

# Design for All

May 2008 Vol-3, No-5 A Publication of Design For All Institute of India



**IDSA**

Industrial Designers Society of America

## **Chairman's Desk:**

**This issue of Newsletter is historical, very significant and close to our hearts because it is a special issue on IDSA (Industrial Designers Society of America). Our association for sharing of ideas and recognition of importance of our institute has started during the tenure of Executive Director and CEO Ms Kristina Goodrich when she had endorsed our International Conference which was to be held in INDIA in the year 2007 after passing the resolution in IDSA Board of directors meeting. Our dream has come true to publish the special issue on IDSA, is a result of sincere, untiring efforts and constant follow up of Executive Director Mr. Frank M. Tyneski. The contributors are eminent members of IDSA and our Guest Editor Mr. James Mueller, Chair, Universal Design, IDSA, edits this issue. He has invited IDSA members to contribute their work for this special issue of our newsletter. IDSA is one of the premier design organizations in the world and it commands special respect in design communities around the world.**

**It is also unique since it includes interview of President of EIDD- Design For All Europe, Mr. Finn Petren, he has expressed his opinion about concepts and future plans of Design For All. It is first time when the heads of two greatest institutes of the world working on philosophy ' for progress of humanity benefiting all' have come together at one platform of Design For All Institute of India and made this historic and memorable occasion for team of Design For All Institute of India. We have already published special**

issue on a IAUD, Japan and Design For All Foundation, Spain and many more under our country special series and contributors were from their respective organization.

Some great and serious minds are asking us 'Why are we publishing our newsletter on Universal Design?'

It is my philosophy whether it is Design For All or Universal Design or inclusive design or Barrier-free design, all are working to embrace the progress of human kind and no one should be left behind or deprived of this progress of humanity. We are interested in 'cause that makes the difference'. Our basic concern is the mitigation of human hardships and sufferings.

I elaborate; I strike a match that causes the match to light. Few will argue it is because I have struck the match it is cause of light. Someone will further probe and question 'that if there is no oxygen, is it possible to ignite the light'? The real cause of light is not the person who has struck the match rather it is the oxygen. There is no denying of the fact that oxygen is the real cause.

Here observers would identify the person striking the match, and not the presence of oxygen as the factor that has made the difference. Similarly we should look into the real cause that is benefiting all and be sensitive enough to realize the essence of his/ her intentions and broader cause of their works. Our moral duty is to encourage them and not to run

down. We should concentrate on passionate inquiry because it is the only way that leads to invention. One day our passion for design with Design For All and universal design will be just be design and can smash the thin but very strong line between these two concepts of design.

It is not well-tested formula for success in life that we should be at times vagabonds. It may be true on few occasions but generally we wish to work under some orderly manner for progress and as ordinary observers of the past and continuity of history makes me to conclude and advocate that 'Man learned early that progress, even life itself, depends on orderly conduct and cooperation between individuals. From tribal life, with its tribal council, to our present complex civilization with its innumerable governmental organizations, the attempt to bring order into human relations has undergone a slow, steady and often painful evolution.' There is a law of evolution – evolution requires evolvers- men and women of vision who are willing to live and to die for their causes. Dying and living with some cause is a most difficult task because it becomes the central activity of our lives and others parameters of life refuse to be compatible with it and creates resistance. One school of thought says everything is orderly and follows some kind of laws, rules and what outcome we see is the result of orderly, systematic outcome and it is anticipated.

Another way is to live with what best you can do for all with free will and in due course of time natural best will evolve

among all and will sustain and it will be followed by others as standards and helps in moving forward for further progress from that point. It is a continuously evolving process for the best. It is similar to another school of thought of the Biologist that argues 'what seems calm in fact is not orderly, but is full of chaos and constant vigorous infighting among them and competition is rigorous for the best outcome. It does not work under any law; it is impossible to control such a numerous visible or invisible variables. But still strive to be best'

I am not favoring one or attempting to prove the superiority of one on another. When we choose one among all, we do the sinful act of accepting one and rejecting all. In what ground you have chosen this and rejected others? Choosing is defined as the sinful choice of choosing one design as one's design, only, to the detriment of others. I always advise my students, "As long you are unemployed you have potential of even becoming the President of our country. The moment you have joined some organization you are limited. Similarly, so long you are unmarried or not committed to one you are free to marry anyone subject to the condition she is also willing to marry you. Once you have chosen, all other doors of opening are closed. Never be choosy in life and do what best we can do for betterment of society under available resources for fulfilling broader but not vague mission of life."

I congratulate the IDSA, again, fulfilling its mission of practicing philosophy “in service of humanity” and recognize the honest sincere efforts of Design For All Institute of India. We know the road of mind traveling on knowledge, reasoning and arguments, but it has the possibilities of the evolving institutively. We can not define from where this appears but its role is noticeable.

Universal Design attempts to popularize their concepts by introducing, legislations, principles and checklists for designers. Few argue that it kills the creativity of designer and he/ she is busier in complying the laws. My argument is law can help in popularizing the concepts and sets the minds of the designers to work under these concepts. Once designers develop their habits of using universal design concepts whenever they design, the role of law diminishes. When you are driving a car they have trained your mind and gradually you adopt and without feeling pain of law you drive the car. Law only pops up and makes presence from nowhere to everywhere when we intentionally or unintentionally break law or wish to flaunt it. Law works as deterrent and most of the time as a guide. This approach of Universal design is based on the similar theory of evolving of governing the society. Some law is to frame by few privilege people with special power to run the society.

Design For All is more pragmatic and propagates ‘design the products as you can best accommodate all’. Gradually it will evolve its own way to best technique for designing the

products for all. No model, no guideline, no legislation, simply use your creativity to optimize for benefits for all. In Germanic tribes, there was no king, council or chief and even concepts of state were nowhere in their thoughts. Everyone was so sensible and respects the privacy and admires others in tribes, works independently, follows the principle 'not to disturb others' and aim was to benefit all.

Interior philosophy of both is to design the products useful for all. We know there are two main techniques of research. One- where need has come and every one is looking for design. For example Bird Flu has spread and every community is designing a solution to control it from further damage. Another is where researcher either anticipate the problem or work freely to design the solution of the problem in advance or works for progress of areas and selects the topic of research as he feels his contribution can progress that areas, for example , basic science research or research of Madame Curie comes under this category.

When I look at the two concepts Universal Design and Design For All, I find the aims are almost identical. The goals are larger, wider and are influencing every walk of life and no one can possibly strike every area simultaneously. To achieve your larger goals of life everyone has to begin with some point and gradually cover that objective for we are striving. Universal design works under some principles and legislations and Design For All has free will to work. What seems free to us, in reality, it is working under either virtual

or not yet defined law or some sort of apparent law that is yet to evolve. This is the reason I never indulge myself in this narrow discussion and help those who work selflessly for humanity. Our aim is not to fragment the society by advocating some and rejecting all. Our mission is to move along with all and no one should be left behind from progress and benefits all.

We may not be succeeding in focusing every aspect of design but we can start from somewhere for betterment of design. Beginning of a task needs special efforts. We may not achieve our aim in our lifetime and may die with hope that in future coming generations may pick up some threads where we have left our unfinished work. It is not necessary what we do is compatible to their thoughts. They may possibly ignore our work and find ours as useless activities and begin afresh. We should never feel hurt or proud in our work because we are not ultimate and never bind our future generations with our ideas and never push and leave them with one option to follow our unfinished path in search of our objectives. This practice is unfair and will not help in progress; rather, it will decay the society. We should never feel that the present generation or our contemporary generation of ours is the best judge for our work and they have ultimate parameters of judging our success and failure. Neither of our current generation judgment nor future generation judgment is going to be ultimate. Neither we have best judge nor we have ultimate worker and cannot boast confidently now or never that 'we are the best and

ultimate'. Society is evolving gradually at its own pace. Simply do your best. We may die with unfulfilled desire of making our social movement of popularizing the concepts of design philosophy as a mass movement. We have begun and took the actions to make it mass movement. After all, every act of ours counts and someone will pick up the threads of our unfinished work and will make a beginning from where we have left. Once this culture of any society is lost to invent and reinvent, that society is bound to doom one or another day. I remember a eminent historian Etienne Gilson way back in 1937 argued that western culture has lost the metaphysical principle needed to sustain it and that, if we did not recover them, the west would collapse because of the first law to be inferred from philosophical experience, " philosophy always buries its undertakers"

We should not expect that all would agree with our philosophy because they have neither the experience extreme of good as well as bad. Majorities have been in denial to ultimate good and ultimate bad. Few are experiencing ultimate bad or ultimate good. I would characterize majority one as being in denial as to ultimate good, whereas the standards and rules tended to be in denial of ultimate evil. The IDSA is altogether different. It's responsibility to do well for progress of humanity. If you know the good you must do the good. We are passing under the extreme of both. We know that to be good we have to perform under some privilege conditions and to be evil we should be like parasite because evil has no powering and of

itself. It feeds off, and disorders, other powers, and eventually destroys them. Our experience is vital for the progress of society and to work for progress of society under limited resources is an arduous task for us. We can choose the two fold task. One is to detect the different approaches of design that are associated with and facilitate bad design and another is, counter them with the different designs processes that are associated with and facility socially healthy behavior (good design). We lack natural and manmade resources for implementing our objectives, but we have ample funds of sincerity, honesty and integrity of hope to reach.

When the words have come together and are building something for the good of humanity under the globalization we should join hands to make our world a world not a fragmented world.

Fuel your fascination for design because our publication is a major vehicle for the success of designing enterprise, both for spreading designing results and promoting community standards .

With regards

Dr. Sunil Bhatia

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**1. Home Modifications and Products for Safety and Ease of Use**

**By Richard Duncan, Andrea Gabriele, Michael Carter and Margo Johnson**

**2. A Proposed Central / Regional Business District in India Using Universal Design Concepts**

**Chandrima Mukhopadhyay , Department of Urban & Regional Planning , Florida State University, USA**

**Prof Dr. Lalita Sen , Department of Urban Planning & Environmental Policy , Texas Southern University, Houston , Texas USA**

**3. Interview of Mr. Aaron Marcus by Dr, Dinesh Katre**

**July 2008 Vol-3 No-7**

**This is very special and unique issue because Prof Jim Sandhu is the Guest Editor and he has invited the articles of contributors of his choice. Please hold your breath till we unfold the mystery of July 2008 issue. Some things are worth waiting.**

## **Editor's Desk:**

### **Universal Design and the Industrial Designers Society of America (IDSA)**

James Mueller

Chair, Universal Design Section, IDSA

#### **Acknowledgement**

Environmental access for people with disabilities began to improve in the U.S. with legislation enacted in the 1950's and 60's. It soon became apparent that access for people with disabilities usually meant better access for everyone. The American architect Ron Mace was instrumental in creating much of the early guidelines for architectural accessibility. He is widely credited with coining the term, "universal design" in the early 1980's. Following Ron's lead, other design professions began to apply the idea to their own fields, among them the field of industrial design, which touches each of us through the objects of our everyday lives.



I'm proud to have been among Ron's long-time colleagues, and I shared in many debates with him and others about this term and its relationship with "design for all", "inclusive design", and others. Which term is best? I do not aspire to resolve this debate. In fact, I believe there is considerable value in continuing it. Debate stimulates us to integrate new issues, engage new audiences, and sharpen our skills in the practice of "universal designing".

For the purpose of providing context for this issue on the impact of Ron's concept on industrial design practice, I provide his definition here:

**"Universal design is the design of products and environments to be usable by all people, to the greatest extent possible, without the need for adaptation or specialized design."**

### **Early universal design advocates at IDSA**

The Industrial Designers Society of America (IDSA) has had its share of great leaders in universal design, beginning with the nine-member Universal Design Committee in 1994:

**Dick Hollerith**

**Dick Javurek**

**Pascal Malassigne**

**Joe Maxwell**

**Patricia Moore**

**Jim Mueller**

**Jim PirkI**

**Ron Sekulski**

**Len Singer**

Through this committee, IDSA developed publications, videos, and other teaching materials on universal design. Members of this committee presented the concept at national and international conferences and were instrumental in the development of the Tylenol/Arthritis

Foundation Awards for Innovative Product Design. They also served as mentors to thirteen U.S. schools of design through the Universal Design Education Project.

But interest by IDSA in the opportunities and responsibilities of designers in this field began long before 1994. As early as 1979, IDSA's annual conference included sessions addressing design for elder consumers and those with disabilities. As a designer of workplace accommodations for people with disabilities, I participated in this conference.

## **Establishing the Universal Design Section**

As IDSA grew, its Universal Design Committee became the Special Interest Section on Universal Design. I assumed leadership of this group in 1997. In 2008, this organization has more than 500 members in the U.S. and abroad.

The purpose of this group is to promote those aspects of design that consider the needs of all possible users equally, regardless of age or ability by:

- Increasing awareness of why and how to apply the concept of Universal Design in professional practice
- Including consideration of people of all ages and abilities in the policies, activities, and programs of IDSA
- Stimulating inclusion of Universal Design in design education
- Increasing public awareness of the role of design in meeting the needs of elders and people with disabilities

In 2002, the UD Section managed a student design competition to redesign the U.S. Library of Congress Talking Book Machine, used by over 750,000 Americans with disabilities. Twenty-eight industrial design schools participated, submitting 146 entries. Winning designs became the basis for further development of a digital talking book machine at the Library of Congress.

The Universal Design Section presents a Professional Development Seminar at each annual conference. The subjects of these seminars range widely from techniques for communicating the concept to clients, to best practices among IDSA members. In 2007, this seminar at the concurrent conference of IDSA and the International Council of Societies of Industrial Design (ICSID) hosted the producers of "Freedom Machines", a documentary on universal design and technology for people with disabilities.

## **IDSA's Universal Design Section Today**

IDSA's Universal Design Section helps promote a more inclusive approach to industrial design practice. Among its regular activities are:

- Responding to requests from IDSA chapters for technical advice or presentations at events
- Referral of industry requests for universal design assistance to appropriate UD Section members
- Technical support to projects by other IDSA members involving universal design
-

Beginning with the first nine members of the Universal Design Committee, these and other leaders have inspired and guided the efforts of industrial design students and professionals, such as those featured in this issue.

## **About this issue**

In this issue of Newsletter of Design for All Institute of India, three designers present a cross-section of IDSA's 3000 members, from corporate design staff to educators to independent consultants; from long-established leaders to the universal design leaders of tomorrow. The design experiences they present in this issue are diverse, but they share common threads.

Each author demonstrates a personal commitment to the concept Ron Mace first promoted some 25 years ago. Each has experience in studying the human factors issues of aging and disabilities. Each shares his perspective of the unique responsibilities and opportunities that universal design presents to industrial designers.

**James Mueller**

**Chair, Universal Design Section,  
IDSA**

## Featured designers



**Mark Baskinger**  
Assistant Professor of Industrial Design  
Carnegie Mellon University  
School of Design  
Pittsburgh, Pennsylvania USA

Mark Baskinger's work spans graphic, product, interaction, and environmental design . Mark applies expertise in aesthetics, semantics, semiotics and expressing information through product forms to make interaction understandable and intuitive. His research focuses on how products communicate through their form language, behavior and context to inform interaction and shape user experience.

Mark has published papers on the "language" of designed artifacts, visual "noise" in product design, tangible interaction, and methodologies of visualization. His work has been featured in design publications and international magazines, and has been exhibited in numerous galleries and museums, including the Museum of Modern Art (New York). His work is also included in the permanent art collection of the University of Illinois.

Mark has worked for several award-winning design firms, including Corchia Woliner Rhoda in New York City, and formerly taught at the University of Illinois. In addition to his appointment at CMU, he co-directs The Letter Thirteen Design Agency, an interdisciplinary design firm that deals in the design of products, spaces and graphic communication.



## **Ryan Eder**

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Ryan graduated with a BS in Industrial Design from the University of Cincinnati in 2006. His senior thesis, "The Access", won a Gold Award, Best in Show, and People's Choice Award in IDSA's 2007 International Design Excellence Award (IDEA) competition.

Ryan is serving as a juror for the 2008 IDEA competition. He will also be a featured speaker at IDSA's 2008 annual conference.



**Dan Formosa, PhD**  
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A founding member of Smart Design, Dan specializes in ergonomic research, user interface design, industrial design and the development of product criteria. With a BA Industrial Design from Syracuse University and MA and PhD in Ergonomics and Biomechanics from New York University, Dan specializes in developing products for people with a wide range of user abilities, including people with arthritis, dexterity and vision problems in the mainstream target market.

Dan is the recipient of numerous design awards and his work has been selected for national and international exhibits. His clients include Hewlett-Packard, OXO International, LG Electronics, Johnson & Johnson, and Microsoft.

## About the Editor



### **James Mueller**

President, J.L. Mueller, Inc.  
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Jim Mueller is an industrial designer who has worked in the field of design for people with disabilities since 1974. He is one of the authors of the Principles of Universal Design and one of the founding members of the Universal Design Section of IDSA. He has served as its Chair since 1997.

Jim is currently a Project Director for the Rehabilitation Engineering Research Center for Wireless Technologies, where he manages the Center's user-centered research projects, including a nationwide survey of customers with disabilities, a nationwide Consumer Advisory Network, user testing, and focus groups.



**Fig. 1 Consumer Advisors testing mobile phones**

**Jim also conducts training programs in universal design for industry professionals. This training includes market trends among elders and people with disabilities and exercises which demonstrate the impact of functional limitations on product usability. More information about these projects is available at: [www.wirelessrerc.org](http://www.wirelessrerc.org)**



**Fig. 2 Heavy gloves and dark glasses help trainees analyze usability with limited manual and visual abilities.**

**Jim's other clients include assistive technology suppliers, consumer product manufacturers, disability research organizations, employers, home builders, and individuals with disabilities . More information about his work is available at: [www.jlmueller.com](http://www.jlmueller.com)**

# *The Access*: Fitness Equipment for Everyone

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Figure 1 Use of *The Access*, shown with seated, standing, and wheelchair users

## Summary

*The Access* is the result of my senior thesis at the University of Cincinnati. It is a universal fitness machine that allows paraplegic, quadriplegic, and able-bodied users alike to exercise together using the same piece of equipment. In

October 2007, it received a Gold Award, Best in Show, and People's Choice in the 2007 International Design Excellence Awards (IDEA) Competition.

My design approach to *The Access* was broken down into two overall categories: Function and Form. I knew that a product such as exercise equipment needed to have the form follow the function. While aesthetics were greatly considered and have much meaning within the product, functionality was the main focus. I feel this is an overriding theme within universal design, and I think it should be a theme among all designs. There is no place for products that do not provide any true benefit to the user. There also isn't any reason a product should be exclusive, and available to only one type of demographic.

In a world where environmental resources are being exhausted, it only makes sense to develop products that are inclusive. This philosophy is the core behind *The Access*. I chose to design for an "extreme user", one with incomplete quadriplegia, i.e., limitations in all extremities. Designed for this extreme user and enabling ease of use for him/her, it thus provides access to users with less impairment as well.

*The Access* is not fitness equipment for wheelchair users. It's not fitness equipment for elders. It is fitness equipment for everyone.

## **Struggling to exercise**

While only 10 weeks were allocated for the completion of this project, the idea for the concept presented itself to me several years before. I was at a local fitness center in Cincinnati, Ohio, where I noticed a man in a wheelchair entering the gym. Familiar with the equipment provided, I was interested to see how this man would complete his exercises.

What I observed was more than concerning. The man was noticeably struggling with the equipment and even had to bring his own home-made extension devices just to properly perform the exercises. Throughout his workout, the man spent more time transferring in and out of his chair and struggling to adapt to the equipment, than he did actually performing the exercises. After witnessing this struggle, I knew there needed to be a better way.

## **Looking at the industry**

*The Access* is an answer to a prevalent problem within public fitness centers. I conducted a random survey among 50 fitness clubs across the United States. These 50 clubs represented a mix of the top 5 fitness chains in America. I gave each club a call, and told them that I was a local wheelchair user curious about their club's accessibility. Their answers were staggering.

From my survey, 94% of these public fitness centers did not offer truly accessible fitness equipment. When asked what equipment they provided to accommodate wheelchair users, many of the representatives were dumbfounded. Some mentioned their club didn't even offer a ramp or elevator to enter the building. Others would mention they had one piece of equipment and nothing else. Some weren't even educated to the fact that wheelchair users exercise! How can a fitness center claim to be opened to the public, when they do not offer equipment that everyone can use? Are wheelchair users not included? These aggravating results fueled my efforts toward creating a machine of equality.

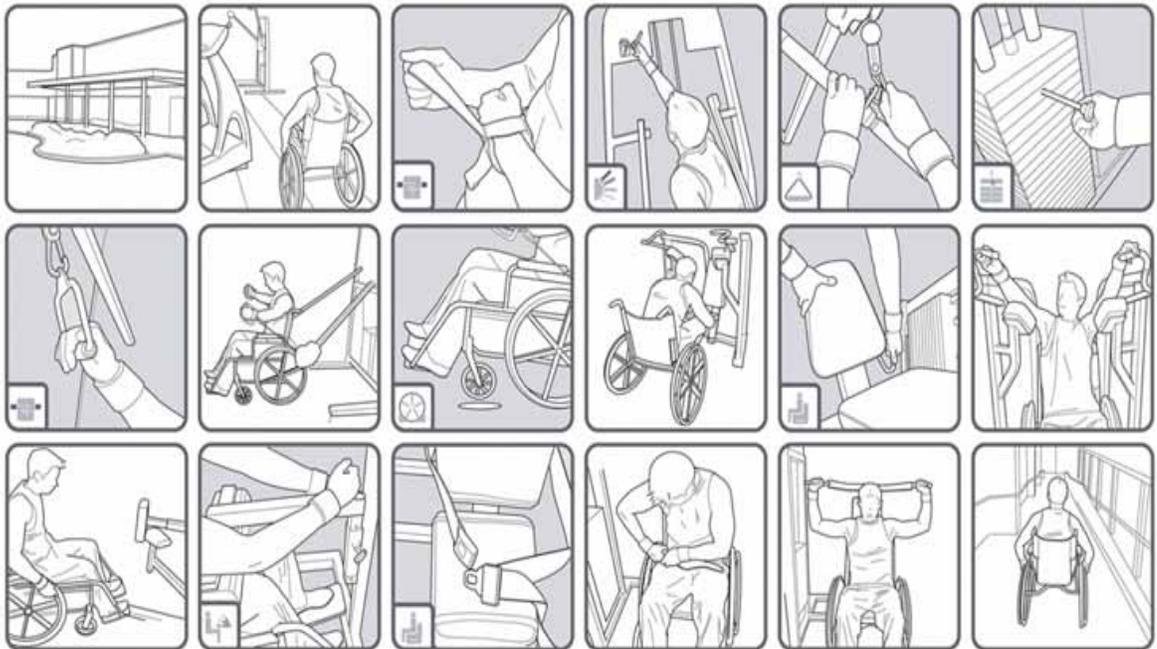


Figure 2 Storyboard showing 18 tasks of using exercise equipment  
Immersion exercise

The only way I felt I could tackle this project was to completely immerse myself within the world of wheelchair fitness. Extensive research was crucial to the success of the design. Market analysis, personal interviews, observations, and most importantly immersion were heavily incorporated into the design process . I wanted to ensure that I delivered a product that was focused solely on my users, not clouded by any other distractions or alternative motives. Immersion was the most beneficial of these methods.

I felt that I needed to feel the frustrations first hand. I wanted to know what it felt like to belong to a 'public' fitness center that did not accommodate my needs. I rented a wheelchair and went to several public fitness centers to work out. I tested numerous machines and the results were discouraging. Not one machine, even those claiming to be wheelchair accessible, made exercise bearable, much less enjoyable. I documented every aspect of my struggles. There were numerous universal design factors that were not considered in the design of the existing equipment. These problem areas became my focal points.

I wanted to be as deep in the world of wheelchair fitness as I could be to help me solve these problems. I joined a wheelchair football league open to disabled and able-bodied users alike. I played football with these athletes, conducted interviews, and observed their training methods. I also connected with the LakeShore Foundation, an organization located in Homewood, Alabama. Lakeshore Foundation

trains Paralympic athletes, runs recreational activities, and conducts research on technologies centered on wheelchair athletics.

I spoke with numerous trainers and the athletes themselves to hear their stories of frustration and experience. I wanted to understand every aspect of the world they lived in. With their help, I could correctly identify the key problems and then provide solutions.

### The design issues

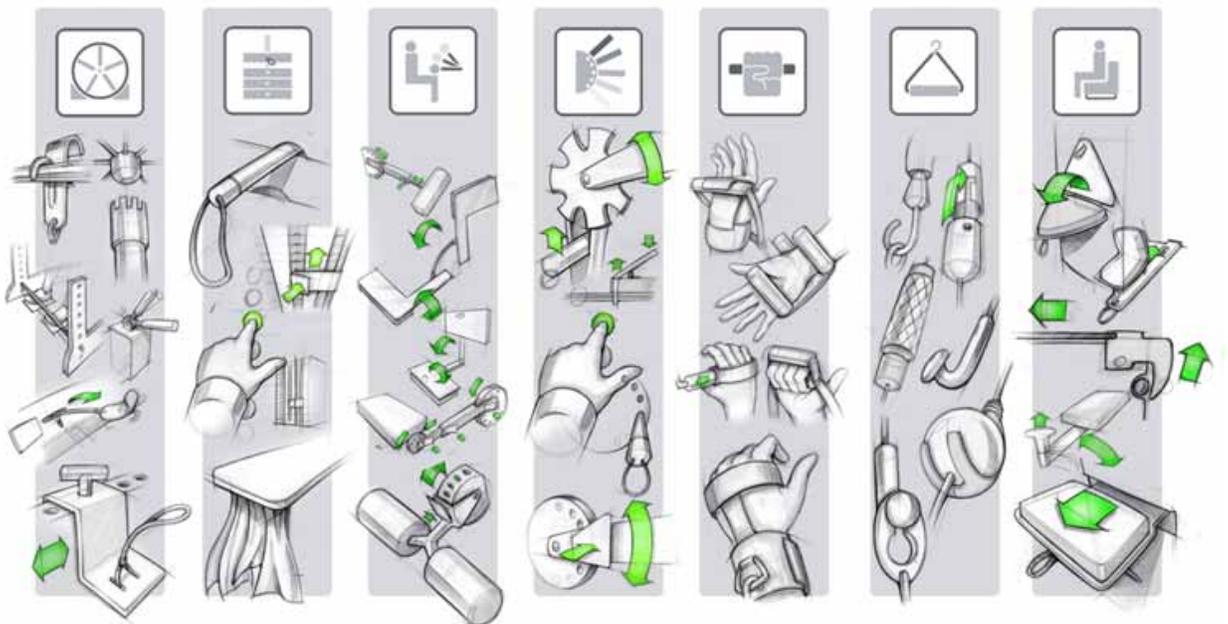


Fig. 3 Sketches showing exploration of seven design issues

Through this research, I was able to break down my problem areas into seven categories: exercise transitions, grip management, accessory management, weight transitions, wheelchair stability, pad adjustability, and seat management. I did individual brainstorming to solve each

problem. I developed numerous concepts that provided different levels of solutions. I then made mockups to test my concepts, and I moved the strongest ones forward.

Once tested, my solutions to these seven problem areas were “baked together” into one cohesive package. The result was *The Access*. Every aspect of this equipment has been designed with the focus on universal design. The Access is a one-station machine that offers an unlimited amount of exercise variations.

## Getting adjusted

In almost all existing fitness equipment, so much effort is focused on the form of the exercise being performed that the true interaction between the user and machine is overlooked. Among the most deterring aspects of current fitness equipment are the frustrating methods of tuning the machine to the user’s body type: changing resistance, articulating arms, etc.

A common misperception of wheelchair users is that they have impairment only in their legs; that the rest of their body isn't affected. This is not always the case. Many wheelchair users also experience dexterity limitations. Dexterity limitations are also common among elders, where arthritis is especially common.

With *The Access*, all of these interaction points have been simplified to a point where even some of the most impaired

users, such as those with incomplete quadriplegia (limitations in both upper and lower extremities), can still interact and adjust the machine with ease. This allows all users, regardless of their abilities, to interact with the machine easily.

## Adjustment made easy



**Fig 4 Illustrations showing adjustment and pivoting of exercise arms**

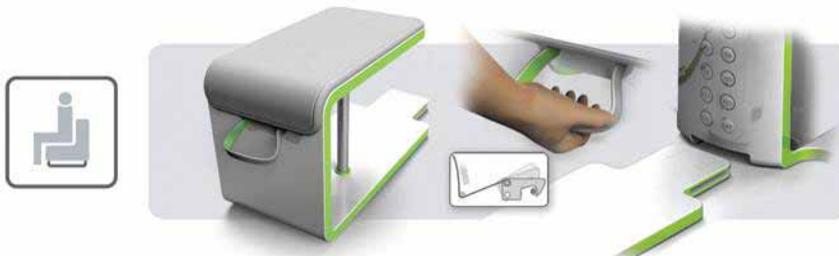
Two arms pivot from a central body of *The Access*. Each arm has a pulley at the end that can travel the length of these arms. The user can pivot the arms into any position in the 180-degree motion, and then locate the pulleys to a length which is appropriate to their body size. This innovative design ensures that any user, regardless of their size, can achieve a full body workout. This level of customization is not currently available in the market.

Aside from the fully customizable exercise positions, other innovative features lie within the interaction between the machine and the user. Each point of interaction with *The Access* has been simplified to a mechanism which requires very little dexterity for operation.



**Fig. 5. Illustrations showing one-touch weight adjustment**

Weight selection has been simplified from pulling a hard- to-reach pin in and out of a weight stack, to the simplicity of pushing a button. Pad adjustments follow the same approach. One-touch buttons engage and disengage the pins to allow for much easier customization.



**Fig 6 Illustrations showing seat adjustment**

For wheelchair users, the seat can be unlocked from the tower with a simple tug on a strap, then rolled out of the way. The articulating arms and pulleys can be adjusted by pressing a button once to disengage, adjusting to the desired position, and pressing again to secure. These interactions may appear to be more on the micro level, but in reality are the key to providing equipment that all can use. This is what separates *The Access* from its competitors.

## Appealing to all users

As I've mentioned, aesthetics took a back seat to functionality in my design, but were still much considered. I wanted to ensure that the design did not communicate that it was meant for a certain demographic: I did not want to create a machine that looked specifically made for wheelchair users or elders.

The appearance needed to communicate strength and empowerment, yet be approachable and accommodating. This was achieved by using authentic strength materials such as steel, but forming them in a way that was a little softer and had less of an engineered aesthetic. I chose to include familiar design cues from the world of fitness to ensure that there would be a level of acceptance within fitness centers.

Though I modified the method of resistance adjustment from mechanical to electronic buttons, I still wanted these buttons to be located in their traditional position on the equipment. Clear acrylic panels were chosen for the sides to ensure that the user would have visual confirmation of their adjustments and that no 'magic' was happening on the inside. Again, the aesthetic design needed to be appealing for all users. The impression that it was designed with a quadriplegic user in mind was not desired. I wanted users to be intrigued by the simplified forms and be encouraged to

use the machine in their exercise regimen, regardless of their fitness level.



Fig 7 Illustration of completed design, with wheelchair

## Moving onward

Since the IDEA awards, I have focused many efforts in bringing *The Access* to market. A patent is pending, and I have had several conversations with potential investors. I have partnered with an individual highly involved within the Universal Design world to help bring *The Access* to market. The process is time consuming, but worth all the efforts.

This project has helped define where I want my career to develop. Through this design experience, I believe I have found my calling as a designer. Universal design provides a level of satisfaction that cannot be explained. I have received numerous emails and phone calls from people all over the country expressing their excitement and gratitude towards developing a product that provides benefits for all without overlooking those less fortunate. The empowerment of knowing that your design has enabled people to live the lives they could not before is one of the most gratifying experiences.

## **Promoting universal design**

As a young designer, I have started to focus my career efforts towards designing universal/inclusive products. While universal design is on the rise, I feel that there is still a large stigma that exists within the design community. Designers often shun away from universal design due to their misconception of the concept. Designers are easily absorbed into the pure aesthetics of products and can overlook or undermine the functionality and true benefit their product should offer. I have witnessed this especially with young designers just starting their careers.

I believe a portion of this misconception is rooted within our design education. I believe our universities need to do more to promote and encourage Universal Design. I actually never had a formal introduction to universal design. I had heard

about it at school, but there wasn't much emphasis in my education.

Recently there have been some solid strides to implement universal design into the curriculum. One particularly impressive program is the 'Live Well Collaborative' created by Craig Vogel at the University of Cincinnati. This program offers students a great opportunity to fully comprehend the concept of universal design and to implement their knowledge into fully marketable products developed alongside real world clients.

While the "Live Well Collaborative" is a great opportunity for students, it is still only offered as an elective within the curriculum. I feel that universal design should be incorporated into the core education of our next-generation designers, not just as an elective.

## **Universal design as a career**

Now a professional, I have found universal design is one the most satisfying areas to focus my design skills. Our next generations of designers need to be focused on providing designs that improve the quality of life through the marriage of innovative functionality and aesthetics. Otherwise, I think students can get caught up in the flashy appearance of their product and lose sight of the main purpose and meaning behind their design. There are still numerous problems to be

solved out there in the world; they are waiting for designers to provide the solutions.

As industrial designers, we have a social responsibility on our hands. We have the talents and ambitions to truly change this world. Universal design is one of the keys to this change. I hope more designers realize this and embrace the opportunity ahead of us. I encourage young designers and seasoned veterans alike to embrace our aging community. Provide products that will benefit humanity and look beyond the visual aesthetics of a product. Solve problems that will make a difference. It can be one of the most satisfying and rewarding experiences within the world of design.

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# Avoiding Crashes: Older Drivers and Sports Cars

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## Abstract

A moving car is a constant risk. Very young drivers and older drivers are not as good as middle-aged drivers in avoiding crashes. The reason – automobiles, automobile electronics, and highways are designed for “average” drivers, not the extremes of the driving population.

Driving an automobile is a skill. A driver’s main objective, even more important than arriving at a destination, is to get there without crashing. Driving is a task of continuous crash avoidance. Accomplishing this requires constant attention to the road ahead. A driver’s attention is easily diverted with any number of in-vehicle activities. Complex electronics currently found in automobiles can significantly contribute to the problem.

In a quest to reduce accidents, injuries and deaths, this paper discusses designers’ responsibility in designing automobiles and automobile interiors, and opportunities for

using design to explore effective, high performance solutions.

In a quantitative study on younger and older drivers, we compared the skills of drivers ranging from 20-40 years of age with those of drivers 60-80 years of age. While all drivers had difficulty maintaining control of the vehicle when performing common in-vehicle tasks in our driving simulator, older drivers “crashed” more often. The results show that instrument panels need to be redesigned for everyone.

The results of this study point to design opportunities that will improve the performance of all drivers. On a wider scale, the study demonstrates that design teams can and should explore the limits of design and human performance in an effort to help reduce accidents. The results will be beneficial for drivers and for automobile manufacturers. In this study, universal design means optimizing human performance for everyone.

To explore the limits of design and be truly innovative, designers need to devise and conduct their own research. Automobile companies have an enormous opportunity to develop cool, innovative new instrument panels and interiors that embrace the concept of “design for all.” Approached correctly, this will lead to innovation, improved safety, increased sales and more interesting vehicles.

## **Introduction: Older drivers and crashes**

The average age of a Porsche 911 buyer in the United States is 52 years – two years older than the age qualifying for membership in AARP (the American Association of Retired Persons). Drivers 50 years and older buy 50 percent of the vehicles sold in the United States – sports cars included. Older drivers may have different physical needs and abilities – but not necessarily different attitudes from other age groups about what is fun, cool, or “for them”.

Design can have a dramatic influence on our behavior. It affects us on a personal level and on social and cultural levels. A designed product, system or environment can affect us day-by-day, week-by-week, and ultimately have a significant effect on our lives. Design also reflects our concerns and compassion for each other.

Vehicle designers and manufacturers need to incorporate “social responsibility” into their design mission. The awareness of this responsibility, and the significant role designers and manufacturers play in defining our environment, is growing. This paper discusses a specific aspect of vehicle design – instrument panel design. In a larger scope, it calls for increased attention to the needs and desires of older drivers, and for designers to embrace and respond to this issue.

A 2006 study by the National Highway Traffic Safety Administration and the Virginia

Tech Transportation Institute entitled "The Impact of Driver Inattention on Near Crash / Crash Risk," looked at actual driving performance. Researchers in the study monitored 241 drivers in 100 vehicles in the US over the course of one year. Their goal was to understand the prevalence and the consequences of driver inattention on crashes and "near crashes." The researchers found that drivers performing non-driving-related visual tasks, manual tasks, or both, while driving, increased their risk of a crash by three times (Klauer et. al., 2006).

Dr. Charlie Klauer was a researcher in the study. According to her, "...the proliferation of technologies in the vehicle has just exacerbated the amount of time that drivers are distracted." Among the in-vehicle activities that contributed to risk were the use of mobile phones and reaches within the vehicle. Any amount of "look away" time, when eyes are not directly on the road ahead, created a risk.

If design is a powerful force, then designers should be able to harness that power and strive, along with those in other fields, to make automobiles more humane and less dangerous. While this issue has always been important, it is now urgent. The number of older drivers is increasing rapidly. Baby boomers in the United States, who were radical rights activists and sympathizers in the 1960s, are unlikely to give up their right to drive in the 2000s. To do so would mean giving up their independence. In the United States,

viable alternatives to personal transportation do not exist for a huge portion of the population. A crisis is looming, and it will be interesting to see if car designers, a group not historically known for addressing social responsibility in design, rise to the challenge.

## **Instrument panels and the road ahead**

Drivers need to constantly monitor the road ahead. A driver who glances away from forward view for more than 1.0 second is putting himself or herself, the passengers, and anyone nearby, at risk. In a moving car, drivers' glance times away from forward view typically last 0.6 to 1.0 seconds (Wierwille, 1993). They rarely last more than 1.6 seconds. Risk increases rapidly within this short time frame. A look away of 2.0 seconds, as reported by the "Driver Inattention" study mentioned above, puts drivers in serious risk.

Driving an automobile can be more demanding than the "piloting" of other vehicles. Airplane pilots, for instance, can take longer glance times away from forward view, as can boat operators or ship captains. These environments provide a better forecast of what lies ahead in the immediate future. For an automobile moving down a road, things can occur much more suddenly. The automobile lane requires more vigilance than does a flight path or a boating lane. Other cars, motorcycles, pedestrians or obstacles can appear instantly.

In an automobile, monitoring the path ahead is purely a human act. Several actions take place when a driver looks away from forward view. Eyes must search for the new target (a temperature control, for instance). Eyes must also adapt to light and adjust focus. Then there is the time taken to manipulate the control (setting a temperature to a specific numeric level, such as 25° C). Decision time can be an added factor. Eyes must then return to forward view, refocus and readapt to the light. All this takes place typically within one second. This is a challenge for all drivers. It is especially a challenge for older drivers, whose physiological processes such as change in focus and light adaptation are, on average, slower when compared to younger or middle - aged drivers.

In a moving automobile, any in-vehicle task that requires visual attention competes with the driver's forward view, increasing risk. Close to 80% of crashes, and 65% of near crashes, occur within three seconds of a driver's inattention, or distraction from monitoring the road ahead.

## **Exploring instrument panel design**

*"Younger and Older Drivers' Performance and Innovation in Design", a study conducted with New York University and with the University of the Arts in Philadelphia, investigated the timing and accuracy of in-vehicle reaches to the instrument panel, glance times, and the effect on steering accuracy.*

The goal of the study was to assess current design solutions in instrument panels. The study considered drivers' abilities to actuate instrument panel buttons while looking at the road ahead and maintaining control of the vehicle. An array of 23 positions on the instrument panel was presented, with targets positioned where manual controls such as audio controls and heating and ventilation controls are typically located. Drivers were asked to reach for these targets, after first locating the targets by touch (by first feeling for the target, then reaching again to retouch that target without looking) or by sight (by first glancing at the target, then reaching again to retouch that target without looking).

This study was conducted with 48 younger and older, male and female drivers. The younger group consisted of drivers 20 to 40 years of age. The older group consisted of drivers 60 to 80 years of age. Both age groups demonstrated difficulties reaching accurately.

The results quantified drivers' abilities to accurately reach while steering and also measured steering control. The loss of steering accuracy under conditions of reach and look away confirmed some of the study's original hypotheses. Other results were surprising, adding insight to exactly how instrument panel controls should be designed and arranged to improve driving performance.

For example, proven hypotheses include the fact that,

consistently, every reach to an instrument panel target resulted in some loss of control in steering. This affected both younger and older drivers, although older drivers' steering performance proved to be more adversely affected.

Surprises include the finding that reaches closest to and furthest from the steering wheel are most accurate. Reaches to in-between areas, where most instrument panel controls are typically located, exhibit less accuracy. This finding was later attributed to biomechanical factors. Proprioceptors, sensors in the arm that detect and signal back to the brain the positions of the arm and hand, appeared to be more accurate at closer, flexed arm positions, and at further, more extended positions. At intermediate positions, which would correspond to reaches in the middle areas of the instrument panel, drivers were less accurate.

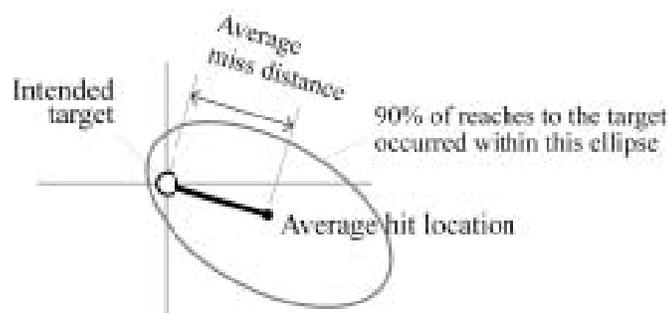


Fig. 1 Accuracy of reaches to the instrument panel

This diagram explains the charts that follow. The intended targets (a push button, for instance) were positioned at the intersections of the grid. Actual reaches, on average,

were low and to the right. Ninety percent of the actual reaches to the target occurred within the ellipse.

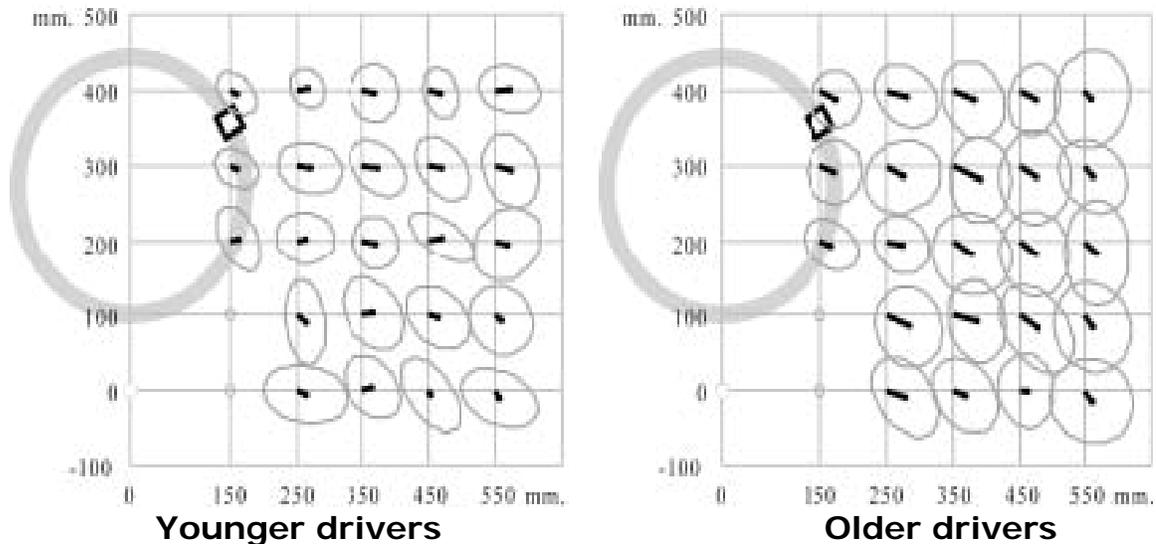


Fig. 2 Comparison of reach accuracy of younger and older drivers

Twenty-three intended targets were positioned at the intersections of the grid lines shown here. A steering wheel is shown for reference. Smaller ellipses indicate more accurate reaches. Reaches to the instrument panel were inaccurate for both age groups, and tended to skew low and to the right. Reaches made by older drivers were less accurate than reaches made by younger drivers (indicated by the larger ellipses). The study was conducted using left side steering wheels, as standard in the US. Each driver reached with his or her right hand.

Other surprises in the study include the fact that older drivers made slightly faster reach movements. As later reported by some participants, this was to more quickly return that hand to the steering wheel. Because older drivers' steering was more adversely affected when

reaching, they compensated by reaching faster. This strategy did not work, since the reaches were less accurate. Also, consistently for all 23-target locations, reaches tended to be below and to the right of the actual target location, meaning drivers on average reach too low and too far when accessing a control without looking.

These and other findings from this design-centered study in driving performance point to several innovative, non-typical design solutions. Considering the fact that instrument panels should not be alien to drivers, the solutions being generated as a result of this study will need to be innovative while remaining intuitive. Results from the study are leading to a range of innovative design solutions. Simple solutions include provision of tactile cues to guide the hand, and of course, controls that are sized and shaped appropriately. More radical solutions entail rethinking the entire three-dimensional instrument panel configuration.

## **Evolution in vehicle design**

Design teams are only beginning to embrace the idea that design research is critical to the evolution of vehicle design. Consumers in the US are telling us that they are becoming less impressed with brands, technology, or even visual aspects of design. In their minds, design is no longer just about visual aspects of a product – it is about the experience of owning and using a product. The experience includes all aspects of performance. Products need to adapt to people – even, when possible, predicting people's abilities,

instantaneous needs, and behaviors.

Automobile designers have a particular mission and need to adhere to an altruistic point of view. They need to embrace the fact that they have a responsibility to accelerate the influence of design, applying new insights to vehicle interiors. This is urgently needed for drivers in all age groups, but is especially urgent in view of the coming wave of older Baby Boomer drivers, who will demand that companies adapt, and that inattentive companies (and designers) step aside in favor of those who seriously know how to meet their evolving needs and desires.

Some design teams are responding. Industrial designers at Ford, for instance, are looking directly at human performance and instrument panel design. They have developed tools such as the Programmable Vehicle Model, providing them with a method to fluidly explore various design configurations and respond directly to user needs.

Ford gained attention in 1999 with the Third Age Suit, developed with the University of Loughborough. Worn by physically healthy designers, the suit simulates physical difficulties experienced by many people, including difficulties especially common to older drivers. Ford's design team is taking a point of view that these explorations are by no means limiting – they, in fact, will lead to innovations that otherwise would have never surfaced.

As far as automobile interiors and vehicle performance are concerned, automobile design suffers from the lack of a “champion” – a prominent person taking a lead role on this topic as it relates to design. This is in stark contrast to product categories such as office furniture, or computer equipment, where usability is a primary goal, and experts – either well-known individuals or entire companies – serve as proponents of altruistic goals and as role models.

## **Discussion**

Automobile safety has improved significantly in recent years. The improvements, however, have almost exclusively been the result of improvements in engineering and in driver behavior, as concern over driving safety increases. This is as opposed to improvements from the field of industrial design. While design teams may implement improvements conceived by experts from other fields, there exists more opportunity to create designs that will result in improved driving performance and vehicle safety.

For example, it is difficult to explain why, in the face of overwhelming evidence that in-vehicle tasks are responsible for accidents, instrument panel designs continue to consist of small black-on-black controls. These controls are difficult to discern through touch alone, and often incorporate electronic displays that demand more visual attention than necessary. Some displays, in fact, even compete for attention, distracting drivers with information not crucial to the driving task.

The Audi A6, for example, incorporates an instrument panel with a large screen that includes, among other things, the audio system controls. Its electronic interface makes it necessary to look at the display in order to perform the same task –changing a radio station for instance – that in the 1950's (and earlier) could easily be performed through touch. Audi's screen displays a warning message when started, instructing drivers not to look at the display while driving. This is hardly a solution. Audi is not alone in this way of thinking.

This approach inappropriately imposes technology simply because that technology exists, in disregard of the driver's safety and the need to constantly monitor forward view. Technology, appropriately applied, should be helping us, not hurting.

## **Conclusion**

As Baby Boomers in the US travel into this century, they will continue to demand their rights and will continue to be unlike any previous generation. With enough disposable income to purchase and drive new sports cars, sport utility vehicles, innovative alternate energy vehicles, motorcycles and whatever else comes onto the market, the vehicles appropriately designed for this cohort will not be boring.

It is unclear at this point how many vehicle manufactures will "get it." The saying goes that "innovation comes

from weak signals.” Recent sales figures show that vehicles intended specifically for younger drivers – the Honda Element and Toyota Scion for example – are attracting a much older crowd. If the thought is that maybe these cars are not “young” enough, then that thought misses the point. Age is much less of a factor than ever before.

Older drivers are a diverse group, and are looking for innovative products that meet their needs. One of the needs is “fun.” Older consumers, in our experience, are willing and able to pay more for innovative design – because they have the ability to buy, and because, even more important, they appreciate design more. The design, however, needs to be both innovative and meaningful. Baby Boomers are a savvy group; better educated, more demanding, and more aware than any previous generation. And from their experience in the 1960’s, they are not readily trusting of large corporations.

Vehicle designers need to passionately embrace this fact. Design innovations must emanate from the design team, and they will only be truly meaningful to consumers if design teams apply their powers to understand the needs, abilities and desires of all drivers.

## **Acknowledgements**

Several people added their insight to inspire or support many of the points mentioned in this paper. Thanks to Nick Twork at Ford for reporting their new developments

in design methodologies – at least those that he was allowed to discuss. Jason Rothkop at Lear, a manufacturer of instrument panel components, is in full agreement with the need for increased social responsibility among automobile designers. He pointed out that, in the field of automobile interior design, there is no single person acting as champion to solve the “usability” problem, as you may find in other types of products.

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# **Structuring Product Language to Support Universal Design**

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## **Introduction**

**Product forms embody information and carry meaning that can influence interaction and shape human behavior. When form language is over-complicated or unclear, a chasm can develop between what the user intends to do and the action they take. This divide between intent and action can be minimized by clear organization of form factors to support readability and interpretation of information.**

**In universal design of products, form language is essential in enabling someone to accomplish tasks effectively. Form language must be intuitive and expressive to empower users of all ages. This article will present four current themes in universal design product development with examples drawn from research projects conducted at the University of Illinois (UIUC) and Carnegie Mellon School of Design.**

## Transparency of Assistance

Assistive products, touted as being designed for universal applications, often appear clinical, exaggerated, or dumbed-down. This formal appearance can lead to reduced adoption by a wide audience, and may serve as a stigmatizing feature for those with disabilities.

Universal design aimed toward emphasizing physical, sensory, and cognitive realities associated with aging can promote abilities, empower elders and build confidence, and provide for more rewarding product experiences. Designers who advocate transgenerational approaches can find rich opportunities to explore issues of interaction with products playing significant roles in shaping peoples' daily lives.

This approach involves transparently integrating assistive features into product forms such that people may only realize that these universal products are easier to use. One should not be conscious that these products have been modified to accommodate those with functional limitations for disabilities and user deficiencies.



Fig. 1 An assortment of Oxo kitchen products

OXO Good Grips products, designed to promote grip for arthritic hands, prove to be advantageous for able-bodied people as well. Assistive features transparently integrated into their product forms via materials and form factors has lead to a new form language and brand image for these everyday products. In fact, universal design is a distinguishing factor for OXO, as they state on their website:

“OXO International is dedicated to providing innovative consumer products that make everyday living easier...making products that are easy to use for the widest possible spectrum of users.” [www.oxo.com](http://www.oxo.com)

## **Expressing Information**

**Visual language of products can embody and communicate information to guide interaction. Through visual form language, products can encourage behaviors and shape user experience through visual cues and feedback.**

**In potentially hazardous situations involving fire safety, prescription medication compliance, and driving motor vehicles, a product's impact is amplified. Designed artifacts must clarify and present information in easily accessible and intuitive ways.**

**Understanding how products can embody and transmit information and how people perceive, read, and interpret product language is of primary importance in making products easy to use and inclusive to a broad range of users. In many devices, the need for simplicity and clarity is explicit.**



Fig 2 Prescription medicine bottle concept (left) with the current standard medicine bottle (right).

As part of a study on the correlation of packaging and accidental poisoning for elders (May 2000), I found that the current prescription medicine bottle is problematic for many people of various ages and abilities, beyond just the elder population. Declining eyesight, low light scenarios and the frequency of taking multiple medications, common for many elders, greatly complicate an already risky scenario. This puts elders in fragile physical, sensory, and cognitive states in an even more precarious situation.

In the current standardized prescription medicine bottle design, there is a disconnection between the bottle form and the labeling system to encourage safe practice and compliance. Long clinical drug names, set in small type on a cylindrical label are neither inviting nor easy to read.

Concurrent physical/visual conditions like arthritis and glaucoma can further compromise appropriate use of products and encourage unsafe practice.

Who is to blame when an elder takes the wrong dosage of medication, takes someone else's medication by mistake, or when the bottle rolls out of the medicine cabinet spilling pills down the drain? Who is at fault when children gain access to grandma's pills, which she stores un-capped on the kitchen table?

## Enhancing understanding

Conventional medicine labels only serve to identify the contents and provide technical directions. There is no interpretation or assistance in understanding why to take the medication or what remedy the medication provides. Relying upon graphic images alone can be problematic as well; there must be an integration of type and image to support the message. In the case of a medicine bottle, fire extinguisher, or other potentially life-implicating products, there must be synergy between physical form, graphic imaging, and textual communication.



**Fig 3 Views of a prescription medicine bottle concept with angular shapes.**

**Product forms can express changes of state and usage through their behavior and form to provide adequate feedback. The prescription medicine bottle concept shown above was developed to be easier to grip for better leverage. The labeling is visually clearer to understand and provides an interpretation of key information.**

**In this conceptual design, the squared form demonstrates when the bottle is not securely closed, as the corners will not align. In addition, the squared form fits the natural angles of the hand to provide better leverage for grasping**

and opening, especially for weakened or arthritic hands. This physical geometry in turn, provides more space for larger labels, with more clearly readable typography and information separation into distinct panels.

The cap provides space for an interpretive label to translate what area of the body the medicine will treat. For those managing multiple medications, the geometry and labeling system provides for easier indexing and visual recognition of medicine types. The translucent bottle form contains a window at the bottom to visually identify the pills inside.

Instead of the highly colorful, obscure illustrations currently slapped on to all available free space on the bottles, warning/directive labels are reduced to “Do” and “Do Not” indicators in the form of blue check or red slashes, to point out critical compliance and safe practice procedures on their own separate panel.

Establishing hierarchies of information in many visual forms beyond text can empower elders (and us all) to index medications easily, store them appropriately, and follow directions accurately.

## **Emphasizing the Important**

Universal design approaches are extremely important in development of emergency use products like fire extinguishers. In emergency situations, products must clearly communicate their functionality and express how

they are to be used in overt, visual ways. Every second counts, since fire spreads so quickly. Current fire extinguisher design can be characterized as mechanical forms that make it unclear exactly how to use them.

Why are fire extinguishers visually complicated? Why do they have so many warnings and directions for usage? In the U.S., there are no laws that state how many fire extinguishers you must keep in your house, but there are recommendations to have one accessible on each floor of the house, including one for the garage or workshop.

Through my research in 2000/2001, I found that many Americans either do not have a fire extinguisher in their homes or apartments, or they keep them in hidden, hard to find locations. Some prefer to keep their extinguishers in the cabinet under the kitchen sink where it can get lost behind plumbing, garbage cans, and recycle bins. Others keep their extinguishers in their basements or garages, some at great distance from their kitchens, where fires are most likely to occur.

Many elders have older fire extinguishers that are heavy to lift and require a strong grip to operate. Interviews revealed that many people dislike the appearance of fire extinguishers and feel that installing them according to fire safety recommendations would disrupt their environments and add clutter. The overly mechanical visual presence in bright red paint calls much attention to the form and adds

visual “noise” to the home environment. Since fire extinguishers spend 99% of their lives waiting to be used, a new approach to form development might be considered.



Fig 4 Prototype of a home fire extinguisher concept

This concept for a home fire extinguisher has a simplified visual form to appear more as an appliance, with a clearly marked handle and trigger button. The larger grip positions

the hand and orients the nozzle away from the user. It can be mounted in an unused corner space to quietly wait to be used. In an emergency situation, the housing will open and a bright light will shine on the wall for visual location. The idea that a product can wait in a quiet state then become dynamic when it is needed, presents new opportunities for form development and structuring semantics and product language.

## **Integrated Inclusion**

GE Appliances and the School of Design at Carnegie Mellon University have been working together to explore inclusive strategies in home appliance design to empower elders toward sustained autonomous living. With the majority of the Baby Boomer population in the U.S. approaching mature adulthood, an opportunity exists to rethink appliance interaction and transparently embed assistive features to promote usability for this population.

Working within existing kitchen cabinet standards to promote adoption, we developed the “Strike Zone” concept that situates appliances in the kitchen at optimal locations for reach, access and movement. This more advantageous configuration promotes greater access into and around each appliance and orients the form of each appliance around the primary user activity.

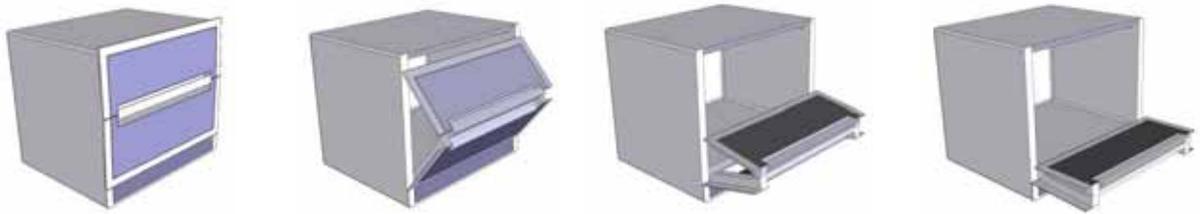
The appliance forms themselves are designed to express their behavior and capabilities in simple and intuitive ways. They incorporate expressive or empathic movements to enhance visual reading of their forms and physically empower those with physical disabilities.

Through observation and anecdotes, we learned that there are common human experiences with appliances. Everyone risks a burn when reaching into a hot wall oven, and everyone bangs their shins on the dishwasher door. Designing product solutions from the elder perspective enables a more conscious focus on enabling/assistive features that translates to a broader, transgenerational audience.



Fig. 5 Illustration of the optimal "strike zone" for access by all users

The “strike zone” concept defines an optimal vertical workspace. Working within the strike zone places most activity and interaction within a range that limits excessive bending and reaching for most adults. The optimal vertical workspace in this concept ranges from 17” above the floor to 63” which includes the “strike zone” of 28” – 54.”



**Fig 6 Four views of a center-hinged wall oven door opening downward**

The “strike zone” concept also applies to kitchen appliance configuration. The wall oven concept (above) has a split folding door to enable hot interior surfaces to mate, thereby minimizing reach-over distance and accidental burns. The door opens at the counter line to provide a transition surface.

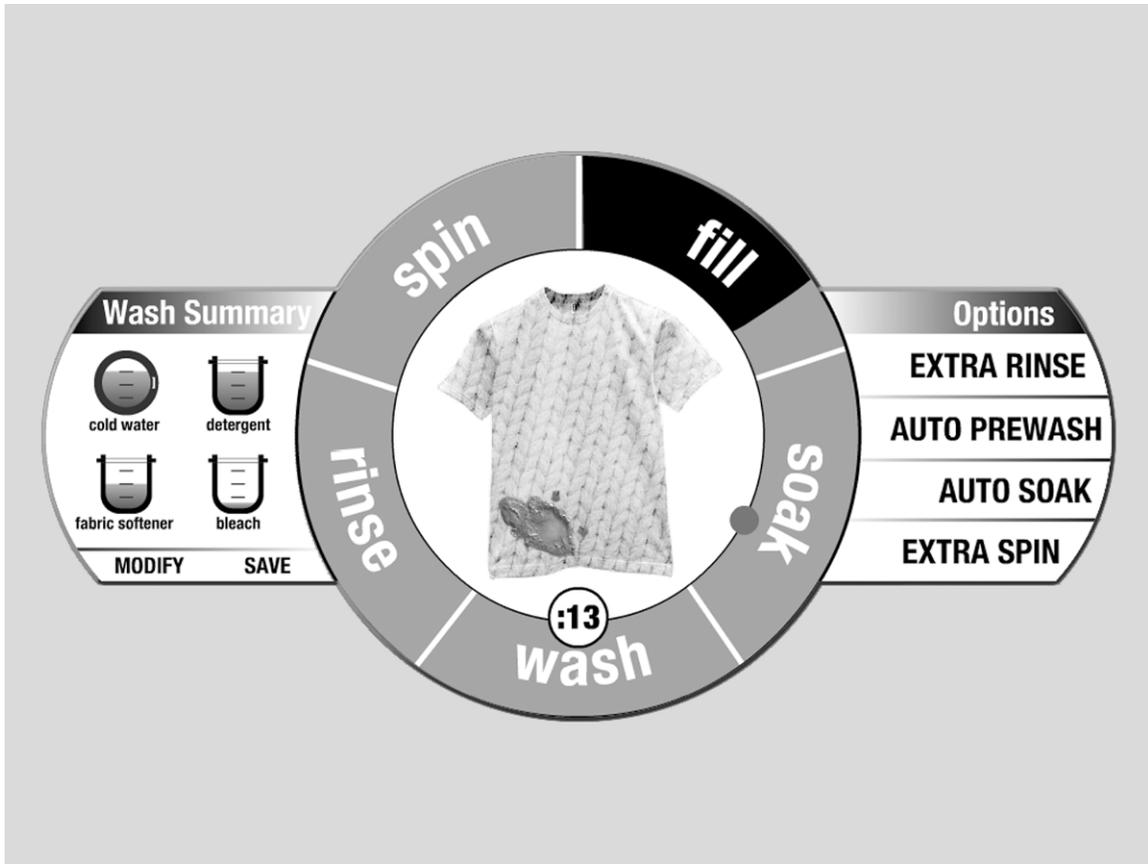
## **Importance of continuity**

Establishing a common visual interface across all products (microwave, dishwasher, fridge, oven, cooktop, laundry pair) is very important in promoting user confidence through

consistent visual language and understandable feedback. In our work with GE, a combination of analog and digital displays serves as the basis for establishing a “narrative” interface that graphically illustrates the past, current and future states of each appliance.

Compared to current radial dial interfaces with lots of small text and confusing terminology, a pictographic display supported by simple, readable text can easily communicate information about the role of the appliance, recording of previous actions and forecasting for next steps and activities.

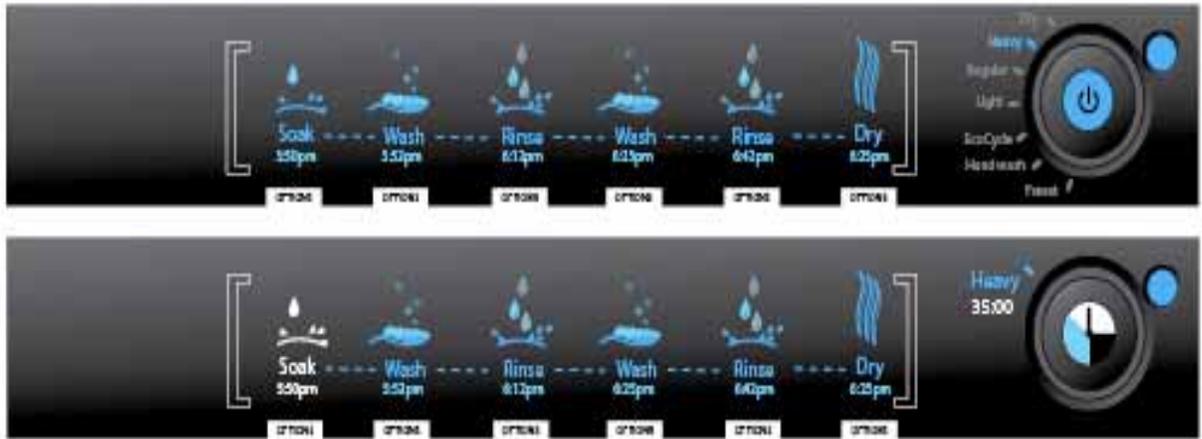
Understanding where you are relative to the work an appliance is doing and the status of the activity being conducted is a universal trait that can benefit all users, not just elders. Currently, the research generated in the scope of the GE Autonomy project is being used guidelines and criteria for new product development and product updating across their brands.



**Fig. 7 Washing machine control design**

**In the washing machine interface example shown below, the various steps of a heavy load sequence are revealed with demarcation of current status along a linear space.**

**The interface sketch above by Robert Hirsch for GE in 2002 was designed as a graphical narrative interface that leads the user around the various wash cycles and visualizes washing preferences with photo-realistic representations of the shirt.**



**Fig 8 Linear washing machine control design**

The narrative washing machine interface concept shown above was developed for GE in 2006 to illustrate wash cycles with simple linear animations and to clearly communicate the various steps in the wash sequence.

## Summary

Design strategies that focus on enhancing the capabilities of specific elder populations can lead to new universal strategies for product development that improve usability for a broad range of users. It is important to approach universal design with holistic design processes, integrating physical form with graphic information and interaction. From this perspective, the communicative qualities of product forms are vital in enabling users to make intuitive interactive decisions to bridge the gap between intent and action.

As the landscape of universal design is implemented toward the changing needs of society, we learn that a “one-size fits all” approach is not feasible. Instead, developing a rich

**understanding of user groups can inform design strategies for diversifying, adapting, or scaffolding the physical, visual, and experiential qualities of products.**

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## **Interview:**

**This issue of Newsletter contains an interview with the President of EIDD Design for All Europe, Mr. Finn Petrén. Dr. Sunil Bhatia of Design for All Institute of India conducts the interview.**



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**Dr. Sunil Bhatia:**

**You are holding a very prestigious position and your ideas can influence the social movement of concept of Design for All. As a President you are attending seminars, holding conferences and chairing workshops, what is your influence at grass root levels?**

**We have already seen that legislating is not the answer in the European model – at least not if what we want to achieve is lasting social inclusion. What is your strategy?**

**Mr. Finn Petren:**

**It remains to be seen just how prestigious and influential my rather new role as President of EIDD Design for All Europe will be. I succeeded Pete Kercher, now EIDD ambassador, one year ago. However, in order to get a proper point of departure for this interview I would like to start by providing you with some personal background.**

**We all have a history and mine is rather long. Starting in Sweden in the 1970s with ministerial work in the labor market policy field and being a speech-writer (one of many) for the legendary late PM Olof Palme I was by the time also deeply involved in the development of national disability policies in Sweden under the heading of “A Society for All”. Then from 1980 and for 25 years I was Managing Director under the Nordic Council of Ministers – the formal governmental cooperation between Denmark, Finland, Iceland, Norway and Sweden – with a prime commission to build from the very start what came to be a very broad and also deep Nordic cooperation on disability policy development leading to the implementation, on both national and local level in five countries, of new or improved services for persons with disabilities, and also inspiring the creation of many programs within the European Commission.**

From 1990 and onwards the Nordic cooperation on disability policies focused more and more on accessibility issues. During this period I had the privilege and opportunity to both design and run some major Nordic programs and campaigns based on the Design for All approach, one about Cities for All, another about Museums for All, a third on the theme of Tourism for All and a fourth being a major Design for All competition called "The Modern Journey". I also started and edited together with Karin Bendixen a Nordic Design for All Magazine called *Form&Function*, six issues 2002-2004 with a running print of 12 000 and global distribution.

In my professional position I was also given the extremely interesting and challenging task to facilitate the Nordic countries joint inputs to what became the UN Standard Rules on the Equalization of Opportunities for Persons with Disabilities, adopted by the General Assembly in December 1993. Here you might talk about being influential...

1993 was also the year of birth for EIDD Design for All Europe. I was not on board from the beginning, it would not have been consistent with my formal semi-political position within the Nordic cooperation, but I was backstage knowing the EIDD founder Paul Hogan and most of the co-founders including Pete Kercher. From this year on I ran two parallel tracks: one being work on promoting stronger legislation and standards on accessibility and usability for persons with

disabilities, and the other being work on developing, together with several friends in Europe, the concept of Design for All as both theory and purpose led design practices.

As you can see my background is rather complex. Today I feel very much as picking up from where I started, as a student in philosophy and sociology and immediately after getting deeply involved in the new political project of the Swedish 70s called "A Society for All". The main difference being that I am now slightly older, a bit more experienced and more than ever engaged on an international scene.

One of the most important conclusions from all I have done so far is that a traditional disability focus is not enough if we want to achieve a society that works for everyone. Special interest has to be transformed into public interest, especially when it comes to the further planning and shaping of the man made environment, including schools and work environments. New parameters have to be made the basis for all social development, including city planning, building activities and development of services and products that we all need to use. This is the core of Design for All, a new paradigm and a new point of departure in human diversity, instead of "the average", aiming at social inclusion and equality for all.

**Dr. Sunil Bhatia:**

**If I swap your position of President with Universal Section of IDSA, will you work for concept of Universal Design with same vigour and energy as you work for Design For All? Most of the designers feel that Design For All is poor cousin of Universal Design?**

**Mr. Finn Petren:**

**The first part of the question is hypothetical. Let me only say that I have done that kind of work related to accessibility for all for thirty years, rather vigorously I must say. Other people have to and will continue along that track. What I am doing now is related to what I did before, but different in terms of prime focus and something that I consider being the best way of using my experiences and remaining energy. This new avenue is more important than ever after the birth of the UN Convention on the Rights of Persons with Disabilities. In the UN convention Universal Design has in a way become cornered as a disability related concept, connected with minimum requirements and reasonable accommodation. This is a rather logic development for a concept that by its origin focuses primarily on end results. Design for All, on the other hand, is all about approach and getting the process right. It goes beyond compliance to minimum norms. It is an approach and a design concept that recognizes law and standard requirements, which by its very nature have to be "reasonable", as a "floor" and then applies design thinking and design process based on the right**

parameters as means for reaching higher in terms of comfort and quality of life for all.

To the second part of the question I couldn't agree less. Those people, that I never met, are surely referring to something quite different from what EIDD has been developing during the last fifteen years. I am very much aware that the Design for All concept has been misused, and still are, by other actors and economic players, sometimes with money from The European Commission's programs within the ICT and assistive technology areas. This is not a unique phenomena. It happens with many popular concepts. Some people create and develop while other people tend to pick the fruits and cash in.

**Dr. Sunil Bhatia:**

Europeans believe that Design for All is broader term and has wide application compare to universal Design. More and more people are writing about universal design in academic fields and very few literature is available on Design For All. It may be our experience that a few great minds of Design For All are coming forward for publication of their articles compare to Universal Design Do you not feel that Universal Design will overshadow the concept of Design For All and it may lose its charm, recognition and relevance in due course of time. We need your frank comments on these points.

**Mr. Finn Petren:**

**Well, to the first part of the question you might agree that I have already answered to some extent. In fact I am not very keen on comparing concepts. EIDD is a European organization with a federal structure and member organizations in twenty countries, from Italy in the south to Sweden in the north and from Ireland in the west to Serbia in the east. Of course we have a panorama of different traditions and cultures within our organization. What brings us together in EIDD Design for All Europe is a joint conviction that we have to put approach and process in the forefront of political decision-making, in company strategies and in all kinds of design briefs. The issue of which concept is the broadest or even the best is rather irrelevant to me. The important thing to say here and elsewhere and over and over again is that Design for All represents a different approach aiming at decision-making and design processes based on the right parameters. This approach translated into concrete actions and tangible results have been demonstrated by many of our member organizations, in Spain, Ireland, and Sweden, just to pick a few.**

**Now, you want my frank comments on what is and what should be written in academia. You are absolutely right in your statement that there is an extensive corpus of academic writings about Universal Design while the same doesn't apply to Design for All. Personally, working in a political system for so many years, I have never been that anxious about academia. This is one of my imperfections.**

Although writing a lot my focus was always on doing and making things happen.

After saying that I am perfectly aware that we, that is EIDD, are indeed facing a challenge in publicizing ourselves. We will meet that challenge. This and other strategic issues will be discussed at our upcoming Annual General Meeting in Stockholm 24 May. But let me say it again. We will never stand for any kind of popularity contests with other approaches. This is not the way we measure ourselves. And in the end it is the results that count, isn't it? So time will tell for sure who's on "the winning side".

**Dr. Sunil Bhatia:**

When we talk about Design For All it automatically includes inclusive as well as Barrier free design. My question is how much work your esteemed organization has done in this areas for promoting Inclusive Design?

**Mr. Finn Petren:**

EIDD is in the business of developing and promoting design thinking and design process as an answer to major societal challenges like social cohesion, economic growth and long term sustainable development. When we talk about Design for All we always do it with respect for other concepts and other actors.

Barrier-free design to me is an old concept addressing the specific challenge of not creating new physical obstacles for certain groups of individuals. Fair enough, but Design for All has more far-reaching aspirations. Inclusive Design is the concept being used in the UK. One major problem with this term is that it translates rather badly into many European languages getting an extremely disability focused flavor. And again, Design for All is aiming at transforming special interest into public interest. But I can tell you from recent talks with representatives of the Helen Hamlyn Centre at the Royal College of Art in London, the leading actor within Inclusive Design, that we agree completely in both approach and process thinking.

**Dr. Sunil Bhatia:**

You are watching our efforts of Design For All Institute of India who are publishing monthly Newsletter on Design For All and in third year of their publications. Some feel we are more focus on Universal Design and ignoring Design For All. We have published Special issue with IAUD and we have published special issue with EIDD and Design for All Foundation also. We expected tremendous response from European countries after publishing special issue with EIDD and Design for All Foundation. Only few great minds have praised and mostly kept silence. Is it because we lack European flavor or they are in position of silent admirer or following the principle of wait and watch?

**Mr. Finn Petren:**

**You have done and are doing a fantastic work in publishing your Newsletter on Design for All. We are also both aware of Pete Kercher's valuable contributions on behalf of EIDD. I don't know if you have conducted any surveys on whom your readers are and where they live. Maybe "the great minds" in Europe are doing other things than writing academic articles and commenting on other people's writings. Apart from that I think it is not the European style to be chauvinistic by praising each other in an Indian Newsletter with an international audience.**

**Myself, maybe not being the greatest of minds, I am persistently focusing on achieving concrete results and lasting change. And let me assure you and all your readers that EIDD has a lot of people involved who are busy with "the doing" rather than talking and writing academic articles. But hopefully, as I said before, we will improve also in the latter sense. In fact we need to.**

**Dr. Sunil Bhatia:**

**Why your organization is not opening a design center in India and influences the policy makers of Asia from India? Asia is emerging as world power and some economist believe west has dominated the world somehow for past 1000 years and earlier Asia was dominated and evolved many civilizations and now emerging Asia will again become**

**world center of culture and economic. Ignoring the trend and overlooking the role of Asia will not prove blunder?**

**Mr. Finn Petren:**

**Our first target must be to create our own European design center, or at least some kind of paid administration. EIDD is still relying solely on volunteer work. We have no other income than our membership fees and that doesn't even cover the expenses for Executive meetings. On the bright side: being totally volunteer means being independent. This circumstance gives us extra credibility in many quarters and for the time being we have to build from that. But the next step should definitely be to attract the right sponsor. No strings attached, but a real win-win deal.**

**Personally I am convinced that you are right in your predictions about the emerging Asian economic dominance. And of course I would like very much to see the values and ideology of EIDD taking its proper role in this development.**

**Dr. Sunil Bhatia:**

**When India has very old history of using Design For All concepts in their day to day life. For example, woman of any size can wear saree (a long unstitched cloth of generally 5 Meters) or man of any size can wear a dhoti (An unstitched long cloth) if they know the process. It is easy in India to revive the forgotten art of Design For All. Once the 1/3 rd**

population of the world follows the concepts of Design For All in their design activities it can revolutionize the world? Do you agree with me? If yes, what strategy you have to revive once popular concepts in past and forgotten in present?

**Mr. Finn Petren:**

An interesting aspect. It has in fact crossed my mind now and then. But in a Western context with other climates and other cultures of clothing the challenges are different from a Design for All point of view. What would a Universal Design approach be? Standardized clothing, "one-size-fits-all"? Of course an impossible thought. The Design for All approach provides another answer: we have to provide clothing, one way or the other, for all sizes and physical shapes. A rather cheap point, I know, but still something that might be worth reflecting on and translating into other kinds of challenges.

I agree that there should be a tremendous potential in Asia for Design for All thinking, anchored in traditional culture and directed towards today's challenges in terms of ongoing urbanization, cultural differences and ethnic tensions, and of course the joint global challenge of saving our planet.

**Dr. Sunil Bhatia:**

If I appeal to you and your esteem members for contributions of more and more articles, announcements of

programs & events, case study and book review for our monthly newsletters, will you publish in your website about our efforts and make other countries members aware about our presence in this concepts of Design For All ? If yes, how you will plan, implement your strategy to make our efforts never ending. It should not like as long as we are pursuing this social movements it is alive and active as we are finish this movement dies naturally. We have modest successes but to keep this movement alive we need your intellectual, moral and other all possible helps. Will you extend your hands when ever we will be in your need?

Mr. Finn Petren:

To put it very simple: We will always be willing to extend our hands, as often and as far as our strengths permit. This might not take the shape of further academic discussions on concepts, but rather in sound advice when asked for and by continuous efforts to provide best practices and inspirational examples.

20 May 2008

## CASE STUDY

# LoCoS Website Design

. This document is proprietary to AM+A.

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## Section 1: Introduction

LoCoS™ is a universal visible language invented by Yukio Ota of Japan in 1964. By presenting information about LoCoS, AM+A presents itself as a supporter/promoter of global communication and visible language excellence. This report presents initial designs for the LoCoS Website location that presents the LoCoS™ visible language. This work was originally completed in 2002.

The goals for this document are the following:

- To explain the aims of the Website.
- To present the structure, content and layout of the Website.
- Suggestions for future development of the site.

The AM+A LoCoS extranet is located at the following URL. The Username and Password indicated enable visitors to view the pages described in this document:

URL: [http://www.amanda.com/extranet/extranet\\_f.html](http://www.amanda.com/extranet/extranet_f.html)

Username: locos

Password: yuki00ta (note that those are zeros, not o's)

## **Section 2: Intentions of the Website**

LoCoS is a pictographic/ideographic language developed by Yukio Ota. Mr. Ota is a graphic designer, Chief Director of the Sign Center in Tokyo, Japan, and a professor at Tama Art University in Tokyo. The AM+A Website is designed to provide visitors with information about LoCoS, primarily from an education and entertainment perspective.

The content is intended to introduce this universal, easily learned language to a larger audience and to emphasize the importance of communication among all people of all countries of the world.

## **Section 3: Summary of Web Site Structure**

This LoCoS site consists of seven main pages, plus a selection of pop-up windows for the LoCoS e-mail page:

### **Web Page 1: Home Page**

This page serves as an entrance to the LoCoS Website and is designed to attract the user's attention and interest. Text will be limited to a succinct indication of what LoCoS is and why it is interesting.

## **Web Page 2: Description of fundamental aspects of LoCoS**

A step-by-step introduction to the LoCoS language:

- What is LoCoS and why was it invented?
- Creating symbols in LoCoS.
- Combining symbols to form expressions.
- A guide to pronunciation.

## **Web Page 3: A Gallery of LoCoS symbols and expressions**

A selection of common words and expressions to illustrate the use of LoCoS.

## **Web Page 4: LoCoS e-mail greetings**

Eight messages written in LoCoS symbols that can be e-mailed by users to friends and relatives.

## **Web Page 5: Public Feedback on LoCoS**

A selection of eight testimonials reflecting feedback from a variety of different people.

## **Web Page 6 : Information about Yukio Ota**

Brief biographical information about the inventor of LoCoS.

## **Web Page 7: Contact LoCoS**

A means for viewers to provide feedback on the LoCoS language and Website .

## **Section 4: Description of Web Page**

Content

### **Web Page 1: Home Page**

Overview

**This page forms an entrance to the LoCoS Website and is designed to attract the user's attention and interest.**

**This page includes a prominent title and LoCoS symbol imagery. Text, which may be rendered graphically, will be limited to a succinct description of LoCoS.**

### **Page Content**

#### **Title**

**Welcome to LoCoS**

#### **Hyperlinks**

- **All About LoCoS**
- **LoCoS Gallery**
- **LoCoS e-mail**
- **Reactions to LoCoS**
- **LoCoS Inventor**
- **Contact LoCoS**

#### **Text**

**Welcome to LoCoS, the universal, easy-to-learn graphical language for everyone.**

**We have a complete introduction to this revolutionary communication system. Learn all about LoCoS and its inventor. You can even send LoCoS e-mails to your friends and family! Just click on the links below to find out more.**

### **Web Page 2: A Fundamental Description of LoCoS**

#### **Overview**

**This page includes a step-by-step introduction to LoCoS, including the basic construction of symbols, their combination into expressions, and the rules for pronunciation, i.e., the means by which one can speak aloud the signs.**

The explanation of LoCoS included in this page is designed to be as systematic and simple as possible. The text will pose a series of questions about LoCoS, and the answers will include written and illustrated examples of how the language works.

## Page Content

### Title

### All About LoCoS

### Hyperlinks

- Welcome to LoCoS (link is LoCoS logo in top left corner of page)
- All About LoCoS
- LoCoS Gallery (navigation link and hyperlink in text)
- LoCoS e-mail
- Reactions to LoCoS
- LoCoS Inventor
- Contact LoCoS

### Text and Graphics

Do you want to learn how to read and write LoCoS? Follow our simple guide and you'll be using LoCoS in no time.

### What is LoCoS?

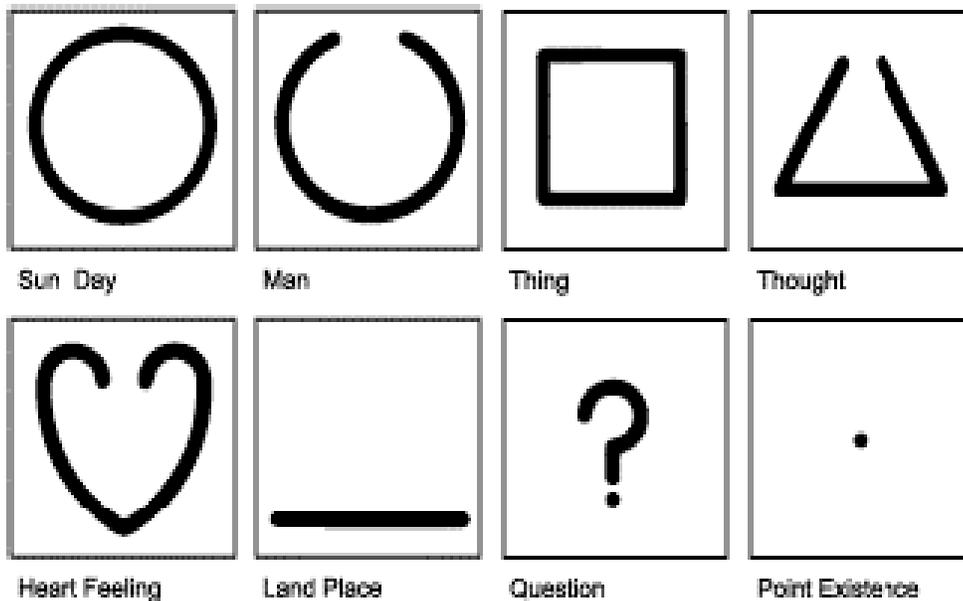
LoCoS is a set of pictograms and ideograms, or "pictures" and "idea-symbols". Its name comes from the phrase "Lover's Communication System," a title inspired by the hope that people from around the world could use LoCoS to communicate in the effortless manner of lovers.

LoCoS is extremely easy to learn, and it is an ideal way to communicate with people who speak a different language.

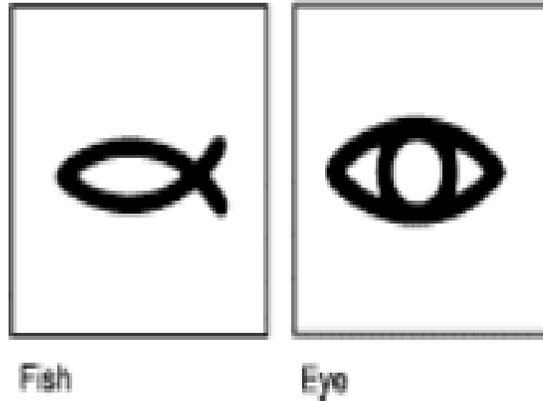
In the future it may even allow human beings and computers to interact more easily!

### How do I write words in LoCoS.?

Each word in LoCoS is represented by a symbol formed from simple shapes. LoCoS has several fundamental symbols. For example, "Sun" or "day" is represented by the outline of a circle, and the concept of "feeling" is shown by a heart shape. The idea of existence at a particular point in time or space (the "existence point") is shown by a single dot. This symbol was inspired by the use of dots to indicate locations on a map.



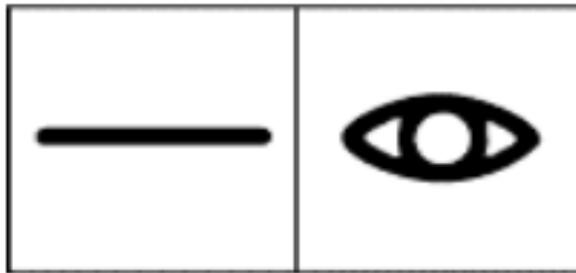
Simple nouns, such as "eye" or "fish" also have self explanatory symbols.



All other concepts and nouns can be created by combining basic symbols. For example, a circle (“day”) with a dot inside it (“point existence”) means “today”, and the symbol for “man” containing the symbol for “fish” means “fisherman”. It’s as easy as that!

### How do I write an expression in LoCoS?

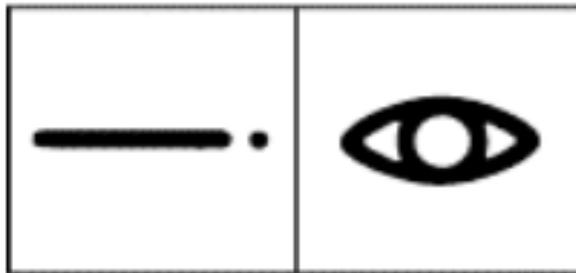
To write a useful expression, we need to use verbs. A horizontal bar has the verb form of “do”. All nouns become verbs when they are placed to the right of the bar. Past and future tenses of the verb are indicated by using a dot (“point existence”) with the bar. A dot on the left end means past; a dot on the right end means future. For example, different combinations of a bar and a dot to the left of the symbol for “eye” creates the tenses of the verb “to see”.



See

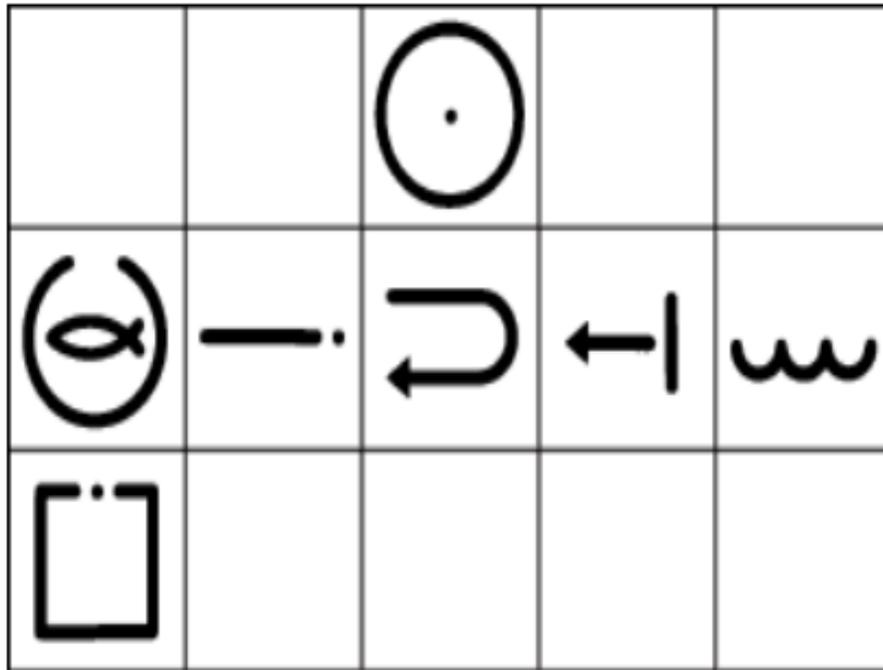


Saw



Probably will see

Complete LoCoS expressions, which are equivalent to sentences, are formed by three rows of squares. They are always read from left to right. The main contents are placed in the center row. Symbols in the top and bottom rows act as adverbs and adjectives respectively.

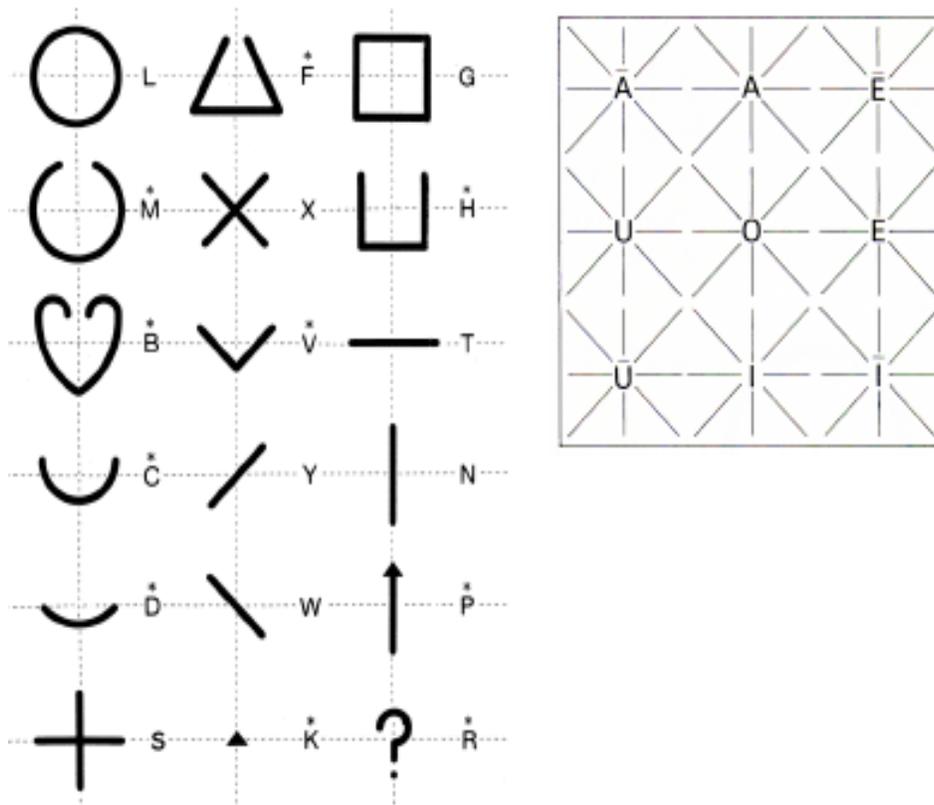


That fisherman will come back from the sea today

**Can I speak LoCoS? How do I write my name in LoCoS?**

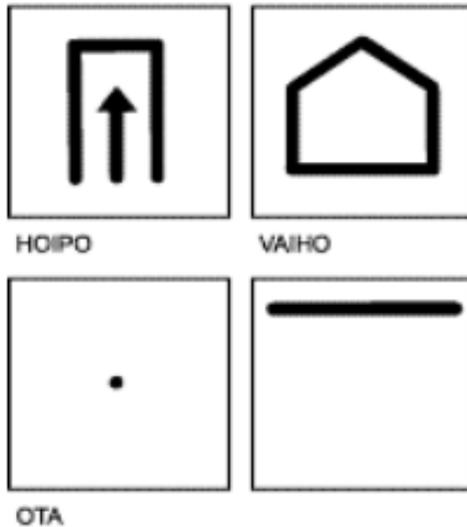
To speak LoCoS, or to write the names of people and places, we must learn the simple rules for the pronunciation of LoCoS symbols. These rules can be used to identify a unique sound for each LoCoS symbol. They can also be used to compose LoCoS versions of proper nouns – we simply create a set of symbols that reproduce the correct sequence of sounds.

The rules are quite simple. 18 of the basic shapes that form all LoCoS symbols are assigned a consonant. In addition, the square space containing each symbol is divided into a 3-by-3 grid. Each of the nine positions in this grid corresponds to a vowel sound.



The sound for each visual element is a combination of its consonant sound and the vowel associated with its position within the square. Some visual elements (those marked by an \*) can have different orientations at each position. In those cases, we also add the vowel sound towards which the element is pointed. The sound for the complete symbol is simply a combination of the sounds for the separate visual elements.

For example, the LoCoS pronunciation of the symbols for “entrance” and “house” are “Hoipo” and “Vaiho” respectively. Similarly, we can construct the name Ota (the surname of the inventor of LoCoS) using just two symbols!



**Where can I see more LoCoS examples?**

There are many more examples of LoCoS symbols and expressions in our gallery page.

### **Web Page 3: A Gallery of LoCoS Symbols and Expressions**

#### **Overview**

This page includes a mini-library of LoCoS symbols and simple expressions. These examples will supplement the description of LoCoS, further illustrating the language and how it works.

#### **Page Content**

##### **Title**

##### **All About LoCoS**

##### **Hyperlinks**

- **Welcome to LoCoS (link is LoCoS logo in top left corner of page)**

- **All About LoCoS**
- **LoCoS Gallery**
- **LoCoS e-mail**
- **Reactions to LoCoS**
- **LoCoS Inventor**
- **Contact LoCoS**

## **Text and Graphics**

**Would you like to learn some more LoCoS symbols? This page contains a minilibrary of common symbols and simple expressions.**

### **Symbols:**

**The sample LoCoS symbols to be displayed on the LoCoS Gallery pages are shown on page12 of this document.**

### **Expressions:**

**The sample LoCoS expressions to be displayed on the LoCoS Gallery page are shown on page13 of this document.**

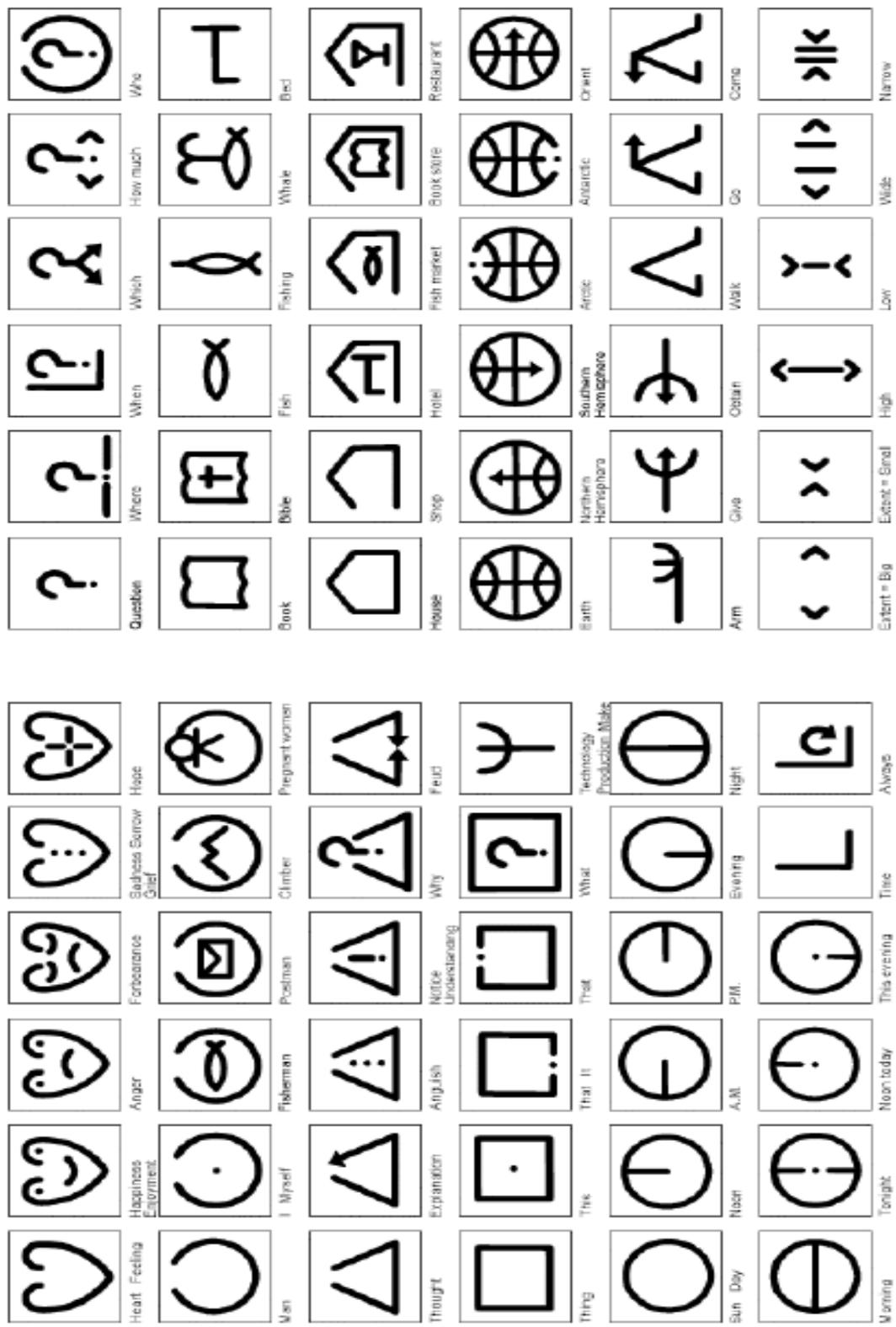
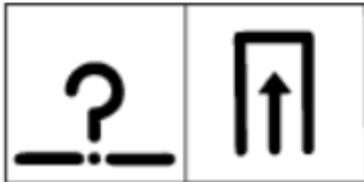
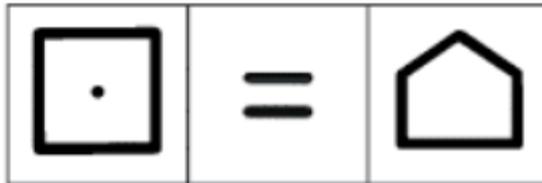


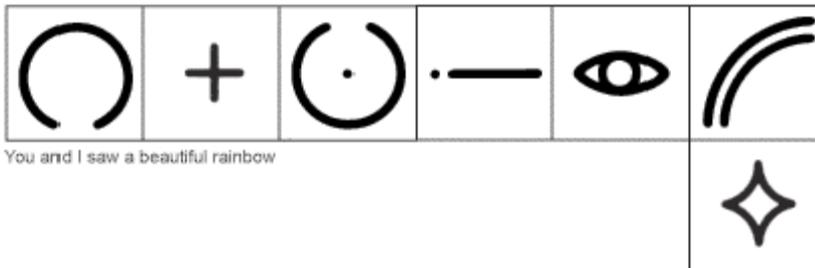
Figure 1. Symbols to be shown on the LoCoS gallery page



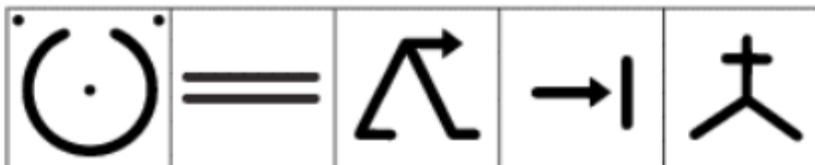
Where is the entrance?



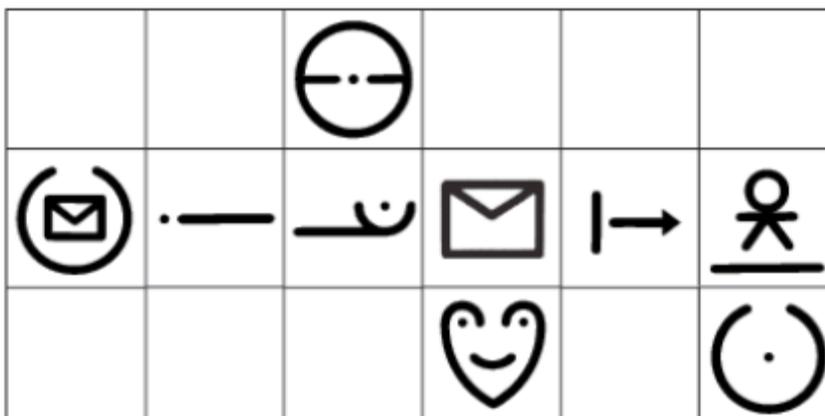
This is a house



You and I saw a beautiful rainbow



We must go to the church



This morning a postman brought an enjoyable letter from my hometown

Figure 2. Expressions to be shown on the LoCoS gallery page

## **Web Page 4: LoCoS e-mail Greetings**

### **Overview**

This page allows a user to e-mail LoCoS messages to friends and relatives. As a result, this page will provide more interactivity for the user and help attract more traffic because the e-mail recipient will visit the site. The user will be able to choose between a series of LoCoS expressions, divided into three main groups:

- Greeting card style messages.
- Messages relevant to LoCoS.
- Messages about LoCoS.

Clicking on any message will open a pop-up window. The pop-up will contain a graphical image of the chosen LoCoS message, an input field for the recipient's email address, an input field for a personal message to be included with the LoCoS message, an HTML button to e-mail the message, and an HTML button to clear the input fields.

### **Page Content**

#### **Title**

#### **LoCoS e-mail**

#### **Hyperlinks**

. Welcome to LoCoS (link is LoCoS logo in top left corner of page)

- All About LoCoS
- LoCoS Gallery

- **LoCoS e-mail**
- **Reactions to LoCoS**
- **LoCoS Inventor**
- **Contact LoCoS**

### **Text and Graphics**

**Would you like to e-mail LoCoS messages to your friends and relatives? Choose from our list of ready-made greetings. Just click on one of the messages below:**

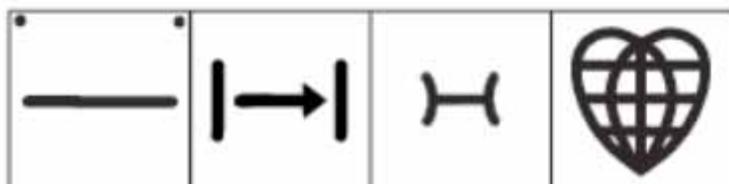
- **Happy new year.**
- **Happy birthday.**
- **Let's communicate with LoCoS.**
- **With LoCoS you can find new friends.**
- **LoCoS open doors to a happy new world.**
- **LoCoS unite the world.**
- **LoCoS increases your happiness.**
- **LoCoS gives us a lot of pleasure.**



Happy new year



Happy birthday



Let's communicate with LoCoS



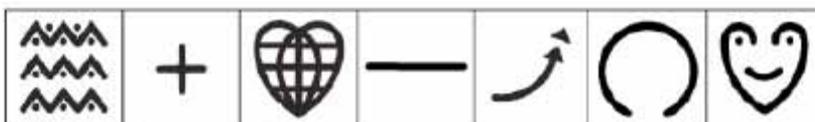
LoCoS can find you new friends



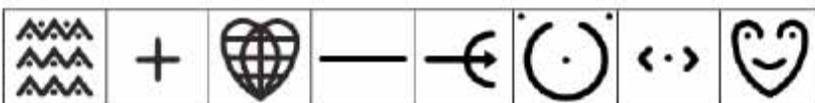
LoCoS opens doors to a happy new world



Tiscali and LoCoS unite the world



Tiscali and LoCoS increase your happiness



Tiscali and LoCoS give us a lot of pleasure

Figure 3. LoCoS e-mail greetings

## **Web Page 5: Public Reactions to LoCoS**

### **Overview**

**Yukio Ota, the inventor of LoCoS, has received feedback from many different people. This page includes a selection of such testimonials, with the intention of reinforcing the benefits of learning and using LoCoS.**

### **Page Content**

#### **Title**

**Reactions to LoCoS**

#### **Hyperlinks**

- **Welcome to LoCoS (link is LoCoS logo in top left corner of page)**
- **All About LoCoS**
- **LoCoS Gallery**
- **LoCoS e-mail**
- **Reactions to LoCoS**
- **LoCoS Inventor**
- **Contact LoCoS**

### **Text**

**Since LoCoS was developed over thirty years ago, many people have learned how to use it. If you think that LoCoS is both easy and helpful, you're not alone! Here are some comments about LoCoS from people across the world:**

- **"I feel that LoCoS can be utilized well in an English language classroom and in teaching my children. I feel that all children can truly appreciate what "language" is about."**
- **"I am a first-year college student. When I learned LoCoS, I immediately wanted to write a love letter."**
- **"I really admire the international idea of "picture words." I finally learned this "picture languages" for myself, and the more I use LoCoS, the more I feel it is absolutely splendid."**

- “If [LoCoS] were introduced worldwide, we no longer would struggle through language barriers, and we would be able to make new friends all over the world.”
- “Although my co-worker had been drinking, he was able to figure out the meaning of the LoCoS sentence “the airplane flew over my house” within a minute.”
- “I am a 33 year-old housewife with two-year-old and four-year-old daughters. I thought [that LoCoS] only represented simple words; but when I decided to teach them to my daughters, I was very surprised at how the words and shapes are universal yet simple to learn. Even today, I am teaching my daughters [LoCoS] a little at a time, and by the summer break, I hope they will have learned enough to keep a daily journal.”
- “We work as experts in the field of computer science. We believe that this type of visible sign system will be ideal for use with mobile devices.”
- “Professor Ota’s presentation gave new hope for the field of hearing-impaired education.”

## **Web Page 6: Information about Yukio Ota**

### **Overview**

This page includes biographical data about Yukio Ota, the inventor of LoCoS.

### **Page Content**

#### **Title**

**The Inventor of LoCoS**

#### **Hyperlinks**

- **Welcome to LoCoS (link is LoCoS logo in top left corner of page)**
- **All About LoCoS**
- **LoCoS Gallery**
- **LoCoS e-mail**
- **Reactions to LoCoS**
- **LoCoS Inventor**
- **Contact LoCoS**

## **Text and Graphics**

**Yukio Ota is a distinguished graphic designer and currently professor in the Design Department at Tama Art University in Japan. Born in 1939, he graduated from Tama Art University and subsequently studied at the Venice National Art Institute.**

**He first designed the LoCoS language while studying in Italy in 1964, and he has spent over thirty years developing the system. Professor Ota has also designed many public signs and symbols, the most famous being an emergency exit sign. Japanese industry has accepted Professor Ota's exit sign as a national standard, and international organizations are currently considering its use.**

**Professor Ota has received several design awards, and authored more than a dozen books and numerous articles on pictogram design and symbolic language.**

**He is President of the Japan Society for Science of Signs, Chief Director of the Sign Center of Japan, and serves as a member of the International Organization for Standardization (ISO) committee on graphic symbols**



## **Web Page 7: Contact LoCoS**

### **Overview**

This page allows users to provide new feedback on both the LoCoS language and the LoCoS Website. This will benefit AM+A and Yukio Ota by providing a way to:

- Measure the success of the LoCoS Website.
- Obtain new ideas for the LoCoS Website and the LoCoS language.
- Receive submissions of LoCoS writing from the public.
- Receive commendations from users.

This page will contain an e-mail hyperlink (such as [locos@amanda.com](mailto:locos@amanda.com)), which will allow users to send feedback via their normal e-mail client. This feedback will be handled by AM+A, which will forward the most interesting and pertinent messages to Mr. Ota.

### **Page Content**

#### **Title**

**Contact LoCoS.**

#### **Hyperlinks**

- Welcome to LoCoS (link is LoCoS logo in top left corner of page)
- All About LoCoS
- LoCoS Gallery
- LoCoS e-mail
- Reactions to LoCoS
- LoCoS Inventor
- Contact LoCoS

- [AMarcus@AMandA.com](mailto:AMarcus@AMandA.com) (e-mail address for user contact)

Text

Do you have suggestions or comments? Would you like to send us messages you have written in LoCoS? Please feel free to contact us at the following e-mail

address: [LoCoS@AMandA.com](mailto:LoCoS@AMandA.com)

## Section 5: HTML Prototype

### HTML Web Pages

AM+A has developed an HTML extranet of the LoCoS Website. The extranet has a schematic style and is intended to demonstrate the basics of LoCoS.

The pages are set up within the design scheme of typical AM+A Web pages prior to 2006 to illustrate the visual layout.

### Current Screens

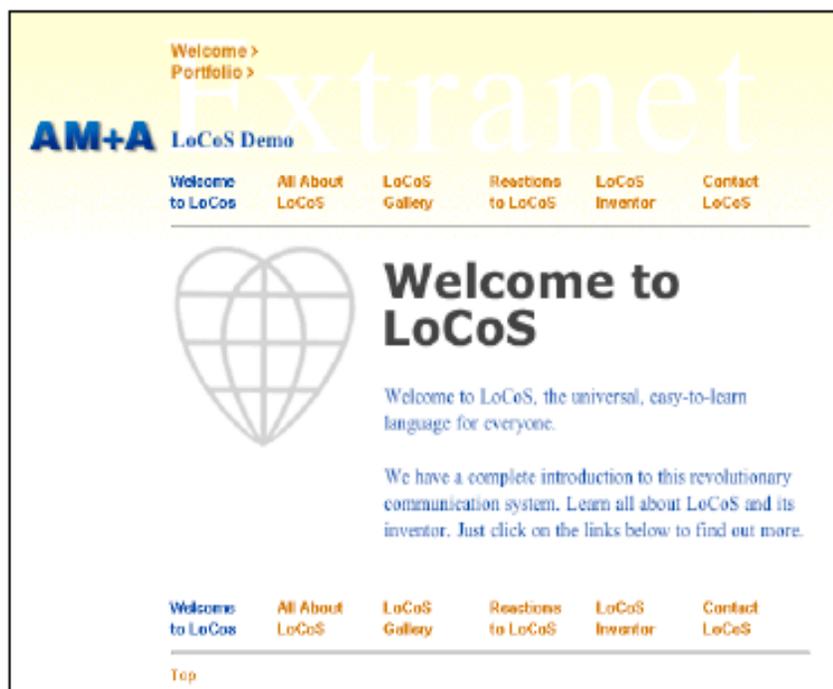


Figure 4. Welcome to LoCoS

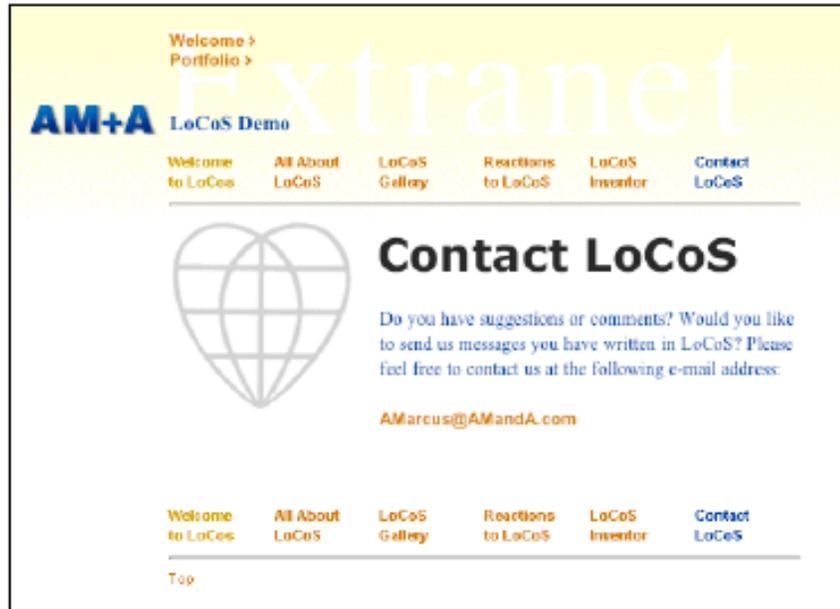


Figure 5. LoCoS e-mail contact page



Figure 6 The Inventor of LoCoS

## **Section 6: Suggestions for Future Development**

### **User Feedback**

The LoCoS language is an ongoing project. Professor Yukio Ota is eager to receive user feedback as he continues to develop this unique system of communication. A selection of comments and suggestions collected through the LoCoS Website could be included alongside the existing public reactions (see page 15 of this document). Any suggestions that help in the development of LoCoS would be of particular interest.

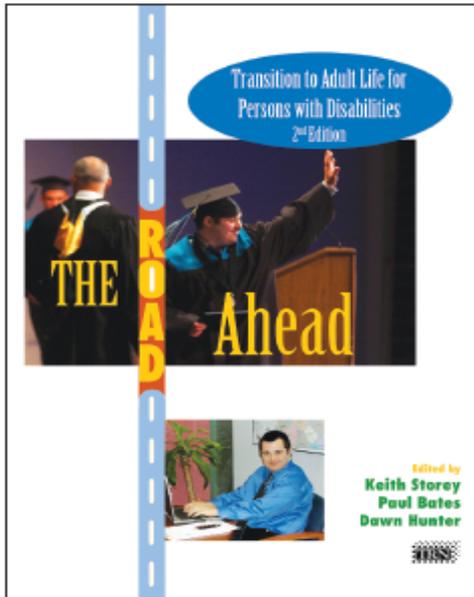
### **Multimedia**

Future versions of LoCoS may extend beyond static, monochromatic symbols. The language may be enhanced through the use of color, video and audio elements. This may create an opportunity for multimedia presentations on the LoCoS Website.

.....

**Aaron Marcus and Associates, Inc.**  
1196 Euclid Avenue, Suite 1F  
Berkeley, CA 94708-1640, USA  
Email: [Aaron.Marcus@AMandA.com](mailto:Aaron.Marcus@AMandA.com)  
Tel: +1-510-601-0994, Fax: +1-510-527-1994  
Web: [www.AMandA.com](http://www.AMandA.com)

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ISBN-13: 978-1-883302-50-4 ♦ \$39.00  
 Paperback ♦ 271 pages ♦ 7" x 10"

“...a powerful, well-written resource for all involved in transition from school to work or other environments.”

*Journal of Applied Rehabilitation Counseling*

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*The Road Ahead* is for people with disabilities and their families and those who help them transition to a quality adult life. This new edition adds fifty pages to a book that has received rave reviews from a wide range of readers. Covering key areas in the transition from school to adult life, it is edited by Keith Storey, Paul Bates, and Dawn Hunter, nationally recognized transition experts. *The Road Ahead* is a must resource, featuring twenty-one experts in eleven broad-ranging chapters. It explores transition planning, assessment, instructional strategies, career development, adult employment, community functioning skills, social life, quality of life, supported living, and post-secondary education. Each chapter begins with a group of key questions that are addressed in the text and the index gives you quick access to important topics. When you want cutting edge ideas to help students have a meaningful life after school, turn to *The Road Ahead* – it provides strategies for improving the lives of people with disabilities now and tomorrow.

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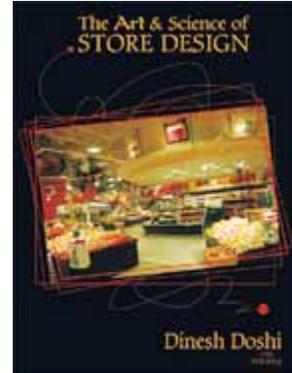
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## 2. Doshi's "Reflects on career designing supermarkets"



3.

Two new publications are available free of charge:

- (a) Guidelines for the Design of Accessible Information and Communication Technology Systems.
- (b) Ambient Intelligence: Paving the Way - How Integrated Services Can Deliver a More Inclusive Society.

We also have copies available of:

- (c) Access-Ability: Making Technology More Useable by People with Disabilities.
- (d) Equal Measures: Closing the Accessibility Gap.
- (e) Making Life Easier: How New Telecommunication Services Could Benefit People with Disabilities.
- (f) Accessibility for Visitors who are Blind or Partially Sighted: How Technology Can Help.
- (g) Accessibility of Information and Communication Technology Systems: Involving People with Disabilities in the Standardisation Process.

If you would like print copies, please send me the postal addresses to which you would like the copies sent.

Regards

John Gill

Dr John Gill OBE  
RNIB  
105 Judd Street  
London WC1H 9NE  
[www.tiresias.org](http://www.tiresias.org)

## **Book Review:**

### **Doshi reflects on career designing supermarkets**

**New book chronicles work of 600 retail-store projects**

**By Paul Imbesi**

**Brief Introduction of Author will make the readers to understand his book well and help in establishing a special rapport with his work.**

**Architect and designer Dinesh Doshi, head of Architectonics International Inc., has worked for over 30 years designing convenience stores and supermarkets.**

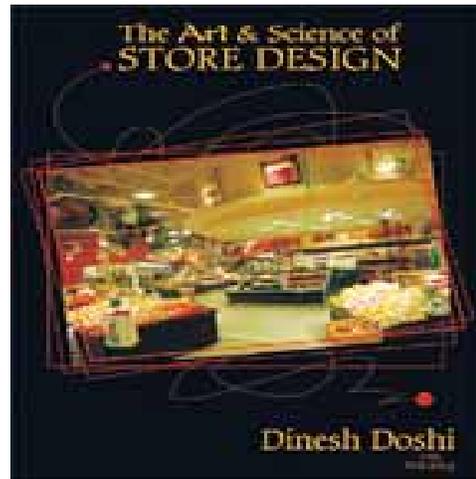
**BETHPAGE, N.Y. – Architect and designer Dinesh Doshi recently published a book, “The Art and Science of Store Design,” which**



**chronicles his career and knowledge in the industry . Doshi is the head of his own architectural firm , Architectonics International Inc., which he started in 1982 and is based in Bethpage, N.Y. USA**

In “The Art and Science of Store Design,” Doshi has attempted and tried to be as precise as possible and also kept it in simple language so students, retailers, and businesspeople around the world can read it and understand how to take advantage of a facility.

Doshi career graph is very interesting and it reflects in his work. He was born in Sudan and went to prep school and college in India, has a master’s degree from the Pratt Institute of Architecture and City



Planning in New York . He joined the company, Creative Design International, whose founder designed supermarkets. Doshi wrote that he began working on designing supermarkets and convenience stores just as the industry was taking off.

Architect and designer Dinesh Doshi, says among his friends that ‘he designs supermarkets and other stores as if they are cities’. This philosophy is visible in his designing.

When he first began working at Creative Design International, Doshi described that he wanted to be a city planner, so he designed stores like they were cities. He worked for Creative Design International for almost eight years, and in 1982 he started his own business. Today, Doshi's Architectonics International employs five people. He said he still applies the same principles of city planning to his work, which allows him to see things from a different perspective.

Doshi's focus is on the design and architecture of food-retailing stores. He has finished over 600 store design projects, and they include convenience stores, supermarkets, department stores and fast food restaurants. The book details space lighting, signage, layout, construction, materials, marketing and management. It also features a Doshi secret.

Doshi does something known he calls the "pre-design evaluation," which is when he makes clients fill out an application so he understands issues such as their goals, targets, and intentions. He said this is the start of the entire design and communication process with clients and it is important to understand them to make sure the architect gives

them the right fit. Basically, the store has to be a comfortable fit for the person operating it.

“I tell all my clients, I say, ‘I’m a great tailor,’” he said.

The pre-design evaluation is intensive and it needs to be the most serious part of the entire process because once this process is over, there is a clear understanding of the established direction the project will take, according to Doshi.

In the fall of 2006, Doshi decided to write “The Art and Science of Store Design” and found W.B. King, a ghost writer based in New York to help him. However, shortly thereafter, Doshi’s business headquarters went up in flames and he lost documents and store designs. He said the firefighters “just flooded the whole place with water,” and the building was destroyed by the fire.

King said it ended up being a remarkable time to write the book because Doshi was trying to preserve history and a freak event tried to take it away from him. Though some documents were lost, King said he was able to go through others which were damaged by water and stunk of mold, and salvage them.

Doshi said the fire was an awakening that really pushed him to get the book together in its wake and record all that he has learned and experienced to pass on to the next generation. He added that his book is meant for people worldwide, and he hopes someone in India or China, looking to open a store, reads his book for guidance. For Doshi, that would be the thrill of his life.

King said he would absolutely be on board if Doshi asked him to co-write another book. He added that Doshi is the type of person who thinks about a person's first step into a store and how his design concepts take someone through the store.

He believes young architects will get a lot out of the book, which is a tutorial of Doshi's 30 years of experience. "It's all right there," he said.

(Courtesy: IndUs Business Journal)

**Letters:**

**1**

**Dear Dr Sunil Bhatia,**

**Many thanks for the valuable newsletters.**

**Sincerely,**

**Indra Oyunbaatar  
Mongolian National Federation of Disabled People  
Organizations**

**2.**

**Dear Dr. Sunil Bhatia,**

**Many thanks.**

**Great work.**

**Regards,**

**Prof. Dr. Margaret Perivoliotis**

**3.**

**Dear Mr. Sunil Bhatia,**

**Thank you very much for your newsletter. I wholeheartedly appreciate your continuous effort for spreading word about Design For All/ Universal Design.**

**regards,**

**Rachna Khare**

**4.**

**Dear Dr. Sunil Bhatia.**

**Thank you so much for including the information about our conference in your newsletter!**

**Kind regards,**

**Onny**

**Onny Eikhaug  
Programansvarlig Design for alle**

**Programme Leader, Design for all**

**NORSK DESIGNRÅD  
NORWEGIAN DESIGN COUNCIL  
DOGA, HAUSMANN'S GATE 16  
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**5.**

Dear Mr. Bhatia,

I remember reading somewhere that printed copies of DFA Newsletters are also available. Can you please tell us that how can we get printed version of the newsletter that had our article?

Regards,  
Rachna Khare

## Appeal:

1 Dear Colleagues,

I am pleased to announce the publication of Volume 2, Issue 1 of the International Journal of Design. All contents are freely available online. You can read, download, or forward these articles to your colleagues.

We sincerely invite you to submit your best work to the International Journal of Design. Please refer to Author Guidelines online at

<<http://www.ijdesign.org>> [www.ijdesign.org](http://www.ijdesign.org)

Best Regards,

Lin-Lin Chen

Editor-in-Chief

2 Request for Survey

## DEFINING THE DESIGNER OF

# 2015

ALGA and Adobe have launched an initiative to define the professional characteristics of the designers of 2015 so that together we can prepare designers for the skills and roles that will be expected of them.

**We need your perspective.** In this quick survey, please share with us the competencies that you think will be most in need, rank the importance of the trends that have been identified, and share with us the issues you think will most change your role in designing in the future.

# COMPE- TENCIES

To prepare designers to respond to the changing dynamics of designing, we need to define the essential competencies expected of individual designers.

On the next page **indicate the five most important competencies** from those that have emerged in the process to date.

NEXT →

Click link: <http://designerof2015.aiga.org/>

3.

We are in process of setting up NID Campus in Bhopal, Madhya Pradesh from next academic year 2009-2010 wherein we plan to start Under Graduate Programs.

We are looking for Design Educators and Design Managers who are interested in joining hands with NID in this Endeavour of institution building, as envisaged in the National Design Policy announced by the Government of India in February 2008. If this interests you, we would be happy to arrange a meeting with you at NID Heritage

Campus, Ahmedabad, R & D Campus, Bangalore or NID - Delhi Centre.

Looking forward to hearing from you!

Pradyumna Vyas

Activity Chairperson - Education

National Institute of Design

Ahmedabad - 380 007

Mob: 098985 00033

4.

I am a freelancer who designs eco friendly bags made of jute & waste cloth. I make shagun bags (tissue pouches) used in weddings etc. I want to market my products through you are esteemed organization. Contact me if you have any orders for me. Advice & suggestions are always welcome.

Waiting for your prompt reply

Aarti bansal

9810835881

5.

Dear All,

I am Aditi Babel. I did my post graduation in Visual Communication from IDC, IIT Bombay in the year 2007. Prior to that I did B.F.A in applied arts from ICG, Jaipur in the year 2005.

I am starting a group called "Soch" in Udaipur, which is my hometown and organizing a series of Educational workshops on Design, Art, Theatre and Robotics from May 15 - June 3, 2008. These workshops are open for students starting 9th standard and above. The aim of these workshops is to create awareness about subjects like Visual Design, Typography, Calligraphy, Video, Animation, Contemporary Art, Product Design, Architecture & Robotics.

With this mail I would like to inform you about this group and would also like to invite suggestions on the above mentioned topics, keeping in view the average age of participating students. I would deeply appreciate if you could inform your know ones staying in and around Udaipur who could benefit from these workshops.

Official email id for this group is [sochdesign@gmail.com](mailto:sochdesign@gmail.com)

Regards,  
Aditi Babel  
VC-IDC, IITB 2007  
B.FA, ICG, Jaipur, 2005  
Founder-SOCH, Udaipur  
+91-9414167828

**NEWS:**

**1.**

## **Different by Design**

**Surgeon Daniel Palestrant was laid up for several months with a back injury when he realized that it often took years before new techniques developed by pioneering doctors filtered out to the rest of the medical world. Why not bring physicians together online and, even better, charge businesses for access to content from their conversations? But the idea alone wasn't enough to get his social network off the ground. He needed to package that idea in such a way that investors would buy it.**



**Instead of bringing in a conventional consultant to help him, Palestrant visited a loft in the Flatiron district of Manhattan. In a series of meetings there, Palestrant rattled off his ideas--an outpouring he likened to "intellectual bulimia"--while Elizabeth Pastor and Garry VanPatter, the team behind the firm Humantific, furiously drew and took notes. "He was really deep in the trees," Pastor says. The pair made sense of Palestrant's fuzzy ideas and turned them into huge, glossy posters with icons representing how the parts of his business fit together. Diagrams in hand, Palestrant went to venture-capital funds and returned with \$40 million in start-up money.**

**That kind of response is generating more and more heat in the emerging field of transformation design--a hybrid of business consulting and industrial design. Firms like Humantific, whose founders are designers, apply the same process used in designing sleek MP3 players and ergonomic teakettles to unwieldy intangibles like cell-phone promotions and hospital organization, transforming their effectiveness. Along the way, the field is creating some unusual teamwork between designers and business people.**

Ideo, the Palo Alto, Calif., design firm best known for creating the Palm V digital organizer, began its Transformation by Design department, one of the first in the country, under Peter Coughlan in 2002. Ron Volpe, customer vice president for supply chain at Kraft, turned to Ideo that year to help improve the relationship between Kraft and Safeway. Basic communication was not smooth, and there were some delays in getting products to market. Ideo gathered more than 80 employees from both firms, encouraging each side of the supply chain to weigh in. The changes that Ideo devised--new promotional displays, a scorecard that tracked exactly where the shipping pallets were and how fast trucks were being turned around--resulted in a 160% increase in revenue for Kraft and enabled it to cut time to market more than 75%.

The benefit of using a design approach as opposed to pure management consulting, advocates argue, is that it enables--or even requires--a team to invent new ways to solve problems. Jump Associates, based in San Mateo, Calif., recently collaborated with General Electric's executive-jet business. Jump managing associate Dev Patnaik walked the GE people through hangars and later sent them to a toy store; one brought back a model plane attached to a plastic landing strip. The executive, Patnaik recalls, said, "This is it--this is the problem with executive jets!" He then explained that the services jet owners expect at home aren't always available in the locations they fly to. GE now aims, metaphorically at least, to let its clients "take the tarmac with them."

For Palestrant, the transformation lingered long after the designers packed up their pencils. Two years later, he has more than 75 employees and likens the design experience to "shooting an aircraft off an aircraft carrier--taking someone from zero to 200 m.p.h. in less than a second."

(Courtesy: Time, USA)

2.

## **Students savour green content**

More engineering courses and extracurricular activities are catering to a growing interest in environmental issues among engineering students

**PAUL LIMA**

**Special to The Globe and Mail**

**May 5, 2008**

**Peter Topalovic is working as an intern with the city of Hamilton, Ont., on sustainability infrastructure programs. One might expect to find a civil engineering graduate helping a city go green, rather than a computer engineer. But Mr. Topalovic spent an extra year at McMaster University so he could graduate from "computer engineering and society," a combined program that allowed him to develop technical skills and explore the social aspects of engineering.**

**"We looked at the implications of technology at the design stage, including how design affects the environment, and how engineering can be used to prevent environmental problems," says Mr. Topalovic, 29, who will complete his master's of engineering and public policy in September.**

**Among other things, the master's program makes engineers aware of the lifecycle of products - design, use, discard -and how waste can be reduced by using less material or by maximizing reuse and recycling. He is also studying how government policies, voluntary corporate governance and private-public partnerships can help foster a greener approach to design, manufacturing, ecosystems and waste reduction.**

**"Technology development, too, often goes along unchecked, without looking at the consequences," Mr. Topalovic says.**

**"As engineers, we have to ask how to mitigate negative consequences. We have to think about the future now, which can be difficult," as his course of study demonstrated. For example, nanotechnology might revolutionize the production of solar panels but a great deal of uncertainty surrounds the effect nanoparticles may have on health and the environment. "There is a lot of promise in the technology, but will short-term gain lead to long-term pain?" he wonders.**

**Mr. Topalovic may not be a typical engineering graduate, but he thinks he is starting to represent a change in attitude in**

engineering. "There is a trend towards more responsible engineering. It's not large, but is definitely growing."

McMaster statistics support that view. About 10 per cent, or 200 students, of the school's engineering students are enrolled in five-year programs that include environmental courses and components, says David Wilkinson, dean of engineering.

Students in five-year programs can take courses in psychology, drama or language, as well as courses that help them see where engineering "fits into the context of societal events," says Brian Baetz, director of the five-year Engineering and Society program. He says the school is training "the renaissance engineer" with technical, critical thinking, analytical, research and writing skills. "They can do the nitty-gritty but they can also step back and ask if there are solutions that use fewer resources, or even ask if a project is needed."

McMaster has been offering five-year programs for 15 years and green studies are becoming more important to the university and its students, Mr. Wilkinson says.

However, students don't have to be part of a five-year program to take courses that address green issues. "Sustainable manufacturing process" is a popular elective that four-year engineering students in a variety of disciplines take. Chemical engineering students take courses dealing with biotechnology; the civil engineering program includes water resource management courses; and engineering physics has a number of courses related to nuclear technology. In addition, McMaster, like many other universities, offers graduate engineering programs that target environmental issues.

Undergrad engineering programs are starting to include environmental courses, "but the more pervasive invasion is green topics in many existing courses and in extracurricular activities," says Bruce Dunwoody, associate dean, engineering programs at the University of British Columbia in Vancouver.

For example, UBC students in a first-year course complete four case studies dealing with how to approach problems.

One professor is passionate about sustainability and her case studies focus on how to develop more sustainable projects.

Engineering student clubs and extracurricular activities often focus on green initiatives, such as the international Supermileage competition in which engineering and technology students design and build a single-person, fuel-efficient vehicle.

Last year, UBC's Supermileage Team placed first (for the fourth year in a row), beating 40 teams from Canada, the United States and India. The 36-kilogram, carbon-fibre vehicle with a 54cc engine set a course record of 3,145 miles per gallon, beating the closest rival by more than 1,300 miles per gallon.

As well, the UBC chapter of Engineers Without Borders has designed an irrigation pump for use in developing countries; the club looked at simplifying the design and using materials that might be available in remote villages. Leather was used to create gaskets because it is more likely to be available and is easier to repair so the pump does not have to be fixed by a plumber, Dr. Dunwoody notes.

Not all university administrators are gung-ho about having green courses as part of undergrad engineering programs, however.

"Environmental issues are extremely complex and should be examined at the post-graduate level," says Dr. René Tinawi, acting dean of engineering at the University of Ontario Institute of Technology in Oshawa.

Speaking personally, he says he believes students should obtain classical technical skills at the undergrad level and then specialize in post-graduate programs. "Some universities are touching on [environmental programs] because it is fashionable or to attract more students. You become a doctor first, before you become a heart surgeon.

**We need to do major surgery on the environment and it's complicated."**

**Having said that, Dr. Tinawi points out that undergrad engineering students complete a thesis project in their final year and some chose to examine green issues, such as making air conditioners or heat pumps more efficient.**

**Many engineering students are interested in green initiatives, even if green concepts are not part of their course of study, says James Goh, a computer engineering student at the University of Waterloo.**

**He's also director of the Waterloo Alternative Fuel Team, an environmental club that integrates alternate fuels with existing automobiles, such as converting a gas-powered vehicle into a propane-powered one, or replacing an internal combustion engine with one that runs on hydrogen. Computer engineering plays a part in such vehicles because they use computerized signal controls, rather than gears and shafts, to ensure the alternative fuels propel the vehicle.**

**Mr. Goh says that while the "green content is quite low" in many of his engineering courses, students can get involved in going green - if they want to.**

**3.**

## **Designer retail swamps town**

**Our place gets slicker day by day, and before we can bat an eyelid, another designer store is there to tempt us all. These stores and services have carved a special niche for a select clientele from the town as well as the adjoining areas. Our happening town is among the most hep cities, standing right there with the sizzling metros. And sure, our glitterati would stand high above in any hierarchy of social standing.**

**International brands like Jimmy Choo have wooed Ludhianvis, and if the grapevine is to be believed, another international marvel will display their goodies here soon. The brand is Minaudieres, with their purses and accessories in pure crystal from the house of Judith Leiber. So soon we**

will be able to proclaim with conviction, "You name it and we have it!"

Retail in designer ranges encompasses not only clothing and accessories but furnishings and service sectors too. Most of these outlets have smart young women as managers, who are taking the name of the company to heights with pretty sound business acumen .

Satya Paul's exclusive outlet on Mall Road is looked after by crisp and charming Binny Dumra, who has a few years of experience in this line - she was with a designer furnishing store earlier. Being well turned-out herself, Binny feels exuberant in offering the fashion-conscious ladies some spectacular formal wear from this designer. Keeping the Punjabi taste in mind, she goes to the parent company herself to select the hi-design sarees and fabrics. As she tells us, "In other places people dress to merge, while we like to dress to stand out." The store recently had the likes of Mandira Bedi and Queenie Dhodhy to endorse their brand. To keep in sync with the the crowd, they keep having events like Baisakhi celebrations, and even tempt customers with a good discount. Interestingly, Satya Paul has attracted customers of all age groups from the city.

The service sector too has names which have a reckoning within the length and breadth of the country. One such success saga is the Frankfinn Institute of Air Hostess Training, which has nearly 2,000 happy successes since it's advent in the town in 2003. The institute is managed well by Centre Head Savita Chadha, and has made the dreams of many girls come true.

The all time favourite and beautifully ethnic Fab India too opened its doors to the folks of the town about a year ago. They were lucky to get a sprightly young store manger Surbhi Ahuja. In a town where folks are used to wearing highly embellished garments, Surbhi is trying to inculcate the 'pure cotton mindset' in her clients.

"Of course there are a few die-hard Fab India fans, but I would want every body to feel cool and ethnic in our stuff,' she smiles. Their home section, especially the furnishings, is quite a hit with the Ludhianvis. The store has undergone a

makeover, and has employed designers for new prints and styles, to harmonize urban trends with rural skills.

The retail designer sweep includes not only clothing but furnishings, judging by the strongly-felt presence of designer furnishing house Atmosphere, which has brought exclusive styles and fabrics for Ludhianvis to do up their homes. Malvinder Narang, who is a pro in this line having worked with 'Tuck Ins' and 'Panache', is the company's designated manager for its special outlet in the town. Their clientele spreads to all parts of Punjab. And many customers flock from Mandi Gobindgarh to get these high-end furnishings. "Most of them come through their designers, but some come for direct purchases also," says the bright young lady.

Malvinder informs us that everything at Atmosphere is an in-house production. They only keep samples, with the delivery done in three to four working days. With mostly silk-based furnishings, Atmosphere is sure in giving the Ludhiana homes a royal feel.

Waiting for more designer outlets to come, managed by bright young ones, our town can look forward to some more classy and high-end products.

4.  
Dear Colleague,

I am pleased to announce that Volume 2, Issue 1 of the International Journal of Design was published online at [www.ijdesign.org](http://www.ijdesign.org). The table of contents is listed at the end of this email.

If you have any suggestion, please let us hear from you.

Best Regards,  
Lin-Lin Chen  
Editor-in-Chief  
International Journal of Design  
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[www.ijdesign.org](http://www.ijdesign.org)

5.

**NIFT to open first overseas centre in Malaysia**

National Institute of fashion technology was set up in 1986 under the aegis of the Ministry of Textiles, Government of India, has emerged as the premier institute of Design, Management and Technology developing professionals for taking up leadership positions, fashion business in the emerging global scenario.

The institute is a pioneer in envisioning and evolving fashion business education in the country through a network of professionally managed centers all over India – Delhi , Mumbai, Kolkata, Chennai, Gandhinagar, Bangalore , Hyderabad and Rae Bareli.

The first overseas centre of NIFT in Mauritius is likely to be made operational from July, 2008. NIFT Act 2006 published in the Gazette of India on 14th July, 2006 confers Statutory

Status on NIFT and empowers the institute to award degrees and other academic distinctions. The president of India is the "Visitor" of the institute under the said Act.

NIFT is exploring the possibility of setting up of overseas centres, one in the UAE and the other either in Singapore /or in Malaysia in collaboration with reputed partners having an established presence and credentials in the respective regions.

Interested organizations/partners may send their initial correspondence with all details considered necessary towards this purpose as well as may specifically mention any important salient features which may favour their selection by NIFT.

It may kindly be understood that the proposed NIFTcentres shall work strictly as per NIFT policy and guidelines in all matters and students graduating out of the said centre shall be awarded NIFT degrees in various disciplines.

Interested organizations/promoters may send the preliminary request so that further details, as may be required by NIFT, can be sought from them.

6.

## Global trends in retail technology and design

Imagine the future of shopping: The moment one sets foot into a store, a "nanite" – a robotic micro-organism embedded in the floor of the retail space – begins to follow the shopper around, predicting their sex, height and weight and mapping their footwork around the store.

It also gives messages to an interactive store system that changes the store's color scheme and visual communication, informing the shopper of special products that would interest them.

Although technology like this isn't applied in the world yet, Brian Dyches a retail space designer and executive member of the Retail Design Institute (RDI) with chapters

around the world, said this is a not very remote dream of those in his field trying to maximize profitability in stores.

Dyches was in Istanbul last week speaking to Turkish designers and architects about how they, too, can use their passion and creative capabilities to make consumers happy and revolutionize their shopping experience, not to mention make shopping developers sigh with relief that their investment in design is producing returns.

Traveling 300,000 kilometers and crossing over four continents on his average trip from his base in Los Angeles, Dyches scouts stores all over the world to track retail trends and fodder for his and his colleagues' own designs. In his 20-some years of experience in the field, he has collected a host of examples of spaces that work and don't.

"If you're designing retail space it's tough to be creative," said Dyches.

Shanghai, Beijing, Dubai and Abu Dhabi – some of the world's mega cities – have become the hot-spots of design. "But innovation is coming from smaller cities," said Dyches. "Melbourne is the best incubating spot for new retail concepts."

Bigger cities like Dubai, though, have the budget to apply many of the new concepts, like nanotechnology mentioned earlier. "This is so important for designers," said Dyches. With the help of scientists who use space technologies and can embed nanites into concrete, "we will have figured out how to make environments more efficient to make an income," he said.

Take digital ink paper. With this new technology, stores can change the design of their stores throughout the day. "The average shopper comes to the same environment and after the sixth visit he's looking at only 20 percent of the product," he said. In Sao Paulo, in a store that sells glasses and eye-wear called Chilly Beans, a similar type of technology is used changing the color scheme of the store. A camera can take your photo with your sunglasses of choice

and send it to your friends who vote for the pair that suits you best. "This is a social science... it's a barometer to the future," said Dyches.

A music and book store chain in France, Fnac, had floor workers walk around with a touch screen keyboard hanging on their chests, taking a survey from customers on their preferences in music and adding them to their database. If people accepted to be part of the survey and have their information entered, they qualified for a discount on their purchases that day.

"This was a perfect marriage of technology and operations," said Dyches. He noted that many of today's prominent designers are not up to speed on how to use technology and embed it in their designs.

"Many of us learned design 20 years ago and we were not taught how to think of retail systems that incorporate technology. Today, if we didn't know these systems, we wouldn't be able to be global players as architects."

In cities like New York, Boston and Toronto, he said, some stores use directional vectoring technology to project sound to customers walking outside the store. "It's kind of funny to see people responding to it... it's like someone is whispering into your ear," said Dyches. Customers shopping online are already accepting technology as part of their retail experience, "We just need to find a better way to adopt it into the retail environment," he said. Design in environment is not just about the ceilings being reflective, but also about the marketing message.

Giving control to the customers is a "huge thing" globally, he said. At a clothes store in India called Will's, customers trying on outfits in the dressing room receive a remote control that adjusts the lights. With it they see what the outfit will look like – under a disco ball perhaps, or in daylight – by adjusting lights in the dressing room. Soon, interactive table top menus that work like a touch screen and smart fabrics that use photovoltaic cells to create

energy for rooms will be part of the regular vocabulary of designers, said Dyches.

### Designing for all the senses

The psychology that goes into a winning retail environment is beyond the customer's radar, explained the world traveled designer. For example, humans will stay under an organic shape like an oval or circle in the ceiling 30 percent longer than if it wasn't there. This is why often, over display cases, space designers set up round shapes that often serve as lighting. Or in wine stores, if the store owner plays classical music the sales of more expensive wine labels rises by 38 percent.

Researchers have found that humans can distinguish 10,000 different smells. One of people's favorite smells is lemon and orange scents. These are often discretely sprayed at the entrance of stores. They wake people up, make them more alert and in tune with the products on display. In fact, there is a whole science of olfactory branding where firms create a distinct smell that is always associated with their product.

“Visual merchandising is a misnomer,” said Dyches. “Today we are using sensory merchandizing...we're not just appealing to the customer's sense of vision.”

### Awarding worthy designers of retail space

The RDI awards retail spaces every year for its smart use of design. Last year's winner was the HBO store in New York and Dyches invited Turkish designers to submit their work in the international design competition call. “Every designer that has come here has thought Turkey has amazing designs,” said Dyches who was on his first visit to Turkey.

Dyches told the Turkish Daily News that one of the dilemmas of designers is whether they should design for the sake of design and let people follow, or design based on the trends people and their needs set. He said at the end of the

day, design has to be functional and lead based on the direction society is going.

“A great designer anticipates consumer trends, he has vision. When you have creativity and are ahead you can shape the space in such a way that people will move into it naturally and invite it,” he said. People don't want to feel like they're forced into a new design or trend. “They have to feel natural, not assaulted,” by what they experience, he said, and thus designers need to give them a sense of democratization.

In any case humans have predictable patterns and behave within algorithmic patterns, said Dyches. “For example, these days, organic products are a huge interest and factor in our culture. People want to know about pesticides and whether there are any in the produce they are buying,” he said. “If you are a good designer how will you design around organics?” He said the solution is to design for the mind, body and soul. As a result design in the natural and healthy living sector looks more “Buddhist” – calm, relaxing, natural and healthy feeling. “We've moved toward Buddhism where we're all calm... when you see these trends, you see consumers moving in these vectors and you move ahead of them,” he said.

The aim is to sell

At the end of the day, the purpose is to “move the customers' minds to buying quantity at that moment using a creative atmosphere; using what they see, touch, smell. It's not about segregating, but being more specific to the audience,” said Dyches.

In the case of Turkey, he said designers here have a long history of working with colors which play a great role in its design tradition. “You have the ability to pull all those elements together to create a great environment and experience,” he said of Turkish designers.

The country with its long history of merchants has more of an “old school” retail mentality, said Dyches, yet with the

help of design can explore new ways of reaching out to the customers.

As for rating Turkey's design, "I'd say it is great average. I've seen as good in Beirut, and in Prague, but it's not something where I'll say you won't believe what I saw... but there's always the golden egg," he said.

Dyches said he hoped to start a dialogue with Turkish designers and launch an Istanbul RDI chapter soon. "I think there's so much capability in this country, and if we add Turkey it will add a big spark plug of conversation as a chapter in the RDI," he said. Dublin recently launched its chapter, and Barcelona is soon to follow.

Turkish designers are facing exciting times according to Dyches. Turkey's booming young population, the issue of unemployment and Turkey's EU bid make for a ripe time for designers to be part of the crafting and find a voice for Turkey in design. He encouraged designers to also take a more active role in designing in the Middle East as the country's geography puts it in a key position to play an actively leading role.

## **7. After US tests, India to get first e-passport**

India's first e-passport, which will make travel easy, is expected to be issued next month.

It will be issued to diplomats and officials first. Others may have to wait for about 10 months -- or even more.

If all goes well, the first e-passport will be issued around June 15 to President Pratibha Patil or Prime Minister Manmohan Singh or both. The e-passport project is on a roll.

A recent test conducted in a US government laboratory was so impressive that American officials remarked that they would need to study the Indian technology. An eight-member official Indian delegation this month



visited Washington carrying 25 test e-passports made in India.

The e-passport will have thicker front and back covers. The rear cover will have a small silicon chip, smaller than a postage stamp, as well as an embedded rectangular antenna.

The eight officials, drawn from the ministry of external affairs, the National Informatics Centre, the Indian Security Press (Nasik) and the Indian Institute of Technology-Kanpur, had an appointment to keep at the inter-operability test centre in the US Department of Homeland Security. All the e-passports were scanned at multiple 'readers' to check if they could be read smoothly. Of the five companies involved in the project, the passports of two could not be read - the rest passed with flying colours. "We found that while the American e-passport took a minimum of 10 seconds to be read, our passports took just four seconds," said a beaming Indian official, speaking on the condition of anonymity.

According to a member of the team, the reason for the quicker response of the chip in Indian passports was the software developed by IIT-Kanpur and NIC. "Unlike the US software which is proprietary and developed by vendors, ours is entirely made in-house. So there is no commercial aspect to it," Rajat Moona, professor of computer science at IIT-Kanpur, told IANS. And those extra seconds will make valuable difference when the immigration deals with long queues. "The Americans were highly impressed. If it is two and a half times faster, it means the crowd can be cleared that much quicker," the official said. The International Civil Aviation Organisation has set down norms how e-passports may be 'read', but it does not prescribe how the information in the chip is to be 'written' or how its security features should be. These guidelines were decided by a technical committee headed by the NIC director general and were made part of the tender notice.

The 'inter-operability' test is the critical technical evaluation for the bids. It was also the first time the e-passports were tested in a foreign country.

"We hope to issue the first e-passport around June 15, to the president or the prime minister," the official said. There are certain advanced security features incorporated in the Indian design .

For example, to prevent anybody from reading the passport from afar, other countries prescribe that the document should be carried in a metal jacket. But the Indian e-passport cannot be read unless it comes into contact with the 'reading' machine. "The Indian passport will have to be first skimmed so that a code is generated. That code then unlocks the chip for the information to be read on the chip," said the official. The memory space of the chip is 64 kilobytes, which will, in the first phase, only store the photograph of the holder. Eventually, when everyone gets the passport, it will include fingerprints too.

"It would be able to store records of the last 20-30 visits and movements through international borders," said IIT's Moona.

8.

## **Researcher at UC San Diego Develops Simple Technology to Help Women in Rural India**

For Shannon Spanhake, the idea for a new product came when she picked up one of the ten-liter metal jugs that local women in thousands of Indian communities use to carry water. "I lifted the jug of water and to me, it was heavy," exclaims Spanhake, a researcher in the UC San Diego division of the California Institute for Telecommunications and Information Technology (Calit2).

(Media-NewsWire.com) - For Shannon Spanhake, the idea for a new product came when she picked up one of the ten-liter metal jugs that local women in thousands of Indian communities use to carry water. "I lifted the jug of water and to me, it was heavy," exclaims Spanhake, a researcher in the UC San Diego division of the California Institute for Telecommunications and Information Technology ( Calit2 ).

From that realization came an idea: what if a cart on wheels could relieve some of the physical strain of transporting water by hand?

Spanhake mentioned her idea to Dr. V. Sukumaran, a bioengineering professor at Periyar Maniammai University and a local dignitary who is part of Periyar PURA, an effort promoted by former Indian President APJ Abdul Kalam to bring urban amenities to poor rural areas. Sukumaran thought the proposed water cart was a good idea and agreed to work with the UCSD researcher to build a prototype.

Working with Dr. Sukumaran and women in the village of Muthuveerakandianpatti, Spanhake — an engineer with an MFA from UCSD's Visual Arts department — helped design and build the first prototype of a MuthuCart. ( Muthu, derived from the village's name, also means "pearl" in the Tamil language. )

In keeping with Calit2's focus on 'co-design' in developing markets — developing technologies with the active collaboration of local communities that will use the eventual products or services — Spanhake and Sukumaran approached local leaders and villagers of Muthuveerakandianpatti with the prototype.

"Before seeing the prototype, some men thought it might be against the way the women socialize. One man was opposed because he said his wife carries the water as a form of affection," recalls Spanhake. "Even some women were skeptical. But when they saw the prototype and realized that it could be a way to generate income, both men and women were excited."

The design process began with critical parameters. Most importantly, the device should not allow the water to spill from the jugs. "First we thought of a two-wheeled dolly but we wanted to keep the jugs horizontal, so the four-wheeled cart made more sense as an initial prototype due to limited resources and time," she explains. "It also had to maneuver difficult terrain — dirt roads, sand, mud — and of course, it had to relieve physical strain and be easy to use."

In addition to Dr. Sukumaran, Spanhake enlisted the help of structural engineers at nearby Periyar Maniammai University, which builds carts for other purposes and modified an existing model. The university's Vice Chancellor, Dr. N. Ramachandran, made other faculty available to help

with planning and building of the water cart, including Dr. K. Rajendran from the Bio-Tech department and other faculty from the Civil Engineering department.

**“When we took it to the village, the paint was not even dry,” recalls Spanhake. “The sun was setting and it was time to get water. The women and girls started using it, but then something unexpected happened: the boys in the village began pulling the cart. It completely changed the social dynamic of the task in a country where getting water is traditionally a woman’s responsibility.”**

The prototype is made of steel, but bamboo and twine, which are available locally, are being explored for construction materials. **“We talked to local women about the larger idea of building the next prototype out of local materials so they could eventually build the carts themselves and sell the finished product to other villages,” says Spanhake. “Everyone got excited over this idea, so we decided that we need to build reproducibility into the design of the MuthuCart.”**

The MuthuCart will probably look very different once lower-cost materials and assembly are designed into the cart, which also must be streamlined to navigate the small houses in the village.

**“The idea is to create an opportunity to let village women use this technology but also to generate income from it,” says Spanhake. “Women could run the business, and kids could carry the water. It’s a completely different model.”**

**“When we were talking to a women’s self-help group in another village in the Periyar district, the women identified water, employment and autonomy as the three biggest issues they face,” the researcher adds. “The MuthuCart in its final form will hopefully help rural women on all three fronts.”**

According to Sukumar Srinivas, Calit2’s manager of the India Initiative in the UCSD division, **“Calit2’s role is both as an innovator and as a facilitator, being able to bring these resources together.”** To that end, he and Spanhake are meeting with business schools in both countries to explore a

**new business model for the production, sale and use of the MuthuCart, and Calit2 researchers will continue to work with Periyar Maniammai University and local schools of design on the next prototype**

## **Program & Events:**

1.

**Deep dive market immersions+**

**Rethinking Today's Emerging Markets!**

**Today's BRIC and emerging market consumers are rapidly evolving and reshaping the global economy.**

**Unlike your typical conference or seminar, the Rethinking Today's Emerging Markets series delivers an intensive deep-dive into the heart of today's emerging markets. These customized market immersions are not sightseeing tours but an in-depth investigation into how today's global consumers live, work, think and shop in real-time!**

**Learn about the emerging consumer culture of each market with the Research without Borders team; an International team of researchers, futurists, innovation directors, cultural interpreters and other local market experts, in a series of immersive on-site experiential and ethnographic excursions. You'll gain invaluable cross-cultural insights into the lifestyles, habits, attitudes, tastes and needs of the emerging market consumer during intimate field sessions, on-site visits, keynote presentations, off-site dinners and hosted banquets.**

**Day long immersions will take you deep into the daily life of today's emerging market consumers to discover emerging consumer trends and market opportunities as experienced researchers lead small groups to visit; resident's homes, residential and commercial neighbourhoods, shopping and retail districts, traditional market streets and food stalls, local recreation and entertainment districts to witness first hand the changes taking place in the emerging markets in real-time.**

**Join us and experience first-hand how the future is unfolding in the emerging markets!**

- [China/Shanghai: June 24-30, 2008](#)
- [China/Beijing: October 14-20, 2008](#)
- **India: November 11-17, 2008 in conjunction with [World Usability Day](#)**
- **Brazil: February 2009**
- **Vietnam: March 2009**
- **Russia: June 2009**
- **Kenya: September 2009**
- **Cuba: Tentative November 2009**

Each market immersion is customized to explore the challenges and opportunities unique to the marketplace to deliver unparalleled culture-driven insights into the changing lifestyles, values and attitudes, aspirations, consumption and behavior of today's BOP and emerging market consumers.

Interested in learning more about the luxury market in China or India, designing for the BOP, selling to the BRICs or marketing to the Next Billion? [Contact us](#) for a tailored market investigation targeted to your organization or industry.

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- Futurists + Trend Forecasters
- Consumer + Market Analysts
- Business Development Directors
- Sales + Marketing Directors
- Product Developers + Industrial Designers
- Interaction + User Experience Developers
- Designers + Design Directors

Excursions are limited to 20 delegates.

2.

**“Weekend Workshops on User Centered Design 2008-Mumbai” on behalf of Design Incubator R&D Labs .**

**This year, we plan to conduct 4 Modules of Workshops spanning over 7 weekends (14 Days!).**

**The Modules are:**

**UCD 01 – Introduction to User Centered Design (2 days on 1 weekend)**

**Workshop dates are 24th May '08 (Sat), 25th May '08 (Sun)**

**UCD 02 – User Requirements Engineering (4 days on 2 consecutive weekends)**

**Workshop dates are 31st May '08 (Sat), 1st June '08 (Sun), 7th June '08 (Sat), 8th June '08 (Sun)**

**UCD 03 – User Interface Visualization, Prototyping and Graphic Design (4 days on 2 consecutive weekends)**

**Workshop dates are 14th June '08 (Sat), 15th June '08 (Sun), 21<sup>st</sup> June '08 (Sat), 22nd June '08 (Sun)**

**UCD 04 – Usability Testing and Design Inspection Methods (4 days on 2 consecutive weekends)**

**Workshop dates are 28th Jun '08 (Sat), 29th Jun '08 (Sun), 5th July '08 (Sat), 6th July '08 (Sun)**

**Venue:**

MphasiS Ltd., 2nd Floor, Leela Business Park (Opposite to the Leela Kempinski Hotel),  
Andheri-Kurla Road, Andheri East, Mumbai 400059.  
Facility and Infrastructure support by MphasiS Usability Engineering Practice.

Important links for more information:

Site URL: [www.designincubator.com](http://www.designincubator.com) (look in the training section) Workshop URL: [http://www.designincubator.com/training\\_current.htm](http://www.designincubator.com/training_current.htm)

Mail: [training\[at\] designincubator\[ dot\]com](mailto:training@designincubator.com)

Tel: +91 22 6552 9069

3.



**Reminder**

**ONE WEEK TO SUBMIT AN ABSTRACT – SHAPE THE CONFERENCE!**

**Deadline for submission of abstracts April 30, 2008**

**We have already received Abstract submissions from over thirty countries. Don't miss your chance to shape the conference and build awareness among delegates on key issues related to ageing! You are invited to submit an abstract for a symposium, workshop, poster presentation and/or a paper presentation**

**EXPO AGEING & DESIGN: A UNIQUE BUSINESS OPPORTUNITY**

**The two-day Expo will take place during the IFA Conference and will showcase leading examples of urban, residential and product design. Contact the Expo Secretariat by email at [mbibeau@deeglobal.ca](mailto:mbibeau@deeglobal.ca) to obtain a copy of the Space and Services Rental Contract. Act Now! Only 130 booths available!**

**For more information on the International Federation on Ageing's 9th Global Conference and Expo Ageing & Design Montréal from September 4 to 7, 2008, go to [www.ageingdesignmontreal.ca](http://www.ageingdesignmontreal.ca) , [info@vdm-adm.ca](mailto:info@vdm-adm.ca)**

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4.

Introducing the First socialmedian Design Contest. \$1500 in prizes available.

- The first socialmedian design contest.
- \$1000 top prize.
- Potential second prize of \$500 (see details below)
- Potential ongoing work for winner(s).

WHY:

- The purpose of this contest is to spur some creative thinking on how to make the socialmedian member homepage work well for the user, while uncovering some world-class design and user experience talent
- We're also on the hunt for some world class designers to join our team for project work or more.

WHO:

- Anyone from anywhere in the world can participate

HOW:

- Contestants will have until 5pm pacific time on May 5 (midnight GMT) to complete the following task.
- Contestants will need to submit (1) a proposed design for the "logged-in member homepage" on [www.socialmedian.com](http://www.socialmedian.com). This page can be found at [http://www.socialmedian.com/\[username\]](http://www.socialmedian.com/[username]) with [username] representing the individual's username on socialmedian. (2) a proposed redesign of any other page on socialmedian, following a similar template to #1.
- Contestants can access [www.socialmedian.com](http://www.socialmedian.com) by going to [www.socialmedian.com](http://www.socialmedian.com), clicking on "create an account" and using the invite code "design contest". Only 100 people will be able to use this special invite code so PLEASE do not use this invite code if you are not intending to participate in the contest.

- Contestants should join at least 5 News Networks and then come up with a proposed design for their homepage. Contestants should have clipped a few stories as well.
- Key elements of the homepage:
  - The Hot List presents a running feed of personally relevant news and activities from the member's News Networks. Members identify to other users news of interest through our algorithm which pushes certain activities to the Hot List. Every member's hot list is personalized to his or her own interests. Currently, there are no filters for the Hot List .
  - Other elements of the member Homepage currently include:
    - Links to the News Networks the user belongs to
    - A list of the items that member has "clipped"
    - Some quick links to some of the key site functions (add news, snips, find/create news networks, browse users, and a quick link to our browser bookmarklet).
  - Our user surveys have uncovered the following areas of member feedback on their homepage design:
    - Easier ways to filter or view their Hot List by News Network and/or by people of interest
    - Easier quick links to my News Networks (currently buried on the page)
    - More quick links and widgets for hot topics, popular stories across socialmedian, etc.
    - Less emphasis on my history of clips (takes up more real estate on this page than necessary).
  - How the contest will be judged:
    - There will be two prizes.
    - The first prize will be for \$1000 US and will be judged by the socialmedian team.
    - Entries will be judged based on overall design aesthetic, enhancements to the current user experience, and creativity. Please Note: The socialmedian team favors simplicity in design and use of white space, so please keep that in mind. The result

should be a visually pleasing, cohesive design that is user friendly and easy to navigate.

- You may submit your entry either as a picture or html or any other format you choose.
- The judges will look favorably on designs which emphasize how the site will interact (e.g. where ajax would be applied, etc.)
- The potential second prize will be for \$500. We will post images of all of the entries to this blog along with info on the design, and then enable anyone/anywhere to vote for their favorite entry. IF the blog vote winner is someone different than the first prize winner, then that individual will also get \$500.

To enter the contest:

- Send an [email to Jason Goldberg](#) by the deadline with your submission attached or a link to access it. Any explanation in writing, audio, or video is also welcome but not required.

The winners:

- Will be paid immediately via pay pal.
- Will most likely see derivatives of their design elements applied to the site
- Will be interviewed for potential project work or more with socialmedian.

Here is some additional background on socialmedian as pertains to this contest:

- socialmedian connects people with personalized news and information.
- The service is currently in an invite-only alpha. We started working on socialmedian in February and went live with our first features in early March. Since then we've been iterating rapidly based on alpha user feedback. We are passionate about simple clean designs which utilize a lot of white space. We have just recently (past couple of weeks) begun to add any design elements to the pages, as our focus has been foremost on features first.

- At the highest level, what we are trying to with socialmedian is to present people with the most relevant personalized news from any source. There's a ton of content out there (and more being created every day) and as the noise level increases, people need help discovering just the most important stuff to them. That doesn't matter whether you are interested in broad topics like Tech News, or Politics, or more specific topics like Rock Band (the game), or android, or modern interior design, etc.
- Our thesis is that a way to solve this problem is to utilize collaborative filtering to help people with specific similar interests identify/discover what to read/view. The notion is that on any specific topic, there are a set of people who can help other people discover what matters, from any number of sources. Or, put another way, help them filter out the noise and discover news of personal interest.
- In our socialmedian language, a group of people who share interest in a common topic or set of related topics form a "News Network" -- which enables them to collectively discover and identify to each other relevant stories. Wiki-like, socialmedian's members can create and join News Networks on any topic they desire. socialmedian's 2000 alpha members have already created and joined more than 600 discreet News Networks on broad topics like "tech news," more focused topics like "campaign 2008," and very specific topics like "android" or "indie movies." Users have also frequently created News Networks to track competitive industry news. Also Wiki-like, members of a News Network also decide what "Topics" to include (like keywords) as well as which sources to include.
- When users see something of interest on socialmedian, they "Clip it." Every time someone clips a story it alerts people in their News Networks that the story is worth checking out.
- The logged-in member homepage is intended to be the member's dashboard on socialmedian, providing quick access to all the key information they need to navigate the site.
- We have not yet applied any design elements to the member homepage.

## Categories

[social|median](#)

## Tags

- [design contest](#)
- [socialmedian](#)
- [social|median](#)

5.

## NextD Events

**WorkshopONE Summer Session 2008**

**Saturday July 19, New York City**

**Registration Opens**

<http://www.nextd.org>

The summer session of NextD WorkshopONE / Understanding Cross-Disciplinary Innovation Leadership Now is back by popular demand and scheduled for July 19th in New York. If your work places you in a position where you have to lead cross-disciplinary teams tasked with co-creating innovative solutions to complex, fuzzy challenges, this workshop is for you.

Around the world everyone is talking about the importance of innovation leadership, but what the heck is it in the context of cross-disciplinary organizations and in terms of everyday behavior? How do you make innovation inclusive, tangible, real and applicable to the diversity of challenges facing you and your organization today?

In the 21st century continuous change has already become part of the everyday marketplace. In this context organizational leaders face a continuously evolving array of never before encountered challenges and opportunities. To operate in that emerging landscape of complexity today design/innovation leaders need highly adaptable process tools and cross-disciplinary team leadership skills applicable to many types of challenges or opportunities.

NextD WorkshopONE is a hands-on learning-by- doing session like no other. We gear this session towards the design community and much is shared about Design 3.0.

**NextD WorkshopONE is discipline agnostic and focused primarily on HOW (Process) rather than any particular WHAT (Content). This is not a touchy-feely Kumbaya session, folks. Our instructor teams draw from and share lessons learned on the front lines of 21st century innovation acceleration, organizational transformation, and strategy consulting practice.**

**WorkshopONE works at the level of foundational pattern language for inclusive innovation and adaptable strategic co-creation. That language and the interconnected toolkit can be adapted to any challenge condition. Knowledge of that pattern language can inform all specialized innovation process types, including Strategy Design, Strategic Planning, Business Design, Organizational Systems Design, Architecture, Industrial Design, Communication Design, Environmental Design, Experience Design, Design Research, etc.**

**We all know it is easy to talk the talk of cross-disciplinary innovation collaboration but how do design leaders walk the walk? Find out at NextD WorkshopONE.**

**Included in this year's session will be a presentation on Design 3.0 /Making Sense of Design Now! Come and learn about the future of human-centered design innovation that has already arrived.**

**Registration is now open:**

**Date: Saturday, July 19, 2008  
Location: New York City  
Duration: One Day  
Cost: \$750 Per Person**

**Space is limited. To register today send an email to [programs@nextd.org](mailto:programs@nextd.org)**

**See movie from last summer's session:  
[http://nextd.org/media/mindscape/WONE\\_NYC\\_07movie.mov](http://nextd.org/media/mindscape/WONE_NYC_07movie.mov)**

NextDesign Leadership Institute  
41 East 11th Street  
11th Floor  
New York, NY 10003  
USA

please direct all inquiries to [programs@nextd.org](mailto:programs@nextd.org)

6.  
**PRESS INVITE – EVENT NATIONAL INSTITUTE OF  
FASHION TECHNOLOGY, MUMBAI PRESENTS  
infinite ideas...infinite ideas...communication design  
exhibition + seminar  
20 + 21may 2008**

**For further enquiries: Priyama Barua; 9819477279  
Exhibition**

**Showcase of Professional work by the Graduating Batch  
(2004-08). Works from various fields of design like  
Graphic Design, Visual Merchandising, Photography,  
Styling, Journalism and Research Design.**

**Seminar**

**Research Paper presentation on**

**Indian Design, Communication and Media .**

**Panel discussion on “Challenges and Possibilities faced  
by Indian Design and Communication Industry”**

**Graced by :**

**Prahlad Kakkar**

**Ashwini Deshpande,**

**Founder & Director,**

**Elephant Design.**

**Deepti Pant,**

**Founder & Director,**

**Ralibha Business Design & Film Collaborator**

**Sujata Assomull,**

**Communication & PR head**

**Reliance Brands**

**Sathya Saran,**

**Fashion Editor, DNA**

**Vishal Kapoor**

**Head Experience Design, Pantaloons**

**Tim Etherington**

**Design Director, Fitch**

**Venue**

**Nehru Center, Worli, Mumbai.**

## **Schedule**

**20th May**

**Exhibition: 10.00 a.m to 6.30 p.m**

**21st May**

**Exhibition: 10.00 a.m to 6.30 p.m**

**Seminar commences : 10.30 a.m**

**Inauguration speech by Roshan Abbas: 11.00 a.m**

**Paper presentations: 11.20 a.m**

**Panel discussion: 4.30 to 5.30 p.m**

## Job Openings:

1.

Synapse, which works in the area of business communication that helps clients achieve business outcomes by designing and executing information- centered initiatives

We are looking for candidates in the specialized areas mentioned below:

- Account Managers (Advertising Industry only) Exp: 2 - 5 yrs Professional fees: 2 - 5.L per annum.
- Content Specialists (Advertising Industry only) Exp: 2 - 5 yrs - Professional fees: 2- 5.L per annum.
- Technical Writers (Advertising Industry only) - Exp: 2 - 5 yrs Professional fees: 2 - 5.L per annum.
- Visual Designers (Advertising Industry only) - Exp: 2 - 5 yrs Professional fees: 2 -5L per annum.
- Search engine marketing specialists (Software / Web marketing Industry only) - Exp: 2 - 5 yrs Professional fees: 2 -5.L per annum.
- User Interface specialist (Software / Interface Design Industry only) - Exp: 2-5 yrs Professional fees: 2 - 5.L per annum.

Professional fees may vary from individual to individual under detailed screening of his / her resume, qualifications and experience.

SYNAPSE: The Art, Science and Technology of Information  
Monte Carlo, E-4 La Citadel Complex, Dona Paula,  
Goa 403004 INDIA

Desk: (0832) 2453320

Mobile: 9923379672

[savio@informationmatters.in](mailto:savio@informationmatters.in)

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

2

AOL India, Bangalore has opening for "UI Designer" and "Interface Technologist"

roles at AOL Video / Radio and Winamp.

## **UI Designer**

**Responsibilities:** Collaborate with users, product, development and programming teams to conceptualize, design, and produce user interface and navigation deliverables for engaging online products

**Desired Experience:** 2+ years

**Required Skills:** Creativity, conceptualization, feasibility, design, prototyping and production skills and ability to negotiate with conviction with good understanding of internet technologies and trends

## **Interface Technologist**

**Responsibilities:** Collaborate with designers, dev and products team to ideate and develop high-quality products for web and desktop focusing online community.

**Desired Experience:** 3+ years

**Required Skills:** Excellent understanding of HTML, CSS, XML, Javascript and ActionScript. Exposure to Flex / Web2.0 / AJAX frameworks is a must.

If interested, send in your resume

[prasanna.revan@corp.aol.com](mailto:prasanna.revan@corp.aol.com)

## **3**

### **Requirements of the position: Sr. Business Analyst**

- 4 to 6 years experience in Product management preferably in an Internet company.
- Meeting clients, understanding the business requirements.
- Familiarity with Internet technologies and web development processes.
- Highly developed analytical skills.
- A motivated self-starter with strong leadership, team-management and mentoring skills.
- Problem solving, innovation skills and creativity are a must. Very strong written & communication skills.
- Extremely detail oriented and ability to research and ideate.
- Fluency with several of the following software – Word, Excel, PowerPoint and Outlook , Visio, Project
- Experience in handling a b2 c service or product. Strong understanding of customer psychology, behavior and expectations.

**Additional Desirable Qualities:**

**Experience with conceptualizing, developing and managing consumer portals.**

- **Market research, business plan development, and intelligence gathering experience**
- **Knowledge of web development tools like Dreamweaver, Photoshop**

**Essential Functions/Responsibilities (include but not limited to):**

- **Understanding the client requirements.**
- **Research, Product strategy, planning and implementation– Overall responsibility for product planning, product positioning, product development, pricing strategy and structure for the relevant products.**
- **Creating specifications and managing the implementation – Gathering and synthesizing product requirements, driving product teams and schedules, and being the champion for product integration issues. Working closely with the development, design, quality assurance and SEO teams to ensure a high-quality customer experience.**
- **Providing direction & growth – Identifying and managing new developments and enhancements to the current product line to meet market demands.**
- **Achieving organizational goals – Brainstorming with senior management to determine future direction and growth of the online business. Working with business development, customer support, and marketing to drive the accomplishment of organizational goals.**
- **Documentation – Maintaining all documentation that pertains to the above responsibilities.**
- **Training & mentoring –Training, mentoring and managing subordinates.**
- **Reporting – Reporting activities on a periodic basis**

**Where to find such a person:**

**Internet companies such as job portals, travel portals, shopping portals.**

**VAS & Telecom companies**

**4.**

**SumTotal User Experience Team (UX TEAM) is hiring for User Experience Designers**

Please check our website [www.sumtotalsystems.com](http://www.sumtotalsystems.com)

**Required Skill set:**

- 5+ years of experience working on User Experience Design, Usability Engineering, Interaction Design and Information Architecture.
- Relevant understanding of AJAX and familiar and up to date with emerging web trends and designs
- Web Design HTML, Web browser capabilities and new technologies - Observing user research and translating user research into design decisions
- Knowledge in RIA Applications like Flex and Microsoft Expression studio.
- Experience of graphic creation and production, documenting and creating style guides Knowledge of usability and usability research/study is highly desired
- Thorough understanding of usability principles and standards in web design. Experience with a variety of user research methods.
- The ability to innovate -- build off of existing conventions to create advanced interaction designs.
- Excellent written and oral communication including strong presentation skills along with the ability to communicate design requirements to both technical and non-technical colleagues. Good organizational skills and cross- functional awareness.
- Candidates must have demonstrated expertise in the field by providing design samples and case studies.
- Software usability experience such as performing and overseeing usability tests, cognitive walkthroughs, heuristics evaluations, surveys, interviews, competitive analysis, task and needs analysis, user profiling, and other usability methodologies is highly desirable

**Job Responsibilities**

**Ability to think outside the box and design user interface with a WOW factor!**

- Usability Engineer works on various project teams to develop
- User-centered designs for enterprise web sites and web applications.
- Creates and manages UI and graphic design briefs by gathering information and data to clarify design issues. Thinks creatively and pro actively to produce new ideas to meet the constraints of look-and-feel, user and technical requirements

- Produce high quality mock ups to support concept studies and design briefs Analyze usability performance of our products and define targets together with product management team
- Lead the interaction design efforts, adhering to standards and guidelines established by the User Interface Design team.
- Develop user interface design proposals that embodies simplicity, relevance to user and high end visual solutions
- Undertakes documentation including site maps, wire frames, task flows, interaction designs, use cases, flow charts and navigation models. Prototypes of navigation models and interaction designs for demonstration and usability testing
- Remain involved in the design process from start to finish, seeing concepts through to finalized mock ups, and thoroughly identifying all edge cases.
- Successfully communicate conceptual ideas to cross-functional teams. Work closely with the Development teams to ensure that mock ups are successfully translated into quality web pages.
- Create briefs for usability studies and support with adequate information and prototypes or material
- Oversee user testing and focus groups to better understand user interaction.
- Research on best practices and feasibility for new project ideas.
- Helps in ramping up a team by participating in hiring and mentoring.

**Qualification:**

Master's / Bachelors Degree in Human Factors, Cognitive Psychology, Human Computer Interaction, Industrial Engineering and Design or related discipline is preferred. Send in your resume along with work samples / case studies: [ranzeet@gmail.com](mailto:ranzeet@gmail.com)

User Experience Engineer,  
UX Team - (R&D) Engineering Services,  
SumTotal Systems India Pvt. Ltd.  
[www.sumtotalsystems.com](http://www.sumtotalsystems.com)

5.

Motorola is hiring for the position of an Interaction Designer.  
Interested

**\*INTERACTION DESIGNER\***

**\*Department Description \* \*The user interface design team is a multi-disciplinary design organization that employs a user-centered design process. The group is responsible for all aspects of User Interface design: interaction style guides, screen by screen task flows, application design, sonification, light, graphics, haptics and animation. Key drivers of the organization are business strategies, brand building, usability and rich experiences . We leverage industry standard methods of observational research, scenario building and use case development in our design process.**

**The group is participant and contributor to front end planning, customer requirements and development processes. We work closely with marketing, industrial design, software development, system engineering, and Business groups. The UI design team is part of the consumer experience design group.**

**The UI group is global (Beijing, Seoul, UK, Mountain View CA, Chicago/Libertyville IL, Bangalore). This position will be based in Bangalore, India.**

**\*Scope of Responsibilities/Expectations**

**Interaction designers are responsible for the user interface design of key features and applications on mobile phones.**

**Key responsibilities are:**

- Leading all stages of the user-centered design process from concept creation to working with the software teams during implementation. This involves scenario planning, use case development, and design reviews throughout a product's life-cycle.**
- Employing a holistic user-centered design approach to ensure connectivity across multiple products and software platforms.**
- Build credible working relationships with UI design staff, product marketing, software and engineering partner organizations as well as key customers. Drive knowledge share and creative flow of new ideas between**

- Support the formation of a user-centric point of view in key application areas that relate to evolving consumer needs. Key areas include messaging, multimedia management, digital imaging, personalization and Community-building.
- A deep understanding of user-centric design processes and research is a must. This position requires the formation of strategies and roadmaps that support world-class interaction design.\*

**\* Specific Knowledge/Skills**

- Experience developing and documenting use cases, task flows, user journeys, concept design, screen and interaction design.
  - Familiarity with information architecture and cognitive Psychology principles
  - Ability to resolve and document detailed design and implementation issues
  - Sustained attention to detail from concept to implementation
  - Experience with usability testing or ethnographic research
  - Creative problem solving skills and attention to detail
  - Ability to work independently as well as with a team
  - Self-motivated with a high level of responsibility and Professionalism
  - Exceptional communication skills (writing, listening, presenting)
  - English proficiency required; other languages a plus (particularly Mandarin)
  - Practical knowledge of Visio, Illustrator, Photoshop, Microsoft Office applications and Microsoft Project
  - Experience working directly with implementation teams as peer partners
  - Bachelors/Master's degree in the areas of HCI/Cognitive Science/Human Factors/Visual Graphics and other similar fields required with 2 to 3 years work experience in a relevant field.

Experience in the Mobile domain desired but not Essential

Design Manager, India  
Motorola, Bangalore

6.

## User Experience Design

Persistent Systems' Usability Engineering Group is looking for **Senior User Experience Designers** to join their team.

### Expected work experience

- Worked across several domains such as life sciences, finance, telecom, e-commerce and so on
- Managed Lifecycle UCD projects
- Played multiple roles - usability evangelist, usability project manager and technical sales person - at the same time
- Researched in emerging areas, usability and published your work

Send your **resume, portfolio** with current and expected CTC to:  
[usability@persistent.co.in](mailto:usability@persistent.co.in)

Portfolio should contain work samples ranging from regular content sites, ecommerce, healthcare, banking to web and desktop applications. Include only 5-6 work samples that are latest and your best.

### Job Profile and requirements

- Diagnose clients'/users' needs
- Plan, design, conduct usability activities including user and task analysis, expert reviews, usability tests, card sorts, competitive analyses, and standards
- Provide insightful solutions to interface structures and design issues
- Hands on, responsible for multiple projects
- Educate/train small group of fresh usability engineers
- Assist in preparation of project proposals/budget and manage resources
- Develop and cultivate an interest area in usability research
- Assign tasks to teams and track, monitor and deliver on schedule
- Qualifications: Masters degree in Human Factors, Experimental/Cognitive Psychology, Industrial Engineering, HCI, Industrial Design or other related discipline with a solid foundation in research-based design using both quantitative and qualitative methods
- Must possess excellent interpersonal, communication, management, negotiation and client relations skills



[www.persistent.com/usability\\_engineering.html](http://www.persistent.com/usability_engineering.html)



Project Manager, UECE, Persistent Systems

[http://www.persistent.com/usability\\_engineering.html](http://www.persistent.com/usability_engineering.html)

7.

**IDEO**

100 Forest Avenue, Palo Alto, CA 94301  
direct +1.650.289.3560

email [jeannie@ideo.com](mailto:jeannie@ideo.com)

For career opportunities, please visit us at <http://www.ideo.com/careers/>

### **Industrial Designer (Mid Level) Summary**

Based in Shanghai, the Industrial Designer will join a multidisciplinary team responsible for the development of a wide variety of new products for different industries. This individual will be involved in all aspects of the design process including user research, product concept generation, client liaison and close cooperation with IDEO's engineering staff. This individual will communicate ideas through quick sketches and computer aided design tools.

#### **Specific responsibilities**

- Participate hands-on in your area of expertise while designing in conjunction with other disciplines (Human Factors, Interaction Design, Business Factors and Mechanical Engineering.)
- Translate user needs, technical realities, brand attributes and business needs into compelling products that create a positive user experience.
- Conceive aspects of form, aesthetic, physical and psychological interfaces between users, products and system compatibility.
- Determine materials, construction, mechanisms, shapes, colors, surface, finish, manufacturing processes and packaging.
- Serve as a liaison during engineering and manufacturing phases of the project.
- Assist in the creation of project proposals. Support presentations and design discussions with external
- clients.
- Mentor and guide more junior level Designers in project teams.

- Coordinate with IDEO's other offices as necessary on projects not based in Shanghai.

#### **Qualifications**

- 2-5 years experience in product design, with at least some exposure to plastic part design. Experience in project leadership a big plus.
- Bachelor's degree required in Industrial Design or similar required. Masters degree in Industrial Design or similar a plus.
- Strong passion and unique point of view on design, knowledge of design trends, and curiosity to challenge the trends.
- Ability to transform specific user needs, technical realities, brand attributes and business needs into experiences, services and product opportunities.
- Ability to effectively communicate ideas and design concepts to clients, while being adaptable to styles that suit client needs.
- Strong expertise in 2D and 3D rendering using Photoshop, Illustrator, Rhino, etc. Strong hand sketching skills. Experience building prototypes.
- Strong conceptual thinker, attention to detail, and problem solving skills.
- Experience and desire working with multidisciplinary teams; ability to build on the ideas of others.
- Fluency in spoken and written English and Mandarin (Chinese) required.
- Must be willing to travel at least 10% of the time.

#### **Sr. Industrial Designer Summary**

The Senior Industrial Designer will lead and participate hands-on in a large variety of projects based in our Shanghai office. This individual will work on one or multiple projects at a time with varying timelines.

## Specific responsibilities

- Translate user needs, technical realities, brand attributes and business needs into compelling products that create a positive user experience.
- Lead and participate hands-on in your area of expertise while designing in conjunction with other disciplines (Human Factors, Interaction Design, Business Factors and Mechanical Engineering.)
- Manage product design lifecycle from initial research to conceptualization to rendering and prototyping.
- Conceive aspects of form, aesthetic, physical and psychological interfaces between users, products and system compatibility.
- Determine materials, construction, mechanisms, shapes, colors, surface, finish, manufacturing processes and packaging.
- Serve as a liaison during engineering and manufacturing phases of the project.
- Effectively articulate design direction to external clients; be an expert storyteller.
- Set strategic brand direction and executes on the strategy via consistent delivery of the brand through various channels.
- Build and maintain relationships with external clients.
- Project management: scope work, draft proposals, set up and maintain budgets, organize resources, management of timelines/milestones.
- Cultivate and grow the design culture at IDEO Shanghai. Provide vision and direction to the community of industrial designers. Mentor and inspire more junior level Designers, nurturing their talent and professional growth.

## Qualifications

- 6+ years experience in product design, 2+ years experience in project leadership.

- Bachelors degree required in Industrial Design or similar required. Masters degree in Industrial Design or similar a plus.
- Strong passion and unique point of view on design, knowledge of design trends, and curiosity to challenge the trends.
- Ability to transform specific user needs, technical realities, brand attributes and business needs into experiences, services and product opportunities.
- Ability to effectively communicate ideas and design concepts to clients, while being adaptable to styles that suit client needs.
- Strong expertise in 2D and 3D rendering using Photoshop, Illustrator, Rhino, etc. Strong hand sketching skills. Experience building prototypes.
- Strong conceptual thinker and problem solving skills.
- Experience and desire working with and leading multidisciplinary teams; ability to build on the ideas of others.
- Fluency in spoken and written English and Mandarin (Chinese) required.
- Must be willing to travel at least 10% of the time.

#### About IDEO

IDEO is an internationally renowned innovation and design firm that uses a human-centered approach in design to help organizations create products, brands, services, environments and strategies. We help our clients identify new directions and offerings by designing for people's latent needs, behaviors, and desires. As social issues enters the mind of the 21st century society, IDEO is integrating themes such as sustainability and social responsibility into our designs. A partial client list include: Eli Lilly, Hewlett Packard (HP), Intel, Marriott, McDonald's, Microsoft, Nestle, Nissan, Nokia, Pepsico, Samsung, and SAP. IDEO consists of design thinkers experts in the disciplines of design, engineering, social science, and business strategy. Our strength in innovation stems from our unique culture based on collaboration, diversity, curiosity, openness to ideas, and empathy that defines each of our eight locations: San Francisco, Palo Alto,

Chicago, Boston, New York City, London, Munich, and Shanghai. Since 2005, the Boston Consulting Group has identified IDEO as one of the most innovative companies in the world, and a survey conducted by IMD, Egon Zehnder, and Fast Company placed IDEO fifth on a list of the most admired US innovators. Beginning in 1991, IDEO topped BusinessWeek's list of design award winners for fourteen years straight. Other awards include nineteen Red Dot awards and more than fifteen iF Hanover awards.

### To Apply

Please visit our website at <http://www.ideo.com/careers/> to submit your cover letter, resume or curriculum vitae, and portfolio. Your cover letter should explain why you are a good fit for this role. Your resume should include your education, experience and interests. Your portfolio should contain 4-5 unique and innovative designs that represent your point of view in design. Accompanied with each design should be a description of the process taken that resulted in the final outcome (in English). Each story should include: the problem you are addressing in your design/redesign, the rationale behind your design decisions, and how your idea/design is an appropriate solution to the problem identified. Please include original (rough) sketches as well as rendering, prototypes, and if available, artistic portraits of the final product. Please pay attention to the overall presentation within your portfolio, as we are equally interest in how you showcase and express your work

### 8.

Brit India requires a textile coordinator

We are looking for someone who has a textiles background.

The person shall be stationed at our office in Ashok Vihar, New Delhi

The prospective candidate should be able to follow with retailers in India on orders and co ordinate with our UK office.

Anyone interested can send their cv to

Director.

U.K Mobile 0785 222 4040

India Mobile 98100 19232

[britindia.sales@gmail.com](mailto:britindia.sales@gmail.com)

### 9.

Delhi based company Spaindia is looking for retail

designers with 1-2 years experience (freshers may also apply).

Details about the company are avaailabe at [www.spaindia.com](http://www.spaindia.com)

For further details you can get in touch with udita rawat on [uditarawat@gmail.com](mailto:uditarawat@gmail.com).

Associate Faculty (DRE)  
Coordinator NID-Asian Paints Colour Research Studio  
National Institute of Design  
R&D Campus Bangalore

10.

Company name is [www.suksh.com](http://www.suksh.com) located at Bangalore

Contact shreyans <[shreyanschopra@gmail.com](mailto:shreyanschopra@gmail.com)> or  
mobile 91-9902816464

**Key Responsibilities**

Understand product requirements & define visual  
direction for page layouts & icons

Creating - banners, messages, art works

Come up with different color schemes for site layouts in  
tune with current trends. Present the designs to  
stakeholders and get approval Work closely with product  
and management Create deliverables in terms of CSS  
style guide, jpg/gif image gallery, flash animations,  
icons, etc.

**Education & Experience**

Bachelors or Masters degree in design

2-5 yrs of industry experience designing Internet portals

**Requirements**

Proficient with Photoshop, illustrator, Corel draw, Flash,  
Director, Dreamweaver, etc.

Knowledge of colors, web 2.0 styles, trends, etc.

Hands on experience designing web page layouts and  
visual directions.

Excellent communication skills as well as has the ability to  
lead a team of designers.

Knowledge of internet portal business and models will be  
an added advantage

11.

Yahoo! India Research and Development is looking for a  
senior visual designer to work on an upcoming  
international Yahoo! product being built out of Bangalore .

We are looking for highly creative and talented individuals  
with

- A sound knowledge of visual communication  
techniques,

- ability to understand requirements and their implications on the final product
- ability to conceive and deliver an effective design in an agile mode

The designer would need to work closely with the product team, interaction designers and other stakeholders in formulating the overall visual tone of the product and executing the same. He would also need to ensure a high quality of deliverables in a format consumable by the project team. Attention to detail and overall brand awareness is essential. A relevant experience in web based/web 2.0 products with a basic understanding of CSS would be of advantage.

This is an urgent requirement open to both contractual/ full time options. Candidates from Bangalore would be given preference.

Interested candidates can reach us at [anupamak@yahoo-inc.com](mailto:anupamak@yahoo-inc.com) and/or [datarsd@yahoo-inc.com](mailto:datarsd@yahoo-inc.com) for more details and for sending in your resumes. Please provide links to your work and do not attach heavy files along with your resumes.

12.

CA (formerly Computer Associates) is looking for Senior User Interface Designers for User Experience Team at their India Technology Centre, Hyderabad.

Interested candidate can send CV to [gajendra.agrawal@ca.com](mailto:gajendra.agrawal@ca.com)

**Job Description**

**Number of Positions: 1**

**Location: CA Campus, Gachibowli Hyderabad**

**Job Overview:**

- Provide support for the creation of user interface designs for CA products.
- Deliver UI designs in the form of sketches, story boards, wire frames, and interactive prototypes
- Produce UI and interaction specifications
- Ensure all product designs meet usability objectives and user requirements.
- Coordinate and communicate with development teams as part of product design Generalize usability findings to apply to UI design

- **Contribute to UI standards and consistency with other products.**
- **Mentor junior team members**

**Preferred Education: Master's Degree in Human Computer Interaction, Information Design, Product Design, Industrial Design, Visual Design or related HCI discipline is preferred.**

**Work Experience: Typically 5 to 10 years of experience Designing UI, Conducting User Research, usability studies and testing of enterprise products Experience with Thick and Thin- Client enterprise software is preferred.**

**Specific Skills and Certifications:**

- **Requirement Gathering, Information Architecture, Storyboarding, Design Detailing, UI Standards, Prototyping skills using HTML, Flash, JAVA script, Graphic Tools (Photoshop, Illustrator, Macromedia) etc.**
- **Experience with Thick and Thin- Client enterprise software is preferred.**
- **Candidate should possess excellent written and oral communication, presentation, project management, and negotiation skills.**
- **Ability to build trusting and cooperative relationships with product teams is a must**

**Send in your resume along with work samples to [gajendra.agrawal@ ca.com](mailto:gajendra.agrawal@ca.com)**

**Advertisement:**

**Contact for Bags  
Business:  
Arti  
9810835881**



**9212099220  
[roohbyarti@yahoo.com](mailto:roohbyarti@yahoo.com)**

For free Registration: write to  
[subscribe@designforall.in](mailto:subscribe@designforall.in)

Write to us about change of e-mail address:  
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