Design for All

Vol.2. No.8 August, 2007

A publication of the Design for All Institute of India.

Chairman's Desk:

Greece has never completed struggle for existence. I look at Greece with its glorious traditions, its mountains whose peaks with their very distinguished names remind us how high the human spirit Greece had attained. Refined form of wisdom is as old as this country and it never boasts of successes rather it speaks of intuition and efforts. People always like evolution to digest progress "With its bark and its pits" They always point out to one another 'Either you can show good or bad architect, to build paradise or Hell'. They always admire the person who holds the "Sun in one's hand without being burnt, to transmit it like a torch to others, It may be a painful act but they believe it is a blessed one". Greece as we know is a peninsula but also a world of water and foam. They say where holy light shines, no other fire can burn. In Greece Sun is utmost mysterious. For the west all mysteries are associated with the darkness but for the Greek light is the great mystery and every radiant day a recurrent miracle.

The sun, the sea and love are the basic and pure elements. I have never had the opportunity of visiting Greece and I am unable to feel the difference of sun and even of sea of Greece from my world. I am rest assured about love and I have received that in a special way.

The way the Greece scholars with their high energy level and enthusiasm to spread their knowledge to rest of the world, have agreed to contribute their valuable articles showing that they have not forgotten their old traditions. They are in modern world but healthy traditions are alive in them. They are respecters of what is helpful and useful to all of us. We learn from them that valuable traditions are to be revered. These are not to be rejected in our enthusiasm for modernity.

Our Newsletter is first of its kind in Asia which can humbly claim that we are successfully publishing special issue on various countries and on different topics related to Universal Design/ Design For All/ Inclusive / Barrier free Design. In continuation of our earlier series, our August 2007 Vol-2, No-8 is on Greece. Greece and India have very long and old history of associations. Modern studies are confirming that men and women have settled in many parts of the world since over millions of years. They were living, hunting, sleeping and waking all along. It is hardly five thousands years ago that in certain parts of the world men and women were poised for awakening. These areas are Greece and Italy in Europe, China and India in Asia, Egypt in Africa. There are certain words, mythological, and religious characters and phrases have similarities. Western intellectual tradition 'Philosophy' (Greek for 'Love of wisdom'), begins with so called pre-

Socrates (c600-400B.C) as an effort to understand the nature of the cosmos. In the same period in India Aryabhatt was also exploring the mysteries of cosmos. The distinctive features of their speculations compared with earlier attempts are usually categorized as 'mythological'. They had presupposed in all their works that the universe was ultimately rational and that the human mind was equipped to discover the nature of that rationality. These were the findings of our prehistoric thinkers who did not just discover fire, rather designed it. India and Greece have peculiar similarities of history. Perhaps Great minds think alike. Greek culture, art, architecture, sculpture, drama and philosophy have left strong major influences on Indian thoughts and activities over centuries.

When fire and water do not mix along they could not answer then Empedocles (c 495-437BC) called this phenomena 'Love and Strife'.

Socrates (c470-399BC) who was executed for corrupting the minds of youth of Athens by encouraging them to think 'Know thyself' was turning point for world. It was the open war of wisdom against ignorance. Plato the most brilliant pupil of Socrates wrote a book "Republic" and where we see the rudiments of the social life of both countries. Some of our eminent historians believe that the concept of republic was borrowed from India.

Soon there after Alexander the great made his excursions to India and faced the toughest resistance from Indian King Porus (Old name Poro). The greatness of the Greek king was that he could not help befriending Porus and thereby abandoned his further exploits to defeat India. Alexander was man of principles and his conversations with prisoner King Porus are prescribed in our school curriculum for teaching ethics and morals. King Porus and his men put up a fierceful resistance against the invading Macedonian army which even won the admiration and respect of Alexander. Alexander is also known in India as Sikander (Persian name). Many folk tales, songs and dramas were written by projecting him a central character. He has become icon of India. Greece king, scholar and people were always fascinated with eastern people, land and philosophy and India was a 'continent of Circe' and will continue to be. Attack of Alexander had changed the Indian history and many Greece women and men married Indian. Many communities are here in India who still bears the same lineage. Physical and genetic resemblances are notable till date, especially in the north western part of the subcontinent.

Greece is the first county among European countries whose people had picked up the knowledge of farming. That had revolutionized the ways of living. It brought stability and the minimise their worries of

hunger. This is invariably the fate of societies that leads and thinks. It is destined to suffer. They opened the channels of progress and prosperity for others.

The team of Design For All Institute of India expresses their gratitude for Prof Dr. Margaret-Catherine Perivoliotis-Chryssovergis for her keen active interest for special issue of our newsletter on country special series and this newsletter of August 2007 Vol-2, No-8 is outcome of her sincere efforts and it is result of her true to words. She has organized, planned, executed and requested the different contributors for articles for submission before our deadline. I feel like to stand and salute for her sincerity, honesty, commitment and especially for her high energy level for working for progress of Design. For her significant intellectual contribution in the area of Design a recommendation for world leader for future consequence Athens is the birthplace of Democracy and the cradle of European civilization. Greece – A deep respect for tradition, a deep love of good times. With all humility we are trying to build up new bridges of friendship and understanding for the onward march of humankind

Our September Vol-2, No-9 issue of newsletter is on USA and on "Children Education and Universal Design". Designers from USA have contributed the articles

With regards

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Content of August 2007 Vol-2, No-8

Forthcoming Issue of Newsletter September 2007, Vol-2, No-9

1. **CREATING ENVIRONMENTS AND BUILDINGS THAT SUPPORT CHILDREN WITH ALL ABILITIES**

Vicki L. Stoecklin is the Education and Child Development Director
White Hutchinson Leisure & Learning Group, a Kansas City, Missouri United States,

2. **I Can Play - Creating Universally Accessible Play Environments for All**

Ingrid M. Kanics, Center for Creative Play, USA

3. Surfacing With All Children in Mind

J. Schappet, CPSI, A. C. Malkusak, ASLA, CPSI, & L.D. Bruya, PhD, CPSI of Boundless PlayGrounds USA

From the Editors Desk:

I am pleased to bring you our August 2007 issue, Vol 2, No-8. It focuses on Greece, the ancient cradle of modern western thought. It was once a great center of learning, the very best in art, theatre, and poetry. It was a culture that believed in exploring the human potential, loved human right, freedom of speech and democracy. Later it became the inspiration of modern technological civilization.

This issue has been very ably put together by Dr. Margaret-Catherine Perivoliotis, Associate Professor, Faculty of Graphic and Applied Arts, Technological Educational Institute, TEI, of Athens, Greece. It is a great beginning. I am sure we will have the opportunity to know more about design in Greece in the not very distant future. In all, an old civilization, that which is formal is the tip of the ice berg. The support system lies hidden beneath. Dr. Margaret-Catherine Perivoliotis has contributed three articles. The first article entitled 'The Hellenic Approach to Inclusive Design' is a broad introduction to the growing concern for Inclusive design in Greece triggered by membership of European Union and parallel concerns of the Hellenic Ministry of Environment and Public Constructions, which highlights the gaps and much that needs to be done to support the growing urban spaces inaccessibility for the disabled, men and women. The Athens Olympics of 2004 was the turning point for a real

Hellenic Inclusive Design campaign and realistic implementation. Such international event opens up a country to international audit. It provides the needed push to all round action and experiencing the benefits of the same.

The second paper by Dr. Perivoliotis speaks about Design Education in Greece in general and TEI of Athens. Design education in Greece draws on cultural heritage and considers this as essential to a human-centred design approach, since culture and heritage are fundamental parts of human nature. The research methodology and the ensuing design results are highlighted. The third paper 'Design for Inclusiveness' is the magnum opus from Dr. Perivoliotis. It is the result of 5 years research collaboration between Greek and Hungarian educators from textile and stage design, further expanded to performances with the participation of Finnish schools of design. The finale of the research effort was a 'performance-for-all'. The project was a pedagogical experiment in the international classroom and an understanding of how design research, design education and appropriate technology can combine together to create an education platform suitable for multicultural/multilingual learners' preferred learning approaches/necessities and related social and cultural issues. It also led to design of a learning environment that meets the needs of students with

learning difficulties/disabilities. A great study indeed.

The fourth paper is by Charalampos Chaitas and Anstasia Kalou, co-founders of "Get inspired" design studio, based in Athens, Greece. This paper, "People and Things" is about a temporary exhibition fully accessible to sighted, partially sighted and non sighted people. The design solutions are simple and effective. It shows that imagination and care is all that is needed to make the world accessible. We look forward to more case studies from 'Get Inspired' design studio.

The fifth paper is written by Prof .Charalampia Agaliotou, Architect engineer and educator, at Technological Educational Institute of Athens, Greece. This paper Architecture without vision-Architecture for everyone deals the question 'Can architecture and decoration be meaningful for blind or visually handicapped people?' The paper clarifies that vision is not the only means of perceiving space. When vision is absent, the other senses-and especially touch, assume a more important role. The mental structure of blind people tends to split the information received from the environment and then reintegrate the different pieces of information until it acquires a complete picture. The paper details out how other senses contribute to perception and enjoyment of space and interiors. This is a must

reading for all design schools. Thank you Prof. Agaliotou.

The sixth paper, DESIGN: A TIME-SPACE CONSTRUCTION is written by Dr. Georgiadou Zoe and Mr.Panagiotis Ilias. This paper is in the great tradition of the ancient Greek thinkers. It explores the relationship between time, space and creativity and wonders how one creative possibility interacts and alters the time and space characteristics of the other?

Thank you, Margaret for bringing Greece in its myriad flavors.

Lalit Kumar Das

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Greece Related Information:

1 Greece Ministries:

Ministry of Transport and Communications (http://www.yme.gov.gr/)
Ministry of Economy and Finance (http://www.mnec.gr "Information Society" (OPIS) (http://en.infosoc.gr)
Ministry of Development (http://www.ypan.gr/index_uk.htm)

Technical Chamber of Greece : (TEE-TCG) was established in 1923. It is a public legal entity, with elected administration. Its headquarters are in Athens and has branches in 17 geographical regions.

NGOs: The National Network on Design for All (GR-DeAN, http://www.e-accessibility.gr/) was established in 2003 as a member of the European Network on Design for All (EDeAN). GR-DeAN aims to promote the wide application of the "Universal Access" and "Design for All" principles in Greece, and to support activities towards equal participation of people with disabilities to the Information Society.

The National Confederation of People with Disability of Greece - ESAEA (http://www.esaea.gr/)

W3C Greece Office (http://www.w3c.gr/)

DISABILITY NOW (http://www.disabled.gr/)

Research institutions:

Centre for Universal Access and Assistive Technologies of the Institute of Computer Science, Foundation for Research and Technology - Hellas http://www.ics.forth.gr/hci/ua_at_centre.html).

Department of Informatics and Telecommunications of the University of Athens (http://www2.di.uoa.gr/en/)

Department of Product & Systems Design Engineering of the University of the Aegean (http://www.syros.aegean.gr/en/default.htm)

- **Department of Computer Engineering and Informatics of the University of Patras (http://www.ceid.upatras.gr/en/)**
- **Institute of Language and Speech Processing - ILSP (http://www.ilsp.gr/)**

University/Institute for Post Graduate/ Research along with name of contact person:

1) TEI (Technological Educational Institute) of Athens, National Technical University of Athens (NTUA), and Aristotelian University of Thessaloniki undertake research and include lectures on Universal Design/ Design For All/ Inclusive Design/ Barrier free design.

2) For Post Graduate studies National Technical University of Athens (NTUA), and Aristotelian University of Thessaloniki have master and PhD degrees that can be on the issues of Universal Design/ Design For All/ Inclusive Design/ Barrier free design.

3) Dr. Georgiadou has graduated NTUA (BA, PhD) and undertook research on Design For All, so she is a good contact person for NTUA and possibly Thessaloniki.
I (Prof Dr. Margaret Catherine) have also close relations with NTUA and TEI Medical Studies that include similar issues, so they can always contact me.

Private Group

eWorx (http://www.eworx.gr/)

Alter Vision **is an award-winning team of designers from Thessalonica. They are the creators of *Hyphen*, an academic typographic publication that is published twice a year. In June 2002 they organised an international conference on typography and visual communication, in which about 400 attendees and 80 speakers from all over the world participated**.

GREEK SCHOOLS OF ARCHITECTURE

- **School of architecture n.t.u.a. (Athens)**
- **Aristotle University of Thessaloniki**
- **Architecture (Patras)**
- **University of Thrace (D.U.TH.)**
- **University of Thessaly school of architecture**
- **Techical university - Crete**

Magazine and Journal :

Delta d : In November 1998 Demetrios first published *Delta D*, a Greek, bimonthly, award-winning publication dedicated to the field of visual arts. Its 3,500 copies have sold out already nine times in the magazine's 25-issue history. The magazine exhibits works created for the Greek market, contains interviews with leading designers, and includes articles on design around the world.

Vitruvio.ch: aims to collect information about architecture, put it in order according to a predetermined method and let everybody use it freely (students, architects, experts, etc)

ArchitectureWeek: **covering architecture, design, and building.**

Archinect :This e-zine was created to bring together designers from around the world to introduce new ideas from all disciplines.

Greek Architects Portal :The architecture e-magazine in Greece, links to architecture news and events. Includes daily updates, information about architecture in Greece.

Biography of Contributors:

1. Prof. Dr. Margaret-Catherine Perivoliotis-Chryssovergis

Designer, Interior Designer, Textile Artist/Designer, Researcher

Member: **Hellenic Chamber of Arts/Ministry of Culture, TEXERE/European Textile Network-ETN, Design Research Society/DRS, ATINER**

Email: perivoliotis@teiath.gr

URL: www.perivoliotis-mar.gr

2. Charalambos Chaitas 3. Anastasia Kalou

Charalambos Chaitas and Anastasia Kalou are the co-founders of "Get inspired" design studio, which is based in Athens, Greece.

Charalambos is an architect with a masters degree in Museum Studies, working at the Cultural Organization of the Municipality of Athens, while Anastasia is an Interior and a graphics designer.

They focus their work on Museum design and accessibility. They are mostly interested on how to communicate effectively with the museums' audience needs. Their projects include numerous exhibitions in Greece and abroad.

4.

Dr. Georgiadou Zoe - Associate Professor with tenure, at the Interior Architecture, Decorative Arts and Design Department of the Faculty of Graphic Arts and Design, Technological Educational Institute (T.E.I.) of Athens, Greece. Freelance Interior Designer and Architect with many research works and publications to journals, conference proceedings, and a book on Architectural and Decorative Materials.

5.

Mr.Panagiotis Ilias - Senior lecturer with tenure at the Photography and Visual Arts Department of the Faculty of Graphic Arts and Design, Technological Educational Institute (T.E.I.) of Athens, Greece. Freelance Photographer, with many solo and group exhibitions and publications .

6.

Prof Dr. Charalampia Agaliotou

Address: 20 Monemvasias str. , Athens , 117 41, Greece, Phone no:+30 2109211456

E – Mail address: cagaliot@teiath.gr

- **Work as an Architect (individually) and in collaboration with Technical Offices and Construction Companies.**
- **Regular Professor at the Department of Interior Design of the Higher Technical School of Athens (1980-1985).**
- **Assistant Professor at the Department of Interior Architecture, Decoration and Design of T. E. I. of Athens (1985-2007).**

INTRODUCTION OF DESIGN IN GREECE

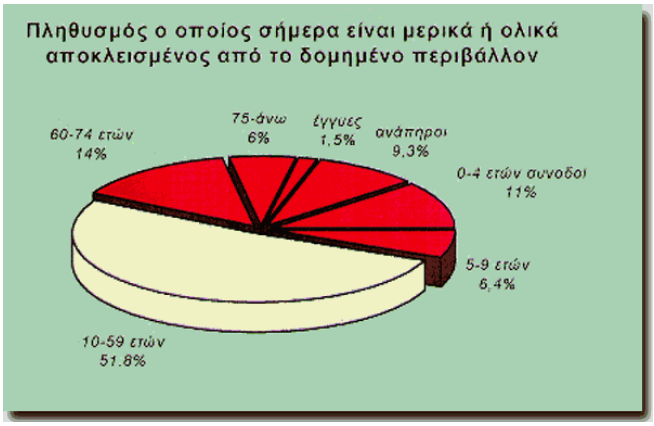
(The first two articles are very important to know the psyche of Greece Designers and their transformation from traditional to modern design)

1. The Hellenic Approach to Inclusive Design

Margaret Perivoliotis

Greece, as all members of the European Union, is recognizing the inequalities and condemns the discrimination disabled people experience in their every-day activities. The European Commission has devoted more than 10 per cent of the funds of the European Social Fund to vocational rehabilitation of people with disability of the member countries, but this is not solving the problem among the EU countries. Specifically, concerning Greek people with physical disabilities, constrains are reinforced by the lack of Inclusive Design, either for accessibility to public places in general, or to working environments in particular. An even greater obstacle appears when a working post is provided, yet the disabled employees, as well as the employer, are not supported properly with the necessary ergonomic and technological design solutions. In Greece the high rates of traffic accidents over the years have contributed to the existence of a significant number of previous-able-population becoming physically disabled and consequently loosing the opportunity to fully participate in social and economic life. The

Hellenic Ministry of Environment and Public Constructions presented the following results on urban spaces accessibility for the disabled, where the red area is the percentage of those that are experiencing a major or minor isolation. The upper numbers indicate the age group while the lower ones the relative isolation percentage.



Parts of the Greek female population experience also double and triple jeopardise, especially regarding race, physical disability and geographical position. These issues became central to the Women's Movements during the '90's that recognized the difference and diversity of the marginalization and exclusion of different groups of women. Women with physical disabilities make up one of the most marginalized groups with high percentages of

poverty and social isolation. Social Movements, including those of the Physically Disabled and the Women's Movements, placed an emphasis on the small participation of women in aspects of society such as, education, workplace, entertainment and politics. In Greece, women with physical disabilities are mainly a hidden population. Even though it is estimated that the population of males with physical disabilities is larger, due to their involvement in more accidents, physically disabled females are estimated to be around 200,000, which is 40% of the target population, but their participation in educational and training programmes is 2 to 10 as compared to physically disabled men.

Athens Olympic Games of 2004 was initiative and starting point for a real Hellenic Inclusive Design campaign and reality. New inclusive constructions, roads, pavements, crossing lights, public transportation and public building accesses became available to physically disable people. The Municipality of Athens, with an excellent record on Inclusive Design, provided special services to disabled, with the assistance of corresponding ministries. The dynamic and active organizations of Disability Movement with the wide and active participation of disable people also forced the government to come out with effective solutions. They sensitised the public opinion to issues involving the physically disabled and informed the general

public and the disabled ones on legal issues, design solutions and possibilities. Information on disabled travel, disabled accommodation, and Hotels all around Greece with facilities specially designed for the disabled, are now available via a special Greek web site.

In the past, Hellenic Design Education looked mainly at the designing of products that almost excluded access to disable users/customers. Nowadays design educators have realised that future consumer markets will be more diverse than ever in terms of age and physical ability. Supported by new design research techniques, they focus on issues of Inclusive Design. Greek future designers are learning to design products and environments usable and appealing to everyone, regardless of age and ability, realising how important is to the designers of tomorrow, and those who educate them, to make the development process more user-centred.

2. The Textile Design Studio Research

TEI of Athens, Greece
Margaret Perivoliotis

Higher Education in Greece is by constitution public and consists of two types: purely Academic and Applied Technological that is Universities and Technological Educational Institutions (TEI). The Institutions of Higher Education in Greece are legal establishments, fully self-governed and operating under public law.

T.E.I. of Athens is the third largest Institution of Higher Education in Greece. It consists of five faculties, 37 Departments and more than 32.000 students. The Faculty of Graphic and Applied Arts of TEI of Athens offers Design Education of all disciplines with practical and theoretical knowledge that meet the requirements of the European market.

The Textile Design Studio of TEI of Athens has undertaken research on Design Pedagogies and human-centred design innovation and development that results from the thorough study of tradition and cultural heritage - philosophically, theoretically and practically. Since the early 90ties we have been searching for textile design projects that are inspired and stimulated by design history, heritage and traditions as a vital starting point for new ideas, trends and designs, and which can be approached and treated with modern technology. The study of tradition, cultural heritage and design history has been part of the Greek academic design curriculum

and a source of inspiration for young designers, motivating design ideas. The educational intention was not to educate future designers in how to duplicate the past while they offer a design proposal, but to enable them to visualize, create, and propose realistic designs, inspired by the study of their cultural. In the belief that the lack of cultural definition and identity could have, in the long run, a negative effect not only on the development of product design but also on the economy, we aim also to develop design business economically. Thus knowledge of heritage becomes an important marketing tool - since design is one of the basic components of marketing. Design that is based on individuals' cultural heritage can be also considered as a human-centred design approach, in its very broad meaning of the term, since culture and heritage are fundamental parts of human nature, and human-centred product development is the process of product development that focuses on users and their needs rather than on technology; needs meaning physical, mental and cultural, and this is how was addressed by the research team. The research team guided the new designers towards this starting point for design works, through using the new perspectives of technical developments with the idea of combining heritage, tradition, culture and innovation.

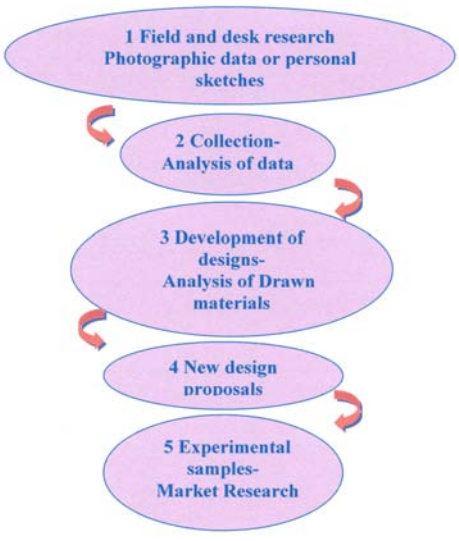
The adapted research and educational methodology **have been composed of the following steps:**

Investigating part **included written data collection, photographic data, sketches and drawings; presentation, analysis and evaluation of the selected data, within special design teaching projects.**

Creation part ***included development of the selected inspirations into new product proposals with prototype experimental samples, all conducted during the educational sessions and via special design teaching projects. A parallel market research was conducted, too.***

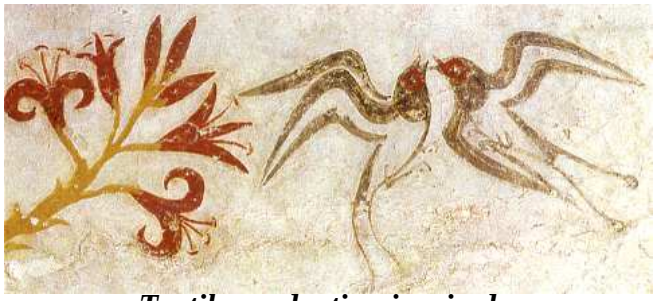
The results **of our research are intended to contribute to the active design education field. With the design projects we wished to generate a positive relationship between culture-design and design-culture. Also to create new opportunities for young Greek designers, hoping to bring long-term positive effect to their profession. With the teaching assignments we wish to set up a line of research on educational innovation in the product design field. Some examples from the research work are hereafter presented.**

METHODOLOGY OF DESIGN DEVELOPMENT



The adapted design development methodology

Modern fashion inspired by the Minoan statuettes of the second millennium BC



Textile production inspired by the Santorini frescoes of 1600 BC

3.Design for Inclusiveness

Prof. Dr. Margaret-Catherine Perivoliotis-Chryssovergis

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Abstract

The paper addresses a European design project that discusses cultural education and cultural production applied to students with learning difficulties/disabilities. It is part of the collaborative activities of the Technological Educational Institute of Athens, Greece, with European Schools of Design through the Socrates/Erasmus programmes. The unique feature of this project and the case study is that it provides the opportunity for multicultural and multi-lingua European students to explore common multidisciplinary co-designing issues, offering equal educational possibilities and project participation to students with or without learning difficulties/disabilities. The case study is an interaction of different disciplines, methods and techniques in textile and stage design, with the direct involvement of professors and design students. Both parties have benefited from the research work, the exchange of insights, research tools and methods that support research, and the

sharing of experience, ideas and information. Examples from the total work are hereafter provided.

Introduction

Universal design, also referred as inclusive design, design-for-all or lifespan design, originated as a concept for the building environment. The late architect Ron Mace, a U.S. wheelchair-using pioneer of the disability/accessibility movement, coined the phrase. His idea was that through a deliberate design process, focusing to the needs of all users, most of the things that people build or create could be improved and be accessible to all. Through design technology, with users in mind, products can be more useable for people with different ages, genders, abilities, preferences and physical attributes.

Example for the present work was the new technology of digital movie projectors, challenging to offer accessible movies to blind and deaf audience by having many advanced features. It is a quite new technology and very expensive, so most movie theatres cannot purchase it. High cost also prohibits most pioneer or small European theatres from having subtitles for those with hearing problems. Thus the idea of presenting a low cost theatrical performance in the University environment for students and people who cannot understand a language or have hearing problems was the

initiative of the project. It is historically and actively proven, that theatre, through pedagogical and emotional inputs is emphasizing pedagogy, idealism and inclusiveness.

The research work started five years ago within the framework of the European funded programmes as a collaborative activity between Greek and Hungarian educators on textile design and stage design, further expanded to performances with the participation of Finnish schools of design. Finally the project was applied to people with learning/hearing disabilities, incorporating the new technology. The research team investigated the possibility of a design theme that has common interest at a supranational level, can be undertaken and fulfilled together with other schools of design of different countries, languages, cultures, with the active participation and designing of students with learning and physical difficulties/disabilities, with the use of technological applications. The finale of the total research effort was a *performance-for-all*. The philosophy of the performance event was extending 'inclusive design' from the simple product-users meaning, by prioritising the role and value of impairment and disability in innovation/new-product development, by including people who otherwise would have been excluded. Universal access on an equal basis, regardless of age, gender, capabilities, and cultural

backgrounds, as well as assistive technology are seen as key focussing domains of the case study.

The research collaboration was *motivated* from the fact that during the last decades Europe has received an increased number of multicultural/multilingual students, from families of economical or political immigrants, many having learning difficulties/disabilities. *The objectives* of the project are to promote interdisciplinary research in design education; to address design teaching/learning strategies for students from minorities; to facilitate a dialogue on the benefits and limitations of contemporary technological developments in design education and production; to offer inclusiveness to all. *The aims* of the case study are to create new opportunities, visions, skills, directions and media for students with learning difficulties/disabilities. Textile and stage design, due to their qualities and relevance to participating Universities curricula, were identified as the most suitable and appropriate for the present experiment. They are interdisciplinary and well-known subjects, of common interest to all participants, part of all cultures and addressed in all languages.

The results of the total work are intended to contribute to the active design education field for students with learning difficulties/disabilities. The research team explored connections within the areas of education, teaching and learning, new technology,

applied design, human-centred design, culture, textile design and stage design. The participating schools collaborated throughout the project, exchanging project briefs and learning source materials. The use of technology played a vital role during all steps of the present work.

Design Education

Learning styles in art and design differ in line, since art/design learners are 'visual thinkers'. They appreciate materials, which are well conceived visually, but they can be critical or dismissive of those, which may not meet their aesthetic preferences. They also respond well to materials or activities that provide them with the stimulus to create something. The occurrence of dyslexia in art and design does not affect their study. Many gifted students who use the new, visually oriented technologies are dyslexic or have other learning difficulties. Currently, art and design students are using a range of new tools, among which, the most popular are Web and e-mail services, to support, improve and expand their learning abilities.

The usual learning ways in the design field are the individual and studio-based cultures. Design students are accustomed to learning through teamwork, collaborative activities and peer assessment. Some disciplines, such as History of Art/Design, offer a more traditional, academic approach to study, while in others, such as Product Design, learners prefer a more practical, visual,

approach. The research team interviewed design students on their best ways of learning. The results lead towards four primary processes being involved in an overlapping way:

- **Wanting to learn,**
- **Learning by doing,**
- **Learning from feedback,**
- **Digesting learning materials.**

Further questions about the place and the time of learning, revealed that most design students considered that they learn best:

- **At their own pace,**
- **At times and places of their own choosing,**
- **Often with other people around, especially fellow-learners,**
- **When they feel in control of their learning.**

Although it can be argued that in the design field most learning happens "independently", this does not degrade the role of the instructor. On the contrary, instructors help learning to take place by:

- **Providing learners with resource material,**
- **Providing learners with chances to test their learning,**
- **Giving learners feedback on their progress,**
- **Helping learners to make sense of what they have learned.**

Nevertheless the greatest part of learning is independent learning. Some examples of independent design students' learning in action are the following:

- **In the case that students learn from lectures, much of the actual learning takes place after the event.**
- **In the case that students learn through practical work, most of their learning is done in an individual pace.**
- **In the case that students learn from learning resource materials, most of their learning is done independently.**
- **In the case that students learn from open learning materials, they are essentially learning at their own pace and in their own ways.**
- **In the case that students learn from each other, the methods used have all the features of independent learning.**

Another great part of design learning is resource-based. For successful learning to take place, it is important that students have sufficient motivation to learn. Additional parameters for successful learning in the design field are:

- **Learning resource materials should be sufficiently attractive and interesting,**
- **Independent learning should rely on practice,**
- **Effective learning resource materials should provide students with carefully chosen tasks and exercises,**

- **Students need feedback on the progress of their independent learning,**
- **Students that learn independently need opportunities to reflect on what they have learned.**

Learning resources take many forms, including human resources, such as tutors and fellow-students, and information-type resources: books, databases, on-line databanks, learning packages, lecture notes, manuals. Traditionally, the most important types of learning resources used to be paper-based, particularly books, journal articles, handout materials and the lecture notes. Nowadays, the range of media available to support design student learning is extended due to many technological developments, and include interactive computer-based packages that use a variety of formats, interactive computer-based communication media, computer conferencing, electronic mail, on-line databases, and the Internet. Media-based resource material is also available, such as videotapes, audiotapes, and practical kits, and applications of communication media, such as telephone tutoring, teleconferencing, and video-conferencing. Evidently new technology is shifting educational and the distances between Classical Educational Systems, E-learning, Distance-learning and Interactive Machine Learning have become closer and closer. Design students, with or without learning disabilities, are presented with

unprecedented opportunities to use and integrate the electronically accessed information resources. They have access to a wide range of university computation services such as electronic mail, online library catalogues, and reference materials.

The rapid development of assistive technology makes it possible for individuals from remote locations and/or with a wide range of learning difficulties/disabilities to gain access to education via computers, networking, telecommunication technologies and multimedia products. The so increased pedagogical opportunities enhance student learning, intensify competition in higher education, expand mass education throughout the industrialised world and lead to a rapid adoption of electronic technologies into the learning process. This is transforming the learning environment, promising capability and accessibility for all, declining cost and ease of use of these networking technologies. These new tools and resources are providing exciting and unprecedented opportunities for them to enhance the quality, width and depth of their academic studies and to collaborate with, and even compete with, their fellow students. Computers are powerful and flexible tools making learning more engaging, addressing their needs, providing access to a wealth of information, and encouraging them to explore and create. The problem is that students

playing mindless games and access inappropriate materials can use them in negative way, or the worst, isolate those with learning difficulties/disabilities.

Many believe that our changing, globalised and technological world requires reconsidering the very structure and culture of schools and classrooms, along with the teaching process and curriculum. One of the primary concepts of distance education is to offer inclusiveness. "Learning anytime, anywhere", *for all* students. Online education is being heralded as meeting the needs of students' inabilities and lifestyles, by managing time conflicts, helping people to juggle personal commitments, offering access to all even from remote locations, but it is not a panacea. Colleges are encouraged to review existing distance education curricula, materials and resources and make necessary modifications to ensure access for students with disabilities. Most visions of the future feature increased autonomy, more collaborative work, both face-to-face and online, more global connections, richer learning resources than traditional textbooks, and more inquiry, interdisciplinary, and project-based learning.

It was a challenge for the research team of the present work to design the educational approach, to determine the multicultural/multilingual learners' preferred learning approaches/necessities and

related social and cultural issues, and to design a learning environment that also meets needs of students with learning difficulties/disabilities. An efficient learning system has to consider pedagogical and sensitive approaches in order to enable learners to gain maximum education. When designing the program physical and cultural differences were considered, as students could have different perspectives and interpretations of learning content. Print-based materials, CD-ROMs and audiotapes supported learning, while traditional classrooms, e-mailing, Internet and telephone, provided fruitful environment for the interactive learning; interactive here meaning communication among learners and between learners and educators.

Stage Design and Textiles

Design, according to Webster's Dictionary and Thesaurus, 1992, means, "to invent and bring into being", thus defining that design deals with creating something new not existing in nature. Designing can be generally defined as an activity. The activities a research community considers appropriate are its methods and techniques. Design is the language that we use to bridge disciplines. A world without design would have been a very unpleasant one. It is what makes our world conform to our needs and desires, problem solving, changing existing situations into preferred ones. Design is also an interdisciplinary and integrative process and a professional field of

practice and applied research. Traditionally, design of all disciplines has been viewed as a service within an organization—not as a strategic resource of business success. This traditional view has changed and design has become a feature of marketing and economic competitiveness and the creative discipline that coordinates data to produce positive innovation. Through centuries and from the cave era to the age of industrialization, design has evolved with the assistance of technology. Design practice has changed dramatically in the last decade, because of the technological revolution that directly impacts on design in its various forms and in many ways. Technology is shifting design production from mass to flexible, and from national markets to global ones. Design is also a highly competitive industry. Different factors contribute to design success or failure, but often they can be traced back to the designers' designing ability or inability of innovative and human-centred design approaches. Designers are asked to bring quality, innovation and human consideration to their design products if they wish to be competitive. Design innovation is always closely related to critical reflection, experimentation and practical delivery. Innovation and design go hand in hand as any new design is effectively an innovation in itself, especially if new approaches or new concepts have been incorporated, eminently transferable, as what one designer does could

benefit another. Innovation in design does not have to be product related. It can encompass new media/material in a traditional application or the use of a known component somewhere where it has not been adapted.

Stage designers are responsible for designing stage settings for productions, from single scene dramas, where the action takes place in one room, to complex scenery and scene changes. They may also become involved in costume design and to identify suitable outside locations for productions. Considerable research is necessary before design work. They produce models that are used to demonstrate the setting of stage or location, and they are often skilled in modelling. The traditional medium for conceptualisation of stage design was pencil and paper sketching that facilitated the rapid development of design ideas in a short period of time. Recently, for the conceptualisation phase of the design process, computer aided design and model making are increasingly used in theatre, film and television design work.

Textiles cover our body and surroundings in thousands of variations, by hiding, protecting, warming, connecting, separating, enchasing and exposing. They follow our life from birth to death. They are materials of enormous importance, prime necessity, great variety and demand. It is actually this opulent variety of textiles that make them an

incomparable human creation. Textiles have mechanical, aesthetic, and material advantages that make them ubiquitous in both society and industry. Clothing is made from textiles, which are themselves among the first composite materials engineered by humans. Everyone is wearing clothing. It conveys a sense of the wearer's identity, provides protection from the environment, and supplies a convenient way to carry all the paraphernalia of daily life. Textiles and drama performances co-existence vanishes in time, since textiles have contributed to the glory of a performance, mainly for costumes of religious worships/performances, thousands of years before Christ. The use of fabrics in stage design, as draped coverings of the stage and as painted scenery, is old too. Cloths have light transparency and long lasting quality. They are flexible, light-weighed, colourful, easy to transport and transform them, inexpensive; in one word a perfect solution for low-cost performances, and for moving theatres and companies that are still important entertaining/cultural media for many developing and developed countries. Textiles and fibres can be used in many different performances, indoor and outdoor, in antique amphitheatres and modern stages, creating with their pleads and folds the amphitheatrical environment feeling.

Stage design and textile design can be considered both as forms of human-centred design, in its very

broad meaning, and this is how have been addressed from antiquity. Human-centred product development is the process of product development that focuses on users and their needs rather than on technology; needs meaning here physical, mental and cultural. The human centred approach of the present work applies to the design of the entire project, considering cultural, social, emotional and physical factors of participants/designers and receivers/participants. It is rather a "humanised" design approach. The goal of the research team was the adaptation of *technology* that is *serving and not overcoming,* users/educators/participants, fitting their task, necessities and limitations. The participants academic background of design/interior design was more that adequate, since all were familiar with interior and basic costume design, basic art applications, modelling, history of architecture, design and furniture, and application of modern technology. Within both the preceding of the design creation, as well as during the process of the performance event, research on all the above aspects was a substantial part of the partners work.

The adapted activities by the partners were research on *design, stage design and drama, performances, new technology, textiles/fibres*. In order to identify the designing paths, the research team studied selected parts and scenes of well-known dramas,

international stage and costume design productions and presentations. During the present experiment the participating students selected a single scene of a drama of their choice, created costume and stage design using technology and presented a wordless performance, describing the myth with alternative media.

The Research Approach

The project is a pedagogical experiment in the international classroom. It was tested within the five years of the project in three subsequent steps before its final application to students with disabilities, always targeting to *students' inclusiveness*. With the specific target the research team looked for examples of best practices in design education from a new perspective. The study of globalisation, as the increasing interconnectedness between all aspects of social life, and the adaptation of technologically oriented education are also part of the research work. The activities and the interaction between partners were studied in order to build a successful research methodology. Teamwork is an area that requires delicate handling, as power relationships can begin to emerge. If clumsily handled this can lead at best to hurt feelings, and at worst, a failed project. Teaching design students how to do research was also a challenge, since "research education" is not an established field in most design disciplines. Keeping always these data in mind the

partners adapted the following *methods and actions* in relation to the project:

- **Meetings to discuss and outline the main activities,**
- **Production of a framework of tasks,**
- **Discussions within the scope of implementing technology in education and design beyond its existing usual application,**
- **Exploration of the role of research, culture, technology and processes that lead to design application and innovation,**
- **Discussions of terms and conditions for introducing new tools and new strategies to the educational working environments, applied to multilingual students and with learning disabilities,**
- **Discussions on the use and application of textiles in stage and costume design,**
- **Collection of information related to design education and technological status of each participating Institution,**
- **Collection of information related to stage design and the stage design business,**
- **Create information files on all the above data,**
- **Identify methods for reporting on the progress of each partner's activities,**

***The working group* was an interdisciplinary, multidisciplinary team that included students, educators, stage designers, textile designers and artists and representatives from technology. The**

task started with research, continued through didactic strategy definition, requirements and application, concluded with the design teaching process and technology adoption, finished with the performance event and the evaluation of the total work.

The adapted *design research methodology* (figure 1) had the following five subsequent steps, interlacing and linked one to the other. It is a methodology that has been repeatedly tested by the research team to previous design projects:

- ***Awareness of Project/Problem*: The awareness of the specific problem came from multiple sources and the necessity for applied design for all. The output of this phase was a proposal.**
- ***Suggestion*: This phase followed immediately behind the proposal, intimately**

  connected with it. There were many approaches to the problem and the research group discussed them over a period of months. New insights into the problem continued to emerge from the teaching/learning research. During the alternating cycles of discussions, reading and individual cogitation that characterized the design research effort, the proposal for an alternative approach to theatrical performances, by and for multilingual and with hearing difficulties students, was identified as the best. An asynchronous communication system

was adapted for students' and research partners' fast and flexible communication.

- ***Development:*** **The designing of the performance was implemented in this phase with the quality of a paradigm.**
- ***Evaluation:*** **The evaluation process was according to pre-determined criteria. Deviations from expectations, both quantitative and qualitative were noted and were tentatively explained.**
- ***Conclusion*****: This phase was the finale of the specific research effort that can be successfully re-applied in the future, and can serve as a paradigm and subject of further research. Conclusion does not always derive immediately after the evaluation, since the later can indicate new efforts during the development face.**

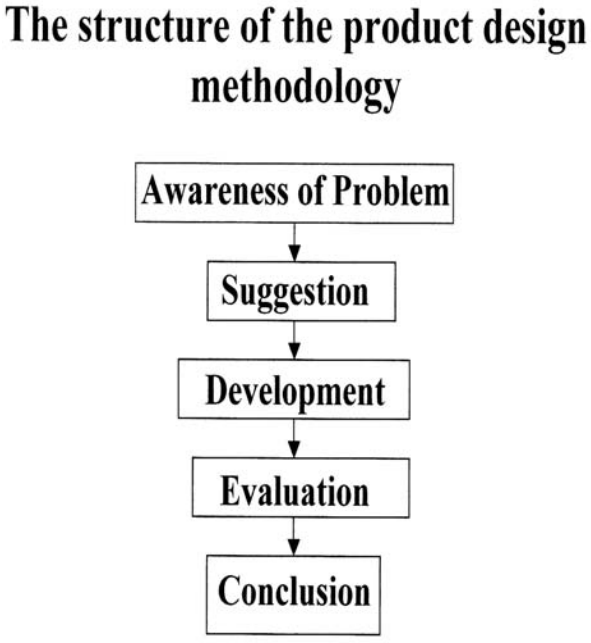


Figure 1. The structure of the design research methodology as applied in the present project

The Case Study

The case study focuses on the possibilities of incorporating the powers and identity of new technology in design applications as a starting point and new way for a cultural design-for all. In the present case study six educators, professors and tutors collaborated with twenty-five design students, of which one dyslectic, one with kinetic and one with hearing problems, one from minority family and five from families of economical immigrants. All students had general and interior design education, and basic knowledge of modern technological applications. The experiment was arranged in small groups of one, two or three participants, according to their personal wish, their level of education, their possible learning difficulties or disabilities, they're linguistic preferences and their semester of attendance. They were asked to design for a live wordless performance and to deliver it with technological means. All had to follow a similar work procedure that lasted the same time period. The case study included processes and resources that assisted the multicultural, multilingual and disable participating students to undertake research in an effective way. The students were supported both in content and in process by direct support by supervisors, by methods of research during the fist part of their assignment, and

by application research methods during the designing part of the assignment.

Introductory sessions with the participation of researchers and students were considered as necessary to discuss the technical and design aspects, the organization of the project, the methods for the active involvement of all, the implementation of technology, of designing, of the techniques and technologies used to apply designs in performances and to solve technical problems. The structure of the educational methodology, as delivered to the participating students had the following three basic elements:

- ***Vision:*** **It is of the utmost importance to design students, the first major step to create an image and present how it will appear.**
- ***Proposal:*** **This is the phase that gives form to vision.**
- ***Motivation*****: It is the rational and technical element of the design process made up of general and specific goals.**

The didactic approach included a data selection method, by asking all participating students to photograph or sketch forms, designs and items that inspire them to visualize and create a new performance. Lectures on construction, style, composition and discussion of aesthetics were part of the design sessions. The research team adapted the following teaching and learning strategies in

relation to the project, concentrating on the learning side of the teaching-learning equation:

- **Presentation of previous, similar works via CD-ROMS, Internet, Videos, slides, transparencies and hard copies.**
- **Development of techniques and methodologies that would assess the levels of creativity and innovation of students with or without disabilities, targeting to new design approaches, through the design teaching projects and the application of new technology.**
- **Collection of design data and personal sketches for the designing process, selected by the participants during the research part of the assignment.**
- **Student Presentation and Analysis of the selected data within the scope of the project.**
- **Production of designs for the specific application with examples of their proposed involvement.**
- **Presentation and evaluation of all the results and outcomes on students' research and design works. The design works were additionally evaluated by representatives of the stage design business, in a kind of market research, (Figure 2).**

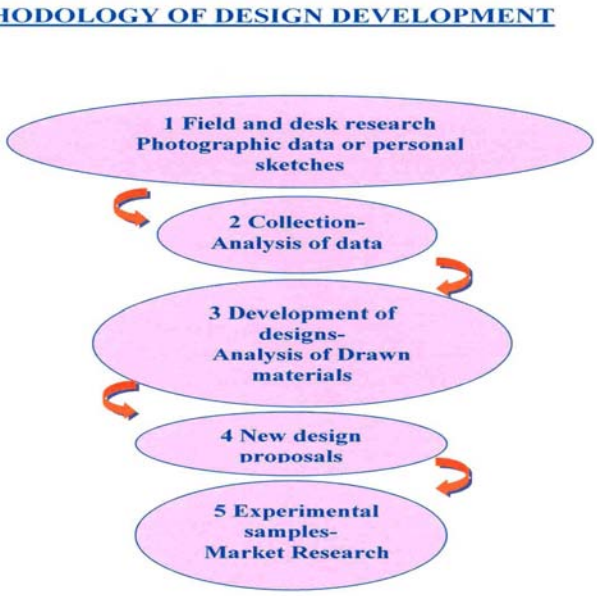


Figure 2. The Designing Methodology, as followed by the participating students

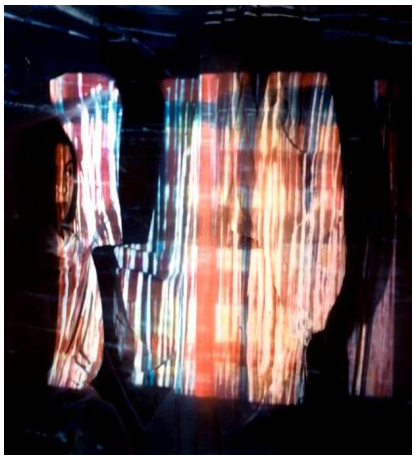
An important issue of the teaching methodology was the involvement of all students in activities that allowed them to get close to information and gain access to data. They were assigned to inquire libraries, theatres, cinemas, museums, archaeological sites, and select information photos and slides on drama, theatre and theatrical performances; to attend performances and presentations in different theatre and places; to see videos and DVDs of international performances and presentations. A rapid virtual access to the places and people of their choice was offered to all of them, through a combination of activities and visits, as a part of their education program.

During all the steps of the project constraints were considered, including the design and performance production cost. The educational parameters, as defined by the research team, were:

- **Emphasis on teaching/learning inputs/outcomes,**
- **Emphasis on attitudinally based "deep" learning,**
- **Wide variety of learning tools and assessment instruments,**
- **Lecturer/student relationships,**
- **Individual and examination-based assessments.**

After one semester's work the participating groups presented for evaluation a folder with their design work, together with inspirations, research media, design application in performances, and the implementation of new technology. The research team evaluated the works that were turned back accompanied with written remarks and statements, helping the participants to work on their work completion with the best possible results. The final design proposals were selected among hundred of sketches that were created during the project. A self-imposed restriction was necessary to students' enthusiasm, efforts and untiring energy, if chaos was to be avoided: to re-stain from the total spectrum of designs and to focus on those distinctively related to the character of the project. Finally, the participating students presented a silent live performance in front of their colleagues,

educators and the research team, using the international language of design (Figure 3).



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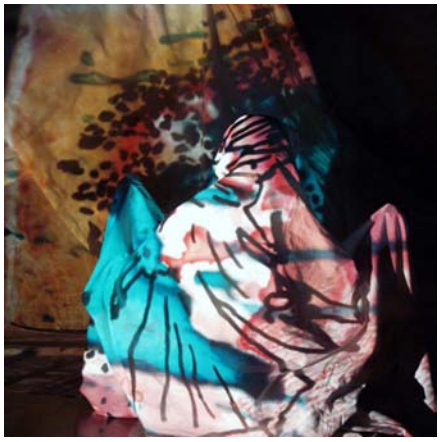

E **F**

Figure 3. Examples from the performance: Multiple projected images are "speaking" about the myth, the place, the era, the heroes' feeling and actions. A: Lighting fixtures transform the scenic textiles with the application of colours, light and shadow, B: Antique statuettes inspired the costumes and the actors' movements. C: The restless red defines passion, D: A different application of red means blood and death. E: Textiles and patterns created the scenery. F: Women moving through the night.

The performance took place at the auditorium of the Technological Educational Institute and had none of the characteristics of a traditional stage performance. Low cost fibres and fabrics were used in order to "build" the stage and form figures, minimizing the total cost of the performance. The scenery was the result of two to four overlapping images that were parallel projected on the stage

cloths by slide/video/overhead projectors. The actors were silent figures with costumes "designed" again by projected overlapping images. Costumes most of the times had a diachronic identity.

All the projected images and designs were created by the participants during the design sessions and were products of combined hand/computer work. The participants were free to select any media or computer program they preferred in order to design and present their works. Many of the proposed designs for scenery and costumes were inspired by a combination of modernity and archaic prototypes. The final, in many cases abstract, design/colour decisions and combinations, were presented together with prototype inspirations in layers with the multiple parallel use of many different projectors, and with the assistance of selected electronic lighting systems. Light and shadow contributed to the general atmosphere.

Volumes, colours, textures and shades were applied via the projectors, describing the myth, expressing feelings and emotions, creating unusual to extreme colour combinations, completing the dramatic and emotional atmosphere of the performance. Images were the speaking elements, giving the general idea of the drama, the time and place, as well as the meaning of the performance. All these elements

were substituting words, embodying everything and everybody, creating a magical and altogether mythical atmosphere for the participants and the audience. Eyes became the gates for all kind of words, forms, feelings and emotions. Drama was expressed with the language of design, by continues design projections that connect and present the myth, and by colours that magnetized the audience. Linguistic differences/difficulties/disabilities were minimized or vanished.

Discussion

The research procedure indicated, as the best collaborative approach for long distance researchers and multilingual and disable students the use of computer-mediated communication, a system that allows groups to interact over time as well as over geographical location. This is a different type of interaction to that supported by videoconference systems, which allow people to be geographically dispersed, but require them to be present at the same time. E-mail is a simple form of it. The benefits of the use of computer-mediated communication systems for supporting long distance research and group learning are flexibility, participation of quantity and quality, communication, openness/access and post-participation review/access for references, allowing learners to interact with one another over time.

Computer-mediated communication can successfully serve as a learning medium for students with different disabilities, learning difficulties or ethnic/cultural backgrounds. Using computer-mediated communications they are able to ask questions, access information resources, and work on projects with fellow students from other countries, cultures and languages. Cultural backgrounds and difficulties/disabilities of learners should be considered in the delivery of both computer-mediated communication and face-to-face instruction, by improving the presentation and developing richer learning in a transcendent multicultural context. For students with learning disabilities the computer-mediated communication environment can lead to deeper processing of material because time for reflection is allowed. It provides opportunities for group-work that would not otherwise exist, but it is not a panacea; the research team was well aware of that. The flexibility over time can also be a problem for participants. It may be days, before someone replies to a question. Decision-making can be difficult on-line, again due to flexibility over time. The research team had previously tested the system and for the here presented work flexibility over time was of the utmost importance, thus the minor problems were readily solved.

Distance education courses must be designed using computer technology well known by persons with learning disabilities, with information provided in the alternative format preferred by the student, and with the possibility of alternative formats or methods for the delivery of short, longer and more complex communications. Resources must afford students with disabilities maximum opportunity to access them *anytime, anywhere,* without the need for outside assistance, delivered in such a way that the level of communication and course taking experience is the same for students with or without disabilities.

Learners with different backgrounds, disabilities and preferred learning approaches will feel motivated and gain the best possible learning results from educational courses that are designed to meet their needs. Between students' learning styles or necessities and educators' teaching styles, the scale is towards students learning needs, matching them to instructors that teach, in complementary ways. Design students 'explore' design in learning it when academic curricula have a built-in flexibility, mixing research and practical knowledge with theoretical design foundation principles, theories, philosophies and knowledge from other disciplines.

Conclusion

The great thing about this work is that it was fundamentally for and about people. The case study offered many important outcomes for both the research team and the participating students, naming here only the most important ones:

- ***Understanding of research methods.*** **Design research is successful when interaction, multidisciplinary knowledge, and technological transfer are successfully coordinated. Research and practice cannot be seen as separated parts, as well as design education and technological improvements; educators and students should be aware of this.**
- ***Knowledge on the possibilities and applications of today's technology.*** **The successful educational synergy proved the application of technology could make the establishment of long-distance design research and teaching/learning programs possible, implicating students and educators of different cultures, languages and learning needs.**
- ***Knowledge on possibilities and parameters of design development.*** **Interesting design projects, where students are enjoying both, the research part and the creation that results, with the feeling that the project will embody their necessities, visions and emotions, have always best results.**
- ***Possibilities for disable students.*** **Language differences and physical disabilities are not barriers**

in the design society; the language of design can equally and powerfully communicate ideas and emotions, with technology acting as a positive medium.

- ***Provision of learning materials via technology.*** **Modern technology is a valuable tool that does not only acts for sharing knowledge; it also provides inclusiveness.**
- ***Provision of case study material*** **for multicultural/multilingual and disable students to develop an understanding of the organization of intercultural team building.**

The present case study could provide a working model for developing future research projects though design education and technological applications, which will involve Universities, professors and students with learning and physical disabilities that have the same extensive design sensibility, feeling and vision. This exploration hopes to stimulate further research on the processes in which modern technology plays an important, vital role in designing, education and inclusiveness. The recently growing and enduring emphasis for technological applications in design education could open new horizons to disable students with sensibility and spirit for innovation. Design knowledge and design thinking, society and people should move towards the Design most

unquestionable skills: creativity, innovation, emotional and imagination skills for a more "human-dimensioned" and inclusive world.

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4. "People and Things"

A temporary exhibition fully accessible to sighted and non sighted people

Charalampos Chaitas[1], Anstasia Kalou[2]

Summary

Over the last years, museums worldwide attempt to appeal to a wider audience. Through this philosophical point of view that a museum is accessible to everyone, the accessibility of people with special needs is required. This paper presents as an example of equal accessibility the exhibition titled "People and things", which is open to sighted, non-sighted and partially sighted visitors.

Museums and Accessibility

Most definitions of the institutions related to museums define the role of the museum as a non-profit organization aiming to research, to educate and to entertain the general public[3]. Search studies in Greece[4] and abroad[5] have shown that museum visitors are most likely to be highly educated, of a younger age and of high income, while people with special needs do not visit museums since access is impossible to them.

Over the last years museums are trying to re-establish a new identity as an organization of

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[3] International Council of Museums (I.C.O.M.). (2001) and American Association of Museum (A.A.M.). What is a Museum?
[4] Metron Analysis. Highlights,19/2005
[5] Merriman, N. 1991

entertainment, fun and informal education. Nowadays, museums face the challenge of successfully combining the traditional values of a museum as an institution, focusing at the interactive relation between itself and its visitors. The latest aim of museums is to make clear to the general public its high standard services which are accessible to all visitors.

According to the above statement, it is deemed necessary to define and study accessibility issues, in order for the museum to reach to a wider audience. More specifically accessibility issues as are registered by Dodd & Sandell[6] as follows:

Physical Access, Sensory access, Intellectual access, Financial access, Emotional / attitudinal access, Access to decision-making, Access to information and Cultural access. All kinds of accessibility can be analyzed in the following components[7]:

(a) A number of museum buildings don't allow physical access to its visitors, due to the lack of elevators and ramps.

(b) Cultural events, exhibitions, and other cultural venues don't offer facilities which cannot be used by deaf or blind visitors.

(c) A number of people have learning difficulties. Museums should use alternative methods to convey knowledge derived from its events.

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[6] Dodd, J., Sandell, R. 1998: 13-15
[7] Chaitas Ch., Ioannidi V., 2006: 6

(d) Although most museums offer free entrance, they overcharge other services, (coffee shop, and museum shop).

(e) Museum staff should be trained to deal with and cater for the diversity.

(f) Most museums do not involve the public in decision-making regarding aspects that have to do with the general public. To involve the public in the decision making process, cultivates a climate of trust and cooperation with the community.

(g) A number of museums use a single language, not only in their museum texts but also in their publications and their websites, thus restricting information accessibility.

The subject of this paper is sensory accessibility and how it is related to information accessibility. In other words how it is possible for the visitor to equally perceive and receive all information available within an exhibition area.

The experience of the "People and Things" exhibition

Side face of the Aggelikis Hatzimihali's house in the historic center of Athens

The exhibition titled "PEOPLE AND THINGS" was organized by the Cultural Organization of the Municipality of Athens on the occasion of the donation, by Dimitris Mitsis of his personal collection of folk art objects. The exhibition is housed at the Center

of folk art and Tradition in Aggelikis Hatzimihali[8] house in Plaka, the historic center of Athens. The house itself is a monument of the Greek modern architecture, built in early 20's by Aristotelis Zaxos a significant architect and scholar of the Hellenic Tradition.[9]

Every object is presented in open showcases and every visitor can touch the objects during the visiting experience.

The exhibition is situated on the first level of the house and lies on a surface of 300 square meters. It focuses in some views of human life as a "human oriented"[10] exhibition, and emphasizes not on the objects on display, but on the stories of the people that actually owned these objects. So the objects become the medium through which the visitor will experience other peoples' lives of the recent past. On top of that, it was a prerequisite that the exhibition could be equally accessible to sighted, non-sighted and partially sighted visitors.

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[8] Angeliki Hatzimichali was a well-known ethnographer who lived in that house from the 20's until her die in the mid 60's. The house was then bought by the Municipality of Athens and serves the public by organizing various cultural events and seminars

[9] Cholevas N. 25/1977: 63 and Filipidis D. 1984: 175-176

[10]The new theory about museum refers that all actions must contribute for the people and community evolution, trying to support their identity and to improve every day life. Economou M. 2003:26-27

So given the above-mentioned characteristics, the museographical and the museological concept was based on two main axes:

The shadows of the artifacts give an interactive filling in sighted visitors especially when somebody touches the objects.

1. The inside decoration of the building comprises of impressive woodwork, both ornamental as well as functional, (staircase, wall mounted displays, windows and doors casings). Therefore, following the principles of a moving exhibition, it was decided that the entire exhibition should not be in contact with the inner shell of the building.

2. The aesthetic result from the multisensory experience derived by the visitors, ought to be equally appealing to both sighted and non-sighted.

A multisensory experience for sighted and non-sighted visitors

Within the exhibition area the visitor can walk through the objects and the stories they convey. He can touch them and feel what they are made of, listen to the noise they make, and perceive their everyday use. The visitor can also read stories relative to the objects through concise and easily understandable information panels.

Regarding the non-sighted and partially sighted visitor, the main aim was to be able to experience the exhibition without the need of either an escort or any further assistance. So special paths where laid down, in order for them to move around simply by the use of their walking stick. The paths comprise of two different materials. A soft one for the parts where the visitor should walk forward, and a hard one for the places where the non or partially sighted visitor should stop, and look for an object or an information panel to read.

A blind visitor reads the brail text in a showcase of the first room.

So a grid of paths is laid down to allow the visitor to experience the entire exhibition, in a certain order. This grid has to follow some simple rules. The path should always approach the object in a 90° degree angle, even when paths cross each other, or change direction, that should be in a 90° degree angle. It was derived by the cooperation we had with a non-sighted group of people that any approach greater or smaller of

90o degrees, not only disorientates them but it also frustrates them.

A non sighted person should be able to find a solid object by reaching his hands 70 to 80 cm above the walking level.

The introductory panels are vertically to the floor, having the Braille text at the bottom (75 cm from the floor), and the Greek and English text further up at the top of the panel.

Once on a stationery position (hard surface), a non or partially sighted person should be able to find a solid object by reaching his hands 70 to 80 cm above the walking level. So visitors by handling the relevant point will either find an exhibit, or an information panel.

There are two levels of verbal information. First there is the introductory text for each section, which comprise of two or three small paragraphs. Second there are single paragraph texts relating to a number of the exhibits. All text is written in the Greek, and English language, as well as in the Braille system. The aim was that all information derived from any written text of the exhibition ought to be at the same time easily available to all visitors. That was extremely difficult to achieve if you take into consideration the fact that the non-sighted visitor should touch the information panel, while the partially sighted should read enlarged type from a short distance, and the sighted visitor should stand back from the panel and read the text.

The ergonomic design of these constructions facilitates the non-sighted in order to approach and read the text while at the same time he perceives the floor limits.

Taking into account all the above considerations, we decided to place the introductory panels vertically to the floor, having the Braille text at the bottom (75 cm from the floor), and the Greek and English text further up at the top of the panel. Regarding the text relating to the exhibits, specially designed panels were constructed upon which the text was placed. The ergonomic design of these constructions facilitates the non-sighted in order to approach and read the text while at the same time he perceives the floor limits.

In conclusion we have to note that in order for exhibitions to be accessible to people

with special needs, we have to pull all our efforts and cooperate with their communities. The "People and Things" exhibition is a good example that a small budget should not be a drawback for creating

the necessary special circumstances for an exhibition to be accessible to people with some kind of disability. On the contrary any museum or cultural organization should provide for equal access to its premises and cultural events

Acknowledgements

We would like to thank the "Light House for the Blind of Greece" and especially its director Mrs Asideri, and the member of the board of directors Mrs Geroulanou, as well as all the non sighted people that helped us during the design and completion of this exhibition.

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5.

ARCHITECTURE WITHOUT VISION-ARCHITECTURE FOR EVERYONE

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Introduction

There is a basic question I always pose to my students within the scope of my class 'Architecture of Interior Spaces', focused on spaces of entertainment and culture. The question is: *'Can architecture and decoration be meaningful for blind or visually handicapped people?'*

Most of the time my students wonder at the question or hastily answer: *'...of course not...'*

I will attempt to answer this question while focusing on the way in which architecture and decoration are able to stimulate all the other senses, even though eyesight is excluded.

At this point I would like to briefly refer to some terms and to say that I shall use the pronoun "she" in this paper, but of course covers both: men and women.

Disable people

Who are the people with special needs? **They are people with permanent or temporary functional disability or limited ability derived from physical, emotional or mental deficiency.**

People with permanent disabilities are: people with kinetic problems, people with sensory deficiencies (blind, visually handicapped or deaf people), people with problems in perception, communication or adaptation, as well as people suffering from diseases such as epilepsy, severe heart conditions etc.

People with temporary disabilities are people who have been injured or suffer from a disease but have some possibilities to recover. Finally, people with limited abilities are children, elderly people, pregnant women etc.

Up until very recently, people with special needs in Greece were treated by their families:

a) Many of these people were hidden at home and experienced over-protection by members of their family who felt ashamed of them. The consequence of such treatment was that these people stayed at home, expecting everything to be prepared for them, being unable to create autonomous personalities and integrate into society.

b) Another practice that has been adopted is the confinement of people with special needs in various institutions, due to the inability of their family to support them, both financially and morally. As a result, these people either remain to live their lives passively in these institutions becoming marginalized, or in some cases to become actively discontented.

The absence of welfare and any kind of provision for the accessibility of public places and public transportation is also a factor that may discourage any attempts by their families to help them integrate into society.

Today, the contemporary approach calls for the 'integration' of people with special needs into every aspect of social life, from school and or the professional environment through work, entertainment and sports.

Various sciences, each one from its own point of view, study and suggest different ways of integration. From this perspective, Architecture and Decoration should be based on the consideration that the design of any kind of environment should allow for everyone to use and enjoy space as equally, independently and autonomously as possible.

All of us, architects, decorators, designers and artists, who study and make suggestions about space, objects and works of art, should provide in our planning for elements which equally satisfy the needs of everyone.

Blind and visually handicapped people, are people with permanent sensory disabilities. Their sense of vision is either absent or deficient. There are people who were born blind and have no actual image of their environment.

There are people who have lost their sight totally or partly at a certain point of their lives, and have therefore kept in their memories some pictures of their environment. Sometimes alongside blindness, a person might suffer from more than one sensory or mental disability at the same time. Such cases will not be discussed in the present paper.

It has been theoretically and experimentally proved that vision is the principal sense for the perception of space. This does not mean that space may not be perceived by the other senses. On the contrary, all senses contribute to the perception of space. When vision is absent, the other senses-and especially touch, assume a more important role.

The mental structure of blind people tends to split the information received from the environment and then reintegrate the different pieces of information until it acquires a complete picture.

It thoroughly classifies and categorizes every single piece of information, up to the point that the factor of chance is ruled out. This means that it reconstructs space, composing its own puzzle that has to be absolutely complete with no missing pieces.

Most often, the image that the blind person creates about the surrounding space has nothing to do with the respective image of a person who can see. However, this image is the blind person's very own

image of the space where she moves, where she orientates herself, where she feels secure and enjoys life.

Living within surroundings that provide information mainly perceived by the sense of vision, the blind person feels rather badly, since she is not able to orientate herself or because she may hit against obstacles she cannot predict on a daily basis.

In contrast, when a certain space provides stimuli that apply to the other senses, the blind person feels good, because by using her imagination she mentally creates her own images about the space. In this way, the person can enjoy the space, be satisfied by the provided stimuli and eventually satisfied with the space itself.

But how do senses help the blind person in her perception of space?

1. The sense of touch.

We usually refer to 'the sense of touch' meaning the resultant of stimuli derived from the contact of the skin with an object and from the movement of one of the body's limbs through its joints and muscles. Space is mainly perceived by the sense of touch and by kinesthesia The perception of an object with the sense of touch is mainly created through the position of the fingers, the palm of the hand and the body in relation to the vertical and horizontal dimensions

Touch sensory stimuli constitute the most important and stable sources of information which help the

blind to orientate themselves and move within any given space. Consequently, the enrichment of space with touch sensory stimuli plays an important role which enables the person with impaired sight to create the 'touch sensory picture' of the space in conjunction with the other senses (hearing and smell) and assist in his orientation and movement within the space.

- **The orientation of the building and the position of the openings are important. A window (whether open or closed) depending on the season and the time of day provides sunlight, temperature change and wind. The presence or absence of windows is immediately perceived by the skin (touch) and in combination with other stimuli to other senses helps the person orientate themselves in relation to the horizon and the other space, internal or external. Windows assist in the perception of time and season, creating relevant emotions (see drawing A).**
- **The gentle slope (1%) of the floor towards the exit (kinesthetic) conveys important information to the blind person, especially useful when required to leave a place quickly (in the advent of fire, earthquake etc.)**
- **The existence of a scaled model gives information about space, construction and objects. It is used as a means of teaching science and art. The first museum of touch was created in Greece. True copies of sculptures from Ancient Greek art enable a**

blind person to understand and enjoy the beauty of the art of that era through touch (see illustrations page 10).

- **Architects, designers and artists can create sculptures or finishing, which are three-dimensional or sculptured. These can be placed in both public and private spaces so that anyone can touch them with their limbs, with all of their body and even enter them totally.**
- **The use of different materials, soft or hard with smooth or rough surfaces, with different thickness, synthetic or natural materials, rope or whatever else can be imagined in combination with specifically produced sound (hearing) provides stimulus which anyone can respond to with different emotions: pleasure, satisfaction, joy, comfort and others. Such constructions can be used in children's playgrounds, schools, nursery schools and other places where decoration exists, internally or externally.**
- **The use of different material for flooring, whether smooth or sculptured soft or hard signals, routes, and open spaces, informs the blind person about changes (the beginning and end of a route), safe passages, existing dangers, change of levels, various spaces (seating, public toilets, external spaces).**
- **Stair covering with smooth material when the stairs are ascending and rough surfaces when descending supplies important information to the visually impaired.**

- **Wall facings with different material provides similar information.**
- **Change in thickness of hand-cut stone on stairs informs of the arrival at a different level. Information can also be provided about the continuation of the stairs through the use of signs cut in relief in the stone.**

2. The sense of hearing.

Sounds contribute to the general perception of space.

The acoustics of a space really define a type of general picture of the space and constitute the sound image of the space. This image is not always exact. Often sound is mixed up with parasitic intervention so that the image becomes inexact. Noise to the blind is what fog is to the sighted and silence to the blind is like darkness to the sighted.

- **The orientation of the building and the position of the openings are important. The openings bring sound from outside to the inside, sound which assists in the orientation of the blind individual and her understanding of the season. These might be noises on the street, voices of passersby, voices of children playing, sounds created by the weather such as rain, thunder and strong winds. The tuneful warbling of birds in neighboring trees, which according to the season attract or vanquish their own kind, are sound images which enrich the space**

(requiring careful choice of trees and their position when planting) (see drawing A).

- **The various heights of internal spaces produce different echoes. Consequently difference in height is an element which can enrich a space and make its mark.**
- **The use of different finishing materials also creates different acoustics and echoes, which help the individual with impaired sight in his understanding of the space, signaling routes, informing about changes (beginnings and ends of routes), safe passages, existing dangers, change in levels, approaching spaces (seating, toilets and external spaces). Internal finishing of public waiting spaces requires the use of sound absorbing materials, so that uncontrolled echoes can be avoided, thus assisting in the creation of an acoustic image which makes waiting a pleasure for all concerned.**
- **The internal finishing of passages and corridors needs sound reflecting materials. The blind person feels safe when he hears others around him and is aware of their presence.**
- **The difference in height above the floor in combination always with the material used, produce a variety of sounds which signal and forewarn, or entertain.**
- **The steps on a staircase, which have been filled with different amounts of the material used (e.g. sand) hierarchically in accordance with their position,**

provide exact information to the blind of his where abouts (see drawing B).

- **Water running parallel to an external passage constitutes a pleasant sound marking the right route. The change in height of the falling water may mark the approach to a certain space. The abrupt and intense change in the fall of the water (beginning of a waterfall) could signal the existence of steps, change in direction etc.**
- **The correct choice of trees to be planted is also an important factor in sound signals. Air is heard differently depending on the seasons when it passes through different leaves or the bare branches (see drawing A)**
- **Pleasant sounds, either created by the blind person herself or created by other sources such as a draught, the sound of a bell, the sound of the dry leaves in Autumn, the ticking of a clock, may help the blind person to sense and enjoy the different seasons, the festivities and the time.**

3.The sense of smell.

The signs perceived by the blind person through the sense of smell can help the person feel the surrounding space, to orientate herself, to sense the season and to enjoy herself.

- **The position of the openings of a building and their relationship to the external space are important to the blind. Through these openings, olfactory stimuli, along with tactile and acoustic stimuli, enter the**

space, aiding and completing the blind individual's orientation and perception of the space and the season. The careful choice of trees and other plants in exterior spaces as well as the existence of internal planted atria can provide a variety of seasonal smells. Thus the blind person can understand where she is in relation to the external space and perceive the change of season (see drawing A).

- **A hedge made of plants with a particular smell can be a sign for the beginning and the end of a certain territory.**
- **The smells of food can make the person understand the direction of a restaurant, of a kitchen etc**

4. The sense of taste:

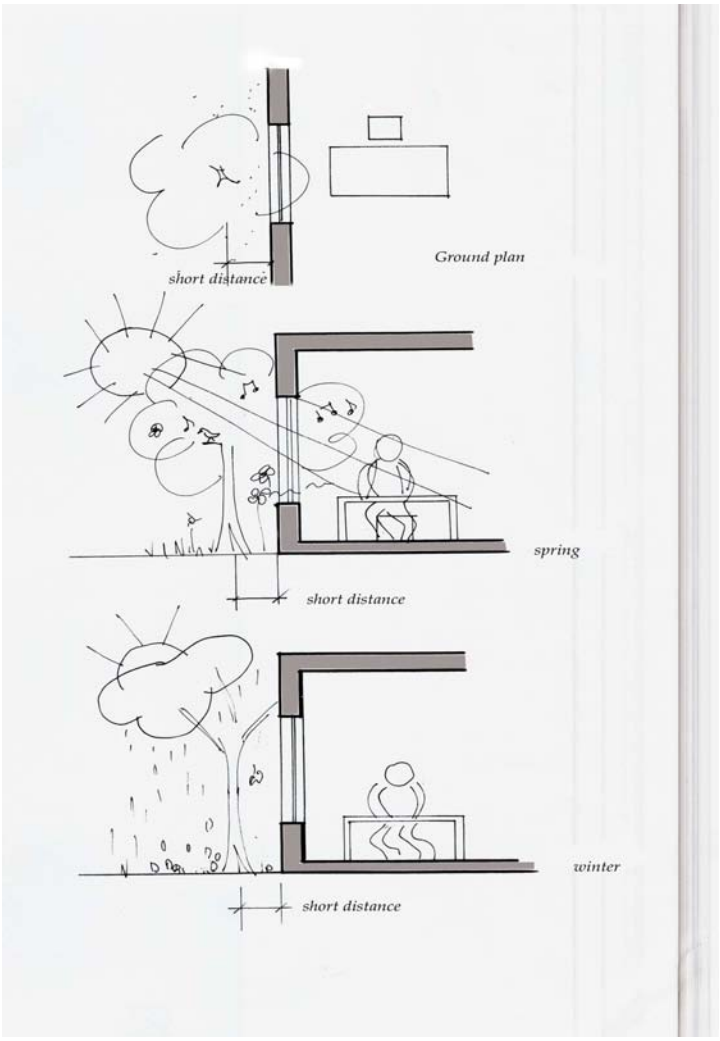
Taste complements the other senses. Some applications on this subject are currently under study.

Consequently Architecture and decoration without vision is a synthesis of sounds, smells and textures

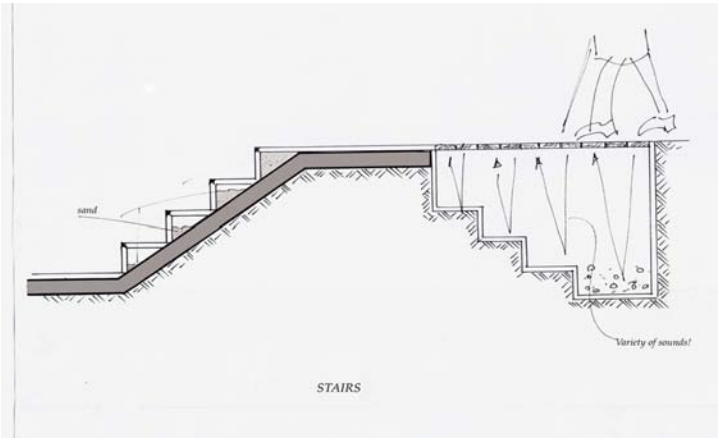
It becomes obvious and clear, from the above that, we should offer the blind and visually handicapped people as many signs, as possible, in order to give direction, course, meaning and sense to their perception of space..

This space is not different from the one we design and suggest for people who can see. On the contrary it is *the same space*, enriched with additional signs and information, which everyone can enjoy, by touching, hearing, smelling or seeing.

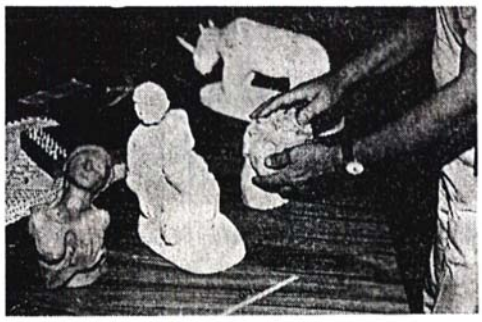
Concluding I would like to point out that we need to broaden our way of thinking about our five senses and learn how to use effectively all of them in order to satisfy our needs.



Drawing A



Drawing B



6.

DESIGN: A TIME-SPACE CONSTRUCTION

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Abstract

The process of planning a creative work begins with the early stage of searching for the idea, which characterizes it. The evolutions from imaginary to real, from objective to subjective and from abstract to specific are the central issues discussed in this paper.

Keywords: **Design process, time- space, chorocronical (space/time) construction,**

Introduction

Time has always concerned thinkers in an intimate way for their observation and participation is a part of its flow. Although unseen, time does not contain tangible characteristics and represents the abstract, movement, the arrow, which penetrates the image of reality, it is woven into the material characteristics of space.

All these issues are, however, initially projected onto an idealized space, the intellectual space of creation and ideas, which are destined to acquire material characteristics through the planning process. The way in which each creator moves towards this process is undefined, vague and

complex, embroidered with personal elements. It can be simulated with a course in which the artist, while wondering through the space of his own personal dream from where he gains his own misty perception of the real, defines the wholeness of his creative effort.

In processing the "Platonic idea", Schopenhauer[11] believes that the creation is a stable form, because it exists outside time and space. Moreover, he supports that ideas are connected to their partial imprints "just like prototypes with their copies" (Book III, p. 219). Both time and space, however, in their idealized or true form, coexist in an elastic and adaptable manner, which allows these two systems to express themselves through the shared concept of the time-space continuum.

This paper attempts to discuss the concept of the time-space continuum in creative planning, as the framework of the creator's initial inspiration. It will use as its basis the ancient Greek myth of Orpheus and Eurydice, in order to express ideas and shapes which are nothing more, of course, than intimations on this complex and much discussed issue.

On occasion of the myth of Orpheus and Eurydice

Orpheus[12] is a Greek mythical figure (figure 1) who is described as a charmer of music and fortune

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[11] ***Schopenhauer A, 1819,The world as Will and Idea, Transl. By Payne E.F.J. 1958,Indian Hill, Colorado, Books I, II, III.***

[12] ***Many researchers over recent years have considered him the founder of the Eleusinian mysteries while Diodoros describes that he had visited Egypt and been initiated into occult ceremonies. His name has its roots in darkness or the night and his father's name means lonely hunter (Charos), while his***

telling. It is said that when Orpheus sang, flocks of birds flew above his head while fish jumped out of the water and wild animals became tame. The most important event in his life was his descent to Hades because of his devotion to his young wife, Eurydice. She died prematurely from snakebite and Orpheus inconsolable descended to Hades in order to bring her back to life. As soon as he began his journey there everything changed because of his music. Kerberos, the frightful dog guarding the gates became slothful and the shadows wept with the pain of the music. The martyrdom of the condemned ceased and the rulers of Hades handed Eurydice's newly arrived shadow over to Orpheus. Speechless, she had to follow the sounds of his lyre, while Orpheus, who belonged to the world of the living, had not to look at her until the light of the sun bathed her. But, Orpheus could not resist and, full of anticipation he turned, shortly before the end of their passage to see her, and Eurydice's shadow returned forever to the world of the dead. Orpheus, speechless and embittered wondered for seven days along the shores of rivers until he died, or according to others, he committed suicide. (figure 2)

In this narrative we can discern the inclusion of elements in a time or space dimension, which are connected to the protagonists' human nature.

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mother's the woman with the wild look (Agriopi). He was considered worthy enough by the Gods to be taught the art of music and rendition. In other myths he is consider to be Appolon's son and inventor of the music.

Orpheus is a creator – he creates music, which enchants all living creatures but also the gods, stops time and the succession of events and disturbs the expected.

Through his music he passes into a dimension, which is forbidden: whilst alive he descends to the world of the dead. Through the magic of his creation he achieves the impossible: to turn back time and bring the dead Eurydice back to life. The composition of contrasts forms the time-space framework of this particular mythological construction and is related to time and its characteristics, as well as with the conditions described.

The first contradiction in the myth, refers to the concept of time itself which is placed in a particular space: as the past does not exist anymore, the future is restricted in arriving and the present is unfolding, how can we see time "as the moving image of motionless reality"? (Plato, Timaios). How can time, which expresses the sequence of the described events, and space, which is the framework within which this sequence is synchronized, contain so many contradictory characteristics; Or perhaps the relationship between these contradictions refers to H. Minkowski's famous quote: "Space and time as separate concepts are condemned to disappear as if they were nothing more than ghosts".

In the chronicle of time, Stephen Hawking supports the opinion that imaginary time could

plausibly have real substance. And a creator can transfer this concept of imaginary time to his viewers in real time. If we think of the famous photograph by H. Bresson of a man jumping over a puddle of water (figure 3), we will conclude for this particular man to exist in this position, there was a past, a present and there will definitely be a future. These are impossible to record by the nature of the photographic medium, and have thus been condensed into this eternal moment. The lack of predictability in this photograph however is basically due to the fleeting dimension of time. Or perhaps it's what L. Da Vinci notes that, "the moment has no time". While as viewers we are aware of various facts about space and even the question of the third dimension, it remains unknown how the event had evolved in the past and how it would have evolved in the future. In conclusion we could support that it is the fleetingness of time, which removes determinism from the photograph[13].

Talking about the static representation of movement in painting, Brion-Geurry L (1966), points out that art must immobilized the continuous and isolate the momentary from a series of space-time images... If, however, we compare a photograph with a painting by Degas, that which appears erroneous is the photograph. This can be explained

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[13] ***Ilias P., 2002, Bus 040, paper for the 2nd Symposium "Time and Photography", Technological Educational Institution of Athens, Department of Photography, Athens.***

by the fact the in reality we can never comprehend part of a movement as a faithful photographic representations but its gradual evolution… She concludes that in art the reality of a particular moment is surpassed because all the moments we refer to decompose.

The myth's second contradiction is connected to the power of creation – in this particular case of music–, which, through its expressive means (harmony, rhythm, tempo) forms the acoustic manifestation of time[14]. The introduction of music to the world of the dead basically implies the introduction of the time dimension into a space where the dead experience oblivion, doomed to experience a repetition of their torment and the princes their undisputed dominance. The contradiction in this particular mythical construction is defined by the transferal of time through music to a space, which is defined as timeless. This musical time, moreover, has a clearly humanistic and not a universal dimension: it becomes faster or slower, rhythmical, coarse or condensed; it is a time, which creates emotions.

The sound of Orpheus's music in this a-timeless space overturns its balance, its structure and its static condition by introducing unforeseeable movement and emotional time. This is possibly the reason why Pluto accepts Orpheus's wish to take

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[14] ***H. Delacroix writes: "Musical rhythm and rhythmical action express intensity and relaxation, the time rhythm of emotion, emotional time…" Delacroix, H., 1927, Psychologie de l' Art, Paris.***

Eurydice's shadow with him and for her to live again during her accent to the time of the living. One could maintain that Eurydice is nothing more than the idea, which escapes oblivion and gains substance through the creative process.

Let us now return to A. Schopenhauer, who encourages the creator "to seek the where, the when, the why and the where to, but to concentrate on the what… To forget his individuality and will and continue to exist as a pure subject, a clear mirror of the object… the two (the preceptor and the perception) become one, because consciousness is flooded and captured by one and only sensory image if the idea, the eternal shape, the immediate objectivity of will exists at this level. Therefore, whoever submerges himself in this notion is no longer an individual, because through this notion the individual is lost and becomes the clean, desire-less, painless, a-chronic subject of knowledge (Book I, p. 231).

The creator by projecting his creation in real time momentarily freezes it in time – from the instance he gives it shape and form and transfers it to a real space. If he wants to be successful, the creator himself must remain in a state of constant emotional turmoil while the creation, which is left to the imagination to be completed, evolves within the continuous time defined by its viewers' visual conception, who transform it into ideas. It is the

passing from the liquid, creative side of the mirror to realization and the real world. What we call an endless creation – non finito – is that which was expressed in the past and which present and future time complete its conceived shape intuitively and transform it into an active field, for theoretically its possible reformulations can have no end. Or, as Elliot has noted in his poetry, "time past and time future… point to one end, which is always present".

Synopsis

When a creator refers to the planning process, he usually describes it as a process during which works-shapes of a particular utilitarian content and aesthetic concept are produced in order to be later constructed of particular materials. While the planning process is described as an action connected to the means for its realization, its starting point is far more undefined and unclear, idealized perhaps, containing subversive and narrative elements in a time, which spans the present, the past and the future. One must not forget that in regard to the creation of the universe, Plato believed that space was a pre-existing field while time was the result of logical planning (Timaios).

In the myth of Orpheus, time is a timeless space and Orpheus, with his movement and his creation – music – launches into it concepts and notions which upset the order of oblivion of the dead and bring back memories and emotions. Order in

space becomes chaos and there is the fear that predefined roles will be overturned. Light, which is a prerequisite for things and shadows to become visible, while non-existent in Hades, creates shadows. Existence overturns, or at least tries to overturn non-existence, which means it creates a time continuum which did not exist previously within a space, armed with the expression of an idea, with music. In this design, imaginary time is the point at which the creator stands opposite his idea, allowing its shadow occasionally to follow him, without the weight of certainty, with the lightness of self-refutation, which clears the gaze.

The understanding of this early stage and the development of an idea is connected to understanding the concept of the creative pursuit itself; of the way in which it is realized in a creative language. As in novels, where in order to become a book an idea needs structure, a plot, a climax, a solution, so the process of the planning of an artwork needs to be molded in order to exist as its creator's wondering through another world where the chaotic structure of ideas and their arrangement are absolutely balanced. Like Orpheus, the creator gains strength from the desire to bring his idea to life, to join with the untimely or timeless consciousness, to fill himself with aesthetic undertones from the composition of its imaginary parts, to play with the reflection of its entirety in the

mirror of creation. Through his knowledge and experience he transports them from the world of the imagination to the real world, by endowing them with visible characteristics, which will allow them to become forms of a particular content and aesthetic conception. There, they gain enough time to become visual fragments of their viewers' experiences.

In summary the creator, by recomposing the pieces of the reality of his experiences remains within space, for all things are connected by spatial relations but, at the same time he uses time elastically, not like an hourglass or a noisy clock, but like the unique natural measure which can co-exist in his imagination and his reality. He uses real time, imaginary time, broad time, continuous time, past time, eternal time, to create…

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Figure 1 : Orpheus, painting from an ancient white pot, about 460 b.C, National Museum in Athens.

Figure 2 : Orpheus in Plouton's kingdom, painting from an ancient pot about 400 b.C, Staatiche Antikensammlungen.

Figure 3: Henri Cartier Bresson, Pont de l' Europe, Paris, France 1932, from J. Clair, 1999, Henri Cartier Bresson, Europeans, Thames & Hudson, France.

Program & Events:

1.

For more information you can contact
natascha drabbe | cultural connections
Ertskade 105, 1019 BB Amsterdam | the Netherlands
+31 (0)20 419 58 25 | +31 (0)6 22 69 07 11
connect@ndcc.nl | www.ndcc.nl (15 September online)

2. Kyoorius Verdict' - India's first Design and Print Excellence Awards - Calls For Entries.

Kyoorius Verdict will honour outstanding Design work & Printing in the visual communications sphere, by setting high standards of evaluation and judging. The award recognizes Excellence in Design and Printing, targeting creative, design and printing professionals and acknowledging the efforts of corporate houses that use design as a strategic tool. Kyoorius Verdict is slated to be a prestigious award; the trophy would be awarded to just ONE most deserving entry from each category (over 29 categories). KPMG has been engaged as the Process Consultants to the awards. The jury lists eminent practitioners from the respective fields, in India & abroad. The category of Design Excellence is headed by Sujata Keshavan, Ray+Keshvan. And, the panelists include – Neville Brody, UK;

Baxi, UK; Sunil Mahdik amongst others. The category of Printing Excellence is headed by Narendra P, Pragati Offset supported by Trevor Sowood, UK; Naresh Khanna, IPP; Lakshman Goonewardena, Srilanka; U.K.Raj, Lustra Print amongst others.

Eligibility:

Design Excellence is open to designers, agencies, design firms and corporate of Indian origin. Printing Excellence is open to all the printers and any person or company associated with the creation, buying, production, reproduction, and supply of materials or

the actual printing in India. This would include advertising and design agencies, bookbinders, prepress companies, advertisers and corporate. The works published between 1 April 2006 and 31 March 2007 is eligible to enter. Websites submitted as part of an integrated branding program should be submitted as a maximum of five hard-copy printouts. Please include the website url (if the website is still active) for reference. A copy of the entry form should be pasted behind each submitted artwork. For details please visit – www.kyooriusverdit.com Design Firm of the Year Award will be given to the design agency with the most wins. Due to the overwhelming requests, please be informed that the deadline for submission has been extended to August 14, 2007, 5pm. There will be no further extension beyond this date. Please do note that clients' confirmation of eligibility of works via email is valid and a copy of the email is sufficient proof. Client's hand signature is not mandatory.

3.You Are Cordially Invited To

MoMo Delhi 4th Meetup

MoMoDelhi

Delhi Chapter of Mobile Monday

THEME : Mobile Startups

Venue

TBD It will be at Gurgaon ,watch this space for update

When?

SATURDAY 18th Of August 2007

Schedule

Registration : Starts At 9:00 AM onward

Formal Introduction of Participants 9:30 AM To 10:00 AM

Key Note Address + QA :10:00 AM To 11:00 AM

Tea Break 11:00 AM To 11:15 AM

Demo and Presentations : 11: 15 AM To 1:30 PM

Lunch Break 1:30 PM To 2 :30 PM

Demo and Presentation 2:30 PM To 4:30 PM

Tea Break : 4:30 PM T0 4 :45 PM

Open House Discussion 4 :45 PM To 5 :30 PM

Venue Handover 5:30 PM

After Event Party 6:00 PM Onward

Mobile Monday is for you if you are a

- **Mobile Developer (Application/Middleware/System/Hardware) or Enthusiast (Gamer/Power User/User in `and want a feature implemented)**

- **Mobile Service Provider or Content Provider or Content Aggregator**
- **Venture Capitalist, Technocrat, Entrepreneur**

Organizers, Volunteers

*** Prashant Singh,Monsoon Multimedia (pacificleo at gmail.com),+91-9910270434**
*** Lomesh Dutta (lomesh-at-wirkle-dot-com)**
*** Jitender Singh, jisingh-at-gmail.com,+91-9910049404**
*** Sunandini Basu (sunandinibasu at gmail.com)**

4. Ever felt that your designs deserved a place on someone's t-shirt? Have you always wanted to showcase your art but did not know how? Ever wondered how great it would be to get paid for doing what you love? Check out http://myntra.com/community/ index.php <http://myntra.com/community/ index.php>

Contest open till Aug 31st 2007

First Place: Rs 5000 , Second Place: Rs 1000
Third Place: Rs 200
Contest Policy
1. Contest open from August 1 to August 31 2007.
2. Contest winner will be declared on September 5.
3. The total prize money for the contest is Rs.25000!
4. Best Design gets Rs. 5000. Next 5 designs get Rs. 1000 each! Next 50 designs get Rs. 200 each!! Next 100 designs get Rs. 100 each!!!
5. All designs submitted for the contest will be available for sale at Myntra.com website as per our

Terms and Conditions
Myntra Team

6.Design Incubator's Weekend Workshops are designed for working professionals. These workshops are aimed at providing 'just in time' learning without having to sacrifice time from your work schedule. Design Incubator's training aims at preparing professionals to perform by acquiring skills, sharing knowledge and empowering them with tools and techniques. These workshops aim at learning practical aspects of the User Centered Design lifecycle, one component at a time.
More about Design Incubator-
www.designincubator.com
The first two workshops are in September and October2007. 29th and 30th Septermber 2007- Practical Usability Testing for Websites and Software Applications. Find out more.. http://www.designincubator.com/ ws_sept2007.html 21st (Sunday) and 22nd (Monday) October 2007- Practical User Requirements Engineering for Web Design and Software Development. Find out more... http://www.designincubator.com/ws_oct2007. html

NEWS:

1.

State of Emergency in Greece as raging forest fires kill

woman looks on the fire approaching houses in Evia island, north of Athens, on Friday Aug. 24, 2007. An unprecedented wave of massive fires fanned by gale-force winds raged out of control across Greece Friday, sweeping into

2

Greek fires threaten Olympia

Vassilis Triandafyllou
Zacharo, Greece, August 26

EU FIREFIGHTERS and planes joined the battle on Sunday against the fires raging in Greece for three days, killing 51 people and threatening areas near ancient Olympia, historic site of the first Olympic games.

Greece declared a state of emergency on Saturday as towering walls of flame cut a swathe of destruction through the southern Peloponnese peninsula and across other areas of the country.

The fires have bathed Athens in white ash, forced thousands to flee their villages and burned about 500 homes and thousands of acres of forest and farmland.

Fire brigades on Sunday began evacuating villages near ancient Olympia as strong winds pushed the flames towards the historic site near the Peloponnese's western Ionian coast.

"We are concerned not only about the archeological site but about the whole area," town mayor George Aidonis said. "We depend on tourism for our livelihood and now everything is being destroyed."

About 90 firefighters and soldiers were trying to stop the flames from reaching the site, which installed a well organised fire protection system for the 2004 Athens Olympics.

"We have no water, we are at God's mercy," a resident from a village near Olympia told Greek television by phone. "Please tell someone we are putting out the fire with our own hands, we have no help. The village will disappear from the map."

Ancient Olympia boasts ruins of the stadium and pagan temples that hosted the ancient games for centuries from 776 BC and is the site of an Olympic flame ceremony every two years.

Fire brigades, stretched to their limit by scores of blazes, threw reinforcements from Greece's European Union partners into action to fight blazes stretching over 160 km across the Peloponnese, the island of Evia and near Athens.

Two French and one Italian fire-fighting plane dropped water on burning hillsides south of the capital and 60 firefighters from Cyprus joined the fray. More help was expected on Sunday and Monday from at least 11 countries.

Reuters

LOUISA GOULIAMAKI/AFP

A helicopter showers water on the forest over the Pelopio village near Ancient Olympia in Peloponese on Sunday.

MAJOR EUROPEAN FOREST FIRES

Aug 2005: PORTUGAL
The biggest of five fires stretched more than 21 km near Mirando do Corvo, a mountain town north of the capital Lisbon

Aug 2005: SPAIN
In Galicia, northwest Spain, firefighters battled blazes that destroyed 45,000 acres of forest

Aug 2006: PORTUGAL
On August 10, 564 fires raged in the country – the fire service said it was the highest number of fires in a single day since 2003

Aug 2006: SPAIN
In early August, firefighters battled 122 blazes in one of Spain's most heavily wooded regions. Fires had burnt down more than 10,000 hectares and killed three people in six days.

July 2007: BULGARIA
Bulgaria asks NATO, the EU and Russia to send aircraft to fight hundreds of wildfires

August 2007: During the month, the EU said it was helping Albania, Bulgaria, Greece, Italy and Macedonia fight fires

3.Giant prehistoric tusks found in Greece

GATOPOULOS, Associated Press

ATHENS, Greece - Researchers in northern Greece have uncovered two massive tusks of a prehistoric mastodon that roamed Europe more than 2 million years ago — tusks that could be the largest of their kind ever found

The remains of the mastodon, which was similar to the woolly mammoth but had straighter tusks as well as different teeth and eating habits, were found in an area about 250 miles north of Athens where excavations have uncovered several prehistoric animals over the past decade.

One of the tusks measured 16-feet-4-inches long and the other was more than 15 feet long, the research team said. They were found with the animal's upper and lower jaws — still bearing teeth — and leg bones, said Evangelia Tsoukala, an assistant professor of geology at the University of Thessaloniki, who led the team that excavated the site.

"To find a tusk 5 meters (more than 16 feet) long, that was a big surprise," Tsoukala told The Associated Press in a telephone interview from the site late Wednesday.

"It's a very significant find because with these sections of the skeleton we can draw conclusions about this animal and its development," she added. "We are also looking for clues about its extinction."

Mastodons, an ancestor of the elephant, roamed Europe, Asia and North America, but how they became extinct remains a mystery. They are thought to have disappeared in Europe and Asia some 2 million years ago, but survived in North America until 10,000 years ago.
Tsoukala said the male animal discovered in Greece lived about 2.5 million years ago.

"This animal was in its prime. It was 25 to 30 years old; they lived until about 55. It was about 3.5 meters (11 1/2 feet) tall at the shoulder, and weighed around six tons," Tsoukala said.

Dutch researcher Dick Mol, who assisted with the excavation, said plant material found near the tusks would be analyzed to try to determine the environment the animal lived in.

He said the skeleton could also provide information.

"It's really a gold mine," said Mol, a research associate at the Museum of Natural History in Rotterdam. "These are the best preserved skeletons in the world of this species."

Dave Martill, a paleontologist at the University of Portsmouth in England, said scientists can analyze the growth rings in the tusks to learn more about the world's climate at the time the mastodon lived.

"These animals, in their bones, hold a whole load of information about the environment at the time — not just the animal," said Martill, an independent expert not connected with the excavation.

The bones will also be scoured for the remote chance of finding DNA material.

Researchers from Germany and the United States recently analyzed genetic material from an American mastodon recovered from fossils up to 130,000 years old found in Alaska, providing clearer insight into the evolution of elephants.

If DNA is recovered from the animal found in Greece — which Mol acknowledges is "very doubtful" — it could allow researchers to compare it to other European and American mastodon fossils at an unprecedented level of detail.

The tusks were discovered in October by an excavation machine operator working at a sand

quarry, but it took months for the scientific investigation to be organized.

Tsoukala, who has been conducting excavations in the region since 1990, found a mastodon tusk measuring more than 14 feet long in the same area 10 years ago. She said the latest discovery is more significant because the skeletal remains are more complete.

2

Super Cheap Laptops for the Third World

The idea of the super cheap laptop for the Third World originated with Professor Tom Negroponte and his team at Massachusetts Institute of Technology. They have had an on off relationship with Intel in making it a reality - currently on again, though the competing product from Intel called Classmate is not necessarily abandoned.

The MIT product "gives learners opportunities they have not had before. Tools such as a Web browser, rich media player, and e-book reader bring into reach domains of knowledge that are otherwise

difficult-or impossible-for children to access." It also "helps children build upon their active interest in the world around them to engage with powerful ideas. Tools for writing, composing, simulating, expressing, constructing, designing, modeling, imagining, creating, critiquing, debugging, and collaborating enable children to become positive, contributing members of their communities." And, of course, it plugs into limitless global sources of free education when it is able to access the web.

In February 2007, the MIT One Laptop Per Child OLPC not-for-profit project appointed Quanta Computer Incorporated as the original design manufacturer for the first model called XO-1, with a one million laptop order. The Taiwan company is the largest manufacturer of notebook computers in the world with around one third of the world market according to some reports. Initial designs owe little to printed electronics and it is remarkable how much cost has been removed using the older technologies, though clearly there is much more to come.

Technically most of the OLPC design objectives have been met. Used as an eBook text display and with low power consumption modes, it can run for up to 24 hours between charges. In normal use such as web browsing and word processing, etc the battery should last for 10 hours. Power consumption is 3

watts, one tenth of the power used by most laptops. This means less reliance on mains supplies and opens up the possibility of using it with child-friendly hand or foot-operated generators and solar panels. A ripcord is now preferred to a crank handle for this, because it is less exhausting.

The XO-1's modest power requirements are due in part to an efficent central processing unit with onboard graphics processor and memory, and by using microchip memory instead of a hard drive to store data and the operating systems - in this case a version of Linux, the open-source platform.

Most of the savings come from the 7.5 inch, 1200 x 900 pixel dual-mode, daylight-viewable LCD screen, which consumes less than 15% of the power of a normal laptop display. The screen is backlit, however, instead of high-voltage fluroscent tubes, it uses a bank of bright white LEDs. Wasteful colour filters in front of each group of picture elements or sub pixels have been replaced with a diffraction grating splitting the light from the backlight into red, green and blue components. The backlight can be switched off and the screen then changes to a crisp, high-contrast mono display using reflected ambient light.

Instead of the lithium ion (Li-ion) battery packs found in most laptops which can burst into flame (eg the Dell problem) the XO-1 uses lithium iron phosphate (LiFePO4) cells. More robust, safer and less toxic, they have a lower energy density than Li-ion cells and perform better and last longer in hot conditions. A built-in wireless adaptor and clever mesh networking allows multiple XO-1 users to communicate with one another and share an internet connection at slow data rates to save power. The "bunny ears" antennae, fitted to the side of the screen, provide stable, reliable wireless connections. PC to PC links of up to 550 meters are possible.

According to BBC News the final design will bring together more than 800 parts from multiple suppliers such as chip-maker AMD, which supplies the low-power processor at the heart of the machine.

BBC News also states that although the XO currently costs $176 the eventual aim is to sell the machines to governments for $100. The names of the governments that have purchased the first lots of machines have not been released.

Rivals are planned. Asus (which was going to build the Classmate for Intel) has announced a model called "Fee PC" due out later in 2007 with a 7 inch

screen it uses Intel's Ultra Mobile CPU chip, comes with a choice of 2GB, 4GB, 8GB or 16GB of flash memory storage, has built in Wi-fi and ethernet, and a camera, for a projected price of $200 for the basic model.

The third option is "The Indian Institute of Science" working with the Government's Semiconductor Complex and the Vellore Institute of Technology to make a laptop that is as cheap as possible. They claim to be able to slash the price to $47, beating the $100 objective of Massachusetts Institute of Technology. The Daily Telegraph has recently claimed that the Indians aim for $10 but, as the paper notes, such reports should not be used to dismiss the effort in India . "No one is taking any bets."

IDTechEx believes that there will be more contestants, some of them not at all interested in the plight of the poorer countries but seeking to create a new under market in the rich ones. The contestants will probably add other printed technologies to the current partly printed interconnects and the current printed touchpad by ALPS Electric. This is a dual capacitive/ resistive pad that supports written-input mode. They will add printed antennas and printed flexible displays such as colour electrophoretics with printed inorganic compound or organic compound

driver TFTs to replace the current glass LCD with aSi:H TFTC driver. Wide area multilayer batteries and photovoltaics will be employed. Then they will print logic, memory, microphones, cameras and loudspeakers. That is the IDTechEx view. A disposable laptop that a five year old can use as a hammer and drop in the toilet but it works afterwards? It will come.

3.

Young minds gear up to design the 'Moon Rover'

Students in the city are gearing up to be a part of India's Mission to the Moon, 'Chandrayaan' by participating in a contest to design a 'Moon Rover, which will be handed over to the Indian Space Research Organisation.

"How many students are interested to know about space?" the question immediately saw all the 150-odd students participating in the seminar raise their hands in enthusiasm.

In a teleconference held by Students for the Exploration and Development of Space (SEDS) at the Little Flower High School, students interacted with experts and space enthusiasts from the Vellore Institute of Technology (VIT).

International meet Students with the best designs will have a chance to participate in the International Conference at VIT, Vellore, and also interact with

students and professors of the institute. The student satellite projects (SEDS SAT and Cube SAT) that were developed at VIT would be demonstrated to the visiting students as well. Also, the best designs chosen would be developed into working models by SEDS and will be given to ISRO on the eve of 'India's Mission to Moon Chandrayaan'.

"The moon rover campaign is aimed at creating awareness among students across India. Designing the moon rover will be a different experience for students and will give them an insight to space sciences," said SEDS, Founder and Secretary N. Raghunandan Kumar.

Students who wish to participate in the Moon Rover contest can log on to http://moonrover.blogspot.com or contact 92904 44058.

The last date for submitting the design drawings is August 20.

4. Greece still benefit from 2004 Olympics success

The 2004 Olympic Games in Athens and their resounding success gave Greece a new dynamic development, with capitalization of that success still continuing today in many sectors of the economy, Tourism Development Minister Fani Palli- Petralia underlinedTuesday.

On the third anniversary of the beginning of the Athens Summer Games, the minister said that the

2004 Olympics were a landmark for the country's tourism sector, as the event again placed the country squarely on the global tourism map.

Petralia said better exploitation of Greece's international image after the Games has had as a measurable impact on the number of tourists choosing Greece, with an increase in tourism of 5.6 percent in 2005 and 8.44 percent in 2006, when tourist arrivals reached a record 15.7 million.

She said that the increase in 2007 was anticipated at nearly10percent.

In tandem with an increase in visitors, there was also an increase in tourism revenues, of particular importance for the entire economy's growth, she added

Letter:

1. Dear Dr. Sunil Bhatia,

Thanks for the July Newsletter; I have really admired the improvement!

I liked it a lot, not only for the quality of the papers, but also for the total layout.

You have to be very proud of your work! BRAVO.

I feel happy and honoured to contribute to the next issue, and I am sure all my colleagues will feel the same.

I hope also that your great work will strengthen Indian/Greek cultural collaboration that has a history of more than two thousand years.

With regards,

Margaret Perivoliotis.

2. Dear Dr. Bhatia,

I have forwarded your request for IDSA-authored articles for your forthcoming issue to IDSA's Communications Director Michael Levin (michaell@idsa.org). He will coordinate the contributions from our members. Please contact him regarding the timeline for receiving these articles.

My best,

Gigi Thompson Jarvis
Senior Director, Business Development
Industrial Designers Society of America (IDSA)
45195 Business Court, Suite 250
Dulles, VA 20166

t) 703.707.6000, extension 115

f) 703.787.8501

www.idsa.org

3. Hello Dr. Bhatias,

I am interested in this project to find out what you espouse and how you are going about to achieve your goals.

I am a quadriplegic of 51 years, a diving accident in 1956 when I was 19, and my passion is Life Span design; i.e., the design of homes that would allow them to adapt to any given circumstance, whether it be temporary or permanent, at any given time throughout the life span of the homeowner.

Sincerely,

Walton D. Dutcher, Jr.
http://members.aol.com/WDutcher

Job Opening:

1. A start-up software product company that makes medical transcription software wants to get some usability + graphic design done on its existing application.
They are based out of Noida and would prefer to work with a freelancer who can come to their place, closely interact with their development team and create the designs. They have a tight deadline of a month for this version.
Freelancers/ design firms who want to work on this can write to me with portfolio/CV at saumitri_c@yahoo. com

2. for Those who have been teaching Digital, Graphic or Spatial Design, at least for 2 years ... Ministry of Higher Education, Oman, (MoHE) has established College of Applied Sciences and is looking for faculty at all levels... Salary Range : 1 lac - 2lacs INR/month + Housing + Medical + 2 months holidays + NoTax Please send email at edn@mohe.gov.om or courier it at Director of Educational Needs, MoHE, PO Box 82, PC 112, Ruwi, Oman Phone : 00968 - 24486370.

3. Abhikalp is looking for automotive designers / stylist for various new projects. Experience on Alias and any engineering software will be helpful.
+9198260 21876
vpande@vsnl. com

Abhikalp Design Studio
#78, Ravindra Nagar,Old Palasia,Indore - 452018 India.Ph:+91-731-2498085
abhikalp@eth. net
www.abhikalpdesign.com

4. Web UI workflow specialist Domain expert in the field of Photoshop/Illustrat or/Fireworks with emphasis on using them in the web world. The candidate should essentially have extensive experience with imaging via Photoshop/AI/ FW & Flash.Nice to have skills would be HTML, CSS, Dreamweaver & Flex. You can send your resumes/portfolio with subject line 'Web UI workflow specialist' to Rebecca Ranjit, Adobe India at rranjit@adobe. com.

5. One of the world's *leading EAI company* in Hyderabad is looking for *HCI professionals* with 1 to 4 years experience to join their

***Hyderabad R&D team*.**
Kindlymailmeyourresumes to darshan@wengerwatso n.com with subject name as HCI

7. Think Design Collaborative Pvt. Ltd. is looking for Full time Product Designer with 1-2 years experience. Fresher with good knowledge of materials and processes may also apply.
Pre-requisites:
1. Strong conceptualization ability based on the brief given by the client as well as brief, scope and boundary conditions prepared internally.
2. Good working knowledge of proE or Rhino
3. Proficient at using softwares such as: Coreldraw, Illustrator, Photoshop
4. Good visualization capabilities in terms of form, color, texture etc.
5. Must be a proactive problem solver with the ability to delegate responsibilities
Qualifications
Post graduate degree in Product design from a reputed institute with:
a) Mechanical Engineering background (no experience required) OR
b) Architectural background (at least 1 year experience required)
If you are interested, kindly forward your latest resume/ portfolio as an attachment to info@thinkdesign.in
Please do mention your present as well as the expected salary.

THINK Design Collaborative Pvt. Ltd.
9/7, Second Floor,
Nehru Enclave East,
New Delhi 110019
Ph. No. + 91-11-26296965

6.AGraphicDesigner
Netscribes, a knowledge-consulting and solutions firm with offices in Bombay and Calcutta is on the lookout for a talented and ambitious graphic designer who can work with world-class clients in a dynamic environment and have the willingness to try out new ideas. The candidates can choose either Bombay or Calcutta to work from.
RoleDescription:
*** Create visual, graphical design, including typography, visual concept, composition, layout, etc.**
*** Ability to identify and express the objectivity and branding through the design concepts**
Desired Profile/Skills:
*** A minimum of 5+ years of experience as a professional designer. Salary: Negotiable**
Those interested can email their bio to: hrd@netscribes. com or

send to:
Netscribes India Limited, Office# 1, 5th Floor, Trade Star, Sir MV Road, Andheri (East), Mumbai 400 059.
Netscribes is a knowledge-consulting and solutions firm with clientele across the globe. The company's expertise spans areas of investment & business research, business & corporate intelligence, content-management services, and knowledge-software services. At its core lies a true value proposition that draws upon a vast knowledge base. Netscribes is a one-stop shop designed to fulfill clients' profitability and growth objectives. To know more, visit www.netscribes.com

8. Adobe is looking for full time User Experience Designers for our Noida &Bangalore locations. If interested, please contact bhumika@adobe. com, along with the links to your portfolio of work.

***User Experience Designers (2 positions, 1 Senior User Expereince Designer)**
Recognizing that employees are at the core of our success, Adobe recruits and retains highly qualified and motivated individuals, creates an environment where they can innovate and achieve their best, and rewards them for their performance by giving them an opportunity to share in the company's success.
Position Summary:*
***Adobe System is seeking User Experience Designers who will be responsible for creating great experiences for several members of the Adobe product family. You will work collaboratively with fellow members of the User Experience team to conceptualize, design and prototype ideas; then inspire members of Product Management, Engineering and Quality Engineering to develop award winning products.**
***Responsibilities:**
***As a User Experience team member, you would:**
+ Represent the "User Experience, " translate customer requirements into defined specifications and inspire the Engineering team to develop the right product.
+ Own the design of the most impactful user interface - related features and participate in the product definition process with the Product Manager, Engineering Manager and User Research.
+ Significantly influence product strategy and direction.
+ Work with User Research and Product Manager to translate business and marketing goals into the best software solutions for our business.
+ Develop and maintain design mock-ups, usage scenarios, prototypes, specifications, navigation maps and other design documents.
+ Work with feature development teams to make sure that the workflow reflects the customer's needs

and ensure consistency among features.
+ Develop expert-level knowledge of competitive and complementary products and bring new ideas to the team.
+ Define innovative user interfaces and interaction styles which result in improved user productivity.
Knowledge & Skills:
The ideal candidate would have the following qualifications:
+ High degree of creativity, interaction design and problem solving ability
+ Uncanny drive to design the best user experience in the world
+ Strong software design communication skills. (Ability to communicate one's ideas through their design)
+ Proven track record and a passion for designing compelling, award-winning user interfaces.
+ Excellent presentation skills & and attention to detail
+ Experience working with various departments within a product team
+ Team player
+ A great portfolio of work / samples of interaction design work is a must
+ A formal education in Interaction Design, Product Design, Industrial Design, HCI, Architecture, or related field from NID / IDC or equivalent would help
+ Expertise in visual design using tools like Photoshop, Illustrator is expected.
+ Prototyping skills using tools like Flash, Flex, Dreamweaver and OR the knowledge of imaging / video domain applications would be definite plus
Experience: *
***+ 4 - 6 years of experience for the User Experience Designer position**
+ 6 - 10 years of experience for the Sr. User Experience Design position.
Adobe believes personal fulfilment and company success go hand in hand, sustaining one another. By hiring the very best and brightest, Adobe continues to be a simply better place to work - creating a dynamic

environment today and providing incentives for future achievement.
Please contact: bhumika@adobe. com , along with the links to your portfolio of work.
Bhumika Srivastava , Lead Recruiter, HR Consulting Services , Adobe Systems India Pvt. Ltd
Voice : 91 120 2444711 Ext 34161
www.adobeindia.com

9. Experienced Usability Specialist Whirlpool Corporation India New Delhi Whirlpool is the world's leading manufacturer of major home appliances. We are looking for an experienced Usability Specialist to join us in Global Consumer Design - in New Dehli (India)
You will provide usability and research solutions to Industrial Designers, Product Developers, Engineers, and Marketers to ensure that user-centered design principles and methods impact our wide range of consumer products - products that make a difference to people's lives!
As a specialist in our GCD to initiate Usability lab, you will help to design and execute product evaluations, usability studies, and user-needs research; and you will apply a high standard of rigor as you analyze data and provide actionable design recommendations.
Your ability to demonstrate leadership and ownership of your projects and products will ensure that you drive those recommendations into the product's final design. Your work will make a difference to the experience consumers have with Whirlpool products above all refrigerators and washing machine
If you have the experience and the talent, and if you are up for the challenge, then we want to hear from you. We want you to start the activity as founder of a usability lab in Global Consumer Design.
These positions will suit individuals with experience and a demonstrable track record of success in the usability field.
Required Qualifications and Experience
● You will hold at least a Masters Degree in Experimental Psychology, Human Factors,

Ergonomics, or a closely related behavioural science discipline;
● You will have 2-3 years of industry experience as a hands-on Human Factors or Usability practitioner;
● You will have a strong research background, with proven experience in experimental design, data analysis, and results interpretation;
● You will have a working knowledge of user-centered design processes; and of user-interface design principles;
● You will have a track record of taking ownership of projects, and will be able to produce work of a very high standard without close supervision;
● You will have excellent verbal and written communication skills;
● You will demonstrate the drive and aptitude needed to learn rapidly and to begin contributing and making an impact immediately.
Salary will be commensurate with your experience and qualifications. The current position is available immediately. If you meet the requirements described above please send the following:
1. Your resume or full curriculum vitae including a list of any publications;
2. A concise statement of your intent and ambition with respect to Whirlpool's current open position;
The names and contact details of three referees.
If interested, contact at anniephilip@ gmail.com

4. Location: Your home/office - Telecommute - USA
Compensation: Competitive contract-based cash compensation, with the opportunity for full-time employment, bonus and equity compensation.
5.My client is an early-stage startup founded by entrepreneurs and senior executives from the financial services and e-commerce industries. Their vision is to become a leading technology platform company with an initial focus on electronically traded markets.
They are seeking an ambitious User Interface Developer with 3-5 years programming experience – and an intuitive sense of beauty -- to build a real-time, cross-asset alternative trading system.
Required Skills:

*** Proven web site design experience. Knowledge of design principles, composition, color theory, and brand adherence**
*** Flash / JavaScript / DHTML / JSP / iFrames skills and a strong interest in user interface design.**
*** Data driven UI experience (using XML, web services, databases). MySQL experience a plus.**
*** Experience designing modular, object-oriented JavaScript and ActionScript.**
*** Proficiency in C/C++ and Java.**
*** Experience with Linux and Windows.**
*** Familiarity with high-performance trading applications.**
*** Strong interest in prototyping applications, creative concepts and online mock ups using rapid iteration.**
*** Knowledge of full life-cycle development (analysis, design, construction, implementation)**
*** Knowledge of rapid development methodologies.**
*** Data driven UI experience using XML, web services, databases.**
*** Good written and verbal communication skills.**
Online portfolio of work required.
If you are interested in this position, please submit your resume or portfolio and a paragraph (or two) highlighting your skills/experience as it pertains to this job to beau@open-source- staffing. com
Beau J. Gould , Open Source staffing
www.open-source-staffing.com
beau@open-source- staffing. com

10. We are currently actively hiring for the following positions:
User Experience Program Manager …. Will be responsible for the coordinated management of multiple UX projects across locations, product lines, and geographies. The Program Manager will build credibility, establish rapport, and maintain communication with stakeholders at multiple levels, including Development and Strategy. The position will coordinate with internal UX team management on prioritizing, scoping and tracking projects Senior Usability Engineer / Usability Engineer …Will have a passion for bringing the users' perspective into the

design of new technology products. This position will be responsible for all aspects of product usability. The role will outline overall usability research and testing plans and contribute towards user requirements gathering, coordinate site visits, surveys, focus groups and conduct workflow analyses, usability evaluations, prototype reviews, cognitive walkthroughs, and overall user research

Senior Interaction Designer / Interaction Designer …Will have a passion for designing compelling and industry leading user experiences. This position will be responsible for all UCD activities throughout the product's lifecycle including needs analysis, conceptual modeling and cognitive walkthroughs. Designers will produce storyboards, scenarios, wireframes, prototypes, and UI specifications and work closely with the larger UX team to define front-end research & contribute towards design patterns andguidelines

Senior Visual Designer …Will have an eye for detail and for designing appealing UI's and visualizations for next generation enterprise applications. Visual designers will work with interaction designers and develop wireframes, interactive prototypes, visual pecifications, style guides, style sheets, icons and other visuals. They will also contribute towards visual design patterns and the overall visual identity of the application suite.

User Research Coordinator…Will coordinate and support on user research activities including recruitment and screening of participants for interviews, focus groups, and contextual inquiries. In addition to managing participant recruitment, the coordinator will also organize customer site visits, build relationships with key Oracle customers in India and the Asia Pac region, and bring market insights. This role will support the usability engineers in logistics, scheduling and follow ups of in-lab and remote usability testing and maintain a state of the art Oracle user research participant database

How to Apply: If you are interested in one of the above positions email your resume/CV to abhishek.x.sharma@ oracle.com . Please include a link to your online portfolio or samples of your work. You can also email Abhishek to get more detailed descriptions about the above UX positions or call him

directly at +91-40-6605 1546.
Recruiter, Oracle Corporation

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