

Design for All

August 2008 Vol-3, No-8

A Publication of Design For All Institute of India



**INNOVATION THROUGH
INCLUSIVE DESIGN
EUROPEAN BUSINESS CONFERENCE
OSLO 5-6 MAY 2008**

Chairman's Desk:

"Reading makes a full man; conference a ready man; and writing an exact man." Francis Bacon

Normally conferences conclude in the lobby of the venue or corridor of the hotel and ultimate outcome of the conference is known to a few and often known to none. The real purpose of the conference is lost either during the preparation of the conference because of clash of inflated egos of the participants .The voice of the organizers among design fraternity does not carry any weight and they are new and everyone look at them with suspicion. No one seems to trust them or attending audience is not mentally prepared to grasp the confer topic. Purpose of organizing a conference is to share the ideas among participants and discover the new lines of thoughts for pushing the objective further and work for benefits of the general population. The outcome never reaches to individual person and they never feel part of that development. I always advocate 'Never let the cause be masked'. Let the information flow freely and people should use that information with their own perceptions. I am in favor of an " unconference ". It is a facilitated, face-to-face, and participant-driven and it is centered around a theme or purpose. The term "unconference" has been applied, or self-applied, to a wide range of gatherings that try to avoid one or more aspects of a conventional conference, such as high fees and sponsored presentations. High fees never allow the genuine person to learn and attend the conference because he/she cannot afford. Sponsored events are influenced by ideas of sponsors and the natural, real

discussion never takes place and natural flow of sharing of knowledge face some kind of hindrances that are not visible but work apparently on the back of the mind of the organizers. Organizers always take care of the interest of the sponsors because they are under obligation. This conference is business conference and it has the touch and flavor of the commercial angle along with academic discussion. It justifies their stands and they do not have any hidden agenda to please any section of participants of the conference. Business means business and every participant is safe guarding the interest of their parent organization and competing with one another for new avenues of businesses.

In a great essay on "Enlightenment", Kant wrote, 'is man's emergence from his self-imposed immaturity. Immaturity is the inability to use one's understanding without guidance from another. This immaturity is self imposed when its cause lies not in lack of understanding, but in lack of resolve and courage to use it without guidance from another'. Conferences provide the platform where the person can discuss his ideas with different experts from different walks of life and it is the occasion when the person can judge and if needed he/she can rectify his/her thoughts. It is the place where immaturity encounters maturity face to face and immaturity learns a lot from mature person. Sometime, immaturity of the person becomes the cause of the revolution of the society because that idea is backed by unending energy of courageous person and he is not able to see beyond his idea. He becomes slave of his own idea or he is so obsessed with this idea that he refuses to entertain other

ideas. I call it victim of shortsightedness. Others opinion does not matter to him and he is engrossed with his own idea. Sometime discussion with others clicks a new idea and he keeps on working till he achieves his objective. Enlightenment leads to creativity if the person is passionate and looks for new ideas. Generally enlightenment makes man knowledgeable and indifferent or self-content and they keep enjoying living in themselves. Creativity can be achieved by following a path of isolation-meditation-conference. Isolation flashes new ideas to those who are in search. Such a person then meditates of the pro and con of his ideas and ultimately discusses them in conference. This conference provides opportunity to him to judge the significance of his ideas. Once he has discussed his ideas in a conference he again goes in isolation and meditates whatever suggestion he has received during the conference is worth incorporating into his own idea. He keeps on meditating and a final shape of his idea emerges and opens for benefit of the general population. Enlightenment is the first step of creativity but to attain enlightenment in true sense one has to methodically pass this path of isolation-meditation-conference-isolation-meditation. This step looks simple but it needs rigorous training to follow this art.

I was a little apprehensive in following the advice of Ms Onny Eikhaug for publishing the conference outcomes held in Oslo on 5-6 May 2008. It was a business conference on inclusive design and our newsletter publishes academic papers. I do not know what made us try her idea. I think I followed the voice of Sapere Aude! [Dare To Know!] Have courage to use your own understanding! That is the motto of enlightenment.

I am extremely delighted to see the outcome of her suggestion in the shape of our special issue. It is her dedication, hard work and above all sincerity that is admirable. She is so meticulous in her assignment that she never leaves any scope of failure. Success is sure for her. Her success is shared with our esteemed readers and us.

I am thankful to one great lady who is graceful, smart and intelligent and has turned our dream into reality. It was her brainchild and she convinced us "why not you attempt for covering of conference outcome?" It is our moral duty that knowledge between "us" should reach to "them" who can use for benefits for all. I agreed and this special issue is in front of you. She is Program leader of Design For All of Norwegian Design Council Ms Onny Eikhaug. The way she has written the Introduction, background and themes, conducted interviews and proceedings of conference, exhibition and conclusion of conference I feel I want to stand and salute her. She is so sensible that she went for holidays but given the assignment to very responsible Ms. Ida Lund Bjornsen. She has given final touches to this special project. That has admirably enriched the write up.

It is the human nature that their mind distracts and it is very difficult for anyone to concentrate on learning while listening to different experts. It forces them to leave the program and look for some recreation. Distraction happens when they are not in position to learn new ideas or find repetitive ideas by many speakers or conference proves to them as a run of the mill. They recreate by keeping themselves busy in other activities of conference like enjoying coffee break, lunch and

gala program etc. The real purposes of the conference may be defeated by mismanagement and those who ignore the possibility of losing interest of participants and never preemptively act to avert this cause of failure is sure to fall. The whole exercise of learning of participants appears as get together party and chaos prevail everywhere. In this conference the organizers have invited eminent speakers and the competent audiences. Organizers were aware about distraction nature or they were aware the capacity of human's learning and they should not indulge in useless activities and disturb others. They have well planned 'Live- Move- Connect' exhibition to relieve the heaviness and participant-learning process should continue by visiting exhibition. The exhibition was organized under the curator Mr Rama Gheerawo of Helen Hamlyn Centre.

This is however the first conference I have come across where the organizers are serious in achieving their predefined objectives. It appears from their management that they were crystal clear in their goals and have blended two new ideas in conference. One is academic discussion and another is design Challenge during the conference. It is like a workshop where participants can learn from their mistakes while defining their new ideas whilst experts were observing, assisting them for shaping of their thinking process. It is unique in another sense where the participants and speakers have fine compatibility and audience is not feeling that speakers are from different world their attitude is something like 'The higher a man gets, the smaller he seems to those who cannot fly. - Friedrich Nietzsche

Ms Onny has conducted two interviews of eminent personalities during the conference, one is with Prof Jeremy Myerson, Director, Helen Hamlyn Center, Royal College of Art , London and second is Prof Sooshin Choi of Cincinnati University, USA.

I personally feel that the way Japan' s designers are looking into minute detail while designing their subway and Fukuoka city tube Nanakuma line for all is remarkable. I believe rest of the world has to follow their path in due course of time.

This August month is special for us. Mahatma Gandhi initiated "Quit India" movement in August 1942. India was liberated from foreign force on 15th August 1947. Reasons are many but these are historical; we followed the unique path of non-violence under the guidance of Mahatma Gandhi and became independent. Experiment of non-violence became example for others and they also attained the freedom by using the same technique of non-violence. It is a great honor for us that we are able to publish an important and significant event of Norwegian Design Council. We feel there are some lessons for our design, industrial and commercial communities in India. We wait with bated breath for feedback of our readers. It is with their blessing that we impact on historical developments.

Happy Independence Day India

**With regards
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Forth-coming issue of year 2008

September 2008 Vol-3, No-9 is special issue with SATH (USA) Ms Jani Nayyar from SATH is organizing this special issue

October 2008, Vol-3, No-10 is special issue as Prof Jeremy Myerson and Mr. Rama Gheerawo of the Helen Hamlyn Center, Royal College of Art, London, have agreed to be our guest editors.

One of the issues this year will be edited by Dr Rains Scott, USA .

Introduction:



Introduction to this special edition Design for All Institute of India newsletter on European Business Conference on Inclusive Design - Innovation through Inclusive Design

I am very grateful to get this opportunity to share with you the experience and the content of the first European Business Conference on Inclusive Design which was held 5 – 6 May 2008 at The Norwegian Design and Architecture Centre in Oslo, Norway.

Our mission as a Design Council is to promote design as a strategic, profitable tool for innovation to Norwegian trade and industry and thus to contribute to commercial growth. This formed the basis of this conference. The emphasis was on presenting the importance and need for a people-centred, inclusive design approach in achieving profitable innovation in business. We see Inclusive Design as both an ideology and a practice in moving towards a more inclusive society, and we have a strong belief in the opportunities for innovation and the business potential in this area of design thinking!

The newsletter is based on material produced from the conference and contains selected extracts from the printed

conference material. Most of the speakers and an introduction to their lectures are presented here. If you want to see and hear their lectures please go to the conference website where you can find the online videos and the presentations to be downloaded. You will also find a PDF of the conference leaflet, photos and additional conference material on this site:

www.norskdesign.no/EBID2008

I am also happy to be able to include in this newsletter two interviews; one with our conference partner represented by Prof. Jeremy Myerson, Director of the Royal College of Art Helen Hamlyn Centre and one of the delegates, Sooshin Choi, Associate Professor & Coordinator Industrial Design, University of Cincinnati.

I hope you will find the material and the lectures interesting, and imagine the good atmosphere and international community that resulted from this event when looking at the website.

If you have any questions or any comments, please do not hesitate to contact me:

Onny Eikhaug

Programme Leader, Design for all

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NEW OPPORTUNITIES

Jan R. Stavik



Jan R. Stavik

The year 2012 will be a milestone in the history of Norwegian demographics; more than half of the population will for the first time be over the age of 50. In the year 2020 this will be the case for all of Europe!

In my opinion, our politicians and the business communities have barely started to grasp the consequences of these dramatic facts, which represent both challenges and opportunities.

From a business point of view the opportunities must be staggering, even from a fairly short-term point of view.

In today's global competition everyone is looking for the innovative edge, but surprisingly few companies seem to be focusing on the fact that not only are we looking at a major development in demographics, but the above 50 segment will have an unprecedented purchasing power, a historical long life

expectancy, a previously unheard of zest for life, and consequently a strong demand for innovative, tailor-made, high quality products and services.

The Norwegian Design Council has for several years been working on these issues in close cooperation with the Norwegian authorities, and we are pleased to launch our first international conference on this matter.

It is our sincere hope that the conference will be an inspiration to business people as well as politicians and bureaucrats to become better prepared for the challenges and opportunities, which we here foresee.

Jan R. Stavik

Managing Director

Norwegian Design Council

About the Norwegian Design Council

The Norwegian Design Council (NDC) promotes the use of design as a strategic tool for innovation, in order to achieve greater creation of value in Norwegian trade and industry.

The Design Council is a national strategic body for design in Norway and we are funded by the Ministry for Trade and Industry. Our aim is to increase Norwegian businesses' understanding, knowledge and use of design as a tool for innovation. In order to achieve this we:

- Give companies advice on how to use design as a strategic resource and source for innovation**
- Promote the innovative effects of design through our website, conferences, seminars, design awards and exhibitions**
- Collaborate with other organizations - such as Innovation Norway - in order to make design accessible to companies all over Norway**
- Promote Norwegian design and Norwegian designers**

Norwegian Design Council and Inclusive Design

For several years, the Norwegian Design Council has emphasized the importance of Design for All whilst working with Norwegian industry. A four-year programme, named Innovation for All, was initiated in 2005 to support industrial growth by contributing to new product development processes based on Design for All principles. Although this programme is one of many in the Government Action Plan for Universal

Design, it is the only one that focuses on design and product development that works closely with business.

As a leader of the programme I focus on developing Design for All as an ideology and promoting it as a practice. We engage with designers, researchers, educators and industry partners to achieve this. One of the goals of the programme is to identify and demonstrate the innovation potential as well as the commercial benefits of this approach, emphasising Design for all as an effective business tool for user centred innovation and business development. We conduct design projects with industry, create guidelines and disseminate findings through our website. We also run lectures, workshops and work closely with the media. In 2004 we established a new Design for All category in our Awards for Design Excellence and Young Talents Awards.

In organising this conference, we hope to create an event that becomes a landmark in the Nordic region and puts Design for All at the front of our thinking. Although we are only at the start of this vision, this event moves us closer towards a more inclusive society with innovative, user friendly products and services that cater for people of different ages and capabilities.

Onny Eikhaug

Programme Leader Design for All

Conference:

Background and themes for the European Business Conference on Inclusive Design - Innovation through Inclusive Design

As mentioned in the conference summary we had many objectives for the conference but as for the content of lectures we decided to focus on three primary challenges that Inclusive Design is facing today:

- Clarify what Inclusive Design is really about – it should not just focus on age and disability**
- Moving Inclusive Design beyond a product design focus to address the other design disciplines**
- Present Inclusive Design as a powerful business tool for innovation to trade and industry**

In this context we concentrated on three key issues relevant for the business focus of the conference and the focus of the Norwegian Design Council. In short these can be described as:

1) Enabling knowledge transfer – moving Inclusive Design from ideology to practice

2) Presenting effective strategies, mechanisms and methods for engaging in Inclusive Design in everyday business practice

3) Giving a global perspective on working with industry, showcasing Inclusive Design as a profitable business tool for innovation

NDC's idea and motivation for the conference

- Capturing the attention of business and industry to Inclusive Design as a business tool for innovation, based on a people centred design approach**

- **Creating mechanisms for knowledge transfer to the different target groups and to encourage interdisciplinary interactions between them**
- **Present useful, practical strategies, mechanism and methods for engaging Inclusive Design in everyday business practise**

Target groups

We wanted to attract a wide audience and present topics and lectures with different perspectives in a variety of fields that could be of general interest but also to give in depth insights in more specialised areas. The target groups we wanted to attract were the following:

- **Business and industry in the Nordic region**
- **The design communities**
- **Research environments, centres of excellence and academic institutions**
- **Government and public institutions**
- **Media**

Conference themes

In the programme we tried to address these aspects and based the conference content on three main themes: LIVING, MOVING and CONNECTING and to relate the lectures to these main themes. Here is a short description of the themes:

LIVING

The theme of living explores how we use the home as a living space. We look at new products, services and furniture for the home and for our everyday lives and see how they might enable more independent lifestyles, and give more choice.

MOVING

Transport becomes an ever-important issue when talking about people-centred design and including the needs of differently abled people is at the heart of it. The projects here demonstrate best practise in designing for modern cities and also present future challenges when addressing the difficulties of travel.

CONNECTING

Good services and communication that connect people in new and interesting ways are explored in this session. Technology is viewed here as an enabler of people, with focus on benefiting the end user rather than creating more gadgets.

The themes also formed the focus of the conference exhibition; LIVE–MOVE–CONNECT, presenting 9 projects from the Helen Hamlyn Centre’s Research Associate Programme. The wide variety of speakers, companies, organisations and cases studies from across the globe provided new insights and knowledge in a variety of areas with regard to design, innovation and business.

Output targets

Since this was the first business conference on Inclusive Design to be organised by the NDC, we were ambitious but also lacked previous experience in this field. However, being used to organise design conferences and seminars in general we had some clear ideas about the main goals which were identified as follows:

- Information, Inspiration, Motivation, Action (!) to all the target groups**
- Attract new business partners/audience**

- **Establish a Nordic and global Inclusive Design network of companies, designers and organisations that we can collaborate with in the future within this field**
- **Matchmaking designers and business, and encourage interactions between the various target groups**

Onny Eikhaug
Norwegian Design Council

Toshimitsu Sadamura

The inclusive design project of the Fukuoka City Tube Nanakuma Line

The Nanakuma Line of Fukuoka City Subway is a new tube that opened in February 2005 in Japan. GA-TAP, Inc was commissioned to develop complete designs for stations, facilities, trains, signs and rail yards. The design project began in 1995, and during the first year they conducted a thorough survey of different users. The research showed that there were two kinds of barriers that prevented users from using the tube system: "Barriers relating to mobility" (physically-challenged, elderly people, pregnant women, people with children and those who carry baggage), and "barriers relating to information" (people with visual and hearing disabilities, mentally disabled, the elderly, and foreign people). In this project it was developed a variety of designs and systems to produce a tube system that is accessible to everyone.

The project included the following six design maxims:

- 1. Inclusive design of traffic lines**
- 2. Inclusive design of facilities**
- 3. Inclusive design of walkway areas**
- 4. Offering information by means of symbolized space**
- 5. Offering information to identify stations**
- 6. Inclusive design of signs**

Toshimitsu Sadamura graduated from the Kyushu University School of Design in 1975. He joined GA-TAP, Inc. the same year, and was mainly in charge of corporate ad designs. Toshimitsu is one of the few Japanese designers who can make a bilateral approach in the fields of

communication design and space design. "Universal Design of Nanakuma Line, subway in Fukuoka City," presented at the 2nd Int. Conference for Universal Design in Kyoto 2006 has attracted worldwide attention. GA-TAP were praised by the Japanese Cabinet Office for promoting barrier-free access, won the Good Design Award as well as the SDA award presented by the Japanese ministry of the Economy and Trade among others.

www.ga-tap.co.jp

**TOSHIMITSU SADAMURA
PRESIDENT/DIRECTOR
GA-TAP, INC, JAPAN**



Universal Design for Public Transportation

-Working to be a subway that is easy for everyone to use.

-The "universal design" of the Fukuoka City Subway Nanakuma Line

Toshimitsu Sadamuras

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Outline of the Nanakuma-Line

The population of Fukuoka City is 1.4 million, and development in the southwestern area of the city has been especially rapid due to the attractive residential environment it offers. The Nanakuma Line connects downtown Fukuoka with the southwestern area, and a key concept in planning the subway was cost reduction. Measures to reduce construction cost included, for example, a smaller tunnel cross-section. Stations and cars were also designed to provide a comfortable usage environment within limited space.



Cars **Railway-type linear motor system**
Gauge **1,435 mm**
Length **Constructed: 12.7 km**
Commercial: 12.0 km
Structure **Entirely underground**
Facilities **Stations: 16**
Train yard **Hashimoto Yard (aboveground)**
Transformer stations **3 (Kamo, Chayama, Yakuin)**

Design process

The design project for the Nanakuma Line began in 1996. During the first year a wide range of subway passengers were interviewed and the design concept solidified. The schedule called for the design of 16 stations, facilities, signs, yard and ventilation towers, and car design, over a 10-year period.

1996

Design policy and concept formulation

1997

Architecture and sign design guidelines formulation

1997~1998

Basic design for standard station and fleet yard, etc

1998~2000

Architecture and sign design for 16 stations and fleet yard

1999~2003

Station operations equipment And car design adjustment

2003~2004

Advertising and PR design

2002~2005

Implementation and Construction management



Types of barriers

Users with limited mobility

- ❖ **People with physical impairments**
- ❖ **The elderly**
- ❖ **Pregnant women. People with children**
- ❖ **People with heavy loads, etc**

Users with limited information access

- ❖ **People with visual impairments**
- ❖ **People with hearing impairments**
- ❖ **People with cognitive impairments**
- ❖ **The elderly Children**
- ❖ **People who do not speak Japanese, etc**

Design objectives and methods

The concept of universal design

A space with high mobility and easy utilization, and information that can be easily understood by everyone

The methods of universal design for space constitution

Universal movement lines

Universal facilities

Universal walkways

The methods of universal design for communication

Information provided through icons and

Information for station identification

Universal signage symbols

1. Universal movement lines

Layouts for stations assigned top priority to movement lines of passengers with restricted mobility. Wheelchair users and the elderly, who often have difficulty in movement, can utilize the subway with the shortest possible movement distances. Cars equipped for wheelchair users stop directly in front of the elevator, which is located in the center of the platform, at all stations.

□ Entrances and exits are always provided with elevators and/or escalators.

- ❖ Elevators to the platforms are located near the ticket gates.**



- ❖ **The elevators are located in the centers of the platforms and cars equipped for wheelchair users stop directly in front of the elevator.**
- ❖ **The height difference and gap between the platform surface and the car floor are minimized, due to the fact that all platforms are straight. Getting on and off is safer than anywhere else in the world.**



2. Universal facilities

- **Elevator buttons are situated on both left and right side, separated from the wall, for ease of use by wheelchair users.**

□ Ticket machines are mounted lower than usual to facilitate use by wheelchair riders and space is provided for the wheelchair footrest.



❖ Ticket gates are wide enough for wheelchairs to pass through.



- ❖ **The magnetic tape on the tip of the white canes carried by the visually impaired will automatically call the elevator and open the doors, via sensors in the guidance blocks in the floor.**



- ❖ **Guidance blocks on wheelchair movement parts are grooved to help prevent slipping.**
- ❖ **Restrooms are wide enough for easy use by wheelchair users. Adult-sized beds and osteomate facilities are also provided.**



- ❖ **Passenger with large loads can use this shelf to pass through the ticket gate more easily.**
- ❖ **Accent colors have been added to stair trend edges to make them more visible to visually impaired or elderly.**

3. Universal walkways

Most subway stations are cramped and have a dark impression, but the Nanakuma Line is designed with narrow tunnels and compact stations. A number of design features were adopted to make the narrow dimensions less noticeable to riders, and make the stations seem brighter and more comfortable.

Unified architectural and facility modules

Station movement paths are often partially blocked by various obstacles such as signs or lockers. The Nanakuma Line has defined 300 mm as the standard module, with all floors, walls and ceilings in integer multiples of this. Signs and facilities are built-in to preserve this module dimension.

Natural light introduced



Underground spaces are usually lit by artificial illumination, often given an impression of being dark. The Nanakuma Line makes extensive use of large atriums and transparent materials in exits and entrances, introducing natural light into dark underground areas to realize a well-light space.

Use of transparent materials

Transparent materials are also extensively used inside stations, as dividers, staircase walls and other items. The design assures good visibility and provides a feeling of spaciousness.

4 Information provided through icons and symbols

Areas important in using stations are marked off with color and lighting to make it clear where they are even from a distance.

Entrances and exits

All entrances and exits have green gates, a unique identifier for the Nanakuma-Line.

Ticket machine and restroom wall



Ticket machines and restroom walls are formed in curves, in dark green.

Illumination at branches

Important locations on movement paths are illuminated with light of a different color to make them stand out.

5. Information for station identification

The coloring, symbol marks and wall materials are different for each station, making it easier for children and non-Japanese visitors are to identify them.

Walls are different for each station.

The wall material is different for each station, facilitating station identification.

Symbols marks are different for each station.

橋本 Hashimoto		茶山 Chayama	
次郎丸 Jiromaru		別府 Befu	
賀茂 Kamo		六本松 Ropponmatsu	

The symbol mark and coloring are different for each station, and the combination makes quick station identification possible.

6. Universal signage

In Nanakuma-line, signage system is made readily understandable for everyone including children, wheelchair users and blind people method to solve the problem is nothing by any means. In addition, there are many the problems that cannot be settled in one design

Sign installation height

Children and wheelchair users have eye levels lower than most users. All signs on the Nanakuma Line are installed at a height midway between the two.

Audible signs

Audible signs are used on the Nanakuma Line. Visually impaired passengers can receive information audibly, instead of having to rely on touch or difficult-to-recognize Braille.

Toshimitsu Sadamuras

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Design for all in a commercial perspective



Onny Eikhaug
*Programme Leader Design for All,
Norwegian Design Council*

The Norwegian Design Council

The Norwegian Design Council (NDC) was established in 1963 by the Norwegian Trade Council and the Confederation of Norwegian Business and Industry (NHO). Today the NDC is organised as a foundation financed by the the Ministry of Trade and Industry, through the provision of business consultancy and from its own, standalone projects.

The ambition of the NDC is to promote design as a strategic tool for innovation, in order to offer greater competitive advantage and profitability to Norwegian trade and industry. The NDC achieves this by delivering design-related business advice to Norwegian enterprises . It disseminates its work through printed and online publication, radio, news items,

web pages, exhibitions, design awards, and national and international conferences.

For several years, the NDC has emphasized the importance of Design for All whilst working with Norwegian industry. A four-year programme, named Innovation for All, was initiated to support industrial growth by contributing to and supporting new product development processes based on Design for All principles. One of the goals of this programme is to identify and demonstrate the innovation potential of this approach and to develop products and services that are user friendly and attractive for all.

A key objective of the programme is to provide relevant knowledge of Norwegian conditions for industry and design communities, as well as offering motivating and effective approaches that can be easily adopted and implemented in everyday practice.

It is also vital to prepare Norwegian companies for forthcoming legislation that will require products and services to be more socially inclusive and cater for people with different ages and capabilities. An important part of the programme is to demonstrate the commercial as well as social benefits of this approach, emphasising Design for All as a strategic tool in user-centred innovation processes and business development.

This article is based on the research, projects and findings of the programme Innovation for All.

Global challenges

One of the challenges facing the global business community is to have a wider perspective when considering design; it is no longer a question of using design to meet purely aesthetic, functional or emotional needs. Attention has to be focused on the role design can play in promoting sustainability, enabling human rights and creating social inclusion.

Companies that can concentrate their innovation processes around understanding real consumers, respond to the new emerging trends and then meet these challenges effectively through good design practice will retain or even increase profitability and leave their competition behind (Myerson, J., 2001). In this context, Design for All can be considered a profitable strategy for innovation and an effective, low-cost, low-tech, design-driven tool that can satisfy previously unmet market demands for inclusive, mainstream products and services.

A commercial perspective

The concept of 'Design for All' is founded on the principles of Universal Design and promotes design for human diversity, social inclusion and equality. It is an ideology that has great resonance in the current political climate where addressing exclusion is high on the agenda (Coleman, R., Harrow, D., 1997a). However, from a purely commercial perspective, it

means the creation of new market opportunities and a strategy for product development and innovation that is more centred around consumer aspiration. The dichotomy between meeting user need and working within commercial constraints can provide a space in which designers are pushed to innovate and create inventive solutions that satisfy both demands.

Companies are increasingly beholden to the perceptions of society and those companies that wish to be seen as customer-friendly need to adopt a socially responsible approach. Design for All can help a company to achieve a position both as an attractive employer and as a key participant in the social arena. This encompasses both inclusion and sustainable development as key areas of focus and forms part of what we often term Corporate Social Responsibility.

As well as being a philosophy or ideology, Design for All is most effective as a practical approach, allowing companies to view existing customers in a new way or to expand into previously untapped markets. This is a main focus of the Innovation for All programme at the NDC.

Towards a more inclusive society

By identifying and presenting this innovation potential to Norwegian industry, one can induce the development of products and services that are user-friendly and attractive for all. In this context, Design for All, when adopted by industry

as a strategic business tool, will become a key driver of change steering us towards a more inclusive society.

Both nationally and internationally, Norwegian companies who are not preparing for these new challenges will soon find themselves lagging behind. Whether operating in markets worldwide or meeting competition in the local marketplace, these companies will realise that global attention is directed towards human-centred issues such as sustainability and inclusion.

Design consultancies also have to pay attention as expert knowledge of and insight into using Design for All as a strategic design tool becomes an increasingly important selling point. Individuals who realise this will have a competitive edge in the market as they can help clients to identify new potential market with more inclusive solutions.

Therefore companies and designers who recognise these opportunities and the potential inherent in existing (and future) design challenges as a result of social, cultural and demographic changes in the market can secure future growth and profitability through unique competitive advantages and insights (Gheerawo R., Myerson J., 2006).

A successful approach

British retailer B&Q has taken a proactive approach to the Disability Discrimination Act 1996 (DDA) through a company-wide diversity initiative. The aim is to make B&Q stores,

products, services and employment opportunities accessible to as wide a range of the population as possible, and to go beyond compliance with the DDA (Disability Discrimination Act 1996) to make Design for All a key business strategy and way of developing the B&Q brand.

The retailer has recently introduced new “inclusive” own-brand products, and more are in the pipeline. The products, a handheld sander and electric screwdriver have massively oversold and although developed with lead groups of older users, they were deliberately marketed and designed as lifestyle tools for everyone. Recently, the products were named by a national paper in the UK as two of the ‘must have’ gadgets for 2005 in a list that also included Apple’s iPod. (Source: Helen Hamlyn Centre, Royal College of Art)



**Images: B & Q. Power to the people: Gofer screwdriver and Sandbug sander
Source: The Helen Hamlyn Centre, Royal College of Art**

The Older Consumer

The ageing population in the western world is the single most important driving force behind all future design challenges.

In a few years' time, half of Norway's adult population will be over 50 years of age. Today, Norwegians over the age of 45 own more than 70 % of the population's total reserves of cash and securities. Every third krone paid out in the form of salaries goes to someone over the age of 55 years; in total, this group has more than NOK 300 billion to spend each year. And this figure is growing all the time.

Given their record-breaking purchasing power and their willingness to use it, older consumers will comprise the most potent and challenging customer group in the market in the future. Older people consume the largest share of products and services related to health or well-being as well as those involving travel services and luxury goods in Norway.

However, a new trend is emerging among these older consumers. They are remortgaging their homes in order to maintain or increase their standard of living in the latter stage of their lives – which means their heirs will not inherit houses or large amounts of money. These assets are being channelled into higher levels of consumption. Companies and design consultants who can recognise and understand the needs and purchasing power of this group will be better placed to succeed.

These customers pose also major challenges. They are not a homogenous, uniform group and can differ significantly in terms of style, preference and development. They are the most opinionated, demanding consumer group who are comfortable with consumerism but have yet to be included by mainstream design and recognised as the 'real spenders' by industry. They receive very little marketing and designers rarely accommodate their needs.

As they grow older, their sight, hearing, muscle strength, motor skills and cognitive powers will become poorer as a natural part of the ageing process (Haigh, R., 1993). Designers should therefore place an emphasis on functionality, user-friendliness and simplicity in the solutions they design without compromising the need for aesthetics, desirability or variety that may appeal to the specific emotional values that older consumers might have (Audit Commission, 2000).

New approaches to product development



The concept of Design for All represents a potential for innovation that can lead to more user-friendly products and differentiate one company from another, even in a saturated marketplace. By designing products for people with reduced functional abilities, the solution arrived at will be better for all whether older or younger. Products that are easier and safer to use can be appreciated by everyone, regardless of their age or ability.

Adopting a Design for All approach places more stringent demands on a product's qualities and the way in which it functions. Thus, the method becomes an innovation tool that can be used to drive designers and manufacturers to produce unique products with improved user properties for everyone.

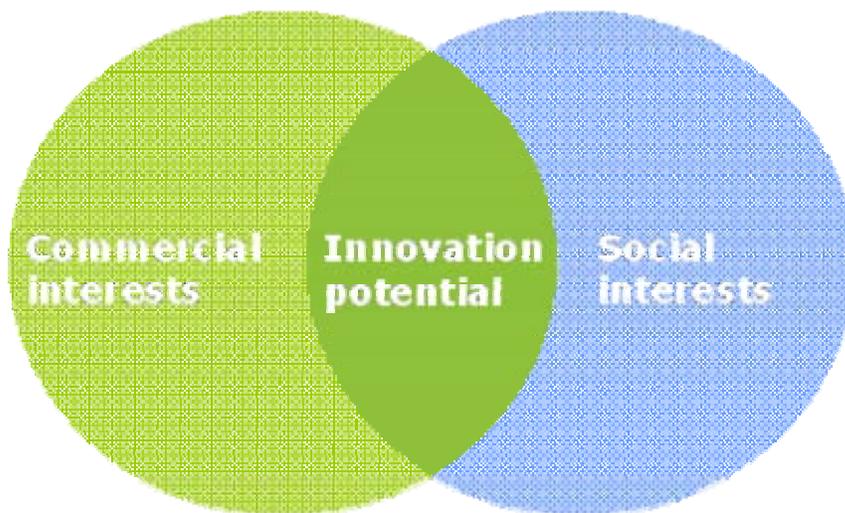


Diagram : Showing the juxtaposition between ideal needs and commercial interests.

Interests are overlapping when industry develops competitive advantages through Design for All and customers are offered products that better meet their needs and are barrier free. With the aging society and everyone's call for user friendly products in a complex and busy everyday life, there is increasing potential for industry to apply Design for all as a strategy within user-centred innovation.

Increased market potential

By widening the user group for a particular product or service, companies can increase its market potential. A Design for All approach will therefore become a prominent and even preferred alternative to conventional design processes in the future.

Products aimed at a primary segment characterised by healthy and able-bodied customers, often called the average consumer, tend to exclude other groups usually on the grounds of age or other limits to ability. Design-for-All solutions include these new customer groups whilst maintaining attraction for customers within the primary segment, simply because the solution is better for everyone.

This can even increase a company's market share within the primary segment as well as adding new customer groups that might not have been targeted before.

Simplifying design

Living as we do with busy, stressful lifestyles filled with an increasing number of technically complex products, we all have a growing need for simplification. Design for All, when embedded into the product development process, ensures that the resultant products become more simple and intuitive to use since this method also takes into account the needs of various customer groups such as older people with reduced functionality and cognitive powers and/or multiple minor impairments.

There are a number of other groups in society with these special needs who are currently excluded by mainstream design. These include a growing number of people with sensory impairments, physical disabilities and arthritis, as well as a large number of children.

It is not only excluded groups who benefit from simple products that are easy to use and understand. In a time characterized by a high level of self-service solutions and technological overload, everyone can benefit from simple, intuitive products. The phrase 'easy to use' or 'simple to understand' is included in almost every product design brief. Using Design for All methodologies can be a direct way of achieving this.



Some examples of simple and user friendly products.

New legislation – new opportunities

In all markets, both nationally and internationally, more stringent legislation is being introduced to support Design for All and accessibility whilst combating discrimination and minimising exclusion.

One piece of legislation that will have a major impact on Norwegian companies is the Public Procurement Act. It stipulates that public procurers are required to choose product and service solutions that meet specific criteria in line with inclusive design criteria. Suppliers who meet these demands will be preferred.

There is also an implication for the growing number of older people related to maintaining autonomous and independent living. Enabling an older person to spend even one year longer in their homes rather than moving into care facilities can save a significant amount of money. This becomes increasingly important as there is also a decrease in the number of younger people available to support retirees. There is therefore a mutual interest for both public institutions and private companies in meeting these needs in order to create a sustainable future.

However, whilst new legislation invariably involves new challenges, forward-thinking companies that can successfully embrace the Design for All philosophy and practice will discover good opportunities for innovation and create competitive advantages for themselves that are in line with

new legislation. Organisations that can recognise the need to move design approaches beyond mainstream markets will be best placed to capitalise on these changes in law and policy and become the preferred option in the future.

A strategy for better design

Design for All is essentially a strategy for design that centres on users. Because of this, it also represents an efficient tool for designers that deliver practical methods for developing more user-friendly products. People are a rich source of inspiration and the problems they have can give designers insights that push them to create better and more inventive design.

Companies that integrate this way of design thinking in their own strategy will obtain new expertise and insight, leading to a deeper understanding of the diversity of users with regard to age, gender, culture and level of functionality as well as individual aspirations and emotional needs.

Understanding users (consumers) also involves assessing and understanding various situations in which the product is being used. Increased knowledge of one's customers provides more information and inspiration for everyone involved in the design process, helps to challenge creativity and can lead to unexpected approaches and solutions (Warburton, N., 2003).

Thus, valuable expertise is transferred to companies, marketing consultants, designers and product developers in a

way that is richer and deeper than traditional market research as it goes beyond static questioning to really understanding user need and creating empathy with their lives.

Such expertise is a valuable source of information in the wider context of business development. It can help companies to position themselves clearly in the market place, reinforce branding and give them a considerable edge over their competitors. *In this context, it becomes evident that a user-centred design process is not only a strategy to solve problems but a potent strategy for identifying problems to solve.*

Consumers themselves, especially the marginalised groups, therefore represent a powerful tool for innovation that can have a significant influence on companies and give them the impetus to leave traditional competition behind and enter new, unexplored markets of unmet needs.

A holistic way of thinking

A Design for All strategy need not only be limited to product design, i.e. development of accessible and user-friendly products and services for as many people as possible. It can be a foundation for companies to base their entire business philosophy on. An inclusive way of thinking may impact on employment policy, personnel management and adaptation, customer service, communications strategy and marketing.

Such an approach means that the design disciplines and other areas of expertise must cooperate in providing a holistic approach that has firm roots in company policy and practice and can be implemented both at management level and throughout the organization.

It should be mentioned that practising Design for All and conducting user-centred research requires a minimum amount of investment when compared to technological research and product development. This can therefore be a low-tech, cost-saving and uncomplicated method for innovation with low barriers for implementation in both the short term and long term. It is also suitable for both small and big companies and can yield immediate results for both the company in terms of bottom line and for consumers in terms of better, more inclusive products.

Quote:

"If, for example, a company is prepared to spend 3 per cent of its turnover on technology, it might achieve the same effect through design with only 0.3 percent."

Krister Ahlström, "heavyweight industrialist"

Source: Design Matters

Implementing Design for All

How Design for All can be introduced and implemented in companies' own processes will depend on many factors and vary from company to company.

Factors of particular importance are the company's size, resources, expertise, established technology, processes and

systems for product development. Experience of practical, systematic development work and design process will also be crucial.

Companies that are already experienced in using design as a tool for innovation and product development in general are more apt to successfully integrate a user centred approach in their processes. They will find this rewarding, inspiring and considerably less demanding than expected especially in terms of resource requirements, administration and coordination.

Possible limitations

Mature design users are often larger companies that traditionally have heavy technology, with established processes and methods for product development in place that can be difficult to change.

They may find it a challenge to incorporate “user priorities” into existing processes and to engage users successfully especially at the early stages of a project. In addition, established technology and production methods may place limitations on what is possible to achieve in terms of new, user-focused solutions especially in the short term.

In such companies it is important that a user-centred focus takes into account existing frameworks and capitalizes on existing processes. It will therefore be highly important to use Design for All criteria in the decision-making process when planning for the long-term and making significant changes or investment in the company structure.

Little experience, greater effort

Companies with limited experience of design may find that the learning curve is steep and considerable effort is required to engage with Design for All processes. This requires more flexibility, an ability to adapt and a willingness to learn – both on the part of the company and of the designers involved in the process.

Embedding Design for All processes and user involvement in a company's own structure, technology, resources and outcomes will be crucial. By adapting to suit budgets, working conscientiously through problems and focusing implementation in the start-up phase, the chances of success will increase.

The scope for take-up may be increased after early successes have been proven and projects are delivered on budget, proving the cost-effectiveness of these processes. Methods and tools that have been developed in the Innovation for All programme at the NDC are intended to simplify processes and adapt them to the company's own capabilities and conditions.

A continuous process

When introducing Design for All as a strategy, a number of challenges will need to be overcome that are specific to each company. The companies must therefore be self-reflective and understand their own position and aspirations in order to define the challenges that face them.

For all types of companies, regardless of size, age, resources or technological capability, it will be essential to adapt and

scale a Design for All strategy that engages with existing processes and therefore impacts on their own long-term planning. Success will depend on framework conditions, implementation and their ability to maintain change. In this way, a Design for All approach should be a continuous process where everyone involved in the organization can develop along a learning curve.

Case study - USA

OXO is a successful brand whose entire product range is based on the principle of Design for All. These measuring jugs are a good example of design-driven innovation. They are the result of user involvement at an early stage and typical “low tech” product development. The resulting products are better for everyone, not just older, arthritic or disabled users.



Alex Lee, President, OXO: " Our philosophy has not only resulted in user-friendly products for a wider user group; it has also proved to be a profitable business model. We have achieved annual growth of 30 per cent since 1991 and have won more than 100 international design awards."

www.oxo.com

Case Study - Norway



The Jordan packaging project was the first pilot project in the Innovation for All programme. Jordan increased both sales and market share immediately after the launch of a new design and packaging.

“Design for All gives us a competitive edge and we have succeeded in distinguishing ourselves from our competitors,” says Geir Hellerud, Product Development Manager at Jordan. (Source: Teknisk Ukeblad)

“We see very clearly the benefit of this way of thinking. We have always tested our products on consumers, but this is the first time we have taken our point of departure in elite users. We have had feedback we otherwise would not have received.”

Bård Andresen, product developer

(Reference is made to the article by Marianne Støren Berg, Ph.D:
The Small Design Changes that Make a Big Difference – a Case Study in Packaging Design from the Norwegian Company Jordan)

Case study - Japan

Japan is very advanced when it comes to developing products for an ageing population and using Design for All processes. Japanese industry realized several years ago that the market for products that meet the needs

of a greater diversity of customers has an enormous commercial potential. In 2003, leading Japanese companies formed the International Association for Universal Design (Universal Design is the Japanese term for Design for All). This design organization now has 144 members, including household names and global brands such as Panasonic, Mitsubishi and Toyota.

Panasonic also has a good example of how Design for All can form the basis for new product and design development. This was a strategic decision, based on Panasonic's perception of what they needed to do in order to survive in an increasingly tough market.



Panasonic - Tilted washing machine

One result from this way of thinking was the tilted-drum washing machine. Atypically, the revolutions per minute and energy consumption were not considered the most important

factors for consumers. Panasonic developed their new, energy efficient washing machine with an angled door placed at a height that makes it easier to use. The result is better use for a wider range of customers as the picture demonstrates and a unique selling point – easier loading of kilos of laundry – that differentiates this Panasonic washing machine from the competition.

Inclusive marketing

We generally only see young, Western, beautiful, healthy people with no disabilities in advertising campaigns and in other forms of communication. However, most companies claim to target a wide diversity of customers in terms of gender, age, culture, abilities and lifestyle and do not wish to be labelled as discriminatory. This is a dichotomy between product aspiration and the realities of marketing.



Photos by Elisabeth Ohlson Wallin, for an advertising campaign promoting Design for all in Sweden 2006, by EIDD

Marks & Spencer, a UK retailer of clothing in the high street, has understood this and now uses a wider range of models in its advertising. The company realised that it was a mistake to

identify 'trendy' as meaning 'young' as its solid consumer base was the over 50's who wanted fashionable, exciting products at a good price. They employed people who were identified as icons for this age group, people such as the model Twiggy and the actor Antonio Banderas. The result of this is that many more older customers feel they can identify with M&S and are part of M&S' target group. This change in attitude has had a positive effect on the company's development, growth and importance in the market.



Defining Success

There are a number of criteria that are essential in introducing a Design for All strategy into a company's core practice.

1. Integration as part of overall business strategy - rooted in the organisation

Design for all must be firmly rooted in company policy. It must be firmly rooted in both management structure and throughout the organisation itself. This includes all the

departments, not just the Design department. These can include Development, Marketing, Sales, Communication, Production, Logistics and Finance.

Definite goals and operational measures that dictate the strategy are important but it is even more essential to display the benefits of such an approach in order to show employees what can be achieved and persuade them to adopt it. This can include demonstrating an increased understanding of the market and customers, new insights from user involvement, greater innovation, better competitive edge, growth and profitability.

By doing this the employees will engage with Design for All whilst maintaining ownership of their own tasks and responsibility, even adapting company policy to suit their own purpose. In this way, user-centred thinking can be secured within the organisation across all subject areas and departments.

2. Combining creative design expertise and an interdisciplinary approach

Adopting an interdisciplinary approach throughout the process is vital to success. Mutual understanding and collaboration between complementary skills within an organisation is also vital.

Various types of design expertise that focus on user priorities must be involved from start to finish.

3. User participation and lead users

Involving users and securing the right type of users is of key importance and must be addressed before starting. There is a need for systems to manage and introduce user involvement throughout the company as well as systems for user participation, the organisation of resources and continued planning throughout the various stages of the process.

In this context, a user-centred approach means involving users who are not normally considered by mainstream design such as older people or those with disabilities. These groups can form the lead users in the project. The concept of lead users means people with critical needs that can challenge the functional capacity of the product and encourage the designers to think beyond their current constructs.

4. An inclusive design approach should be adapted and tailored to the company's own development process

Design for All is best implemented in the company's own product development and design process by ensuring that everyone involved, both project participants and decision-makers, define and plan the process together. A good starting-point is to create a common understanding of how - and on what platform - Design for All can be integrated and tailored to the company's own, established process. It is important to define how user needs can be voiced and subsequently, be influential in design decisions and when user involvement in the various phases is to be implemented.

Furthermore, it is crucial that communication and criteria tools are developed that can define the project's potential and ensure that all aspects and project criteria throughout the value chain are taken into account, e.g. marketing, branding, production, price, finance, environment, logistics, distribution. The commercial basis (the customer's willingness to pay) for user-centred solutions must be demonstrated and described in order to secure and support the decisions concerning the selected Design for All solutions. Seen as a whole, this means that the Design for All aspects must be included in a holistic and financially sound approach.

In Conclusion

Together, these criteria give some measure of success and, if met, can help Norwegian businesses use design in general, and Design for All in particular, to create competitive advantage and move closer to the consumer. Design for All is a powerful tool for innovating in existing markets as well as opening the door to new markets. In the consumer-driven, more socially conscious world of today, this methodology is becoming increasingly important and is something that companies cannot afford to ignore.

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Onny Eikhaug
Programme Leader Design for All,
Norwegian Design Council

A New Concept of Competition Challenge Activity:

24-Hour Design Challenge

For the first time in the Nordic region a design challenge on inclusive design was held. The competition challenged Nordic design teams to create inclusive designs within a 24 hour period during the conference.

How did it work?

The challenge participants were organised into five teams, representing the Nordic countries. Each team consisted of a team leader, designers, students and a user representative. The designers covered the disciplines of product and industrial design, service design, graphic design and interaction design.

At the challenge kick-off on Day One of the conference, the teams were given an open-ended brief (see below) to give maximum creative freedom across the design disciplines.

After 24 hours, the teams presented their inclusive design results to all conference participants at a plenary session. The participants voted for two winners with prizes given for the best idea and the best presentation! The results and all the five presentations are displayed on the conference website.

For further details see the conference program.

Why a design challenge?

The purpose of the challenge was knowledge transfer between participants, the teams and the conference as a whole. This

was done by raising awareness, challenging designers creatively and helping the participants to acquire new forms of expertise within the field of Inclusive Design. It was a unique opportunity to gather designers, industry and user organisations who have not worked together before, not the least in order to establish new and long-lasting networks.

The challenge was organised by the Norwegian Design Council in collaboration with the Royal College of Art Helen Hamlyn Centre with chief facilitator Senior Research Fellow Julia Cassim. Professor Maria Benktzon from Ergonomidesign Sweden has been invited to act as patron and inspire the teams.



CHIEF FACILITATOR:

Julia Cassim, Senior Research Fellow

The Royal College of Art Helen Hamlyn Centre London

Much of Julia Cassim's career has been spent in Japan where she went as a postgraduate sculpture scholarship student. She worked as an arts columnist of The Japan Times and founded a non-profit organisation for visually impaired people. She worked with them to increase cognitive and physical access to museum collections of art and artefacts and curated and designed award-winning exhibitions for audiences with visual impairments and learning disabilities. This has been documented in her book on the subject.

Returning to the UK, she joined the Helen Hamlyn Research Centre at the Royal College of Art in 2000 where she is now Senior Research Fellow. Since 2000, her research focus has been the involvement of disabled people in the design process as a spur to innovation and inclusive thinking, and the development of knowledge transfer methodologies about inclusive design to the design and business communities.

She has organised several Design Challenges in the UK, Japan and other places as well as [the annual DBA \(Design Business Association\) Inclusive Design Challenge and workshops.](#)

www.hhc.rca.ac.uk



CHALLENGE PATRON:

**Maria Benktzon, Professor,
Ergonomidesign
Stockholm, Sweden**

Maria is an active inclusive design practitioner at Ergonomidesign. For many years involved in pioneering work e.g. the first angled bread knife for Gustavsberg (in 74), the SAS coffee pot and the Beauty series for Etac. In 2000 Maria got the 1st Ron Mace Designing for the 21st Century Award

and at Include 2005 she received a lifetime achievement award in recognition of achievements as a pioneer of inclusive design.

Ergonomidesign is one of the top ranking design firms in the world. Since 1969 they have helped clients from all over the world to penetrate markets, increase sales and build brands through appealing and innovative design of products and services. The success is based on deep user insights, gained over years and years of multi-disciplinary research into physical, cognitive and emotional ergonomics. Ergonomidesign have 60 specialists in areas such as industrial design, interaction design, inclusive design, design strategy, graphic design and human factors. Ergonomidesign work across a wide range of industry sectors and product categories - from cell phones to baby products to medical equipment. The head office is located in Stockholm and the company is also represented in London, Bern, Hong Kong and Tokyo.

www.ergonomidesign.com

24-Hour Inclusive Design Challenge Brief

Living, Moving, Connecting

Teams are invited to address the conference theme of Living, Moving and Connecting.

Design an inclusive and aspirational product, service, environment, print, online or other communication.

Your solution should combine aesthetics with the inbuilt functionality required by your expert user and be focused on mainstreaming their everyday lives. It should be desirable to and marketable in the mainstream consumer market.

Your solution can be practical or blue-sky in nature but should create opportunities for future take-up by business.

Deliverables

Your presentation should be no more than 6 minutes in length and can be delivered in any media or combination of media.

You should create visualized ideas in a high-resolution version suitable for reproduction in the print media (300 dpi).

Each idea should be accompanied by a 300-word description

Judging

Two prizes will be awarded – one for Best Idea, the second for Best Presentation.

Judging will be by audience vote.

About the Conference Exhibition:

Live-Move-Connect

Nine projects from the Royal College of Art Helen Hamlyn Centre

The exhibition Live-Move-Connect is part of the European Business Conference on Inclusive Design hosted by the Norwegian Design Council. It is organised by the Royal College of Art Helen Hamlyn Centre and presents the work of nine design graduates of the Royal College of Art working in partnership with industry on the Helen Hamlyn Research Associates Programme between 2000 and 2008.

Their projects aim to enhance people's lives while at the same time giving business a lead in innovation. The exhibits explore three areas where design can make a difference. 'Live' looks at how we use the home and the technology within, 'Move' focuses on how transport can become more inclusive and 'Connect' examines how products and services can create better communication for us all. Each project makes user research central to the creative design process. By working at the junction point of inclusive design and commercial innovation, the designers featured here point to a future in which people come first.

Exhibition curator: Rama Gheerawo

Exhibition design: Catherine Greene

Digital exhibits: Matt Harrison

Attention: To see the PDF descriptions of the 9 projects, please go to the website:

<http://www.norskdesign.no/european-business-conference-on-inclusive-design-2008/category7622.html>

**After Conference Summary European Business
Conference on Inclusive Design
Oslo 5-6 May 2008**



It is with great pleasure we now can look back at the first European Business Conference on Inclusive Design (EBID) in the Nordic region and conclude that this was a successful landmark event that more than fulfilled our goals and ambitions.

Vital to the success was each one of the contributors; the speakers, challenge participants, delegates and the sponsors as well as the dedicated project team planning and organising both the conference and the 24 Hour Design Challenge. Without the support and strong belief in the vision of Inclusive Design from the management in the Norwegian Design Council, this event would not have happened. Last but not least; the professional assistance and support from our conference partner, Royal College of Art Helen Hamlyn Centre, was of great significance to the quality of content in the conference. A big thank you - we are grateful to all of you!

The objectives, goals and target groups

We had many objectives for the conference but we wanted to focus on three primary challenges that Inclusive Design is facing today:

- **Clarify what Inclusive Design is really about – it should not just focus on age and disability**
- **Moving Inclusive Design beyond a product design focus to address the other design disciplines**
- **Present Inclusive Design as a powerful business tool for innovation to trade and industry**

In this context we concentrated on three key issues relevant for the conference and the Norwegian Design Council. In short these can be described as:

- 1) Enabling knowledge transfer – moving Inclusive Design from ideology to practice*
- 2) Presenting effective strategies, mechanisms and methods for engaging in Inclusive Design in everyday business practice*
- 3) Giving a global perspective on working with industry, showcasing Inclusive Design as a profitable business tool for innovation*

In the programme we tried to address these aspects and based the conference content on three main themes: LIVING, MOVING and CONNECTING. This also formed the focus of the conference exhibition, LIVE–MOVE–CONNECT, presenting 9 projects from the Helen Hamlyn Centre’s Research Associate Programme. The wide variety of speakers, companies, organisations and cases studies from across the globe provided new insights and knowledge in a variety of areas with regard to design, innovation and business.

One of our aims was to provide the audience with inspiration and motivation that can lead to individual action! This is hard to measure but based on current feedback we have gone some way in achieving this! We are happy to conclude that by organising this conference, we have established a new Inclusive Design network that we will develop and concentrate on in the future, enabling new activities and connections across borders.

We aimed for 150 participants at this first event, and our target groups can be broken down as follows (% representation at conference in brackets):

- **Business and industry (27, 9 %)**
- **Design communities (24 %)**
- **Government and public institutions (22,5 %)**
- **Research, centres of excellences and education (11,6 %)**
- **Media, other (14 %)**

In total, 186 people participated in the conference, including the 24 Hour Design Challenge teams and the following 10 countries were represented:

USA, UK, Brazil, the Netherlands, Ireland, Japan, Denmark, Sweden, Finland and Norway

The 24 Hour Design Challenge

For the first time in the Nordic region a 24 Hour Design Challenge was organised as part of the conference. The challenge, a concept developed by the Royal College of Art Helen Hamlyn Centre was led by chief facilitator Julia Cassim, supported by the challenge patron Maria Benktzon. Five Nordic

teams comprising 8-9 members participated, starting with a workshop on Sunday 4 May and the official kick off at the start of the conference Day 1. Their solutions were presented on Day 2 at the end of the conference and the audience voted for two winning teams; one for best idea and one for best presentation. The winning teams were Norway 1 (best idea) and Finland (best presentation). To organise the challenge and see the solutions develop was fascinating for both organisers and participants and brought the principles of Inclusive Design to life. (For more detailed information, see section on the 24 Hour Design challenge.)

We evaluated the 24 Hour Design Challenge in a survey and we have received very positive feedback. Overall, the teams were very satisfied as regards both personal and the professional benefit, as well as the overall inspiration gained from participating. Furthermore, according to feedback from team leaders, the teams have bonded and established new networks in their respective countries. As conference organiser and as a Design Council, this makes us very happy – and will ensure a continuation of Inclusive Design practices with these individuals continuing to support each other.

Our chief facilitator, Julia Cassim, had this to say about the event and the organisation:

'Thank you for your generous hospitality, for all the hard work that went into making the conference such an enjoyable affair and for the attention to detail that meant that the 24 Hour Challenge went so smoothly - I was very happy with the results and it was interesting to see the different national perspectives and positions.'

_Evaluation and feedback

After the conference we sent out a questionnaire to all participants and we obtained a total number of 60 recipients.

On the whole, the survey results show an extremely positive response and presented below are a few summary points from the evaluation.

Questions and results (the average score on a scale from 1- 6 is quoted):

1) How satisfied are you with the content and inspiration gained from the lectures? 4.38 for the lectures seen as a total

2) How do you rate the concept and programme of the conference?

4.88 was the average score for this

3) How do you rate the conference overall?

4.75 was the average score for an overall rating

We appreciate the honest and constructive feedback from all respondents with regard to improvements. We will take this forward in future conference planning.

Social events and networking

A good social atmosphere for networking was important to us and we aimed to move the conference at a good pace with enough breaks in the programme and events outside of the programme for this to happen. The feedback confirms that we managed to achieve this and many of the participants have established new and useful contacts. We appreciate the interesting suggestions people have made for future events.

Conclusion

Here at the Norwegian Design Council, we are very proud and happy to have received so much positive feedback from the conference and challenge participants, speakers and sponsors. The conference has been an enormous learning curve for us, but it has proved that the choice we made several years ago to allocate focus and resources to developing this area of human-centred design within a commercial context was a good decision. We are currently evaluating the implications of making this a biannual event and hope that in the future, we can build on the networks, contacts and friendships that this first event has created.

**Onny Eikhaug
Project Manager EBID
Programme Leader, Design for All
Norwegian Design Council**

Interview:

Interview with Jeremy Myerson



Onny Eikhaug, Norwegian Design Council in conversation with Jeremy Myerson in Oslo.

The Royal College of Art Helen Hamlyn Centre (HHC) is a strategic partner to the Norwegian Design Council (NDC) and was also the official conference partner at the European Business Conference on Inclusive Design. This interview is with Jeremy Myerson, Professor of Design Studies at the RCA and Director of the Royal College of Art Helen Hamlyn Centre. Jeremy Myerson was also the keynote speaker at the opening of the conference (see more information under the Speakers section).

Ms Onny:

Why did the HHC partner with the Norwegian Design Council on this event?

Prof Myerson:

The Helen Hamlyn Centre shares the same interest as the Norwegian Design Council in how people-centred design can support and drive business innovation. So it made sense to partner in a European Business Conference on the subject of how inclusive design can bring value to a company in how it relates to its customers. Scandinavia is an important region for the Helen Hamlyn Centre given its heritage of democratic and user-centred design.

Ms Onny:

What was the contribution from the HHC?

Prof Myerson:

The Helen Hamlyn Centre provided keynote speakers, a travelling exhibition curated by Research Fellow Rama Gheerawo of graduate projects in inclusive design related to the Conference themes of Living, Moving and Connecting, and organised a 24 Hour Nordic Design Challenge featuring teams from Norway, Sweden, Denmark and Finland. This Design Challenge was based on our internationally renowned Challenge model of knowledge transfer in inclusive design, led by Senior Research Fellow Julia Cassim, which pairs teams of professional designers with extreme users.

Ms Onny:

How did you perceive the organising, the content and the outcome of the EBID conference?

Prof Myerson:

We enjoyed it a great deal and we learnt a lot! The Helen Hamlyn Centre made new connections and it was particularly instructive to relate the inclusive design story not only to business but also to design education. We were encouraged by the level of Government support in Norway and hope that one of the outcomes is that the region is galvanised to maintain its leadership role in people-centred design and innovation.

Ms Onny:

Do you see the need and importance of this conference to become a biannual event?

Prof Myerson:

Yes, there is much value in people coming together to share expertise and ideas, but it would need careful programming to give delegates a special experience each time.

Ms Onny:

What was your personal experience of participating in this conference?

Prof Myerson:

The event was great, the organisation superb, the weather was kind, and there was lots of space in the programme for social time to meet other delegates. I managed to spend an afternoon in the Accident & Emergency department in central Oslo as my partner broke her foot, but even that did not detract from a memorable experience!

Interview with Prof Sooshin Choi



**Associate Professor & Coordinator
Industrial Design
College of Design, Architecture, Art, and Planning
University of Cincinnati
513_237_0850
Sooshin.Choi@UC.edu
Clifton Court, Cincinnati, OH 45221-0016**

Ms Onny:

How did you get the information about the conference?

Prof Sooshin:

I was told about the conference from Helen Hamlyn Centre, when I was visiting them in Dec 2007.

Ms Onny:

What personal expectations did you have of the conference?

Prof Sooshin:

I expected to see the European approach to inclusive design / universal design.

I also expected to network with related designers / design educators in European region.

Ms Onny:

*Did you find the lectures thought provoking and inspiring?
Please give some detail.*

Prof Sooshin:

Most lectures were inspiring. Especially the topics about how inclusive design can be innovative and how innovation can make things more inclusive. As matter of fact, this is my research focus, too.

Ms Onny:

What are the most important things you learned at the conference?

Prof Sooshin :

It was very interesting to see the government, academia, and industries work together towards equal benefit of people.

Ms Onny:

What was your impression of the conference as a whole - specifically talk about networking opportunities, arrangements, food and social events?

Prof Sooshin:

I enjoyed the conference very much. Especially, this conference was not so "dry". The music, food, atmosphere made me fully involved to the conference.

Ms Onny

In your opinion, did the conference present Inclusive Design as a profitable and viable strategy for human centred innovation? Can you give some examples?

Prof Sooshin:

Yes, it did. The lectures fully covered the theoretical and practical areas of inclusive design.

Ms Onny:

How do you perceive the status of Norway and the Nordic region in terms of inclusive design thinking, focus and practice in comparison with the US, Europe and Asia?

Prof Sooshin:

Norway and northern European countries are known for high quality of living. Although I was not able to stay long enough to see the Norwegian version of inclusive design, I could sense that it will be more focused on how to make designs not only more usable, but more appealing and pleasing. This is a big difference from US and Asian approach (focusing on usability).

Ms Onny:

Do you see the need and importance of this conference to be held in the future?

Prof Sooshin:

Yes. Definitely. The conference can be more improved if:

- it is held in different countries in turn,
- it accommodates more speakers, panel discussions, and paper presenters.

Ms Onny

Would you recommend the conference to others? If so, can you say why?

Prof Sooshin:

I would recommend. It is always great to see how different people doing the same thing - inclusive design - differently.

About Conference partners:

A warm thank you to our Conference Partner and Sponsors, without their contribution this conference would not have been possible:

Conference Partner



The Royal College of Art Helen Hamlyn Centre

The Royal College of Art Helen Hamlyn Centre provides a focus for people-centred design and innovation at the RCA in London, the world's only wholly postgraduate university institution of art and design. The centre was set up by Roger Coleman and Jeremy Myerson in January 1999 to explore the design implications of social and demographic change. Today, its multi-disciplinary team of designers, engineers, architects and anthropologists undertake practical research and projects with industry. The centre is endowed by the Helen Hamlyn Trust and has worked with many global businesses including Ford, Unilever, Steelcase, Hewlett Packard, GlaxoSmithKline and Philips.

www.hhc.rca.ac.uk

Conference Sponsors



The Research Council of Norway is the Government's executive and advisory body for strategic research planning and research-related activities. IT Funk is the Council's program for research, development and innovation in information and communication technology for people with a disability. Its goal is accessibility for all – to ICT and to society at large through the use of ICT. IT Funk is funded by the Ministry of Labour and Social Inclusion and Ministry of Trade and Industry and provides financial support to projects based on universal design principles and to projects on assistive technologies. International cooperation and measures to increase awareness and knowledge in the ICT-community of user needs and accessibility challenges are also funded. IT Funk targets businesses and institutions that research, develop, produce and distribute ICT-based products and services of importance for accessibility in society. Without their active involvement from the early stages of development, the vision of a barrier-free society will not materialize.

www.forskningsradet.no

www.itfunk.org



The Norwegian State housing bank is the main implementing agency for the Norwegian housing policy. The primary vision for this policy is adequate and secure housing for all. To strengthen and further develop the role as a knowledge centre for housing policy is an important challenge. Particular weight is given to promotion of universal design and environmentally friendly solutions in the housing and building sectors.

www.husbanken.no



The Delta Centre is the National Resource Centre for participation and accessibility for persons with disabilities. The objective is the equal rights for all people, including the disabled persons, to participate actively in the society. The work is focusing on removing disabling barriers based on the strategy of universal design. The centre gathers and disseminates best practise on universal design and accessibility, give counselling, produce information and participate in research and development projects. The target groups are the decision-makers at all levels, scientists, professionals and end-users. The Delta Centre publishes free reports and guidelines and run a website - www.shdir.no/deltasenteret

Speakers:

(These eminent speakers have enlightened the audience of the conference with their presentation of papers. We have not received the papers from the organizers for the publication in our newsletter. Those who wish to go through the presentation of their papers; it is available in the form of video in the website of Norwegian Design Council. <http://www.norskdesign.no/european-business-conference-on-inclusive-design-2008/category7622.html> Editor)

Jeremy Myerson

Discovery Through Design: how design methods take you closer to the customers at the front end of innovation

Jeremy Myerson will set out the case for inclusive design as a valuable innovation technique in the context of the globalisation of business. As many innovation processes go offshore to lower-cost economies, European companies need to up their game as the front end of innovation where consumer insights are discovered and new ideas unearthed. Working with <extreme users> through an inclusive approach can help businesses learn more about their customers and design for their real needs.

Jeremy Myerson has been a writer, researcher, academic and activist in European design for the past 25 years. He is the founding editor of Design Week, the world's first weekly newspaper for designers and in 1999 he joined RCA to

set up the Helen Hamlyn Centre as a focus for inclusive design and people-centred innovation within the College. Today he is Director of the centre and Professor of Design Studies at the RCA, where he also leads the Innovation RCA network for business.

www.hhc.rca.ac.uk

**JEREMY MYERSON
DIRECTOR,
ROYAL COLLEGE OF ART**



Akihiro Nagaya

Aiming at a sustainable society

An aging society and decrease in the birthrate together with environmental issues are increasingly important and relevant worldwide.

TOYOTA has been enhancing their measures regarding technology development to achieve a “sustainable society”. TOYOTA would like to introduce their efforts from products that embody universal design and barrier-free, to personal mobility and partner robot proposals.

Mr. Akihiro Nagaya graduated from Aichi Prefecture University in 1983 and joined Toyota the same year. Between 1991 and 2003 he acquired an MBA from University of Berkeley, Michigan state and worked for Calty Design Research Inc and as a senior managing Director at Techno Art Research Inc in USA. From 2003 to 2005 he worked for the LEXUS Brand Planning Dept as General Manager and Lexus Japan Sales & Marketing Div. as Project General Manager before joining Toyota again in 2006 as the General Manager of the Design Development Division.
<http://www.toyota.co.jp/>

**AKIHIRO NAGAYA
GENERAL MANAGER DESIGN
DIVISION, TOYOTA MOTOR
CORPORATION, JAPAN
J
kihiro Nagaya**



Rama Gheerawo

Inclusive relationships: how academia, industry and designers work together in the UK

Historically, inclusive design knowledge transfer between academia and industry has been difficult to achieve. Expectations, outcomes, timetables and finance structures can be very different.

The Helen Hamlyn Centre's Research Associates Programme has done pathfinding work in this area. It teams new Royal College of Art design graduates with industry partners to work on inclusive design projects that deliver real results in a business context on a yearly basis. Rama, who leads the programme, will talk through the challenges of implementing and managing these relationships, delivering key insights from his experience and illustrating this with examples. Since 1999, over 65 companies from a range of market sectors have explored the value of inclusive design by participating in the programme including many household names such as Toyota, Intel and Levi Strauss.

Rama Gheerawo is an Innovation Manager and Research Fellow at the Royal College of Art Helen Hamlyn Centre where he leads a team of creative minds working on inclusive design innovation projects for business clients and industrial partners on the Research Associates Programme. Rama is trained as a designer, engineer and an academic. He has wide experience in the creative industry having worked in the automotive, product design, multi-media design and design engineering sectors. He was made a Fellow of the Royal College of Art in 2005 for his work in inclusive design and regularly writes,

publishes, lectures and talks on the subject to a variety of audiences including students, academics, designers, industry and government. Rama joined the Centre at its inception in 1999 and is part of the team responsible for developing it to the position it holds today.
www.hhc.rca.ac.uk

**RAMA GHEERAWO
INNOVATION MANAGER &
RESEARCH FELLOW
ROYAL COLLEGE OF ART**



Matthew White

Inclusive Product Innovation

Inclusive Design aims to broaden the number of people who can comfortably use products. The widening of a products user base is one of the key aims of commercial business. Retailers can be an ideal partner for inclusive design due to their direct user focus and ability to draw on a wide range of suppliers for product sourcing.

Matthew will draw on his experience over the last 8 years of working with B&Q plc, Europe's largest DIY retailer and will outline the broader inclusive policies and processes of B&Q.

Matthew White is an independent design consultant and his main client is B&Q plc. Having studied Industrial Design Engineering at the Royal College of Art he went on to work as a Research Associate for the Helen Hamlyn Research Centre in 2000. This gave the opportunity to begin working with B&Q researching the use of power tools for those with reduced strength and dexterity. The project produced four product concepts and 5 associated patent applications. The last two years many garden products designed and developed by Matthew have also been launched by B&Q in the UK market.

www.diy.com

**MATTHEW WHITE
DESIGN CONSULTANT
B&Q, UK**



Alison Wright

Creating and marketing inclusively designed kitchens and bathrooms – an Interior Design Company's perspective

The interior design of our homes is important to us all and particularly when considering kitchens and bathrooms. For Alison Wright, design research findings were a key driver behind her range of inclusively designed kitchens and bathrooms. This presentation explores the transition pathways from the original research findings which inspired the designs, to the business model and final market proposition of 'Living Works', her new bathroom brand for Graham Group.

Alison Wright is a respected British Interior Designer in the field of 'inclusive' design. Her company Easy Living Home was established in 2000 as the result of research Alison undertook during her 7 years as a part-time Research Fellow with the Helen Hamlyn Centre. This has given her an in-depth understanding of the emerging marketplace of consumers aged 50+. She is a KBB Review 2007 double award winner for kitchen & bathroom design & runner-up FX ID Award 2006. www.easylivinghome.co.uk

**ALISON WRIGHT
MANAGING DIRECTOR
EASY LIVING HOME LTD, UK**



Jarmo Lehtonen

Connecting People – Design for All

Making intuitive and user-friendly products has always been an essential part of Nokia's product philosophy and one of our core assets. Historically, Nokia's greatest achievements have resulted from superior usability over the competition. Accessibility issues are clearly emerging on the agenda worldwide, as populations are ageing and mobility is becoming the norm of communications. In short, access to mobiles and related services can soon be regarded as a basic human right.

Jarmo Lehtonen completed a Master of Art in Helsinki in 1994. He has multi-faceted design education and working experience from various fields of design practice. Since 1998 he has been part of the Nokia Design team and his experience cover leading numerous design projects, design categories style & content work, business group design, research & concepting and design management work with Asia and US operator designs. Today he works at Nokia Espoo headquarter with Nokia Design Discovery & Strategy Team as Design research manager focusing on usability and accessibility.

<http://www.nokia.com>

**JARMO LEHTONEN
DESIGN RESEARCH MANAGER
DESIGN FOR ALL
NOKIA DESIGN, FINLAND**



Clive Grinyer

Designing technology to work,
for all of us

Technology is a great enabler but when poorly designed creates as many problems as it solves. This talk looks at examples of mobile, web and products where technology doesn't work and shows how design can make the technology around us work, for all.

Clive Grinyer, BA (hons) FCSD, FRSA, is Director of Customer Experience at Cisco's IBSG consultancy group and was previously Director of Design and Usability at Orange France Telecom. Clive has held senior design management roles in consultancy and corporate design. He worked for IDEO in the US and UK, was European head of product design for Fitch and was a founder of design company Tangerine with Jonathan Ive. As Director of Design for Samsung he set up the award winning European design team in London. He later went on to be Director of Design at the Design Council, creating the design demonstration projects where designers engage directly with UK manufacturing and technology companies. Clive is a passionate advocate for design and design thinking, and is the author of the book "Smart Design". www.cisco.com

**CLIVE GRINYER
DIRECTOR OF CUSTOMER
EXPERIENCE, CISCO, UK**



Few Photographs of Conference:



Book Received:

Universal Design in Higher Education

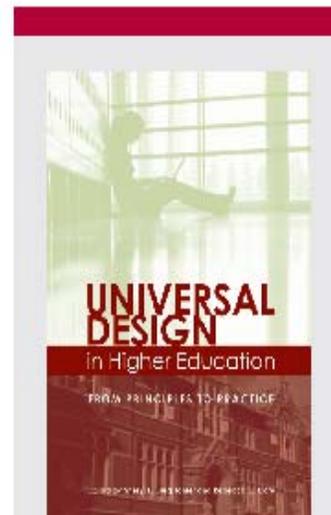
From Principles to Practice

Edited by Sheryl E. Burgstahler
and Rebecca C. Cory

Universal Design in Higher Education is a comprehensive guide for researchers and practitioners on creating fully accessible college and university programs. It is founded upon, and contributes to, theories of universal design in education that have been gaining increasingly wide attention in recent years. As greater numbers of students with disabilities attend postsecondary educational institutions, administrators have expressed increased interest in making their programs accessible to all students. This book provides both theoretical and practical guidance for schools as they work to turn this admirable goal into a reality. It addresses a comprehensive range of topics on universal design for higher education institutions, thus making a crucial contribution to the growing body of literature on special education and universal design. This book will be of unique value to university and college administrators, and to special education researchers, practitioners, and activists.

Universal Design in Higher Education looks at the design of physical and technological environments at institutions of higher education; at issues pertaining to curriculum and instruction; and at the full array of student services. It concludes with a thorough consideration of how to institutionalize universal design at higher education institutions.

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News:

1.

Creative innovations from young university students

Kinanti Taufik, Jakarta

Indonesia, represented by a team of students from the Bandung Institute of Technology (ITB), won the Rural Innovation Achievement Award at the 2008 Worldwide Imagine Cup held in Paris this month.

It was source of national pride that members of our young generation were able to attain success at this highly competitive international contest.

The award was granted to the students for their software solution that contributes towards a sustainable environment and benefits the social and economic growth of underserved communities in developing countries.

This shows that not only are our youth-led innovations world class in quality, but are also useful in terms of applicability.

As the theme for this year's contest was the environment, Indonesia moved forward with "Butterfly", the national winning software innovation.

Butterfly is an environmental intelligence provider developed to allow users to immediately report environmental problems they discover via voice, SMS, MMS or alternatively, mobile or web applications developed with the latest .NET Framework 3.5 technologies.

The software classifies problems based on category, priority and location, and then forwards the report to responsible authorities that can handle the problem locally.

Receiving a US\$10,000 cash prize and being awarded internship opportunities at the Microsoft Research Center in India, the young Indonesian innovators will hopefully reach their potential.

Their ideas and innovations are what society needs to foster local software development. Yet is this all that is required?

It is true that such creative use of technology holds the key to solving some of the nation's most pressing problems, but only if their innovations are able to address the needs of the community.

To enable young people to unleash their creative ideas, governments, intellectuals and private sectors alike must work to stimulate their interests by fostering a supportive infrastructure for innovation.

The government recently launched the national blueprint on Creative Economy for 2009-2025. Trade Minister Mari Elka Pangestu presented the blueprint to President Susilo Bambang Yudhoyono early June.

Creative Economy is an industry that begins with innovation. It is a concept that centers on economic development through the advancement of skill, talent people's and creativity.

This progress will then serve as intellectual capital to innovate -- a key component of Indonesia's economic growth in today's competitive regional and global environment.

The blueprint is expected to boost progress within the 14 creative industry sectors, including computer services and software, music and musical instruments, advertising, architecture, arts and antiques, handicraft, design, fashion, film, video and photography, interactive games, art performance, printing and publishing, and also the radio and television industry.

With Indonesia's abundant talents -- particularly with the growing number of young people within these creative industries -- the government has every reason to expect the field will contribute to the nation's economy as well as absorb employment.

Therefore, in addition to the sociopolitical framework of the creative economy, there is still homework to create a supportive "legal ecosystem" through the enforcement of intellectual property rights. The more we respect and uphold the intellectual property of others, the more motivation it shall give for innovation and discovery.

Another case in point is the mushrooming of innovation centers at top universities in the country. These centers are established through partnerships between corporations and universities.

In Indonesia, among the many innovation centers we have are the Java Competency Centers and Microsoft Innovation Centers to foster local software development, which are located at the University of Indonesia, Bandung Institute of Technology, Gadjah Mada University, Sepuluh November Institute of Technology and Pelita Harapan University.

To stimulate innovation and creativity through the capitalization of technology, both the government and academics need to involve the private sector to provide technology access and promote digital inclusion, so that all three actors together can advance the creative industries.

More high-tech research and innovation centers need to be established, as well as investing community technology centers

in the rural areas to address accessibility and bridge the digital divide. This is important if we are to empower individuals and for them to contextualize their innovations relevant to the Indonesian setting.

More than that, innovation centers also serve as incubators for students to unleash their potential and enable these students to increase their creative competitiveness through events like the Imagine Cup Competition.

One key factor in the equation of innovation and creative economy is youth. Young people are an important component within society. Their ideas are often groundbreaking, and time and again they emerge as the best solution to the toughest of problems.

Take for example Steve Jobs who launched Apple Computers when he was only 21, also Sergey Brin and Larry Page who were still in college when they developed the PageRank algorithm used to build Google.

Or more close to heart are the 2008 Imagine Cup Rural Innovation Award winners and their Butterfly environmental intelligence provider.

The potential of young people coupled with their passion and limitless boundary of discovery will undoubtedly enable them to play an important role in innovation.

The writer is Indonesia Youth Ambassador for ASEAN. She can be reached at kinanti.taufik@gmail.com

2.

Onio wins the Design Brilliance Award 2008 for Hospital Furniture Design

Onio Design won the award for design of an ergonomic, adjustable, patient and hospital staff friendly, modern and cheerful looking ICU bed design. This product has been designed for Godrej Interio. The award has been instituted by Future-Group, Business World and National Institute of Design jointly.



Although India is cruising ahead as an upcoming healthcare destination, the infrastructure within hospitals is lagging way behind the promise of good medical treatment. Current patient beds in the market are usually clunky metallic contraptions on one side and super costly imported motorised bed on the other side. There is a clear need for good-design product at a good price for the expanding healthcare scene in India.

The project was initiated by our client Godrej Interio, a furniture manufacturing unit of Godrej Group, set to enter the hospital furniture market. The first challenge in the Hospital Furniture domain is the patient-room furniture in ICU.

Prakash Khanzode, director of technology and innovation at Onio, and the design research team spent two months in 15 hospitals around the country, examining beds and talking to over 100 doctors and patients before coming back to the drawing board to design the bed. The result is an ergonomic bed with affordable price for average hospitals.

“Onio believes that any innovation today, needs to be built upon careful study of four things- Market dynamics, deep User insights, evolving Social trends and Technology (MUST). This award for the hospital bed design strengthens the power of Onio’s design methodology” says Manoj Kothari, the Principal Strategist and Founder director of Onio.

Important features:

1. INDIAN ERGONOMICS Bed suitable for Indian ergonomic parameters for patients, doctors and hospital staff

- 2. OPTIMISED MECHANISM** New Simplified mechanism, that uses much less metal, for easy adjustments of height, tilt, back support and leg rest postures. New easy-swing-type side support for quick and easy setting
- 3. SMOOTH MOBILITY:** Mobile, on high grade lockable castors for noiseless and jerk-less transportation of patients
- 4. COMPLETE SYSTEM** Complete System Design including- Holding arrangements for IV fluid infusion, Infusion pumps, Oxygen cylinder, Urine bags, food tray, call bell and record holders etc..
- 5. NEW AESTHETICS** Aesthetically pleasing colours that reduce the 'hospital stress'
- 6. WORLD STANDARDS** Designed for European Standards of Safety & Performance
- 7. AFFORDABLE:** As this bed has been designed with current manufacturing facilities around, it promises to be a good-design at an affordable price for the hospitals finalist in the Party Wear category.

Appeal:

1.

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A team comprising a reputed composites manufacturer and experienced designer of unique furniture solutions, catering to up-market teenagers and young adults, seeks a tie-up with a financially sound marketing agency or distributor for innovative furniture concepts.

WHAT WE WANT:

1. Joint Review of long-range and annual **marketing plans** - product-wise;
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3. Undertaking storage and transport as applicable;
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7. **Building business relationship** via increased volumes and varieties.

WHAT WE OFFER: Rare **Business Opportunity**

1. Team of senior professionals;
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3. Patent applied for;
4. Highly reputed quality manufacturer of composites, delivers to international OEM specifications;
5. Excellent product development and production facilities;
6. Unique products, previewed in European design events;
7. Demand tested by representative sampling;
8. Other innovations on the anvil.

Genuinely interested parties with sound financial base and preferably a distributor' s infrastructure, if interested in entering a long-term relationship, may send their business profile to the undersigned, by e-mail to

uditc@yahoo.com or uditnc@gmail.com

Uditnarain Chaudhuri

Product Management Consultant

<http://unika.freehomepage.com>

2.

Dear All,

I am pleased to share with you that after the successful seminar series on "Inclusive Tourism" in Delhi, Mumbai, Cochin and Chennai earlier this month, the Ministry of Tourism, Govt. of India has requested to meet with the ASTA India chapter team to discuss the possibilities in taking initiatives to make tourism services accessible to all.

Some of you who attended the Delhi seminar may be aware that the Tourism secretary Mr. S Banerjee had requested us to present him with the recommendations post the seminar in other cities!

The team is meeting tomorrow (13th August- a1530 hrs) to present the document to MOT. I will appreciate if you can also pass on the points/recommendations you have. I know that some of the DPOs are already on the job and in communication with the ministry. It will be helpful if the same points are presented from the tourism industry to the higher authorities to give a push!

Will wait for your comments/points.

Cheers!!

Deepika Chowdhry

Visit India: Agenda & Action Plan for Inclusive Tourism at:

<http://tournet.ning.com/groups/group/show?id=1851603%3AGroup%3A24816>

Program & Events:

1.

Early registrations: last 2 days

If you want to be part of the event please visit

<http://icogradadesignweektorino.aiap.it/EN/>

Until July the 31st it is possible to register at lower prices both to Multiverso - Icograda Design Week Torino 2008 conference and workshops, scheduled in Turin (Italy) from October 13th to 19th.

Reductions for groups are available!

Speakers:

Paul Elliman,

Andrew Blauvelt,

Pierre di Sciullo,

Daniel Eatock,

LUST,

Sophie Thomas (Thomas.Matthews),

Monika Parrinder,

Saki Mafundikwa,

Carlo Ratti (MIT),

Bruce Sterling,

Ruedi Baur,

Luna Maurer,

Eric Rodenbeck (Stamen),

Robyn McDonald (Inkahoots),

Mateus Santos (Lobo)

The event is designed, managed and organized by Icograda – International Council of Graphic Design

Associations – and by Aiap – Italian Association of Visual Communication Design –.

This is a leading Italian and European event in terms of size and quality, it includes 3-day international conference, exhibitions, forums and several workshops for students. The speakers are major international authorities in different sectors of visual communication: branding, advertising, graphic design, web design, interactive design, type design, animation, illustrations, new media art.

Monika Parrinder at the Icograda Design Week in Torino

«How can we capture, and make meaningful, a world on the move?

In 1962, Umberto Eco proposed the 'work in movement'. Radical experiments in open structure, today, have become the conventions of new media and we don't need any more ways to reflect the world. Lev Manovich suggests the new avant-garde won't be found in a search for new forms, but new modes of access and manipulation.

'Scriptographer' opens up code as craft, whilst a mobile phone equipped with the latest 'pointing' technology becomes a mouse for the real world. Today, we design 'agency' - but, for what?>>

This is the question Monika Parrinder will try to answer to at the Icoграда Design Week Torino 2008 as a speaker of the international conference.

If you want to be part of the event and to know more about it please visit the web site:

**<http://icogradadesignweektorino.aiap.it/EN/>
[<http://icogradadesignweektorino.aiap.it/EN/>](http://icogradadesignweektorino.aiap.it/EN/)**

2.

USID Foundation would like to thank all of you for overwhelming response.

We are happy to announce that registration for the USID2008 Conference is now open. The 3 day conference on "Design Innovation & User Experience" will be held on September 04-06, 2008 at The **Leela Palace Kempinski, Airport Road Bangalore (India).**

All professionals, including **User Interface Developers/Designers, **Software / QA Engineers**, **Product Managers**, **Business Analysts**, & **Project Managers** are invited to be part of the USID2008 Conference.**

This is a unique opportunity for you to hear and interact with Business Heads and Leading experts from the Information Technology, Academics, and User Experience Research.

USID2008 Conference Details

Dates: September 4-6, 2008

Vanue: The Leela Palace Kempinski, Airport Road Bangalore
(India)

Registration Details

Registration: <http://usidfoundati on.org/usid2008/registration. htm>

USID2008 Event Updates

- 237 registrations for NOKIA-USID2008 Design challenge. For more details please visit <http://usidfoundati on.org/usid2008/ designchallenge/ index.htm>
- 46 Registrations for Research Paper Submission <http://www.usidfoun dation.org/ usid2008/ papers/index. htm>

3.



PhoneAbility

The UK Group of COST 219ter

PhoneAbility Designs on the Games

Tuesday 7th October 2008 Savoy Place, London

This free seminar will highlight what should be considered from an accessibility viewpoint when designing new technological systems to be used by visitors to major events.

The target audience is specifiers and designers of new systems as well as disabled consumers and organisations concerned with accessibility.

9:30 – 9:45	Opening speech	
9:45 – 10:00	Welcome from IET	
10:00 – 10:30	Introduction	Prof. Brian Collins
10:30 – 11:00	User requirements	Dr. Stephen Duckworth
11:00 – 11:30	Coffee	
11:30 – 12:00	Transport information	Prof. Mike McDonald
12:00 – 12:30	Smart ticketing	Geoff Doggett
12:30 – 1:30	Lunch	
1:30 – 2:00	Location-based services	Prof. Wamadeva Balachandran
2:00 – 2:30	Watching the Games on our mobiles	Jim Slater
2:30 – 3:00	Security of visitors, officials and athletes	Julian Jones
3:00 – 3:30	Tea	
3:30 – 4:00	Bringing it all together	Tony Shipley
4:00 – 4:15	Concluding remarks	Dr. John Gill

The seminar is being organised by PhoneAbility in collaboration with the Institution of Engineering and Technology. It is being financially supported by BERR.

To register for this free seminar, please complete the [online form](#). For more information please go to www.theiet.org/games

Speakers

Prof. Brian Collins,
Chief Scientific Advisor to Department of Transport, will give an overview of the government's objectives for the technological systems to be implemented by 2012.

Dr. Stephen Duckworth,
Disability Matters, will quantify the user requirements and explain how these can be converted to technical specifications. He will also explain the appropriate methodologies for testing these systems with disabled users.

Prof. Mike McDonald,
University of Southampton, will describe the types of transport information systems planned for 2012 and how these can be made accessible to people with disabilities.

Geoff Doggett,
Smart Card Networking Forum, will cover integrated ticketing for both transport and events using technologies such as near field communication and smart cards. He will explain how adaptable user interfaces can be implemented to help people with special needs.

Prof. Wamadeva Balachandran,
Brunel University, will describe how location-based services will be used to help visitors, and how to make these services accessible to people with disabilities.

Jim Slater,
Slater Electronic Services, will describe how television services can be delivered in this type of environment and the methods for making these services accessible to people with disabilities.

Julian Jones,
will describe how to make security systems accessible by as many people as reasonably possible. In particular he will highlight methods for improving the usability and accessibility of biometric systems.

Tony Shipley,
PhoneAbility, will address how to ensure that all aspects of the services are accessible and will work together. He will also

discuss the methods to help disabled visitors know what is available and how to use it.

Supporters The seminar is being kindly supported by:



To register for this free seminar, please complete the [online form](#). For more information, please go to www.theiet.org/games.



Universal Design Summit III

Creating Livable Homes & Communities, Sept. 21-23, 2008

St Louis University St. Louis, Missouri

UNIVERSAL DESIGN SUMMIT III continues its tradition of providing outstanding content in universal design features in housing, sustainability, community design, green design and affordability with a focus on homes and communities for EVERYONE! Universal Design (UD) is transparent, inclusive, attractive; integrates features that improve function and usability for everyone; is a better approach to design and construction. It can be achieved in all house sizes and price points. Vendors, plenaries, breakout sessions, design charrettes and site visits await you!

Who Should Sign Up? Architects, interior designers, for-profit and non profit builders and developers, contractors/remodelers, planners, housing finance agencies, building owners/managers, policy makers, rehabilitation engineers, students and faculty, health care professionals, local, county and state agency staff, Independent Living Centers, Area Agencies on Aging, and cooperative extension.

CEU's available! Registration Open now!

Sponsored by: AARP, St. Louis Affordable Housing Commission, Interdisciplinary Center for Aging (Missouri University), Missouri Housing Development Commission, Washington University Program in Occupational Therapy, St. Louis County Office for Community Development; AIA St. Louis, St. Louis University, Trivers & Associates, Missouri Commission on Human Rights, Washington University: Center for Aging; College & Graduate School of Architecture, Washington University in Saint Louis.

Organized by: Starkloff Disability Institute, Washington University Program in Occupational Therapy, Missouri Statewide Independent Living Council (SILC), and Housing Works, Inc. (NC).

For more information: udsummit@starkloff.org 314-588-7090

Photographs: Mara Whitney, NC State University

5.

FICCI – Design Conclave 2008, Mumbai

I am delighted to inform you that FICCI is organizing its annual convention "Design Conclave 2008- (DC08)" on September 25-26, 2008 in Mumbai. The theme of the conference is "Design for Growth".

After receiving an overwhelming response to "Pune Design Festival" organized in year 2006 and "Innovations in Design" organized in year 2007, FICCI – Design Conclave 2008 will cover more design verticals for an inclusive approach towards Design for Growth. The new verticals are:

- Interactive Design**
- Textile Design**
- Jewellery Design &**
- Communication Design**

FICCI - Design Conclave 2008 will also cover Product / Industrial Design, Interior Design and Automobile Design, Communication Design, Jewellery Design & Textile Design in depth, as it has been covered in the last two editions.

FICCI - Design Conclave 2008 will create a platform to connect, engage & involve people who provide design, people who commission design and people who use design. The Conclave will also create an opportunity for stakeholders to engage in a dialogue with competent authorities and decision makers to address their problems and suggestions for creating a conducive business environment for Indian & overseas organizations.

I look forward for your participation at FICCI Design Conclave 2008 to take Design Sectors to greater heights.

For further information you could get in touch with my colleague Mr. Ashwin Khanna, Marketing Manager, Cell: 9820329530 regarding your Organization's participation at the conference.

I look forward to receiving a positive response.

With Regards,

Dr.Vaijayanti Pandit
Director – WRC
Federation of Indian Chambers of Commerce And Industry
(FICCI)
Website: www.designconclave.com

6.

Department of Information Technology at Vishwakarma Institute of Information Technology (V.I.I.T.), Pune, India has proposed to host the Conference on Advances in Usability Engineering (CAUE - 2008) for usability practitioners.

The conference is scheduled on 27th and 28th November 2008.

Practitioners, researchers, academicians and students are invited to present papers based on case studies, projects experience, user interface designs, etc.

This is an opportunity to present your work!

Conference Themes

- 1. Offshore Usability**
- 2. Usability to Bridge the Digital Divide**
- 3. Usability Engineering**
- 4. User Experience Design for New Media**
- 5. User Experience Research**
- 6. Multidisciplinary Challenges of HCI in Education**

Note: Research papers based on case studies, experiments and technology projects related with usability, but not covered in the above mentioned themes will also be considered.

Important Dates :

Submission of full paper : August 15, 2008 ---- Extended to 31st August 2008

Notification of acceptance : September 30, 2008

Registration begins : October 15, 2008

Conference : November 27,28 2008

We also request you to spread word about this conference in your community and help actively in making the conference a success.

For details(paper format, registration) visit website: www.viitcaue.in

In case of any queries please revert back to us.

Looking forward to your active participation and support.

Prof. Y.D.Deshpande

Prof. N.P.Pathak

Coordinator Technical Committee

Convener

CAUE-2008, VIIT, Pune , India
CAUE 2008, Pune , India ..
M: 9860003933
M : 9822873516

7. CERTIFICATE COURSE IN GERONTOLOGY

**An initiative by Silver Inning Foundation in association with
Ramnarain Ruia College**

With decline in fertility and mortality rates accompanied by an improvement in child survival and better health care and increased life expectancy, a significant feature of demographic change is the progressive increase in the number of elderly persons in India.

According to census 2001 population of people above age 60 years and above was 7.5% of Total population. According to UN by 2050, nearly 20% of India's population will comprise of people over the age of 60 years. So there is urgent need to address the issues of Elderly and to empower Elderly and the society on whole with various aspects of Ageing.

Department of Psychology at Ramnarain Ruia College, Mumbai in Association with Silver Inning Foundation announces **CERTIFICATE COURSE IN GERONTOLOGY (A course to work with Elder people).**

Objective:

- To prepare trained cadre of people to work with Elderly and to provide support system for their families
- To learn about basic skills, knowledge and attitudes for working with elderly
- * To strengthen intergenerational relations through knowledge and understanding
- * To Improve **Quality of Life** of Elderly

Methodology: Theory and Field visits

Duration: 4 months, **Days:** 2 days a week ,**Time:** Evening Batch

Eligibility: Minimum H.S.C / X11

Total course Fees: Rs.4000/-

Tentative date of start: Monday 1st September 2008

Venue of **Course:**

Department of Psychology, 3rd Floor, Ramnarain Ruia College, L. Nappo Road, Matunga, Mumbai 400 019, India

Hurry and apply soon only 30 seats.

FOR FURTHER DETAILS AND APPLICATION CONTACT:

Prof. Sangeeta Rao (Clinical Psychologist) -HOD Department of Psychology R.Ruia College

Email: sangeetadnyanesh123@rediffmail.com

<mailto:Esangeetadnyanesh123@rediffmail.com>

Mobile: 9323390259

Amruta Lovekar - Director Programme and Services, Silver Inning Foundation

Email : amruta76@yahoo.com <mailto:amruta76@yahoo.com>

Mobile: 9833136536

Silver Innings: info@silverinnings.com

<mailto:info@silverinnings.com>

Help Desk: 9987104233

Forms Available:

Monday to Friday – 10am to 12 noon ,Department of Psychology, Ramnarain Ruia College

About Ramnarain College

The Ramnarain Ruia College of Arts & Science was established in June 1937. This College is affiliated to University of Mumbai and conducts courses at Undergraduate and Graduate (Postgraduate) level. Today, Ruia College enjoys the reputation of being one of the finest institutions of higher learning in the country.

About Silver Innings Foundation

Silver Inning Foundation is NGO registered under Society

Registration Act of 1860 vide registration number

1300/2008/GBBSD dated 14/07/2008.

8.

Active seniors in Virtual Workspaces: Methodologies in Social Innovation

Conference in Brussels on September 18, 2008



Europe faces a major demographic challenge! According to OECD, demographic projections are uncertain, but on middle-

of-the-road assumptions, the ratio of people over 65 to those between 20 and 64 could double between now and the middle of the century. And in some countries, such as Italy and Spain, this ageing will be much stronger. The situation is similar in most developed countries due to the combined effect of the lowering of the birth rate and the “boomers” reaching retirement age. The phenomenon will be reaching the emerging economies within a few years as was discussed during the eSangathan Mumbai conference.

The shift from an industrial society to a knowledge society, as well as the extension of the individual lifespan in healthy conditions, and the increasing role of ICT in the work process are a set of factors enabling people to work longer in good conditions. It will be a personal choice for some people, and a necessity for others. The real question remains: how to increase the percentage of aged workers (55-64) included into the labour market?

This was exactly the purpose of the eSangathan project!

The project focussed on two particular segments, of this 55-64 population: one consisting of employees about to retire in the corporate world, and the other being people willing to be further involved into the labour market as entrepreneurs. eSangathan analysed the situation based on two pilots: one in a major Indian corporation, Mahindra & Mahindra and one at regional level in the Öresund region in Sweden and Denmark.

ICT played a major role in the project and in the life of the pilot members. Indeed, the consortium made the “a priori” assumption, based on previous experiences, that Collaborative Working Environments (CWE) could represent a well adapted solution to improve working conditions and offer a better work-life balance to the ageing workers. The consortium members will be happy to share with you the results of these experimentations during the conference.

eSangathan was also eager to innovate in the field of tools and methods used to reach the social goals of the project. We all know that the Nordic countries are the “best in class” in Europe with regard to the employment of the “seniors”; so, we knew we would learn from our Swedish, Danish and Dutch partners. So will you when attending the conference. You will discover how we shifted from a hierarchical management approach to a “heterarchical” one.

The inclusion of the ageing workforce into the labour market becomes a hot topic in all the countries where their employment rate is low. Indeed, 15 countries out of 27 do not

reach the strategic objective of 50% employment rate for the 55-64 population segment. This brings Europe at 44,7% of employment rate at the end of 2007. The employment rate varies from 28,3% (Malta) to 70% (Sweden).

Despite the recent research led by IRDES saying that 31% (The Netherlands) to 67% (Spain) of the 50-64 workers say they want to retire as soon as possible, one can assume that the working life of the Europeans will be longer in the future. This economical and social reality has been a key concern of the **eSangathan** team. It results in a set of recommendations and proposals which will be presented in the **eSangathan White Paper**.

The White Paper will be presented and made available during the conference!

Job Opening:

1.

A freelance Apparel Designer (below written at no.6) who can work on total look of the Apparel and want to be a part of the Design team.

Key skills required

- a) Command on colour
- b) Flair of sketching
- c) Knowledge of draping
- d) Understand fall of the fabric
- e) Can work on total look of the Apparel

note: we are open for fresher

Design Studio is working on a Apparel line of Spring Summer 2009 from August' 08 - September' 08 (2 months).

We are a team of freelancers

including.

1. Senior Merchandiser

Experience: 15 years & working with reputed export house in woven Apparel.

2. Surface designer

Experience: 26 years & working with International buying house, creates beautiful surfaces using various techniques.

3. Print designer

Experience: 10 years & working with well known print design house, creates beautiful prints.

4. Print designer cad

Experience: 12 years, creates interesting prints patterns using different software.

5. Silhouette designer

Experience: 7 years & working with a retail apparel Industry, creates nice market oriented silhouettes.

6. Apparel Designer

Experience: more than 5 years, creates colour & design compositions using various craft's techniques.

The team has specialized separate fields but they will help each other to achieve maximum results.

Surface Craft

T..... E..... A..... M

Email: surfacecraft@yahoo.com

2.

Position: UI Developer (Job Code: UI)

Education: Bachelors degree (and preferably additional qualifications in Creative design (Diploma / Degree in Applied Arts / Design))

Job Description:

* Candidate is required to perform Creative & UI design tasks taking inputs / requirements from the various internal teams.

* The desired output would consist of Ad Banners, Merchandising images, HTML pages, emailers.

* Responsible for designing Print campaigns as well as Layout design for

Brochures and Booklets as required.

*** Conceptualise and deliver desired creative output from the briefs provided.**

*** Excellent Customer focus and interface skills.**

*** Accept & maintain challenging deadlines.**

*** Take ownership of the assignments given.**

Desired Profile :

*** Good exposure on Internet technologies (HTML, CSS, etc.)**

*** Must be very conversant with design tools such as Adobe PhotoShop, CorelDraw, Adobe Illustrator, Adobe ImageReady, Macromedia Flash, Macromedia DreamWeaver**

*** Candidate should have good Web Form skills.**

*** Good Communication and interpersonal Skills.**

*** Flexible, team player, willing to learn, taking responsibility.**

*** 1-3 years of experience. (If you are a fresher and you feel you have it in you, please don't refrain from applying for the post.)**

Utile Systems is a fast growing custom software development company with several American ISVs and ASPs as its client. In the brief history of 4 months, Utile has managed to attract and retain some of the best minds of Indian IT Industry. It has always treated its people as assets and has totally refrained from compromising on the quality of intake.

If you feel, you have the right skills and can contribute positively to the growth of the company, please send an e-mail to rahul.bhatt@utilesystems.com Please mention the Job Code, your name and your experience in the Subject line.

3.

Industrial Design Engineer

Introduction:

Kyocera-Wireless India (KWI) is one of the few organizations in India that is involved in end to end the design and development of cell phones. At KWI all the necessary functional areas required for cell phone design and development like Hardware, Mechanical, Software Development, Product Test, Product Design, Systems Engineering and others operate under one roof making the organization one of its kind.

Kyocera Design Centre (KDC) is the design department of the organization with designers from Industrial design, User Experience-Interaction design, Visual design and CAD design domain. It boasts of a highly creative environment, a talented team and one of the best infrastructures in the country. KDC is looking for expanding its team and need talented and passionate CAD Designer [Pro E surfacing expert].

Summary:

The role of a CAD Designer is highly creative in nature and involves creation of surface data in Pro-E from 2D sketches, study models and discussion with the Industrial Designers. The role involves a deep understanding of form, manufacturing processes, communication skills, creative problem solving and working in a multidisciplinary environment. An ideal candidate must be perseverating, hardworking and flexible to adapt to the business needs and opportunities.

Requirements:

*** Masters/Bachelors degree or diploma in Mechanical Engineering or Equivalent.**

*** Any degree/diploma/ certification in Pro E is a huge plus.**

- * Excellent Surfacing module skills in Pro-E is a must. Should be able to use ISDX at ease.
- * Should be able to interpret sketches and 2D renderings and translate them into high quality 3D data.
- * Comprehensive working knowledge and experience on products with organic form.
- * Experience and exposure in the field of Consumer Goods, Electronic Gadgets and Hand Held Devices design is a plus.
- * Expertise in producing 3D photorealistic images using **3DS Max**, Rhino etc. is a plus.
- * Exposure to 2D rendering software like **Adobe Illustrator**, Coral Draw and Photoshop.
- * Team playing.
- * Excellent verbal and **visual communication skills**.
- * Attention to detail and thoroughness of approach.
- * Ability to execute within tight schedule and business constraints.
- * Ability to adapt to the **business dynamics**.

Responsibilities:

- * Absorb the design intent from the **Industrial designer** through sketches, study models and discussion and translate it into high quality 3D surface data using Pro E.
- * Suggest design improvements based on manufacturing, electrical and electronic constraints
- * Analyzing the internal components of a phone in CAD and suggesting improvements to meet the design intent
- * Supervise the vendor for making of appearance models.
- * Reviews CAD surface data generated by ODM/OEM.
- * Assist the design lead and learn the product development skills.
- * Innovate and file patents as per the defined process.
- * Perform other duties as assigned

4.

IDEA productdesign, Ahmedabad, is looking for the following candidates. So please send in your portfolios if you fit the bill!!

Profiles of personnel to be hired:

Interaction / Web Designer:

Qualifications

Required:

- * Expert knowledge with Adobe CS3 suite, specifically: Photoshop/Fireworks , Illustrator, and Flash, with proven ability to design web based concepts using these programs.
- * Nice to have: Working knowledge of Dreamweaver, HTML, CSS, Javascript, Ajax, Flex/Laszlo
- * An ideal candidate has experience designing for e-commerce, interactive applications, data driven or large-scale consumer websites
- * Minimum of 3+ years experience designing outstanding websites as a key member of a design team.
- * Proven ability to act as a leader in communicating conceptual ideas and design rationale, all within a user-centered design process.
- * Must be able to work and communicate effectively in a cross-functional product development team, and present ideas and designs effectively.
- * Must be self-motivated to prioritize and manage work load, and meet critical project milestones and deadlines.

- * Must be an effective problem solver. Comes up with creative solutions and considers many alternative solutions to each problem.
- * Must be able to cope well in a fluid environment.
- * Must have excellent interpersonal skills and the ability to build good working relationships.
- * Passion for Web 2.0

.NET Developer:

Qualifications Required:

- * Experience with [ASP.NET](#), MySQL, Apache, JavaScript, XML, and AJAX
- * Fluent in HTML and CSS, and full knowledge of their capabilities and limitations.
- * An ideal candidate has experience designing for e-commerce, interactive applications, data driven or large-scale consumer websites
- * Ability to write clean, well-structured markup code in a text editor
- * Solid understanding and expertise with XHTML, CSS, cross-browser/platform issues and associated modern browser compatibility issues
- * Ability to code functional pages from mockups in collaboration with web designers
- * Experience building and implementing content management systems
- * Educated in development methodologies and best practices
- * Solid knowledge of technical requirements definition and design process
- * Knowledgeable in development tradeoffs between speed, design, flexibility and the underlying page architecture
- * Passion for end-user focused software applications design with a high awareness of current industry design and usability trends
- * Minimum of 5+ years experience designing outstanding websites as a key member of a design team.
- * Proven ability to act as a leader in communicating conceptual ideas and design rationale, all within a user-centered design process.
- * Must be able to work and communicate effectively in a cross-functional product development team, and present ideas and designs effectively.
- * Must be self-motivated to prioritize and manage work load, and meet critical project milestones and deadlines.
- * Must be an effective problem solver. Comes up with creative solutions and considers many alternative solutions to each problem.
- * Must be able to cope well in a fluid environment.
- * Must have excellent interpersonal skills and the ability to build good working relationships.
- * Passion for Web 2.0
- * Knowledgeable in server architecture and design; able to perform Sys Admin duties

Flash Developer:

- * Experience with Flash

ActionScript using Adobe Flash Player Platform.

- * Everything else same as .NET Developer profile

Resumes have to be sent to aasits@ideaproductdesign.com along with portfolio links.

Remuneration will be among the best in the industry.

5.

'User Experience Designer', 'Creative

Director', and 'UI designer with 3D skills'. we are also looking for

designers with experience in **Silverlight** and Flex.

Please, send me your resume at milind.soman@spadeworx.com
6.

Lionbridge Technologies, Inc. (**Nasdaq**: LIOX) is a leading provider of globalization and testing services. Lionbridge combines global resources with proven **program management methodologies** to serve as an outsource partner throughout a client's product and content lifecycle -- from development to globalization, testing and maintenance.

We are looking for **Instructional Designers** for our Chennai and Mumbai Development Centers as per the following job description -

Position Description

- Lead the **instructional design phase** on onsite / offshore elearning and ILT development projects
- Be the one point contact with US & European customers, for appropriate ID strategy, recommendation of **learning theories** etc.
- Will be responsible for reviewing the content during the development stage for fidelity to the instructional strategy and design considerations
- Will interact with **subject matter experts** so as to enable them to provide source content and interact with the project team
- Will be responsible for *quality of project content and delivery*

Required Skills/Background

- **Must have at least 2 years - 3 years or more of experience as an **Instructional Designer****; with experience in Learning theories, instructional strategy and in leading a team of instructional writers / designers
- Reviewing content and 2 to 3 years of experience in content writing of CBT / WBT / ILT based e-learning courses
- **Should be willing to travel overseas on business visits**
- **Should be able to translate complex subject matter into clear, understandable content, for both technical and non-technical audiences. Should be able to grasp complex technical concepts by working with the software and its engineers**
- **Should possess the ability to coordinate and complete projects with minimal supervision**

Desired/Skills/ Background – if any

Certificate / course in **Instructional Design**

Candidates with experience in elearning businesses and content management companies will be given preference

Education/Certification Required

Graduation/ post-graduation degree preferably in Engineering/ Literature/ **Mass Communications**/ Journalism with a technical qualification, such as GNIIT, MCA.

Mail in your profiles to adnan.shaikh@lionbridge.com.

About Lionbridge:

Lionbridge provides globalization and offshoring services that enable clients to develop, release, manage and maintain their enterprise content and technology applications globally.

Through its globalization service offerings, Lionbridge adapts client products and content to meet the linguistic, technical and cultural requirements of customers, partners, and employees worldwide.

In India , Lionbridge have two state-of-the- art **Offshore Development Centers** in Mumbai and Chennai employing 1600+ highly skilled professionals. Lionbridge offshoring services include the development and maintenance of content and applications as well as testing to ensure the quality, interoperability, usability and performance of clients' software, hardware, consumer technology products, web sites and content. Lionbridge offers its testing services under the VeriTest brand.

Lionbridge **program managers**, engineers, content developers, **quality assurance professionals** and linguistic experts work with a global community of over 5,000 independent translators collaborating across a technology-based, global delivery platform.

Service Offerings:

- **Development and Maintenance**
- **Localization/ Translation**
- **Outsourced Testing**
- **Infrastructure Services**
- **Business Process Services**
- **Technical Publications**
- **E-Learning**
- **Interpretation**

Client value and relationships:

Clients rely on Lionbridge for higher quality, faster, and more efficient development and management of global products and content. Lionbridge enjoys long term client relationships. More than 80% of the company's revenue comes from clients that have been working with Lionbridge for 8 consecutive quarters or longer.

Representative clients:

Beverly Healthcare, Computer Associates, EMC, [Google](#), HP, IBM, Merck, [Microsoft](#), [Motorola](#), Nestlé, Nokia, Novell, [Oracle](#), Pearson, Sony, Thomson NETg, Unicare.

7.

Onio Design is consolidating its Design Research and Strategy Division - OnioNxt.

We wish to recruit a Graphic/Communication Designer with a few years experience, for the power-team that hob-knobs with some the best brands in the World, as well as touches the pulse of all that is 'India'. The field is new and exposes the candidate to a variety of cross-discipline strategic thinking. Key parameters needed 1) above average command on graphic design b) new media savvy i.e. Flash presentations, internet research and referencing c) ability to contribute to Trend* Research (means awareness of the latest happenings) Interested people can write to me directly with a sampler of their past work in Graphic Design (<1MB portfolio) and with 1 page write-up about themselves in conversational English.

**Manoj Kothari
Founder Director
Onio Design Pvt. Ltd.**

8.

Satyam is looking for following profiles (for onsite and offshore): Interested candidates could send updated resumes to atul_manohar@satyam.com (cc to atul_man@yahoo.com)

1) Sr. Web Analyst

The resource takes the role of Project Manager from Engagement perspective. Conduct Project Review Meeting on an ongoing basis and address the concerns of the customer. Collects requirements from the E-Marketing Managers. Conducts meeting & present reports to the stakeholders. Co-ordinate with the respective business units, IT team & vendors for deployment of codes & data needs. Create [Key Performance Indicator](#) dashboards from different data sources and websites for presentations to [senior management team](#). [Design process](#)

for collecting data from different entities and systems. Lead driving core insights from the data to suggest, create and execute initiatives that drive fundamental improvements to the site and the businesses. Analyze existing tool and recommend feature upgrade/modifications. Responsible for measurement of all e-business requirements of the client's Market, Dealer & VDN website. **Continuous monitoring** of the acquisition/retention programs.

2) Web Analyst

Support the analytic needs of the business unit/Organization by analyzing **web traffic** using **traffic analysis tools** & data provided by the Data Specialist. Co-ordinate with Configuration Specialist and the Data Specialist on metrics tracking and data needed for reporting. Strong understanding of e-business initiatives and e-marketing activities and its benefits. Ability to analyze the data and come up with strong recommendations & insights to the client.

2) **Omniture** Configuration Specialist

Develop, test and maintain **web analytics software** according to the application requirements, following the defined coding standards. Working with development teams and business stakeholders to help tag new pages and also perform administration activities like backups, maintaining profiles, scenarios, creating custom reports and periodic purging of unused data

Atul Manohar

Satyam UXM practice leader (User Experience Management)

atul_manohar@satyam.com

atul_man@yahoo.com

(More jobs are available in our website www.designforall.in)

For free Registration: write to
subscribe@designforall.in

Write to us about change of e-mail address:
address@designforall.in

Advertising:

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Acceptance of advertisement does not mean our endorsement of the products or services by the Design for All Institute of India .

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Regarding new products or events or seminars/conferences /workshops.
News@designforall.in

Feedback:

Readers are requested to express their views about our newsletter to the Editor
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Forthcoming Events and Programs:

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The views expressed in the signed articles do not necessarily reflect the official views of the Design for All Institute of India.

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Prof Sooshin Choi, USA

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expected Jan-Christoph did a thorough professional job. Unfortunately he fell ill and was unable to complete the last third of the Newsletter. We thank him for his goodwill and effort, and wish him full recovery. His continuing support would be most welcome and crucial to the future development of the Newsletter.

Prof Jim S Sandhu

2.

Mr. Jorge Royan

I would like to thank Mr. Jorge Royan whose contribution for our one of the cover design was not acknowledged in that issue. We are sorry for that advent error

Editor