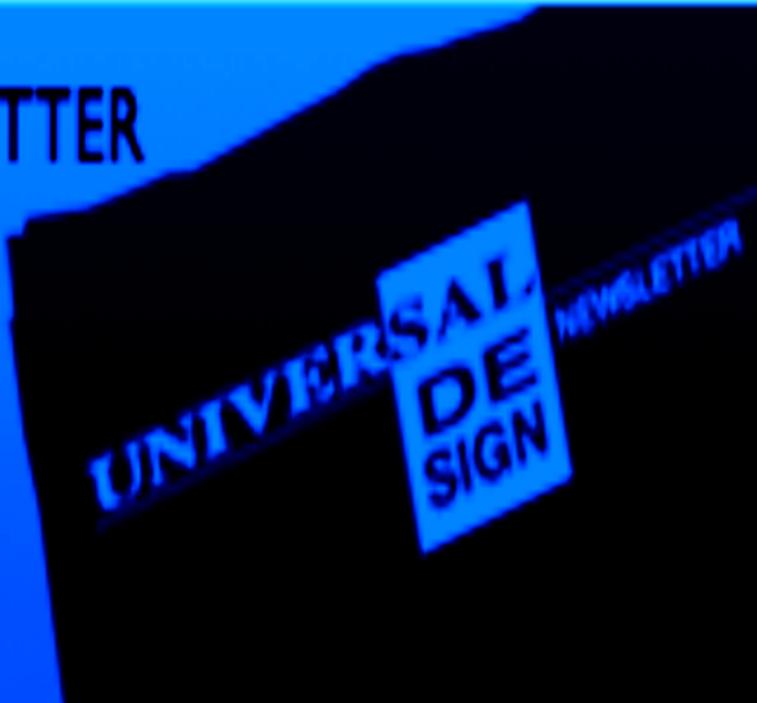


Design for All

April 2008 Vol-3 No-4

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NEWSLETTER



Chairman's Desk:

This issue of newsletter is unique in all respects. It includes various concepts presented in our April 2008 Vol-3 No-4 issue. Mr. John P.S. Salmen, AIA, consultant, author & Publisher of Universal Design News Letter, edits it. He is one of those few who are associated with Universal Design concepts and co-authored a few articles with the great mind who has introduced this concept to the west i.e. Mr. Ron Mace of North Carolina State University, USA.

It is our great privilege that the man who has been associated with the conceptual frame work since its inception, its growth and gradually gaining ground in the mind of Designers and those are associated with allied areas, has accepted our invitation to be guest editor of this special issue. He has his own way of presenting our newsletter of Design For all Institute of India. I personally appreciate his style of editing of the articles and their details. Some time he is highlighting the contribution of the individual, and at times he feels he is missing the contribution of industries and appreciates their roles.

How can he ignore the vital contribution of academicians for progress of Universal design as social concepts? He hurriedly covers that area. These representations are noteworthy in to the different subjects in which they had participated. More light is shed by examining Raynes and Leibrock's two different articles and the way Mr. John has kept eyes

on the developments of Universal Design in the world at international/ national and individual levels are all remarkable. He has collected minute and even significant information with details. In my opinion this type of perfection can only be expected from a person if he/she is completely absorbed in these concepts. I hope you will appreciate his style, selection of articles and feed us back with your observations.

There is a very valuable & significant concept but much has not been widely discussed i.e. absurdity: which is also a design in its own way. My attempt is to introduce this technique to our young minds that may think of its possibility al with other options designing new products. This smart, strange world of the mind is yet to explore for the benefits of our society. Future world is not awaiting people revolution rather in explosion in human thoughts and actions.

We have three types of brain activities namely – Active, passive and absurd. Active brain is when it is engrossed in search of the best possible solutions of our problems. Here a mind has pointed direction. Passive brain works quietly i.e. when we are not engrossed but it searches its path mysteriously and somehow some solution strikes out of blue from nowhere. Our awareness is not directly involved. When I was child and late for home after some frivolous activities, in my child mind I was

considering that act was very precious and parents used to think 'it is waste of time and non productive activities' and fearing some kind of punishments from elders. While returning home I kept of thinking many excuses and look for best one so parents should not catch my covering activity .I kept on searching by canceling one excuse by another for best suitable option so that I should not be punished, and by the time, I found myself at the entrance and no option was left but to press the call button. As mother opens door and fires the same expected question, I answer her hurriedly with one excuse for which I never thought and keep on weaving my own story till I found she is convinced. That sudden pop up excuse mostly convinces and occasionally fails. As I enter in my room, I question myself 'I never thought of that excuse and suddenly it struck in mind from nowhere and control the further damaging situation. How is it possible?' Gradually I was in the habit not to waste energy of my brain for this tricky situation rather I started believing 'Let the situation come and my brain will find sudden appropriate solution. I need not to be worried' It is still a mystery for me and beyond my perception I believe those details of the questions and observations of prevailing circumstances of home in flick of seconds are noted by brain and quickly searches the appropriate answers.

When I was driving motorcycle and met with certain situation where accident was inevitable, I was guided by some unknown force which black out my senses or mind and I found myself slipping to some unknown which is beyond my control which is either working for minimum damage by my accident or all together to save the accident. If I succeed in my attempt and nearby onlookers asked me how did you manage? I might have given some answers where I might have praised for myself for my heroic act or accused others who were responsible for accident, But at bottom of my heart I am guilty of not thanking that guiding force that has averted this damage or even my death. I was aware what I am doing is not justified in any law and what I was pretending actually I am not. It was beyond my control but some guiding force has saved me from this near death situations. As that situation over I forget to probe further of my rescue act by unknown force and find myself busy in day to day life.

Absurd brain refuses to search the solution in scientific way but all the irrelevant actions negates one another and evolve, leads to some notable solution which was never imagined. Sometimes it succeeds but generally it does not happen. There is no well-tested and defined formula for solution but it works though rarely. It is something beyond conscious level. Absent mind is one kind of absurdity. Once we forget where our key is and carry

on searching it for years and fail to recall where last we kept. After years a sudden moment comes and it strikes us that the lost keys are lying at that particular place. The moment we reach that place we find the keys are lying there. Who has whispered in our ears is still mystery or why does it strike out of blue to us when we were not even thinking or imagining or had long back lost hope for locating the keys.

Designers should acknowledge how to use different layers of human mind for the welfare of society and design such products that should be useful for all. Human mind works at both defined and undefined levels. The experience certifies the roles of interiority and subjectivity. We should never feel disheartened any moment of life and suddenly a nice moment it strikes out of blue and there by changes the face of human destiny. The awakened state may be essentially the same as the learning state. In this view, our conscious life is an awakened dream. Keep dreaming all the time. Remember no dream is big or small it is the dreamer who makes the big or small and judgment of our dream greatness is in the hand of the future.

How do our brains stimulate the future? Aristotle and Galen emphasized the use of memory as a tool in making successful predications for the future. This position is not rational since decision making is the result of rationality. Sometime flash of an idea

strikes and if you are not attentive to pick the cues, individual man never succeed in what for he is struggling. Be attentive, alert and pounce upon whenever opportunities are falling in the way. Regrets have no place in development now or never. Man regrets on the action propensities that develop through a backward-looking learning process that is driven by regret. Regrets make the man to analyze his course of action and set it as his milestones.

The universality of sleep, even though it comes at the cost of time and leaves the sleeper relatively defenseless, suggests a deep importance. Person should always be attentive while sleeping and grasp what his subconscious mind is cueing for solution. Do we expect design of Benzene if scientist would have not slept? He dreamt that six monkeys are holding one another tails.

When an individual is questioning, 'How does one pass through the gateless gate?' It looks very absurd. But he is right in framing the questions and search for solutions. When some says 'I have to go beyond the close door' he knows what is stopping him. Where his hurdles are and what is his objective. In gateless gate means he does not know what his objective is, what are his hurdles and where it is lying? It is state of absurdity. I am attempting to define 'What is absurdity?' I may be wrong in defining but still attempting because our young mind should not think in fixed frame of life rather they

could think absurdly. When a person forms a rigid model of something and is not ready to change it all other options that are either visible or invisible and person fails to see or even visualize beyond his perception, seems absurd to him. Philosophy of Speculation was the reason of birth of statistics. Gradually statistics gained the movement because it can quantify and on other hand speculative philosophy lacks it and slowly it has reached to oblivion and modern people have even forgot its existence. Speculative philosophy was speculating something and degree of successes was not able to define in quantity. When we call the Black magic and other absurd things are happening, it challenges your perceived model and out of curiosity we look beyond our model for solution. It is the reason of birth of many fields like philosophy, Mathematics, physics, Chemistry and many more. Sometime we follow some well known method and most the time treading our own path with great caution for where we have never imagined traveling. This unknown method becomes absurd to others but as we achieve successes it is no more absurd for us. Generally speaking our successes are in subservient to logic and reason .We yell 'Where have all the theories gone?' Absurd in the context does not mean 'logically impossible', but rather 'humanly impossible' The absurd, or to act by virtue of the absurd, to act upon your faith...that is to say where

my reason and reflection say: you cannot act and yet here is where I have to act...When a designer is in fix of confortation, an opposition, a conflict, or a 'divorce' between two ideas, it is sign you are absurd. Absurdity has given me dividend of my endless efforts. Will you be absurd?

Man can act as a mystic or an absurd hero. Choice is yours. What we are leading life under super natural power is mystic. The absurd hero refuses to live in hope of some power for his rescue and that becomes his singular ability to live in the present with passion. It is advisable for progress of civilization that follows 'Conscious revolt'. Acceptance is the only defensible option

Watch absurdity in life and leave to apply it for betterment of human design

For a link to the campaign, go to: www.designforall.in

With Regards

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Content of April 2008 Vol-3, No-4

| | |
|--|-----|
| 1. Chairman's Desk: | 2 |
| 2. Guest Editor's Desk:..... | 11 |
| 3. About Universal Design Letter: | 15 |
| 4. Universal Design Newsletter:..... | 26 |
| 5. Face-To-Face (Interview):Mr. Pete Kercher, Past President, EIDD..... | 107 |
| 6. Case Study: | 132 |
| 7. Letter:..... | 137 |
| 8. Appeal:..... | 141 |
| 9. News: | 144 |
| 10. Program & Events:..... | 156 |
| 11. Job Opening: | 176 |

Editor's Desk:

Is Universal Design Really Universal?

John P.S. Salmen, AIA

Publisher, *Universal Design Newsletter*

www.UniversalDesign.com

Many thanks to Dr. Sunil Bhatia for the opportunity to introduce *Universal Design Newsletter* to the readers of the Design for All Institute of India Newsletter . Previous issues of the newsletter are available on our website, www.UniversalDesign.com.



In 1988, Ron Mace, Ruth Lusher, and I authored an article that I believe was the first published reference to the concept of Universal Design. Our purpose was to promote the positive side of a design concept that had previously been associated with eliminating poor design (barrier-free) for a limited population (handicap accessibility) and to emphasize the positive aspects of designing for all people. In 1992 when the first issue of *Universal Design Newsletter* was published, we conducted a search of the internet to identify potential copyright infringement. We found no (0) references to the term Universal Design. Today, as I write this article, my Google search found "about 13,200,000"

references. There is no denying that the concept of Universal Design has gained widespread use. But what does it really mean?

At the February 2008 International Conference on Aging, Disability and Independence (ICADI) in St. Petersburg, FL, one track investigated the meaning and future of Universal Design. While international gathering of attendees generally agreed that Universal Design incorporates designs that are inclusive and provide choice, there are many definitions. My currently favorite definition emphasizes the process rather than the end product: Universal Design: The *process* of imbedding *choice* for *all people* in the *things* we design.

Each of the italicized terms in this simple statement has important meaning.

- *Process* implies a methodology rather than a product
- *Choice* involves flexibility, and multiple alternative means of use and/or interface
- *All People* includes the full range of people regardless of age, ability, gender, economic status, etc.
- *Things* include spaces, products, information systems and any other things that humans manipulate or create.

I have watched an evolution in the thinking of what is Universal Design over the last 20 years. My involvement in this area has taught me that as we learn more and more about the people for whom we

are designing (best provided though user input and involvement in the design process) our designs change and improve. This brings me to the inevitable conclusion that Universal Design is not static. Universal Design changes, mimicking the needs of the users as they differ over time and in different places . Universal Design in Chicago in 1990 was and should be different from Universal Design in Nairobi in 2008. The key is, understanding, what is the best fit of the environment to the users.

A good friend and colleague of mine, Harold D. Kiewel, AIA, suggested to me many years ago that the mis-match between human abilities and the demands of the environment can be overcome with four methods or tools. Since that time I have added a fifth method, based on recent technological and legal developments. The methods are illustrated on our website www.UniversalDesign.com and can be thought of as the fingers of a hand, the most basic of tools that humans use to modify the environment to match their needs. The five methods present a spectrum that range from inanimate objects to animate services:

- Architecture
- Equipment, Appliances and Assistive Devices
- Medical Methodologies (drugs, prosthetics, surgical implants) - this newest method!
- Program Changes
- Personal Assistance – where we assist each other.

When we limit ourselves to the use of only one or two of these methods, our solutions often are ill-suited to some users and are often expensive. By “thinking outside the box” and mixing these methodologies we can create universal designs that are both cost effective and meet the needs of a wide range of users.

It is my opinion that Universal Design is (and should be) an evolving methodology that changes from place to place and time to time to meet the actual needs of the users.

So the answer to the question posed at the beginning of this article is an emphatic **NO**.

Authentic Universal Design changes just as society and culture changes. That is one of the most beautiful and marvelous aspects of being human and the amazing potential of Universal Design.

John P.S. Salmen , AIA

About Universal Design Newsletter

John P.S. Salmen, AIA

Universal Design Newsletter (UDN) began publishing in January 1993 as an effort to report the latest news related to accessibility and the Americans with Disabilities Act (ADA), to educate readers about Universal Design and share design ideas and accessibility solutions. The publisher of this award winning newsletter is John P.S. Salmen, AIA, President of Universal Designers & Consultants Inc.

Salmen is a licensed architect who has specialized in barrier free and Universal Design for more than 30 years. His company, Universal Designers & Consultants Inc. is an architectural firm he founded in 1991 that specializes in the field of designing products and environments to be usable by people of all ages and abilities, to the greatest extent possible, without the need for adaptation or specialized design.

Salmen is one of the leading experts in the technical aspects of the Americans with Disabilities Act (ADA) and an international leader in the field of Universal Design. Salmen has authored several books including: *Accessible Architecture*, *The Do-Able Renewable Home*, *Accommodating All Guests* and *Everyone's Welcome*. He has presented hundreds of Universal Design and accessibility seminars and

keynote addresses throughout North America and the Pacific Rim.

Salmen is a voting member of the International Code Council/American National Standards Institute (ICC/ANSI) A117 Committee, the organization that administers and coordinates U.S. voluntary standardization and conformity assessment systems, including standards for facilities for people with physical disabilities. He was the representative of the American Institute of Architects on the ADAAG Review Federal Advisory Committee and a voting delegate to the 2005 White House Conference on Aging. He serves for 6 years as an appointed member of the Montgomery County (Maryland) Commission on People with Disabilities.

Having earned his Bachelor of Architecture degree from the University of Minnesota, he is a member of the American Institute of Architects and is certified by the National Council of Architectural Registration Boards. Licensed to practice architecture in the State of Maryland, Salmen devotes his time to code development, facility evaluation, design, construction, accessibility litigation, writing, research and teaching.

UDN, published quarterly, includes universal design news from around the world, profiles of leaders in the field, editorials, and abundant examples of universal design. In addition, it features new products, new media and an industry calendar. The

newsletter is a past recipient of the Ron Mace Designing for the 21st Century Award, honoring “visionary leadership in design that works for everyone.”

The newsletter is available on line at www.UniversalDesign.com. Electronic subscriptions to the newsletter are free. To subscribe, email contactus@universaldesign.com and include UDN REQUEST in the subject line. We are pleased to announce the www.UniversalDesign.com is currently being redesigned. We hope to unveil the updated site in May 2008.

About Universal Designers & Consultants Inc

John P.S. Salmen, AIA

Universal Designers & Consultants, Inc. was established in 1991 to provide clients with the most comprehensive and knowledgeable accessibility and Universal Design consulting services available anywhere. UD&C professionals offer the combined advantage of disciplined training in the commercial business world and in-depth knowledge and creativity in design and accessibility issues. Rather than choosing between designers who often have trouble understanding a profit/loss statement or building code technicians with limited imagination, UD&C considers the needs of businesses along with the requirements of people with disabilities to provide creative solutions that work.

UD&C is value-oriented in the delivery of services and typically saves clients many times over the cost of their fees. The credibility and success of UD&C lies in the fact that they are recognized nationally as accessibility experts by the business, disability, design and legal communities, and by local, state and federal governments. They listen carefully, are knowledgeable, creative, and respond effectively.

UD&C's primary specialty is assisting clients in understanding the Americans with Disabilities Act (ADA) and other accessibility regulations and developing effective value-added compliance strategies. Their insights into the intent of the ADA

and its regulations, associations with the agencies who have created those regulations, and experience with both the public and private sectors make them the premier architectural accessibility consulting firm on the ADA. UD&C provides a wide range of ADA and accessibility consulting services and products, including: Universal Designers & Consultants has completed thousands of ADA facility surveys and provided consulting services in every state, Puerto Rico, the Virgin Islands, Guam and Canada. They provide consulting services for nearly every type of facility, from historic to hi-tech and from small to large. UD&C provides accessibility knowledge to all and ADA compliance plans reviews- services for designs created by architects, interior designers, landscape architects, contractors and other building designers and construction professionals.

UD&C's in-depth knowledge of the intent of accessibility regulations enables them to help develop alternative equivalent facilitation solutions when literal compliance is not reasonable or practical. Because of their location in the Washington, DC area; their participation on the national accessibility committees; their identity as the publishers of *Universal Design Newsletter*; and reputation as the nation's most knowledgeable firm in the field of Universal Design, they are keenly aware of the status and future directions of accessibility regulations and research. The largest

and most renowned design firms in the country cannot match their depth and breadth of knowledge in accessibility issues and are increasingly realizing that UD&C's high quality services are the most reasonable and cost effective way to provide competent ADA and other accessibility design services to their clients.

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Forthcoming issues:

Our next issue of May 2008 Vol-3 No-5 Newsletter is very special because Head of Universal Design of IDSA (Industrial Design Society of America) Prof James Mueller will edit, invite the contributors from their esteem members for our special on IDSA. Wait with bated breath for our Special issue on IDSA

We have received request from Designers from Brazil that you are ignoring the contribution of Brazilian in the area of Universal/ Inclusive/ Design For All. We have requested Dr. Rains Scott to be Guest Editor of that special issue and invite the different contributors for highlighting their contribution.

Finland is such a great country where size of the country, population does not matter. They have zeal and embrace all the new technology with warm heart and work with passion for its progress. Our

designers from Finland will contribute articles for our special issue on Finland.

Director Phil Evan of San Francisco State University has invited the articles from different authors of Design Center for publication of our Special issue on Designers from San Francisco State University.

Bio Data of Contributors:

John P.S. Salmen, AIA is a licensed architect who has specialized in barrier free and universal design for over 30 years. He is the president of Universal Designers & Consultants, Inc. in Takoma Park, MD and publisher of Universal Design Newsletter.



John is a prominent expert in the technical aspects of the Americans with Disabilities Act and an international leader in the emerging field of Universal Design. John has written several books including: Accessible Architecture, the Do-Able Renewable Home, Accommodating All Guests and Everyone's Welcome. He has presented hundreds of Universal Design and accessibility seminars and key-note addresses throughout North America and the Pacific Rim. These presentations have presented technical criteria in layman's terms.

John is a voting member of the ICC/ANSI A117 Committee, was the representative of the American Institute of Architects on the ADAAG Review Federal

Advisory Committee, and is an appointed member of the Montgomery County Commission on People with Disabilities.

In private practice after receiving his bachelor of architecture degree from the University of Minnesota in 1976 and in his capacities as Technical Director of the National Center for a Barrier Free Environment in Washington, DC from 1980 1984, and Director of Technology & Information for the American Hotel & Motel Association from 1985-1991, John has been involved in all aspects of design for disabled and elderly people. In 1991, John founded Universal Designers & Consultants, Inc. where he is involved with code development, facility evaluation, design, construction, accessibility litigation, writing, research and teaching.

UD&C HISTORY:

1991 to Present

President of Universal Design Inc. Takoma Park, MD

EMPLOYMENT HISTORY:

- 1985 to 1991 American Hotel and Motel Association, Wash., DC
- 1980 to 1984 Nat. Ctr. for a Barrier Free Env., Wash., DC
- 1978 to 1980 Johnson - Forberg Associates, Minneapolis, MN

- **1976 to 1978 Department of Building Codes, Minneapolis, MN**
- **1976 to 1976 Dayton Hudson Properties, Minneapolis, MN**
- **1976 to 1985 J.P.S. Salmen Associates, St Paul MN & Wash., DC**
- **1972 to 1976 Dayton's Contract Division, Minneapolis, MN**

EDUCATION:

**Bachelor of Architecture 1976 University of Minnesota;
Minneapolis, MN**

PROFESSIONAL STATUS:

- **NCARB Certification**
- **Maryland Architectural Registration**
- **American Institute of Architects (AIA)**
- **American Society of Association Executives (ASAE)**
- **American National Standards Institute (ANSI)**
- **American Hotel & Motel Association (AH&MA)**
- **American Society of Testing Materials (ASTM)**
- **Underwriters Laboratory - Consumer Advisory Council**

Universal Design Newsletter

Published by John P. S. Salmen, AIA, President of
Universal Designers & Consultants, Inc.
www.UniversalDesign.com

Equal Access to Information is a Right

Coco Raynes, Elegance with a Purpose

Access to information in a public space is just as important as physical access, according to award winning designer and inventor Coco Raynes.

“Thirty years ago it was acceptable to have buildings with non-accessible main entrances -- visitors using wheelchairs had a separate entrance,” says Raynes, President of Coco Raynes Associates Inc, a Boston-based multidisciplinary design firm. “Nobody today in their right mind would build a front entrance that is not accessible to everyone. Our attitude regarding physical accessibility has changed... now we must recognize intellectual accessibility... the right to equal information.”

Creating universally designed wayfinding and signage systems that give people the information they need to navigate environments is at the core of Raynes’ work. She has spent her life developing ways for people, regardless of cognitive or physical ability, to get from “point A” to “point B” with ease. She, long ago, embraced the challenge of universal design. “I like the difficulty -- and the elegance -- of

developing one single solution, the same for everyone," she says.

"Wayfinding is an art," says Raynes, who designed the acclaimed Universal Information System at Charles de Gaulle Airport in Paris. "It is the subtle interplay of intuition, functional requirements, and the built environment. Wayfinding is important because it provides the appropriate sequential information that makes our complex world bearable, especially transportation facilities and institutions. To be really effective, wayfinding and signage programs should be accessible to everyone, therefore multi-sensory. We can no longer have the arrogance to design for a select group."



A Pioneer

Raynes didn't begin her career intending to be a pioneer in wayfinding: she simply wanted to be an interior architect. During her four years of formal art education in the classic approach at the Ecole Nationale Supérieure des Arts Decoratifs in Paris, she was introduced to a variety of subjects, including interior architecture, industrial design and

graphics. She liked the immediate reward of graphic design, but notes, "The multi-disciplinary program gave me an understanding of materials, volume, space, circulation and the ability to read and understand architectural drawings."

She founded her own graphic design firm in 1969. One of her early projects was to develop a comprehensive signage program for the Massachusetts Eye and Ear Infirmary. "It was maybe my first desire to do something intelligent. I saw an opportunity to do something on a different scale... something tactile, multi-sensory... I wanted to do braille signage, and even suggested positioning braille messages behind the existing handrails." The concept was rejected and she was told that braille was outdated. "They just wanted something to read," she said. She began working on a giant scale - - at that time called "Super Graphics."

"I labeled the elevators and stairs with vertical writing, from floor to ceiling. You could not miss them. It allowed people with low vision to read signs from a distance. The work was widely published and it became the standard, the new benchmark," she says.

An Inventor

It was in 1988 with the passage of the Americans with Disabilities Act (ADA) on the horizon that Raynes decided it was time to turn the idea of handrails with imbedded braille messages into a product.

She asked her longtime client the Massachusetts Eye and Ear Infirmary, if she could use its facility to research and test the idea and vocabulary. Using braille consultants, a precise vocabulary was developed. The tests were successful, and a product was created – the patented Raynes Rail. The braille and audio handrail system, which can be installed in parks, buildings, transportation facilities and museums, provides directions and describes open areas, traffic patterns, and warns of ramps, stairs and turns. The audio units are multi-lingual and can be activated without any devices. A few years later, the firm developed a design vocabulary for maps that are both tactile and visual. The maps provide an introduction to the space and work in conjunction with other elements like handrails and floor markings.

An Imagination with an Edge

Raynes is a dreamer and a fighter. She imagines new possibilities for every project. “Each problem needs a new solution. Even if we have worked on a similar project before, we take every single project a little bit further. Even if we have developed a certain design vocabulary, there is a constant evolution,” she says. “We should never take things for granted. Problems and solutions have to be revisited again and again. Technology changes, answers change, but the need does not. People need to be treated with

elegance. And the basic need for information cannot be ignored.”

She is steadfast in her belief that the “minimum requirements,” as found in the ADA, are major obstacles to accessible signage.

“ADA requires a little bit of braille by the door. It might help if you are already familiar with the building; but if you are unfamiliar with the building it doesn’t do anything,” she says. “It is about the integrity of design.... I refuse to pretend that working according to ‘the minimum requirements’ is enough. Either we do it fully or we don’t do it.” She says that wayfinding will be improved when regulations demand “the right to equal information in public space.” Such a law was passed in France last year.

Raynes is unapologetic about her low opinion of contractors, calling them the enemy of universally designed wayfinding and accessible signage. “We often present a design which is accepted by the owner, but the contractor comes in at the end and says ‘I know the code... and this is not required.’” She works hard to educate owners about the necessity for and importance of effective wayfinding and signage systems, but admits she doesn’t always win. “Today architects are usually very interested in universal design... they respond to the design, the challenge... but they aren’t the ones paying. Contractors will eliminate elements to save money if

they are 'beyond the requirements.' They often see it as a percentage of how many people read braille. They don't see it as a right or responsibility."

But she remains hopeful that perspectives continue to evolve. "The changes will happen when the users demand solutions for equal information and the battle will be won when the government writes the codes that make it a right, not an exception," says Raynes.



Tactile Map

Photo Credit: Coco Raynes & Associates Inc.

Still Going Strong

After more than 30 years in the design field, Raynes is still going strong. Her projects have received awards from the Industrial Designers Society of America, the Society of Environmental Graphic Design, and the Adaptive Environments Center, to name just a few. In 2001 her firm was selected to design the new identity

and materials for the US Architectural & Transportation Barriers Compliance Board (Access Board). Other recent projects include: the Worcester, MA Public Library, the Hillel Student Center at Boston University and One Lincoln Street, a new high rise and parking garage in downtown Boston. Despite the accomplishments and accolades, Raynes does not let success go to her head. She doesn't dwell on past projects, remaining focused on a solution for the task at hand. Her guidance is, "Never take yourself seriously. As soon as you think you're a big deal, you become static."

For more information, visit:

www.raynesassociates.com

Eighty Countries Sign United Nations Treaty

On March 30, 2007, 80 countries signed a United Nations (UN) treaty to protect the rights of people with disabilities. The New Convention on the Rights of Persons with Disabilities, which is intended to protect the rights of the world's 650 million persons with disabilities, was adopted by the UN General Assembly in December 2006 after three years of negotiations.

“In three short years, the convention went from dream to reality,” said UN Deputy Secretary General Asha-Rose Migiro at the ceremony marking the opening day for signatures. “On its adoption by the General Assembly late last year, it became the first human rights treaty of the twenty-first century, and the fastest negotiated international human rights instrument in history.”

According to Migiro, the convention prohibits discrimination against persons with disabilities in all areas of life, including employment, access to justice, and the right to education, health services and access to transportation. It requires that public spaces and buildings be accessible to persons with disabilities, and it seeks improvements in information and communications infrastructure, as well.

The convention calls for progressive implementation and does not call on budget-strapped governments to pay for things they cannot afford, according to a UN spokesman. “It sets out minimum measures to respect

basic human dignity, as well as longer-term goals to achieve full integration.”

Twenty countries must ratify the convention before it enters into force. United Nations officials believe that number can be reached during 2007.

“The treaty breaks ground in other ways as well, including... its stress on social development. It recognizes that the input, ideas and efforts of the disability community are critical to society’s overall progress. It emphasizes that their contributions can supply a crucial boost to the development agenda, while simultaneously accommodating the needs of this important constituency as well,” said Migiro.

World Update

UNITED KINGDOM

Inclusive Design Toolkit

The Inclusive Design Toolkit

(www.inclusivedesigntoolkit.com) is a general guide to inclusive design for businesses. Commissioned by one of the world's oldest communications companies, BT, the tool kit provides a step-by-step process to assist designers and others involved in product development. It provides a description of inclusive design and outlines quantifiable evidence of the benefits of good design for companies – reduced risk, greater market opportunities, and greater customer satisfaction. The site offers corporate models that show how senior-level buy-in and support can affect strategic and organizational change.

One of the most interesting features of the site is an Exclusion Calculator that can be found in the Resources/Links section. This calculator can be used to estimate the number of people that will be excluded from using a product or service, based on its capability demand. To use this resource, select each capability category in turn, and move the slider to the statement that approximately matches the demand level. Each time a demand is submitted, a table and graph is produced that shows how many people would be excluded based on that demand alone, together with the total number of people that

would be excluded based on all the demands combined.

UNITED STATES

Microsoft and DAISY

Computer users who are blind or print disabled will be able to make better use of assistive technology in their daily lives because of a joint project by Microsoft Corp. and the Digital Accessible Information SYstem (DAISY) Consortium. Microsoft and DAISY will participate in an open technical collaboration project that will yield a free, downloadable plug-in for Microsoft Office Word that can convert Open XML-based documents into DAISY XML, the foundation of the globally accepted DAISY Standard for reading and publishing navigable multimedia content.

In recent decades, individuals with print disabilities have increasingly accessed information using a wide variety of assistive technologies such as screen readers, large print, refreshable braille and text-to-speech synthesizers. However, because these individuals cannot visually navigate complex page layouts, they often struggle to keep up with the demands of today's information-rich society.

The structure within DAISY publications makes it possible to navigate quickly by heading or page number and to use indexes and references, all with correctly ordered, synchronized audio and text. In addition to clear benefits for people with print

disabilities issues, the Open XML to DAISY XML converter also offers the potential for further innovation in the information-intensive markets of publishing, training and education.

“As CEO of the internationally recognized voice of blind and low-vision people around the world and as a reader of DAISY books, I believe this project represents a breakthrough for me both personally and professionally,” said Penny Hartin, CEO, World Blind Union. **“The ability to make highly functional, accessible content available on desktops everywhere in the world is critical, and this Open XML to DAISY XML converter for Microsoft Office Word is a remarkable move toward that goal.”**

“In our information age, access to information is a fundamental human right,” said George Kerscher, secretary general of the DAISY Consortium. **“This is why leading organizations of and for the blind throughout the world are committed to the advancement of the DAISY Standard. The ability to create DAISY content from millions of Open XML-based documents using this converter for Microsoft Office Word will offer substantial and immediate benefits to publishers, governments, corporations, educators and, most important, to everyone who loves to read.”**

“We are keenly tracking these developments for the benefit of our members and students around the world,” said Charlene Gaynor, CEO of the Association

of Educational Publishers. "Not only will the Open XML to DAISY XML converter support an outstanding critical need for individuals with print disabilities, but it will also help us fulfill our commitment to improve the learning experience for those students served neither by text-only nor audio-only books today."

According to Gray Knowlton, Group Product Manager for Microsoft Office at Microsoft. "This accessible technology is something that our customers have asked for, and we are pleased to be able to work collaboratively with the DAISY Consortium to realize this goal."

Open XML adoption continues to expand across the software industry for use on various platforms, including: Linux, Windows, Mac OS and the Palm OS. The "Save As DAISY" plug-in will be available as a free download for Microsoft Office Word (Word XP, Word 2003 and Word 2007) customers in early 2008.

"World Update" is compiled by Elaine Ostroff, Hon. AIA, founding director of the Adaptive Environments Center, and Denise Hofstedt, Editor of *UDN*. If you have information about international universal design efforts that you would like to have published in Universal Design Newsletter, write to us at: 6 Grant Ave., Takoma Park, MD 20912; or contact publisher@universaldesign.com

San Francisco to Install Accessible Pedestrian Signals

The City of San Francisco has pledged to spend at least \$1.6 million over the next two and a half years to install accessible pedestrian signals.

The state-of-the-art signaling devices will assist visually impaired pedestrians by emitting a rapid ticking sound in tandem with the familiar WALK symbol displayed for sighted pedestrians. Other accessibility features include locator tones and vibrating pushbuttons to help those with visual impairments locate the devices, and the ability to provide helpful audible information such as street names when pedestrians press the pushbutton for one second or longer.

The agreement between the city and representatives for people who are blind and visually impaired was reached through a collaborative process known as structured negotiations. It represents the first of its kind in the nation, according to advocates for the blind and visually impaired community.



Under the agreement, the city will: install the new signals at no fewer than 80 intersections before the end of 2009; seek additional funding for more installations; and develop a policy for San Francisco residents to request accessible pedestrian signals at other intersections. Representatives of San Francisco's blind community applauded today's announcement.

"We commend San Francisco for being the first public entity in the United States to voluntarily sign a comprehensive agreement regarding accessible pedestrian signals devices that are critical for pedestrian safety," said Anita Aaron, Executive Director of the LightHouse for the Blind and Visually Impaired.

In addition to the City, parties to the agreement are the California Council of the Blind, the LightHouse for the Blind and Visually Impaired, the Independent Living Resource Center San Francisco, and Damien Pickering, a blind individual.

In the negotiations, the blind and visually impaired community was represented by well known and highly respected disability rights lawyers Lainey Feingold and Linda M. Dardarian.

When UD is the ‘Fabric’ of the University *Pennsylvania School ‘Designs for All’*



Photo caption: Edinboro University's Crawford Hall features a interior two-story ramp.

What started more than 30 years ago at Edinboro University in Pennsylvania as an interest in increasing access for students with disabilities, has grown into a campus-wide pursuit of universal design.

According to Bob McConnell, Director of the Office for Students with Disabilities at Edinboro, in the mid-1970's, the university decided to make the campus accessible for students with disabilities. "As we made the campus more accessible for students using wheelchairs, we began to hear comments from the maintenance department that power door

openers and ramps were making their work easier," he says. "We also heard comments from delivery people -- vending companies and UPS -- that they appreciated ramps. Now, whenever we build something on campus, we are keenly aware of not only our need to provide access, but also how can things be designed to allow others to use the facilities with ease."

Universal design is a natural outgrowth of the university's philosophical position that students, employees and the general public using the campus should be able to do so without needing to request an accommodation. Universal design is not just some special priority, it is the fabric of the university, says McConnell who has been at the school for 21 years.

"As the campus is renovated, as new instructional equipment is purchased, as new facilities come on line, my office along with the construction office, the deans and vice presidents all look for ways that we can incorporate universal design. We look not only at facilities but also teaching methods, faculty development and policies for ways to be more inclusive," he says.

UD Features

On campus, the Crawford Center, completed in 2002, offers a variety of universal design features, including: Motion sensor power activated door openers.

Every new entrance is covered and the landing has heating to keep the ground from heaving and clear of snow.

The main entrance to the back has a large canopy that allows accessible vans and anyone else using the building (maintenance, delivery, other students, etc.) to drive up under shelter from the elements.

Wide hallways facilitate interior circulation. The interior fire/security doors are held open by electromagnets connected to the fire alarm system. The doors are wide open during the day to keep the flow of the building open. They are closed at the end of the day for security. If the fire alarms are activated, the doors automatically close. • • •

A two-story window atrium area is well lit. It is a popular place to study and hang out. The abundance of light allows students with diminished vision to use their residual vision for mobility.

The main feature of the building is the interior ramp to the second floor. While the building does have steps and an elevator, the ramp is heavily used by all, according to McConnell. "It never breaks, a group can use it all at once, it is used by folks to deliver or move equipment, food service, etc. It is also an excellent awareness component as many people -- including students with disabilities -- have never seen a ramp like this on the inside of a building," he says.

The Crawford Center also has an accessible apartment. It has two outside entrances with power doors, living room, kitchen, bedroom and large bathroom that has both a roll-in shower and tub shower seat. It is used to help students learn how to manage their daily living needs; for short stays by students visiting the university to help them determine if they might want to attend; and for visiting scholars.

McConnell notes while the university has been successful with some aspects of universal design, it has struggled with other components. "We are not perfect. We do make mistakes and we continue to have people who have not bought into the concept of universal design. The good news is we can do something about that and we continue to work to make the campus more universally designed," he says.

New Baseball Park a Showcase of Accessibility Law Compliance

The new Washington National Ballpark is expected to be a showcase of Americans with Disabilities Act compliance, thanks to the help of the US Department of Justice (DOJ).

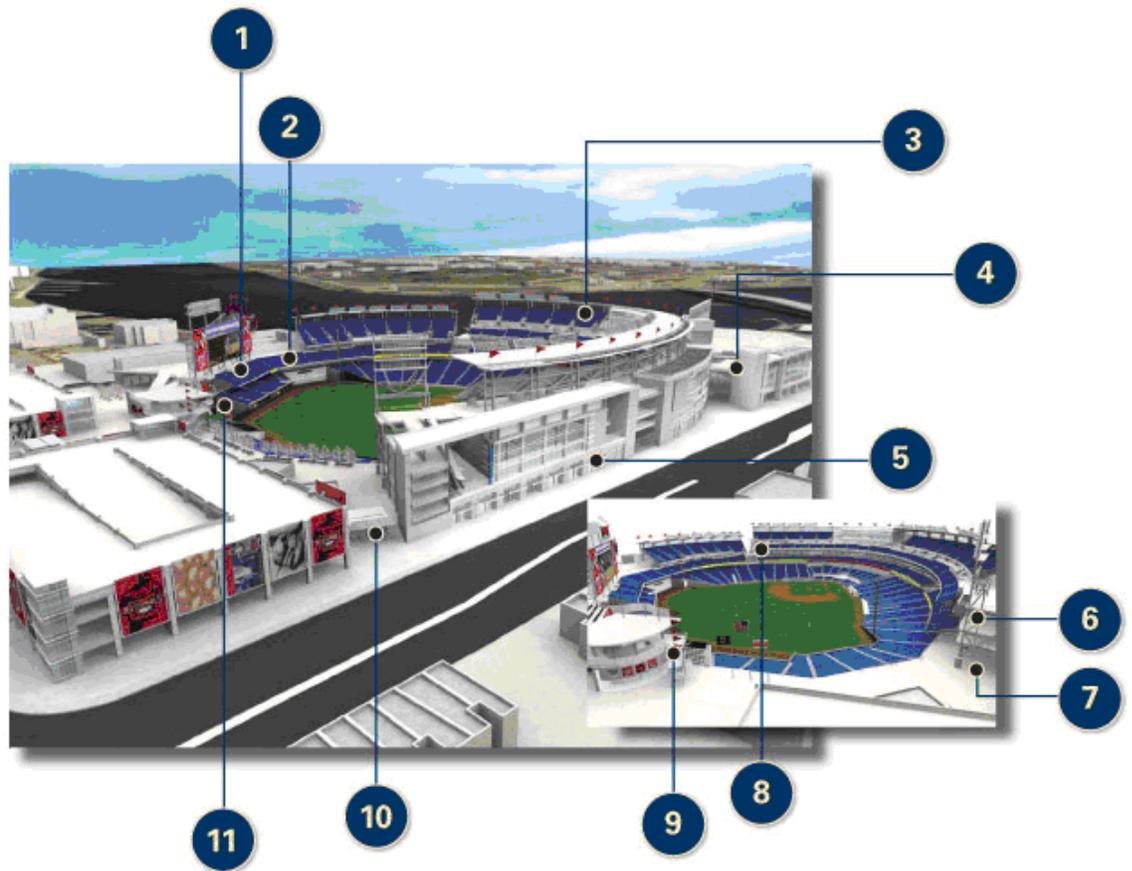
In June 2005, the Civil Rights Division of the DOJ initiated a compliance review of the owners and operators of the new ballpark that will be home to the Washington Nationals baseball team. Citing authority under Titles II and III, DOJ opened its review when the ballpark was still in the conceptual design phase.

From the outset, the compliance review focused on ensuring that the Nationals Ballpark, when built, will be in full compliance with the requirements of the ADA, according to DOJ. The compliance review was intended to be a collaborative undertaking in which the Civil Rights Division would work closely with the owner, the DC Sports & Entertainment Commission, operator of the Nationals Major League Baseball franchise; architect HOK/Devroux and design-builder Purnell, PLLC, the architects selected to design the stadium; and Clark-Hunt-Smoot, a joint venture as the parties charged with building the new ballpark.

In an effort to provide a variety of seating locations options for people who use wheelchairs, the architects included more seating locations than the 1 percent required by the ADA Standards. There are approximately 428 wheelchair seating locations in general seating with 435 companion seats. Only about

396 wheelchair seating spaces are required under the ADA.

One of the challenges of designing wheelchair seating locations on the upper deck was the need to create an accessible means of egress, according to Ed Roether, head of quality control for HOK Sports. Roether noted that they designed a raised deck to provide lines of sight, over standing spectators, for people in the wheelchair seating locations and the necessary means of egress. However, when created, the deck, designed to accommodate six wheelchair spaces, obstructed more than 12 seats in the adjacent area. So they chose to make the decks bigger (eliminating some seats) to minimize sightline obstructions to adjacent seats.



Working with the Nationals and the DOJ, HOK Sports has incorporated a variety of features to meet the needs of Nationals fans with disabilities:

1. Captioning - displays to enable captioning will be provided; they also will be tied to emergency power and interconnected with the fire alarm system for notification during emergencies.

2. Assistive Listening - an FM broadcast system with individual receivers will be available to serve those needing assistive listening.

3. General Seating - the ballpark has a approximately 41,000 general seats, which includes 428 wheelchair spaces, 435 companion chairs and 397 designated aisle seats.

4. Site Arrival - Accessible routes are provided to and within the site to each entrance and each ticket window from accessible parking, accessible drop-off and from accessible public transportation stops, including a MetroRail station located less than a block from the main entry to the ballpark.

5. Ticket Windows - every ticket booth has a counter 34 inches high; in addition, all counters are less than 36 inches high.

6. Concession Counters - every concession counter is 34 inches high.

7. Restrooms - all toilet rooms, both public and non-public, are accessible; unisex toilet rooms are provided on the lower level, club level and upper level — 10 total for all three levels including seven off of the concourse and three in first aid rooms.

8. Suites - the ballpark features eight Founders Suites, 59 private suites, two owners' suites and 10 party suites, for a total of 1,200 suite seats; each suite is accessible and includes wheelchair seating and an accessible toilet room.

9. Bars and Lounges - in addition to having accessible lounge seating areas, tables and dining surfaces, portions of bars are provided at accessible heights.

10. Entrances - every entrance is accessible.

11. Accessible Routes - accessible routes are provided from each entrance to all public and non-public spaces.

The Evolution of Adaptive Environments

New Facility and Name Change for 30-Year-Old Organization

True to its name, Adaptive Environments (AE) is evolving. What started as a local organization where teachers and parents of children with developmental disabilities could get help in reshaping classroom environments has grown into an international networking and resource hub that promotes and facilitates inclusive design.

In its latest endeavor, AE has established a new facility that is intended to be a showcase of universal design. Opened in March, the retail-like store front is a mix of meeting space, interactive exhibits, library materials, wi-fi cafe and “museum” shop. Calling the new facility the Institute for Human-Centered Design, AE has a variety of expectations for the 9,000 square-foot space. According to Executive Director Valerie Fletcher, the street-front, Coco Raynes-designed windows, with their quotes about inclusive design, entice passersby to take a closer look. The space currently features kiosks with products from two corporate sponsors: Toyota and cell phone manufacturer NTT Delco. There is a 50-inch Panasonic television showing a DVD of a universally-designed house in Tokyo. This past spring, the American Institute of Architects Student (AIAS) organization displayed its design competition entries.

According to Fletcher, one of the motivations behind the “hands on” street front showroom was to promote universal or inclusive design in “an environment that was experiential... allow visitors to experience an ‘ah ha moment’....” The space will also be used by AE to reach out to design schools and other universities and colleges in the area.



The conference table at the new Institute for Human-Centered Design .

Growth

AE’s involvement with students of design is rooted in co-founder Elaine Ostroff’s work with teachers of young children with developmental disabilities after finding them struggling in miserable classroom environments. In 1978, drawing on her background in theatre and its lessons on the power of space,

with Cora Beth Abel, she developed AE as a place where teachers and parents could learn to reshape their environments.

Over time, AE has broadened its educational mission to include not only places, but things and information. It has sought to become an international resource on inclusive design. And since the mid 1980s, it has been strong advocate for universal design, both nationally and internationally.

These days, with its staff of 25, AE projects, according to AE literature, are likely to include focus on accessible design issues required by law (Section 504 and 508 of the Rehabilitation Act, Fair Housing Act, the Americans with Disabilities Act) and human-centered or universal design that works seamlessly for people with disabilities and older people but also enhances everyone's experience.

As part of its activities, AE operates the Disability and Business Technical Assistance Center (DBTAC)-New England ADA Center authorized and funded by the National Institute on Disability and Rehabilitation Research (NIDRR). For the last 10 years it has provided technical assistance, training and materials related to the Americans with Disabilities Act (ADA) to individuals, organizations and businesses.

Reflection

Even with its growth, AE has stayed true to its core, says co-founder Elaine Ostroff, Hon. AIA. "I see the

same beliefs extended to an ever increasing range of effort and with a wide range of partners," she says. "I'm deeply proud about the constancy of the message, about the focus on the users and their roles in the design process. Adaptive Environments was at the forefront of user-centered, participatory design in the late 70s when we began, and had strong collaborations with different professional organizations, agencies, parent groups. Now, it's in the forefront of advocating for human-centered design at an international level and continuing to collaborate with diverse partners, including corporations, designers and policy makers."

As AE continues to move ahead, it has left a trail of contributions in its wake. Ed Steinfeld, ArchD, AIA, the director of the Center for Inclusive and Environmental Access (IDEA Center) based at the University of Buffalo, thinks AE has helped advance universal design in several ways. "AE has developed many important publications that have helped professionals and organizations implement the ADA. The Designing for the 21st Century Conference series was the first effort to develop an international forum around universal design. The Universal Design Education Project (UDEP) program was the first effort to develop a network of educators with an interest in universal design.

Among the many contributions of AE to inclusive design, the Designing for the 21st Century

conference in Rio was its most significant, according to Jim Sandhu, author and Founder/ Member of the European Disability Forum. "It was visionary. It helped to propagate a mission. It linked up with global efforts like the United Nation's Millennium Development Goals. Above all it was human-centered. And it was a salute to the founders of AE."

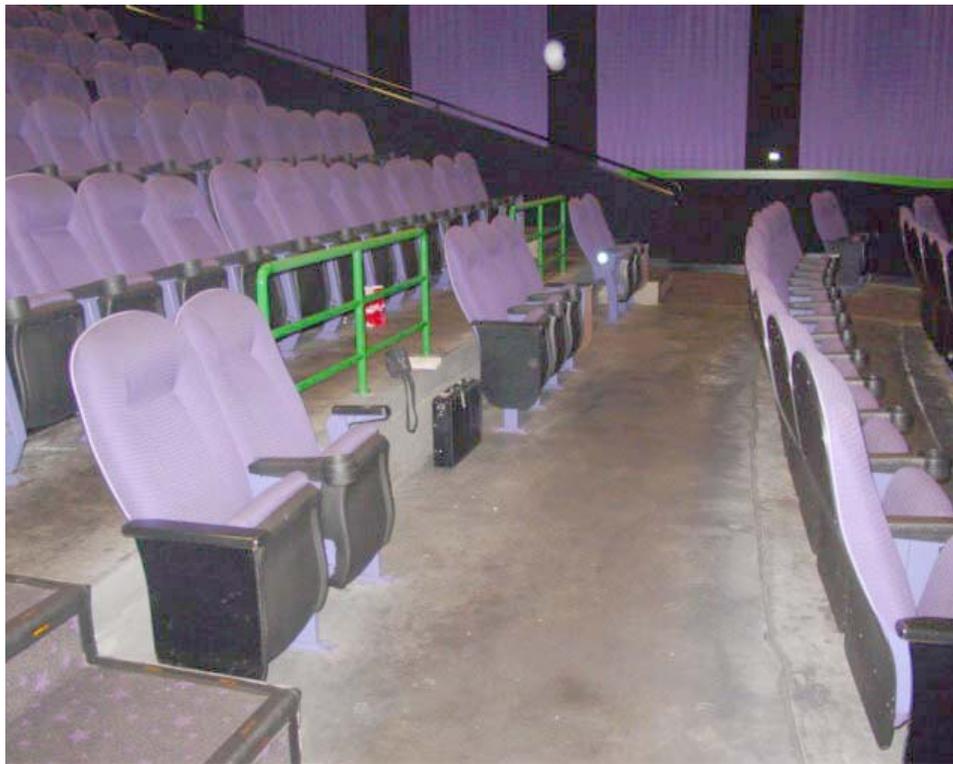
Name Change

Adaptive Environments is preparing to take its evolution one step further. In 2008 the organization is planning to change its name to the Institute for Human-Centered Design. According to Fletcher, "We expect to evolve from Adaptive Environments -- with its history, staff and some fixed projects -- and the Institute for Human-Centered Design at Adaptive Environments -- with its showroom, education and training, library, consulting, etc. -- to just being called the Institute for Human-Centered Design in 2008, our 30th year. [The Adaptive Environments Board of Directors] will make a formal vote before the end of the year, but it has already blessed the idea."

For more information about AE, visit:
www.adaptiveenvironments.org

Movie Theatres: Designing in the Dark *When Litigation Drives the Design Process*

**After years of litigation and a stack of signed settlement agreements, the curtain appears to be coming down on the fight over where to place wheelchair seating in stadium-style movie theatres -
- or is it?**



Wheelchair seating locations with adjacent companion seating in the riser portion of a stadium-style cinema

It has been more than a year since the ink dried on the last consent agreement between the US Department of Justice (DOJ) and one of the national movie theatre companies. And with no new high

profile cases in the pipeline, it appears as though the design guidance set forth in those agreements and addressed in the proposed Americans with Disabilities Act/Architectural Barriers Act Accessibility Guidelines (ADA/ABA-AG) and the upcoming 2008 ANSI A117.1 Standard on Accessible and Usable Buildings and Facilities has at least for now quieted the official wrangling.

First Test

Movie theatre design and especially stadium-style design became one of the first tests of the Americans with Disabilities Act Accessibility Guidelines (ADAAG) to see if it could address accessibility issues of designs that emerged post-ADA. That test fell short of expectations as it became evident early on that theatre design solutions were going to be litigation-driven when one of the first ADA-related lawsuits was filed against a movie theatre in Washington, DC.

According to Steve Fellman, outside counsel for the National Association of Theatre Owners (NATO), movie theatres have been a source of concern for two reasons. "First, movies are the most popular form of public entertainment outside the home," he says. "Second, up until the mid-1960's all movie theatres had sloped floors rather than stadium-style seating. It is relatively easy to locate wheelchair seating in a sloped floor auditorium as there are no stairs. With the advent of stadium-style seating for

movies, the aisles were staired rather than ramped so that access became an issue." One of the first ADA-related lawsuits was filed against AMC Union Station 9 Theatres. The principal issue addressed in the suit was the placement of all the wheelchair seating in the rear of the theatre. According to John Paul Scott, an architect and ADA specialist who has been monitoring ADA issues on public assembly areas and motion picture theatres for more than 15 years, the designers placed them in the back because there was already a level space and the location was next to the entry to provide a ready means of fire egress. AMC lost the case and designers had to find other places for wheelchair seating.

So Then Where?

During the years of litigation when no one could agree on where accessible wheelchair positions should be, NATO asked the DOJ to establish a special rule under the ADA defining where wheelchair seating should be located in stadium-style movie theatres, according to Fellman. "NATO recommended that the wheelchair spaces be located one third of the way back from the screen, on a riser in the stadium section of the auditorium," he said. "The [DOJ] responded by saying that there was no need for a special rule for theatres as DOJ was coming out with revised proposed standards within 12 months. That was in 1999 and the DOJ has still not revised

the standards. Theatre designers tried various approaches while waiting for guidance. Many followed the NATO proposal.”

Scott recalled that theatre owners were in a difficult position. “They put their heads in the sand to wait out the litigation and the eventual settlements,” he said. “Doing anything else would have been interpreted by DOJ, the litigants and the courts as an act of error and omission for previous efforts.” Despite the design limbo, the situation did lead to theater designers holding meetings and charettes to discuss the design and the legal issues. Scott said, marketing and seating usage studies quickly discovered that wheelchair space usage in multiplex theatres was 1/20 of that in a normal single theatre. This is because the same one out of 100 people who use wheelchairs have 10 to 20 theatres to select from to view a movie, rather than a single auditorium in a live theater complex.

“What they learned from this process is that they should have then asked the [US Architectural & Transportation Barriers Compliance Board (Access Board)] to consider multiplex theaters differently than a live performance theater or auditorium. And that they should base wheelchair seating counts on the total facility with a minimum per auditorium -- rather than base it on the same table used for all single auditoriums.”

Safe Harbor

According to Fellman, these days most stadium-style movie theatre owners have found a “safe harbor” in the design of theatres with fewer than 300 seats.

The features include wheelchair locations:

- on risers in the rear 60% of seats;
- with companion seating; and
- with an unobstructed view of the screen .

Hindsight

Fellman believes that all of the litigation could and should have been avoided if the government had been willing to sit down with both theatre operators and disability rights groups and negotiate an agreement in the late 1990's. “Both theatre operators and the disability rights groups asked DOJ to do this,” he says. “However, the government was not willing to do so claiming that it could only engage in rulemaking or litigation and that the type of negotiation we proposed was beyond the scope of the DOJ's authority.”

Scott agreed that some government intervention could have helped settle the issue. “Design solutions were proposed at the Florida and California stadium-style seating theatre design charrettes in 2001 and 2002. The US Access Board could have added the results into the new ADA/ABA-AG and it would have been placed into the ICC A117.1 standard for accessible design. The DOJ could have simply just published another four-page, undated, design standard as it did for athletic stadiums and sight-

lines-over-standing-spectators in the mid 1990's. But Access Board and DOJ did nothing, waiting for the other to blink.... Maybe those theater projects planned from 2002 to 2004 could have been redesigned to reflect these new requirements. But entropy prevails."



Seating Settled?

Despite the lull in litigation, the seating debate is not over. Considering the length of time it takes to plan, design and build a multiplex project, Scott said there may still be some pre-settlement designs in the pipeline.

NATO's Fellman said he hopes that the issue as it relates to new construction is settled, but he has doubts about the rest. "...Until I see the final revised

DOJ standards, I will not know for sure.... I do not think that anything is settled with regard to the many theatres built between the mid 1990's and the time of the consent orders and which were built by companies not covered by the consent orders."

Sidebar: Location Limbo in ICC/ANSI A117.1 (2008)

The issue of where to place wheelchair locations in movie theatres is being addressed in the revision cycle of the ICC/ANSI A117.1 (2008) Standard on Accessible and Usable Buildings and Facilities. The Assembly Areas Task Group has proposed that the standard be amended to require wheelchair space locations to be within the rear 60% of the seats provided.

According to the supporting information provided by the task group, its proposal is intended to create consistency with recent Department of Justice (DOJ) enforcement activity. "All of the enforcement actions by the US DOJ (Settlement Agreements and Consent Orders) have included the 60% requirement as one of the choices for determining wheelchair space locations in new movie theater construction in auditoriums with less than 300 seats. The change to ANSI would be consistent with these enforcement actions, which now govern most of the major motion picture exhibitors in the US. One of the concerns

with reducing the acceptable seating area from 70% to 60% is that it makes it difficult to provide the 2nd means of accessible egress in small auditoriums. The 30-foot common path of travel, now in the building code, in some cases eliminates the need for the second accessible means of egress in the smallest auditoriums.”

“While it is correct that the Settlement Agreements and Consent Orders are not necessarily the basis for a technical standard, the percentage location of wheelchair spaces is one of the few methods that is easily understood and can be easily calculated, as opposed to equivalent viewing angles and percentiles. Rather than waiting for DOJ to finalize its standards which may be a long time in coming, the simple change of the percentage from 70% to 60% will at least in the interim provide consistency with a method DOJ has now accepted multiple times, and provide the design community some sense that they are able to design with limited liability relative to the ADA.

The entire text of the task group’s proposed changes for ICC/ANSI A117.1, Section 802 can be found on www.UniversalDesign.com , click on Newsletter.

Universal Design At Work

Accommodations that Benefit All

Compiled by Jim Mueller

It is predicted that by 2010, approximately one in three workers in the US will be over the age of 50. In addition, AARP suggests that many current workers intend to continue to work beyond the traditional retirement age. Put those trends together and you have an older workforce with different needs than their younger counterparts. Employers who address the physical needs of a changing workforce will have an edge in attracting and retaining experienced workers.

Following established ergonomic guidelines for workplace seating, lighting, etc. will accommodate many of the changes in ability that workers experience as they age. Workers of all ages will benefit from the following tips:

Accommodating Changes in Cognitive Abilities

- Minimize environmental noise and visual clutter
- Allow flexibility so that multiple tasks may be completed either sequentially or simultaneously
- Provide scheduling flexibility to allow self-paced work, e.g., flex-time and telework, and self-paced training, such as through online programs

Accommodating Changes in Visual Abilities

- Provide task lighting at the workstation so each worker can adjust illumination according to their needs and the tasks being performed

- Reduce glare by avoiding highly-polished surfaces, positioning computer monitors perpendicular to windows, and providing adjustable window shades
- Ensure adequate lighting in stairways; and use high-contrast edges on stair treads
- Use high-contrast signs and labels; printed or displayed text should be 12-point or larger; text on signs should be large enough so that a 4-letter word is about the width of a thumb held at arm's length
- Use large computer monitors and position them so that the top of the screen is at the worker's eye level (bifocal users may want them slightly lower)

Accommodating Changes in Hearing Abilities

- Minimize noise with the use of acoustic ceilings and sound-absorbing screens
- Provide choices in high-fidelity telephone handsets and headsets with adjustable volume
- Limit the pitch of signals and alerts to 4KHz.

Accommodating Changes in Physical Abilities

- Provide alternatives to the mouse for computer input, e.g., touch-screen, light pen, and trackball
- Avoid excessive bending, lifting, carrying (but do not eliminate them entirely)
- Mix levels of physical exertion throughout the work day (desk work, computer tasks, meetings)

- Punctuate long tasks with regular brief exercise breaks at the work station and take scheduled work breaks away from the work station

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About the Author:

Jim Mueller, Principal of JL Mueller Inc. in Chantilly, VA, is an industrial designer with more than 20 years of experience in assistive technology, disability management, and universal design. He is one of the nation's most experienced practitioners and advocates of universal design.

Protecting the Financial Privacy of Shoppers

In a move praised by California and national blind organizations, Safeway has begun installing equipment to protect the privacy and security of Safeway shoppers with visual impairments.

The new devices plug into existing point of sale payment machines and have tactile keys arranged like a standard telephone keypad. Safeway shoppers who have difficulty reading information on a touch screen will be able to privately and independently enter their PIN, telephone number, and other confidential information. Safeway operates stores across the country under the banners Safeway, Vons, Pavilions, Randalls, Tom Thumb, Genuardi's, Dominick's, Pak'n save Foods and Carrs stores. Installation of the devices is expected to be complete by the end of the year.

According to the website of the American Foundation for the Blind, there are approximately 10 million blind and visually impaired people in the United States.

Accessibility Included in LEED Neighborhood Rating System

The US Green Building Council (USGBC) has added accessibility as a valued component of the new neighborhood development rating system it is currently crafting.

Known for its LEED certification of sustainable and environmentally-friendly commercial buildings, the USGBC recently launched a pilot program that will fine tune a rating system for neighborhoods. The system, known as LEED-ND, is intended to integrate the principles of smart growth, urbanism and green building into a national standard for neighborhood design. The LEED certification will provide independent, third party verification that a development's location and design meet accepted high standards for environmentally responsible, sustainable development.

The goal of the program's Universal Accessibility credit, worth one point, is to "enable the widest spectrum of people, regardless of age or ability, to more easily participate in their community life by increasing the proportion of areas that are usable by people of diverse abilities."

Visitability advocate Eleanor Smith, founder of Concrete Change, praised the recognition. "It is encouraging that people are beginning to see that Visitability is connected to green building practices,"

she said. "Basic access at the time of construction decreases the waste of energy and materials necessitated by retrofits, and makes neighborhoods more sustainable by enabling social interaction, 'aging in place,' and disability inclusion."

The requirements for Neighborhood Pattern and Design call for each residential unit type developed, 20 percent (and not less than one) of each type comply with the accessible design provisions of the Fair Housing Act Amendments (FHAA) and Section 504 of the Rehabilitation Act. Those requirements include: a zero step entrance on an accessible route; wide interior doors; maneuvering space in bathrooms and kitchens; blocking in bathroom walls to allow future grab bars; reachable electrical controls; and a step-free path of travel through the first floor of the home.

The rating system description defines "separate residential unit type" as: single family, duplex, triplex, multi-unit row or townhouses, and mixed use buildings that include residential units. It calls for all paths of travel between residential units and other buildings within the project to comply with the accessible design provisions of the FHAA and Section 504. Additional requirements for projects with common use or recreational facilities constructed as part of the project include:

- For any residential areas, apply the accessible design provisions of the FHAA and the Section 504 to facilities and rights-of-way; and
- For any non-residential areas, apply the accessible design provisions of the Americans with Disabilities Act to facilities and rights-of-way.

Finally, it is noted in the credit description that projects that include only non-residential components and public right-of-ways will not be able to achieve this credit, since they are already required by law to comply with applicable accessibility regulations. "However, if non-residential projects include any common use or recreational facilities not covered by accessibility regulations, they will be able to achieve the credit."

The LEED-ND pilot program began this year. The public comment period will open in 2008 as will development of the post-pilot program version of LEED-ND. The program is expected to be finalized and voted on and launched in 2009.

To see the LEED for Neighborhood Development pilot program description, visit: www.usgbc.org

Visitability: Moving Toward Livable, Sustainable Housing and Communities in Canada

Submitted by Canadian Centre on Disability Studies

The Canadian Centre on Disability Studies is conducting a national research project called "Understanding the Status of Visitability in Canada." Canada Mortgage and Housing Corporation and the Province of Manitoba, Housing and Family Services are funding the year long initiative. The project team consists of project leaders Dr. Olga Krassioukova-Enns and Laurie Ringaert, senior advisor Eleanor Smith, founder of Concrete Change, and research assistant Laura Rempel. The goal of this study is to analyze the progress and diffusion of Visitability in Canada to determine facilitators, barriers, best practices, gaps, trends and issues. The research will be completed through an environmental scan, literature review, website, survey and Think Tank conference.



Visitability is a movement, as well as a policy and technical strategy, to change home construction practices so that virtually all new single-family homes offer a few specific features that make the home easier for people who develop a mobility impairment to live in and visit. Visitability ensures that everyone regardless of mobility will be able to at least visit someone else's home, use the washroom and exit the home. The technical requirements include: a zero step entrance, at least 32" clear opening width of main floor doorways, and at least a half bath on the main floor. Visitability begins to address these changing needs that are useful for everyone including seniors, children, parents, and people with limited mobility.

A national Visitability Think Tank on Livable, Sustainable Housing and Communities will take

place May 11-13, 2007, in Winnipeg Manitoba. The event will connect key stakeholders such as policy makers; design professionals; home building; community development and real estate professionals; health care professionals; and aging and disability researchers and organizations. The Think Tank will make it possible to gather information from a wide audience and facilitate networking and sharing the results of our research with these key sectors. The Think Tank will consist of keynote speakers such as Mayor Roger Claar of Bolingbrook, IL, whose community has developed a building code ordinance that ensures that all new homes incorporate visitability. There will also be presentations, panel discussions, and participants will create a 'Framework for Action' on Visitability in Canada. The goals of the Think Tank include learning about national trends, initiatives, successes and challenges, establishing links between visitability, environmentally sustainable and affordable housing markets, and to be a catalyst for change contributing to inclusive, sustainable communities that support all people.

The Canadian Centre on Disability Studies (CCDS) is a well-established consumer-directed, university-affiliated research, education and information dissemination organization based in Winnipeg, Manitoba.

For more information and resources on Visitability in Canada and internationally, visit

www.visitablehousingcanada.com

To share your opinions and experiences, complete the VISIBLE Housing Canada survey at

www.surveymonkey.com/s.asp?u=999213054944

Merchants in the historic district of Corning, NY are opening their doors to a previously untapped market with the help of a \$400,000 Community Development Block Grant.



Store front with automatic door opener on historic Market St in Corning, N.Y

The grant, the work of Access to Independence and Mobility (AIM) Executive Director Diane DeMuth and Corning's Director of Planning and Economic Development Jim Goodling, was awarded in early 2006 and has paid for the installation of automatic door openers and ramps for nearly half of the 125 shops along historic Market Street. Working with the Market Street Restoration Agency, a non profit

historic preservation organization, DeMuth and Goodling classified the 125 store fronts on Market Street into one of five categories: 1) already accessible; 2) could be made accessible with an automatic door opener; 3) could be made accessible by replacing an existing ramp or with a new ramp; 4) could be made accessible with a ramp that extended into the store; or 5) couldn't be altered for historic reasons.

In the first phase of the project 52 door openers were installed to make 48 stores accessible at a cost of \$5,000 to \$7,000 each. Phase Two of the project involved the installation of exterior ramps and automatic door openers at seven other stores.

Not only has the project attracted new customers to the stores, the effort has also raised the accessibility awareness of the merchants, according to Kimberly Walters, executive assistant with AIM, a local independent living center. Goodling found the property and store owners extremely cooperative and supportive of the project. Only two declined to participate. According to Goodling, now at least one of every particular service offered on Market Street is accessible. For example, if there were three women's clothing shops, now two of them are accessible, he said.

"The first goal of the project was to increase accessibility on Market Street," said Goodling. "The

second goal was to prove it could be done in an historic downtown." Mission accomplished.

Steinfeld Stays Focused on the 'Ultimate Client'

Dr. Edward Steinfeld, ArchD, AIA, is in the fourth decade of his career and shows no signs of acting like a staid, settled, "resting on his laurels" college professor.

The Director of the Center for Inclusive and Environmental Access (IDEA Center), Steinfeld remains an academic entrepreneur and energetic visionary who holds onto the same enthusiasm for design for all that he had when he began studying architecture in the 1960s.

Steinfeld, who is a Professor of Architecture and an Adjunct Professor of Occupational Therapy at the State University of New York – Buffalo (SUNY-Buffalo) and the Director of the Rehabilitation Engineering Research Center on Universal Design and the Built Environment, was one of the developers of the seminal Principles of Universal Design. During his career he has directed more than 30 sponsored research projects and has an extensive publication record. Many of his publications are considered fundamental references in the fields of accessible and universal design. He has received two Progressive Architecture Awards for Applied Research and a Research Recognition Award from the National Endowment for the Arts. In 2003, he was honored with the Distinguished Professor Award from the Association of Collegiate Schools of

Architecture. With the 10th Anniversary of the development of the Principles of Universal Design approaching, Steinfeld is leading a collaborative effort to revisit the principles and decide what, if anything, should be done to ensure their future. Steinfeld is driven by the desire to make a difference in the lives of people who use the built environment. "To me this is the highest calling of a design professional and my commitment to universal design is due to this personal belief."

His interest in and commitment to disability and aging issues is based on a personal philosophy that has guided his professional development from his undergraduate days. He recalled that in the 1960s he came to believe that much of the motivation behind design professionals was self-centered and more for the benefit of the designer than the ultimate client – building inhabitants.

"I wanted my career to be community centered," he said. "This was based on values I learned from my parents regarding social justice and the role of the individual in society. Their philosophy, while not religious in nature, was part of a long Jewish tradition of practicing 'Tikun Olum,' or healing the world. I've tried to put that principle into practice in my career as an educator, researcher and practitioner."

Early On

From two generations of construction tradesmen, Steinfeld was destined to go into something building-related. "Construction is in my bones," he says. His father approved of his choice of architecture as it was an "inside job." He holds a Bachelor of Architecture degree from Carnegie Mellon University, as well as a masters and a doctorate degree in architecture from the University of Michigan. While at Michigan he had the opportunity to study architecture and gerontology – at the time few schools were combining the study of a social science with architecture -- which was a good fit with his interests in human-centered design. After graduating, he took a job as a research architect with the National Bureau of Standards. It was then that he participated in a meeting of the leading figures in the accessibility movement, including Ron Mace, when the concept of Universal Design, yet unnamed, was conceived. In 1973, he was hired by Syracuse University where he spent half his time in the architecture department and half in the gerontology department.

There he began working on a project to encourage attention to aging in design and developing educational resources for design for aging. While there, he sent an unsolicited research proposal to the US Department of Housing and Urban Development (HUD). HUD opened a competition on the topic and Steinfeld won, receiving funding for his

study that would form the empirical basis for ANSI A117.1-1980 Standard on Accessible and Useable Buildings and Facilities.

It was that effort that solidified his reputation. History of Collaboration Perhaps it was his history of interdisciplinary study and frequent academic border crossings that proved to Steinfeld the power of collaboration. He has built the IDEA Center, established in 1984, into a research powerhouse by inviting the best and brightest faculty at SUNY-Buffalo to participate in the Center's projects and programs. His team includes an environmental psychologist, an information designer, an industrial engineer/human factors researcher, a rehabilitation/occupational therapist/industrial engineer, a technology transfer and business practices expert, an urban planner and an industrial designer. That team is complemented by full time staff usually made up of former graduate students who are developing into professionals leading their own initiatives.

Currently the Center has three full time staff members: an architect, an urban planner and an industrial engineer/anthropometrist. They also rely on a network of consultants.

The Secret of His Success

The life blood of any research center is funding. Steinfeld, who has clearly been successful in securing funding, claims there is no “trick” when it comes to shaking the money tree. “In a knowledge-based world, having deep expertise is an advantage and we have a multidisciplinary team that is deep in a lot of areas, not just one or two,” he says. “One can be successful over the short term simply through networking and relying on the influence of friends. But over the long haul, one’s record of accomplishments and commitment is what establishes your reputation. Although we do not receive even half the projects for which we apply, we do get our share, based on our expertise and our record and because we keep at it. Having a core set of full time tenured faculty allows us to stay committed even if we don’t receive enough project funding because faculty do not have to look elsewhere to stay employed. Our commitment also shows in our high standards. Finally, we try hard to understand what the sponsors want and know how to communicate our ability to address their needs rather than just doing what we think is best. Every project is a collaboration with the sponsor. They know they can rely on us to accomplish their goals and produce leading edge work, making them look good in the process.”

Colleague Beth Tauke, MA, MFA, an Associate Professor at SUNY-Buffalo, who has worked with Steinfeld for the past 21 years, appreciates his vision and believes he is “ahead of his time.” “He has the ability to focus on the big picture and the design needs of the future,” she says. “Because he considers his team to be a ‘catalyst of change’, he is willing to propose ideas that might be a bit radical or unpopular.

He understands how systems of change work, and can present his proposals in ways that persuade others of their importance in improving people’s lives. He always grounds these innovative ideas with a strong research agenda and a solid plan on ‘how to get there’. The result is most often an exciting proposal that generates enthusiasm among those providing the funding. Equally important is his track record. He takes on each project with great energy, and, as a result, sponsors are guaranteed quality deliverables that surpass their expectations.”

Long time colleague William Mann, PhD, a Professor and Principal Investigator for Rehabilitation Engineering Research at the University of Florida, praises Steinfeld and says he is “creative, bright and thinks outside the box.”

Pass It On

Much of his work these days revolves around writing books and working with younger colleagues as they pursue other projects. He enjoys helping colleagues “come into their own.” Tauke says Steinfeld puts his heart into his work and never just goes through the motions. “His expertise in innovative approaches to architectural research by itself cannot account for his uncommon effectiveness and success,” says Tauke. “To conduct long term research that positively affects our built environment requires an extraordinary dedication to work outside of the architectural ‘stardom’ realm. It requires not just scientific, design and intellectual acuity, but conscientiousness, wholeheartedness, and openness to new ideas and ways of working. Ed brings these qualities to his work in great measure. ...He always brings critical thought and fresh ideas to the table. He challenges not only me, but everyone with whom he works, and his challenges have resulted in intense ideas, diverse perspectives, and extraordinarily productive outcomes..”

Not satisfied to limit himself to book writing and number crunching research, Steinfeld can still be found influencing budding architects in the studio. In the Spring 2006 he taught a graduate architecture studio that designed a new cabin prototype for Cradle Beach Camp, an overnight camp on Lake Erie that serves children with disabilities and

underprivileged youth. The Camp will shortly use the design to construct two of the cabins.

Steinfeld plans to continue to work with the Camp directors to develop a master plan using universal design concepts.

From the big picture to his own backyard, Steinfeld continues to work for a world that includes everyone. “Through his work, he helps those in the architecture and design-related disciplines to put people first—and he never waivers in this pursuit,” says Tauke.

Revisiting the Principles of Universal Design

With the 10th Anniversary of the development of the Principles of Universal Design approaching, Ed Steinfeld, AIA, ArchD, is pulling together interested parties to revisit the principles and help determine what, if anything, should be done to ensure their future.

The first formal discussion of the subject occurred in June 2006 in Atlanta. A new website, called UD E-World, is currently being built to document the discussions and to generate the involvement of a wider group of people. According to Steinfeld, the new website, which is expected to be live soon, will have several important functions, one of which will be to carry on further dialogue about the principles.

“There are a lot of concerns about the original principles and a lot of different directions proposed, including no changes at all,” he says. “I think that if we do not revisit and revise them, they will become irrelevant as everyone goes their own way in redefining universal design. We certainly would have to develop an alternative conceptual scheme to the principles in order to support our own work if they are not revised, because they don’t work for us. The need for consensus should be obvious. The more consistency there is on the definition and tools to communicate it, the less difficult it will be to convince people to adopt universal design. That is

what research on innovation has demonstrated. But, as only one participant, all I can do is help to facilitate a discussion and hope that a consensus on the need to change will be reached. Then, the next step is what changes we make.”

New Kind of Accessible Taxi



A new automaker is reinventing an old transportation business – the taxi industry. The “Standard Taxi,” manufactured by the Vehicle Production Group, was designed and engineered by professionals from the automotive industry who utilized extensive input from the taxicab industry across North America. It was built to meet the industry’s need for a cost-efficient taxi that addresses all of the concerns of taxicab owners, operators, drivers and the riding public. While the typical taxi fleet vehicle is a retrofit of a mass-market passenger model, the Standard Taxi was built from the ground up to only be a taxi. With a focus on accessibility for all, the Standard Taxi

provides seating positions for four passengers in the rear compartment, and additional space for a common wheelchair or scooter which is compliant with the vehicle standards of the Americans with Disabilities Act (ADA) and the Canadian Standards Association (CSA). The vehicle is equipped with a low floor, high roof and a 56-inch door opening height. To help passengers with mobility issues board easily and quickly, the taxi features an integrated recessed ramp which allows everyone to “slide and ride.” The forward facing wheelchair/scooter space can also be used for baby strollers, luggage, packages, walkers and more.

Features such as interchangeable door panels, fenders and bumpers minimize service and collision repair costs. Other replacement parts (headlights, tail lights, tires, brakes, exhaust, oil filters) are available at most major auto parts retailers. The Standard Taxi is designed with anti-lock brakes, a strong frame and body structure, and energy-absorbing bumpers. The easy-to-maintain interior helps to ensure that passengers will have clean seating surfaces and floors. In addition, the extra-large trunk space is big enough to carry four hardcase golf bags and a full-size spare tire.

For drivers, the Standard Taxi has been specifically engineered to take into consideration long hours behind the wheel, so it is equipped with an ergonomically designed upright drivers seat to prevent sore backs. Other driver benefits include a “safety

partition" which separates the driver from passengers; an easy-to-read dashboard display with taxi-specific message center; an office style console layout; and driver-controlled door

locks with separate left and right unlock control that is integrated with unique passenger exit lighting. Three optional fuel systems are offered for the taxi: gasoline, liquefied petroleum gas (LPG) and compressed natural gas (CNG). Based in Troy, MI, The Vehicle Production Group LLC is an original equipment manufacturer of the Standard Taxi. Vehicle production is scheduled to begin in late 2007.

Universal Design Comes to Life

Virginia Builds Home to Educate Residents

When you incorporate universal design features into your home, you will be able to enjoy it for years to come, is the message Prince William County, VA is conveying to the visitors to its Universal Design Demonstration House.

The house, a cooperative effort by Prince William County government, a local coalition, Devereaux Architects and Centex Homes, is a “hands-on” educational tool to permit developers, designers, contractors and potential homeowners to see how Universal Design features can be easily, cost effectively and seamlessly incorporated into a living space. Prince William County is in the center of growth for the Washington, DC area. Between 2000 and 2005, 25,000 new housing units were built. It has one of the fastest growing senior populations in the state. For years, the county’s Aging in Place Committee had kept its Board of Supervisors informed about the county’s changing demographics.

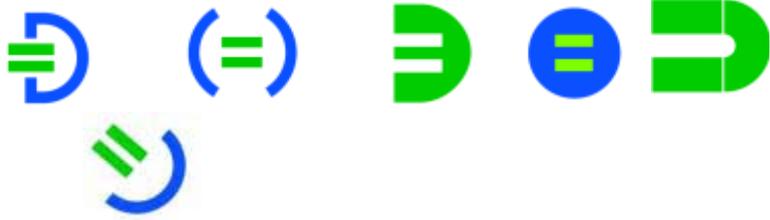
The local leaders listened. They saw rapid growth of the population, knew the expansion was likely to continue because more land was available and realized the impact they could have on the county’s housing stock for years to come.

Identifying ‘Universal Design’

The preliminary results of the National Endowment for the Arts (NEA) Universal Design Identity Project were made public in a symposium held in Washington, DC in early June. The Project, launched through a cooperative agreement between the Office of Accessibility at NEA, headed up by Paula Terry, and the School of Architecture and Planning at the University at Buffalo, was designed to investigate public perceptions and attitudes about Universal Design and to create a clear, unique identity program and a graphic symbol for Universal Design. The principal investigators, Beth Tauke, Associate Professor in the School of Architecture and Planning at the University at Buffalo and Alex Bitterman, Assistant Professor at the Rochester Institute of Technology, have proposed a series of symbols which can be viewed on the project website. The research into public perceptions and attitudes involved a web survey with more than 400 responses from around the world. It revealed that the vast majority of people are not familiar with the term “Universal Design.” The research also investigated shapes and colors that are perceived to be more or less associated with Universal Design. The results indicate that the symbol or logo needs to be understandable at small scales, i.e., the size of a shirt button for display on product labels, or as large images on posters. Also to be truly “universal” the symbol needs to be able to be recognized by touch. A complete report is due out later this year. For more information, visit

www.ap.buffalo.edu/idea/udidweb/

Universal Design Symbols



The proposed symbols are part of the NEA Universal Design Identity Project.

World Update: EUROPE Commitment to Design for All

The coordinators for the 23 companies participating in the “Commitment to Design for All” met in April in Barcelona. The annual conference is organized by the Design for All Foundation, an international foundation which seeks to develop, promote, research and disseminate the Design for All concept among public and private companies and organizations, government agencies, educational agents, designers and professionals who play a role with regard to the environment or the development and deliver of products and services.

In addition, the foundation offers advice and services on Design for All to companies, organizations and a variety of government agencies with the aim that the ethical values of Design for All are integrated into their efforts. It offers educational programs, designs the methodology and provides the appropriate tools so that entities can implement Design for All in each level of their organization. It also offers an official certification to identify that a particular organization has been “recognized” by the Design for All Foundation.

It describes this “stamp” as a guarantee that human diversity is taken into account and that its objectives are socially positive. The conference participants discussed the Design for All Commitment projects within their companies and came to a consensus

about the common objective of developing an overall Plan of Implementation for Design for All.

Design for All is a broad reaching initiative with the aim that everyone, including future generations, regardless of age, gender, capabilities or cultural background, can enjoy participating in society, with equal opportunities to participate in economic, social, cultural, recreational and entertainment activities while also being able to access, use and understand the environment with as much independence as possible. To apply the Design for All concepts in products and services, the foundation suggests two principles be taken into consideration:

- Make the use of products and services easier for everyone.
- Ensure that the needs, wishes and expectations of users are taken into consideration in the design and evaluation processes. Visit www.designforall.org for more information.

EUROPE Build for All Policy

In January, the Build for All Project, led by the Luxembourg National Disability Council, unveiled the “Build for All Handbook and Toolkit” which describes how public entities can ensure that the built environment is accessible and usable by all EU citizens.

The handbook explains to decision makers and public servants why accessibility for all citizens is

important and how public procurement can play a role in achieving greater accessibility. The toolkit provides a “how to” approach for contracting authorities, including procedures and technical requirements for procurement. According to European Commission President Jose Manuel Barroso, “Public authorities spend each year around 1500 billion Euros... on purchasing goods and services. This gives public purchasers considerable market power, which can trigger a decisive shift in attitudes towards accessibility

for all requirements. The European institutions have worked together to introduce ‘access for all’ principles into European public procurement legislation. The new legislative package on public procurement, to be implemented by member states by the end of January 2006, enables contracting authorities to define technical specifications, taking into account accessibility criteria for people with disabilities and design for all users. This is a major change in public procurement legislation, which clearly responds to today’s needs of our society.” For more information, visit www.build-for-all.net

UNITED KINGDOM DBA Design Competition Winners

A simple software tool that helps graphic designers and their clients understand the effect of common visual impairments and check their work throughout

the development process for visual inclusivity won the Design Business Association Design Challenge 2006, an effort of the Helen Hamlyn Research Centre, Royal College of Art in London. Sponsored by Scope, an organization which aims to help people with disabilities achieve equality, the sixth annual design competition attracted a record number of entries from a range of design disciplines. Of the top six finalists, three were visual communication and three were product design. This was a “welcome development that underscores the relevance of inclusive design to every sector, and a growing understanding of this fact in the design community,” according to organizers.

The winning entry, Consider™ by Wire Design, is a software tool that can be launched from any design software package or PDF reader and is available throughout the entire design and proofing process. The tool allows consideration of an audience from the perspective of age, expendable income and location and then offers the user data on common visual impairments such as dyslexia, color blindness, refractive error and partial sight. The software replicates common eye conditions. Designers can choose any condition and degree of severity from a drop-down menu and view how their audience might see a design. Recommendations are provided on how to improve the design.



Receiving a Highly Commended Award was Caddy by Wood & Wood Design. The Caddy combines the benefits of a granny trolley, a walker and a roller suitcase, without the stigma of being a

mobility aid. The Caddy is a mobile case that can be pulled with one hand, pushed with two hands and provides storage, support and seating. Its pivoting rear leg frame and lockable castors allow the user to easily switch between the two-and four-wheel modes. Large diameter wheels with integral axles and molded rubber tires help users negotiate uneven terrain and small curbs. "Caddy resolves one of the biggest issues for disabled people – the social acceptability of key items of equipment," remarked one of the competition judges. Visit: www.hhrc.rca.ac.uk/events/DBAChallenge for more information.

Court Says ATMs Are Covered by the ADA

A federal court judge has denied the claim by the largest independent owner/operator of ATMs in the country that ATMs are not covered under the Americans with Disabilities Act (ADA).

In the case *Massachusetts, et al v. E*Trade Access, Inc. et al*, Judge Morris E. Lasker, of the US District Court, District of Massachusetts, denied E*Trade/Cardtronics motion for summary judgment regarding its claim that the ADA encompasses only the construction of facilities for occupancy and does not include devices, such as ATMs, that might later be affixed to such facilities. In its arguments, Cardtronics, which acquired the E*Trade ATM business in 2004, noted that an ATM is “manufactured” rather than “constructed” and is “used” rather than “occupied.” In his analysis, Judge Lasker stated, “The Defendants submit that the events of first occupancy and obtaining building permits clearly do not apply to ATM construction and installation, and that terrain affects only the design of a building, not the design of an ATM.” The judge disagreed with Cardtronics’ interpretation. He stated that “... relevant regulations and guidelines issued by [the Department of Justice] seem to clearly establish that built-in ATMs are facilities covered by the new construction mandate. The Defendants present no evidence suggesting that any ATMs at issue in this case are moveable structures not contemplated during the building process, as was

the case with the display racks at issue in *Colorado Cross-Disability Coalition [v. Too (Delaware), Inc.]*" case.

The judge agreed that the Plaintiffs' suggested modification to the Cardtronics' policies

– allowing customers who are blind to use accessible ATMs operated by other companies without a surcharge – "is generally reasonable." He denied the Plaintiff's motion on summary judgment regarding the alleged violation of Cardtronics' reasonable modification mandate.

"The record in this case establishes that ATMs with voice-guidance technology are accessible to and independently usable by the blind. This court cannot require the Defendants to employ voice-guidance technology, as such technology is not required by the [Americans with Disabilities Act Accessibility Guidelines]." He noted that the burden now shifts to the Defendants to show that "the suggested modification would fundamentally alter the nature of their electronic banks services."

Improving People's Lives By Design

Universal Designer Cynthia Leibrock Makes it Happen

She had the career many young designers dream about...a firm of her own, designing homes for people for whom money was no object. In her own words, universal designer Cynthia Leibrock, MA, ASID, Hon. IIDA, now an award winning author and international lecturer spent the first decade of her career "making rich people, look richer."

But instead of feeling successful, she felt empty.

"I didn't find eternal satisfaction in doing that. I didn't feel like I had much purpose," she says. So she fired her dozen employees, shut down her firm and went on a quest to find a purpose for her life. A simple invitation by one of her fired employees to attend a Bible study class led her to discover her life's work.

"I grew up with a brother with a mental disability. One of the reasons that I ended up doing high end work was that it was as far away from disability as I could get," she said. But her spiritual journey brought her full circle. "I found that I wanted to improve the lives of older people and people with disabilities by design," says Leibrock. With certain deliberateness, she works toward that goal in her many and varied projects and endeavors.

In the Beginning

Leibrock earned a Degree in Fine Arts with a focus on design from the University of Colorado in 1970 and a Masters in Barrier Free Design from Colorado State University in 1990. After closing her firm and discovering her mission, Leibrock began healthcare space planning and eventually founded Easy Access to Health, a design consulting firm that specializes in training for interior designers, architects, occupational therapists, physical therapists, and hospital administrators. Her first book was ground-breaking. *Beautiful Barrier Free: A Visual Guide to Accessibility* hit the market in 1992, at the same time that the Americans with Disabilities Act (ADA) went into effect. "It was one of, if not the first, glossy 'coffee table quality' architectural books showing off how beautiful accessibility and Universal Design can be, if done right," says John P. S. Salmen, President of Universal Designers & Consultants Inc. and Publisher of *Universal Design Newsletter*. Her client list includes such companies as Toyota, Kohler and the Betty Ford Center; and projects like a Universal Design kitchen at the Smithsonian with Julia Child through the Rhode Island School of Design.



A Teacher

She has served as an instructor at the Harvard University Architectural Department, Graduate School of Design. She has been a faculty affiliate and research associate at Colorado State University and she has been an instructor at Idaho State University. Leibrock has found that teaching comes easy to her and spends much of her time speaking to design students and professionals. She is a thorough and committed instructor, says colleague Jim Terry, AIA of Evan Terry & Associates, Birmingham, AL, who has taught a class with Leibrock at the Harvard School of Design almost every summer for more than a decade. "Cindy spends hours and hours preparing for it every year. She will continue to review the material even though she can probably quote it in her sleep," says Terry. "She has an internal drive to be as good as she can be."

Leibrock recognizes that she has a gift. "I am strongest in presentation — in motivating designers and architects to use their skills to improve the lives of older and disabled people. ...I especially enjoy guest lecturing at universities." At the college level she finds students receptive to Universal Design, while she finds many professors still treating Universal Design as a separate idea — "a special project for a special population."

"Universal Design should be a part of every project" says Leibrock. "My priority is to convince [students] to use the principles [of Universal Design] as a

standard for all projects, not just for special projects.”

Leibrock hosts seminars on “aging beautifully” at her home, Green Mountain Ranch in Livermore, CO. She is currently working on remodeling her home to be a showcase for Universal Design. More than 100 Universal and Green design features will be incorporated into the design. (See a partial list of some of the features below and a complete list on our website www.UniversalDesign.com). In the works, is a gurney accessible bathroom. “It will be so visually integrated, that you’d have no clue” that the bathroom was built to accommodate equipment that size.

While she is using her home as a teaching venue, she also intends to stay in her home as she and her husband age. After years of studying health design, she is firm in her belief that the “nursing home” model, so prevalent in the US, doesn’t work.

Most people think that when the time comes, they will move out of their current home and find an affordable, accessible apartment, says Leibrock. While affordable, accessible housing exists, it is in limited supply and often not available, so people have to move to nursing homes. She is finding that the people currently thinking about Universal Design are wealthy consumers. “They are determined to never go to a nursing home,” she says. “The truth is that if people don’t think about Universal Design

now, they will probably end up in an institution and are going to lose control.”

She would like to see the government and businesses encourage “aging in place” by offering reduced interest rates for universally designed housing. She is convinced that Universal Design can reduce government Medicaid or Medicare costs.

She would like to see reduced insurance rates because of fewer accidents in universally designed housing or discounted long term care insurance rates because people can stay in their houses longer, reducing the need for institutional care. “Universal Design will not move rapidly unless consumers are interested in it,” says Leibrock. Financial incentives will get consumers’ attention. “There has to be some way to positively influence consumers,” she says.

Grassroots Efforts

Not content to simply talk about the importance of aging in place, Leibrock has founded a grassroots effort to provide supportive environments to “keep people at home.” ReHabitat is a non profit organization that uses Christian volunteers to help people of all faiths modify their homes to enhance independence and prevent accidents.

The organization reflects Leibrock’s belief in the power of design and the power of God. It provides training in Universal Design, friendship evangelism, resource development, and needs assessment. She

is building on the success of her local effort and is encouraging the establishment of Rehabitat chapters across the country. The proceeds from her book *Design Details for Health: Making the Most of Interior Design's Healing Potential* go to support Rehabitat. "The mix of her commitment to research and an unflagging missionary zeal" make Leibrock an effective Universal Design force, says Valerie Fletcher, Executive Director of Adaptive Environments, Boston, MA. "Her optimism never flags but she is very methodical in how she pursues an evolving insight into the design details that can influence the user's experience not only of the physical environment but also of one's sense of self and well-being."

Although showered with awards and accolades in her 30-year career, Leibrock says that her proudest accomplishment is her faith. "Everything I have accomplished has come from the direction I receive in my hour of prayer each morning. Without my faith, I would still be trying to make rich people look richer in Pocatello, Idaho!"

For more information on Leibrock, visit www.agingbeautifully.org.

Bringing it Home

Cynthia Leibrock and her husband have selected 100 Universal Design features that they plan to demonstrate in their renovated house. All will be visually integrated so they won't serve as emblems

of age or disability. For a complete list, visit www.universaldesign.com.

Lighting

- High lighting levels without glare including 100fc on counters
- Solar lighting on sidewalks
- Touch controls on lamps
- Rope lights in the kitchen kick space to improve visual acuity

HVAC

- Zoned heating
- Low "E" glass to prevent heat loss and increase visual privacy

Kitchen

- A zero clearance entry to the kitchen from the garage.
- 36" accessible route from the kitchen entry to the living room, bedroom, and gurney accessible bath. Adaptable route to all spaces.
- Grease resistant rubber floor in the kitchen (to prevent slipping)
- Touch controls on kitchen cabinets
- White interiors on cabinets for visual acuity
- Appliance caddies at counter level to prevent lifting
- Recessed door mat
- 9" removable drawer in the kick space recessed for wheelchair users
- Magnetic induction cook top (for sliding pans and to prevent burns)

Bathroom

- **Removable shelf under the sink to clear the space for wheelchair users**
- **Hand-held shower on a vertical grab bar**
- **Stop valve in the handset**
- **Floor drain which cannot be blocked**

Interview:

This issue of Newsletter contains interview of Past President of EIDD Mr. Pete Kercher and Dr. Sunil Bhatia of Design For All Institute Of India conducts the interview.

Dr. Sunil Bhatia: In the USA, designers are popularizing the concept of Universal Design and in Europe they have coined the word Design For All: in what way are the approaches similar, complementary or different?

What are the common meeting points? How do the two approaches motivate each other? Is it existing because of cultural bias? Historically, have they a different starting point? Are the two approaches converging?

Mr. Pete Kercher: Politicians have ways of answering awkward questions like this: instead of answering what you have asked (and running the risk of giving offence, which of course no politician wants to do), they start talking about something else. But that does not provide any answers to the problems posed... and unsolved problems have a nasty habit of



festering. So I shall try to answer your question, rather than sidestepping it.

This is a question that cuts right into the heart of the cultural and historical differences between Europe and the USA. In fact, it is primarily a question of cultural differences that, for exquisitely cultural reasons, our American cousins tend to ignore or underestimate, while we in Europe may well go too far in the opposite direction. So I shall be dissecting the cultural differences between American and European society first and foremost, before being able to discuss what ramifications those differences have on the perception and practice of design. Because I shall have to discuss cultural differences, there is a possibility that some people may feel offended by my answer, although no offence is intended.

First of all, though, let me dispel a misconception: it is the idea that “designers” themselves, when left to their own devices, are popularising anything at all. I’m afraid they are not, or at least not yet. Designers on both sides of the Atlantic are designing some good things and a whole lot of trash, much as they have done for many decades. As freelancers, the majority of designers have to do whatever they can to keep their studios going: although many have a conscience, most of them understandably give

priority to making ends meet (and paying their tax bills) rather than trying to educate recalcitrant clients.

Having dealt with that red herring, I want to clarify that there is a basic difference in matrix between the antecedents of Universal Design and those of Design for All. Maybe my American colleagues will correct me, but here in Europe we tend to trace the birth – and the strength – of Universal Design to the preparatory work for, and the framework established by, the Americans with Disabilities Act, which set in motion a series of compliance requirements, primarily related to the built environment. As a result, UD tends to focus on generating standards, so that compliance can then be required. Considering the relatively flexible legal system at work in the USA, which derives from a parent Anglo-Saxon model in which “everything is permitted, except that which is expressly forbidden by law”, compliance mechanisms in the USA tend to point to the result, rather than the means of achieving it. The litmus test, for example, is not “Is this door 90 cm wide?” but “Can a wheelchair get in here?”. Known to sociologists of law as “natural law”, this approach is healthy and pragmatic: ultimately and unsurprisingly, it is very Anglo-Saxon.

Where this approach breaks down irretrievably and appallingly, from the perspective of an architect or a designer, is when it is imported acritically into a legal order based on Roman law (i.e. practically all of continental Europe, though not of course the UK and Ireland), where the ruling legal ethos is exactly the opposite: “everything is prohibited, except that which is expressly permitted by law”. This legal ethos, which the legal sociologists call “positive law”, means that compliance mechanisms based on standards in Europe are prescriptive, rather than descriptive: the litmus test I mentioned before is indeed based on the width of the door, not the purpose for which it is intended to be used, with the result that, in a scenario based on UD thinking, European legislators are required to legislate in advance for every single conceivable dimension... which, of course, is quite impossible: people have such an annoying habit of being unpredictable, irrational... ultimately, well, yes... human! So they do unpredictable things: try imagining the unpredictable, irrational things people do with tables, for example. It is simply impossible to legislate for every situation, because there will always be something inconceivable to add to it. This goes a long way to explaining why we have so many millions of utterly confusing standards in Europe, all of which need to be complied with. It comes as no surprise, then, that architects and designers react by

protesting against the restrictions imposed on their creativity and very soon end up feeling so alienated by the sheer mass of bureaucratic red tape that they usually assign the latest junior arrival in the studio to “deal with it” and check everything for compliance *after it has been designed*.

Before going any further, I need to say a little more about the difference between natural law and positive law, because it has ramifications that inform our inbred cultural reactions well beyond the field of jurisprudence. In European legal theory, the proponents of natural law trace their thinking back to the myth of the free Germanic tribes, who are known to have lived in communities without kings, rulers or the concept of the state before being conquered and converted (or slaughtered) by Charlemagne. Their cousins, the Angles and Saxons, took the same ethos with them to Britain, where it informed early English legal thinking. “Natural law” was based on that which human beings were capable of doing by virtue of nature (incidentally, enshrining the thinking that it is “naturally” up to human beings to adapt to a hostile environment... but I’ll say more about that later). Much later on, in eighteenth-century continental Europe, the Enlightenment and the Revolutions felt the need to spell out human rights, in order to protect them against absolutist oppressors, thus giving birth to

positive law: i.e. that which is positively expressed. The concept was soon adopted by Napoleon in his famous Codes, which certainly simplified things enormously (by “standardising” the law), but unfortunately did so against the background of his vicious police state... thus introducing the concept that the poor old citizen can only do what the law – and the local prefect of police – specifically allows him to do; everything else is illegal. Napoleon’s vast conquests spread this mentality all over continental Europe; in fact, the only continental western European state that was neither an ally of Napoleon’s, nor conquered by him, was Sweden... whose childless king adopted one of Napoleon’s Marshals (Bernadotte) to succeed him on the throne. That is how the prescriptive, Napoleonic model of legal thinking became dominant throughout continental Europe, while the (unconquered) British Isles remained exempt.

By the way, I am perfectly aware that the Anglo-Saxons were no angels when it came to exploiting people in other countries: while the example of India is obviously highest in mind when I am writing for the Design for All Institute of India, we must never forget that the great freedom-lover Thomas Jefferson, author of that wonderful and so often steadfastly ignored document that begins “We, the people of the United States of America...”, the first

document to speak specifically about inalienable (natural) rights, was at the same time the owner of slaves on his Virginia plantation of Monticello. Anglo-Saxons have a long and lamentable historical record of applying two truly different sets of weights and measures, according to their own convenience...

Now let's look at Design for All. It is most probably because of this dominant legal – and so cultural – model in continental Europe that Europeans have to a certain extent instinctively sought other, for Europe more constructive, ways of approaching the question of social inclusion.

The way I just expressed the challenge really says it all in a nutshell: proponents of Design for All are not looking for ways to achieve legal compliance and, indeed, that has never been high on their list of priorities. What they are looking for is ways to achieve social inclusion. Again, the reason for this quest is the social and cultural matrix on which it has developed.

In the United States, awareness of the need to adopt a positive stance towards disability is relatively recent: we can trace it to the American public's reaction to witnessing a daily diet of televised violence during the Vietnam war, followed by the return of thousands of permanently disabled

veterans from that war, an awareness-raising experience that certainly contributed substantially to the passage of the Americans with Disabilities Act. Most of Europe, on the other hand, had already experienced something similar during and after the first World War: four and a half years of unremitting propaganda based on currying hatred of the “other” and admiration for one’s own “heroes”, millions of whom came home with permanent disabilities, had an inconceivably greater impact on the European psyche than the relatively minor involvement of the great American public in the brief 18 months of the USA’s participation in that conflict.

This means that Design for All developed in a cultural humus that had already come to accept disability first as a socially acceptable phenomenon (the disabled “returning heroes”) and as a simple fact of life some eighty years ago – or a good 45 years before a comparable degree of awareness first hit the American psyche. The automatic rejection of everything done by the Nazis (who included permanently disabled people on their extermination lists for the concentration camps) completed the change in European society’s paradigms already sixty years ago. Again: Europe experienced this at first hand, in the course of six long years of excruciating suffering, while the Americans heard about it, were horrified, but were not themselves

occupied, trampled on, tortured, deported or exterminated: they were not directly affected. And there was no television in the 1940s to bring the message home as brutally as it did later in the case of Vietnam. Indeed, the USA did not first take up arms to beat Nazism in Europe and all it stood for, but only intervened when obliged to do so: when its own territory was invaded by Japan. Europe was essentially an afterthought; putting a stop to the unspeakable evil done in the concentration camps was essentially a fortuitous by-product of a Realpolitik whose main focus was always elsewhere.

But the experience had shattered Europeans to the core. There had to be a better way to deal with differences of opinion. Surely discussion was better than slaughter? We know that this was the ethos behind the original establishment of the European Communities back in the early fifties of the last century – an ethos that has been kept very much alive by the European Union’s pro-active response to the need to avoid conflict in post-Communist central and eastern Europe, with the courageous move to enlarge European integration. But this ethos is not just a matter of relations between states: it is mirrored – and I would also argue driven – by the attitude adopted consistently by ordinary Europeans in response to the horrors of the Second World War. Humans are different, just like cultures, social

systems and states: surely it is better for us to dialogue, learn to accept our differences and eventually revel in them? Because a peaceful society that appreciates – rather than stigmatising – human diversity is the most solid building-block possible for peaceful coexistence between states and societies.

Design for All is the response to this scenario that has been developed by a rather heterogeneous community of players based in Europe – originally “design-led”, it now involves to a great and increasing extent theorists as well as practitioners, individual users as well as expert user groups, corporate and administrative decision-makers (the people with the power to decide to make the necessary changes actually happen) as well as practising architects and designers. The catchy one-line definition that we adopted in 2004 in the EIDD Stockholm Declaration “Design for All is design for human diversity, social inclusion and equality” expresses the intention very simply: it is of fundamental importance that this philosophy *does not* talk about compliance with laws and standards, that it *does not* focus on disability and that it *does not* set up apparently foolproof principles and checklists; it focuses on the bigger picture of what humanity really is: diverse!

I have already described why a primary concern for design to focus on compliance with laws and standards is a major error in the framework of the rigid European continental positive legal order. Equally, a focus on disability alone is potentially disastrous, as it goes in precisely the opposite direction to the one that has the only chance of achieving real inclusion. Of course, as practically everything done by the national governments and the European Commission in this area, for example, is very disability-specific (despite the Commission's rather clumsy misuse of the name and concept of Design for All), it is incumbent on me to justify that sweeping statement.

Disabled people and their advocates are quite rightly fighting for equality: of opportunities, of social and economic status, of acceptance as fully-entitled human beings. Other minorities (or disadvantaged groups: women can hardly be described as a "minority"!) are doing the same; some have advanced further along the road to a perception of equality than others (by the way, we must be aware that every advance by a single group implicitly raises the barriers of inequality for others that do not manage to keep pace). At the same time, our everyday experience in Europe is that of living in a multicultural and multiethnic society, partly because of the enormous numbers of people who have

chosen to exercise their rights of free movement and free establishment as European Union citizens, partly because of the phenomenon of more or less permanent immigration consequent upon post-colonialism, partly because of economic migration from poorer parts of the world and partly as a result of physical movement around the “global village”. The result is the phenomenon of a drive for more rights by disadvantaged groups and for the social inclusion of individuals and groups that are still too underprivileged even to be able to take the first steps to make a voice heard for better treatment. There are two ways of going about coping with this drive: one is to legislate by sectors, the other is to step back, look at the bigger picture and attempt an holistic approach.

We have already seen that legislating is not the answer in the European model – at least not if what we want to achieve is lasting social inclusion, rather than just more work for the lawyers. And yet governments (and the European Commission, which is just another level of government) have always been organised on the basis of identifiable portfolios, so their automatic reaction is to deal with every question by the straightforward approach of tackling one group after another, eliminating one barrier after another. This leads to the logically self-contradictory practice of setting out to be inclusive

by exclusive means: in a nutshell, it's logical folly; it can never work. Of course, governments do not like to be told that their entire approach is based on an underlying misconception... but sooner or later they will have to come to terms with the need to adopt the holistic approach: to step back, as I said before, and look at the bigger picture. I am firmly convinced that it is only by practising an inclusive approach to social inclusion that it is at all possible to move towards achieving it: watertight containers – even if they are intended to achieve inclusion – do not dialogue in practice, but erect new barriers of incomprehension and prejudice that lead to further social exclusion. Consider the infighting that used to take place between the associations of blind people and those of wheelchair users about the relative merits and demerits of kerbcuts, before they realised that it is possible to work together and to dialogue with designers, whose job it is to create innovative win-win solutions for everyone: even though we now have disabled people's associations working together (and about more than just kerbcuts), it would be just as wrong today to treat them in isolation from other stakeholders – whether represented in groups or not – as it used to be to treat blind people in isolation from wheelchair users. It simply makes no sense!

The third sweeping statement I made above is that Design for All does not depend on principles and checklists, which together constitute one of the major milestones of Universal Design. There is something rather insidious and certainly “anti-design” about the very principle of using principles. Principles, like standards, give the fundamentally mistaken impression that good design is ultimately just a question of compliance with certain rules and regulations (and there we are again, with another example of how a society’s legal culture has unexpected effects on its sociological thinking). There is also something dreadful about a checklist: it is the fact that people will use it *ex post factum* to ascertain compliance with a legal standard, i.e. to run a check, after completing a job, to verify whether what they have done fits with a preconceived model. Now I have no doubt at all that the better architects and designers making conscious use of UD do not fall into the trap of merely “ticking off the compliance boxes”, but I am not concerned with the top 5%: my major worry is that the other 95% can use principles, checklists and *prima facie* compliance to maintain a substantial status quo in which sheer laziness of creativity inevitably leads to continuing – and maybe worsening – social exclusion. And there is even more to it than that: as soon as you establish principles, guidelines, checklists and the like, you are bound to

encounter people with no design or architecture qualifications at all, who feel that compliance with the norms (let's call it by its name: "paying lip service") entitles them to save on professional fees by doing away with the designers completely. This is less likely to happen in the case of architecture, where there is usually a legal requirement for a qualified architect to sign on the dotted line, accepting third-party liability for what (s)he has done, but in the case of a product design or a communication design the situation is far less straightforward and the temptation to cut economic corners is always very strong – especially when economic times are hard. Does that help explain why your software manuals (notoriously, no communications designer ever touched them) are so impossibly illegible? Yes, I thought it might!

While UD strives to encourage compliance with its principles and checklists – in my opinion displaying a rather attractively naïve trust in one's fellow human beings that is simply not born out by the evidence of the badly designed artificial environment through which we have to battle our way every day of our lives – Design for All insists on involving diverse users at every stage in the design process, in order to ensure that the ever-changing facets of social inclusion are factored into every product, environment, communication and system from the

very beginning. And those “diverse users” are not just the consumers who buy, use and throw away, but the people who make, produce, distribute, deliver, store, retail, recuperate, recycle and re-use every item: they count too!

This, then, is the heart of the culturally-induced difference between UD and DfA: UD trusts that laws and compliance with their stipulations will be sufficient to stimulate the necessary changes so that life gets better for disabled people – and is encouraged in that trust by the natural law model on which its thinking is based, as that model is by its very nature far more inclusive than the prescriptive European model, so far more flexible and far more likely to generate an acceptable, common-sense result if it is left to its own devices. DfA, on the other hand, sets out not to improve life for disabled people, but to achieve social inclusion for all and, in doing so, it instinctively mistrusts the capacity of law and standards to make any appreciable difference, rather suspecting that Europe’s prescriptive legal order is more likely to get everyone caught up in even more red tape. DfA therefore steps back to look at the bigger picture and generate innovative design responses to a constant flow of new challenges. While UD focuses pragmatically on immediate, tangible results, DfA focuses on perfecting the processes that ensure that

all results will be better, in practice working in a longer-terms perspective.

Perhaps the major difference between Europe and the United States (and therefore between the mindsets behind the development of Design for All and of Universal Design) is that we in Europe have long known that social inclusion is an absolute imperative if our society is to have any chance to survive. As a matter of fact, I believe that we share this awareness with India, which surely cannot forget Mahatma Gandhi's insistence on tolerance, the celebration of human diversity and therefore unyielding opposition to partition in the last days of the British Empire... and how right he was proved by the terrible violence and death-toll caused by the exchange of populations when his approach was ultimately ignored. Meanwhile, society in the United States is still built on the lasting fiction of the dominance of one language, one social model and hence, by inference (though obviously less so now than a hundred years ago) one race, one religion, one skin colour... which is perceived to be the guarantee of success, the passport to the "American way of life". I believe that Americans are gradually becoming aware that the "one language-one culture" model is just as mistaken today as the theory of the superiority of a single skin colour, a single religion and a single race was a hundred years

ago, but it takes time for this awareness to filter down from the intelligentsia to the people.

The two disciplines have so far achieved rather different degrees of apparent impacts, at least on informed public opinion. UD has achieved a considerable following for a very good reason: because it has captured the imagination of a growing section of the academic population in the United States, who have generated an extensive corpus of academic writings about it. Although this is almost exclusively restricted to applications in the area of disability, there is no doubt that it has done a great deal to pose questions and make people think – and this is certainly a very positive development. I believe that Design for All needs to do a lot more to counterbalance the academic corpus produced by the exponents of Universal Design, as it otherwise runs the risk of being defined in terms of UD, forever relegated to a quite incorrect subsidiarity or comparison. It is an unfortunate fact that UD exponents tend to consider DfA to be a poor cousin of UD, a sort of carbon copy, without really going into the historical and cultural reasons for its diversity (for the reasons I have explained above in cursory manner, many Americans tend to attribute relatively scanty significance to historical and cultural diversities). As a result, it is up to us to

publish more about Design for All, explain more, make our voices heard more.

Whether these apparent impacts achieved by UD and DfA will remain just that, i.e. apparent, is something that only time can tell. In practice, both the United States and Europe are still largely hostile environments for growing numbers of people, attuned to the ridiculously outdated thinking that decrees that it is man that – by virtue of Herbert Samuel’s “survival of the fittest” – should adapt to cope with that hostility, rather than the obvious alternative that, in a world that is largely made by ourselves, it simply makes no sense any more that we should be expected to adapt to it. In this, UD and DfA are working to achieve comparable ends, though the methods are very different.

Dr. Sunil Bhatia: How is EIDD – Design for All Europe evolving in the context of the European community, which has immense cultural diversity? Do you see that different European cultural entities are evolving different solutions to the same problem? Are there cultural flavours or cultural specificity in the solutions? Is EIDD reaching outside Europe into Asia and Africa with whom they have historical links?

Mr. Pete Kercher : My previous answer was so long that I think I owe you some shorter ones now.

As I explained before, cultural diversity is the cornerstone that makes Europe what it is: Europe is inconceivable without a plethora of different cultures, so it simply makes sense that this be factored into all European thinking. As EIDD aims to further the agenda of Design for All as a key method for achieving social inclusion in Europe – in short, for making Europe function – it simply makes sense that our thinking, too, be based on the celebration of cultural diversity. It would be foolish to suppose that the same design model could be usefully applied in Spain and Serbia, in Finland and Ireland, in Italy and Sweden, in Poland and Germany, because our histories are different, our cultural models are different. This is one of my major criticisms of what I consider to be well-intentioned but misguided efforts to impose UD throughout Europe, as though we were as apparently homogeneous as the contiguous states of the USA. Woodrow Wilson once imposed tidy-bordered, rather naïve American thinking on Europe in 1919 and we are still clearing up the resulting mess in the Balkans now...

That being said, however, we share rather a lot of challenges in Europe that go beyond our cultural diversities, such as our ageing population, freedom of movement and establishment, economic migration, improved healthcare that translates into more disabled people leading longer and more

independent lives. So there are different levels that require different approaches. Let me just use information systems as an example. They should always be multi-modal (at least visual and audio) and icon-based rather than language based in the visual version... because we have so many languages. Then, we should remember that European icons do not necessarily convey the same messages to people from other continents: why should a deaf person from India relate to the European wheelchair icon that is used to indicate services for disabled people? Why should a Malay in a sarong or an Arab wearing a traditional robe relate to the European men's toilet icon, when the skirt worn by the woman icon is much closer to the sarong or the robe?

This raises the question of the need to provide for seamlessness in all aspects of social inclusion. Just as we saw before that it is counterproductive to attempt to achieve social inclusion by creating mutually exclusive watertight containers of inclusiveness, so it is equally harmful to attempt to create inclusion by leopard spots: information, systems and everything concerned with mobility (including destinations) must be seamlessly inclusive, because each chain is only as strong as its weakest link. This means that these features must be achieved at European level. Again, I would argue

that it can only really be achieved by involving the interested parties at every stage in the design process... in other words by practising Design for All.

But this does not mean that all clothing should look identical or that there is only one way of designing a city centre to ensure that it is fully accessible and usable by everyone. Our cultural diversity is important to us in Europe – as it is in India – and that is just one reason why it is so vital that we avoid the temptation to constrict our creativity with the stranglehold of legal standards, preferring to focus instead on the method, the process.

It's reassuring (for some) to know that certain hotel chains can be relied upon to provide exactly the same room and service (and food) in every city, in every country... but is this standardisation what international travel is really all about? I think I need say no more about where the idea came from in the first place....

As for exporting our model of Design for All to other countries with which we have historical links, the simple answer is no, that's not the right way. For the same reasons as I have explained above – and also mentioned when I introduced the inaugural issue of the DfAll newsletter – this needs to be a two-way or, preferably, multilateral exchange. If India needs

or can benefit from our thinking, I firmly believe that we also need and can benefit from the thinking being done in India. That is what respecting diversity is all about.

Dr. Sunil Bhatia: What is the future of your association with the Design for All Institute of India ? How about choosing India as a venue for your Annual Conference on Design for All? Many design consultancies and design Institutes are opening in India. Does EIDD have any such plans to support such initiatives from its esteemed members?

Mr. Pete Kercher: The simple answer to this set of questions is that EIDD and DfAll are doing the right thing already and should continue in this way: we are not about to impose our thinking on you, but would be very interested to witness experience from India that could well make us look at things from another angle. We are used to doing it, after all, every time that a new region of Europe takes an interest in our work and we find ourselves coming to grips with totally different situations. Just this year, I have visited such radically different countries as the highly developed France, Germany, Austria and Switzerland (as well as Italy, where I live), the three Baltic republics (Estonia, Latvia and Lithuania) which are learning to cope with their first-ever economic downturn since the fall of the Soviet Union and exploring how design strategies can help them

face new challenges, the thriving little republic of Slovenia, whose history and geographical position seem to offer so many opportunities, and the incredibly energetic Serbia, not yet even an EU candidate country, but striding forward against all the odds to build itself a better future in the world. In the next few weeks, I shall be sharing experiences with other colleagues in Slovakia, Sweden and Turkey... there is no one model that could conceivably fit all of these cultures: they are tangible evidence of our diversity here in Europe and, I believe, a fitting indication that sharing experience is the only way for us to advance, together but differently.

One of the people I shared the experience in Serbia with in February was my good friend Jim Sandhu, one-time President of EIDD and also an important contributor to your newsletter. Jim told me of the work he is doing in southern India: I believe that joining with him in that experience could be very significant both for DfAI and for the return impact on European thinking.

The EIDD Conferences still essentially have a tremendous amount of work to do here in Europe: however successful we may appear to be from your vantage point, there is still far more to do here... and our perceived success means that we must continue

doing this just to maintain the momentum, without even building on it. That does not mean that we cannot envisage taking part in a conference in India at some time in the future, of course, though that necessarily and realistically depends on funding, which is notoriously difficult to acquire, precisely because DfA is a round peg that refuses to fit into the neat square holes generated by most funding frameworks.

The last part of your question is really outside the terms of reference of EIDD, whose members are of course free to build partnerships as they see fit. It is not EIDD's place to encourage or discourage any activities that take place in the private sector, such as expressing a preference about the establishment of design consultancies or institutions. All I can say is that, if any of our members were to apply to us for information about India, then we would provide all the contacts we have there, with DfAII at the top of the list, just as we would also provide all contacts we have in other countries.

© Pete Kercher, Past President, EIDD, 18 April 2008

Case Study:

Six Degrees of Separation

Marcus, Aaron (2004). "Six Degrees of Separation." *User Experience*, flagship publication of the Usability Professionals Association, 2:6, Spring, 2004, p. 16.
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The View from Here

Six Degrees of Separation

By Aaron Marcus

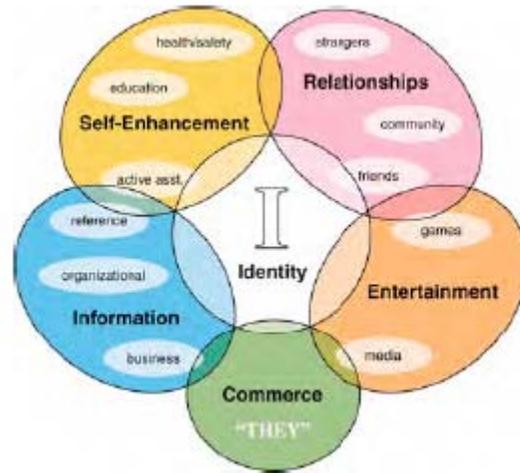
Defining the dimensions that underlie user-experience spaces

Ask three people in our profession to define "user experience" and you will get at least four answers. Why is the concept so hard to pin down? If we could agree on the dimensions that underlie user experiences we could do a better job of planning, analyzing, designing, implementing, evaluating, and documenting them. Turning the abstraction of "user experience" into something more specific would help us ask the right questions and communicate better with key stakeholders by making "user experience" more understandable to them.

I've been exploring a concept called "user experience spaces" as a way to understand user experiences. I've defined six spaces: I-ware, You-ware, Know-ware, Be-ware, Fun-ware and Buy-ware. Each is characterized by

a particular set of needs around communication and interaction. The six spaces are not perfectly distinct but naturally overlap. For any particular product or application – Web sites, games, vehicles, wrist-top devices, smart clothing – each contributes to the overall user experience.

The six user experience spaces



I-ware: Is about my personal identity – things that are knowable about me.

Examples include my personal ID, my passwords, my contact data, how much money is in my bank accounts, my credit-rating and my personal preferences. A user's experience around I-ware may center on such questions as:

1. Is the information you have about me accurate? Do you understand who I am?

2. Do I trust you to make fair use of my personal information? Will you protect my privacy and security? Can I correct errors?

3. Am I willing to give you more information if you ask?

You-ware: Connects me to others and ad-hoc or persistent communities.

Examples range from the family, friends, colleagues and vendors in my contact list to potential dating partners, people in chat rooms and those with whom I exchange various types of messages. The user's experience may involve such questions as:

1. Who are the people with whom I am interacting? Are you describing them accurately to me? Are you describing me accurately to them (this touches on the I-ware space). Do I feel safe interacting with them?

2. How are you protecting and promoting my relationships?

3. Are you treating my "others" with the proper respect? If, for example, I send an electronic greeting card to someone would you misuse the email I gave you?

Know-ware: Connects me with knowledge and data. Examples might include Google, AskJeeves, corporate or personal databases, and collections of documents in any media. The user's experience may focus on such questions as:

1. Am I getting the information I need? Can I find related information easily? Can I compare items when I need to?

2. Is it couched in terms I can understand?

3. Can I use the information in the way I want?

Be-ware: Relates to the elements of experiences involved with improving myself physically, emotionally, cognitively, psychologically, or spiritually.

Examples might include interactions around my health, nutrition, feelings, behaviors, and skills. The user's experience may pivot on such questions as:

1. Do you know who I am or could be?

2. Am I on the path to becoming the person I want to be?

3. Am I being offered the right choices and receiving guidance in making them?

Fun-ware: Brings me in contact with the elements of the experience that create pleasure. Examples might include playing games on-line, downloading MP3 music, and selecting ringtones for my cell phone. The user's experience may involve such questions as:

1. Am I enjoying the experience? Am I frustrated?

2. Is the experience novel? Is it appropriate? Is it useful to me?

Buy-ware: Connects me with various forms of commerce. Examples here could include purchasing online and at auctions. The user's experience may concentrate on such questions as:

1. Am I getting the best deal?
2. Can I trust your promises?
3. Have I made the right decision?

Because our goal is to optimize the user experience, we need to find ways to describe it. I've found these six user experience spaces a useful tool.

Aaron Marcus, President, Aaron Marcus and Associates, Berkeley, CA, USA, is Principal Designer/Analyst of user interfaces and information visualization. He is a member of the Editorial Board of *User Experience*. He can be reached at Aaron.Marcus@AMandA.com .

Letter:

1. Dear Sunil Bhatia!

It is a pleasure to send you this invitation to The European Business Conference on Inclusive Design 2008 in Oslo . This is the first conference on inclusive design focusing on innovation and business in our region!

We will be happy if you could distribute this in your network, by forwarding this e-mail. We are also enclosing a small web banner to promote the conference that can be connected to the link to the conference website:

<http://www.norskdesign.no/inclusivedesign2008>

Please contact me if you have any comments or questions.

I appreciate your cooperation in distributing this info!

Hope to see you here in Oslo in May!

Kind regards,

Onny Eikhaug

Programme Leader, Design for all

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2.

Dear Dr. Sunil Bhatia,

An excellent issue!

Many thanks,

Prof. Dr. Margaret Perivoliotis

3. Dear Dr. Bhatia,

Regarding the interview you request, we agree and recommend you should contact Mr. Francesc Aragall directly, who is the prominent personality associated with the concept of Design for All in our Foundation.

The feedback on your newsletter is the subjects are very interesting though it's a bit long sometimes and it's hard to find some time to read the whole of it due to the everyday tasks. Maybe it would be more convenient to send news more often in shorter documents, easier to read and follow.

Best regards,

IMMA BONET

Executive Patron

Avgda. Marquès de Comillas, 13

Recinte del Poble Espanyol, Bústia 97

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4.

Dear Sunil,

Congratulations on the good work and the March News Letter is very informative. I am Surya from Bangalore working on Usability for past 5 years. I have a couple of suggestions about the News Letter.

Current Challenges:

- Readability is affected due to use to bold text almost everywhere
- The realestate on pages if managed in a better way can allow the readers to read more and scroll less. Specially since this is a document and not a slide based presentation.
- Quick reference & navigation to various sections is difficult as clear indication of current location is not provided.
- More images capture more attention; please encourage your contributors to communicate through visual examples.

Hope this helps.

If required, I could also contribute in this regard.

Best Regards

Surya Kiran

5. Dear Dr. Bhatia:

I apologize for my delayed reply. I am very busy with other publications and AM+A work. I was traveling and making presentations in Tokyo, Kiev, St. Petersburg, Moscow, Austin, and Chicago,

probably 12 presentations/all day workshops during February and March.

Thanks for publishing the two white papers and the 2008 Greetings card. I hope you will have a good response from those publications.

If at some point in the future, you find a major corporation like Tata or Infosys that could fund my coming to India to give a user-centered design workshop of 1-5 days, please let me know.

In the meantime, I wish you continued success with your activities.

Sincerely,

Aaron Marcus

6. To, Dr. Sunil Bhatia

Thanks Sir.

We can some time explore Elder Friendly Archit/Infra. Pls find one such document, hope your institute/groups something about it. We could do this project in association.

Also find my Wish List for elders hope you could comment/add.

I would also like to include your newsletter in our website and also your articles related to Elders, society etc.

Warm Regards,

Sailesh Mishra

Founder – ARDSI, Greater Mumbai Support Group

Advisor - Society for Serving Seniors

Managing Committee Member - ARDSI, Mumbai Chapter

Mobile: 0091 9819819145

Blog: <http://peopleforsocialcause.blogspot.com/>

Appeal:

1.

We are looking for people interested in working on a project basis and you need not be based in Bangalore, in fact we are looking 4 people from all over the country.

to give you all a peek into the project we are doing color research in the Indian context.

Warm regards

nijoo

9845899402

co-coordinator, Asian paints color research lab

national institute of design

R&D campus Bangalore

2.

Let me know some good agencies to recruit users in Delhi and Bangalore? We need to conduct testing at these locations.

Gautam Karnik

User Researcher

Capgemini

gautamkarnik75@yahoo.com

3

By virtue of being designers our minds are always brimming with ideas. Also, being designers we sure know how to tap into wisdom of crowds. This is what drives us to organize IdeaCamp Pune on May 10, 2008 , Saturday. To know more about the 'idea' behind the IdeaCamp, please view: <https://barcamp.pbwiki.com/IdeaCampPune>. I would love if you too can be a part of this camp as a planner, volunteer or participant. You sure would be having many ideas to share, so come to inspire a whole bunch of people and share what your concept is. It will be nice to have people from lot of different disciplines, put their collective inputs building robust concept models. (Details are in Program & Events in this issue)

4.

Invitation

Organizational Meeting:

Voluntary Standards Development Process for Universal Design (UD) in Commercial Development

Hosted by:

- **Global Universal Design Commission, Inc.**
- **Burton Blatt Institute, Syracuse University**
- **Center for Inclusive Design and Environmental Access (IDEA)**
- **National Council for Independent Living (NCIL)**

As a member of the design, development, disability and/or aging communities, you are invited to attend the inaugural meeting of the Global Universal Design Commission, Inc., and join with other hosts to organize a consensus voluntary standard development process that accelerates the consistent, knowledge-driven translation and use of UD across commercial development and the built environment.

Sincerely,

Peter Blanck, Chairman, Global Universal Design Commission, Inc.

Ed Steinfeld, Center for Inclusive Design and Environmental Access

Graham Hill, Global Universal Design Forum, Inc. - Chair of Standards Development Committee

**Date: May 30, 2008
10am – 1pm**

**Location: Carousel Mall
Sky Deck, 6th Floor
Syracuse, New York**

Purpose: To organize and initiate the process to develop a consensus guidance standard for Universal Design (UD) in commercial development. UD is the design of the built environment and products to be useable by all people, to the greatest extent possible, without the need for adaptation or specialized design.

Target

Audience: Stakeholders in the design, development, finance, disability, and aging communities are invited to attend and participate in the standard development process. Your participation will bring multiple perspectives to the process, inform decisions to be made in the development of consensus voluntary standards, and provide the marketplace a new level of clarity about the value of universal design.

RSVP: James Schmeling (jschmeli@law.syr.edu)
by May 7, 2008

NEWS:

1After Banarsi, Kota and Kanjeevaram, women will soon be able to add Gucci sarees to their wardrobes. The Italian luxury brand is open to working on traditional Indian clothing and creating a limited domestic collection using local tradition and design.

"We are open to the idea of working with Indian designers and traditional Indian clothing and creating a limited edition India collection, though I cannot say when. It will depend on how the Indian market for Gucci grows," Gucci chief executive officer Mark Lee said, adding that the company was open to the idea of hiring Indian designers in its design centre in Italy.

Gucci, which has a turnover of 2,175 million Euros, has already launched a similar experiment in China where it has 18 stores. Apart from red bags, it has come out with a stuffed panda toy and a bicycle using traditional Chinese colours.

At the moment, Gucci has two stores in Mumbai and Delhi and is planning to open two more, one of which will be in Bangalore. Gucci offers a range of products including bags, footwear, ready-to-wear, perfumes and watches.

Lee, who joined the company as the CEO in 2005 after his stint in Yves Saint Laurent (another luxury brand and a part of Gucci Group NV), said that high rentals for retail outlets in the country were a key issue for expansion of luxury brands. Still, Lee said Gucci (unlike many other international brands) will go into smaller cities beyond the metros.

The Gucci group has a range of brands under its fold. Apart from Gucci, its other brands include YSL, Sergio Rossi, Stella McCartney, Bottega Veneta, watch brand Bedat & Co and perfume brands like Roger & Gallet.

However, according to Lee, most of these brands do not compete with each other. "All the brand heads meet four times a year and openly share strategies. The aim

is not to compete with each other, but with other luxury brands," he said.

2.

User Interface Design Update Newsletter - March, 2008

Each month HFI reviews the most useful developments in UI research from major conferences and publications.

View in HTML –

<http://www.humanfactors.com/downloads/mar08.asp>

3.

Pearl Academy of Fashion opens admissions for Undergraduate courses 2008-09

Pearl Academy of Fashion (PAF) announced the admissions for undergraduate programs for the academic year 2008-09 for its campuses located in Delhi, Jaipur and Chennai .

The academy will offer six undergraduate 4-year degree programs in the areas of *Fashion Design, Textile Design, Jewellery Design, Communication Design, Fashion Retail & Merchandising, Fashion Merchandising and Production.*

The All India Entrance Test for all its programs will be conducted simultaneously at seven centers across country on *June 1st, 2008*. The test centers are Delhi, Jaipur, Chennai, Kolkata, Mumbai, Lucknow and Chandigarh. *The last date for submission of forms is May 24th, 2008*. The Entrance test will be followed by a situation test / group discussion and a panel interview. The academic session for all the undergraduate degree programs will commence in August, 2008.

"We, at Pearl Academy are working towards generating professionals to take forward the business of fashion, globally. Our students are picked up by some of the best employers rated in terms of career progressions and remuneration offered such as Arvind Brands, Pantaloons, Reliance Industries, Bombay Dyeing, Madura Garments, Karstdt Quelle, J&J Buying, Li & Fung and many companies of international repute. This year the highest salary touched Rs. 4.25 lac p.a. for

Merchandising / Management Trainee level”, said Mr. A K G Nair, Group Director, Pearl Academy of Fashion.

On student intake statistics, Mr. Nair said, “In the academic year 07-08, PAF averaged at 20 applicants per seat for undergraduate courses in Delhi, Jaipur & Chennai with Delhi topping the list with 40 applications per seat. The highest number of applications was received for Fashion Design, followed by Fashion Merchandising & Production.”

“PAF alumni today holds important and responsible positions in more than 300 leading organizations, in India and abroad. Some of the big international names that have employed / provided internships to our students are Steve and Barry’s, United Colors of Benetton, World Fashion Exchange, Victoria Secrets, RMX Joss, Zandra Rhodes.” added Mr. Nair

PAF’s validation agreements and international exchange programs with the UK’s Nottingham Trent University (NTU), Germany’s LDT, Nagold, world’s highly recognized institutes in fashion and retail education; NHL University, Holland; Hong Kong Polytechnic University, Hong Kong; and many others in UK, Far East and Canada, enables the institute to keep pace with emerging global trends. Through such arrangements, the Academy provides a unique opportunity for its students to acquire international experience. International agreements even permit students to continue further studies with these universities.

About Pearl Academy of Fashion

Pearl Academy of Fashion (PAF) is a premiere industry oriented design institute in India. From an institute, which started with 47 students in 1993, the Academy currently has over 1000 students on its roll and well-equipped campuses in Delhi, Jaipur and Chennai. The Academy has active networking with national and international organizations, besides membership in prestigious bodies like the International Foundation of Fashion Technology Institutes, National Retail Federation, USA and the Fashion Design Council of India.

University of Evansville, Ind., Students Rocket to First Place in College Division of NASA's Great Moonbuggy Race

04.05.08

Angela Storey

Marshall Space Flight Center, Huntsville, Ala.

256-544-0034

angela.d.storey@nasa.gov

News release: 08-042

HUNTSVILLE, Ala. – Student innovators from the University of Evansville in Evansville, Ind., sped past 23 teams from around the globe to win the college division of NASA's 15th annual Great Moonbuggy Race today at the U.S. Space & Rocket Center in Huntsville.

The Evansville team posted the day's fastest race time, completing the harrowing course -- which simulates surface conditions found on the moon -- in just 4 minutes and 25 seconds.

Finishing in the top three along with Evansville were second-place winners from Murray State University in Murray, Ky., and third-place racers representing Canada's Carleton University in Ottawa, Ontario.

NASA's Great Moonbuggy Race is inspired by the original lunar rover designed by engineers at NASA's Marshall Space Flight Center in Huntsville. A hardy, lightweight exploration vehicle, the first rover trundled across the moon's surface during the Apollo 15 mission in 1971, and continued to chart new lunar territory during two subsequent Apollo lunar missions.

Student racers faced challenges similar to those overcome by Apollo-era rover engineers. Last October, the student teams began designing their own buggies, capable of withstanding the challenges of the course: craters, gullies and ridges made of plywood and tires and covered with a realistic layer of gravel and sand.

The Marshall Center presented the first-place team with a trophy depicting NASA's original lunar rover, and gave plaques and certificates to the two runners-up. The first-place team also received \$5,700 in cash from Northrop Grumman Corp. Individuals on all three winning teams received commemorative medals and other prizes.

The "Most Original Design" award was presented to Delhi College of Engineering Team I racers from Delhi, India. The award for "Best Design" went to Pittsburg State University in Pittsburg, Kan., for best solving engineering problems associated with traversing the lunar surface. The annual "Spirit Award" was presented to the University of Central Florida in Orlando.

Middle Tennessee State University Team I from Murfreesboro, Tenn., was awarded "Most Unique Buggy" in the college division, and tied with Delhi College of Engineering Team II for NASA's "Safety Systems" award, which honors the safest approach to building, testing and racing a moonbuggy. Middle Tennessee State's Team I earned a third award – the annual "Crash and Burn" prize for the racers that endure the most spectacular vehicle breakdown.

A special "Pits Crew Award" for ingenuity and persistence in overcoming problems during the race was won by the team from Ohio State University in Columbus, which also earned the 2008 "Rookie Award" for the fastest course completion time among newcomers. The "Most Improved" award went to competitors from the University of Wyoming in Laramie.

In the high school division race April 4, Erie High School in Erie, Kan., outraced 21 teams to win with a time of 3 minutes and 17 seconds. The second- and third-place high school teams both hailed from the Huntsville Center for Technology.

"Once again, we're amazed and inspired by the ingenuity and energy of our participating teams," said Tammy Rowan, manager of the Marshall Center's Academic Affairs Office, which organizes the moonbuggy race each year. "This race is a great example of how NASA's educational initiatives can inspire and motivate new generations to carry on the nation's journey of discovery, to the moon and onward into the solar system."

"We look forward to 2009 and the next edition of NASA's Great Moonbuggy Race," Rowan added. "We expect many of these teams back -- bringing them another step toward becoming the professional

scientists, mathematicians, engineers and technologists of tomorrow."

Other 2008 college and university competitors, listed alphabetically by state, were Alabama A&M University in Huntsville, Ala.; the University of Alabama in Huntsville; McMaster University in Hamilton, Ontario, Canada; Southern University in Baton Rouge, La.; Rochester Institute of Technology in Rochester, N.Y.; Youngstown State University in Youngstown, Ohio; Cameron University in Lawton, Okla.; the University of Puerto Rico at Humacao; Tennessee Tech University in Cookeville; two teams from Christian Brothers University in Memphis, Tenn.; a second team from Middle Tennessee State University ; and the University of Utah in Salt Lake City.

The 2008 race is sponsored by NASA's Space Operations Mission Directorate in Washington. Primary corporate sponsorship is provided by Northrop Grumman Corp., The Boeing Company and Teledyne Brown Engineering, all of Huntsville. Other contributors include the American Institute of Aeronautics and Astronautics; ATK Launch Systems, Inc.; Huntsville's CBS affiliate WHNT-TV; ITT Corporation; Jacobs Engineering Science Technical Service Group; Stanley Associates; Science Applications International Corp.; the Tennessee Valley chapter of the System Safety Society Inc.; the United Space Alliance, LLC; and the U.S. Space & Rocket Center.

5.

Adaptive reuse concept along Mississippi riverfront wins Steedman Fellowship

By Liam Otten

New York architect Nikole Renee Bouchard has won Washington University's 2008 Steedman Fellowship in Architecture International Design Competition.

The biennial competition, sponsored by the Sam Fox School of Design & Visual Arts' College of Architecture and Graduate School of Architecture & Urban Design, is open to young architects from around the world and carries a \$30,000 first-place award to support study and research abroad — the largest such award in the United States.

Bouchard, who earned a bachelor of architecture from Cornell University in 2006, was chosen from a field of 197 registrants and 49 submissions representing Australia, Britain, Canada, China, Germany, India, Singapore and the United States. She works for Steven Holl Architects in New York.

"The Steedman is one of the oldest and most widely known competitions for young architects in the United States," said Bruce Lindsey, dean of the College of Architecture and Graduate School of Architecture & Urban Design and the E. Desmond Lee Professor for Community Collaboration. "This year's site was an historic St. Louis district that has come under increasing pressure for redevelopment. The results show a wide range of possibilities for bringing new life to older buildings."

The competition centered on the former St. Louis Cold Storage Company building, an abandoned 100,000-square-foot industrial structure located along the Mississippi riverfront, just north of downtown and Eero Saarinen's Gateway Arch. Architects were charged with creating environmentally sensitive adaptive reuse strategies for the structure, which was built in 1901. Most buildings in the area reflect St. Louis' industrial past, specifically power generation and cold storage for the river and railroad commerce of the early 20th century.

"There is a need for a program that activates the landscape and engages the public — people of all ages, social statuses and interests," wrote Bouchard in her winning proposal, titled "In Situ Sensibility: Seeding the Future Growth of St. Louis." She points out that the area "is one of very few in the city which does not currently have a public green space." Bouchard's design would reinvent the site as a center for urban agriculture. A network of hills, valleys, fields and tributaries would transform the grounds surrounding the Cold Storage Company building. The building itself would take cues from the natural topography to "create spaces that are both dark and intimate (like the surrounding landscape's submerged caves) as well as expansive and open (like the region's rolling prairie)."

Historic northern, eastern and western facades would remain untouched, aside from reopening a series of existing apertures, which are boarded up. A large open space flowing from the southern facade would serve as an indoor/outdoor market as well as a venue for summer film screenings and other public functions. Additional components include classrooms and offices; an area for composting; and a green roofscape that would house gardens, collect rainwater and provide spectacular views of St. Louis and the Mississippi River. A nearby abandoned train depot would become a parking facility.

In addition to Bouchard, three entrants received honorable mentions:

Maria Eva Contesti, Seattle. Contesti, a native of Argentina, earned a professional degree in architecture from the Universidad Nacional de Rosario in 2003 and a master of environmental planning degree from the Universidad de Buenos Aires in 2004. In 2007, she earned a master of architecture degree from Washington University and also won the Best Degree Project Prize for the class of 2007. She is a staff architect with ZGF Architects in Seattle.

John Bruenning, St. Louis. Bruenning earned a bachelor's in architecture from Southern Illinois University at Carbondale in 2001 and a master's from Washington University in 2004. He works at AAI, a St. Louis architecture firm.

Sabina Santovetti, Ph.D., Rome. Santovetti earned a master's in architecture from Washington University in 2005 and previously earned a master's in industrial design from the Pratt Institute in New York, a master's and doctorate in art history and archeology from the Sorbonne University in Paris, and a degree in literature and philosophy from the University of Rome. She is a cofounder of the firm SANTOVETTI NARDINI: Architecture & Design in Rome.

Winners were selected by blind jury. Lawrence Scarpa, visiting professor of architecture and principal of Pugh Scarpa in Santa Monica, served as jury chair. Other jurors included Peter Davey, former editor of *The Architectural Review* in London;

architect/urbanist Hashim Sarkis, Ph.D., who has offices in Beirut and Cambridge, Mass.; Nader Tehrani, Ph.D., a partner at Office dA in Boston; Ken Yeang, principal of Hamzah & Yeang Architects in Malaysia; and author/theorist Wilfried Wang, co-founder of Hoidn Wang Architects in Berlin.

Granted since 1925, The Steedman Fellowship is supported by an endowment — given to the Sam Fox School's College of Architecture and Graduate School of Architecture & Urban Design — in honor of James Harrison Steedman, who earned a degree in mechanical engineering from Washington University in 1889. The memorial was established by Steedman's widow, Mrs. Alexander Weddel, and Steedman's brother, George.

For more information about the Steedman Fellowship, visit steedmancompetition.com.

6.

Towards world-class railway stations

V. Jayanth

Indian Railways seeks private participation

New Delhi will mark the initiation of the exercise

Plans to cover 22 railway stations

CHENNAI: The Railways is taking forward its budget announcement to develop world-class stations across the country in a phased manner. Making a significant change in its approach to the upgradation of railway stations, the Railway Ministry has gone for the public private partnership mode to undertake a major redevelopment of the stations.

New Delhi will mark the initiation of this exercise, to be followed by Mumbai CST and Secunderabad stations. The bidding process for the New Delhi station, which

will involve a project cost of about Rs. 6,000 crore in at least three phases, has been set in motion.

Alongside the submission of Request for Proposal (RFPs), the Ministry has convened a pre-application conference in Delhi on Tuesday, according to senior Railway sources.

Most railway stations were built several decades ago, some of them even a century back. They are proving inadequate to handle the ever-increasing growth both in the number of trains and the passenger and good traffic. The Indian Railways moves over a million passengers every day, with the metro stations handling nearly half that traffic. As the stations are located in the core city areas, they need to be redeveloped to meet future demand and considerably enhance passenger facilities. To make it attractive for private participation, including foreign investors, the Railways is offering a package for development that will enable the investor to leverage the real estate development potential in the air space above the station on the railway lands around the station. Construction, maintenance and management of facilities at these stations are expected to be carried out through a Design, Build, Finance, Operate, and Transfer (DBFOT) basis.

Master Plan

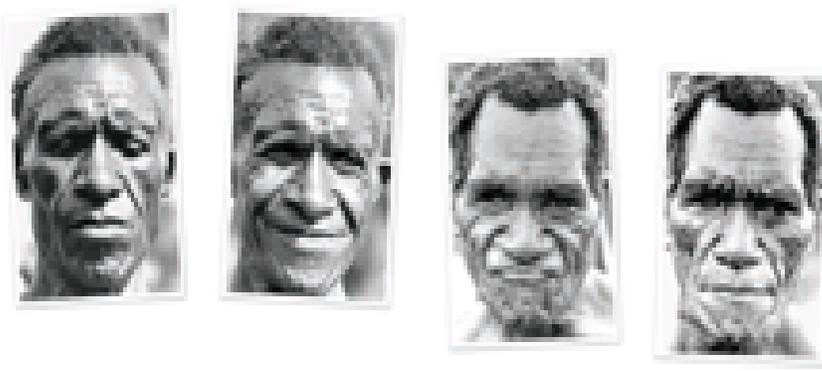
Being the national capital, the New Delhi station is also one of the largest stations in the country. Located in the heart of the metro, bordering the Connaught Place,

it handles about 3.5 lakh passengers a day on an average. This project envisages not just the redevelopment of the existing station, but of the entire area around it, covering 86 hectares — of which 49 hectares are covered by tracks and the yard. A number of buildings, including residential, office, rest houses, and other ancillary establishments, located on railway land, would be relocated in the Master Plan, to provide more space for commercial utilisation. At the end of it all, it would offer a modern multi-modal terminal and transfer system.

The Ministry has appointed Terry Farrell Partners as architect and technical consultant for preparation of the Master Plan and feasibility report. The Ministry as well as the Centre want the first phase to be completed by 2010, in connection with the Commonwealth Games to be hosted in Delhi. The passenger and operational area will run up to about 2.50 lakh sq. m, with one lakh sq. m integrated with the terminal. Anywhere between 4 lakh and 6 lakh sq. m. of commercial development may be permitted. Based on the Delhi model and its implementation, the Railways plan to cover 22 railway stations in the country under this PPP. The first phase will include besides Delhi, Patna, Jaipur, Agra, Howrah, and Chennai

7.

HUMAN UNIVERSALS



CREDIT: PAUL EKMAN

In 1967, psychologist Paul Ekman visited New Guinea to test the idea proposed by Charles Darwin a century earlier that human facial expressions are universal. Last month, the Exploratorium science museum in San Francisco, California, celebrated the 40th anniversary of his trip. The museum's new Mind exhibit displays some of Ekman's photos for the first time, including this montage of indigenous South Fore men. Ekman asked each to show how he would look if he (from left) learned that his child had died, met friends for the first time that day, saw a dead pig in the road, or was about to fight with someone. Anthropologists now agree, says Ekman, that such expressions are biologically determined, as Darwin had thought.

(Courtesy: Science, USA)

Program & Events:

1. Downtown Green Bridge Workshop, Top Design at 2121 Lofts

Monday, March 31, 2008, by Dakota



A design workshop is being held next month at the College of Architecture and Urban Studies at Virginia Polytechnic Institute that'll ask for green designs for a certain downtown Los Angeles bridge. Via the press release: "The existing bridge is passed every day by thousands of commuters within the greater Los Angeles area, and therefore can become an effective 'billboard' to promote greater awareness for a necessary lifestyle change in Southern California." Yes, more green, please.

DOWNTOWN: [Fishbowl LA has more on Top Design's second season](#). India Hicks is the first guest judge, and Jonathan Adler, Margaret Russell and Kelly Wearstler are back. And the show is being filmed at 2121 Lofts, [not Sante Fe Lofts](#), as some blogs had noted. [Fishbowl LA]

CROSSING INTO A GREEN FUTURE
International Architectural & Urban Design Workshop:

An Information and Exhibition Center for a Sustainable and Environmentally Conscious Future of Los Angeles

- PRESS RELEASE -

The international architectural & urban design

workshop "CROSSING INTO A GREEN FUTURE" at the College of Architecture and Urban Studies at Virginia Polytechnic Institute and State University (Virginia Tech) will be held from April 1st until April 4th, 2008. The workshop will conclude with a public exhibition of the design projects in Blacksburg, VA at 6:00pm on April 4th, and at a later time to be determined in Los Angeles, CA.

The workshop will focus on the transformation of an existing freeway crossing bridge in downtown Los Angeles into an Information and Exhibition Center promoting sustainable ideas and concepts, while providing assistance for Los Angelinos to improve their quality of life in the future. The existing bridge is passed every day by thousands of commuters within the greater Los Angeles area, and therefore can become an effective "billboard" to promote greater awareness for a necessary lifestyle change in Southern California.

The intention of the workshop is to start an urgently needed global discussion through all levels of society. Therefore, the design proposals from a new generation of East Coast future architects and designers working on a project located in a West Coast city will reinforce the overall importance of new strategies for living and working.

Contact:

Assistant Professor Marcus Brown, Architect AIA
(USA, Virginia) –

marcusbrownarchitect@gmail.com

Dipl.-Ing. Halil R. Dolan, Member of the German Architect Association, AKBW Stuttgart (Turkey, Germany, Los Angeles USA)

hdolan@paravant.org

Dipl.-Ing. Christian Kienapfel, Member of the German Architect Association, BDA Berlin (Germany, Los Angeles USA)

ckienapfel@paravant.org

2.



Welcome to the first European Business Conference on Inclusive Design.

Register before 5th of April and get an "Early Bird" discount!

Inclusive design is about creating innovation. It uses design to generate new products and ideas that benefit society and maximise profit. During the European Business Conference on Inclusive Design 2008 you will be inspired towards a new mindset based on user focused innovation.

Business and industry delegates, design communities as well as representatives from government authorities, academia and research institutions are welcome to gain new insight into using inclusive design as an effective tool for innovation.

DATE: 5 - 6 May 2008

PLACE: DogA, Norwegian Centre for Design and Architecture, Hausmanns gate 16 in Oslo

PRICE: 2800,- NOK (incl VAT) until April 5th. 3.200,- NOK (incl VAT) after April 5th.

Register now!

Challenge Facilitator:

Julia Cassim, Royal College of Art Helen Hamlyn Centre, UK



Challenge Patron:

Maria Benktzon, Ergonomidesign, Sweden





BE INSPIRED!

The two-day conference will present inspiring speakers from leading international companies and organizations that have used an inclusive design strategy to innovate within their industries.

DAY 1

- Kick-off 24 Hour Design Challenge
by Chief facilitator: [Julia Cassim](#), Senior Research Fellow, [Royal College of Art Helen Hamlyn Centre](#), UK and Challenge Patron: [Maria Benktzon](#), Professor, Ergonomidesign, Sweden
- Discovery Through Design: How design methods take you closer to the customer at the front end of innovation
Keynote lecture by [Jeremy Myerson](#), Director, Royal College of Art Helen Hamlyn Centre, UK
- Aiming at a Sustainable Society
Keynote lecture on the topic of Moving by [Akihiro Nagaya](#), General Manager Design Development Division, Toyota, Japan
- Evening event - Dinner and networking by the Oslo fjord

DAY 2

- Business Breakfast Seminar:
Inclusive relationships: How academia, industry and designers work together in the UK by [Rama Gheerawo](#), Innovation Manager and Research Fellow, Helen Hamlyn Centre, Royal College of Art, UK
- [Lectures on the topics of LIVING, MOVING and CONNECTING](#)
- Creating and marketing inclusively designed kitchens and bathrooms - an Interior Design Company's perspective
by [Alison Wright](#), Managing Director, Easy Living Home Ltd, UK

- **Inclusive Product Innovation**
by [Matthew White](#), Design Consultant, B&Q, UK
- **The inclusive design project of the Fukuoka City Tube Nanakuma Line**
by [Toshimitsu Sadamura](#), President, GA-TAP Inc., Japan
- **Connecting people - Design for All**
by [Jarmo Lehtonen](#), Design Research Manager, Design for All, Nokia, Finland
- **Presentation of the 24 Hour Design Challenge**
Voting and celebration of winners. Food and drinks!

24 Hour Design Challenge

For the first time in the Nordic region there will be a design challenge on inclusive design. This competition will challenge Nordic design teams to create inclusive design results within a 24 hour period during the conference. [Read more about the challenge >>](#)

REGISTER NOW!

Read the program and register [here!](#)

Welcome to The European Business Conference 2008 - Innovation through Inclusive Design!

Conference Partner:



Conference Sponsors:



3.

TIEMS 2008 Annual Conference

PRELIMINARY PROGRAM

(9th March 2008)

17th – 19th June 2008

Prague, Czech Republic



TIEMS 2008 Program Plan Including pre and post Conference Program

| | | |
|---|---|--|
| <p style="text-align: center;">16th June 2008 Day before Conference</p> <p>1200 – 1800 TIEMS Board Meeting</p> <hr/> <p>1800 – 2200 Welcome Drink and Registration</p> | <p style="text-align: center;">17th – 19th June 2008</p> <p style="text-align: center;">3 days Conference Program</p> | <p style="text-align: center;">20th June 2008 Day after Conference</p> <p>0900 – 1400 TIEMS Post Technical Tour / Optional</p> <hr/> <p>1400 – 1800 TIEMS Board Meeting</p> |
|---|---|--|



2

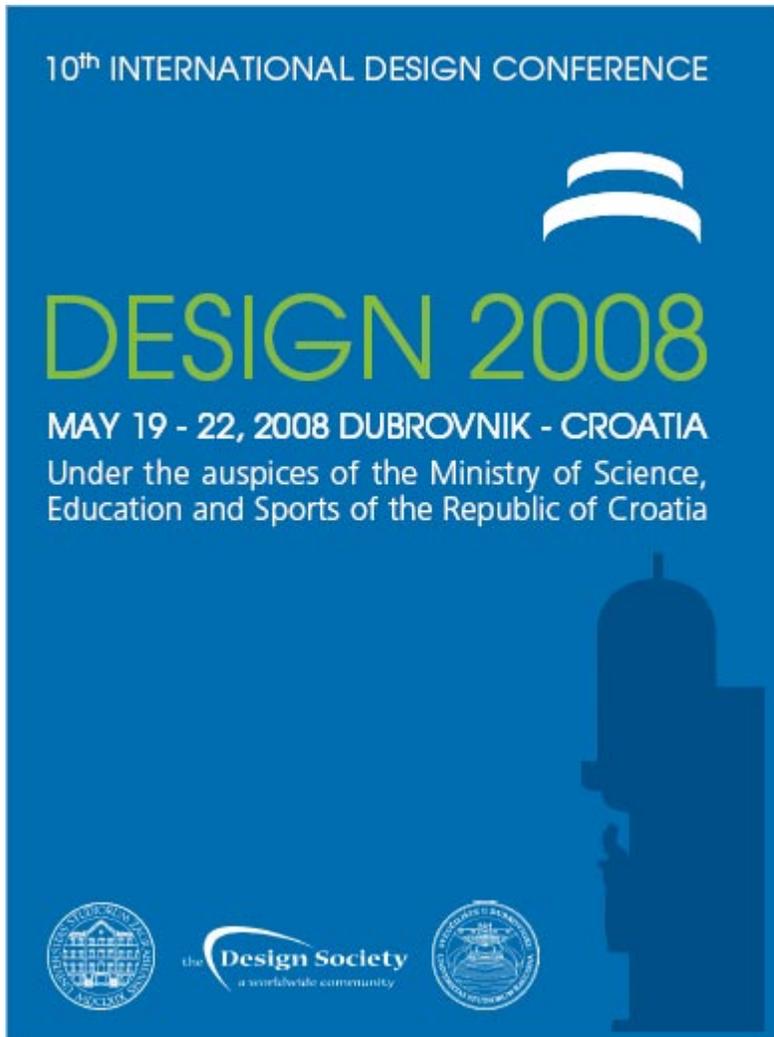
TIEMS Annual Conference 2008 Program Overview

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| <p style="text-align: center;">1st day - 17th June 2008</p> <p>0900 – 1030 Opening Ceremony 1030 – 1100 Coffee 1100 – 1230 Keynotes 1 1230 – 1400 Lunch 1400 – 1530 Parallel sessions 1 1530 – 1600 Coffee 1600 – 1730 Parallel sessions 2 1730 – 1900 Exhibition & Posters Walkthrough 1900 – 2200 Conference Reception</p> | <p style="text-align: center;">2nd day - 18th June 2008</p> <p>0830 – 1030 Parallel Sessions 3 1030 – 1100 Coffee 1100 – 1230 Keynotes 2 1230 – 1400 Lunch 1400 – 1530 Exhibitors / Sponsors Speakers Corner / Parallel Sessions 3E & F and Pandemic Simulation Update 1530 – 1600 Coffee 1600 – 1730 Parallel sessions 4 1730 – 1900 TIEMS Annual Meeting 1900 – 2200 Prague City Tour</p> | <p style="text-align: center;">3rd day - 19th June 2008</p> <p>0830 – 1030 Parallel sessions 5 1030 – 1100 Coffee 1100 – 1230 Panel Discussion 1230 – 1400 Lunch 1400 – 1530 Posters Speakers Corner / Parallel Sessions 5 E & F and Pandemic Simulation Update 1530 – 1600 Coffee 1600 – 1730 Parallel sessions 6 1730 – 1900 Exhibition & Posters Walkthrough 1900 – 2200 Gala Dinner with Pandemic Simulation Critique and Closing Ceremony</p> |
|---|--|---|



3

4.



5.



Brand and design are evolving into a unifying element, creating synergy across the enterprise, a synergy that is imperative to business success. Design, brand, and business are a powerful combination, representing the entire customer experience—connecting customers, companies, and innovation. Together, they make the promise, set the expectations, affect every experience.

At DMI's Brand/Design 20 Conference, leading experts will explore synergy, collaboration, and strategy. Learn best of class methods and tactics to achieve organizational success through effective integration, cross-disciplinary communication, and management. Meet and interact with your peers from around the world. Experience three days of learning, inspiration, community, and sharing.

For two decades, this conference has presented the best in identity, design, and innovation. To celebrate this 20-year milestone, DMI returns to Cincinnati, a capital of branding, at the historic, art-deco-themed Hilton Netherland Plaza.

Conference Co-Chairs: Jerome Kathman, CEO, LPK
Amy Brusselback, Global Design Director, P&G
Speakers [Life in the Fast Lane:](#)

[Designing the Ferrari Theme Park](#) Randy Smith, Senior Project Director, Jack Rouse Associates

[Demystifying Sonic Branding and Identity](#) Noel Franus, Director of Strategy, Sonic ID US

Martyn Ware, Creative Director, Sonic ID Europe
[The Partnership between Executive Management and Design Management](#)

Michael Moore, Senior Interior Design Manager, Marriott Hotels
[The Live Well Collaborative:](#)

[A New Model for Fostering Research](#) Craig Vogel, Professor, College of Design, Architecture, Art, and Planning (DAAP), University of Cincinnati

[The Balance between Storytelling and Selling:](#)

[The Marriage of Design and Business Reality](#) Stanley Hainsworth, Vice-President Global Creative, Starbucks Coffee Company

[Open the Box: Disruptive Global Opportunity](#) Rosaline Yin, Director, Brand and Graphic Design, Kodak

[Open Empathy](#) Dev Patnaik, Managing Associate, Jump Associates

[Packaging & the Environment:](#)

[The Shoppers' Perspective](#) Scott Young, President, Perception Research Services, Inc.
[Branding Without Advertising:](#)

[Communicating at Point-of-Purchase](#) Stephen J. Hoch, John J. Pomerantz Marketing Professor, The Wharton School; Advisor, Proteus Design

[The](#)

[Evolution of Brand Experience](#) Patrick Newbery, General Manager, Method [Icons: Beyond Brands](#) Aaron Betsky, Director, Cincinnati Art Museum Optional Pre-Conference Seminar Strategies that Transform Brands Prior to this conference, on June 10, DMI will present a one day session of Scott Lerman's seminar [Strategies that Transform Brands](#). Registration [Registration now!](#) For more information on this important international conference, view the [registration](#), [schedule](#), and [hotel](#) pages.

6.

IdeaCampPune



When – 10th May 2008

Where – To be decided

BarCamp is an ad-hoc gathering born from the desire for people to share and learn in an open environment. It is an intense event with discussions, demos, and interaction from attendees. As per the BarCamp rule, there are no spectators, only participants. We only need 3 things – a place to hang out, wi-fi connection, ideas and food.

Ideas

Often our ideas remain ideas and we are not sure whom to discuss them with. You may have a great idea, but the real challenge lays in finding its appropriate application. Cohesive and divergent thinking is what is required to build ideas from scratch to working prototypes. In the process we need to discuss with people from different walks of life to identify how our

ideas can make a difference in their lives. Can our ideas make money for anyone?

About IdeaCampPune

This is a self-organized gathering to share ideas and see them shape by applying divergent thinking. The objective of the camp is to get people from different roles like designers, entrepreneurs, financiers, creative minds, technology evangelists, product managers and marketers together to bandy ideas from everyone's viewpoint. Ideally by end of the gathering we should have 'proof of potential' for our ideas.

Potential Ideas

There is no restriction to what ideas you come up with except that it should make business sense and is useful to at least a group of people. You can share with the community how your idea solves an identified problem or serve any observed need.

You can queue the ideas continually on this page and in case we get more ideas flooding, then the participants will decide which ones to discuss.

Topics I would like to hear about

- Mobile applications
- Internet TV
- Community websites
- Smart appliances
- Social needs
- Education
- Reality shows
- Gaming
- Products for the masses
- Radio
- eGovernance
- Eco-friendly products

Idea Box

Add your idea here

1 Wellness Channel on Radio FM Harshada Deshpande
<http://designecology.blogspot.com/>

Participants

Add your name here

1 Harshada Deshpande harshada11@gmail.com ,
<http://designecology.blogspot.com/>

Schedule

9:00-9:30 am Event kick-off

9:30-10:30 am Brief introductions

10:30 – 1:00 pm Ideate, collaborate and build

1:00 – 2:00 pm Lunch

2:00 – 5:00 pm Ideate, collaborate and build

5:00 – 6:00 pm Summarize - present what you have
built and discuss what do we want to do next with the
developed ideas

6:00 – 7:00 pm Happy hour – Evening snacks, socialize

Sponsors

If IdeaCampPune makes business sense to your organization, please come forward to make this event run smooth.

Planners

Harshada Deshpande harshada11@gmail.com ,
<http://designecology.blogspot.com/>

Volunteers

7.

Attention Photographers in Developing Countries:

Photoshare is proud to announce the 2008 Photoshare Development Photography Award. Awarded exclusively to a photographer from a developing country/emerging economy, as a part of Photoshare's effort to advance digital camera technologies and promote photography as a vital tool for communicating health and development. Visit: <http://www.photoshare.org/award/08award.php>

Award Prize: Digital Camera

Photoshare is currently seeking applicants from developing countries who are:

- involved in public health and development programs;
- interested in using photography to document issues facing their communities;
- in need of a first-time or improved digital camera.

Developing country photographers, both amateur and trained, are encouraged to apply by April 28, 2008.

Download the Award Application:

<http://www.photoshare.org/award/08awardform.doc> for further instructions.

Thank you for your interest in Photoshare. Please feel free to contact me with any questions or concerns.

David Alexander, Photoshare
The INFO Project

Johns Hopkins Bloomberg School of Public Health
Center for Communication Programs

111 Market Place, Suite 310

Baltimore, MD 21202 USA

Phone: 410-659-6280

Skype: david.alexander.jhuccp

Fax: 410-659-6266

Email: dalexand@jhuccp.org

8

WEB INNOVATION 2008
 The Nextgen Web Technology Revolution: 2.0 & Beyond
 May 8, 2008, Grand Hyatt - Mumbai

web 2.0

Presenting the 2nd WEB INNOVATION Conference & Expo

CONTACT

**Sponsorship & Booth Bookings
 Mumbai**

S Devishankar
 E-mail: devi@tfc.com
 Tel: +91 22 6692 3162
 Fax: +91 22 6694 1355

Bangalore
Manoj Nambiar
 E-mail: manoj@tfc.com
 Tel: +91 80 4115 6662
 Fax: +91 80 4123 5167, 2845 5901

**Delegate Registration
 Mumbai**

Naveen Lawrence
 E-mail: naveen@tfc.com
 Tel: +91 22 6702 2746, +9198 6783 1994
 Fax: +91 22 6694 1355

9.
 Sustaining the momentum gained over the previous two Designs on e-Learning events, Designs on e-Learning 2008 invites the members of the arts and design disciplines to submit abstracts for consideration for presentations in the upcoming conference. The conference intends to build on the

success of Designs on e-Learning 2005 and 2007 and on the subsequent online conference and symposium in disseminating and promoting good practice in the arts and design. Each presentation will last thirty minutes and aims to cast light on established practice in the field, on innovations in teaching and learning with technology, on the challenges and successes presented by the visual nature of our discipline, and on the benefits of online and blended learning.

This year's conference themes will include:

1. Challenges Arts and Design faculty face
2. Redefined relationships between faculty and students
3. Instructional technology impact
4. Funding strategies
5. Instructional innovations in the Arts and Design

For detailed information on the themes, visit the [CONFERENCE THEMES](#) page.

How to Submit a Proposal

Proposals should be submitted online. Please be accurate and avoid typos. Persons submitting abstracts must first agree to give nonexclusive rights to Designs on e-Learning 2008 for the submitted work to appear in the official proceedings of the 2008 conference.

The authors of the papers accepted for publication in the Designs on e-Learning 2008 proceedings will retain ownership of their copyrights. Thus, the authors are entitled to submit their papers to other publishers, post their papers on Web sites of their choosing, negotiate re-use arrangements with other publishers, and enjoy all the other rights normally belonging to holders of copyright. The online form requests the following information:

- **Primary Presenter Information:** contact information and bio of each session presenter
- **Co-Presenter Information:** List the names, titles, and institutes of any co-presenters. Please note that all correspondence will go through the primary presenter.
- **Presentation Title:** title of your proposed paper
- **Academic Discipline:** Indicate the discipline(s) that the proposal will address.
- **Theme:** Select the theme that the proposal best fits under.
- **Abstract:** In 500 words or fewer, describe the proposed presentation, including reference to the problem, methodology, and conclusions of the work. Avoid jargon; clarity is paramount in describing what your audience will learn or be able to do at or after your session. The abstract should not contain references to any of the authors of the presentation.
- **Paper Submission:** Indicate whether you plan to submit a formal paper for inclusion in the conference proceedings.
- **Copyright Agreement –** Indicate that you agree to the terms and conditions of the copyright agreement for submissions.

Proposal Submission

Submit presentation proposal electronically. You will receive an automatic confirmation e-mail once your proposal has been successfully submitted. All proposals must be submitted no later than May 5, 2005.

**Submit
Proposal Now**

Selection Process Criteria

All proposals will go through a double blind per-review process. Each Proposal will first be reviewed on-line by a diverse selection of

professionals from the arts and design disciplines. The initial review of proposals will be evaluated by two reviewers and will be based on a five-point scale which will be scored using the following criteria:

- **Appeal:** The proposed talk must be relevant to the interests of arts and design academicians.
- **Clarity of Proposal:** The session description and title must be clearly defined. Presentations cannot be used to promote specific products or companies.

After all the proposals have been rated, a committee will make the final selections, based on the following criteria:

- **Initial Review Score:** the proposal final score (out of 5) from the initial review and comments by the reviewers
- **Appeal:** the proposed talk's relevance to the interests of arts and design academicians
- **Clarity of Proposal:** The session description and title must be clearly defined. Presentations cannot be used to promote specific products or companies.
- **Diversity of Speaker:** a variety of speakers, including practitioners who bring different perspectives to the subject and/or disciplines

The entire review and selection process will take approximately six weeks from the submission deadline. You will be notified via e-mail of your proposal's status.

10.

Young Design Entrepreneur

UK has a strong reputation for creative excellence in design and is a top exporter of design world-wide.

YDE is an exciting opportunity to engage with young entrepreneurs, nurture them to become the next

generation of leaders in the Indian design industry, support them in their promotion of the best in national creativity, and linking them with the UK at this key stage in their development .

In 2008 the following 10 countries are participating in the IYDE awards: Egypt, India, Lebanon, Malaysia, Mexico, Poland, Slovenia, South Africa, Taiwan and Turkey.

The Young Design Entrepreneur award is supported by the Institute of Indian Interior Designers (IIID) - www.iiid.org

Who can apply :

Entrepreneurs between 25 and 35 years working in any of the following design sectors:

- **Architecture and environment**
- **Interiors & experience design**
- **Product design manufacture: furniture, industrial products and crafts**
- **Design promotion: exhibitions, events, festivals and retail**

We recognise that a participant may be active as a designer; however their work as an artist should be secondary to their focus as an entrepreneur in the promotion of design. Artistic talent will not be factored into the judging procedure – finalists will be judged solely on the merit of their entrepreneurial abilities in the industry.

Closing date: Friday 16 May 2008

You can forward your application form and portfolio of selected works to:

**Jily Joseph
British Council
Mittal Tower, C Wing, 2nd Floor
Nariman Point
Mumbai 400 021
T: +91 22 2279 0114**

Or email it to yce.india@in.britishcouncil.org

Selection Process

Young Design Entrepreneur (YDE) - India Finalist

- A selection committee will shortlist the applications received, and conduct workshop followed by an interview.
- The selection committee will nominate an India finalist to travel to the UK to represent India and compete for the international award.
- The India finalist will get an opportunity to travel to the UK (London and Glasgow) in September 2008 on a visit programme tailored to one's business needs which includes group and individual meetings to introduce them to fellow entrepreneurs and exemplary initiatives, to give them an overview of the design sector in the UK.

International Young Design Entrepreneur (IYDE)

- During the UK tour all the national finalists' will take part in a judging procedure where they will make a presentation to an experienced UK industry jury about their work and their understanding of, and vision for their creative sector.
- The jury will select the overall international winner of the award (*International Young Creative Entrepreneur of the Year*). The winner will receive a YCE bowl designed by acclaimed glass designers Gillies Jones Glass (www.gilliesjonesglass.co.uk)
- In addition to the award title, the winner receives a financial prize (£7,500) to be spent on a collaborative project with the British Council that builds the relationship between the winning country and the UK.
- Finalists' attend the International Young Design Entrepreneur Alumni Seminar to network and discuss key issues in the international design business.
- Showcase their work in 100% Design and attend London Design Festival.

100% Design (18 – 21 September)

www.100percentdesign.co.uk

It is one of the world's most important contemporary interior design exhibitions presenting the latest in furniture, lighting, and accessories. The fair is the UK's premier contemporary interiors event for the contract market. There is no other show that connects the worlds of architecture and design with innovative, contemporary interior products, creativity and an exciting mix of new and established talent. With Tom Dixon as the newly appointed creative director, 100% Design 2007 was a huge success with over 26,000 trade visitors attending the show.

London Design Festival (13 - 23 September)

www.londondesignfestival.com

The London Design Festival is now in its fifth year and has become a fixture on the international creative calendar. With over 200 projects and audiences of 300,000 it has quickly become one of the most important design events in the world. The Festival is an umbrella brand and works in partnership with a wide network of organizations and individuals. They range from museums and retailers, to educational institutes, creative businesses, trade shows, magazines, designers and international cities.

Job Opening:

1.

We are a Leading, Global Design Consulting Company. Over 2,500 commissioned projects, 260+ projects under design registration and 48 product patents under process Lokusdesign is a leader in the Industry. 36 Lakh sqft of architectural design and 27 Lakh sqft of Interior Design projects are a testimony of our vibrant portfolio. We base all this success on our excellent team capabilities and proprietary processes. The only design consulting company to be ISO 9001-2000 certified, Lokusdesign places extreme emphasis on Processes, Quality and Customer delight. Our solutions have enabled clients achieve Brand goals, larger mindshare and product appreciation.

As a Global Design Solutions provider, we design & develop cutting-edge, reliable, high-quality design solutions and value-added professional services that provide customers around the world with smarter ways to be productive and competitive. We base our success on our customers achieving their goals: productivity in business and enhancement of personal life. We enable our clients to manifest and leverage their core business objectives by strategic innovation and design interventions.

With registered office in Pune, India and offices in Finland and USA, our operations spread across the world in 19 countries through strategic alliances. Equipped with an excellent staff body of 45, we provide wide range of services.

To fuel the growth engine and work on prestigious projects for Global Top Brands we are recruiting for following positions:

Apply to [careers@lokusdesign .com](mailto:careers@lokusdesign.com)

Leader - Project Management (Interiors)

Reference ID : LD PROJ MGMT 01

Experience : 4-6 Yrs

Education : Graduate or Post Graduate from reputed Institute

Functional Area : Interiors Project Management

Leader - Graphic Designer

Reference ID : LD GRAP DSGNR 02

No of Positions : 01

Experience : 3-5 Yrs

Education : Graduate or Post Graduate from reputed Institute

Functional Area : Graphic Design

Leader-Industrial Design

Reference ID : LD IND DSGNR 01

No of Positions : 01

Experience : 3-5 Yrs

Education : Graduate or Post Graduate from reputed Institute

Functional Area : Industrial /Product Design
Member- Graphic Designer
Reference ID : MEM GRAP DSGNR 01
No of Positions : 02
Experience : 1-3 Yrs
Education : Graduate or Post Graduate from reputed Institute
Functional Area : Graphic Design

Member-Industrial Design
Reference ID : MEM IND DSGNR01
No of Positions : 02
Experience : 1-3 Yrs
Education : Graduate or Post Graduate from reputed Institute
Functional Area : Industrial /Product Design

Member-Interior Design
Reference ID : MEM INT DSGNR01
No of Positions : 02
Experience : 1-3 Yrs
Education : Graduate or Post Graduate from reputed Institute
Functional Area : Interior Design

Member-Architecture
Reference ID : MEM ARCH DSGNR01
No of Positions : 02
Experience : 1-3 Yrs
Education : Graduate or Post Graduate from reputed Institute
Functional Area : Architecture Design

Executive - Packaging Development
Reference ID : MEM PACK DEVP 01
No of Positions : 01
Experience : 3-5 Yrs
Education : Post Graduate or Graduation in Packaging
Technology
Functional Area : Packaging Development

Member – Design Engineering
Reference ID : MEM DSGN ENGG 01
No of Positions : 02
Experience : 3-5 Yrs
Education : Post Graduate or Graduation in Engineering
Functional Area : Design Engineering
www.lokusdesign.com

2.

AOL's Experience Design Group is looking for a UI designer with a decidedly human-factors bent to join our Bangalore,India. If you are the UI star we seek, you will join a team of exceptional designers that strive to create perfection in even the smallest user-interaction. You will specifically create real impact on the bottom line for the AOL Programming

organization by streamlining our publishing workflow and dramatically improving the usability of internal tools.

A little more about you:

You are an expert at creating task flows and reshaping those flows and the products behind them for optimal human performance and great task-completion times. You will be a champion of user experience, usability best practices and standards. You believe in getting the product right for the people who will be using it, and love to slash features that get in their way. You will work with product groups to shape product requirements and then transform those requirements into concrete wireframes and functional specifications. You love teams and collaboration. Tight deadlines don't ruffle your feathers. You thrive on working with the industry's top design and development talent, and embrace good ideas regardless of their origin.

On your resume we will see things like:

- Identifies addresses and solves complex user interface and information design problems by providing multiple viable solutions.
- Possesses expert diagramming and screen layout skills and creates hi-level concept maps, navigation maps, task flows and wire frames.
- Collaborates with other disciplines to define the vision and requirements for a product or programming area.
- Possesses thorough understanding of industry standard applications/ technologies such as HTML, CSS, AJAX, Flash and Publishing Systems.
- Demonstrates proficiency in industry standard UI software such as Adobe Illustrator, Visio, Omni Graffle, Photoshop, InDesign and Acrobat.
- Reviews competing products and recommends design solutions that differentiate the company's products from those of competitors.
- Works with business owners, producers, technology personnel, designers and researchers on specific projects to create final interface features.
- May develop user profiles, with emphasis on human error control, display issues, visual interaction, physical manipulation, and task and objective analyses.

Please note that this is not a graphic design position.

Photoshop designs do not meet the requirements listed above.

All applicants must be able to show samples of user interface diagrams, wireframes, specifications or flows.

Send your profile to amzed.hussain@corp.aol.com

3.

Think Design Collaborative Pvt. Ltd. is looking for Full time Product Designer with 1-2 years experience. Fresher with good knowledge of materials and processes may also apply.

Pre-requisites:

1. Strong conceptualization ability based on the brief given by the client as well as brief, scope and boundary conditions prepared internally.
2. Good working knowledge of proE or Rhino
3. Proficient at using softwares such as: Coreldraw, Illustrator, Photoshop
4. Good visualization capabilities in terms of form, color, texture etc.
5. Must be a proactive problem solver with the ability to delegate responsibilities

Qualifications

Post graduate degree in Product design from a reputed institute with:

- a) Mechanical Engineering background OR
- b) Architectural background

If you are interested, kindly forward your latest resume/ portfolio as an attachment to info@thinkdesign.in

Please do mention your present as well as the expected salary.

THINK Design Collaborative Pvt. Ltd.

www.thinkdesign.in

9/7, Second Floor,

Nehru Enclave East,

New Delhi 110019

Ph. No. + 91-11-26296965

4.

SAS R&D, India is looking for a professional in the role of Usability Analyst.

Summary

As a member of the R&D Usability team, this person will design, prototype, and document SAS Platform user interfaces. The duties of this position will include producing wire frame UI concepts and detailed UI design specifications; supporting usability evaluations; ensuring user interface consistency within a multi-application suite; creating and maintaining usability standards; evaluating new technology, and other duties as assigned.

Technical Skills

Creates designs using prototyping tools, e.g., Photoshop, MS Visio, Flash

Familiar with UI guidelines for relevant development platforms:
Windows, Apple, Swing, Eclipse

Domain Skills

- Excellent user-centered design knowledge and skills.
- Knowledge of design aesthetics and specifications.
- Ability to translate user needs into functional requirements and use cases.
- Communication and presentation skills necessary to present, explain, negotiate, and monitor design solutions.
- Ability to produce UI prototypes of various fidelities with different prototyping tools.
- Ability to work effectively with system architects, GUI developers and product managers.
- Ability to work on multiple projects and assignments.

Qualifications

Bachelor's degree in Computer Science, Industrial Design, Human-Computer Interaction, Cognitive Psychology, or related fields .

- 6-8 years of user interface design experience.

About SAS

SAS is the leader in business intelligence and predictive analytics software. The R&D centre in India is a key resource arm for the global SAS community and focuses on R&D and Industry Intelligence Solutions Development.

Job Code: Software Specialist - UI
Location: Magarpatta City, Pune
SAS website: www.sas.com

Contact Person: Asha Narayanan Asha.Narayanan@sas.com,
Executive - Human Resources

5. Ours is graphic design studio, based at Andheri (E) in Mumbai and looking for designers (preferably fresher) in our studio. The appointed candidate will get a first hand experience of working on projects, interacting with the clients as well as supervising the production.

Our clients include:

Essar, Saint Gobain India Pvt Ltd, Nicholas Piramal India Pvt Ltd
Cello and many more...

Interested designers please contact:

Meghna Parekh
Basil Leaf Creative
9820329151

91-22-32978724
www.basilleafcreative.com

6. Faculty positions in Textile Design, Fashion Design, Accessory Design, Fashion Management Studies, Apparel Technology, and Foundation Program are available.

All those who are interested can mail with their resume or contact NIFT Gandhinagar Admin. Registrar Mr. S D Swaminarayan directly (079 - 23247588 Extn. 103)

NIFT Campus, Behind Infocity
GH 0 Road, Gandhinagar - 382 007
Gujarat, India
Ph. no. +91 9825243599

7.

We are looking forward to add a new designer to our team at Design Incubator www.designincubator.com

We would like to invite architects who have keen interest in Graphic Design and / or Interaction Design to work with us. Individuals with one or more years of work experience (in Architecture or Design) are desired. Position is in Mumbai.

We shall offer the individual advanced training in the fields on Graphic Design, Interaction Design and User Centered Design Research Methods along with an attractive remuneration. Interested persons should send in their resume along with some examples of prior work done (website links preferred) and a covering email stating their interest to work in the field of design. Send your mail to info@designincubator.com

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

8. About the company:

Headquartered in Paris, France and operates in more than 30 countries. We are, above all, a people company €'over 83,000 people in North America, Europe, and the Asia Pacific region. Management and support roles aside, our employees are grouped into four major disciplines, each of which is governed by its specific economic rules, and managed with its own profit.

Our Goals and Values

Four fundamental objectives guide the operation of our business:

• To use our expertise to the benefit of our clients and partners through an open, collaborative approach.

• To ensure sustainable and profitable long-term growth.

• To provide a return on investment to shareholders.

• To promote employee development.

In addition to these goals, a formalized set of shared values guide our business decisions and shape our culture. The practical expression of these values and objectives can be seen in the collaborative relationships we build, the standards by which we measure our work, and the commitments we make to our people.

Financial Details

Shares are quoted on the First Market of the Paris Bourse under ISIN code FR0000125338. You'll find financial information and our disclosure calendar in our Investor Relations section, along with press releases, analyst presentations, and webcasts.

Our Services

Helps clients deal with changing business and technology issues. Our relationship with clients is a partnership—we bring our experience, best practices and tools to apply to clients unique requirements. We offer a wide range of solutions within 4 key areas of focus:

• Consulting Services

• Outsourcing Services

• Technology Services

• Local Professional Services

JOB DESCRIPTION

User researchers

Summary of Position

A Principal User Research Engineer will provide thought leadership toward our ability to understand users and customers in context and to turn that understanding into action. They will help build a culture that is able to collect and analyze relevant data (from planning, support, lab testing, and your own field

research) and to turn it into compelling, useful, and successful designs. This role will also include emphasis on identifying and cultivating new relationships within HSBC, and winning new business opportunities for the team.

I. Principal Accountabilities

1. Design & Lead research efforts. Responsible for the direct communication with customers of the business, customers of the service and other project stakeholders.

2. Execute user research efforts such as: Field observation, contextual interviewing, task analysis, usability testing, competitive analysis, industry trends, social trends, stakeholder interviews, contextual inquiry, etc.

3. Conduct ethnographic research to develop an understanding of our customers, their goals, and the problems they experience. Conduct studies of conceptual alternatives and prototypes to guide design solutions.

4. Apply user-centered design principles, human factors, usability heuristics and methodologies, industry best practices and standards, and social research methods. Facilitation of collaborative group meetings; consensus building. Coordination, development and facilitation of usability tests. Strategize the big picture and develop tactics to execute that strategy.

5. Conduct studies of conceptual alternatives and prototypes to guide design solutions. Provide input to business strategy based on your understanding of our customers.

6. Interpret the information you obtain from customers to provide design recommendations. Drive and enable the adoption and use of best practices across the business unit.

7. Evaluate and translates research findings into actionable insights and design improvements.

8. Adhere strictly to compliance and operational risk controls in accordance with HSBC and regulatory standards, policies and practices; report control weaknesses, compliance breaches and operational loss events.

9. Complete other related duties as assigned, support the Company's Diversity programs.

10. Actively mentor user researchers, senior user researchers and other members of the HUE team.

11. Formally promote the value of user research to new business and technology colleagues

III. Knowledge, Skills & Abilities

1. MA/MS is a minimum requirement for this role, with PhD level preferred. Advanced degree work or equivalent in HCI, Cognitive Science, Human Factors, Usability Engineering, Anthropology, or related fields..

2. Five to eight years experience practicing ethnography, usability, developing products and services.

3. Strong understanding and practice of the fundamentals of social research and ethnography

4. Expert knowledge in usability engineering and the field study methodologies, notably designing and conducting usability studies, heuristic evaluations, contextual inquiry, etc.

5. Proven laboratory, interview and observation skills

6. Excellent written and oral communications with strong project management skills

JOB Location: PUNE

Exp:5-10yrs

UI designers

I. Summary of Position

This position is for a Principal User Interface (UI) Designer. As a member of the HSBC User Experience (HUE) team, you will use research and design skills to discover, understand, promote and visually communicate the goals of the end user while balancing the needs of the business and brand. You will participate in many aspects of feature design, including: gathering and communicating design data via task flow analysis and user scenarios; and proposing new user interaction design to meet business requirements for the best possible user experience. A Principal UI Designer will provide thought leadership toward our ability to understand brand, users and customers in context and to turn that understanding into action. You will help build a culture that is able to design quality user interfaces (from planning, brand standards, interface design, and implementation) and to turn it into compelling, useful, and successful designs. You will hold a large role in evangelizing and marketing the HUE and UI team's services.

I. Principal Accountabilities

1. Create site architecture documentation including interaction models, site navigation, information structuring, labeling, and searching systems and translate into visual experiences to offer insights on technological impacts.

2. Provide design direction and act as a mentor to Senior and UI Designers.

3. Create, design and deliver effective, intuitive and pleasing user interface design mock-ups with one or more diagramming and design tools including Visio, Adobe Photoshop, or equivalent programs.

4. Maintain an awareness of current trends in technology, design, eBusiness, marketing and financial services to identify opportunities to enhance the experience design of interactive products and services.

5. Multi-task, manage and act as creative mentor on larger, more complex projects including taking ownership of creative scheduling, deadlines, deliverables, quality control and art direction.

6. Foster a collaborative creative environment by sharing critiques and participating in project and team brainstorming sessions.

7. Observe, understand, and translate research (field observation, contextual interviewing, task analysis, usability testing, competitive analyses, industry trends, social trends, stakeholder interviews) to uncover customer and business needs and define visual context of project.

8. Understand what users of web-based products need and want to do in the context of those products. Design interfaces for those products that best serve the users' needs while balancing the needs and expectations of the business.

9. Communicate with and offer refinements to the business requirements if out of synch with research of user needs.

10. Create material for user testing (paper prototypes, electronic click-through prototypes, live system testing, etc.)

11. Evaluate and translate research findings into actionable insights and user interface improvements.

12. Adhere strictly to compliance and operational risk controls in accordance with HSBC and regulatory standards, policies and

practices; report control weaknesses, compliance breaches and operational loss events.

13. Complete other related duties as assigned.

III. Knowledge, Skills & Abilities

This position requires an individual with:

• A Bachelor's degree or equivalent experience in Interactive/Multimedia Design, Graphic Design, Studio Art, Human Computer Interaction, or related area

• A minimum of five years experience creating and developing experience design solutions for high-traffic dynamic interactive products or services as well as experience with e-commerce design.

• Experience in product and application design in a consulting environment preferred.

• The ability to multi-task, prioritize and consistently meet deadlines; a strong understanding of HTML, DHTML, CSS, JavaScript, major graphic design applications, and digital media editing software and standard office productivity applications.

• Strong oral and written communication skills; good analytic and problem solving skills; an understanding of user-centered design principles; knowledge of industry best practices and standards; and a professional communicator inside and outside the design team.

• Knowledge of personalization, customization and content management systems preferred.

• Must present a portfolio that demonstrates a strong understanding of and passion for experience design and graphic design principles.

JOB Location: PUNE

Exp:5-10yrs

Please fill the details given below and send along with your updated profile.

Mandatory (*)

- *. Full name (as in passport /certificate) :
- *. Date of Birth (eg. 17th Apr 1980):
- *. Qualification: Year of passing Percentage :
- *. Mobile no: Office no: Residence no:

- *. Email id:
- *. Passport NO: Validity Place of Issue:
- *. Total working exp:
- *. Relevant exp in IT(yrs):

- *. Relevant exp in Usability (yrs):
- *. Relevant exp in Interaction Design (yrs):

- *. Relevant exp in Contextual Inquiry (yrs):
- *. Relevant exp in Usability/ Heuristic Evaluation (yrs):

- *. Relevant exp in Research (yrs):
- *. Relevant exp in Leading a team(yrs):
- *. Relevant exp in Project Management(yrs) :
- *. Max team size handled (Nos):
- *. Current CTC:
- *. Expected CTC:
- *. Notice period:
- *. Current company:
- *. Current designation:
- *. Current location:
- *. Preferred location:
- *. Reason for change:
- *. Previous companies:
- *. Interested for the Pune location YES/NO:

Should you be interested to relocate to Pune, kindly contact me ASAP with your CV along with your current contact details for further discussion and progressing.

Ma Foi Management Consultants Ltd 3rd Floor, Tower " A, # 6, Vega Centre Shankar Sheth RoadPune-411037, Tel: 020- 66269000 , Tel : 020 - 66269073(direct) Mobile No: 9764286711, E-mail: hema.rana@mafoi.com ,Website:www.mafoi.com

9. O&M, Gurgaon is looking for people with the following skill set.

1. 3D Designer, Visualizer - able to think space design, live

entertainment sets & environment designs. Preferably familiar with 3D studio max or Cinema4D.

2. Graphic designer - should have good understanding and knowledge about brand communications and an eye for aesthetics, forms, colors etc.

Experience: 2- 8 years

Remuneration: Best in the industry

Interested people should send in their resume at

gauravsheel@hotmail.com

10. Fabindia's Home design center is looking for fresher/internship/diploma project students for its studio in Bangalore.

We would like to invite furniture designers/interior designers/architect ure students with keen interest and working knowledge in graphic design to apply for the same.

Basic requirement-

1. Creative and prompt
2. Knowledge of graphic design principles and a good aesthetic design sense. Should be able to work with adobe photoshop, corel draw/autocad, 3d max/rhino... would be required to conceptualize/ design/develop interesting visuals & layouts for brochures/fliers, catalogues product related

3. Conceptualise and present design ideas & thoughts through sketches/renders or product /space walk-through.

4. Excellent verbal and written communication skills- should be able to directly interact with clients and look into their requirements.

Interested students may send in their resume with a portfolio of work done and an introduction letter from the school to

hdc.south@fabindia.com

Company Profile :

Fabindia, India's leading retailer of home products established in 1960 , is a chain of retail outlets that deals with handcrafted products, both garments and home furnishings and accessories. Fabindia started as a wholesale export company and has since successfully established itself as a major retail player in the Indian market. Fabindia's distinctive Home range – both textile and non-textile – has been bringing the magic of the hand crafted products into urban spaces for well over four decades with contemporary designs at competitive prices.

The product range in home consists of Furniture, Home furnishings – bed, bath, table and kitchen linen, Upholstery fabric, Curtains, Floor coverings and a range of non textile products like lights, lamps, giftware, ceramic and stationery. In addition to this, Fabindia's product line includes organic foods and body care products. Holding these major product lines together is the company's commitment to the rural and crafts sectors of India. Fabindia sources its products from over 7500 artisans across India. Today we have retail outlets in all major cities of India - a total of 81 stores - in addition to exclusive company-owned stores in Rome and Dubai. Amongst its buyers are institutes like The Oberoi group of Hotels, The ITC Maurya Sheraton, The Imperial, The Trident, The British High Commission, The Aman Resorts, The Benaki Museum, The Conran Design Group etc.

Fabindia's HOME DESIGN CENTER is a recently set up studio space which provide customized product and interior design services to its clients. At HDC, from assisting clients with interiors and

product design to color and fabric choices for their homes, resorts ,hotel rooms, service apartments and offices , the center offers custom made design solutions. HDC also works with design professionals, architect associates and builders on their requirements and vision of the space.

11.

Do you
believe in
life after work?

For that matter, do you believe in life at work? Where you don't need to carry a fake smile or leave your personality back at home. Where someone does give a damn for what you think. Where work and life balance, not cancel each other out. Where you'll work smart with some unusual minds (including your own) on some unusual projects at this unusual place a.k.a Synapse, India's first information agency based in Goa that specialises in marketing, advertising, web, usability, HR and IT initiatives for clients like Sharekhan, Kotak Bank, Microsoft and CRY amongst others. If you have a background in any of these areas and a strong penchant for a good, honest living in this life, email us at careers@informationmatters.in .

We are hiring UI Specialists



www.informationmatters.in

12.

Faculty to teach in the area of design research trends and forecasting .

We are also looking for faculty in the area of usability - communication design

deepti deeptifilm@yahoo.co.in

13.

Ogilvy Action, a division of Ogilvy & Mather is looking for people with following skill set:

1. 3D Visualizer: 3D artist, designer and thinkers. to generate concepts, create 3D renders & work with creative director to create experiential design for brand promotion, live events & exhibitions. good collaborators & team players.
2. Retail Designer: Strong conceptualization skills with good understanding of 3D software to generate visualizations. Understanding of the brand/space and consumer .
3. Graphic designers: Should be able to conceptualize and execute graphics for outdoor space/interiors & stationary for promotions. Should have good skills in photoshop, adobe illustrator/ corel and pref MAC oriented.

Work exp.: min. 2 years (for exe level) & 3-10 years (for mid level). Salary would be at par with the industry standards for the deserving ones.

Please send your CV & portfolio to: sundeepverma@ogilvy.com
www.ogilvyaction.com

14.

Company: IDEA (Innovative, Design, Engineering, Animation) Pvt. Ltd

Location: Ahmedabad, India

Fields: Industrial Design

Job Functions: Design and Engineering

Job Level: Mid-Level Staff, Entry Level Staff

DESCRIPTION :

IDEA is destined to become one of the best "Integrated Innovation, Design, Engineering and Animation" company in the world. Backed by one of the biggest Venture Capitalist funds in the world, IDEA boasts of a refreshing "hierarchy free environment" and a dynamic team of highly motivated diverse group of designers, engineers and animators.

Being one of the fastest growing companies in the industry, IDEA has evolved a culture that encourages a very open, creative environment and is "ever evolving" in its approach to design. This allows the right balance between creative freedom and timely delivery to our customers in a "fast paced fun environment" , with

an unparalleled focus on quality and innovation.

Based out of India (Ahmedabad), with a branch office in San Francisco, USA, IDEA offers a distinct cultural diversity, an unsaturated design market and "a huge variety of products" that need design intervention (we work on 20+ different product categories worldwide). So if you are excited by variety of experiences and are looking at adding some real "spice" to your designs, IDEA is the right place for you!!

Unique Industrial designers: (3-7 years experience) IDEA is seeking exceptional, hands-on, highly motivated Industrial designers with global exposure, to join its Ahmadabad based team exploring an unparalleled variety of projects. In this role, you will be required to interact directly with the customers, and take the projects right from inception to completion. Responsibilities include development of design criteria based on research, design and development of finished mockups, client communication, user testing and validation, and coordinating activities with various development partners inside/outside of IDEA for prototyping and short run manufacturing.

Requirements:

- B.S. or M.S. (or equivalent) in Industrial Design with 3-7 years of experience in medical/ automotive / consumer product design
- Involved sketching and mockup making skills, with a flair for quick representation of ideas
- Impressive communication skills as you would be independently interacting with the customers and product development teams.
- Demonstrate a portfolio of successful launched products
- Solid 3D surfacing skills (Rhino and Alias preferred; and working knowledge of Solid Works and Pro-E preferred)
- Expressive Graphic design skills (Photoshop, Illustrator, CorelDraw etc-Flash a plus)
- Experience and/or training in applied ergonomics/human interface design a plus
- Knowledge of product design for Global / US markets preferred
- Must be self-motivated, with strong interpersonal skills.
- Able to produce results independently as well as collaboratively in a team environment.

We are also inviting fresh graduates to apply!!

We offer state of the art tools, a stimulating Global work environment and excellent compensation and benefits (best in class) and we are an equal opportunity employer. To know more about our location and work environment at our Ahmadabad based facility, please visit

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

HOW TO APPLY:

Qualified candidates should send or e-mail their portfolio, resume, and cover letter to:careers@ideaproductdesign.com

Please do not send original materials, as we cannot return samples.

15

Human Factors Specialist

Location: Shanghai, CHINA

Position Summary

Representing the human perspective in design, Human Factors (HF) Specialists play a key role in the IDEO design process, working collaboratively with interdisciplinary teams and with our clients to create innovative products, services, spaces, interactions and experiences. This individual will be responsible for leading user research to uncover insights and opportunities to guide design projects. We are currently hiring multiple Human Factors Specialists from Junior to senior level. Specialists at all levels will contribute to design projects hands on. More experienced Specialists will lead the HF portion of projects and fully facilitate teams and clients through the design process including fieldwork, synthesis, and storytelling. At senior level, the Specialist will lead the HF community and support the full range of IDEO'S offerings in Shanghai.

Specific responsibilities

• Lead and participate hands on in your area of expertise while designing in conjunction with other disciplines (Industrial Design, Interaction Design, Business Factors and Mechanical Engineering)

• Structure user-centered research and lead internal and client teams through fieldwork to determine user's physical, cognitive, social, emotional, and cultural needs.

• Lead and facilitate teams and clients through analysis and synthesis of user research, helping to distill the most important insights and link them together in frameworks, principles, and implications for design.

• Communicate design insights and opportunities throughout all phases of design.

• Mentor and inspire more junior level Specialists, nurturing their talent and professional growth.

• Coordinate with IDEO's offices around the world as necessary on projects not based in Shanghai.

Qualifications

• Experience - 3+ years experience in the human factors, usability, or/and design research. We are open to those coming from various industries including software, health care, designing for children and teenagers, service design, industrial design, interaction design, brand strategy, advertising, communications design, and environmental design. We are also open to people who have an academic background in design but have moved into the world of research, as well as researchers (i.e. sociologists, anthropologists, psychologists, etc..) who have made their way to the world of design. It will benefit your application to show how you have worked across a wide variety of domains.

• Leadership Experience - 2+ years experience in a project leadership capacity required at Senior level, desirable at the Mid level.

• Education – Bachelor's degree required, higher degrees are strongly preferred. We are open to individuals with various educational backgrounds, but we are particularly interested in those with a human or social sciences degree (such as cognitive psychology, sociology, human factors or anthropology) .

• User research/field work skills - HF Specialists must be prepared to plan and lead user research in order to discover insights about people first hand. We are looking for people experienced in human-centered, qualitative research methodologies, and who can apply a rigorous approach to the design and execution of field research in response to various client challenges. Knowledge or experience with quantitative research a big plus.

• Empathy and Passion for people - We are looking for those who have a natural skill to engage with people at a deep level. Whether observing or interviewing customers, or working with

fellow team members and clients, a HF specialist should be passionate about representing the human perspective in design and should have skills in bringing this passion to life for the team.

• **Deep insights** - HF Specialists must have proven experience in uncovering unmet user needs, and unpacking meaning from sometimes obscure and disparate findings and framing these insights in a way that inspires design teams to develop imaginative and appropriate solutions.

• **Creative/Analytical Skills** - HF specialists must be confident about leading teams and often clients through a range of research analysis and synthesis processes. This includes delivering a quick but compelling inspiration to helping distil the most important insights and linking them together in frameworks or principles that inspire design.

• **Ability to connect insights to design** - The insights and information drawn from research must be translated into an inspirational and useful foundation for design. HF Specialists must delight in cross-disciplinary collaboration to generate user-centered opportunities and concepts. The ability to help shape the earliest prototypes for evaluation and to structure user feedback sessions with foggy inputs is a plus.

• **Compelling storytelling** - A critical element of this role is to deliver insights about people and behavior - verbally and visually - in a way that generates empathy, emotion, and engagement from the client and design team.

• **Strategic perspective** - In the variety of work that we do, many of our projects involve strategic thinking based upon the insights gathered from the field. Thus, business, brand, and/or strategic experience are desirable.

• **Cultural fit with IDEO** . Due to the organic organizational structure of IDEO, HF specialists must be able to illustrate an entrepreneurial spirit and ability to collaborate with multidisciplinary teams and develop strong relationships. Everyone at IDEO is expected to connect with peers globally to collaborate, share knowledge, and build on each other's ideas.

• **Language skills** - Fluency in spoken and written English and Mandarin (Chinese) required. Whilst the working language in our Shanghai office is English, mandarin language skills and a deep

interest in Chinese culture are necessary to ensure that the work we deliver to our clients are of a high standard.

• **Travel requirements** Must be able to complete an initial period of training in one of our global offices. Must be willing to travel internationally at least 10% of the time. Local travel to complete field work may be up to 50%.

Additional responsibilities and requirements for the Sr. Human Factors Specialist

We are currently looking for a senior level Human Factors Specialist to be the human factors community Lead in Shanghai.. This person will provide vision and direction to the community, develop unique content, methods and offerings relevant to the Shanghai office, and manage projects that have both user-centered and strategic components. The qualified candidate will have 5+ years experience in a related capacity, 2+ years experience in a project leadership role, and demonstrate a mastery of all the requirements described above in a range of different content areas (different industries) and phases (from strategy to validation). Additionally, they will be capable of building relationships within the global IDEO HF community and helping develop and grow the HF community within the Shanghai office.

About IDEO

IDEO is an internationally renowned innovation and design firm that uses a human-centered approach in design to help organizations create products, brands, services, environments and strategies. We help our clients identify new directions and offerings by designing for people's latent needs, behaviors, and desires. As social issues enters the mind of the 21st century society, IDEO is integrating themes such as sustainability and social responsibility into our designs. A partial client list include: Eli Lilly, Hewlett Packard (HP), Intel, Marriott, McDonald's, Microsoft, Nestle, Nissan, Nokia, Pepsico, Samsung, and SAP.

IDEO consists of design thinkers experts in the disciplines of design, engineering, social science, and business strategy. Our strength in innovation stems from our unique culture based on collaboration, diversity, curiosity, openness to ideas, and empathy that defines each of our eight locations: San Francisco, Palo Alto, Chicago, Boston, New York City, London, Munich, and Shanghai. Since 2005, the Boston Consulting Group has identified IDEO as

one of the most innovative companies in the world, and a survey conducted by IMD, Egon Zehnder, and Fast Company placed IDEO fifth on a list of the most admired US innovators. Beginning in 1991, IDEO topped BusinessWeek's list of design award winners for fourteen years straight. IDEO was recently ranked as the 5th most innovative company in the world by Fast Company. Other awards include nineteen Red Dot awards and more than fifteen iF Hanover awards.

Our work environment appeals to self-directed, flexible team players that have great interpersonal skills and lots of curiosity.. We thrive on peer relationships rather than hierarchies; on teams rather than lone thinkers. IDEO is fiercely protective of our open collaborative approach and believe it is the key enabler for us to deliver innovative, groundbreaking work. Our Shanghai office is located in the heart of the French concession, close to the tranquility of Fuxing Park and the shops of HuaiHai Lu. We offer a pleasant, collaborative and international work environment.

To Apply

Please visit our website at <http://www.ideo.com/careers/> to submit your cover letter, resume or curriculum vitae, and a 1-2 page response to one of the following tasks below. We are as interested in your storytelling style as we are in your content, so please do not send text only versions of your work.

• A description of a project you have carried out in which you had the chance to develop your user insights into opportunities for design, or

• A portfolio of your work that demonstrates the above abilities, or

• Your response to this exercise: find an environment where you can watch people interacting (such as a park, a restaurant, a transit station, vehicle etc). Spend some time observing activities and interactions, documenting what you notice (in photos or sketches for instance) and share with us your thoughts about how people's experiences there could be enhanced through design.

16.

HIDESIGN invites applications for Visual Merchandiser
Overview

HIDESIGN has an exciting opportunity for someone to oversee and maintain the visual merchandising concepts, standards & creative installations

Responsibilities

*** Designing and developing the in-store merchandising props, seasonal window displays Defining and maintaining merchandise presentations based on HIDESIGN visual merchandising standards & planogram.**

*** Mentoring & monitoring the sales staff's knowledge of and involvement with display standards & merchandising strategies.**

*** Establishing and ensuring an effective cleaning schedule of showcases & display fixtures. Planning, preparing, & installing creative merchandising installations in conjunction with the design directive from corporate office.**

•

*** Communicate on a regular basis with store management, regional management, & corporate offices regarding merchandising initiatives, display standards, & creative installations.**

*** Participating in meetings & conference calls as required. Organizing & assisting, if and when, as needed with the development & installation of traveling exhibits, collections, & special events.**

*** Follow-thru with photo documentation, as well as with the removal & shipping of exhibit/collection display materials.**

*** Maintaining a clean & organized work area, files, photos, & display material storage.**

*** Preparing appropriate display material orders & signage orders as required.**

*** Reconciling monthly display material purchasing and business travel expenses on Expense Reports. Developing an effective sensibility of general product knowledge - including new merchandise & evolving merchandising strategies.**

Qualifications

*** Must possess 2-3 years experience in merchandising, visual display, styling, or related areas - preferably luxury retail.**

*** Must have exceptional organizational and communication skills. Must be ambitious, flexible, out-going, enthusiastic. Ability to work with a variety of people, and present ideas and information to a group.**

*** Knowledgeable of local vendor sources for display supplies, hardware, props, furniture, flowers. Experience with basic construction hand tools and painting.**

*** Basic computer skills required: email/Outlook, Microsoft Excel &**

Word. Theater or color display lighting experience a plus.

* Basic knowledge of leather goods and leather goods displays is a plus.

* Must be able to travel, as needed, regionally to various retail locations for store visits & installations.

* Will be based in Pondicherry.

Pls send in your CV and portfolio / examples of recent work

dipen@hidesign.com

nayantara@hidesign.com

17.

Ogilvy Action, a division of Ogilvy & Mather is looking for people with following skillset:

1. 3D Visualizer: 3D artist, designer and thinkers. to generate concepts, create 3D renders & work with creative director to create experiential design for brand promotion, live events & exhibitions. good collaborators & team players.

2. Retail Designer: Strong conceptualization skills with good understanding of 3D softwares to generate visualizations. Understanding of the brand/space and consumer.

3. Graphic designers: Should be able to conceptualize and execute graphics for outdoor space/interiors & stationary for promotions. Should have good skills in photoshop, adobe illustrator/ corel and pref MAC oriented.

Work exp.: min. 2 years (for exe level) & 3-10 years (for mid level).

Salary would be at par with the industry standards for the deserving ones.

Please send your CV & portfolio to: sundeep.verma@ogilvy.com

www.ogilvyaction.com

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Feedback@designforall.in

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