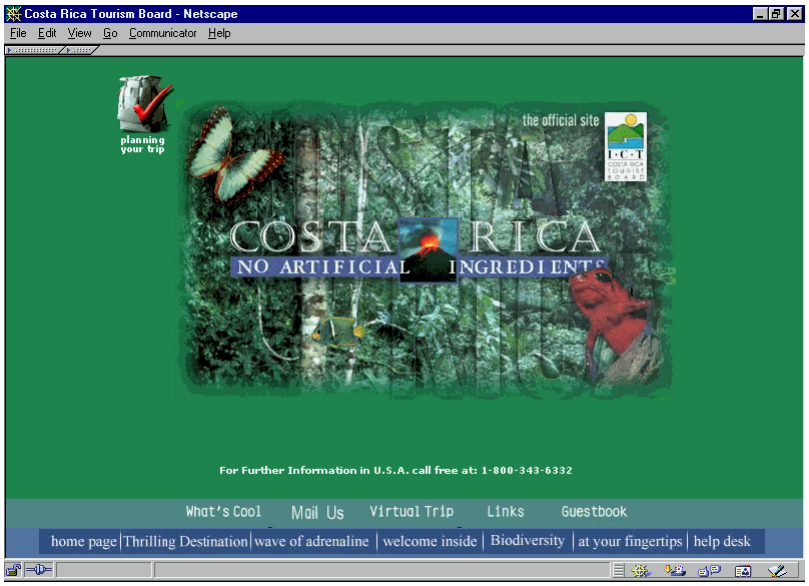

Figure 4. Low individualist value: Costa Rican National Park Website. The third image (Figure 6) shows a lower level of the Costa Rican website.

Figure 5. Costa Rican Website What's Cool contents: Political message about exploitation of children.

Note the differences in the two groups of Websites. The USA Website features an emphasis on the visitor, his/her goals, and possible actions in coming to the park. The Costa Rican Website features an emphasis on nature, downplays the individual tourist, and uses a slogan to emphasize a national agenda. An even more startling difference lies below the What's Cool menu. Instead of a typical Western display of new technology or experience to consume, the screen is filled with a massive political announcement that the Costa Rican government has signed an international agreement against the exploitation of children and adolescents.

Masculinity vs. Femininity (MAS)

Masculinity and femininity refer to gender roles, not physical characteristics.

Hofstede focuses on the traditional assignment to masculine roles of assertiveness, competition, and toughness, and to feminine roles of orientation to home and children, people, and tenderness. He acknowledges that in different cultures different professions are dominated by different genders. (For example, women dominate the medical profession in the Soviet Union, while men dominate in the USA.) But in masculine cultures, the traditional distinctions are strongly maintained, while feminine cultures tend to collapse the distinctions and overlap gender roles (both men and women can exhibit modesty, tenderness, and a concern with both quality of life and material success.) Traditional masculine work goals include earnings, recognition, advancement, and challenge. Traditional feminine work goals include good relations with supervisors, peers, and subordinates; good living and working conditions; and employment security.

The following list shows some typical MAS index values, where a high value implies a strongly masculine culture:

95 Japan
79 Austria
62 USA
53 Arab countries
47 Israel
43 France
14 Netherlands
05 Sweden

Since Hofstede's definition focuses on the balance between roles and relationships, we believe masculinity and femininity may be expressed on the Web through different emphases. High-masculinity cultures would focus on the following user-interface and design elements:

Traditional gender/family/age distinctions
Work tasks, roles, and mastery, with quick results for limited tasks
Navigation oriented to exploration and control
Attention gained through games and competitions

Graphics, sound, and animation used for utilitarian purposes
Feminine cultures would emphasize the following:
Blurring of gender roles
Mutual cooperation, exchange, and relational support (rather than mastery and winning)
Attention gained through poetry, visual aesthetics, and appeals to unifying values

Examples of MAS differences on the Web can be illustrated by examining Websites from countries with very different MAS indices (Figures 7 and 8). The Woman.Excite Website (woman.excite.co.jp) is located in Japan, which has the highest MAS value (95). This Website narrowly orients its search portal toward a specific gender, which this company does not do in other countries.

Figure 6. High masculinity Website: Excite.com for women in Japan

The ChickClick USA Website (MAS = 52) consciously promotes the autonomy of young women (although it leaves out later stages in a woman's life.)

Figure 7. Medium masculinity Website: ChickClick.com in the USA.

The Excite Website (www.excite.com.se) from Sweden, with the lowest MF value 5, makes no distinction in gender or age. (With the exception of the Netherlands, another low MAS country, all other European Websites provide more pre-selected information.)

Figure 8Low masculinity Website: Swedish Excite.com.
Uncertainty Avoidance (UA)

People vary in the extent that they feel anxiety about uncertain or unknown matters, as opposed to the more universal feeling of fear caused by known or understood

threats. Cultures vary in their avoidance of uncertainty, creating different rituals and having different values regarding formality, punctuality, legal-religious-social requirements, and tolerance for ambiguity.

Hofstede notes that cultures with high uncertainty avoidance tend to have high rates of suicide, alcoholism, and accidental deaths, and high numbers of prisoners per capita. Businesses may have more formal rules, require longer career commitments, and focus on tactical operations rather than strategy. These cultures tend to be expressive; people talk with their hands, raise their voices, and show emotions. People seem active, emotional, even aggressive; shun ambiguous situations; and expect structure in organizations, institutions, and relationships to help make events clearly interpretable and predictable. Teachers are expected to be experts who know the answers and may speak in cryptic language that excludes novices. In high UA cultures, what is different may be viewed as a threat, and what is “dirty” (unconventional) is often equated with what is dangerous.

By contrast, low UA cultures tend to have higher caffeine consumption, lower calorie intake, higher heart-disease death rates, and more chronic psychosis per capita. Businesses may be more

informal and focus more on long-range strategic matters than day-to-day operations. These cultures tend to be less expressive and less openly anxious; people behave quietly without showing aggression or strong emotions (though their caffeine consumption may be intended to combat depression from their inability to express their feelings.) People seem easy-going, even relaxed. Teachers may not know all the answers (or there may be more than one correct answer), run more open-ended classes, and are expected to speak in plain language. In these cultures, what is different may be viewed as simply curious, or perhaps ridiculous.

Based on this definition, we believe uncertainty avoidance may influence contrary aspects of user-interface and Web design. High-UA cultures would emphasize the following:

Simplicity, with clear metaphors, limited choices, and restricted amounts of data

Attempts to reveal or forecast the results or implications of actions before users act
Navigation schemes intended to prevent users from becoming lost
Mental models and help systems that focus on reducing "user errors"
Redundant cues (color, typography, sound, etc.) to reduce ambiguity.
Low UA cultures would emphasize the reverse:
Complexity with maximal content and choices
Acceptance (even encouragement) of wandering and risk, with a stigma on “over-protection”
Less control of navigation; for example, links might open new windows leading away from the original location.
Mental models and help systems might focus on understanding underlying concepts rather than narrow tasks
Coding of color, typography, and sound to maximize information (multiple links without redundant cueing.)

Examples of UA differences can be illustrated on the Web by examining airline Websites from two countries with very different UA indices (Figures 9 and 10). The Sabena Airlines Website (www.sabena.com) is located in Belgium, a country with a UA of 94, the highest of the cultures studied. This Website shows a home page with very simple, clear imagery and limited choices.

Figure 9. High uncertainty avoidance: Sabema Airlines Website from Belgium.

The British Airways Website (www.britishairways.com) from the United Kingdom (UA = 35) shows much more complexity of content and choices with popup windows, multiple types of interface controls, and "hidden" content that must be displayed by scrolling.

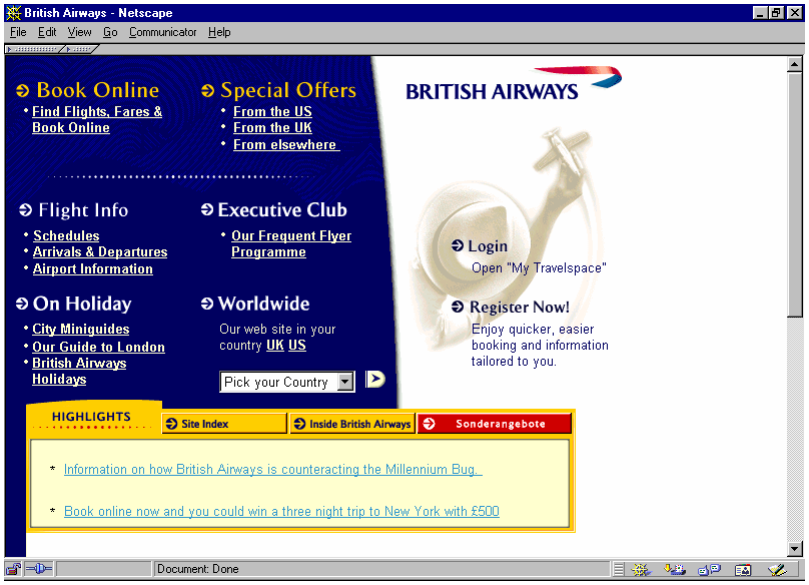

Figure 10. Low uncertainty avoidance: British Airways Website from United Kingdom.

Long- vs. Short-Term Time Orientation (LTO)
In the early 1980s, shortly after Hofstede first formulated his cultural dimensions, work by Michael Bond convinced him that a fifth dimension needed to be defined. Long-Term Orientation seemed to play an important role in Asian countries that had been influenced by

Confucian philosophy over many thousands of years. Hofstede and Bond found such countries shared these beliefs:
A stable society requires unequal relations.

The family is the prototype of all social organizations; consequently, older people (parents) have more authority than younger people (and men more than women).
Virtuous behavior to others means not treating them as one would not like to be treated.
Virtuous behavior in work means trying to acquire skills and education, working hard, and being frugal, patient, and persevering.
Western countries, by contrast, were more likely to promote equal relationships, emphasize individualism, focus on treating others as you would like to be treated, and find

fulfillment through creativity and self-actualization. When Hofstede and Bond developed a survey specifically for Asia and reevaluated earlier data, they found that long-term orientation cancelled out some of the effects of Masculinity/Femininity and Uncertainty Avoidance. They concluded that Asian countries are oriented to practice and the search for virtuous behavior while Western countries are oriented to belief and the search for truth. Of the 23 countries compared, the following showed the most extreme values:

118 China (ranked 1)
80 Japan (4)
29 USA (17)
0 Pakistan (23)

Based on this definition, we believe high LTO countries would emphasize the following aspects of user-interface design:

Content focused on practice and practical value
Relationships as a source of information and credibility
Patience in achieving results and goals
Low LTO countries would emphasize the contrary:
Content focused on truth and certainty of beliefs
Rules as a source of information and credibility
Desire for immediate results and achievement of goals

Examples of LTO differences on the Web can be illustrated by examining versions of the same company's Website from two countries with different LT values (Figures 11 and 12). The Siemens Website (www.siemens.co.de) from Germany (LT=31) shows a typical

Western corporate layout emphasizing crisp, clean functional design aimed at achieving goals quickly.

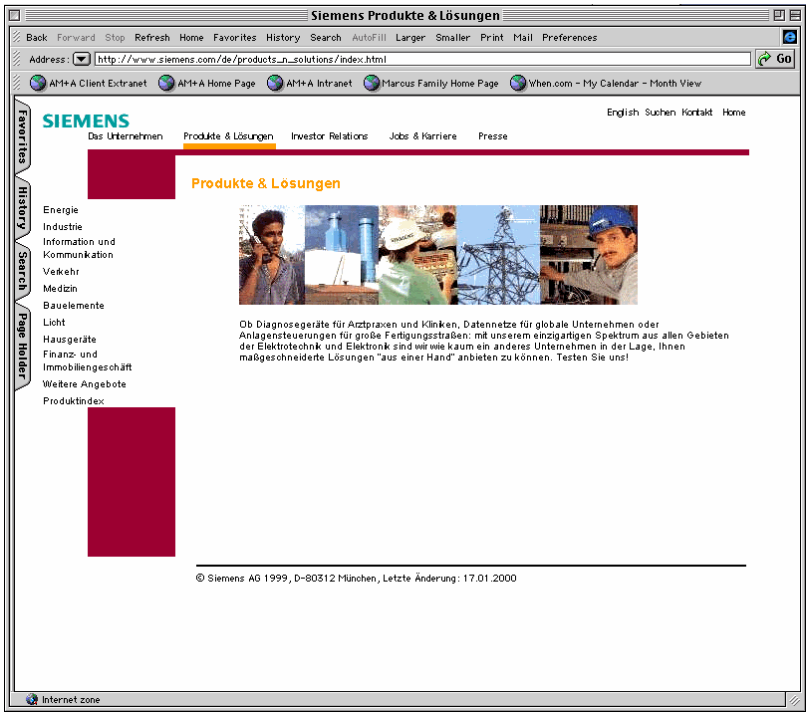

Figure 11. Low Long-term orientation: Website form Siemens Germany.

The Chinese version from Beijing requires more patience to achieve navigational and functional goals.

Figure 12. High Long-Term Orientation. Website fromSiemens in China.

Using Culture Dimensions

The author has used these culture dimenstion by combining the scheme of Hofstede's five cultural dimensions and the scheme of five UI design components to create a five-by-five

matrix that allows for 25 fields of interest. An article by Marcus and Gould [Marcus and Gould] points out possible implications of Hofstede's dimensions for UI components. The author and an intern in the author's firm [Marcus and Baumgartner] studied these assumptions and attempted to match them with "real life": i.e., can examples be found in localized Web sites? For this analysis, the team attempted to be generally inclusive under constraints of time and chose reasonably complex, different "B2B" and "B2C" Websites from three different continents (North America, Europe, and Asia). The exact circumstances of each Web site design could not be determined; however, they examined evidence from the sites themselves.

The results of this study, presented at IWIPS03 [Marcus and Baumgartner, 2003] are the following: (1) The matrix-oriented method helps to organize and analyze data collection and (2) initial observations suggest that cultural habits run deeply and operate even under constraints of global design specifications. In high individualistic and low power-distance countries, variations from standard practice seem likely to be most frequently observed.

Another study [Marcus and Baumgartner, 2004] sought to determine which dimensions might be most useful in mapping culture dimensions to UI components. Approximately 11 authors from nine sources were selected by informal polling of a limited number of initial experts regarding primary resources. From these sources, 29 different culture dimensions emerged. These were submitted to approximately 60 experts worldwide and from them a "best-of-breed" set of culture dimensions emerged. The complete study is reported on in Baumgartner's thesis [Baumgartner].

The final culture dimensions are these:

Context (high vs. low context for messages)
Technological development (state of development and status of technology)
Uncertainty avoidance
Time Perception (both long vs.short and past/present/future orientation)
Authority conception (similar to power distance)

The authors also proposed a means of mapping different cultural artifacts against these (normalized) dimensions using a familiar star-chart approach (cf. [Smith]):

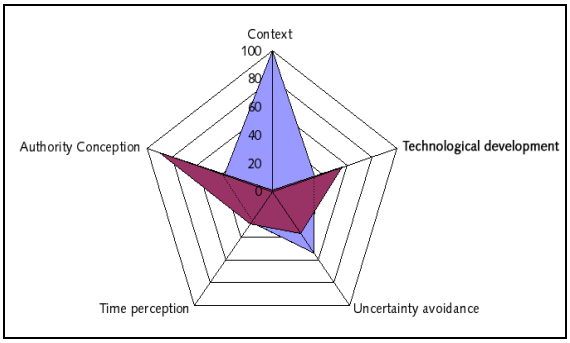

Figure: Culture-dimensions pentagon

Conclusions

Becoming aware of the role of culture in design is an important objective for all design professionals. Determining a useful set of the most important 7±2 cultural dimensions for localizing UIs is preliminary to making practical use of culture dimensions in analyzing, evaluating, and designing user-interfaces for products and services.

Although this effort now involves much individual effort, ongoing worldwide research will likely develop culture bases and software tools that could automatically or semi-automatically handle cultural changes for content management systems based on these dimensions. In the future, with more and more development of products and services taking place world-wide for local and worldwide markets, using the latest techniques of designing user-interfaces to be culturally aware, or culture-aware design, will be a routine component of successful development.

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Sampling in Design Research: Toward Ethnographic Segments

Ken C . Erickson, , President, Pacific Ethnography Company, Los Angeles, California U.S.A

“What people say and what they end up doing is different. It’s not just important to speak to them but you got to spend a day in the life of the customer and observe them.” For understanding the customer better, Jain suggests new methods such as ethnographic studies and tools like

calculating customer lifecycle value. — Dipayan Baishya, THE ECONOMIC TIMES, July 2005.

Anthropological research teams are more and more often called upon to produce research results for design teams. Usually, the team has to devise some sort of formal research plan for the client. And often, the client is working from a segmentation scheme derived from traditional, questionnaire-based quantitative research. These schemes are usually based on questions that make sense--strategic sense--to the client. Sometimes they reflect the ways that consumers or end-users actually organize themselves. But more often than not, they miss important kinds of variation.

We were working, recently, for a client like this. Actually, we were almost working for them. (They did not accept our bid.) They had a segmentation scheme that they used for their global mobile-phone marketing and design. They wanted to know more about the Indian market. And they wanted us to build our proposal around their segmentation scheme. While we did not win the contract, we used the bidding opportunity to think a bit about why we were not happy with traditional segmentation schemes.

Traditional segmentation schemes are means-based, and like other means-based approaches (see Maltz 1994), they don't do a good job of providing the contextual data that help designers imagine design scenarios. And because they are based on what people say, they may be based on lies that people are telling, as Professor Jain suggests in the quotation above.

A psychologists might draw a sample of individual product users or buyers, and study patterns in individual desires, values or behaviors about a product. An anthropologist would discover the range of contexts in which groups of people learn about, acquire, transport,store, exchange, use, and talk about an IT product. And more than that: they would participate as much as possible in its use

and interview the people using it. That calls for a rather different kind of sampling--one that ethnographers often call "theoretical sampling," sampling that often seeks maximum variation rather than a "representative" slice of reality (Miles and Huberman 1994).

In other words, anthropologists (or any ethnographers, really) are interested in the systematic study of the contexts surrounding a particular consumer product or business practice. They want to flesh out the real-life meanings behind product choice, purchase, and use.

What is this meaning business, anyway? Linguists, who are supposed to know something about meaning, are often asked to explain how one knows what a word means. Usually, their answer is that to understand what a word means, one should see how the word is used in ordinary speech (Ogden and Richards 1952). Understanding the context in which a word is used (and the contexts in which it may *not* be used) is the key to understanding its meaning(s). The same is true of IT products and services like mobile phones in India. Mobile phones are part of multiple contexts--home, work, family, street, train, and so on. And as they move from pre-sale to sale to delivery to use in a variety of contexts, and, finally, to disposal (or resale), what they mean and how they are used changes quite a bit.

To understand the range of meanings mobile phones may have for Indian people, or for any kind of people, you have to see them used in context.

If anthropologists find meaning in the contexts that surround what people do then why would the individual person be the unit of measurement around which to build a sampling design? Clients may ask, "How many people will you observe? What kinds of sampling frame will you design, and what kinds of people will fit into that frame?" Our answer is often "We don't know." That is hardly a satisfactory answer when one is trying to win a research contract.

So there is trouble in the sort of means-based statistical clustering used for determining market segments and, likewise, trouble in many client's expectations around sampling. The first kind of trouble lies in the selection of questions or question categories for the initial segmentation questionnaire. How can you know that the questions the client used were the right questions to ask? How did the client determine which dimensions of taste or practice to include or exclude, and what did they overlook completely?

The next trouble comes in selecting the factors for clustering. Which were the most significant? Usually they use those that are most significant in statistical teams but is a statistical norm--taken as a moment in time--the most strategic element to select from among the moving targets like the evolving use patterns surrounding mobile phones in India? The norm will not include the tail ends of the curve--the outliers, the users on the edges of the normal pattern. It should. But too often, the client's segmentation scheme reflect normalized abstractions rather than the evolving needs, tastes, and practices of real people.

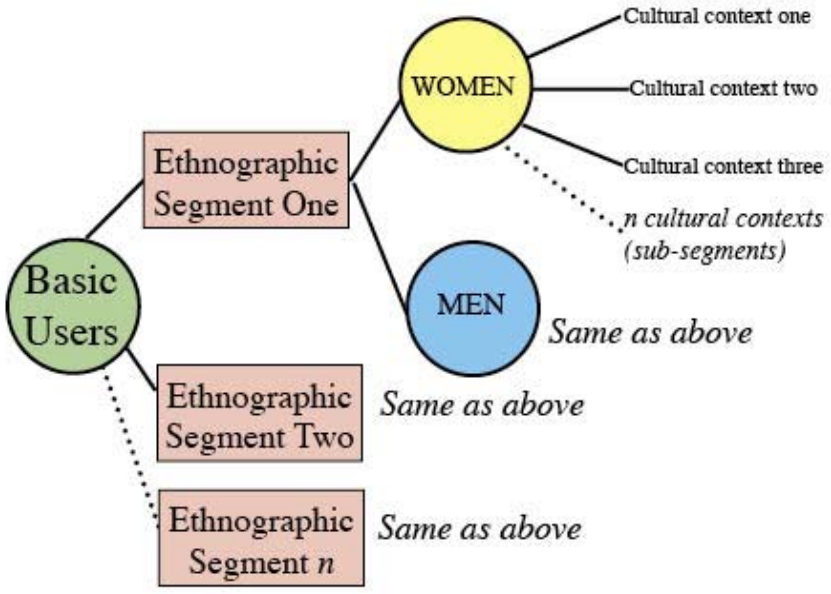
For our India mobile phone client we proposed a rather different model. At the end of the day, we wanted more time in the field than the client was willing to support (at least this time). But we think it would have been time well spent.

We suggested that our team identify ethnographic segments, drawn from observed patterns of practice and meaning within a particular strategic domain--in this case, the strategic domain was "basic" phone users (people who are buying inexpensive phones). We use male or female gender as a major sub-segment because of the continued importance of gender in structuring consumption in India and elsewhere.

Our ethnographic research--observation and secondary contextual

research supporting user interviews and participant observation--was designed to identify patterns within a gendered basic-user target. Ethnographic segments would be identified on the ground, not pre-selected from a quantitatively derived market segment as is usually the case. (And as the client really seemed to want.) The contexts of use for both men and women within these segments would add a real-life dimension to our presentation to marketers and designers.

Figure 1: Ethnographic Segments



Using ethnographic segmentation (it might be more clear to simply call it segmentation by contexts) would help product design and marketing by discovering patterns within segments that are not static but can be dynamic and context-sensitive. Strategic decisions in our proposal would have focused on two or three broad cultural contexts of use, or to might have included include additional fine-grainied contexts. We provided our client with this visual model of what we were trying to convey (Figure 1).

(Our prior work in India had suggested that day-parts and days of the week might have been important. Thus, within general culturally recognized use contexts, we might have paid attention to day of the week and time of day, something like 'Taking and making a business call during the day on Saturday' or 'Hanging out with phone in hand at a teashop' might have been our fine-grained contexts. These were examples we gave to the client, but only the fieldwork could have determine how useful these--or others we might have discovered--might have been.)

The moral of all this is that design researchers don't sample people. They sample contexts and people, both. The try to determine the range of contexts in which things are happening, in which products are used, or related needs or activities take place. Then, within these contexts, they find out what the meaningful sorts of people are who are part of the world in which these goings on are happening. It makes sense, then to think about people after you have determined where you are going to go, which contexts you want to visit, and, in consultation with your client, which contexts will be the most strategic for the organization to understand and design around. It isn't people alone. Its people and contexts that provide the meaning behind people's actions and desires. Designers want meaningful scenarios that are rich in the local complexities of daily life, the complexities that people take into consideration when they decide to do this or that, to organize their lives or their thinking in one way or another, or even to buy a new ring-tone for their mobile phone or not.

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1. Feedback:

sehr geehrter Sunil Kumar Bhatia
Thank you very much for having sent me the Newsletter.
Indeed, it is very interesting. Even (or esp.) as I am not experienced in India (I only know Japan, China, Taipei and Hong Kong) and the design situation there very well), this newsletter offers many interesting new perspectives to improve the international debates on the quality of design.
In this edition of the newsletter I esp. have appreciated the essay by Mahesh Joglekar as this explains the intense complexity of design and (quite unique) reflects the cultural differences of design and of the use of procducts esp. in different cultural regions and markets. That is brilliant, indeed.
Could you, please, send me his address.
Well: Whenever you need or want a text by me(e.g. on design research, on the needs of a serious design education, on the use of design etc.). just let me know.
Thank you again ? and let?s keep in touch.

good luck
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Program And Events:

Many readers were inspired to voice their opinion about our special issue on "Tourism and Design- Case of Germany" (May 2006, Vol-1, Number-4) - so many, in fact, that even after we expanded our "feedback" this month. We still had many more thought provoking responses.

Design for all Institute welcomes correspondence from readers. Letters should be sent via e-mail to dr_subha@yahoo.com . All letters should include daytime telephone number, and all letters may be called for length and clarity.

We are sorry to inform all those who have encouraged us by giving us their valuable suggestions, comments and appreciations and we can not accommodate all and we have selected few letters on first cum first basis. Our intention is not disheartened and discouraged any one .Your guidance is source of inspiration for us. Kindly do write us and help us in making our efforts world class.

Editor

Prof. L.K.Das

Appeal: INTERNATIONAL YOUNG DESIGN ENTREPRENEUR OF THE YEAR 2006 WIN £7500 and a stand at 100% Design

The British Council's International Young Design Entrepreneur of the Year (IYDEY) champions the importance of creative entrepreneurs working in the international design sector. Presented in association with 100% Design the award is supported in India by ELLE DECOR.

National Finalist

The IYDEY award is open to nationals from 10 countries - Brazil, China, India, Indonesia, Lebanon, Lithuania, Oman, Slovenia, South Africa and Thailand. The national finalist from each of these countries will participate in a tour of the UK design sector that includes meetings in London and Glasgow and events at London Design Festival (15-30 September) culminating at 100% Design (21 - 24 September). The tour includes a wide range of business networking prospects and an opportunity to be represented at the British Council stand at 100% Design and participate in a British Council seminar discussion.

The Winner of the IYDEY 2006 will be chosen from among the 10 national finalists and will be announced at an award ceremony at 100% Design.

Their prize will consist of:
A financial award of £7,500 that will be linked to the UK and tailored to the winner's specific needs.
A stand at 100% Design 2007
Who can apply?

The award is open to entrepreneurs working in the following sectors,
ARCHITECTURE: interiors and environment
GRAPHIC DESIGN: communication, publishing, branding and multimedia
PRODUCT DESIGN MANUFACTURE: furniture, industrial products and crafts
INTERACTIVE AND DIGITAL MEDIA
DESIGN PROMOTION: exhibitions, events, festivals and retail
Who is eligible?

A participant must:
Be aged between 25 and 35
Already work in the design sector (as defined above)
Be entrepreneurial and have shown their ability in the promotion of design in their country, in either a commercial or public context, or both Through their character, drive and abilities demonstrate their potential to be a future leader of the sector in their country

How to apply?

Download the application form here and send the completed applications to iydey.india@in.britishcouncil.org or to the following address:
"IYDEY"
Rwituja Mookherjee
British Council
Mittal Tower C Wing II Floor
Nariman Point
Mumbai 400 026

100% Design

This is the UK's largest and most respected commercial interior design fair and the only exhibition of its kind where exhibitors are selected by a jury.

In 2006, 100% Design will take place in London from 21-24 September.
The exhibition has developed an impressive worldwide reputation by promoting great design for more than ten years during which it has helped change the face of the international design industry. For more information please visit their website.

FAQs

Read the Frequently asked Questions (FAQs) section to know more about the International Young Design Entrepreneur Award 2006, who is eligible, how to apply, shortlisting, announcement of results, who to contact and more.

Contact us

If you have any other queries you can mail us at iydey.india@in.britishcouncil.org.

2.Dear Dr Sunil Bhatia,

Thank you very much for passing along this information. It will be published in the next issue of AAA E-News, which will be sent out in the beginning of August.

Cheers,

Sarah Walker_____

Production Editor, Anthropology News

American Anthropological Association

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3 Unique & Innovative Masters Degree Course

Master in Educational Technology - Computer Applications (MET-CA)

Who can join?

ىnbsp; Graduate Women (any stream) from recognized University scoring at least 50% Marks or B+ Grade at the graduation.

ىnbsp; Skills in English Communication and Comprehension are essential.

What is the duration and timings?

ىnbsp; Two years full time (Four Semesters)

ىnbsp; Everyday 9.30 am to 4.30 pm

What is the course content?

ىnbsp; Concept and scope of Educational Technology

ىnbsp; Process and Theories of Learning to understand how people learn

ىnbsp; Theories and Models of Instructional Design

ىnbsp; Storyboard development for Educational multimedia

ىnbsp; Multimedia development process and Application Software such as MS-Office,
Corel Draw, Photoshop, Macromedia Flash, Director, etc.

ىnbsp; Orientation to editing of audio - video - graphics and animations

ىnbsp; Web-designing using HTML, Dreamweaver, Frontpage, etc.

ىnbsp; Process of Online course development

ىnbsp; Research Methodology

ىnbsp; Project (working in Industry as Project Trainees)

ىnbsp; Seminar (Research based study in the recent trend in ET)

What are the future prospects?

Educational Multimedia development is a rapidly growing area and there is a dearth of qualified professionals. Indian e-learning industries have gained a great deal of acceptance internationally for developing on-line courses. The industries are looking for trained professionals in the areas of instructional design, content development and story-board development.

What is Instructional Design?

Instructional design is a discipline which focuses on the systematic process of planning any teaching-learning process and developing an effective educational system. It also involves micro-planning and material development for actual

teaching-learning activity. Instructional Design is essential for developing an effective educational multimedia or a web-based course.

How are MET-CA pass-outs placed?

The students work as Project Trainees during their fourth semester. They earn a monthly stipend of about Rs. 9000/- during their internship. Most of the students are immediately absorbed in the same industry or are employed by other industries immediately after the completion of the course, even before their final results are out. They are generally placed on the starting salary ranging from Rs. 15,000/- to 19,000/- and above. The e-learning Industries where our students are working are Tata Consultancy Services, Accenture, LionsBridge, Reliance, Aptech, SchoolNet (IL&FS), Tata Interactive Systems, Gurukul Online, Hurix, and many other known corporate.

What is the Admission procedure?

Availability of Application forms and Prospectus
Till June 30
10.00 am to 5.00 pm
Last date for submitting Application Form
June 30
10.00 am to 5.00 pm
Entrance Test
July 2
11.30 to 1 pm
First list of selected candidates
July 5
12.30 pm
Last date of payment of fees (First list candidates)
July 7
Till 5.00 pm
Confirmation of admissions as per the Second list
July 10
Till 12.30 pm
Last date of payment of fees (Second list candidates)
July 12
Till 5.00 pm
Confirmation of admissions as per the Third list
July 13
Till 12.30 pm
Last date of payment of fees (Third list candidates)
July 17
Till 5.00 pm
Commencement of the course

July 20
11.30 am

Fees (Rs. 18820/-) are to be paid by Demand Draft/Pay Order payable to ?Department of Educational Technology, SNDT Women?s University? only. Please note that the fees are subject to change as per the University rules.

What is the nature of the Entrance Test?
The entrance test is based on Logical aptitude and English Comprehension. Logical aptitude is tested by items such as figural relationships, logical sequencing, general arithmetic problems, graph reading, etc. English Comprehension is tested on knowledge of basic grammatical structures, comprehension of passages, sequencing of sentences, vocabulary, etc. Passing both the sections of the entrance test is compulsory.

Whom to contact for further guidance?
Department of Educational Technology SNDT Women?s University Juhu Road, Santacruz (West), Mumbai 400049
Ph. 26602831, 32525515 (D) or 26606648 ext. 353, 355 Email: detsndt@vsnl.com
Visit us at
www.sndt.ac.in
The course details are available at (Admission Form can be downloaded from here)
www.sndt.ac.in/faculties/edu/edutech/course.html

4. TWELVE years after it first came up at Gandhinagar, the National Institute of Fashion Technology (NIFT) campus in the capital city is expanding. While last year it was undergraduate course in Textile Design programme, this academic year beginning July 17, the institute will start a new post-graduate course in Fashion Management. Selected on an all-India entrance test basis, 30 students will learn fashion-based management.

In India, NIFT is the only institute that offers course in Fashion Management. The specialised course has been introduced keeping in view the latest expansion in retail fashion marketing in the State. It will enrich the already rich scenario of management study here. The course is already on offer at NIFT campuses in New Delhi, Bangalore, Hydrabad, Kolkata and Mumbai.

5. Tired of getting complaints from your son’s school teacher about his cellphone continuously ringing in class?

Well, your son might still carry a cellphone to school, but now all he can do is to receive calls and that too, only from a select few. All thanks to an 80-mm mobile phone designed by a National Institute of Design (NID) faculty.

The mini mobile, designed by NID's principal designer Prad-yumna Vyas, is meant for all those who perceive cellphones as means of urgent communication, and are not interested in its value-added features and, well, need some peace of

6. Design for All Institute of India appeal to their members, subscriber and well wishers kindly contribute little time of thinking for ways of establishing the state of art Design Institute and in what way it can benefit all living.

7. We seek opinion on formulating curricula of different program of 1-year of 2-semasters for beginners, 4-year Bachelors program of 8-semsters, 2-year master program
of 4-semsters and areas of research for PhD program. It is a backbone of society and if we produce competent workforce for future use we can make a better society. All the experts, intellectuals, philosophers of different walks of life should contribute their opinion freely and help us in making a world class Design Institute.

8.Those who are really working for the cause for the betterment of society and are known to few persons in and around are working at individual level or looking for some platform to raise genuine issues or not being registered with any institute/ organizations, either you can e-mail us .We will request them to join our institute and we can work mutually for common cause in effective ways or they are welcome to us and directly registered with us through e-mail or write to our correspondence address.

Job openings:

These job openings are informed to us by our members and we don't claim any responsibility. It is just a beginning.

Editor

1.The Company: A leading contemporary art gallery in Delhi & a high end furnishings export house .We are looking for trendy, switched on graphic designer with a strong, practical understanding of web design skills. The designers must have a 21st century sense of style, space

and fashion. Simple, elegant design skills like those of Armani, Gucci, Oscar de la rentaa
Positon: Free lance with full time opportunity with incentives for right candidate. The position is based in Delhi.
Job requirements: Design web & print advertising material, web site template, in a nutshell, the ability to position a brand through stunning design amongst the leading international competitors.

CONTACT (with resume and portfolio): kapilmodi78@hotmail.com

2. Arvind Brands Ltd, Bangalore is looking for a freelancer who could design graphics for apparels for the Spring/summer 07 collection for one of its international denim brand.
Interested may contact:
Rishiraj Y Email : rishirajy@arvindbrands.com
Phone no. +919342191008

3. Zanav Designs Pvt. Ltd. is looking for in house textile designers. They are looking for designers from NID, NIFT and other design institutes as well since they have openings at present at both entry level and a more experienced level to head the textile division as well as to add to the design pool at the entry level. They do high quality wovens and prints for home furnishings as well as made ups done with surface treatment, printing, as well as acessories.
The positions are based in Bangalore. Zanav is a brilliant place to work and learn. Interested designers could further contact the Head of the Company-Mr. Ravi Khemka at ravikhemka@zanav.net .

4. We are looking for a Flash expert for our User Experience team at Texity Systems. Texity Systems is a Pune-based firm.

The candidate will be responsible for handling Flash prototyping/ development work as well as interaction with clients for such projects. Will also be required to coordinate and work with client UX/design teams.
Requirements:

- Extensive knowledge and experience with Flash, Photoshop and Illustrator. Must be advanced in creating dynamic flash content.

- Strong portfolio with samples of work on web based interfaces.
- Good communication skills and flexible timings to coordinate with clients based outside India.
- Strong work ethic and ability to coordinate with teams on multiple projects.

Qualification:
Preferably diploma in interactive media. But would be mainly considered based on portfolio.

The requirement needs to be filled in a short time. Compensation not a constraint for the ideal candidate.

Please send resume/portfolio at neeharika.gupta@gmail.com or ngupta@texity.com.

5. PERI Software Solutions Inc., based in New Jersey is looking for US graduate students who have OPT or CPT to work in United States. We have multiple opportunities in software development. H1B and Green Card sponsorship available.

If interested please send your email enquiries and Contact Details to mani@perisoftware.com with your full contact information.
Thanks & Regards.

Mani
mani@perisoftware.com
PERI Software Solutions Inc.
www.perisoftware.com
Ph: 201 420 9005 Ext:5250
6. One of the largest auto manufacturer with an international collaboration is looking for Industrial Designers/stylists with 'Class - A' surface development skills in ALIAS software these can be from NID, IISc or IIT with an engineering degree in mechanical or related engineering.
They should have experience any where between 3 years to 12 years and the position would be in a metro.
Interviews are scheduled from the week starting 19th in various locations.
If person has experience in Cabin design of interior/exteriors. It would be an advantage.
Interested candidates may write to me at
ts@tminetwork.com with the subject column "stylist/industrial designers" while sending the mail. It will help in hastening the process of screening.
The candidate should , in addition to his profile, give in the following details too
1.constraints, if any, on location
2.compensation, present and expected
3.availability for interviews between 20th and 23rd?
4.any auto company, that he would want to work for?
Good day
t sreedhar

Managing Director
www.tminetwork.com

7. Onio Design Pvt. Ltd., Pune is one of the innovation hot-spots of the country in the field of product design, experience design and branding. Started by alumni of prestigious IIT Mumbai and NID 9 years back, Onio is at the front end of creative services revolution that is about to sweep the country.

As a part of its expansion program Onio is looking for self-propelled dynamos of creativity in various positions to join the team and be a part of the exciting times ahead.

Senior Design-Team Leader (Product Design)

Senior Design-Team Leader (Communication Design)
Market+ Trend Researcher and Business Analyst
Brand Strategist and Visualiser
Copywriter:
Design Engineer
For more details, please have a look at our website
http://www.oniodesign.net/html/Contact_us/Contact_us_openings.htm#1

8. The Industrial Design Centre (IDC) at the Indian Institute of Technology Bombay (IIT Bombay) invites applications from for faculty positions at the level of Assistant Professor (with specialisations in Animation, Interaction Design and Product

Design and Transportation Design) and Professor (with specialisation in Product Design).

Qualification:
Masters Degree/Ph D with a good academic record

Experience:
3 years teaching/research/professional experience for the post of Assistant Professor and 10 years teaching/research/professional experience for the post of Professor

Last Date:
Last date of receipt of applications: July 21, 2006
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Web Links:
Refer to the following links for further details:
http://www.iitb.ac.in/recruitment/Advertisment/
http://www.idc.iitb.ac.in

Academics:
The department offers an excellent academic environment - with programs at the masters level in the areas of Product Design, Visual Communication, Animation and Interaction Design. The Doctoral level progam has established IDC's commitment to research. A Bachelors level progam (B. Des) is scheduled to begin in the year 2007. We welcome candidates with a passion to experiment, explore, push boundaries and develop new thinking in the field of design.

Research:
The department has several focus areas for research with access to funded research projects from the Institute, Industry and the Government. We particularly welcome candidates who would take initiatives to pursue their area of interest and thrive in a collaborative environment in which projects involve many interdisciplinary research groups.

Consultancy:
The department/institute encourages its faculty to work on projects from the industry, be a consultant and conduct short term courses and seminars. This allows faculty members to earn additional income in addition to their regular salary.

Campus:
For those who have not been to IDC, the Institute has a great location for an academic environment nestled between Powai and Vihar lakes along with scenic hills adjoining the campus. The Institute is located on a 220 hectares green campus in the north eastern suburbs of Mumbai, an hour's distance from the city connected by buses and
local trains.

Facilities on Campus:
Living on the IIT Bombay campus offers an absolutely unbeatable combination of opportunities - that of living in a city that is the financial, business, and entertainment hub of India, while still enjoying the peace and quiet of a lush green campus. The campus has all amenities needed for a high quality of living - green, tree-filled and pollution-free surroundings, children's park, swimming pool and tennis courts including two banks, a shopping centre, two excellent schools for children, and a well equipped hospital. All students and most faculty live on campus, in student hostels and IIT staff quarters.

The peaceful atmosphere of the campus belies the full range of activities that complement academic life.

More job vacancies are in our web site www.designforall.in