



**Message of Counselor for Cultural  
Affairs  
U.S. Embassy, New Delhi**

**Dr. Sunil Bhatia**

**Design for All Institute of India**

**Dear Dr. Bhatia,**

**Thank you for your e-mail to the Ambassador, which has been forwarded to me for reply.**

**The Embassy congratulates you on the publication of your monthly newsletter and your special September issue on universal design. We are also pleased to hear you have invited guest speakers from the United States. We will not, however, be able to provide any written material or support for your activities.**

**We wish you all success in your endeavors.**

**Sincerely,**

**Adnan Siddiqi**

**Counselor for Cultural Affairs**

**U.S. Embassy, New Delhi**

## **Chairman' Desk:**

**"Child is the Father of Man," written long back by William Wordsworth and as against this another powerful poet warned us "Child is miniature Devil". These two great minds have expressed their hopes and fears with the child. An other eminent philosopher has mentioned somewhere that 'the entire humanity is because of love'. Entire literature of the world revolves with either "you love" or "someone loves you". When you love someone, you are in search of yourself and when someone loves you, that person performs some services and that is rendered under the title of selflessness. If mother abandons the newly born child and does not show concern with it, the same may die in few hours. It is doubtful some divine force may come to rescue it.**

**When we talk about baby, there is no such thing... If you set out to describe a baby, we find we are describing a baby and someone. A baby cannot exist alone, but is essentially a relationship; highlighting the Universal truth that existence itself starts in the context of a providing relationship. If in any society, children are not taken care they would become liability for society. If medication is not proper, they may be born as challenged creatures. In other words, if child is not taken care it may damage its**

entire growth physical or mental. Further if education is not properly provided, the human index of entire society will be poor. To raise a right possible child is most difficult task for parents, teachers and society. One of the striking and distinguished features of human development as opposed to the development of other animals is the long period of dependency of children on the caregivers. This dependency is absolute at first. In first two years of life, infants develop amazing competencies in their development, from controlled movement to representational thought to goal oriented attachment relationship. Education affects personalities and sets out health of person because non-cognitive abilities such as persistence, motivation, self-control, risk aversion and even to turn selfish and ungrateful. These non-cognitive abilities are formed very early in human being and very difficult to change after adolescence. These occupy important spaces of consciousness and sub consciousness. Professionals recognize that the social skills that children develop on the playground become lifelong and are carried forward into their adulthood. Independent researches prove that playgrounds generate important environments for children outside their homes. Many forms of games are essential for healthy development, since these are free and spontaneous activities— what occurs on playgrounds—is the most beneficial. In general

playgrounds are usually subject to adult supervision and oversight, we need expert opinion because children are most precious things for the parents as well as of the society. They love their children whether they are just normal, exceptionally talented or even challenged one . They need to provide a special attention for every child. The concepts of Universal Design in play ground accomdates all and works under the stipulated law of respective goverments. We give little attention and we can help in shaping the lives of our loved one.

In 20<sup>th</sup> century two theories were very prominent . One was under capitalism where biological( Genes) and social status were centers of discussion and were under the influence ` Doctor's son would be doctor and engineer's son should be engineer' and so on. Another was of socialism where the theme for progress was not an individual but based on providing the right enviornments and equal opportunities. Right enviornments can make people to progress . Under this influence Bernard Shaw famous dramatist wrote an award winning story `pygmalion' . We are living in 21<sup>st</sup> century and how come we forget individual capablity of progress. We are living more individually but progress is collective. The concept of Universal Design/ Design For All is more relevant and need of the hour in 21<sup>st</sup>

century for all round development and progress of human.

This topic was never in our minds it is Ms *Vicki L. Stoecklin*, USA who germinated this idea in us and whatever outcome of this newsletter it is because of her sincere, honest efforts, when I visited her website and realized how great respectable, admirable and adorable person she is in her field .She is an institution in herself. It is privilege for us that person of such a great stature has sent her article for publication in our newsletter. Our management is grateful for she has extended her goodwill and cooperation. I did not wish to loose this opportunity and requested her to arrange more articles from different eminent authors on similar topics. We realized this topic is relevant , appropriate and need of the hour. It was her greatness she asked me to request to different authors for articles.

When I compare her contribution for welfare and progress for society ,I found I am less than a dust in comparision to her knowledge and personality. I humbly request her further to arrange more articles from different distingushed authors on the behalf of Design For All Institute of India. She has been kind enough and honored my words. I appreciate her genuine and dedicated efforts for popularising the concepts of Universal Design / Design For All/ Inclusive design/ Barrier free Design

**for the benefits of people living in the United states as well as for rest of the world. Her love for children is admirable and it reflects in her articles how meticulously she did her research and design the building and playground for everyone. Rest two articles of (J. Schappet, A. C. Malkusak,, & Dr. L.D. Bruya) of boundless playground, USA and (Ms Ingrid M. Kanics) of Center for Creative play, USA are par excellence.**

**I advocate from every platform that every father should read the letters to Fathers by Franz Kafka to understand their children. I also strongly recommond them should read these articles in our September 2007 Vol-2, No-9 issue of newsletter and take care for their loved one who are most precious to them. If they get hurt it bleeds your heart . If you lose them in accident you feel then lost in this world. Best policy is that never allow any situation where our children may get hurt or injured. These are the most valuable assets of mankind.**

**It is great honor for us that "Design For All Foundation", Barcelona and Design For All Institute Of India have signed the collaboration in the year of 2005 and our special issue of newsletter of October 2007 Vol-2, No-10 is on " Design For All Foundation"**  
**If you believe the future would be good, you will wade through tough times whether you`re naturally cheerful or not. The team of Design For All Institute of India has shown the guts and now celebration is**

**knocking at their doors. We are celebrating our second anniversary of publication of newsletter in the month of December 2007 and it is going to be a historical event because former President of EIDD Mr. Pete Kercher has accepted our invitation to be Guest Editor of that special issue of Newsletter and EIDD ( Design For All- Europe) is contributing all the articles.**

**“Keep Playing!” Ingrid M. Kanics**

**With regards**

**Dr. Sunil Bhatia**

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**Content of Newsletter of September  
2007, Vol-2, No-9**

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## **Biography of Contributors:**

### **1. Vicki L. Stoecklin**

***Vicki L. Stoecklin is the Education and Child Development Director of White Hutchinson Leisure & Learning Group, a Kansas City, Missouri firm in the United States, which specializes in design and consultation for children's environments including children's***



***museums, children's leisure and entertainment sites, schools, child care facilities and children's farms. Vicki has a Master's Degree in Education and thirty years of experience. She can be reached by voice at 816-931-1040, Ext 102, Missouri relay (TTY) 800-735-2966 and email:***

***[vickiwhllg@whitehutchinson.com](mailto:vickiwhllg@whitehutchinson.com) Additional information about their company can be found at [www.whitehutchinson.com/children](http://www.whitehutchinson.com/children)***

## **2 Ingrid M. Kanics**



**Ingrid gets “blown away” playing at the DuPage Children’s Museum in Chicago, IL**

**Ingrid M. Kanics , OTR/L, is a Senior Play Environment Specialist at the Center for Creative Play (CFCP) in Pittsburgh, PA. The Center for Creative Play operates a universally accessible, indoor playspace designed for children of all abilities, and provides other communities with consulting on similar projects. Ingrid has a Master’s Degree in Occupational Therapy and five years of experience working at CFCP. She was recognized by the American Occupational Therapy Association (AOTA) in 2007 with the AOTA Recognition of Achievement for her work in “Innovative Accessible Indoor Play & Sensory-Motor Environments.”**

**You can reach Ingrid by telephone at 412-371-1668, ext. 1009, and email at [ingrid@cfcp.org](mailto:ingrid@cfcp.org). Additional Information on the Center for Creative Play is available at [www.cfcp.org](http://www.cfcp.org).**

### **3. Jean Schappet**

**Jean Schappet is the Founder of Pure Play Workshops. She is expert in designing playgrounds that are barrier-free, developmentally advantageous, fun and safe for all children.**

### **4.**

**Antonio Malkusak, ASLA, is Director of Technical Services for Boundless Playgrounds. He has created award winning play environments that are barrier-free.**

### **5.**

**Lawrence D. Bruya, Ph.D. is a full professor at ELCP, Washington State University (WSU). Work phone 509-335-4250 and E-mail: [lbruya@wsu.edu](mailto:lbruya@wsu.edu) work address: Pullman, WA 99164-1410. He has written extensively about child development and playground design.**

**FORTHCOMING ISSUE (October 2007,  
Vol-2, 10)**

**This is a special issue with contributors from  
members of Design For All Foundation,  
Barcelona, Spain**

**1. BARCELONA. FROM THE ACCESSIBILITY PLAN  
TO THE CITY FOR ALL**

**Francesc Aragall i Clavé, President-Founder,  
Design For All Foundation**

**2. A FLAG FOR EVERYBODIES' LAND**

**IMMA BONET, Executive Patron of the design  
for All Foundation**

**3. TMB, a company committed to society**

**Albert Pique, Head of the Corporate Social  
Responsibility Unit of Metropolitan Transport of  
Barcelona (TMB).**

## **Editor's Desk:**

**This issue, on universal design is cast in the context of children play equipment and play environment. It brings, essentially an industry perspective and an inkling of prevailing state of the art thinking in play environments. The issue should be of immense interest to academia and to city administrators.**

**The issue has been put together by Ms Vicki L. Stoecklin, USA. She is the Education and Child Development Director of White Hutchinson Leisure & Learning Group, a firm in the United States, which specializes in design and consultation for children's environments including children's museums, children's leisure and entertainment sites, schools, child care facilities and children's farms.**

**Ms Vicki L. Stoecklin writes on creating environments and buildings that support children with all abilities. She discusses five elements important in such a context, namely, accessibility, aesthetics, child height / scale / size, organization and safety. It is a comprehensive paper and very well details the chosen framework.**

**The second paper titled 'I Can Play - Creating Universally Accessible Play Environments for All' is written by Mr. Ingrid M. Kanics , OTR/L, who is a**

**Senior Play Environment Specialist at the Center for Creative Play (CFCP) in Pittsburgh, PA. Mr. Ingrid writes about seven principles in the context of universal design for play environments. These are equitable use, flexible use, simple and intuitive, perceptible, tolerance for error, low physical effort, size and space. The paper discusses at length the dimension of developmentally appropriate. Excellent paper, very comprehensive need .**

**The third paper titled 'Surfacing with all children in mind' is written by Jean Schappet who is the Founder of Pure Play Workshops and coauthored by Antonio Malkusak of Boundless playgrounds and Lawrence D. Bruya, Ph.D. from the Washington State University. This paper brings into focus how surfacing is just as important as the selection of play equipment or any of a multitude of other details relating to the overall design and usefulness of an integrated playground?**

**This issue should be a collector's item for those engaged in childhood development and play as a development process.**

**We need more issues on this important topic, especially the non business play ground situations that children can create quickly, easily and**

**spontaneously. I see much of the same in our childhood memories.**

**Enjoy reading and pass on to your students.**

**Prof & Head Lalit Das**

**Industrial Design**

**IIT Delhi**

**India**

**[lalitdas@gmail.com](mailto:lalitdas@gmail.com)**

1.

## **CREATING ENVIRONMENTS AND BUILDINGS THAT SUPPORT CHILDREN WITH ALL ABILITIES**

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

Children come to us with a wide range of abilities and challenges. All children need a physical environment that can support their exploration, discovery and learning. Active play and discovery is the basis for a child's normal physical, emotional, mental and spiritual development. We will look at different design elements essential in a high quality children's environment, and learn how to adapt the environment to better include children with a wider range of needs.

### **Element One-Accessibility**

Centers for children should be welcoming to all. The message that the child and his/her family receives when they first arrive in your parking lot sets the tone as to their acceptance or non-acceptance of their specialized needs.

**Your parking lots should have ample parking for all parents and designated parking spaces for those families using wheelchairs or walkers. Leave larger curb openings so that access to your building does not require anyone to navigate over a curb in order to get in the door.**



**Sidewalks and entrances need to be wide enough for two adult wheelchairs to pass or 60". Variations in the concrete finish can help those children who use a cane to navigate your entryway. Adding a bell to the front door can provide an auditory clue for those who are blind. If you are providing any type of transportation services, designate an area away from the front door as the drop off and pick-up area.**

**This way toxic fume will not come into your building from waiting vans and cars.**

**Once inside the building, hallways will need to be wide and clear. Again, make sure that two wheelchairs can pass. Handrails can be added to hallways to assist those children with limited mobility and a change in floor coloring can be used to make visual pathways to rooms if needed for those who are visually impaired.**



**Extra wide hallways can then be used by teachers, therapists and children when not being used as a means of getting through the building.**

**Counter tops in the reception and greeting areas should be low enough to welcome all who come in the door. Higher counter tops not only block the vision of children, but also are not usable by anyone using a wheelchair or an adaptive device. By making the low check-in counter with brightly contrasting materials, you will also give a visual clue to those with limited vision.**

**If storage areas such as cubbies or lockers are used to hold children's personal belongings, make sure that the size works for everyone. As you can see in the photos below, sometimes the personal storage needs to be adapted so that it can include all of a child's belongings and personal items.**



**Not having a place that works may send the message that some children don't belong. This is not a very welcoming message!**

**Another important tenant of accessibility is making sure that classroom space is flexible. Choose furniture with shelves of various heights to accommodate different reach ranges. Those children who are using a wheelchair or other sitting adaptive device will have a different reach range than those children who are using walkers or just standing.**



**The arrangement of toys should be displayed for independent use by all children in the classroom. Make sure that the furniture arrangement such as that shown below, allows for an accessible pathway**

**around the classroom for wheelchairs, walkers, or other assistance devices.**



## **Element Two- Aesthetics**

**Children deserve and need beautiful spaces that stimulate but don't over stimulate the senses. Children read the environment differently than adults. Their behavior can and will be affected by how the classroom visually looks and feels.**

**Well-lighted rooms with a variety of lighting options, including plenty of natural light, are highly important. Natural light is soothing and calming.**



**Fluorescent lights can be used but should be of the newer type that has a non-flickering ballast to prevent children from reacting from the changing light spectrum. Indirect lighting from various sources is important. Just make sure that you firmly secure all loose lighting fixtures and any electrical cords so that children do not trip over them.**

**Color and contrast can be important, but most children's toys and props are made of either distracting patterns or bold colors. Try to stay with a more neutral color scheme. A simpler environment, with items that are less distracting, can help children who have sensory challenges, such as autism, adjust better to group life in a busy classroom.**



**Floor carpeting and rugs are an easier option for maintenance and sound absorption. Choose a carpet from recycled or natural content and be sure to check and see how it will be adhered to the floor. Choose carpeting or floor covering that uses non-**

**toxic adhesive materials, as both children with and without disabilities are very sensitive to chemicals. Choose a low pile carpet so that children can easily move over it, making sure to create no areas where a walker or cane might get stuck and cause an accident. Make sure that rugs are firmly secured to the floor with no edging to cause trips or falls.**

**Pay attention to the sound in the room. Loud and reverberant rooms are stressful for children who are just developing language or who might be hearing impaired. You can reduce the noise in the room by adding soft materials such as washable pillows, curtains and cork backing to furniture.**

### **Element Three-Child Height/Size/Scale**

**Children come in different sizes and with different adaptive devices, therefore all furniture and fixtures need to be of different sizes and scaled to fit each situation. Toddler sinks are lower than preschool sinks, so is the furniture for each age group. Sinks used by children in wheelchairs will need to have a front approach under the sink in order to encourage the child to develop independence. In some cases, you might need sinks of varying heights such as shown in the project below. Be sure to allow for a five foot turning radius for wheelchairs in front of the sink.**



## **Element Four- Organization**

**Humans are orderly by nature and children, in particular, behave more calmly in a neat and organized environment.**



**By having purposeful displays and furniture of the same neutral color, you are also visually ordering the space for children.**

**Children can easily be distracted by too many labels, so be careful to label only the necessary items that will help keep your room organized. Doing labels in larger pictures, contrasting colors and Braille means you have given thought to how every child can contribute to keeping your environment orderly.**

**Use natural wicker baskets or woven cotton baskets as a way to store some items. Try to minimize the use of plastics in the environment as much as possible, as plastics can leech or off-gas dangerous and toxic chemicals that children are sensitive to. Chemicals in the environment can be a problem for many children who have asthma or other health challenges. Remember that children's neurological systems are still developing!**

### **Element Five-Safety**

**Children need to take risks in order to develop fully however, we want them to take healthy risks. The environment should be a safe one for children's free explorations. Easily tipped furniture and lockers should be mounted to the floor. Tripping hazards**

should be eliminated and any furniture or equipment that is made to climb should have 2" floor mats six feet around it to protect from children falling and hitting their head. Elevated equipment also needs a ramp for access so that children in wheelchairs and adaptive walkers can access them readily. All door jams should have safety hardware so that if a child's fingers are caught they will not be crushed.



Any unused electrical sockets should be grounded and include covers that must be rotated in order for children to have access to them.

Cleanliness and sanitation is a large part of the safety equation, however be selective in your choice of cleaning chemicals. Choose cleaning chemicals

**that are less toxic to both children and the environment. Try to choose items that can be washed in mild soap. If there is no other choice, you can choose to use dry cleaners, however, only use those cleaners who use a water-based or carbon dioxide method. Many methods of dry cleaning are very toxic to children. Also use non-toxic methods to clean your carpets and keep children away from drying rugs for at least four hours.**

**Children are oral by nature and will mimic any activity observed. Keep all cleaning products in their original containers, in a locked cabinet away from children.**

**Arts and crafts materials should be chosen carefully before even being placed in the environment. Many inexpensive art materials may contain lead, mercury or other potential contaminants. Make sure that art materials contain a seal that they have been certified by an independent toxic prevention organization , such as the Art and Creative Materials Institute in the United States.**

**In summary, creating environments that include children of all abilities provides a space that is free from both social and physical barriers. We must find new ways to challenge our thinking about being**

**inclusive. Children with and without disabilities can have spaces that meet everyone's needs.**

**"You must be the change you want to see in the world." Mohandas K. Gandhi**

***Vicki L. Stoecklin***

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## **More information about White Hutchinson Leisure & Learning Group**

*The White Hutchinson Leisure & Learning Group is not a large company where projects get delegated to junior associates. Rather, we have deliberately chosen to stay small, or what is sometimes called "boutique size". All too often, when companies become large, the principals of the company end-up being only managers of the company rather than having direct involvement with clients and projects.*

*Randy White, CEO, and Vicki L. Stoecklin, Education & Child Development Director, the two principals of WHLLG, enjoy hands-on work with clients and projects. Therefore, we have chosen to stay small enough so all client contact and project management can be handled directly by either Vicki or Randy.*

*Our company was formed in the middle 1980's as a real estate consultancy. At that time, we specialized in evaluations of troubled or distressed commercial real estate projects and developing turn-around or financial workout strategies for them. This was the era of the real estate recession in the US brought on by overbuilding and Federal tax code revisions.*

*Then, in January 1989, an older bowling center, which one of our shopping center clients owned in Olathe, Kansas, a suburb of Kansas City, burned to the ground. Our client asked us to oversee the redevelopment of the center.*

*Vicki L. Stoecklin is the Education and Child Development Director of White Hutchinson Leisure & Learning Group, a Kansas City, Missouri firm in the United States, which specializes in design and consultation for children's environments including children's museums, children's leisure and entertainment sites, schools, child care facilities and children's farms. Vicki has a Master's Degree in*

**Education and thirty years of experience. She can be reached by voice at 816-931-1040, Ext 102, Missouri relay (TTY) 800-735-2966 and email: [vickiwhllg@whitehutchinson.com](mailto:vickiwhllg@whitehutchinson.com) Additional information about their company can be found at [www.whitehutchinson.com/children](http://www.whitehutchinson.com/children)**

**2.**

## **I Can Play - Creating Universally Accessible Play Environments for All**

**Ingrid M. Kanics, OTR/L**

**2007©Ingrid M. Kanics, Center for Creative Play**

**The world is a big place. It is through play that all children develop an understanding of the world around them and their place within it. Through play, they develop the cognitive, social, physical, and emotional skills they need to thrive and succeed in the world they meet everyday. For children with disabilities, opportunities for community play experiences are often limited by barriers in the play environment design. To create play environments that support children of all abilities, the design must incorporate the Principles of Universal Design, Developmentally Appropriate Practices, and Experiential Variety.**

### **Universal Design Principles**

**It is important that spaces designed for children embrace these principles to support the many visitors who will come into the play environment. These principles help support all children, those who**

are typically developing as well as those who might be using assistive devices.

## Principle 1: Equitable Use

This first principle strives to provide access for all visitors, regardless of size, age, and ability. The ultimate goal is true inclusion, so that all can use the feature and no one stands out in any way. This is often a hard principle to attain because with each choice in a design, someone

is often excluded. An example of equitable use is the use of a sensor operated entrance to the play environment, which allows access for all visitors, the child using a mobility device, the parent pushing the stroller, and the 50 child fieldtrip with an assortment of support bags, coats, and lunches (see photo above).



## **Principle 2: Flexible Use**

**When equitable use is not possible, flexible use becomes the next option. With this principle, the design looks to provide a variety of options so that each visitor can find their just right fit. An example of flexible use is providing a variety of sink heights, so that all children can find the right fit. It is important that sink options include at least one sink that can be directly rolled up to by the individual using a wheelchair. Be sure to provide sink faucets that can be used with a closed fist.**



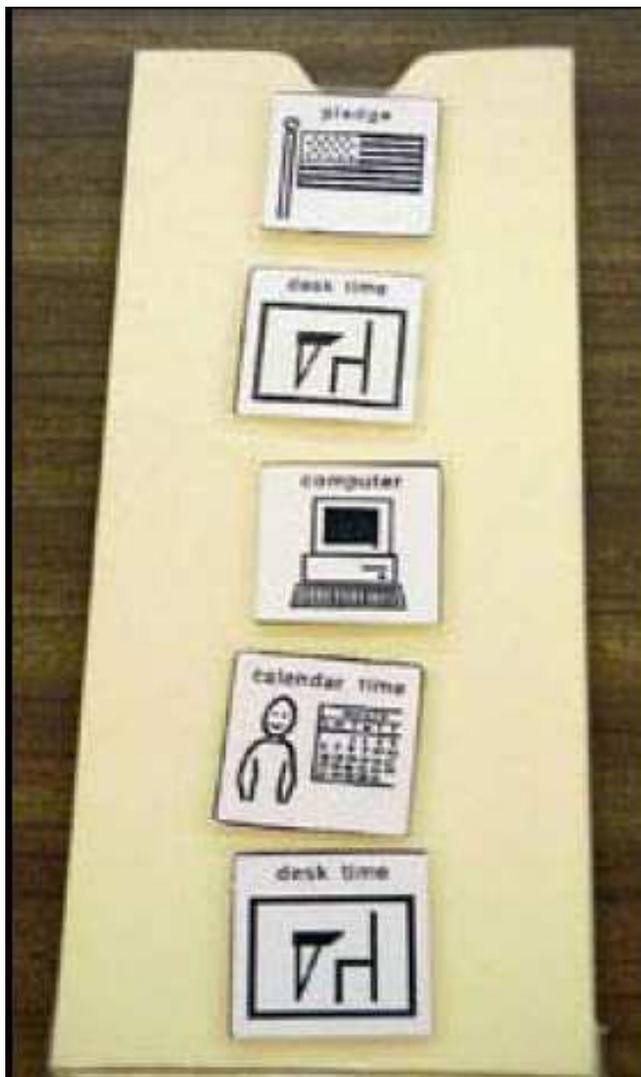
### **Principle 3: Simple and Intuitive**



**Children's play environments should be simple and intuitive in design. A child should be able to look at the environment and understand what happens in this area. They should understand that they are free to engage with the**

**things they see there. Murals and play items should support the activities that happen in the area. In the photo to the left it is easy for all visitors to understand that music happens in this area of the play environment.**

## Principle 4: Perceptible Information



Any signage in the environment should have good contrast and print size and provide information in a way that all can understand.

The use of universal symbols and pictures can be an easy way to share information so that all can understand. The use of visual schedules can be used to support all children while

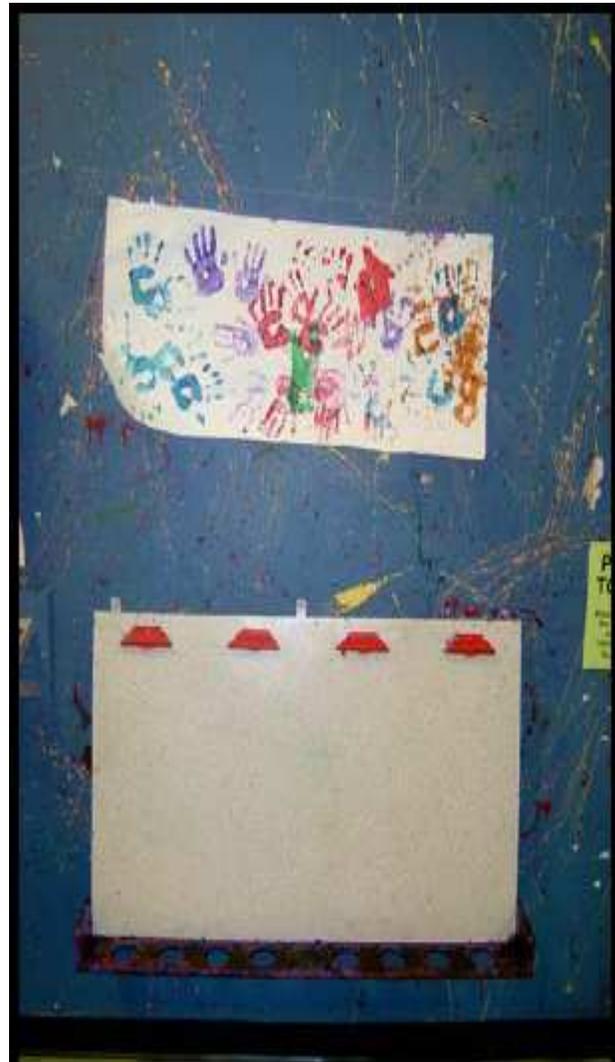
they play. This system - often used by children with

**autism spectrum disorders - provides each child with a visual understanding of the steps of an activity or the schedule for activities. By seeing what happens next many children are able to let go of the anxiety they feel during transitions from activity to activity.**

## **Principle 5: Tolerance for Error**

**An important part of childhood play is being able to learn from mistakes.**

**This principle, tolerance for error, focuses on designing the environment so that a child can safely make mistakes during play. An example of this principle is the use of a paint splatter wall in an art easel area. As children refine their painting movement, they often go off the easel. The splatter technique allows their art “accidents”**



**to become part of the wall pattern. Interestingly**

enough, children do not seem drawn to paint on the wall directly, but understand that if they get paint on it by mistake, that is "OK".

## Principle 6: Low Physical Effort

It is important that each child be able to engage in the play environment comfortably and effectively, with minimal fatigue. The use of low rise (7 in [178 mm]), long tread stairs (10 in [254 mm]) provides children with a way up to another play feature, which supports the development of stair climbing. The shorter rise is easier on shorter legs, while the larger

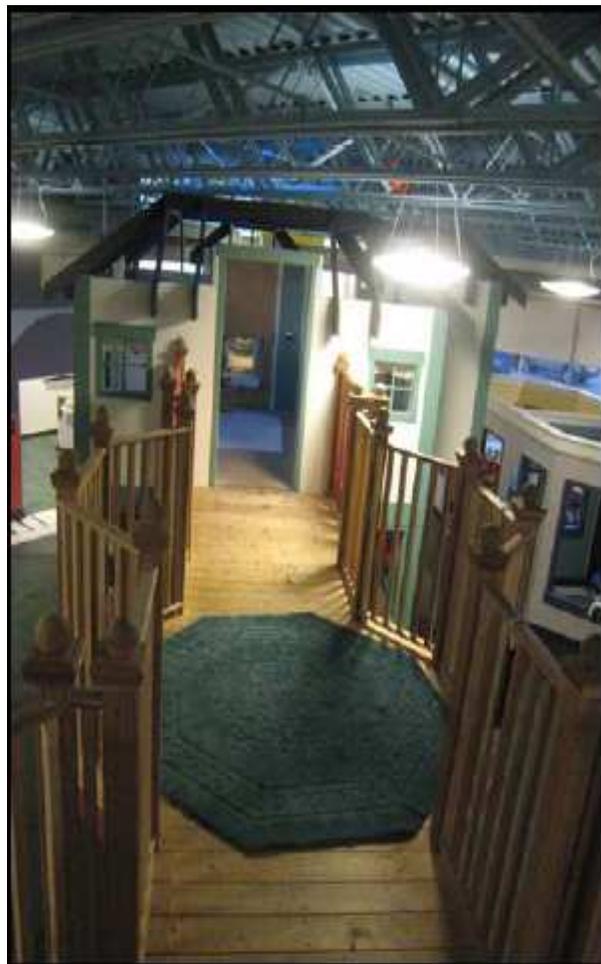


tread creates a larger target to increase foot accuracy. A child height railing (at a maximum of 28

in [710 mm]) is recommended for additional support.

## **Principle 7: Size and Space for Approach and Use**

**In a child's play environment, size and space for approach and use is critical, not just for those using mobility devices, but for the groups of children who play together. Wider entry ways and a hallway of a minimum of 60 inches [1.52 m] allow all to move freely through the play environment. The "bell" on the bridge path allow two**



**visitors using wheelchairs the chance to pass each other as they roll from either end of the bridge. It also provides groups of children with a place to pass**

**each other, as well as a rest stop for those who want to watch the action below.**

## **Developmentally Appropriate:**

**Like all other areas of development, all types of play have developmental stages. It is important that the environment allows for each child to play in their current development children, those who are typically developing as well as those with disabilities, who may be delayed or who may plateau in the play developmental sequence. A play environment that is developmentally appropriate allows children to make meaningful choices and develop their sense of self. In addition, it builds on their boundless curiosity, provides opportunities for collaboration, and allows each child to engage in self-initiate, spontaneous play.**

**The design should avoid splitting children by their chronological age, but focus on providing a developmental variety around a specific type of play. For example, a children's museum may choose to have a pretend grocery store exhibit that includes an area for early learners (typically, infants and toddlers) with developmentally appropriate grocery items (larger grocery items that are not a choking hazard). This allows the whole family to play in this**

area as a whole unit. Each child is able to find their just right fit while they play grocery. In this photo, the early learners' area of the grocery story is located just beyond the yellow bench, allowing caregivers a place to sit while supervising all their children.



## **Experiential Variety**

**Children are active learners who are drawn to interact directly with the environment around them. A play environment should provide them with a wealth of safe, sensory-rich experiences that they can explore at their own pace, thus allowing them to master their environment through play. Experiential variety acknowledges that all individuals learn**

**through sensory experiences and strive to provide them with the variety for optimal neurological development.**

## **Sensitivity to Sensory Needs**

**Children learn about their world initially through their senses, but these senses and the nervous system that is receiving the input is very much in formation during childhood. It is important that the environment be flexible in the sensory experiences it provides, allowing each child to find the just right fit, and providing supports when needed. One example of a support is to include a sensory or multi-sensory room that includes an experience that tends to be calming to an overloaded nervous system. Options for this sensory room include fiber-optic lighting, calming music and vestibular swing systems that can be used to provide deep pressure and calm, rhythmic swinging.**



**The environment should provide sensory experiences in all seven sensory systems: touch, movement (vestibular), deep pressure (proprioception), visual, auditory, smell, and taste.**

## **Touch**

**A variety of textures should be incorporated throughout the play environment to support the play experience. These can be introduced through props (toys, dress-up clothing etc.), wall surfaces, and flooring.**

## **Flooring**

**Flooring can add depth to a play experience. The change in surfacing can be used to define each play area, can be a play element in itself, and provides sensory input to those who use wheeled mobility devices.**

**The important thing to remember is that all flooring surfaces must have a seamless transition, allowing**



**all to move easily from surface to surface. For those with visual impairments, the flooring can be an indicator of a change of play area. The pour-in-place rubber surface indicates an active, gross-motor play area, while a plush carpet may**

**indicate quieter children can sit on the floor to play with puzzles and games.**

**The detail of the flooring or sidewalk can become part of the play itself. Changes in color and texture can define the “pretend creek” in the sidewalk (like in the photo to the left). For indoor spaces, the flooring can use a variety of textures to provide a whole nature scene.**

**Finally, for those who use wheeled mobility devices such as wheelchairs and walkers, floor materials can actually provide a rich sensory experience, as the texture of the floor is transmitted through the device to the user. The**



**photo to the right shows a flooring of multiple textures (seamlessly connected) that have great play value.**

## **Deep Pressure:**



**Children often enjoy “rough and tumble” play. This type of play allows them to activate their deep Pressure (proprioceptive) receptors. This input helps them get a sense of the strength needed to do different activities. For**

**many children who get overwhelmed with sensory input, deep pressure can also have a wonderful calming effect. Make sure that quieter areas of the play environment include pillows and blankets that children can wrap themselves in if they need.**

## **Movement:**

**Vestibular motion involves moving in all planes - front to back, side to side, up and down, rotating, and spinning. All of these movements help a child understand gravity and how they move through space. The play environment should provide opportunities for all children to**



**experience these movements at their own pace. Make sure that surfacing in these areas provides a safe fall zone for these activities, as some children can get pretty intense when spinning and jumping.**



**The Sway Fun, by Landscape Structures provides a way for all children to glide back and forth.**

## **Visual**

**Human beings are highly visual beings; however, this sense is very much in development during early childhood. The play environment should support the development of healthy vision. Signage should have good contrast so that all can see, and permanent signage should include Braille for those with visual impairments. Lighting and color choices have an impact on vision.**

## Lighting

The use of multiple lighting options can definitely enhance a play area. Natural light is soothing to children, whether it is direct or filtered light. When using fluorescent light fixtures, make sure these have non-hum, non-flicker ballasts.

The use of natural spectrum bulbs in all artificial light fixtures is recommended. Placing light fixtures on dimmer switches provides an additional level of flexibility, allowing the adult (or child) to adapt the lighting to a comfortable level.



## Colors

**Bright, primary, and high-contrast colors can become over-stimulating to many children. Consider using more muted and natural tones to support children during play. Paint finishes should be eggshell in low traffic areas and semi-gloss in high traffic areas, to reduce overall glare in the environment. Glossy paint finishes often feed into the visual overload experience for many children.**

## Sound



**Sound can have a huge impact on the play experience. It can enhance the experience or detract or distract a child at play. It is important that background sounds (HAVC fans, fixtures, etc.) are monitored to be sure they do not detract from the**

**play experience. Make sure the environment includes the chance to explore an assortment of sounds and music with independent control, so that the volume can be lowered as needed.**

## **Smell and Taste**

**Children can have a variety of responses to both smell and taste. For those children who might be extra sensitive to smell, be aware that art supplies like glue and paint have smells that may seem noxious to them. Cleaning supplies should be monitored for toxic features of smell and ingestion off of table surfaces. Consider exploring alternative cleaning options like steam cleaners that can be safely used on multiple surfaces without toxic results.**



### **Staff training:**

**Finally, it is important to realize that a barrier-free environment is only part of the picture of providing a warm and welcoming play environment for children**

**of all abilities. The other component is staff training. For indoor play environments, it is important that staff is trained to understand the benefits of their barrier-free environment to all visitors, those who are typically developing as well as those with disabilities. Staff members need to be trained to have a person-first focus, meaning that each child and visitor is seen as a person first, each with unique strengths and weaknesses, likes and dislikes. When a parent says, "My child has autism; tell me what play things are here for him," the answer should be, "Tell me what your child likes to do and then I can give you some ideas of the best place to start your visit with us." Staff should be aware of where the quieter play areas are located, and provide a visitor with directions to these areas, should their child need a quiet space to regroup. Even the best designed play environment can, with poor staff support, still lead to a horrible experience for all visitors. Ultimately, the best play environments are those that provide all children with their just right challenge in play. They are environments that do not "disable" the child, but "enable" them to be all that they want to be!**

## References

**Center for Creative Play, Operations Manual, Part 1, Designing and Developing a Center for Creative Play® (CFCP) Environment, July 2006.**

**Easter Seals Child Development Center Network, Creating Inclusive Child Care Facilities, May 2003.**

**NAEYC Position Statement, Developmentally Appropriate Practice in Early Childhood Programs Serving Children from Birth through Age 8 adopted July 1996.**

**Information on Visual Schedule from "Low" Tech Strategies, Special Ed USA**

<http://www.specialed.us/autism/assist/asst11.htm>

**Information on the Sway Fun Landscape Structures**

<http://www.playlsi.com/>

**Ingrid M. Kanics**

[ingrid@cfcp.org](mailto:ingrid@cfcp.org)

[www.cfcp.org](http://www.cfcp.org)

## **More information about Center for Creative play:**

*At Center for Creative Play believe that...*

- *Communities are places where people participate together, where individuals both provide for and benefit from one another. Communities welcome and support each member, allowing for individual strengths to shine and their challenges to be compensated. Through community, families of young children develop skills and options in supporting and directing their child's development.*
- *Children need to have the freedom to play in their own way and at their own pace. Adults allow themselves to be guided by the child into play experiences, entering wholeheartedly into their child's world of wonder. In this way parents are able to witness and participate in their child's emerging skills and creativity.*
- *All children benefit from playing in an inclusive environment. Children with disabilities have the opportunity to truly engage in self-directed play and develop social skills through interactions with their peers.*
- *It is the responsibility of parents and adults to create an environment that provides a structure of stability and security filled with a variety of materials that allow for exploration and creativity .*

*Center for Creative Play® is a national leader in the design and development of all inclusive play environments. Since its creation in 1995, CFCP's mission has expanded to include promoting the importance of play for all children, and CFCP envisions the day when every child and their family will have access to all inclusive play environments. Today, the CFCP model is the only completely inclusive indoor play environment that meets the full range of physical, social, intellectual, emotional, and social needs necessary for successful childhood development. Center for Creative Play® shares its expertise by providing training and technical*

***assistance to communities across the country who wish to promote play opportunities for every child in their community, as well as those wishing to develop their own CFCP Environment. CFCP also designs products that promote inclusive play, including our award winning musical CD collection, Time to Sing!™, and our Sensory Adventure Camp Manual.***

***Ingrid M. Kanics, OTR/L, is a Senior Play Environment Specialist at the Center for Creative Play (CFCP) in Pittsburgh, PA. The Center for Creative Play operates a universally accessible, indoor playspace designed for children of all abilities, and provides other communities with consulting on similar projects. Ingrid has a Master's Degree in Occupational Therapy and five years of experience working at CFCP. She was recognized by the American Occupational Therapy Association (AOTA) in 2007 with the AOTA Recognition of Achievement for her work in "Innovative Accessible Indoor Play & Sensory-Motor Environments." You can reach Ingrid by telephone at 412-371-1668, ext. 1009, and email at [ingrid@cfc.org](mailto:ingrid@cfc.org). Additional Information on the Center for Creative Play is available at [www.cfc.org](http://www.cfc.org) .***

### 3

(Child playing with a stepping form in a creative manner standing on Unitary Synthetic Material . Courtesy of Boundless Playgrounds)

## Surfacing With All Children in Mind

By J. Schappet, CPSI, A. C. Malkusak, ASLA, CPSI, &  
L.D. Bruya, PhD, CPSI



*Child playing with a stepping form in a creative manner standing on Unitary Synthetic Material. Courtesy of Boundless Playgrounds*

**All children like to engage in play – pure play – where the child is in a combination of independent and self directed play and in a hyper-focused state of concentration. Play has great developmental benefit for all children, regardless of**

**ability or disability. During play, children integrate learning into cohesive systems of life skills. Play is not like adult recreation, sport or other leisure**

**pursuits, it is a developmental necessity, a primary life function for children of all abilities. When great care and planning are taken to create diverse and universally accessible surfaces for all children; everyone can benefit.**

**How can the surfacing be just as important as the selection of play equipment or any of a multitude of other details relating to the overall design and usefulness of an integrated playground? The answer is at your feet! When a child cannot get onto the playground or is prevented from moving from one area to another due to an uneven surface connection or an inaccessible surface, the surfacing becomes a significant obstacle to engaged play.**

**Improper combinations of surfacing materials or poor construction details can become the chasm that prevents a child with mobility impairment from playing with other children in a playground. Pathways and the playground use zone surfacing materials must be selected with care so that the transition from one type of surfacing material to another material doesn't present a barrier or a hazard for a child using a wheelchair or other mobility device. Additionally, construction details should be selected to minimize routine maintenance on the playground.**

## **Pathways**

**The first necessary detail in designing a barrier-free, universally accessible playground is to connect a "handicapped accessible parking area" or public walkway to the accessible pathway that leads to the playground. All public pathways must have these characteristics to be accessible:**

- 1) Be firm, stable and slip-resistant,**
- 2) Be at least 60" wide,**
- 3) Each section of the pathway must not exceed a grade of 1' of rise to each 20' of run, and**
- 4) Wheel stops or curbs or handrails must be provided, where necessary, to prevent people using wheelchairs from accidentally leaving the pathway.**

**The most suitable materials for accessible pathways are poured concrete or asphalt (smooth, pebble finish, scored or stamped with designs - colored or natural), pavers (brick, natural stone, interlocking pavers or "contribution" engraved bricks) or compacted stone dust. Each of these materials has a cost**



*Photo 2. Texture in pathways provide kinesthetic sensory information as well a visual information. Photo courtesy of Boundless Playgrounds*

**that varies depending on playground location. Some of these materials may have a longer service life depending on weather, flow of surface water and natural vegetation growing around and up through the pathway. When selecting these surfaces considers adding texture and/or color (see Photo 2). Children are gathering sensory information while they are playing which is important to their development.**

**Materials that are not acceptable for accessible pathways are any loose materials like sand, gravel, pea stone, rice stone, or river rock. These materials are not firm and stable. Pathways are not considered**

accessible if undeveloped with grass, compacted soil or clay. These materials are not slip resistant.

## Playground Use Zone Surfacing Materials

There are three general categories of playground use zone surfacing materials: Organic Loose Materials, Inorganic Loose Materials and Unitary Synthetic Materials. With focus on their beneficial characteristics each of these materials can be used to great advantage within the integrated play environment.



*Photo 3. Loose materials move on impact and provide protection for the most severe playground injuries. Photo courtesy of Boundless Playgrounds*

By their very characteristic of being loose, Organic Loose Materials and Inorganic Loose Materials are difficult to maintain as accessible surfaces according to Americans with Disabilities Act Accessibility Guidelines (ADAAG). ADAAG requires that "Ground surfaces shall be inspected and maintained regularly and frequently to ensure



*Photo 4. Unitary Synthetic Materials can add interest to the playground's surfacing with colors and shapes. Photo courtesy of Boundless Playgrounds.*

continued compliance with ASTM F1951". This requirement is onerous in most playgrounds. Yet, when children fall on these surfaces the material tends to move on impact providing cushioning to the child's long bones

and head (see Photo 3). For active play areas with climbing and upper body devices and where falls to the surface can be readily predicted, these materials may be preferable.

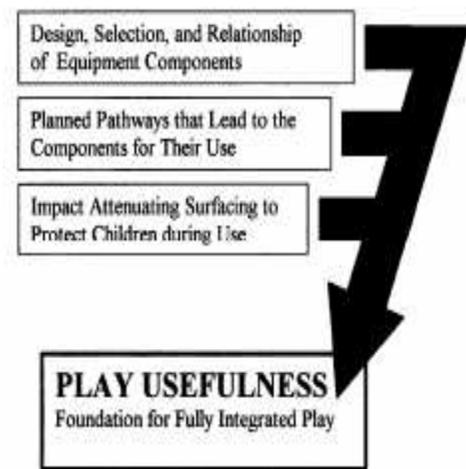
Unitary Synthetic Materials are resilient safety surfacing materials that provide excellent accessibility around and through the playground (see Photo 4). These materials are also an impact attenuating surface appropriate for the use zone around playground equipment. Although this material has a high initial cost, over the lifetime of this surface, the lower requirement for rigorous routine maintenance makes it a viable selection within many public play spaces.

Since all of these materials have a variety of benefits, more than one material within the use zones of the play equipment should be considered during the selection of impact attenuating surfacing materials. Some materials within the use zones may limit accessibility but may also provide an additional margin of fall safety. Children with mobility impairments will not be using upper body devices or climbers so the surfacing materials around some of these play components can be selected based on the best choices for a falling surface.

## Placement and Layout

Within the use zones around play equipment a further consideration must be made about “playusefulness”.

If the surfacing in an area is barrier free, what play activities are available for all of the children to use? Play-usefulness occurs when the design of the playground equipment, the pathways and the impact attenuating surfacing materials work together to achieve real play opportunities for all children (see Figure 1).



*Figure 1. - Play-usefulness Model*



*Photo 5. A smooth transition from an accessible surface to the entrance is needed for fully integrated play. Photo courtesy of Boundless Playgrounds.*

The accessible pathways should lead directly to accessible surfaces within the play environment use zone or the entrance to a ramp on a composite play Structure (see Photo 5). The liberty of all children during play must include play experiences at the

ground level within the use zone. It should also include opportunities to experience height, for example a higher view of the surroundings. The surfacing must provide an accessible route for all children to semi-enclosed spaces: for example beneath a composite play structure or under the roof on a composite play structure. These are interesting places to be and will provide real independent, self-directed play experiences for all children.

A major concern when designing an integrated play environment is the provision that all children be in the middle of play. To accomplish this goal it is not necessary to cover the entire play environment with

**a Unitary Synthetic Material. Placing play activities adjacent to one another with this material economizes the cost while extending the play-usefulness. It cannot be overstated that strategic planning of the playground equipment, the pathways and the surfacing is required to ensure that all variables are considered together (see Figure 1).**

## **Construction Details**

**One way to ensure the playground facilitates the play of all children is to attend to the construction details that connect the various playground surfaces. The connections between all accessible surfaces should provide a level transition like the transition from a pathway to Unitary Synthetic Material.**

**Within the playground where Organic Loose Materials or Inorganic Loose Materials are adjacent to pathways some method of retaining the loose material in place should be employed like curbs or edging. Curbs should also be used at the edge of any loose surface that is non-accessible like sand to prevent an inadvertent tip over of a child using a wheelchair.**

**When Unitary Synthetic Material is adjacent to Organic Loose Material, like engineered wood fiber, select a**

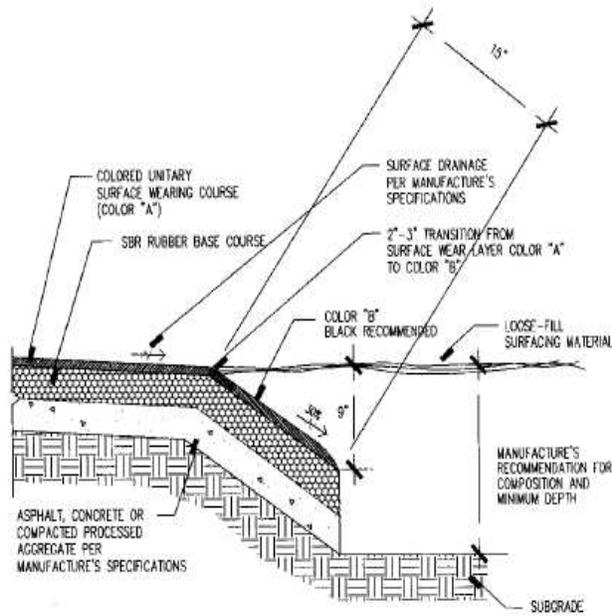


Figure 3 - Unitary Surfacing transition to Loose fill Surfacing Materials. Detail courtesy of Boundless Playgrounds.

construction detail that works like a sandy beach at the ocean. This configuration of materials serves as a suitable transition between surfaces (see figure 2). This construction detail also

minimizes the routine maintenance in the playground. This detail also provides a quick inspection method for the assessment of the adequacy of loose materials and indicates when more material is required.

## Summary

These rules are useful for making surfacing a play asset when planning play environments for all children:

1. Select pathway materials and finishes that give interesting sensory experiences.
2. More than one class of surfacing material within the use zones of the play equipment should be

**selected since all of these materials have a variety of benefits for safety, accessibility and maintenance.**

**3. All accessible pathways should lead to accessible surfaces or the entrance to a ramp on a composite play structure.**

**4. Provide accessible surfaces to interesting places throughout the play environment. Consider high places and semi-enclosed places.**

**5. Plan for play-usefulness with the placement of impact attenuating surfacing materials that match the children's use in each play area.**

**6. Select construction details that create a barrier-free play environment for children and are maintainable.**

**Jean Schappet**  
**Boundless Playgrounds**  
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## **More information about the boundless playgrounds:**

***Boundless Playgrounds® is the first national nonprofit dedicated to helping communities create extraordinary barrier-free playgrounds where children, with and without disabilities, can develop essential skills for life as they learn together through play.***

***1. Jean Schappet is the Founder of Pure Play Workshops. She is expert in designing playgrounds that are barrier-free, developmentally advantageous, fun and safe for all children.***

***2. Antonio Malkusak, ASLA, is Director of Technical Services for Boundless Playgrounds. He has created award winning play environments that are barrier-free .***

***3. Lawrence D. Bruya, Ph.D. is a full professor at Washington State University (WSU). He has written extensively about child development and playground design.***

## **Related Material:**

Few selected articles are listed from published articles from different journals and Magazine for the benefits of readers.

1.

Dolan, R. P. & Hall, T. E. (2001). Universal Design for Learning: Implications for Large-Scale Assessment. *IDA Perspectives* 27(4): 22-25.

2.

Guinee, K., Eagleton, M. et al. (2003). Adolescents' Internet search strategies: Drawing upon familiar cognitive paradigms when accessing electronic information sources. *Journal of Educational Computing Research* 29(3): 363-374.

3.

Hall, T. E., Wolfe, P. S. et al. (2003). The Home-to-School Notebook: An effective communication strategy for students with severe disabilities. *Teaching Exceptional Children* 36(2): 68-73.

4.

Hitchcock, C., Stahl, S. (2003). [Assistive technology, universal design, Universal Design for Learning: Improved opportunities](#). *Journal of Special Education Technology* 18(4).

5.

O'Neill, L., & Dalton, B. (2002). Thinking readers: Supporting beginning reading in children with cognitive disabilities through technology. *Exceptional Parent* 32(6): 40-43.

6.

**Pisha, B. (2003). Assistive technologies: making a difference. *IDA Perspectives* 29(4): 1,4.**

7.

**Rose, D., Hasselbring, T. S. et al. (2005). Assistive technology and Universal Design for Learning: two sides of the same coin. In D. Edyburn et al (Eds). *Handbook of special education technology research and practice*. Whitefish Bay, WI: Knowledge by Design: 549-569.**

8.

**Rose, D. H., Stahl, S. et al. (2002). [Universal Design for Learning: Digital text in the classroom](#). *Journal of Special Education Technology* 17(2).**

9.

**Strangman, N., & Dalton, B. (2005). Technology for struggling readers: A review of the research. In D. Edyburn et al (Eds). *The Handbook of Special Education Technology Research and Practice*. Whitefish Bay, WI: Knowledge by Design: 545-569.**

10.

**Universal Design for Learning: Lessons from the Classroom  
S.A. Kurtts, J. Camp, and K. Bowie (USA)**

11.

***The Universal Design of Early Education Moving Forward for All Children***

***by Michael Conn-Powers, Alice Frazier Cross, Elizabeth Krider Traub, and Lois Hutter-Pishgahi***

12.

**Blagojevic, B., D. Twomey, & L. Labas. 2002. Universal design for learning: From the start. Orono, ME: University of Maine. Online: [www.ccids.umaine.edu/facts/facts6/udl.htm](http://www.ccids.umaine.edu/facts/facts6/udl.htm).**

13.

**CAST (Center for Applied Special Technology). N.d. Publications. Online: [www.cast.org/publications/index.html](http://www.cast.org/publications/index.html).**

14.

***Universal Design for Learning: From the Start***

**by Bonnie Blagojevic, Deb Twomey, & Linda Labas**

15.

**Institute / Organization/ web site engage in Child Education with Universal Design/ Design For All.**

**1. North Carolina State University, USA**

**2. CAST (Center for Applied Special Technology)**

**3. National Association for the Education of Young Children**

**4. Access to the General Education Curriculum for Students with Disabilities**

**<http://ericec.org/digests/e615.htm> |**

**5. Accommodating All Children in the Early Childhood Classroom (not on universal design, but useful ideas)**

**<http://www.circleofinclusion.org/english/accommo dating/index.html>**

**6. Augmentative and Alternative Communication,  
Connecting with Kids**

**<http://aac.unl.edu/yaack/toc.html>**

**7. CAST's Three Principles of Universal Design for  
Learning**

**<http://www.cast.org/research/udl/>**

**8. CLAS Early Childhood Research Institute**

**<http://www.clas.uiuc.edu/>**

**9. Curriculum Access and Universal Design for  
Learning**

**<http://ericec.org/digests/e586.html>**

**10. Designing for All Children by Vicki L. Stoecklin  
(Note: This resource has the words "from the start: a  
ready to learn resource for K-2 educators" on their  
web site, this was not noticed until after the article  
was written- it didn't inspire the title of our piece.)**

**[http://www.whitehutchinson.com/children/articles  
/designforall.shtml](http://www.whitehutchinson.com/children/articles/designforall.shtml)**

**11. Eric Clearinghouse on Elementary and Early  
Childhood Education, Popular Topics- Reggio Emilia**

**<http://ericeece.org/reggio.htm>**

**12. Issues: Adapting the Curriculum to Meet the  
Needs of Diverse Learners**

**[http://www.pbs.org/teachersource/prek2/issues/7  
02issue.shtm](http://www.pbs.org/teachersource/prek2/issues/702issue.shtm)**

**13. National Center for Early Development and  
Learning**

**<http://www.ncedl.org>**

**14. National Consortium on Universal Design for Learning**

<http://www.cast.org/udl/index.cfm?i=359>

**15 National Early Childhood Technical Assistance Center**

<http://www.nectac.org/default.asp>

**16 Theory of Multiple Intelligences**

<http://www.pz.harvard.edu/Research/ResearchMI.htm>

**17. Universal Design for Learning**

<http://jset.unlv.edu/15.1/asseds/rose.html>

**18. What is Universal Design for Learning?**

<http://www.cast.org/ncac/index.cfm?i=372>

**19. Young Exceptional Children** <http://www.dec-spced.org>

**20. Zero to Three: National Center for Infants, Toddlers and Families**

<http://www.zerotothree.org>

**21. List from [www.whitehutchinson.com](http://www.whitehutchinson.com)**

- 1. . Spartansburg Regional Healthcare System**
- 2. Carey Lorfing**
- 3. NAEYC Early Childhood Program Standards Project**
- 4. Drexel University College of Media Arts & Design**
- 5. Operation Breakthrough St. Vincent's Family Service Center**
- 6. Easter Seals Child Development Center Network**

7. **SafeSpace Concepts, Inc.**
8. **Kenneth J. Gaylord Architects**
9. **Kansas State (K-State) University**

**Program & Events:**

**1. Red Dot Design Award has announced the winners of 2007**

**a.**



**Gerald Kuhtz**

**b.**



**Michael Maurer**

**c.**



**Claus Jensen und Henrik Holbæk.** ( Click here <http://en.red-dot.org/2389.html> to read more).

**2. Dear Sir,**

**Here attached there is a presentation of the Aiap's 2007 conference which will be in Aosta, 4-7 October. It is the main appointment for graphic designers in Italy, with an international level programme.**

**The 2007 programme schedules lectures and workshops with Giovanni Anceschi, Sergio Polano, Nicolas Taffin, Stefano Dal Tin (Metalli Lindberg), Michel De Boer (Studio Dumbar), Mike Rawlinson (CityID), Malte Martin (Agrafmobile).**

**If possible, give exposure to this event on your media (web site, email contacts, newsletter).**

**Thanks in advance for your support.**

**Kind regards,**

**Aiap Secretariat**

**Aiap**

**via Ponchielli, 3 20129 Milano**

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**la Segreteria è aperta ,al pubblico**

**dal lunedì al venerdì , dalle 14 alle 18**

**Associazione Italiana progettazione per la comunicazione visiva (Italian Association for the development of visual communication)**

***presents***

**Nullaosta**

**graphics, boundaries, relations**

## **Aosta, 4th to 7th October 2007**

### ***The topic***

Meetings, workshops, exhibitions that investigate into how graphics can build high quality relationships between locations and inhabitants, institutions and citizens, products and users. It is not so much graphics in their total form of expression that will be highlighted but exactly how they can create and modify relationships between individuals, environments and products. Designers such as Mike Rawlinson, Michel De Boer, Malte Martin and Stefano Dal Tin will tell the story of how graphics have changed the perception of a city, a district, an institution and a product.

Theorists and scholars such as Giovanni Anceschi, Sergio Polano and Nicolas Taffin will tell the story of the specific aspects of visual language as a relational method, the birth of the image of a city, the philosophical aspects of typography.

The guests, M.P. Pietro Folena and Giuseppe Giulietti will take part in a round table with the community of graphic designers. The Aiap community will lead us to the suggestive cryptoporticus walls in the windings of the project experienced by the graphic designers. Aosta will be the framework to all this with its mountains and clouds that naturally lead us towards relational aesthetics between countryside, countries, habits and boundaries .

### ***Hosts***

**Michel De Boer (Studio Dumbar) Rotterdam**

**Mike Rawlinson (CityID) Bristol**

**Malte Martin (Agrafmobile) Parigi**

**Stefano Dal Tin (Metalli Lindberg) Treviso**

**Giovanni Anceschi (IUAV) Venezia**

**Sergio Polano (IUAV) Venezia**

**Nicolas Taffin (IUP) Parigi**

**On. Pietro Folena**

**On. Giuseppe Giulietti**

**On. Giovanna Melandri**

### ***Workshops***

**Michel De Boer (Studio Dumbar) Amsterdam**

***Building the personality of institutions***

**Biblioteca Regionale di Aosta**

**Thursday 4th October, time: 9:00>13:00 and 15.00>20:00**

**Friday 5th October, time: 9:00>13:00**

**[www.studiodumbar.com](http://www.studiodumbar.com)**

**Mike Rawlinson (CityID) Bristol**

***Instruments and solutions to move around the city***

**Pépinière d'Entreprises Espace Aosta (ex Area Cogne)**

**Thursday 4th October, time: 9:00>13:00 and 15.00>20:00**

Friday 5th October, time: 9:00>13:00

[www.cityid.co.uk](http://www.cityid.co.uk)

Malte Martin

*Biotype: public space as space for imagination*

Priorato Sant'Orso

Thursday 4th October, time: 9:00>13:00 and 15.00>20:00

Friday 5th October, time: 9:00>13:00

[www.agrafmobile.net](http://www.agrafmobile.net)

## **conference**

Nullaosta,

*Graphics between locations and inhabitants, institutions and citizens, products and users .*

Friday 5th October

Palazzo della Regione Valle D'Aosta

Time: 15:00>16:00

*Greetings by authorities*

Guido Grimod, Mayor of the city of Aosta

Laurent Viérin, Regional Councillor for Education and

**Cultural Affairs of the Autonomous**

Region of Valle d'Aosta

Corrado Bellora, Co.Re.Com President

Time: 16:00>17:00

Giovanni Anceschi

Time: 17:00>18:00

Michel De Boer

Time: 18:00>19:00

Sergio Polano

*Coordination*

Pietro Palladino

## **Saturday 6th October**

Palazzo della Regione Valle D'Aosta

Time: 9:00>10:00

Mike Rawlinson

Time: 10:00>11:00

Nicolas Taffin

*Coffee break*

Time: 11:15>12:15

Malte Martin

Time: 11:15>12:15

Stefano Dal Tin

Time: 15:00>18:30

Round table with:

On. Pietro Folena

On. Giuseppe Giulietti

On. Giovanni Melandri

## ***Coordination***

Sergio Polano

### *Video projections*

**Aiap community**

**The best of Italian graphics told by the authors**

**Friday 5th October**

**Criptoportico**

**Time: 19:00>22:00**

The idea, its development, layout, the drafts, the “excellent corpses”, the selected material and the final layout: the Aiap Community is the reality of the project. A picture of Italian graphics exactly when it occurs, in order to allow space for ideas and images in real time . This year the space available is dedicated to rough, spontaneous and concrete graphics, the kind that puts itself on the line, which manages to change the point of view of customers. Creating communication means choosing contents and standing for your own idea, expressing oneself and adding new meanings to words. There is no limit to the social, political and environmental responsibilities of a project.

Aiap Community '07 is a competition promoted by Aiap, open to graphics and designers (including non Aiap members), whose objective is identifying and highlighting the very best Italian projects of communication through the publication of a volume that will include the works selected across the years.

Aiap Community '07 is also the mise en scène of the object of communication: the designers selected will be invited to present their work one by one, presented across 4 video stations, each one lasting 10 minutes, in front of a public in constant movement. An event that will highlight contents and motivations, often revealing a hidden world: the back of the “artisan laboratory” of the final result consisting of excitement and emotions, of underground results and of unexpected developments.

### ***Tasting of local products***

**Saturday 6th October**

**Co.fruit St. Pierre**

**Time 19:00>20:00**

#### *Aiap dinner*

“Fermenti”: Aiap dinner, including “fontina”, “grolla” and other typical products from Valle d'Aosta

**Saturday 6th October**

**Castello Sarriod de la Tour / St.Pierre**

**Time: 20:30>24:00**

### ***Aiap Assembly***

**Annual assembly of Aiap members**

**Sunday 7th October**

**Cave des onze communes / Aymavilles**

**Time: 10:00>13:00**

***Exhibitions***

**“Manifestinno”**

**Graphics oriented to innovation and progress**

**The wall pictures made by 40 young Italian graphic designers**

**The Castle of MontFleury / Aosta**

**a Hublub production by Nicola Zanardi and Mario Piazza**

**Opening on Thursday at 19:00**

**Off**

**The graphics that reads the territory**

**Aosta various locations with the supervision of Pietro Palladino**

**Regione Autonoma Valla d'Aosta**

**Comune di Aosta**

**Co.Re.Com**

**AIAP Associazione italiana progettazione per la comunicazione visiva**

**by the Aiap Executive Board**

**Beppe Chia, Lucia Roscini, Gianni Sinni**

**And by Marcello Signorile, Pietro Palladino**

**in collaboration with:**

**Franco Balan**

**Joel Balan**

**Barbara Parmigiani**

**Daniela Grivon**

**Luciano Seghesio**

**Arnaldo Tranti**

**Christine Valetton**

3.

# NiDondolo



*NiDondolo*

*playing together &*

*~ everyone ~*

*discovering new abilities*

Finally a Game for Everyone ... **NiDondolo** (its name comes from a combination of two Italian words: **Nido**, meaning 'nest', and **Dondolo**, meaning 'swing'). **NiDondolo** is a very Funny Game. It looks like a big nest and begins to rotate, twist and turn, and swing with any slight movement of someone using it. Children enter it crawling on all fours, and play in it lying down, sitting or standing ... without any danger because the Game is made of unbreakable, absorbent materials throughout.

**NiDondolo** was created following a Study commissioned by GASBI (Italian National Association of Parents for Spina Bifida) and grant-aided by the Region of Emilia Romagna in northern Italy. The actual development work involved was

entrusted to Ms. Mitzi Bollani, an architect and an acknowledged international expert on Design-for-All. The overall objective of GASBI was to improve the accessibility and usability of play structures in nursery schools and playgrounds, particularly for children with physical limitations. The Study showed that these children wanted to socialize and play by themselves, without the constant supervision and/or help of an adult.

The 'Nest' rests on ball bearings which allow movement in any direction and with little or no effort; this adds extra interest and excitement for children with mental or multiple impairments.

The robustness of **NiDondolo** also makes it possible for adults to use ... satisfying the needs of those parents who wish to share the fun with their very small infant children, or with their mature daughters and sons.

**NIDONDOLO: A Game for Everyone - Together !**

#### **4. Announcement Of Workshop**

This is an announcement for the workshop on "User Requirement Engineering for Web Design and Software Development" ; from the series of Weekend Workshops on HCI Design and Usability Engineering conducted by Design Incubator R & D Labs Pvt Ltd.

Important dates-

Workshop Dates- 21st and 22nd October '07 (Sunday and Monday)

Early registration discount last date- 25th September '07

Registration last date- 5th October '07

Workshop Venue- Seminar Hall, Old Guesthouse Building, IIT Bombay, Powai, Mumbai.

Workshop URL: [http://www.designincubator.com/ws\\_oct2007.html](http://www.designincubator.com/ws_oct2007.html)

Please visit above URL for more details.

Workshop Coordinator: Atul Joshi [www.designincubator.com/atul\\_joshi.htm](http://www.designincubator.com/atul_joshi.htm)

Guest Speaker: Prof Anirudha Joshi, IDC-IIT Bombay. <http://www.idc.iitb.ac.in/~anirudha/>

**Atul N Joshi (Communication Designer- NID 97, Design  
Research Scholar- Fabrica-Benetton 2001)  
Design Incubator (R&D Labs Pvt Ltd)  
Mail to: [atul.joshi@designincubator.com](mailto:atul.joshi@designincubator.com)  
For more information please visit : <http://www.designincubator.com>**

## **APPEAL:**

### **1. CALL FOR PAPERS**

#### **A Special Issue on "Cultural Aspects of Interaction Design"**

The notion of interaction design has become an indispensable aspect of product design and development, especially for those products with embedded information technologies. While traditional industrial design focuses on a product's functionality and its physical features, interaction design focuses on the interactive experience of users. Since products are becoming more pervasively and more tightly interwoven with our daily activities, design calls for a deeper understanding of the diverse perspectives of product use.

Culture has been considered to play a critical role for users in their understanding, acceptance, positioning, and use of an artifact. The quality of an interactive experience is produced in a particular cultural context and is determined or evaluated in that context. Yet, when it comes to incorporating cultural factors effectively in design practice, knowledge is insufficient at all levels -- conceptual, theoretical, methodological, and practical. Cultural factors need to be integrated in the design process in order to achieve the high quality of product interaction that enables our experience with a product to be effective and enjoyable.

For this special issue of the International Journal of Design, we are seeking papers that present breakthroughs in conceptual, theoretical, methodological and practical research that enhance the formalization of design knowledge with regard to the "cultural aspects of interaction design." In particular, these contributions should focus on representing cultural factors in describable, operable, and usable forms of design knowledge with relevance to interaction design. The following topics are of particular interest, covering fundamental and contemporary issues in this domain:

- Conceptual framework of cultural factors in interaction

**design**

- Acquisition and representation methods for cultural factors in design
- Formal models of cultural factors in interaction design
- Planning, design, and evaluation methods that involve cultural perspectives
- Cultural aspects of interaction methods and languages
- Assessment of the cultural effects of new interactive products
- Cultural factors in Kansei/emotional/ affective aspects of interaction
- Cultural contexts of interaction design for ambient intelligence environments
- Cultural factors related to usability

**Schedule:**

**Full Paper Due: 28 February 2008**

**Notification of Acceptance: 30 April 2008**

**Final Version of Paper Due: 31 May 2008**

**Special Issue Publication Date: 1 August 2008**

**Submission of Papers:**

Manuscripts should be prepared in accordance with the guidelines found at [www.iidesign.org/authorGuidelines](http://www.iidesign.org/authorGuidelines)

Submitted papers should not have been previously published nor be currently under consideration for publication elsewhere. A double-blind review process will be employed for this special issue. Manuscripts should be sent through the on-line system at

[www.iidesign.org/submissions](http://www.iidesign.org/submissions)

Authors should choose "Special Issue on Cultural Aspects of Interaction Design" as the Journal Section when submitting papers.

**Special Issue Editors:**

**Keiichi Sato**

**Institute of Design**

**Illinois Institute of Technology, USA**

**Tel: 312-595-4912**

**E-mail: [sato@id.iit.edu](mailto:sato@id.iit.edu)**

**Kuohsiang Chen**

**Department and Institute of Industrial Design**

**National Cheng Kung University, Taiwan**

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E-mail: [kchen@mail.ncku.edu.tw](mailto:kchen@mail.ncku.edu.tw)

**2.**

**You might be aware of my involvement, in the last 14 years setting up 'Kumbham' a potter's initiative at Nilambur, Kerala. ([www.kumbham.in](http://www.kumbham.in))**

**From 1989 onwards I have been working, researching, learning from the artisan communities. I have tried to address several issues- cultural, spiritual, socio political and economical in these interactions.**

**As a designer I have been working as an active collaborator with artisans, helping them conceive new design possibilities and extend their design and product vocabulary. It is crucial to me that they don't become mere laborers, instead use their imagination freely and retaining their creativity and self respect. Practically it means opening up avenues for craft usage in daily life.**

**Kumbham at Aruvacode, Nilambur, Kerala is a unique example in reviving an almost wiped out pottery tradition. I began in 1993, worked with over 150 artisans and in the course of 13 years developed over 500 designs/ products, using a novel way of initiating creativity among artisans. A fundamental premise of the training interventions at Aruvacode is the cultural, aesthetic and creative superiority of the trainees, compared to the 'developed' mainstream of Indian society. Thus the basic attempt at the training programmes is to help the individuals regain their wisdom and confidence which lies embedded within their own communities and culture.**

**For detailed study see the web sites [www.kumbham.in](http://www.kumbham.in)**

**In continuation with my work with potters and addressing various issues ( common to all crafts ) I feel one of the most important is the future of craft as their children are not taking Up craft.**

**The present context that is visible to the children are not promising. But the reality is that there is a big demand for crafts as it is being felt in the urban**

**spaces which is invisible to the artisans especially in the rural areas.**

**This work has led me to explore an essential aspect of all crafts- that of enabling the artisan's children to take forward their skills as a viable livelihood option. As a logical step I am planning to do learning activity with 10 potters children of the age group 18 to24.**

**What I mean by education is an over all exposure/ training to obtain the skills/ abilities needed to pursue pottery in the present context.**

**The estimated time frame is about one and half to two years.**

**The participants will be given exposure to the pottery especially to the present interest among the urban population as well as its role in the coming ecologically sensitive era, modern ways of marketing, internet and web, design intervention etc**

**The whole process will be hands on. Then they will develop new products, hold exhibitions to get feed back. Rough schedule is as follows. Two three months of learning to research, document, photograph etc.**

**6 to 8 months of traveling to various parts of the country where various types of experiments are happening for example the potters in Utam nagar, Delhi, craft institutions, craft based NGOs, urban markets and pottery 'studios' etc.**

**Then about 6 to 8 months of developing of new products, holding exhibitions etc and finally in the last phase the potters children will be helped to set up new ventures or collaborate with existing production at their respective villages. The participants will be selected from various parts of the country- Orissa, Kerala, and Tamilnadu etc especially from work areas with which I am familiar. The participants will be provided with tools and equipments that are necessary in the present context like**

digital camera, computer etc.

I will also have to construct or hire minimum facilities for working staying etc.

The out come of the project apart from equipping the potters children with an ability to pursue pottery would be

1. About 500 new products .
2. Documentation of the process which can be good reference
3. The process could also be used for other crafts and for developing institution for enabling the Artisans.

You would have guessed this will require quite a lot of money.

As an individual proposing to do such a project I foresee difficulties in obtaining funding from regular channels. I am sending this in the hope that a completely new way of supporting socially relevant issues will take shape.

I am going to post this as a bog and let as many people know and I would like to open up this project for suggestions, collaborations etc.

Interested people can contribute with their time, money, donation of equipments- digital camera, computer etc or even hosting the team when we travel.

Roughly the total cost is estimated to be Rs 24,00,000. This means about Rs 10,000 per month per student for two years.

Do get back to me if you find this interesting. Then I will send you a detailed proposal.

I will set up the blog after hearing your suggestion.

Jinan,

[www.re-cognition.Org](http://www.re-cognition.Org)

[www.kumbham.in](http://www.kumbham.in)

<http://my.opera.com/jinankb/albums/>

[http://www.flickr.com/photos/terracotta\\_murals/sets/7215759450398046 5/](http://www.flickr.com/photos/terracotta_murals/sets/72157594503980465/)

09447121544

0487 2386723

## Job Opening:

# 1. Referral@Infotechsw.com

We are looking for focused professionals to join us at Hyderabad / Bangalore as Design Engineers / Sr. Design Engineers / Team Leaders / Project Leaders / Project Managers.

**Qualification:** BE / B.Tech / ME / M.Tech (Mechanical / Production / Automobile / Aeronautical)

### Position 1:

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#### Catia V4 /Catia V5 (Job Code: Catia)

3 to 10 years experience in solid modelling, surface modelling and drafting using GD&T. Those with design experience in automotive / aerospace / railway domain involving product design / sheet metal parts are preferred.

**Job Location:** Bangalore / Hyderabad

**Profiles can be sent to -> [krishnakarthikt@infotechsw.com](mailto:krishnakarthikt@infotechsw.com)**

### Position 2:

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#### Pro/E - Machine Design (Job Code: Pro/E - MD)

Minimum 4 years experience in Manufacturing Design using Pro/E is essential. Should be able to work independently on concept designs, Assemblies, complete detailing with drawings ready to release for manufacturing in *Pro-E wildfire*. Should have good Design / Manufacturing knowledge and should be proficient in Pro/E software.

**Job Location:** Hyderabad

**Profiles can be sent to -> [venkatraghavank@infotechsw.com](mailto:venkatraghavank@infotechsw.com)**

### Position 3:

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#### BIW / Power Train (Job Code: BIW)

Minimum 2years experience in components design or sub system level design in Automotive Exterior (BIW) or Interiors or Seating or powertrain. Plastic components design or Casting design or sheetmetal design or combination of any of the above.

Good command over the CAD package - Unigraphics (solid modeling, surface modeling, drafting and Assembly modeling) and experience in modeling automotive plastic, sheetmetal and casting components.

Candidate should be from Automotive OEMs / Tier 1 suppliers / Engineering service companies using UG.

**Job Location: Hyderabad**

**Profiles can be sent to - > [venkatraghavank@infotechsw.com](mailto:venkatraghavank@infotechsw.com)**

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**Position 4:**

**Unigraphics / Solidworks (Job Code: UG/SW)**

Minimum 3 years and maximum 10 years of UG / Solidworks experience.

- In-depth experience on Parametric modeling including Feature based modeling, Free form features, Wave link geometry & various assembly concepts,
- Exposure to Geometrical Dimensioning and Tolerance is a must,
- Knowledge on shop floor practices/ Design concepts & should have worked on creating machine drawings for machining, forging and casting components.
- Manufacturing experience is an added advantage.

**Job Location: Hyderabad**

**Profiles can be sent to -> [venkatraghavank@infotechsw.com](mailto:venkatraghavank@infotechsw.com)**

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**Position 5:**

**Project Manager - BIW / Power Train (Job Code: PM - BIW)**

Minimum 8 to 10 years in Project Management and should have knowledge in CAD packages, preferably in Engineering Services.

He should have worked in any or some of the following Automotive Domains:

Powertrain, BIW, Interior, Seating, Exterior, Steering and Suspension, Brakes, Automotive plastics component design and development.

Candidate should be from Automotive OEMs / Tier 1 suppliers / Engineering service companies.

**Job Location: Hyderabad**

**Profiles can be sent to -> [venkatraghavank@infotechsw.com](mailto:venkatraghavank@infotechsw.com)**

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**Position 6:**

**Autodesk Inventor (Job code: Inventor)**

3 to 5 years of experience in part, assembly modeling, drafting, familiar with tolerance and GD & T Using Inventor advance assembly modeling

**Job Location: Hyderabad**

**Profiles can be sent to → [venkatraghavank@infotechsw.com](mailto:venkatraghavank@infotechsw.com)**

**Position 7:**

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**AVIONICS (Job Code AV)**

- B.E/M.E (Avionics/ ECE or equivalent) with relevant experience of 1 years and above for various positions
- Excellent skills in understanding and implementation of processes mapping to RTCA/DO-178 B Objectives
- Working level domain knowledge of Avionics systems such as Engine Control, Displays, Landing Gear, etc
- For Senior positions - experience in evolving Processes & Standards for safety critical SDLC will be an added advantage in selection
- Ability to analyze Systems & Interface Requirements, partitioning details and evolve the methodology for follow on SDLC phases
- Hands on experience in development SRD, SDD & ICD using Design tools. Knowledge of at least one Design methodology and associated tool will be essential
- Coding experience adhering to Safety standards.
- Sound experience in Unit, SW & HW Integration Testing, use of associated Tools, IDEs, Target Processors, Rigs and Development high quality Test Plans, Test Descriptions & Test Cases.
- Experience in use of tools – SCADE, Teamwork, Matlab, DOORS, PVCS, Clearcase, Cantata, Ada Test, LDRA, RTRT, VectorCast or equivalent
- Experience in performing Reviews of Safety Critical Software will be an added advantage.
- Exposure to Protocols design and testing – AFDX, ARINC, CAN, MIL 1553 B BSP, devise drivers, Ethernet, TCP/IP desirable

**Job Location: Bangalore**

**Profiles can be sent to -> [krishnakarthikt@infotechsw.com](mailto:krishnakarthikt@infotechsw.com)**

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**2.**

**We're currently hiring Researchers at Onward Research. Details below...**

**About Onward Research:**

**Onward Research + Consulting is a user research consulting organization based in Bangalore, India. Our vision is to empower and enable organizations in developing highly usable, effective and innovative products/services for their end-users.**

**We use ethnographic research techniques to identify unmet and unarticulated needs of users, leading to deep insights for our customer's business. In the few months since we started up, we have been working on exciting projects for technology, mobile, retail and healthcare organizations that deliver products/services in India.**

**We are now looking for highly talented, skilled and passionate Individuals who would drive the growth of this team . More than the qualifications, we're looking for the passion and excitement to grow a startup company that is breaking new ground in user research in India.**

**Job Description:**

**\* Researchers will design, plan and conduct ethnographic research; and would especially drive the fieldwork including observations and contextual interviews.**

**\* Defining and refining research intentions, correlating them with the client's business needs.**

**\* Analyzing and interpreting research data, and eventually reporting & recommending key insights about the end-users, the client's business and products.**

**\* Supporting business development activities including creating proposals for new projects.**

**Required skills:**

**\* Proven experience in ethnographic research, qualitative research, user research or design research projects.**

**\* Those with Bachelor's/Master's/Ph.D in Human factors, Anthropology, Sociology, Psychology, Design or similar would be ideal.**

**\* Strong analytical skills. Effective verbal and written communication skills**

**\* Experience in technology, mobile or retail projects would be preferable.**

**\* Strong interest, passion & willingness towards growing a startup.**

**Please send your resume to [jobs@onwardresearch.com](mailto:jobs@onwardresearch.com)**

**Parameswaran Venkataraman**

**Founder-CEO,**

**Onward Research + Consulting,**

**Bangalore, India.**

Ph: +91 98808 29087.

<http://www.onwardresearch.com>

**3. We @ Approva are looking for people who have worked on UCD aspects. If you think your eligible to grab this opportunity and can solve information design problems, mail your detailed profile to bhakti.khandekar@...**

**There are 2 openings, based in Pune, India. For UI designers with 2+ years experience, but if you think you can make it, apply. Moreover, Work portfolio, experience will be valued more than degrees, certifications.**

**The positions are open for any level, for deserving candidature.**

**About Approva:**

**Approva, established in 2002 is a company that is redefining the Enterprise Controls Management market to help companies move beyond mere compliance documentation. We deliver products that fuel real business improvement and enhance productivity. Approva helps companies to strengthen their internal control systems. Concurrently, we aid them in increasing their visibility into the efficiency and effectiveness of their controls within their mission critical business processes.**

**You can visit us at [www.approva.net](http://www.approva.net). Our headquarters are at Reston, Virginia and we have our regional offices in India, Europe and Australia.**

**2. Senior User Experience Designer**

**RSA, the Security Division of EMC, helps organizations protect private information and manage the identities of the people and applications accessing and exchanging that information. RSA Security's portfolio of solutions—including identity & access management, secure mobile & remote access, secure enterprise access and secure transactions—are all designed to provide the most seamless e-security experience in the market. We currently have an excellent career opportunity available for a**

**Senior User Experience Designer to join our User Experience team**

**located in our India office.**

**Primary responsibilities:**

**Lead the user interface design effort for one or more RSA products.**

**Work closely with Engineering, Product Management, Marketing and**

**other groups within RSA to optimize the user experience for our**

**customers and to make ease of use a product differentiator.**

**Create paper and online prototypes to gather early feedback. Must be familiar with the iterative design process and be able to develop web pages for integration into the product. Communicate designs by creating storyboards, prototypes, user interface design specifications and crafting process flow diagrams. Work closely with Usability Engineers to validate designs using a variety of methods, including usability testing, focus groups, surveys, etc. Work with the User Experience Design team to optimize the design process and apply design standards to ensure a common look-and-feel across all RSA products. Mentor and train other members of the User Experience Design team as necessary.**

**Qualifications required:**  
**Minimum of 5 years experience leading user interface design efforts in a software company development environment, with some of that experience designing web interfaces. Visual design skills along with interaction design skills are highly desirable. Must understand all phases of the software development process including planning and scheduling tasks . Experience designing complex web-based applications is a plus. Experience developing personas, scenarios, wireframes, usability requirements, and leading brainstorming sessions. Experience validating designs using focus groups, surveys, usability testing, and other creative methods . Experience measuring usability and tracking results is a plus. Ability to work well with Engineering, Product Management and Marketing to validate product requirements and to convert requirements into usable product designs. Demonstrated expertise with products such as: Photoshop, Illustrator, Flash, Dreamweaver, Director, and other professional design tools is a requirement. Must have excellent communication skills . Must be passionate about improving software usability and optimizing the customer experience . Must be a self-starter who thrives on working in a fast-paced environment . Portfolio of work required. Education: Bachelor's Degree in a related field is required.**

**Please send in your resume (with Portfolio of work) to  
afernandes@...**

**4.**

**4+ Years of Experience**

**Formal Education in Design (Visual Communication, HCI,  
Product Design) Engineering Background . Experience in design  
of System Management Products . Experience in carrying out  
usability studies .**

**Excellent Communication Skills .**

**If you would like to apply please email me your resume and a  
link to**

**For details on oracle please visit**

**[www.oracle.com](http://www.oracle.com)**

**5.**

**Tata Elxsi is looking for designers to work in the animation field  
Work would involve creative visualization of automotive and  
product design work. This would be in our Bangalore studios.**

**6**

**Whirlpool India is planning a re-design of their current website.  
They are looking for a mid size interactive design  
agency/studio in Delhi/Gurgoan (or at least having presence  
there) who will handle the entire creative, liaise with the  
development team as well as perform and independent audit of  
their existing website.**

**They are looking at a mid October launch for their new website.  
It would be helpful if some one could share the names and  
contact details of design agencies/studios in Delhi/Gurgoan  
Please send me the details at [rachnadharia@ yahoo.com](mailto:rachnadharia@yahoo.com)**

**7. A leading MNC for their Chennai Location**

**Job Description**

**1. The individual will be responsible for visualizing the content  
handed off by the IDs, illustrating and creating objects,  
characters**

and backgrounds etc, enhancing images and photographs, and creating medium to complex animations.

## **2. Candidate Profile**

1. The candidate should possess at least 2-3 years experience and should be creative, have strong graphic skills and should possess advanced knowledge of Flash, Photoshop, Illustrator, Fireworks, working knowledge on 3D software, Web designing concepts. Secondary skills being Flash Scripting and Sound Forge.

2. The candidate should also possess strong communication skills.

**Education/Certification Required.**

**Graduate in any discipline.**

**Contact: [sameer\\_erpit@yahoo.com](mailto:sameer_erpit@yahoo.com)**

## **8.**

**Flash Programmers**

**Location: Chennai**

**Position Description**

1. The individual will be responsible for creation of advanced Flash course framework using custom components and dynamic course objects, high interactive templates, create rapid prototypes, deciphering client requirements and translating these requirements into workable solutions and other related tasks which require a high degree of programming skills.

2. This role will also involve interpreting standards/guidelines/requirements and translating these requirements for other developers/roles. Should have good communication skills, interpersonal skills, and client facing skills.

3. This role would be involved in training members of the Integration team.

**Required Skills/Background**

- 1. We are looking at a candidate with 1 to 4 years of experience in FLASH programming.**
- 2. The candidate must have expert level programming skills in Flash actionscript and must possess high end skill sets in creating custom components, XML/Database linked Flash web application development along with the multimedia technologies listed in the Primary skills above.**
- 3. The candidate should have basic to intermediate level skills on the technologies listed in the Secondary skills above.**
- 4. Strong understanding and implementation of OOPS in Flash projects is mandatory.**
- 5. Intermediate level experience of any server side technology interaction with Flash (ASP/JSP) is also required.**

Contact [sameer\\_erpit@yahoo.com](mailto:sameer_erpit@yahoo.com)

## **9.**

**We are looking for Technical Writers having exposure in Microsoft Business Solutions (MBS Navision/Axapta) documentation or software professionals who has worked on MBS Navision/Axapta with good written and oral communication skills, or any ERP writing, to be based at Chennai Development Centre. The Job Description is as follows**

**Position title: Technical Writer**

**Positions: 10**

**Location: Chennai**

**Status: Full time**

**Essential Job Duties:**

- Ø Develops, writes, and edits outlines, drafts, and final deliverables for review by the customer.**
- Ø Follows style sheet guidelines and customer and industry style guides.**
- Ø Researches information about product by interviewing subject-matter experts and using the product, including using the web to get background information.**
- Ø Works directly with the customer to get and give the information needed; customer service.**

- Ø Aligns with the goals, strategies, and objectives of the project and works to ensure they are met.
- Ø Assists in improving the documentation, including making recommendations on table of contents, structure/organization etc.
- Ø Becomes the "information expert" on the product over time, reducing time required of an SME.
- Ø Delivers every component according to schedule, and according to handoff specifications.
- Ø Attends internal and customer project and review meetings, as required
- Ø Ensures that all deliverables are reviewed by the designated QA person before the deliverables go to the client.
- Ø Performs quality checks on other writer's deliverables and ensures quality of his/her own work before handoff to customer or localization.
- Ø Manages hours according to the project budget. Keeps the Project Manager updated on the status of project hours on a frequent basis.
- Ø Resolves project issues effectively and successfully with internal and customer teams
- Ø Proactively informs the Project Manager about project status, issues or concerns.
- Ø Ensures his/her deliverable is written for localization and reviewed by localization at the designated time during the project.

#### **Additional Job Qualifications**

##### **Education:**

College degree in related area (writing, engineering, etc) or equivalent work experience.

##### **Experience:**

- Ø 2+ years experience as a technical writer
- Ø Experience in writing, programming or using ERP software
- Ø Previous job experience in a high-technology industry highly desirable

Ø Proficiency with industry-standard computers and applications, specifically MS Word.

Ø Experience with markup languages (XML, HTML, etc) desirable.

By mail at [sameer\\_erpit@yahoo.com](mailto:sameer_erpit@yahoo.com)

+91-9884390998

## **10.**

Kern is a leading Usability Consulting and Learning Solutions company in India. Kern helps software product makers & gamings companies to make their products pleasurable to use. Kern is known to combine deep understanding of users, clients' business objectives, and technology to create innovative yet pragmatic solutions. Kern also works closely with top usability consulting companies in the US and Europe for user research in India.

To grow Kern's offerings, visibility, and reach; it needs a full time Business Development Manager based at Hyderabad, India.

### **Job Role:**

- \* Explore new areas for service offerings
- \* Expand the existing long-term relationships
- \* Build Kern's brand awareness through traditional and innovative marketing
- \* Generate, manage, and convert leads
- \* Work closely with clients and internal teams to propose appropriate services
- \* Identify suitable non-profit projects as a part of Kern's continuing contribution to the society
- \* Form business alliances and partnerships
- \* Gather competitive business intelligence
- \* Analyze and report success of business development activities

### **Requirements:**

- \* Post graduate in Marketing from a reputed business school
- \* Two to three years track record of concept selling (design, e-

learning, usability, or software services)

- \* **Passionate about selling**
- \* **Excellent communication and presentation skills**
- \* **Should understand businesses and their problems quickly**
- \* **Should have deep knowledge about at least one of these domains: enterprise software, telecom, banking, financial services, gaming, or bio-technology**
- \* **Have a strong network of contacts for business benefits**
- \* **Willing to travel**

Kern is an equal opportunity employer. It offers attractive remuneration in line with industry standards along with aggressive performance driven bonuses. Kern also offers various other benefits such as paid company holidays, flexible workplace, compulsory annual vacation, relocation, and various other benefits to meet employee needs. For more information, please visit <http://www.kern-comm.com>

If this interests you, please send an update resume with a cover note highlighting your achievements to:

[ripul@kern-comm.com](mailto:ripul@kern-comm.com)

## **11**

Sansui Software Pvt Ltd specialises in development of software products for Publishing Industry. We have a very exciting web-based product 'PublishNow! ', which runs on both PCs and Macs. We have our development centre at Viman Nagar, Pune and marketing offices in US and UK.

To handle our fast growing needs, and with several high value contracts coming in, we are now urgently looking for very Senior User Experience Specialists.

We offer remuneration that matches the best in the Industry and have a flexible work environment.

If you wish to pursue this further, please take suitable interview appointment by sending your latest resume to [sanjeev@sansuisoftware.com](mailto:sanjeev@sansuisoftware.com) <mailto:[sanjeev@sansuisoftware.com](mailto:sanjeev@sansuisoftware.com)> .

Director  
Sansui Software Pvt Ltd,  
4 th Floor, Nyati Millennium  
After Necco Garden  
Viman Nagar  
Pune 411 014  
91-20-26630501/2  
12. Requirement of faculty

**"Jewellery Design and Development" is an evening programme launched by NIFT Delhi (5:30pm-8:30 pm)  
We are looking for best & competent faculty for short modules of the same in the following areas:**

**Precious Jewellery design  
Costume Jewellery design  
Precious Jewellery drafting**

**Also technical faculty is required for Manufacturing & Jewellery CAD based software modules.**

**Ideally the faculty should have 2-6 yrs industry experience after completion of the design education, good communication skills and an independent style of working. Preference will be given to those who have teaching experience as well, but it is not mandatory.**

**Remuneration will be as per NIFT policy.**

**Interested candidates should send me their resume at the earliest & call me at the below numbers.**

**Bhawna Vij Katyal  
Associate Professor  
Department of Fashion & Lifestyle Accessories,  
National Institute of Fashion Technology  
NIFT Campus, Hauz Khas,  
New Delhi-110016  
Ph: 91-011-26542104/ 26542102**

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