

# Design for All



## **Chairman's Desk:**



***Dr. Sunil Bhatia***

**Santa Claus, legendary figure who is believed to be the traditional patron of Christmas all over the world, bringing gifts to children and instigating hope for lives of millions of men & women who are living depression, irrespective of their caste ,creed or color. 'Poor person's life is same & linear wherever he lives in any part of the world and conditions are similar through out the year. He looks for some change in his life and he feels happy by spending his savings for welcoming Santa Claus '. The character depiction of Santa Claus in literature, art and multi media is a very jovial, care free, with red dress & white beards in a casual manner: a visual pleasure, no sign of tension in his forehead but marks of age are visible, and gives gifts at par with everyone whether the receiver is rich or poor, literate or illiterate etc. He only distinguishes between good and bad deeds and offers the gifts accordingly whosoever has faith in him. He comes with bang and his presence is known by mixture of different peculiar sound of barking dogs those are huffing & puffing, and pulling the vehicle , he is continuously**

ringing bells and his voice expressed as he is the happiest person on the earth and in hurry to finish lots of pending works. 'Our sorrow generally silent slips close to us and stay longer beyond our expectation.' Contrary to sorrow, happiness has character of fanfare and is of short life, wherever it makes its presence, environment changes to happy and who so ever close to that moment & environment enjoys its good affects. Santa Claus as long he stays with us his happy ringing bell takes us to divine experience and after leaving that divine humming sound continuously rings in the mind. That unique experience becomes a memorable and it is difficult for anyone to forget that divine presence. His bell sound alarms those who are either slip into sleep and waiting for him or sound of his bell along with trademark laughing voice keep reminding those who have forgotten to hang their socks at the gateway in expectation that Santa Claus would fill it with chocolates etc, the day of fulfillment of their wishes. Everyone feels his momentary presence and that has transformed to altogether a new person. Their eyes experience a divine shine and some unusual power seems to have been infused for new lease of life. I call Santa Claus's design is a Universal Design. An ordinary person seldom experiences happy moments in his day to day struggle and his struggle for of search of true happiness prove in vain and he questions 'does happiness exist in human life? Santa Claus simply reminds them 'Happiness is integral part of your life. Sorrow doesn't last'. His once in a year visit is not for solving our problems or granting for our wishes or pardon of our sins. He simply reminds us life is nothing but act of aiding & helping others. He knows what his limitation. He is

not messenger of God or authorized by anyone to grant wishes. His role is to remind those things those men is forgetting. He symbolizes art of living and spreads the philosophy 'Live like a child and your wishes should be like a child and expectation should not be more than what a sock can hold. The Holy Spirit's emphatic reminder to us "be content with what you have".' The true Art in Giving is to give from the heart without any expectation of a return. His presence is momentary but leaves a permanent imprint in mind of an individual, once opportunity is gone, left the feeling of lost, and he left us with message 'wait for me! I will be back next year for spreading more happiness'. Those who are suffering in miserable state for a year survive all odds because their strength is their hope in Santa Claus that end of the year he will face to face with happiness and perhaps will take out from these troubled lives. 'He is symbolizing universal character of human with jovial nature.' Ordinary persons live different life. They wish to be happy and think of spreading happiness around them but in reality they live unhappy lives. Their adversities change their lives and individuals spend their lives with struggle and worry every moment is question of their survival. Their constant companion is sorrow, sadness and poverty. They appear to be born with a curse of poverty and their berths symbolize punishment , very difficult and helpless life as Adam was thrown out of the Paradise .But a few have remarkable character and exhibit exemplary deed of what majority of the persons can never imagine inspite of all resources at their doorstep. Success story is same for everyone those who are compulsive optimistic and feel content in whatever is

**happening in their lives. It is question of how to utilize the resources effectively and efficiently. Greater inefficiency makes the God inference a convoluted way to conclude that God exists, but it doesn't follow that it is an instance of transmission failure. Those who were considered for changing the face of humanities like Abraham Lincoln, Mahatma Gandhi, Luther , and many more , in fact they changed the course of thoughts and actions of their own lives and beyond is that they were able to imagine the world differently. They had the tendency to plan, negotiate and persist. They knew how to endure, and perhaps even to enjoy, the icy winds of solitude. They saw beyond revenge, wanting to treat everyone, including the enemies and those ridiculed them, with dignity. They created a spectacular freedom, one that seemingly only a very few can cultivate and sustain. They were true representative of Santa Claus and have exception mastery in 'art of giving.'**

**Changes have inbuilt character of GIVING. Either you discard or throw in dust bin or give away or give up all, are directed toward change. In Indian History, there was a King Harshvardhan who followed the practice at the bank of Ganga every 12<sup>th</sup> year of Holy dip in river when his public congregated at bank of Ganga ,gave away everything whatever he was possessing as charity . Giving invites change and provides dynamics to market. He was master in 'art of giving', was aware as long you are stick to old, new will not emerge and economy will remain stale & stagnant. Movement of economy requires GIVING. For a king, gives up everything is easy because he is sure as he will be back in his kingdom,**

every thing best will be available to him. Biggest dilemma for ordinary person is 'How much and how to do the GIVING?' In our ancient time, they have devised a method by saying 'if you are doing charity your left hand should not know what you have given by right hand.' India has long tradition of giving is with right hand and left hand should touch the elbow of right hand as mark of respect. This saying defines they have devised a method where they have emphasized on secrecy, so that, that person should not seek benefit out of this act. Most of the people are questioning me out of dilemma 'How much a person should do the GIVING? My answer is very simple 'Give that much it can fulfill his socks that means equal to his need and beyond that it will promote his greed. It should not pinch who is giving and easily he can forget .When Santa visits he is filling our socks. He could ask for your cap that is bigger than socks. Reason of filling the socks is that giving in cap is associated with head and it should not spoil the mind of the receiver and socks are associated with ground realities. His giving should not cultivate the habit of begging'. Beware! There is caution. Some people approach with malafide intentions. First they establish the confidence to cheat you in future in major share. They establish contract of give and take and strictly follows the agreed terms and ditch you at the point when you have complete faith in him. I call it is commercial exchange but not at all Charity. Those who have the habit of giving to genuine needy of the public, citizens are modest and understand the meaning of humanity and that lead to rank of least corrupt countries and where everything is governed under commercially oriented philosophy and they question ' what I



**will gain out of this act?', those states are extreme corrupt and high in ranking.**

**What changes most fundamentally are the assumptions, practices and rules but our modern formally trained designers think technological changes can revolutionized the society and that's the reason their designs are heavily technologically based. There is no element of selfishness. They forget that our past society had experienced changes because of a few selfless actions. Technological changes may be secondary, which is different way of looking at transition than most people do; especially designers are inclined to view technology changes as primary, and institutional changes as secondary, which often seen being forced by technology. Overlooking the fact that the technologies are made by people guided by idea, a new outlook and a new set of assumption are emerging and that is a dangerous trend. If the technological changes are happening under the influence of market driven forces, then it is utmost dangerous trend. Market driven forces have integral character of selfishness and whatever changes it will bring it will be momentary and for its own benefits. Human history has witnessed that cultural changes have happened because of selfless character of man and technological changes proved to benefited for masses if it was natural in progress and no one had imposed for changing its direction for personal gain.**

**The true story of Santa Claus remains one of the biggest mysteries of all time. Stories and legends of this jovial, red-clad symbol of kindness and Christmas cheer have been passed**

around for centuries in countries all over the world. Some believe Santa Clause had his roots in Christianity while others believe that he was just a mythological god, Odin. Others think that he was invented by the Coca Cola companies in the early 1900's to sell more pop. One thing is sure that effort of company was to promote the cult figure for own commercial benefits and it proved to be a boon in disguise . Color is a kind of visual effect to light, it caused by the people's eyes, brains and their experiences. But, in real life, our perception of color are not only determined by the light's physical appearance, but also affected by the colors surrounding. Why does Santa wear red clothes in Christmas Day? Red color is vibrant color and sign of welcoming. It is the best example of physiognomy- a form expressive of character and his form expresses his character of generosity, humanism and a symbol of giving. What unite the all joyful faces? Is it the physiological arrangements of an individual or their expression of joy? When some unknown happy personality passes near us we say 'Look at him, he is full of life, doesn't that deserve a smile in return? The same is happening with Santa Claus when he visits us. His appearance offers therapy for human sufferings. Generally individuals live in depression; Sundblom's Santa offered just what people needed at that critical time: a most welcome display of warmth and generosity. Santa with a long white beard wears red clothes in indispensable to Christmas and his red with white gives sense of security. 'I am with you. God is with you. Don't worry He is taking all care for you and when time will demand He is ready to sacrifice his life for your sufferings'. Is it not his appearance a visual pleasure?



**Indeed. All credits goes for giving such a beautiful concept of a man to our commercial company. They have transformed a dull cult figure to vibrant and what an ordinary person wishes to be.**

**Whatever it has various mysteries , but one thing is sure it gives human a new hope and it takes away a pain of daily routine struggle and everyone feels they are born to be happy. Whenever month of December comes a festivity mood surfaces and everyone gets busy in preparing for welcoming Santa Claus and Messenger of God Jesus that gives immense pleasure in welcoming. We also feel different and happiest creature in this world because we are celebrating our 6<sup>th</sup> year of monthly international publication without missing single issue in the month of every December and we feel we have blessing of divine power. Mystery has also surrounded us and it surprises everyone ` How come they have servived this publication for such a long years? How long will they continue to do the selfless service? We are promising as long our well wishers are showering love and affections on us by contribution of information-views, news, program & events and most important submitting their latest findings for publication we will continue to publish this international publication. What is significant of this publication? We are providing a platform where they can learn , intiате new discussion by publishing their latest findings and above all where they can shake things loose or make a highly imaginative and deeply moral turn, we can also create options for others. Chinese philosopher Confucius had said that `everything is governed by the law of unintended consequences.` We are simply guided by divine power and we don't know what the unintended consequences**

are and what our destiny is. But our past is giving some sense that something unusual good is store for us in future.

Right now, if I look at the newsletter that I send out every month without fail I probably have just under +28,000 subscribers to newsletters. If I was to say: "*Look, I want a small amount a year*", I am pretty sure I would be losing 98% of those subscribers. Question is: "*Do I think that the monetary value, that 2% of that subscriber is worth it?*" Perhaps, would they then begin to share that content with others, because it is I have filtered what I have selected as being important? I do not know what will be the result if we follow the commercial angle for our publication. One thing we are sure what benefits we are enjoying under the guidance of divine power, those will be no more with us and we will be left alone. Our struggle will be only our struggle and element of social responsibilities will miss and that will make us busy only for our survival. It is a little early to tell, but parts of us also get tied on personality too. It may give feeling to a few that we are promoting personalities cult. It is not true but we are under the obligation when we were in initial days struggling to establish our publication, they extended their selfless help and we are today because of their timely helps. We are indebted with their selfless helps and it is our moral duties not to forget their timely helps. We are not planning to change our concept of free disseminating of the knowledge in near future. We are also not customizing certain resources and make those available to us from our well wishers absolutely free. This publication is free and it will remain free in future also subject to the condition we

**should receive the different articles from different authors as we have received in past and continue in future. "Design is a basic human capability. Like language and music it defines us as human beings, derived from but also different from the rest of nature. This capability enables us to shape our physical environment, giving it meaning, with its outcomes clustered into objects, communications, spaces, services and the combination of some or all of these into systems."**

**What should be the true religion of the designers? They should believe in design that should be useful to all, sustainable, should never exploit the nature in such a way that it becomes scarcity for future generations. Above all, he should set an example for everyone. Herbert Simon who emphasized design as a process of decision-making directed towards change that could encompass both objective and subjective approaches and is a fundamental component of any professional activity. Our publication role is very significant in fast changing world where money is over shadowing all other activities and taking central place in human beings. Such sensitivity toward fellow human being is diminishing. We are addressing the designer and their social role from our platform with little effort is a drop in ocean of selfish world where everyone is willing to go to any extends for acquiring money. We are carefully warning that exploiting the resources is not right design rather we should be sensitive toward our future generations. "We are heading toward nowhere in future if we have design students who do not understand technologies, manufacturing processes, distribution, social and cultural elements of how design**

**structures our work and life and how design is woven into a social, cultural, ethical and political context. "Whilst for designers individuality and creativity are crucial characteristics, designers also frequently work in teams and have to satisfy specific criteria on multiple levels such as - the requirements of employers or clients; compatibility with available technology, marketing and distribution systems, legal and environmental standards, economic criteria. Above all they should know what the basic principal of Art of Giving is: Respect, Appreciation, Gratitude, Value and money enough for survival.**

**"Only if what is designed is affordable, useful for all, accessible and pleasurable will give continuing satisfaction. In other words, we have suggested in past and again we are repeating that users ultimately determine what constitutes value and innovation, and a focus on their needs and an emphasis on providing greater and deeper satisfaction to them is the key to sustainability of the products. When combing was invented, an individual was suffering with itching in scalp due to dirt in hairs. It was difficult for them to clean and wash their head because entangle nature of hairs. Comb is small and designed to meet the special purpose of arranging disheveled hairs. It was new design and possibly its beginning was very humble .As people realized its functional value, they started adapting it. Adoption pattern changes as economics changes of that area or vice versa. Where high levels of economic performance exist around the world, you will also find high levels of design performance integrated into organizations. Competition, moreover, is going to get fiercer. Size is not the issue. If you**

**begin with modest start and if you are concerned, sensitive toward surroundings, people around you will sense your good feelings and will come forward to make your effort a sincere movement. Once you pretend to be good and have some interior motive, the moment it will expose they will make your existence in question. "Intention should be good and passion should not miss whatever you do in life. Success may be delayed but it will not deny.'**

**India at present neither has good intention for design programs nor has proper direction. We have large base natural talents and they need little polishing to be world class. Brazil is strengthening its design education and practice. China is moving from the approach of 'Made in China' using outside designs, to Designed in China and developing its own brands. What about India? India is sticking to its old traditional style and not introducing the innovation and creativity at grass root level. They wish to bring change in the society through political backed institutions. These institutions are primarily promoting their own agendas and busy in furnishing a few individual and they are not capable to stir the society but has intuitional supports. The unfolding acceleration of global innovation is expected to become the hallmark of the first half of the 21<sup>st</sup> century. When preparing ourselves, our institutions and our networks for this phenomenon , our inquisitive intellects and our social networks both are asking: "*what are the critical new tools, where are the cutting edge learning drams and which technologies are advancing the new systems, structures and capabilities*" that will take us forward to 2020, 2035 and even 2050**

***Embrace A new style that's unique, an attitude that's distinct. Go on... Achieve your dreams.' Happy New Year 2011'***

***Marry Christmas! Santa Claus symbolizes GIVING and I feel it is the moral duty of every designer that he should be aware with 'Art of Giving' and by practice he should attain the mastery in this art. Giving is charity and it is counter of selfishness. Spread the happiness by designing the art of giving to those who are looking at us for social reform and fulfill the expectation of who need a dignified life of normal person. The act of true giving is something wonderful and amazing. With most things in this world, there is only a limited amount of what you can give away. Fortunately, generosity and kindness are not bound to these same material limitations. In ancient China, Lao Tsu wrote "Kindness in words creates confidence. Kindness in thinking creates profoundness. Kindness in Giving Creates Love."***

***Enjoy the reading of our 6<sup>th</sup> year annual publication.***

**With warmest regards**

***Dr. Sunil Bhatia***

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## **Forthcoming issues:**

### ***February 2011 Vol-6, No-2***

***issue is special issue on 'Garment Design for disable. This issue will be edited by our Guest Editor Ms Ruth J Clark of Fashion Moves***



### ***April 2011 Vol-6, No-4***

***issue is special issue on 'Travel and Universal Design' and this will be edited by Dr Scott Rains of Rolling stones***

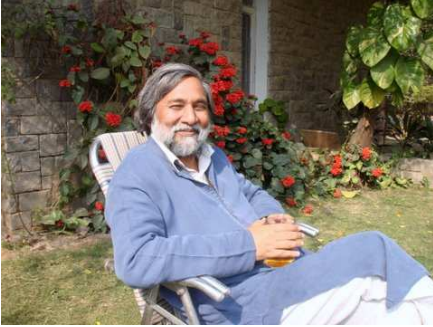




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### **From the Editors Desk**

**Six years, and we have enjoyed 72 issues of the Design for All Institute of India Newsletter cum journal. The readers eagerly await the forthcoming issue and the contributors are equally forthcoming to keep up the pace of contributions. The news letter now has become an International Forum for thinking, sharing and working together without barriers. There is an extent to which we can go on our own. The bootstrap cannot be used as a sling. It is time that the International community saw this newsletter as a heritage in the making and builds upon the present edifice. There is an urgent need for ideas, new initiatives and volunteers. We can now bring together a fully refereed journal which will further scholarly and applied research in this field. We can organize online conferences and even an e-campus for doctoral research. Much can be achieved through wide spread, across the globe, tiny contributions that can build up such initiatives. Even a Euro or two every year from each reader will help build initiatives that the contributors and the community will be proud off. It is neither too early nor too late for the International community to launch such initiatives. We need every ones help to give ourselves more of what we believe in.**

**Coming to the present issue it has a collection of extremely interesting papers.**

**First a very warm cover. I talked with Santa, he is not endorsing Coco-Cola. He all for healthier: fruit, vegetable, cereal and yogurt drinks.**

**Sunil needs no mention. He is in the forefront and needs no amplification.**

**Then we have Pete Kercher who has been provoked by Nishi Chauhan into building a bridge between theory and practice. Theory is abstraction that serves as a womb for many practical applications and often many of us in wellmeaning hurry fail to see the power of theoretical constructs and theorizers immersed in the euphoria of the innate potential of their simple constructs fail to illustrate the practical potential. There is a symbiotic relationship between theory and practice and the two resonate together. Pete's article is an excellent contribution in this direction and on wayfinding in particular. The readers will welcome more in this direction in the future issues.**

**Next we have Peter Scott. Our students remember you and sharing your thinking on body storming in design. Peter, god has made you a living laboratory on body storming and thereby bridging the theory and practice divide. We thank you for joyfully accepting this enormous responsibility. Peter writes on relationship between accessibility, inclusion and social sustainability. There is much to be gained in the ensuing relationships.**

**The third contribution is from Christian Guellerin. Design is very easily seen as providing creative and innovative opportunity for business. Christian reasserts the humanistic and ethical dimension of design. This is a significant exposition and a timely reminder of the larger and nascent dimension of design.**

**The fourth article is from Dr. Hua Dong, She writes on EPSRC's EQUAL programme, a government funded initiative in U.K. that has resulted in a new community of researchers, largely within UK universities, involved with inclusive design, inclusive environments and rehabilitation. They adopt interdisciplinary and collaborative approaches which fully embrace users, older people and disabled people, and their intermediaries. I am sure Department of Science and Technology in India under its Science and Society Division will take note and enlarge its mandate with a call for proposals on similar lines. India needs it and has the capabilities. Such government initiatives across the world will definitely strengthen the roots of democracy in the 21<sup>st</sup> Century.**

**Do get back to us on what we can do together in the future. There is more waiting to happen and you could be champion. Happy reading and keep contributing for a better tomorrow. And thanks Jim for photo.**

**Wishing you all A Very Merry Christmas and A Happy New Year. Just pass the word around.**

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***Pete Kercher followed up a law degree from Southampton University with a period in international youth politics (Vice-President, European Federation of Liberal and Radical Youth, 1975-77). Moving to Italy in 1978, he established a communications consultancy, with a specialisation in art, architecture and design. After a period as Executive Officer of BEDA (the Bureau of European Designers Associations [www.beda.org](http://www.beda.org)) from 1988 to 1994, he represented Italy on its Board of Directors until 2002 (Honorary Secretary, 1999-2000) [www.beda.org](http://www.beda.org). A founder member of EIDD – Design for All Europe ([www.design-for-all.org](http://www.design-for-all.org)) in 1993 and its Italian national organisation Design for All Italia [www.dfaitalia.it](http://www.dfaitalia.it) in 1994 (President, 1997-1999), he served on the EIDD Executive Committee uninterruptedly from 1997 to 2007 and as President from 2003-2007. He now serves as EIDD’s roving Ambassador, speaking and lecturing in an average of 10 countries worldwide every year.***

***A convinced believer in interdisciplinary cross-fertilisation and synergy, he has written articles and manifestos for political, legal and design publications, chaired and addressed conferences, seminars and symposia all over Europe and the rest of the world and acted as consultant to several international projects. He was recently appointed to the Advisory Committee of the new Silesian Design Council, in Poland.***

***As President of EIDD, he focused on critical mass in terms of membership (the countries with active official member organisations increased from four to fifteen in the four years***

***and have increased further to twenty-two since then), of academic credibility (the definitive EIDD Stockholm Declaration© was drafted and passed in 2004) and of taking the message about Design for All out into the real world of business and public administration, both by targeting the European Commission, other international agencies and major international organisations operating in the private sector and by devising and launching a cycle of major annual conferences focusing on macrotopics, areas where design can make a real difference: Culture for All, Work for All and Tourism for All.***

***He has served as Co-ordinator of the Italian National Design Council (2000-2001) and the International Committee of ADI, the Italian Association for Industrial Design ([www.adi-design.org](http://www.adi-design.org) 1999-2001) and as a member of scientific, advisory and editorial committees and juries for international conferences, journals and awards.***

***The author of many articles in specialised magazines and other publications, he has conducted or contributed to round tables, conferences and congresses throughout Europe and in other parts of the globe about marketing, Design for All and the workspace. His was the idea for the EIDD global communications competition for posters, videos and guerrilla marketing campaigns about Design for All, which was organised in partnership with the Bologna Design Centre with the patronage of Icofrada and launched at Torino World Design Capital in 2008.***

***A member of the Group of Experts in Design at the Office for Harmonisation in the Internal Market (OHIM) since its inception in 2002, he was behind the organisation of the first exhibition of Italian design at the WIPO HQ in Geneva in 2005, addresses major international conferences on design protection (WIPO: Venice 2004, Sofia 2006) and is working on a proposal for a new legal definition of design for the XXI century.***

# **Design for All in Practice<sup>1</sup>**

*Pete Kercher, Ambassador, EIDD – Design for All Europe*

## **1. Introduction to the paper**

**Over the years since Sunil Bhatia and his team first established the Newsletter of the Design for All Institute of India, I have had the opportunity to write several theoretical essays and to guest-edit one issue, but I have never yet used this opportunity to publish an essay describing a practical application of my theory.**

**Fine theorising is all well and good, of course, but unless it translates into tangible theory, that is all it will ever be: fine, but theoretical.**

**I have long been very well aware that it is often quite futile to write about nothing but theory when the target audience is one of design practitioners, many of whom have a regrettable tendency to zoom in over-eagerly on the result and forget the process. Thus I find that the last issue of the DfAII newsletter I received (October 2010), contains this sweeping implied condemnation of theory in the introduction to Nishi Chauhan's otherwise excellent article on design for disability, "Design for**

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<sup>1</sup> *First prepared as a presentation to the Design for All Workshop held in Vilnius, European Capital of Culture, in 2009, this paper is not intended to provide a complete overview of Design for All in practice, but should be read in the context of the workshop, whose aim was to apply Design for All methods to a practical case of urban rejuvenation.*



**all, or rather Universal Design...”, demonstrating that all my carefully reasoned articles are no more than hot air for her... and most probably for many others too.**

**The lesson I have learned is that I have missed some of my target with my communications, so need to readjust my aim.**

**As a result, I have jettisoned my original intention to write yet another academic theoretical piece and have opted to offer a modified version of a presentation made to a practical workshop last year in Vilnius, the capital of Lithuania and one of the two European Capitals of Culture for 2009 (the other was Linz, in Austria). As a result of this workshop, several planning recommendations were taken on board by the municipal authorities and objects put into production.**

**It is my sincere hope that this demonstration of the practical application of design thinking, not just to disability, but to the whole wealth of human diversity (which is of course the difference between Design for All on the one hand and design for disability on the other – that being exactly what Universal Design usually ends up being reduced to in practice) will at last capture the attention of some of those design practitioners who are so busy with the trees of solving immediate problems of disability as to be incapable of seeing – or unwilling to see – the wood of the bigger picture of human diversity and social inclusion.**

## **2. The geographical area in question: Vilnius and its rivers**

**In this workshop, we have set ourselves the challenge to revive and upgrade a vital area in the very heart of this fine city: the River Neris, broadly speaking between the White Bridge and the Green Bridge, plus its affluent, the Vilnia, in the area from Uzupis down to its confluence with the Neris. Because of a history of flooding in the past, before a dam was built upstream of Vilnius in Belarus, the area through which the river Neris flows in the city centre has traditionally required highly resistant embankments, which were subjected to extremely rough treatment by ice floes and very turbulent melt water in the spring. As a result, the embankment was never an area that invited the people of Vilnius to enjoy it as a recreational facility. On the contrary: the danger posed by repeated flooding made it inadvisable for the public to linger there. So the Neris cut through the centre of Vilnius like a gash, an open wound, unloved and unattended by the general public.**

**That has all changed now, as the dam in Belarus regulates the water flow and the embankment has become available to the public. Our challenge is to find ways of encouraging the public to overcome the – justified – habits of centuries and turn this wound in the centre of the city into a social and civic resource.**

### **2. My method**

**For the purposes of this presentation, I shall limit my comments at this stage to what I hope will be a learning experience about pitfalls to avoid. Although my intention is to**

communicate this message in a light-hearted and entertaining vein, the essence of the message is no less serious for that reason. In practice, I have chosen this method, because experience has taught me that students, professional practitioners, young and old alike... we all learn things more sustainably if we enjoy the process. So my audience should never feel inhibited about laughing at some of the things I shall show you: they do indeed have a funny side. But the equation also has a sad side, as all these apparently funny situations could have been avoided by making judicious use of design, so it is here that lies the fundamental message that I want to convey today.

### **3. A (very) few words about design**

Before I plunge into the subject matter, though, I'd like to say just a couple of words about the concept of design itself. You have heard the presentations from my colleagues about the nature of Design for All, so I shall not go over that terrain again, except of course to reiterate that you can find its definition<sup>2</sup> and a lot more background material about its theory and practice on the EIDD – Design for All Europe website<sup>3</sup>. But in addition to this background material, I would also like you consider that, when I use the word "design", I intend a process rather than a product, which can be applied to developing innovative win-win situations for all forms of societal challenges. What does that mean? It means that the result of a

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<sup>2</sup> *"Design for All is design for human diversity, social inclusion and equality". Source: EIDD Stockholm Declaration, 2004.*

<sup>3</sup> [www.designforalleurope.org](http://www.designforalleurope.org)

**good design process is that nobody comes out of it feeling cheated or forced into an unattractive compromise, but all the people involved feel that they have gained from that process (hence “win-win”). It also means that, while the process can of course be applied to devising new tangible products, it is equally suitable for developing systems and services and for meeting the new challenges that arise every day in an ever-changing society like ours.**

#### **4. Wayfinding and getting about in general**

**One of the challenges that beset us when we design or redesign places concerns how we get the information across to the public about what we have created. Our response is what we call wayfinding: systems of signs and icons whose aim is to make it easy for people to understand what destinations are available and how to find their way to them and around them.**

**Much wayfinding is very well designed nowadays, although some still leaves a lot to be desired. If we wish to practice social inclusion, for example, it is not at all practical to use signs that rely on conveying information with words alone, for two reasons: several parts of the world still have fairly high levels of illiteracy and, of course, we should never expect that 100% of the people who need to understand a sign will also understand the local language or alphabet.**

**Yet even the best-designed sign can still be compromised by the way in which it is installed: if its installation is not included**

**in a coherent wayfinding system, one that is designed as well as the sign itself, the result can be confusion.**

**The same principle also applies to the built environment in general: many well designed elements are installed in often appallingly bad ways, creating at best confusion and at worst very hazardous situations. Unfortunately, those situations are usually caused not so much by good design that is badly installed, as by design that is simply bad.**

## **5. Who are the users?**

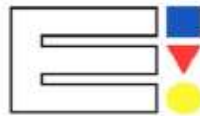
**Our topic here is a public environment: the river embankment and its vicinities. As a result, the users are literally everybody: we must envisage the broadest conceivable diversity of human beings... and then we must realise that, however inclusive we think we have been, we have probably forgotten someone. That, by the way, is the reason why we never try to include people by identifiable groups (the elderly, children, immigrants, tourists, pregnant women, wheelchair users, the blind...), but always start out from the precept of human diversity. In addition, all of these people may be out and about on their own or in groups (and groups themselves are seldom uniform in their composition...), in which case they will act and react in very different ways.**

**So let's take a look at some examples: the aim is always to observe the basic assumptions made in wayfinding, buildings and urban planning, then to take a step back and ask ourselves whether this could not have been done better, then also to**

**start discussing how. The methods we discuss should never be restricted to the long fashionable focus on high-tech alone: there is an increasing awareness today that a great deal of real innovation can be achieved, at very affordable prices, by embracing low-tech methods, an approach for which design is eminently well suited. One of the first questions to consider that when we look at how human diversity can influence wayfinding concerns whether our proposed systems take cultural differences into account.**

## **6. Making assumptions about the directions in which the brain functions**

**Here's an apparently easy question. Do you read from left to right?**



**EIDD – Design for All Europe**

ENHANCING THE QUALITY OF LIFE THROUGH DESIGN FOR ALL

**EIDD Design for All Europe, on the occasion of its Annual General Meeting in Stockholm on 9 May 2004, adopts the following Declaration:**

Across Europe, human diversity in age, culture and ability is greater than ever. We now survive illness and injury and live with disability as never before. Although today's world is a complex place, it is one of our own making, one in which we therefore have the possibility - and the responsibility - to base our designs on the principle of inclusion.

**Design for All is design for human diversity, social inclusion and equality.** This holistic and innovative approach constitutes a creative and ethical challenge for all planners, designers, entrepreneurs, administrators and political leaders.

Design for All aims to enable all people to have equal opportunities to participate in every aspect of society. To achieve this, the built environment, everyday objects, services, culture and information - in short, everything that is designed and made by people to be used by people - must be accessible, convenient for everyone in society to use and responsive to evolving human diversity.

The practice of Design for All makes conscious use of the analysis of human needs and aspirations and requires the involvement of end users at every stage in the design process.

EIDD Design for All Europe therefore calls on the European institutions, national, regional and local governments and professionals, businesses and social actors to take all appropriate measures to implement Design for All in their policies and actions.

**Like this: Or do you read from right to left? Like this:**

כל עוד בלבב פנימה,  
נפש יהודי הומיה.  
ולפאתי מזרח קדימה  
עין לציון צופיה.  
עוד לא אבדה תקותנו,  
התקנה בת שנות אלפים,  
להיות עם חפשי בארצנו,  
ארץ ציון וירושלים.

**Or do you read from top to bottom? Like this:**

李  
添  
媛  
教  
師

**Why am I discussing this? Because the direction in which you read is also likely to be direction in which you will expect the logic of instructions and sign systems to function. So a designer is never allowed to make any sweeping assumptions that everyone will automatically look for the first instruction at the top left, then follow towards the right and downwards. Indeed, in some cultures, the lettering zigzags across the page.**

## **7. Making assumptions about cultural meanings**

**Now let's look at an important icon, one that can make the difference between comfort and distress:**





**We all know that this is the icon for the ladies' toilet, don't we?**



**Or do we?**

**The fact is that, in many countries in the Maghreb, men wear a garment that looks more like the clothing on the women's toilet icon, while women wear a loose sort of pyjama that looks like the trouser icon for the men's toilet. So just imagine a couple arriving at a European airport for the first time and instinctively following the icons in search of a toilet.... Yes, there is a need to consider cultural differences!**

## **8. Seamlessness**

**It has been said – and can never be repeated often enough – that no chain is stronger than its weakest link. This means that,**

**even if the individual links are well designed and made, they must be joined together, so precisely the same degree of attention must be paid to the points where they intersect. The reason why those intersections are potentially the weakest elements in any chain is because they constitute the interfaces where different areas of responsibility meet, or at least are supposed to:**



***Location: Milan, near Milano Fiera City (the trade fair location in the city centre)***

**Here we have a physically rather well-constructed kerb-cut on the right, with a good slope that does not feature the rounded sides so common on Italian kerb-cuts (which are a nightmare for wheeled mobility). To its detriment, it is missing guidelines for blind and partially sighted users, but it does have suitably spaced barriers, which allow ample room for those who are supposed to pass through to do so, without being so wide that drivers will be able to block the pavement with their cars. We must always remember that, being just over the road from the**

**side entrance to the fairgrounds, this would be considered to be prime parking space during a fair, certainly worth the cost of the parking ticket!**

**Just a little further along, we also have a fine pedestrian crossing, so that the flow of pedestrians to the fair can cross the road in safety. Or can it? Let's imagine, for once, that all Italian drivers stop at pedestrian crossings (that's another question, of course, which I'll call social awareness: I'll deal with it in a moment): if they see a pedestrian crossing ahead, they will prepare themselves mentally to have to stop when they see someone at it. And here is the very real hazard: while the driver's brain is still engaged in adjusting to the presence of the pedestrian crossing at a distance of ten metres, a pedestrian or a mother with a baby buggy or a wheelchair user, in short, anyone using the pavement, may suddenly move out onto the road from the kerb-cut, right in front of the vehicle, with obvious consequences.**

**Why does this happen? Basically, because the installation of the two separate infrastructures is the responsibility of two different city departments, or two different offices in the same department, who for some unfathomable reason do not communicate with each other: this is the interface where the chain of seamlessness breaks.**

**The pedestrian crossing we just saw leads onto a traffic island. If we cross that traffic island, we come to another, smaller,**

**side-street. To cross it, we can once again benefit from a kerb-cut... that is, if we can actually manoeuvre our way around the barriers set in front of it by yet another city office:**



***Location: Milan, near Milano Fiera City (the trade fair location in the city centre)***

**I imagine that the aim of this very sturdy barrier was once again to stop people using the kerb-cut to park their cars illegally in such attractively close proximity to the fairgrounds: it certainly seems to serve no other purpose at all. What it does, however, is to make the straight approach to the kerb-cut (necessary for a trolley, a wheelchair or a baby buggy to benefit from the direct and flat sloping surface) practically impossible. What it obviously does not do is stop people from parking illegally: just look at the car parked in front of it!**

## **9. (Social) Awareness**

**A fair proportion of this ludicrous inefficiency on the part of municipal planning offices can be attributed to a lack of basic awareness in the staff, not only about the reason why they are actually doing their job at all (seeing these things, one has to assume that the only reason is sometimes to get a pay cheque at the end of the month...), but also about the repercussions of their activities on the people who will be affected by them: the public. Traveling all over the world, it is immediately apparent that there is an enormous need for training in awareness of human diversity: most of the people concerned are not evil, but they simply do not think. If they were to see the consequences of their actions, they would most probably spring to help the poor unfortunate individual to overcome the obstacles in their path... but they tend to forget that those obstacles could be abolished completely if they were to make coherent use of the precepts of social inclusion in their day-to-day work as planners.**

**But let's please avoid putting all the blame for lack of awareness on the shoulders of the planners: my aim here is not to identify a scapegoat and then let the rest of us sit back and gloat. The staff in any structure can and should benefit from some simple training in diversity awareness. Here is a fine example of how obstacles could have been avoided if the staff in this office had received awareness training:**



*Location: Rome, American Express customer service centre, Piazza di Spagna*

**Let's analyse the basic good and bad sides of this access. On the good side, we have a choice of modes: both steps, with a handrail, and a ramp for wheeled access. On the bad side, we have the fact that the architect or interior designer chose to privilege form over functionality (thus betraying Louis Sullivan's basic precept that design is an optimum blend of form and function), as the surfaces are beautiful, but dangerously slippery, while the ramp is far too steep for safe access. But all of this pales in comparison to the complete lack of understanding on the part of whichever member of the staff put a fine piece of superfluous junk at the top of the ramp, quite possibly encouraged to do so by what appears to be the ramp's intrinsic uselessness (because it is too steep and slippery to be useable).**

**How and why did this come about? I can only theorise, on the basis of the evidence, but it looks as though the architect's client (American Express) gave the architect a very bad brief, which the architect failed to question. The rest is just an everyday (and far too frequent) case of the staff following the pattern set by the architecture.**

**Who is likely to be the typical user of the American Express customer service centre in the very heart of one of Rome's most popular tourist venues, Piazza di Spagna, at the foot of the famous Spanish Steps? I would suggest that many users will be American or other foreign tourists who prefer a personal touch to today's pervasive use of the Internet. So a large proportion of them are likely to be old or even elderly, who may have difficulty negotiating those slippery steps. As they are tourists, it is not improbable that some will have suitcases or trolley-bags, or even baby buggies, for which a well-designed ramp is a blessing. Some may even have a wheelchair... All of these clients will encounter quite unnecessary difficulty entering the premises... and things are certainly made no easier by blocking the way with unnecessary accessories.**

**But the difficulties already start before you go through the door:**

**Of course, the venue is a listed building, so it is not so simple to abolish steps (although we shall see an experiment in Stockholm later on). Yet I wonder whether everyone is truly “welcome” here, as the sign claims. The steep, slippery ramp can be seen through the heavy glass doors: it is probable that anyone descending that ramp in a wheelchair would lose control and crash straight into the doors. This could all have been avoided using good design.**



## **10. Clarity of message**

**Another assumption that is often made about signs is that a combination of icons and words will cover all eventualities. While providing a choice of message vectors is a praiseworthy approach in itself, care still needs to be taken to design the choice correctly, so that those vectors convey a meaningful message.**



**this wonderful piece of signage nonsense, it is quite impossible to understand where exactly is "opposite". No blame can be laid on poor translation: the two languages say exactly the same thing. When I saw this sign, I searched high and low for the bank in question: it was not behind me, nor behind the partition wall that can be glimpsed behind the sign itself. So the actual location of the bank remains a mystery.**



***Location: Düsseldorf Airport***

**That being said, though, there is another, bigger question that needs to be asked before we start discussing whether the sign is functional: why do we need it? This sign appears to be calling attention to one fact only: the bank is NOT here, it is somewhere else (which it then manages to confuse by not explaining where exactly that "somewhere else" is located). To my mind, this is redundancy at its worst: our world is already full of visual pollution, so there is certainly no need to add a plethora of signs that tell us, rather lamely, all about what is NOT here. Sorry, I don't need to know where you are not. I can hypothesise that the bank branch used to be in this location at one time in the past, so the bank is trying to tell its clients to look elsewhere for it. It would have been more functional to install a simple "We have moved" sign, with a (preferably**

tactile) map indicating where I am and where the new location can be found. Otherwise, I can imagine this as an example of a delirious world, where motorway signs tell us where we are *not* going, street signs tell us that this is *not* Oxford Street and shop signs tell us what we cannot buy! By the way, the photo is a few years old: the sign has now been removed.

## **11. Soul and emotion**

Airports are today's quintessential non-places, locations that are never a destination in themselves, but always a staging post on the way to somewhere else. So it is quite natural that the design focus should be on facilitating the through-flow of passengers and those who come to meet them, while optimising the environment for those who work and spend time there.

Yet signage is not the only facet of airport design where a lot remains to be done: the same also applies to certain interiors. Here is a fine example (from a different airport) of how one of those places where people are obliged to spend time should not be designed. Indeed, one wonders whether it was "designed" at all: it looks as though an empty space was chosen and some leftover furniture was taken out of storage to line the walls. It is frankly ghastly, cold and completely without soul.



***Location: the inappropriately-named "Friendly Room" at Milan Malpensa Airport***

**These days, the prospect of negotiating the process of queuing up to check in, drop a bag, get through security and then hike all the way the gate is quite daunting for many travellers. As a result, every airport now has some form of facility for passengers (many elderly people and many of those who have permanent or temporary disabilities), who need assistance in coping with these aspects of bad airport design. It's important to understand what we are dealing with, for that is what they are: although we accept them as normal, queues for checking in and passing security are completely superfluous and only become necessary when there is a fundamental breakdown in the way that airport locations and services are designed, while long distances to the gate are the direct result of poor, unimaginative and retrograde planning, when the airport**

**designers put the needs of airlines before those of their passengers.**

**The passengers who use these facilities are usually assisted through check-in and then deposited in a special holding bay, where they wait until they are accompanied to board their flights. I choose to adopt the terminology usually reserved for inanimate packages (“deposited in a holding bay”), because that is often precisely how they are treated: they are abandoned in a room, with no information board, no way to ask anyone for help or reassurance, no human feedback at all. In many cases, the room itself, like the one in the photograph at Milan’s Malpensa International Airport (which someone with a very sick sense of humour has called the “Friendly Room”), is also the epitome of cold, alienating unloveliness.**

**Consider this scenario. You are tense because you are about to catch a flight: many people are not relaxed about flying and even more find the process of ensuring that they get to the airport on time a source of stress, so are in need of the constant reassurance that they can get from the flight announcements and information boards to be found everywhere in airports. Almost everywhere, that is. Imagine, then, that your autonomy is restricted, either permanently or temporarily, so that you are obliged to rely on the alertness of others for your passage through the airport. Now imagine that you are left on your own in a cold, unattractive room: your boarding time approaches and passes and nobody comes to get you. You cannot get up to go and ask for information from the**

**staff at the reception desk, nor can you make yourself heard by them, as the desk is unhelpfully located outside the door. You have no notice board and you hear no announcements. Of course not: had you forgotten that you are a package? It is not up to you to think...**

**Imagine now that you arrive in this unfriendly room after a fine Italian lunch in an attractive restaurant in the airport, a fine example of the world-famous Italian design:**

**What a contrast! If the restaurant is well designed, why is this facility so ugly? The moral? Designers must always remember that they are designing for real people, who think, worry, need reassurance... so designers should always ensure that they include soul, emotion and beauty, as well as the basic precepts of interior and service design.**

## **12. Designing out obstructions**

**The aim of this workshop is to apply Design for All methods, so also design thinking, to draw up hypotheses capable of achieving a concrete case of urban rejuvenation here in Vilnius. Although we already know the background to the specific case in question here today, that of the River Neris and its tributary River Vilnia, we can say that, in general, the need to rejuvenate implies that an area has been allowed to decay in the past, for one reason or another, or maybe for many reasons, which may be traceable to a simple need to tidy up the mess left when local authority departments fail to dialogue, as in this case:**



*Location: a street crossing in Riccione, Italy.*

**We can only theorise about what may have happened here: perhaps the lamppost was once incorporated into a previous garden wall, which was moved back to widen the street. But if that were the case, then the previous pavement would probably have been blocked in the same way by the next lamppost, which is now on the edge of the pavement, beside the roadway. Perhaps there was no footpath at all before, so some well-intentioned (but appallingly incapable) planner decided that a semi-obstructed footpath is better than none at all. The haphazard mayhem at work in Riccione's town planning is evident from the multiplicity of pedestrian crossing marks: which ones entitle pedestrians to priority: the yellow ones or the white ones?**

**If we turn 90° to the right at the same location, we find this equally unfortunate state of affairs:**



**One almost gets the impression that there is a rule in the planning office in this town, stating there must be an obstacle blocking every pedestrian crossing: both the older, discoloured yellow crossing and the newer white one lead directly to lampposts. Obviously a major hazard for blind or partially sighted pedestrians, these posts can also be remarkably dangerous for anyone who is simply not concentrating fully, maybe focusing on a family of small children coming back from the beach (the town is a popular seaside resort on the Adriatic coast) or talking distractedly on a mobile phone. Although the bruise on the forehead may not be life-threatening, it could easily have been avoided.**



**In such cases, before ever setting pencil to paper (or mouse to pad), the designer's task includes identifying all potential physical and infrastructural obstructions to the rejuvenation project, so as to be in an informed position to propose methods for coping with them. In some cases, funding may be available for these obstructions to be removed completely, although consideration should always be given to the fact that the client (a local authority or perhaps a private sector sponsor) will prefer to spend any funds on the design interventions that leave a positive (and so attributable) sign in the community, rather than on eliminating unsightly obstacles. Although it is a possibility, for the sake of our workshop, we should not assume this. In other cases, the designer may have to devise an innovative solution that avoids the cost and/or the complication of removing them. This may entail changing the pedestrian and/or vehicular routing, for example, so that the obstruction is now left off the path, or it may turn the obstruction into a feature, so translate a disadvantage into a benefit. In other cases again, it may be possible to deal with the situation by increasing awareness in the local community, so amend practices and thus avoid the obstacle.**

**Here is another example from Riccione that demonstrates the need for awareness in society as well as among town planners:**

***Location: a main street, parallel to the beach road, in Riccione, Italy***





**In this photograph, the lampposts and signposts are located on the edge of the pavement, by the roadway, although previous experience in other parts of the town tend to indicate that this is more fortuitous than intended.**

**Just a little further along, though, we find half the pavement blocked by trashcans set out by the wall of the building. Their presence has two negative effects. The first is on blind people, who use the side of the building to navigate their way along the path: for them, any obstruction that alters their direction of movement has a potential meaning, such as telling them that the route of their path changes at this point. It will certainly force them dangerously close to the edge of the road, where they may have to cope with moving traffic in their immediate proximity. The second negative effect is on every other user of the pavement who needs more space to pass by than the narrow passageway left over between the trashcan and the edge of the pavement, including any parent with a baby buggy or a couple of small children in tow (remember: this is a popular family beach resort!) or of course a wheelchair user: all of them will be forced to move off the pavement and into the path of moving traffic. This situation could be avoided very easily by a municipal ordinance prohibiting the permanent occupation of the pavement with trashcans and restricting it to a very narrow permitted period, at a time of day when the pavement is unlikely to be used (so at night). This would then have to be co-ordinated efficiently and effectively with the garbage collection service (so the entire process of garbage removal should be the subject of system design).**

**But the trashcans pale into insignificance if we look just a little further along the street, where we find that the public pavement has been occupied in what appears to be a permanent manner by a concrete planter, containing shrubs, whose purpose appears to be to cordon off part of the pavement and reserve it not for its purpose of progressing along the street in safety, but capturing potential customers for a private commercial business, a shop or a restaurant! So if you wish to visit this shop, you must first take your life in your hands and step off the pavement (N.B.: these photographs were taken out of season, hence the lack of traffic, but the situation is very different indeed in the high season).**

**In these cases, while there is certainly room for improvement by focusing on greater social awareness, the most obvious need is for the application of system design, which can be used to step back and appraise the situation as a whole, then set about identifying win-win solutions for everyone concerned: pedestrians, families, wheelchair users, blind people and joggers... but also the town's residents, shopkeepers, restaurateurs and planning authorities.**

### **13. Questioning what exists**

**A large proportion of the previous section is actually concerned with questioning the validity of what already exists in our world: the built environment, products, communications, services and so on. Designers who are tackling a task of urban rejuvenation must always investigate the purpose of**

**everything they find on their paths. This does not mean that everything will have to be discarded, but it does mean that its continued presence must be justifiable. We have already considered some obvious physical obstructions that appear to have survived previous half-hearted urban rejuvenation programmes, let's now look at a rather more recent one.**



***Location: access to railway station, Düsseldorf Airport***

**I have looked in vain for an explanation or justification of these barriers, which are located half way along a corridor leading from the main DB railway station to the airport's SkyTrain service, an overhead monorail system that feeds directly into the terminals. Parallel barriers are set at rather narrow intervals right across the direction of passenger flow, in such a way as to obstruct that flow and oblige anyone who needs wider access space to choose the area marked by the gate at the rear of this photograph, which has always been wide open on every occasion when I have used this connection in the last**

four or five year. On this gate is a sign, which seems to state that this is the way to pass through if you are using a wheelchair or a baby buggy, although passengers are not allowed to take luggage trolleys beyond this point. Having used the SkyTrain often enough, I can testify that passengers are extremely unlikely to try to take a luggage trolley onto it, as the access from the terminal to the SkyTrain station discourages it at source. This possibly explains why the barrier is always open: it is superfluous. So the question is this: if it is superfluous, why is it there at all? Maybe it marks the boundary between the area under the responsibility of the airport authority and the one under the responsibility of the Deutsche Bahn, but I am sure that this boundary could be marked in a less obtrusive, officious manner.

With their need to channel passenger flows in identifiable directions, airports and other travel interchanges often make some rather basic mistakes. Here is another one:

*Location: exit to taxi rank, Montréal Airport*

Although it has no tactile relief at all, so is quite useless for blind people (who do fly unaccompanied, contrary to commonly-held prejudices), the line on the floor is in high contrast, which makes following it easier for partially



sighted passengers. But they are likely to have difficulty soon after they start following the contrast lines, as the upright partitions are a dull grey that blends perfectly with the dull grey floor and are ideally located for an unpleasant collision. The design challenge here is a very straightforward one: how to divide the passenger flow safely into those who need a taxi and those who are looking for a limousine, without causing any hindrances or erecting superfluous barriers. It should be simple, but the far from satisfactory solution proposed indicates that we humans seem to have a built-in default mechanism that causes us to build fences and barriers automatically. The moral? Always ensure that your proposed design solution is not just relying on default thinking.

#### **14. Making clear, unmistakable use of design vocabulary**

In many of Europe's older cities, town planners and conservationists have something of an obsession with what they consider to be "historical" surfaces. This often translates into an insistence on retaining or re-installing "quaint" cobblestones, whose historical credentials in some cases go no further back in time than the early twentieth century. In another case of reasoning by default, we often derive a sense of security from features that were familiar to us during our childhood; we then try to justify this subjective need with an apparently objective reasoning, by stating that the feature in question is "historical". As a result, many towns and cities in Europe are plagued with cobbled or stone-slabbed surfaces whose historical value is questionable, but which certainly

**make life difficult for anyone who has even the slightest difficulty when obliged to negotiate uneven surfaces. As they are usually set in sand, which washes away during rainy seasons, these surfaces also require constant, skilled maintenance, which is far from cheap.**

**Since cobbles are so very popular with town planners with every intention of creating (or re-creating) historical atmosphere in our towns and cities, they are also quite popular with architects in search of ways of generating an instant sense of belonging in new urban developments. Here is a good example of this:**



***Location: Expo '98 area, Lisbon***

**The cobbles here serve no functional purpose whatsoever: they are probably intended to act as a feature of visual interest.**

**Arguably, there is nothing wrong with that aim, except that, in the process, they create confusion. How? By misusing the vocabulary of design: here we have a tactile surface that seems to be leading somewhere. Given that the Expo '98 area in Lisbon is not properly equipped with guidelines for partially sighted and blind people (quite how the Bureau of International Expositions could have approved an international Expo venue without insisting on guidelines and other basic multimodal accessibility features is frankly beyond my understanding, but that's yet another major area for investigation and further improvement....), blind visitors could easily mistake tactile differentiations in the paving for "arty" attempts to create guidelines. If so, this surface would lead them directly into a nice, hard vertical steel girder: ideal for yet another of those head bruises that blind people collect so often, courtesy of unthinking architects and designers!**

**The moral here is that designers must always remember that tactile surfaces have meanings for some people that go well beyond being just attractive (or irritating) visual features. If you are going to use them, always ensure that they will not be misunderstood and that, if they appear to lead in a certain direction, there should be a worthwhile destination at the end of the route.**

## **15. Delivering on promises**

**The design vocabularies in question are not restricted to tactile surfaces: the same general rule applies to all multimodal**

**means of communicating. Which brings me back to icons and the mistaken impressions they can convey.**



*Location: icons on Leonardo Express, Rome Termini Station to Rome Airport*

**This is a photograph of the rolling stock in use on the Leonardo Express, the shuttle that provides a regular service running from the main Termini Station in the centre of Rome to the city's international Leonardo da Vinci airport at Fiumicino and vice-versa. Obviously, the aim here is to provide a fast, reliable, affordable, comfortable and convenient service to get people to and from the airport, avoiding the city's legendary traffic jams and expensive taxis.**

**The icons on the side of the carriage appear to do away with the need to use any words to communicate their purpose: by depicting a variety of different typical users, so suggesting human diversity, they give the impression that this train is suitable for everyone. The message is unmistakable: whoever you are, you can step on board this train and travel to the**



airport in comfort. Well, maybe the verb “to step” is a bit of a euphemism, as the access is not exactly level (as the next photograph shows) and can hardly be described as catering for human diversity.

One thing that is noticeable, when you take a closer look at the carriage, is that not one of those iconic passengers appears to be encumbered by a sizeable suitcase. Of course not! After all, people do not need suitcases when travelling, do they? Or do they?



*Passengers getting off the Leonardo Express and dealing with their luggage*

How anyone could imagine that this kind of rolling stock is suitable for transportation to and from a major international airport requires a degree of understanding that is beyond me. It is quite obviously impractical, not only for people who have

**to cope with suitcases, but also for anyone with children or difficulty in climbing a steep staircase! So to use those icons to suggest that it is suitable and convenient for everyone is not only misleading, but a rude slap in the face delivered to every tourist by whoever made the callous decision to put the icons on the carriage and earmark it for that service.**

**The moral in this case is that every time you use an icon to make, or seem to make, a promise, it is your duty as a designer to ensure that the reality to be found after the icon delivers on that promise. Of course, the entire experience of a journey from home to destination and back, including links in the chain like this one, also needs to be subjected to coherent system design.**

## **16. Codified icons must lead to predictable solutions**

**At the very beginning of this paper, I showed an example of a codified icon, the one commonly used to identify a ladies' toilet, then questioned the cultural assumptions underlying its form. Some other icons are not necessarily intended to be understood by everyone, but suggest to those who can benefit from them that a certain service or infrastructure is available. The example that comes to mind is the ear icon, which tells people who are hard of hearing that a given location is equipped with an induction loop, a technical installation whose purpose is to improve the way that hearing aids function: as other people have no need to know what this icon means, it is sufficient to ensure that its target community does understand it. One very familiar icon is the one that shows a person sitting in a**

wheelchair, seen in profile. In this case, it is desirable that everybody understand it, as it is used to indicate not only a facility that wheelchair users need (a ramp, an accessible door, a lift etc.), but also other facilities that should be reserved to wheelchair users (and other people who may encounter difficulty with deambulation), such as reserved parking spaces. In this later case, the community at large should understand both the icon itself and the real implications that can be caused by anyone abusing the facility that it indicates, such as by occupying a reserved parking space “for five minutes”. On the flipside, a very considerable responsibility is vested in the people who design the infrastructures identified by these icons and also in those who make the decision to install the sign bearing the icon. In short, when a recognisable icon is used, it must always lead to a recognisable infrastructure. Here is one example in which this is definitely not the case:



***Location: along the River Daugava  
in Riga***



**Whoever decided to use the icon to suggest that there is a reasonably negotiable access from the car-park level down to the riverside promenade did not deliver on that promise: a rough slope that looks more suitable for mountain bikes than for wheelchairs is an offensive instance of adding insult to injury: the insult is that it promises access but does not deliver on the promise, while the injury is the lack of access itself. And this photograph was taken in May this year: just imagine the condition of that "ramp" under winter ice and snow or during a rainstorm!**

## **17. The individual's right to choose: the importance of multimodal options**

**On several occasions throughout this paper, I have reiterated the importance of multimodal approaches. In essence, this means that, as we human beings are diverse, it is usually impossible to cater for everyone's diverse needs, requirements and aspirations with a single system, a single access, a single interface etc.. Nor is it at all desirable to attempt to oblige everyone to conform to any single model: catering innovatively for human diversity should be the base line of every design approach today.**

**Our workshop in Vilnius focuses on the built environment, so I have chosen an example of a multimodal approach in the built environment to show and discuss here.**



*Location: Riddarholm, Stockholm*

**The photograph shows a multimodal approach to accessing a listed building on the island of Riddarholm, in Central Stockholm: in order to overcome the obstruction of the steps that used to provide the only access to this building, a flat area has been extended outwards from the porch, protruding onto the pavement and occupying almost all of it. At one end of this raised platform, access is provided by a flight of three steps, with a handrail on either side; at the other end of the platform, access is by a ramp that slopes up gradually from the pavement and is also fitted with a handrail on either side. This ramp is minimised by exploiting the slight downward gradient in the pavement, which can be discerned visually by following the horizontal layers of the stonework beneath the front of the raised platform. The external handrail continues for the entire length of the raised platform, which is designed to blend in**

**with the architectural style of the historical building in question and of the entire neighbourhood.**

**One obvious disadvantage of this solution is the fact that the ramp, platform and steps assembly in practice occupies the entire width of the pavement, so what constitutes an access aid for visitors to the building constitutes an obstacle to deambulation for everyone else: any person moving along the pavement who is incapable of negotiating the steps at this end of the ramp will be obliged to retrace the route and then venture out into the street in order to bypass this obstacle. In addition, if any visitors who want to use the ramp approach the building from this side, they will also have to venture off the pavement, out into the street and around the location, so that they can convert the obstacle into an access aid.**

**Making matters worse is the car parked on the street immediately next to the assembly, whose wing mirror is visible on the right-hand side of the photograph. So venturing off the pavement and into the street now becomes rather more hazardous, as it also entails the need to be exposed rather more to moving traffic, when circumventing a parked car.**

**One further criticism of this solution comprises the fact that it only caters for a rather restricted interpretation of human diversity, while failing to consider the needs of others. Why, for example, are there no guidelines or identifiable features to reassure blind or partially-sighted pedestrians, who may be bewildered by encountering this strange and – for them –**

**inexplicable assembly occupying the whole width of a pavement? Has thought been given to just how cold that handrail will be to grip in the middle of a Swedish winter? Could its shape not have been a little more ergonomic? I have already discussed the use of cobbles in evoking a questionably “historical” atmosphere, so I shall not repeat myself here.**

**Now let’s look at a couple of mitigating circumstances that are not immediately evident from the photograph. Firstly, the island of Riddarholm has no through traffic: it is a dead end. As a result, there is very little vehicle movement on the island and what there is tends to be restricted to local traffic: the island is a fairly safe refuge for pedestrians, although it is not officially a pedestrian area. This means that it is far less dangerous to venture out into the street here than in a busy area with a constant flow of through traffic. Secondly, this ramp-platform-steps assembly is an attempt to achieve a working compromise between the needs of access and the restrictions of historical and protected locations: the compromise may not be a perfect one, nor 100% functional for everyone, but, in the context of this workshop, it serves the purpose of illustrating the difficulties involved and the contrasting tensions at work in achieving a good practice in a sensitive urban setting.**

**To conclude this section, I think we can exercise a constructive critical appraisal to propose a potential improvement. Since the island is largely free of traffic, two easy alternatives come to mind. In the first, the island could be pedestrianised completely, in which case the assembly would no longer need**

to occupy the entire pavement, which could be made much wider. The second and less extreme case would not involve pedestrianising the entire island, but redesigning the streets to make them narrower, while at the same time widening the pavements: this would discourage vehicle access to the island and at the same time make space available for widening the pavements, as in the first alternative.

## **18. Multimodal information**

As a concluding section, I want to link the message of the importance of providing multimodal options back to the topic that I chose to start this paper, the ways in which we provide information, by looking at the choices available when providing information online.

How is this relevant to this workshop? The provision of virtual or web-based information flows is increasingly important these days, for a variety of reasons. Firstly, the web can provide an invaluable source of advance information that enables every one of us to decide whether we want to make a journey to visit a city or a place in it, as well as how and when to make that journey or pay that visit. Moreover, as well as the usual street maps that tell us how to reach our destination, it can also supply more specialised maps, for example telling us about things that interest us along the way. These may be a good restaurant, a hotel, a museum, a special shop or a barrier that obstructs our progress: all of these items benefit from constant updating, so are ideally suited to a web base. In addition, the web can provide up-to-the-minute advice, through applications



like global positioning and social networking: a first-time visitor to Vilnius may be in the Cathedral Square and not know which way to go to get to the River Neris or to the Vilnia at Uzupis, for example.

So now that we have established the usefulness of web-based information, it only remains to reiterate the importance of making it multimodal. Websites should always be accessible to screen readers and should enable users to choose their preferred font and the size of the typeface. Here is an example.



**Left: Design for All Italia website, Times New Roman, small font Right: Design for All Italia website, Verdana, large font In both cases, note the three different letter sizes at the top right of the page: this is where users can set the font and size.**

## **19. Conclusion**

**The focus of the workshop here in Vilnius is on using Design for All methods (consultation with the state of affairs, analysis of available human and financial resources, project proposals, iterative feedback sessions and discussion, renewed user consultation and ultimately the final design proposals) to devise ideas and concrete suggestions for rejuvenating an important feature in the very heart of the city: its river system.**

**Having established the immediate target, however, the aim is to use this as an exemplary exercise in Design for All, whose logic and methods can then be applied to completely different situations: hence the broad sweep of examples offered and discussed in this paper. As designers are trained to observe and notice things that function and things that do not function in their everyday lives, as well as how human beings cope with the eccentricities of design and also devise new applications for places, objects and systems that their designers never originally intended, I have no doubt that every participants in this workshop can point to plenty of comparable instances of “breaks in the chain of seamlessness” and suggest remedies.**

**It is my sincere hope that this will in future become an entrenched habit in the participants in this workshop: if that is the case and if you take that habit forward constructively to meeting new societal challenges in your professional lives, then this workshop will have achieved its aim of bridging the gap between the study, development and expression of culture, in a city that proudly bears the title of European Capital of**

**Culture 2009, and how that experience can be out to an economically and socially useful and tangible purpose in a period when our economies are in dire need of applied Creativity and Innovation.**



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# **Accessibility is Not Inclusion**

*Scott Rains*

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**What if the first question we asked was, “What is so unique about this situation that it justifies exclusion?” instead of, “How much does it cost to make it accessible?”**

**Historically, accessibility was the rallying cry of a political movement springing from the civil rights era of the 1970s. Inclusion is its offspring.**

**Inclusion as a goal reflects a globalized networked world where freedom of movement and the full participation of all is taken for granted—and enshrined as a right.**

**Economically, inclusion expands your market. It just makes good business sense.**

**Advertising persuades a customer they need your product – whether they do or not. Designing a product that communicates, on first sight, that it is usable by a potential customer lets the product be its own advertisement. Consumers who regularly find themselves overlooked tend to be enthusiastically loyal when they discover a company that goes out of its way to meet their needs. Think of the smile on a disabled kid’s face when they recognize that the playground allows them to be included too and they rush to play on it. Adult consumers are not all that different!**

**Where accessibility is passive—leaving the door open without obstacles in the way—inclusion is active—inviting you in to the human network beyond the newly barrier-free doorway. Accessibility looks at stuff and at space. Inclusion looks at human lives.**

**Accessibility looks backward. It tries to hold the line at outmoded and artificial standards of what – and who – is “normal.” Accessibility degenerates into “mere compliance;” obsession with checklists; people with disabilities as risk management problems. Slipping down that backwards-facing slide accessibility accepts performance according to the standard of the “least worst” – aiming only for whatever minimum could be codified after the political compromise of legislation, regulation, and code enforcement.**

**Inclusion looks forward. It involves a drawing-in of newcomers by those who are already privileged to share in a particular social good. It is the hospitality response – the sign of a healthy community.**

**If mere accessibility fails by leaving kids with disabilities as social wallflowers on the edges of a well-intentioned playground then inclusion takes the extra step, sometimes by going beyond physical design, to educate the community on the full potential of the design.**

**The positive impact of a playground is easily measured on a community. Inclusion challenges the community to be certain it**

is measuring the impact of good design on traditionally overlooked community members. It goes beyond measurement of physical infrastructure to record the increase in social capital. It draws new community members into full participation in the act of doing so.

**The Institute for Human-Centered Design explains:**

**Universal Design is a framework for the design of places, things, information, communication and policy to be usable by the widest range of people operating in the widest range of situations without special or separate design. Most simply, Universal Design is human-centered design of everything with everyone in mind.**

**Universal Design is also called Inclusive Design, Design-for-All and Lifespan Design. It is not a design style but an orientation to any design process that starts with a responsibility to the experience of the user. It has a parallel in the green design movement that also offers a framework for design problem solving based on the core value of environmental responsibility.**

**Universal Design and green design are comfortably two sides of the same coin, but at different evolutionary stages. Green design focuses on environmental sustainability, Universal Design on social sustainability.**

**Source:**

**<http://www.adaptenv.org/index.php?option=Content&Itemid=3>**

**Inclusion makes the best of accessibility socially sustainable.**

**Where else but an inclusive playground are parents of temporarily able-bodied kids likely to learn firsthand how to prepare for the inevitable scrapes, sprains, and broken arms of childhood? What more natural meeting place for these parents to benefit from the practical knowledge and resiliency of families whose children have disabilities?**

**What of those tempted to retreat into demanding justification of mere accessibility? Respond to those holding the purse strings with figures on the cost of maintaining separate, segregated, and stigmatized “special” recreation areas.**

**Remind decision-makers of the value of an enthusiastically loyal - because previously underserved - constituency at re-election time. Playgrounds get out the vote too.**

**Accessibility is doing for. It was a 20<sup>th</sup> century task. Inclusion is doing with. It is a 21<sup>st</sup> century vision. Which approach makes for stronger communities?**



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# **"Design, Ethics and Humanism- Why Design offers a great opportunity to companies to work on their<< Ethics>>**

*Christian Guellerin*

**Design is "in fashion", "in fashion" for companies convinced that creation and innovation are key factors for their future development. Managers evoke strategy in terms of forecasts, concepts and possible futures. They become transversally organised around projects, they align themselves with ideas concerned with what the future will bring. They have the willingness to make our world brighter », more beautiful and more « design » than today - and of course more profitable.**

**Design has become a key factor for all outstanding and on-the-cutting edge companies; Design is at the service of companies.**

**But what remains of Design, of this humanitarian discipline, which stems from Applied Arts? What is left of the human dimension and aesthetic values inherent in ancient craft production ?**

**Why is it necessary today to bring to mind how Design has been defined? As if we need to be reassured about the intentions of design, its merits and objectives?**

**In terms of Design being a creative discipline, it would be vain to negate the link of Design and Humanism. Design has its**

**foundations in the humanist visions of Renaissance artists and philosophers. Design is Humanism.**

**Creation in itself implies a result, which at least for its creator embodies either progress or pleasure. It defends the good against the bad. Creation is ethical as it is undertaken to give birth to something "better" with regards to the moral intentions of its creator. And even if the creation in itself would evoke the devil and downfall of humanity, it would nevertheless procure its creator with a sense of pleasure. Even the devil has a morality as he legitimates "the Good".**

**However, although its merits as a creative discipline, and its intentions are unquestionable, its "marriage" with Economics remains more controversial. Design increases sales and boosts companies with regard to added value and profit. Is it hence moral to use design to make products. Products which are perceived by some of us as being more and more futile, more and more attractive, packaged with beautiful images and sophisticated graphics – all of these being at the service of companies and their profits... The designer, is he therefore serving creation or capital, progress or profit?**

**My approach consists of three parts:**

- 1/ In what way does Design embody a Humanist approach?**
- 2/ Design and Ethics.**
- 3/ Design an industrial and marketing discipline.**

**Can we evoke Ethics and Design when a designed object assists in producing and selling more?**

**I shall conclude with the economic opportunity of Design to contribute to an economic conscience.**

### **Design, a way to give sense and progress:**

**What is design about, what is a designer? Let me illustrate it with this small fable: " A long time ago, 3 of my great grandfathers were stone smiths: The first one said: "What I do is,..I hit the graver with my hammer. For my whole life, I have had sore hands..."**

**The second added, " I cut my stones the way I have learnt to do it, I go along with its outline, its vibration, if my stone is beautiful, I am happy...." The third one said, " What I do is, ...". He looks at the stone; he looks at the graver and the hammer. He takes two steps back and while lifting his eyes to the sky he continues with excitement... "Me, I shall build a cathedral with its bells reaching right into the sky."**

**The last one who spoke was a designer: He had a project, tools and he thought that with reaching the sky he would not only satisfy himself but also assure happiness for the others. He was a designer.**

### **1/ In what way does Design embody Humanism?**

**Humanism is a world vision where everything revolves around Mankind, contrary to former Western visions where everything evolved around God. This philosophy gained momentum during the Renaissance, especially with Thomas More (1) at the beginning of the 16th century- a philosopher, theologian and**

**English politician, an ardent catholic but maybe the first of the Protestants.**

**By opposing himself to traditional theologians who made the world evolve around God, he adopted and added to Protagoras sayings that (Platon : The Protagoras- dialogues with Socrates): "Mankind is the measure of everything and the source of all light".**

**His most famous work "Utopia" is a revelation of an imaginary world, created and run by mankind. It depicts a kind of perfect world. It evokes on the one hand an idealistic yet impossible allegory, which is nevertheless precise enough for us to project ourselves into it. This vision consists of perceiving humankind as being able to conceptualise and create the absolute, a perfect all empowering love. This vision varies from Christian theories claiming that all happiness can only stem from the All Mighty.**

**Later on, Humanism moved away from theological and Christian references and became, especially with Kant (2), a general life concept (political, economical and ethically) based on the belief of "Man being saved by his own efforts only".**

**"Up to the present, philosophers have been busy interpreting the world, what counts though is to transform it." – K. Marx.**

**This is a real challenge. Humanism became a real doctrine in the 19<sup>th</sup> century. It is up to mankind to transform this world and make it better.**

**At the beginning of the 19th century, especially after the industrial revolution, which considerably modified social order and questioned all moral values, humanists asked themselves the question and answered them in their own ways "UTOPIA" from Thomas More: " Yes, we need to transform the world - but which form should we give to it?"**

**In a nutshell, this sums up the dilemma of a designer: the need to transform the world and make it a better place, to transform our surroundings and make them more beautiful, more useful and more functional.**

### **3/ Design and Ethics**

**Whether we examine the work of a designer from a philosophical or technical angle, we are obliged to recognize that it's a specifically human activity based on a moral, intuitive or reasonable approach with regards to progress.**

**Designers project themselves into the future; they create their "Utopian island". This activity demands a thought process, reflection and conscience of that which is and that which it will become. It induces pleasure, in the sense that the designer remains conscious of that which would be the best as well as the pleasurable intuition of that which it will result in. This is**

how Spinoza defined mankind in "Ethic" (3). The Spinoza approach defines mankind according to two specific matters: conscience and desire, the conscience of days gone by, of today and tomorrow. The desire and kind of sensibility to distinguish the good, that is to say, that which is even better. It evokes pleasure but beyond that, the conscience of good and evil. The designer's activity of creating perfectly corresponds to the definition of mankind: a conscious act of projecting oneself in order to satisfy the desire of doing ones best.

Designers today continue to use tools and also relearn the secular art of craft production. This specialization is essential as it is not enough for designers to only be " a brain, managing a project ". According to Darwin's evolution theories and our adaptation to our environment, men distinguish themselves from animals in being able to use tools, to perfect and use them. It is partly due to tools that humans have been able to adapt themselves, to become detached from their original tribe, and most of all, to change the world they were living in. Without tools, the designer is only someone managing a project. With them, he becomes an active craftsman who is participating in the construction of progress – in happiness- in the future.

Last of all, the designer creates. Beyond all conscience it might happen that the drawing pencil virtually slips out of the hands of the designer and invents forms and shapes all on its own. In that instant, the designer, who is just another mortal being, is

close to the sublime, he is part of something bigger than himself, of a truth... he is touching God with the tip of his drawing pen.

**In a sense he is inventing, he is creating. If we would address ourselves to God, irrespective of any religion, we would make him talk to us about morals. Apart from any theological references, Ethics is a Philosophy, which is interested in our actions within society. It offers a moral judgement of the good and bad. It goes beyond morals: Morals make us feel sorry for the hungry, Ethics oblige us to take on the responsibility of reacting in order to feed people: "When faced with the hunger of a human being, responsibility becomes an objective endeavour" – Levinas (4).**

**Ethics replaces religious moral values and becomes part of all reasonable actions.**

**Design because it creates, because it goes beyond our intentions, it touches the essential, a truth, a kind of happiness orchestrated by Ethics. Design is a humanist discipline with the objective of giving its best, of procuring pleasure and well being... and progress. Design is ethically and morally acceptable for what it is and what it stands for.**

#### **4/ Design, an industrial and marketing discipline**

**We also have to recognize the fact that design is an economical discipline. The first designers emerged during the 19th century's industrial revolution, the revolution of coalmines and railway lines. They were faced with the challenge of**



**discovering the values of an artist as well as the one of a craftsman faced with mass production. Their aim most probably consisted in discovering a bit of humanity in those values, the conscience of good work, the principles of “ a beautiful piece of artwork”.**

**Designers always have to come up with even more useful products, which are more functional and more beautiful. They are asked to define the utilization and development of accompanying services. They create more ergonomic, easier to use products, displaying a form, image or reasoning which evokes a sense of pleasure in its user and facilitates its appropriation.**

**The industry offers a new field of creative application. Artists create objects and designers create products.**

**The product notion clearly falls into the field of economics. It can be understood according to two distinct paradigms: When referring to production economics, the product is the result of an industrial process. From a market economy point of view, the product is one of the elements making up a marketing-mix. It has been manufactured to correspond to a need, which will be satisfied by the product in question. And design makes products sell, that's its function.**

**Whether referring to the rationalisation of production methods or the sales of products, design favours added value for companies as well as profit.**

**Design boosts sales: "it is the henchman of profit and capitalism". "Poor creators who thought design to be ethical and humanitarian, here you are confronted with scornful criticism and suspicions of perversion, lies, the superfluous! There you are, at the service of profit!.."**

**Design is fashionable in a liberal and capitalist society : where more competition leads to more differentiated creations. Design hence increases the differentiation of products, it contributes to better and higher sales... And to accumulate even more profit in a world that is expanding all the time and in return becomes more difficult to control.**

**If capitalism is based on the doctrine of self-enrichment – money produces even more money, and wealth even more wealth – design, although merged with its humanistic objectives, is suspected to serve the interest of profit. When perceiving the adventure of capitalism as being not very moral as it allows the rich to become even more so and the poor to remain so forever, design not only stops to be ethical but even more so becomes perverted by economics. This ambiguity is even more accentuated when companies use design as a cultural or ethical banner to sell their image and products. Design is an excuse for an intention, which is difficult to admit.**

**As a consequence, how can a discipline that is anchored in the discipline of economics -and comforted by it - be accused of**

**getting lost in it? This question is essential as it influences the debate on the importance of design, its role in companies and more broadly speaking the role of a creator in our society as well as the Economy of Creation and Innovation.**

**First of all, and to counter balance the written ambiguity on the subject, one should ask the question on morality, ethics and capitalism and its connection with the trade economy we are all part of. This question is very relevant as business schools are developing their own sets of trade ethics. One even finds, what a great incongruity, courses on “ethical financial placements”.**

**“As an economic system in itself, capitalism has only one function, namely to enrich itself”. K.Marx.**

**There is no conscious connection between any possible good or bad when exchanging or selling something. To exchange beautiful shells against food has never been moral or not. Only the interest values. There is no duty or moral in that. Nobody, no business person, no company head has ever sold a product out of moral duty but always, which is normal, because of its gain. Sales actions only serve one purpose, namely to satisfy the needs of their buyers. This action has no moral. An immoral action would consist in cheating on the client: But the client, once he has been deceived, will never come back again and the shop keeper will have lost all future possibilities to sell a product to this person again. It's not out of moral obligation that he is not cheating on his client but purely due to his own interest.**

**Capitalism does not feed on the moral or immoral, it is the system in itself that has no morals.**

**To the great dismay of the anti-globalists, idealists and revolutionaries who evoke the humanitarian duty of each one of us when trading, capitalism functions according to its own sets of laws. The fair distribution of wealth hence remains in vain forever. This exchange system has been stripped of the possibility to adjust itself according to moral set of values. In return, it is up to the politicians to monitor the flux of wealth distribution. It is the politician's task to determine the laws for product regulations.**

**It would be useless and even dangerous to renounce to this exchange system. Whether we like it or not- the societies based on a free market economy have generated more freedom for mankind than those based on a more totalitarian approach. Nevertheless, it is up to us to come up with the necessary legislation, which would lead to a better utilisation of the opportunities at hand. Capitalism is not about humanism. This should be kept in mind by the anti-globalists who are often tempted to adopt a "moralist" stance by giving lessons to the entrepreneurs of all countries. Therefore what is the rightful place of design: the stakes are phantastic. No designer should ever forget that each product, each packaging, each image has been created to serve mankind. He should never lose touch of the fact that he is there to further progress, comfort and happiness. Never ever should design have as an objective to**

**generate profits. This would be a perversion in itself. The objectives of a designer should not be mixed up with those of the company employing him.**

**He should not forbid himself to generate, on the contrary. What better could we strive for than to generate happiness and wealth? Profit becomes a means...and the market offers opportunities of exchange. What a great chance to be able to spread that which is good and well. The market in itself will reflect back to the designer the recognition of his work as well as its justification. By placing mankind at the heart of their strivings, the designer is in charge of replacing economic-driven reasoning with humanitarian reasoning. Profit hence only becomes a means and the designer grows into becoming the key person of an "ethical company".**

**Why having created the word "markethic", as it exists already, namely: Design.**

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***2/ Emmanuel KANT (1724 - 1804)***

**3/ "Ethic " Baruch SPINOZA (1632 – 1677) Edited by London :  
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**4/ Emmanuel LEVINAS : éthique, religion, esthétique : une  
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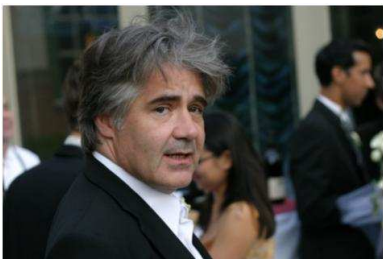
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***Dr Hua Dong***

***After completing her PhD at the Cambridge University Engineering Design Centre, Hua Dong continued to work on the pioneering i design program – part of a UK-wide inclusive design research initiative – and also as a visiting research fellow at the Helen Hamlyn Centre, Royal College of Art, London. This equipped her with essential skills and expertise to pursue her academic career in design. In 2006, Hua joined Brunel University as a lecturer and started to apply inclusive design principles in her teaching and research.***

***As Principal Investigator, Hua has led research projects funded by Brunel University (BRIEF), the UK Engineering and Physical Sciences Research Council (EPSRC), Higher Education Academy (HEA), and National Endowment for Science, Technology and Arts (NESTA).***

***Hua has published 70+ academic papers. She is an editor of the book 'Design for Inclusivity' (Ashgate 2007). She has led real***



***world design research projects, resulting in award winning products for hospital use. Hua has won paper awards at the ASME, CUU, CHI and INCLUDE Conferences, and was a UK NESTA Crucible awardee (2008).***

***Hua is a founding member of the Human Centred Design Institute and Design Director at the Brunel Institute for Ageing Studies. In 2008, she established the Inclusive Design Research Group (IDRG) in the UK, and in 2010, she set up the Inclusive Design Research Group in China.***

***Hua received her BSc Degree (Industrial Design) and MA Degree (Architecture Design and Theory) from Tongji University, China.***

# **Research for Extending Quality Life: building the knowledge base for inclusive design**

*Hua Dong, Brunel University, UK*

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The new century has seen a rapid growth of knowledge generated by inclusive design research in the UK. Since 1997, the UK's Engineering and Physical Sciences Research Council (EPSRC) has funded 34 interdisciplinary research projects and five multidisciplinary consortia through the EQUAL (Extending QUALity Life) initiative.

From the start point, EQUAL set about stimulating interest in interdisciplinary, multiprofessional and user-oriented non-medical research concerned with meeting the needs of older and disabled people (Lansley, 2006). The EQUAL programme of research had a number of strands and covered six main themes (Tinker, 2006):

- The existing home
- Improving accessibility
- Design for all – building and environment
- Design for all – general and other (e.g. products)
- Sensory impairment – hearing and sight loss
- Cognitive impairment – dementia, stroke, learning difficulties

The outputs of the EQUAL projects are succinctly summarized in (Lansley, 2006) in terms of policy, practice and prototypes. A wealth of knowledge has been created based on the EQUAL initiative, both in the academic record and through dissemination to a broader community of interest. The research has supported the design

**professions and those who commission housing, public transport, urban spaces, and products and services.**

**In this paper, the authors review the outcomes of the EPSRC EQUAL initiative to date, with a specific focus on the outputs of the two existing inclusive design EQUAL consortia, i.e. the i~design consortium (products, systems and services) and the I'DGO consortium (environments).**

### **EQUAL Initiative and the early projects**

**The EPSRC's EQUAL initiative since the late 1990s marked "a brave and successful attempt to encourage a multidisciplinary approach" (Tinker, 2006) to ageing research. The EQUAL Network co-ordinator Professor Peter Lansley pointed out, "until EQUAL, design research has not been strongly represented within the remit of EPSRC." (Lansley, 2006)**

**EQUAL dates from 1997 when the EPSRC issued the first call for proposals focused on the relationship between the older and disabled person and the built environment. A second call in late 1998 introduced industrial and product design by adding the theme of "design for all" and a third call in 2000 was aimed at a broader range of science and engineering through the theme of "rehabilitation". These three calls elicited nearly 200 proposals, and 34 projects with a total bid value of £5.4m were funded (Lansley, 2006).**

### **EQUAL Consortia**

**In 2001, the fourth EQUAL call was focused on independence and quality of life, and it called for very large projects involving research consortia. Consequently, five multidisciplinary**

research consortia with a total value of £3.1 million were funded. These consortia included:

- ***SMART Rehabilitation:*** Technological applications for use in the home

The aim of the project was to explore how technology might be used to facilitate active in-home rehabilitation for people following stroke.

Consortium partners included: Sheffield Hallam University (lead university), University of Bath, University of Essex, University of Ulster and the Stroke Association.

There is a follow-up consortium SMART 2 which started in 2008, aiming to deepen understanding of the potential for technology in the support of self-management. The dedicated website of the two consortia can be found from <http://www.thesmartconsortium.org/>

- ***Supporting independence:*** New products, new practices, new communities

The aim of the project was to evaluate the deployment of a variety of telecare technologies in three contrasting housing settings and to explore the impact of the interventions on the organizational processes of care delivery.

Consortium partners included: Imperial College (lead university), University of Dundee, University College London, Tunstall Ltd, Thomas Pocklington Trust, Barnsley Hospital, and NHS Foundation Trust.

- ***I'DGO*: Inclusive design for getting outdoors.**

The aim of the project was to identify the most effective ways of ensuring that the outdoor environment is designed inclusively to support the needs and preferences of older people, to improve their quality of life.

Consortium partners included: Edinburgh College of Art (lead university), Oxford Brookes University, University of Salford, Housing Corporation, Sensory Trust, Research Institute for Consumer Affairs (Ricability), and Dementia Voice.

The *I'DGO* consortium (2003-2006) was followed by *IDGO TOO* consortium which started in 2007. Their dedicated project website is <http://www.idgo.ac.uk/index.htm>

- ***INDEPENDENT*: Investigating enabling domestic environments for people with dementia**

The project investigated the enabling role that technology can play for people with dementia from three specific perspectives – person, place and pleasure. (Gibson et al, 2007)

Consortium partners included: University of Liverpool (lead university), Sheffield University, University of Bath, Dementia Voice, Northamptonshire County Council, and Huntley Healthcare.

- ***I~design*: providing tools to improve quality of life for the wider population.**

The project seeks to provide industrial decision makers and designers with information on old age and capability, and guidance on appropriate product production at every stage.

**Consortium partners included: University of Cambridge (lead university), Royal College of Art, Central St Martins College of Art, the Design Council, and the University of the Third Age. The i~design consortium was followed by i~design2 (2004-2007) and i~design 3 (2007-2009) consortia, and information can be found from the Cambridge Engineering Design Centre's website <http://www-edc.eng.cam.ac.uk/idesign3/>**

**The fifth EQUAL call was to support a new round of EQUAL consortium research projects build on previous research, drawing on and extending the skills and knowledge base developed under existing EQUAL consortia. Three consortia were funded, i.e. SMART 2, I'DGO TOO, and i~design 2 and 3.**

### **EQUAL Network and further development**

**The successful development of EPSRC's EQUAL programme has resulted in a new community of researchers, largely within UK universities, involved with inclusive design, inclusive environments and rehabilitation. They adopt interdisciplinary and collaborative approaches which fully embrace users, older people and disabled people, and their intermediaries (EQUAL website). In order to develop the community further and to encourage strong links with those who can benefit most from the initiative, from October 2001 to September 2004, the EPSRC provided funding of £60k for an "EQUAL Network". The network was interdisciplinary, with membership drawn from academia, industry, the voluntary sector and policy makers. Much of the information about the aforementioned EQUAL projects can be found from the EQUAL website:**

<http://www.extra.rdg.ac.uk/equal/>. In 2005, the EQUAL Network was expanded significantly through a new network, The Strategic Promotion of Ageing Research Capacity (SPARC: <http://www.sparc.ac.uk/>) funded jointly by the EPSRC *and the Biotechnology and Biological Sciences Research Council (BBSRC)*. When SPARC came to the end in December 2008, there was a transition to KT-EQUAL, a new four-year project that aims to pursuing many activities relevant to ageing and disability research, working with stakeholders and facilitating knowledge exchange.

### **Inclusive design consortia: i~design and I'DGO**

Two out of the three existing EQUAL consortia were focused on inclusive design, i.e. the i~design consortium (inclusive products, systems and services) and the I'DGO consortium (inclusive environments). This section will review the research outputs to date of the two consortia, aiming to draw conclusions on the knowledge base for inclusive design resulting from the EQUAL programme.

composed of the Cambridge EDC, the Cambridge Interdisciplinary Research Centre on Ageing (CIRCA); the Helen Hamlyn Centre (formerly HHRC) at the RCA and Loughborough University Ergonomics and Safety Research Institute (ESRI, formerly HUSAT) and a number of non-academic partners including the Design Council.

A number of tangible research outcomes have resulted from the three phases of the i~design consortia since 2000. These included:

***Three books:***

- **Inclusive design (Clarkson et al eds, 2003)**
- **Countering design exclusion (Keates and Clarkson, 2003a)**
- **Design for inclusivity (Coleman et al eds, 2007)**

***Two conference series:***

- **The international Conference Include (2001, 2003, 2005, 2007 and 2009)**
- **The Cambridge Workshop On Universal Access and Assistive Technology (CWUAAT 2002, 2004, 2006, 2008, 2010)**

The proceedings of the Include09 are available online, (<http://www.hhc.rca.ac.uk/2084/all/1/proceedings.aspx>)

In addition to CWUAAT proceedings, the selected papers have been published in four edited books published by Springer, namely:

**Universal Access and Assistive Technology (Keates et al eds., 2002)**

**Designing Accessible Technology (Keates et al eds., 2004)**

**Designing a More Inclusive World (Langdon et al eds., 2006)**

**Design Inclusive Futures (Langdon et al eds., 2008)**

***A comprehensive toolkit:***

The inclusive design toolkit ([www.inclusivedesigntoolkit.com](http://www.inclusivedesigntoolkit.com)) contains guidance that ranges from corporate level strategy to project level advice, and includes interactive resources such as visual impairment simulators and an exclusion calculator. In addition to the website, the content of the toolkit is also published as a book 'Inclusive Design Toolkit' (Clarkson et al eds., 2007)



**Another design toolkit: [www.designwithpeople.org](http://www.designwithpeople.org) is currently underdeveloped by the i~design 3 consortiums.**

### ***Journal publications and design case studies***

**In addition to many conference papers presented internationally, recent years see a number of journal special issues edited by the team, for example:**

- **the Journal of Engineering Design special edition on inclusive design (editors: Clarkson and Coleman, 2009).**
- **the Universal Access in the Information Society special issues on countering design exclusion (e.g. Keats and Clarkson, 2003b) and on Designing Accessible Technology (e.g. Langdon et al, 2007).**

**Journal papers resulting from the project can also be found from the Design Journal (e.g. Dong et al 2004, Dong et al 2005), Gerontechnology (Goodman et al, 2006) and Journal of the International Society for Gerontechnology (Newell, 2006), amongst others.**

**The design case studies mainly come from the annual DBA Inclusive Design Challenge (2000-2009) coordinated by the Helen Hamlyn Centre, and examples can be found from the centre's website**

**([http://www.hhc.rca.ac.uk/209/all/1/dba\\_challenge.aspx](http://www.hhc.rca.ac.uk/209/all/1/dba_challenge.aspx))**

**and journal articles (Cassim and Dong, 2003; Dong and Cassim 2007).**

The consortium members also contributed to the *British Standard BS7000-6: Guide to managing inclusive design* (BSI, 2005).

## **I'DGO**

The I'DGO (Inclusive Design for Getting Outdoors) research consortium and its successor I'DGO TOO involved academic partners from several universities, namely,

- **OPENspace: the research centre for inclusive access to outdoor environments at Edinburgh College of Art and Heriot-Watt University;**
- **WISE (Wellbeing in Sustainable Environments), the Oxford Institute for Sustainable Development (OISD) at Oxford Brookes University;**
- **SURFACE Inclusive Design Research Centre at the University of Salford.**

Together they explore different aspects of the outdoor environment: urban form, landscape and detailed design.

The research undertaken by OPENspace to date involved large surveys of people 65+ and the assessment of the direct influence of the outdoor environment on an individual's Quality of Life (QOL). It is confirmed that "the environment that facilitates being outdoors would enhance QOL in later life" (Sugiyama and Ward Thompson, 2005). It also suggests that neighborhood environments may contribute to older people's health in two ways: 1) through the provision of opportunities to be active; 2) through the provision of places where people can meet with others and enjoy nature (Sugiyama and Ward

Thompson, 2007). The research identified older people's preference regarding a neighborhood park (Alves et al, 2008). In addition, the pleasantness and safety of open spaces were found relevant to older people's life satisfaction, whereas the quality of paths to open spaces was associated with walking behavior (Sugiyama and Ward Thompson, 2009)

The WISE unit at the Oxford Institute for Sustainable Development has published a book on "Inclusive Urban Design" (Burton and Mitchell, 2006).

The questionnaire survey with architectural designers conducted by SURFACE showed that there were significant industrial barriers to achieving social inclusion (Ormerod and Newton, 2005), and the latest findings will be published in a special issue of *Facilities* (in press 2009).

Much of the information of the I'DGO projects can be found from the website: [www.idgo.ac.uk](http://www.idgo.ac.uk); including practical design guidance on the street environment and parks and open spaces.

## **Concluding remarks**

Thanks to the EPSRC's EQUAL programme (with investment of about £15 million), a solid knowledge base for inclusive design has been built in the UK, and this knowledge base is still expanding. The i~design and I'DGO consortia illustrate fruitful interdisciplinary collaboration, and such collaboration models

**suggest the trend for future design research in the EPSRC domain.**

### **Acknowledgements**

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**- Systems Design and Engineering**

**- Turnkey Design Lifecycle management**

**- Support for prototyping and pilot lot stabilization**

# **Importance of Person Shifting Devices in Hospital and home environments**

*Ratanjit Singh Sohal*

*Uttejna Technologies*

**Nursing Aides ranked fifth on claims for Back Sprains and Strain per hundred workers, based on workers compensation claims in USA[1]. This is especially startling considering there are so many other strenuous work environments which shall supposedly be expected to have higher incidence rate of injury. Nurses stand in awkward positions when transferring patients (arms fully extended, legs spread out improperly) which is not initially fatiguing due to maintenance of structural integrity by ligaments or the muscles of the back. However, prolonged awkward positions or standing result in excessive stress to the ligaments with accompanying muscular contraction, leading to fatigue, strain, and discomfort.**

**Capability to be independent and mobile is an essential part of human life. Our sense of being is constantly defined by quality of our Social Contexts. Disability, whether temporary or permanent, puts a strain on the person's parity and sense of being valued or loved. The psychological cost of sustaining the relationship gets tilted out of favor of the person requiring care. In nuclear families, there is tendency to avoid scenarios where patient transfer shall be required as sufficient human**

resources are not available to effect the same. As a result, the person with disability limits his or her mobility within the confines of his or her bed. Day-to-day activities like toileting, bathing and food are performed on the bed itself. The patient is theoretically considered rehabilitated if his or her routine of functioning is set so that the counterpart in his/her family can provide care with least discomfort. However motivated rehabilitation is never complete unless reinforcement of social equity and balance of involvement in dignified manner is ensured. Non availability of simple means of transfer is a major contributor in reducing social involvement of persons with motor disabilities.

There are three kinds of User Interface in such scenarios that are important to understand

**USER 1: PERSON WITH DISABILITY** - From the perspective of the person suffering from the disability, he or she requires that

*(i) He or she should be able to participate in his or her social environment with Equity*

*(ii) Would not like to see excessive strain in his/her circle because of his/her circumstance. The person with an illness or disability may feel responsible for changing the rules of the relationship and for demanding more resources from the relationship.*

*(iii) May suffer withdrawal symptoms because the perceived cost of his or her involvement in the social game play seems to be HIGH for his Social Circle*

*(iv) May become aggressive and demand his/her "right share" of CARE without being sensitive to the feelings of the Care Giver*

**USER 2: CONCERNED CARE GIVER :** Such a person is generally part of family and values the relationship with the person under care. The concerned Care Giver generally intends to provide the best for the one under care within his/her limitations. This person may sometimes get strained by the circumstances and could do with some help. Prolonged provision of care by a concerned care giver has the following risks which may creep in over a period of time Perceived Inequity in relationship may lead to degeneration of 'CONCERN' to 'BURDEN'

- May put in more effort than physically possible to provide assistance, thus physiologically compromising their own ability to care
- May begin to resort to SHORT CUTS for daily chores to relive the stress that the situation may bring in : e.g. "let him/her feed on the bed itself while the children eat in the dining room", " let him/her stay away from the party"

**USER 3: PROFESSIONAL NURSING AIDE:** Are hired aides whose primary motivation for providing service is being paid for their services. They can be motivated to better performance

if their efforts are appreciated and rewarded. Professional Nursing aides may however be less impersonal in their approach and may not make a compassionate connect with the person being cared for. Prolonged provision of care by professional Nursing aide has the following risks which may creep in over a period of time

- May tend to ignore certain personal needs of the person under care and shall limit their activities to strictly defined scope of work in some cases .
- May enthusiastically stress beyond their biomechanical capability by assuming prolonged awkward positions or standing. Such posture do not show immediate stress or effect on the body but lead to fatigue, strain and discomfort in the long run.
- Prone to take short cuts and compromise comfort as it might be a daily chore for them.

#### **ANALYSIS OF CURRENT METHOD OF TRANSFER:**

Concept of Transfer aids is almost nonexistent in Indian Hospitals. Most places expect nurses or ward boys to effect transfer of the patient.

Since our interest is on the process of TRANSFER and how it is performed in absence of aids, we did a MOTION STUDY of the process at two places

*(i) A Palliative care Hospice in Bangalore*

*(ii) A Leading hospital in Bangalore*

**Figure 5 illustrates the position of the helpers just before lift of patient while figure 6 represents the position of helpers just after transfer is completed**



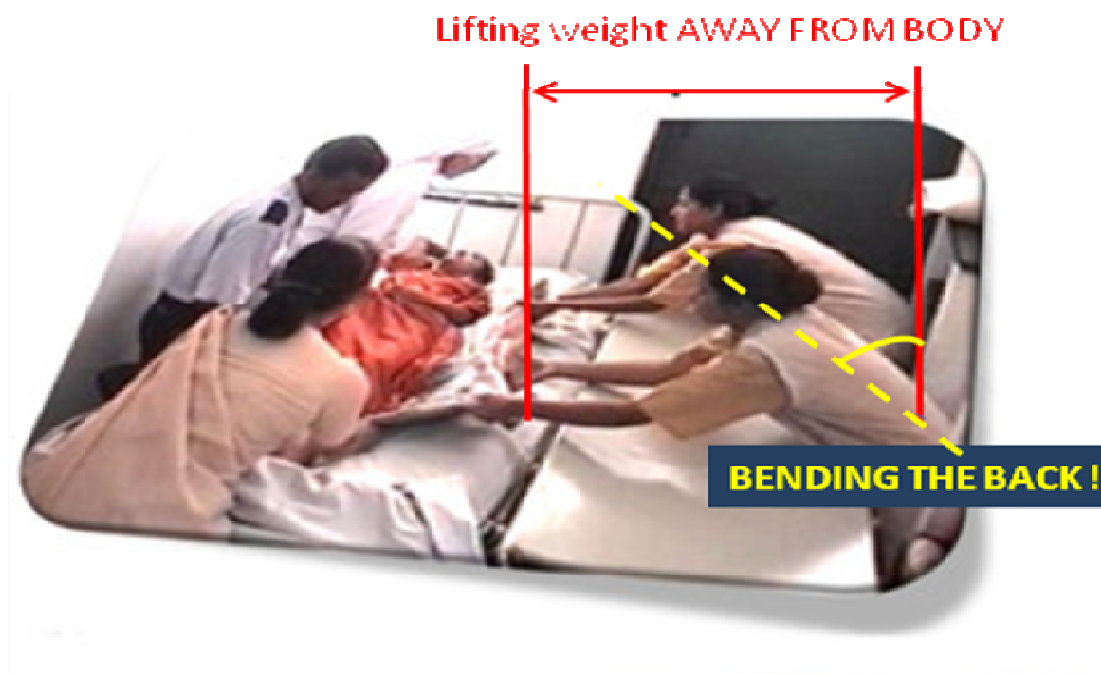
***Figure 5 illustrates position and posture of aides around a patient just before they start the transfer action***



***Figure 6 illustrates the position of the aides around the patient just after they have accomplished the transfer to the stretcher***

The key ergonomic violations that were noticed were as follows

a) **CARRYING WEIGHT AWAY FROM THE BODY BY BENDING THE BACK:** Figure 7 illustrates how 2 nurses are carrying weight of the patient away from their body.



*Figure 7: Wrong posture during lift*

Studies of Bed to Wheelchair transfer tasks[1] have shown that that nursing personnel during one of their most busy hours flexed forward more than 72 degrees every 53 seconds. When lifting an object, the pelvis and ligaments of the spine sustain the stress until 45 degrees of flexion is reached. Any further



flexion results in the use of back muscles. This puts nurses in high risk for Occupational Back Pain[3].

**b) TWISTING THE BACK WHILE LIFTING A LOAD:**

Figure 8 shows how Nurse 3 has twisted her back while doing the shift. Twisting the back for movement while lifting a load stresses the Nucleus Pulpous between the vertebrae and leads to back injury [4]

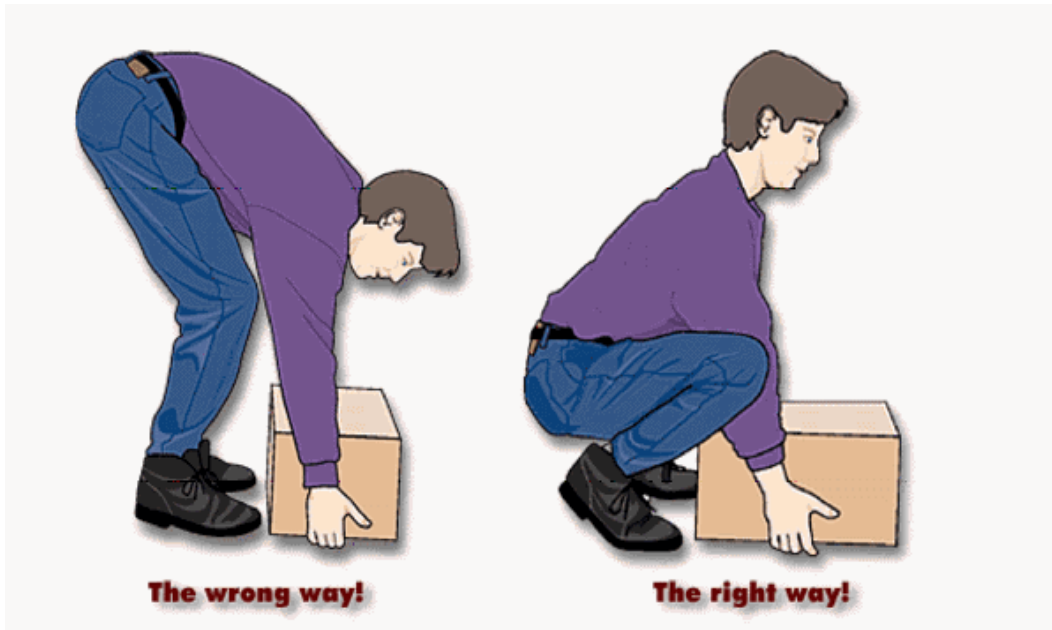


**Figure 8: Shows how Nurse 3 is twisting her back to affect transfer while carrying ht load of the patient**

**c) CLIMBING THE BED TO REACH OUT WHILE TRANSFERRING:** The two nursing aides towards the left of the illustration in Figure 5 have to literally climb onto the bed ( as seen in Figure 6) to reach out and place the patient on the adjacent stretcher. This not only means double stress to the nursing aide but also the risk of improper balance during the shift and injury to the patient.

**d) NON UNIFORM LIFTING OF PATIENT:** The patient concerned in this case was in trauma. As 5 different people were lifting the person, the lift in itself was non- uniform (i.e. patient lifted to different height by different people at different ends) As a result the person under transfer had an unstable & continuously changing posture throughout the transfer leading to a 'cry' from the patient in agony. Not to mention the whole process of transfer was undignified for the patient.

**e) LIFTING USING THE BACK INSTEAD OF LEGS:** Standard Principles of transfers for Healthcare workers [4] stipulate that healthcare workers should use their legs instead of backs to carry the load ( just like weightlifters). The correct principle of lifting is illustrated in figure 9 below. However, even if trained, the constraints around the nursing aides do not allow freedom to move their legs and use them while lifting. As a result, they are forced to use the wrong method of lifting the patient by straining their back.



*Figure 8: Illustrates how back is being used by the nursing aides to lift while the force of legs should have been put to force while keeping the back straight.*

**f) THE POWER OF FIVE : OR IS IT ?** The nursing aides feel that since 5 of them are carrying the person, load per person is much lower and therefore the whole process is safe. However this is far from true. Weight acceptable to the 50<sup>th</sup> percentile of female population at knuckle height, assuming a compact load (box width = 34cm) is 17kg.[1]Hence when patient weight exceeds 85 kgs, the nurses get stressed even though they are 5 of them ! Further, this maximum limit of 17 Kgs further reduces as the nursing aide stretches out to reach out to a non compact weight[4]. Hence even when 5 nurses do it, stress levels exceed permissible limits.

**After discussions and interviews with user, following key requirements were identified**

- **QUICK/FAST TO TRANSFER**
- **LESS CUMBERSOME/EASY TO HANDLE**
- **SHOULD REQUIRE LEAST/NO ASSISTANCE**
- **DIGNIFIED TRANSFER**
- **ERGONOMIC DESIGN**
- **SAFETY**
- **EASY TO STORE/PARK/STOWAWAY**
- **FLEXIBILITY AND MULTITASKING**
- **Basedon these inputs, the DEIGN TEAM at UTTEJNA TECHNOLOGIES came up with a new innovation that supports transfer of patients with ease**

**Based on these inputs, the DESIGN TEAM at UTTEJNA TECHNOLOGIES came up with an innovative Patient shifting device known as the NIRMAL 2000 SERIES PATIENT SHIFTING DEVICE. The product enables transfer tasks without any significant physical strain to the care giver.**

**This Battery powered aid is specifically designed for INDIAN homes & Nursing scenarios. Its PARALLEL LEG varying base is a unique first which enables easy-fit across furniture in congested Indian Homes. Further, its UNIQUE RATCHET LOCK allows proper posturing and alignment of the patient. Figures 13 illustrates the 3 step transfer process through this device The device not only reduces injury to care giver, but also allows easy participation of the person under care in day-to-day family activities. It also reduces incidence of Nursing aids in both hospices and Hospitals.**

You can also see an online video of the product on YOU TUBE at [www.youtube.com/watch?v=b\\_DDS9G9R\\_8](http://www.youtube.com/watch?v=b_DDS9G9R_8)



**1. PLACE SLING UNDER PATIENT**



**2. LIFT WITH POWERED HOIST**



**3. TRANSFER TO WC/TOILET**

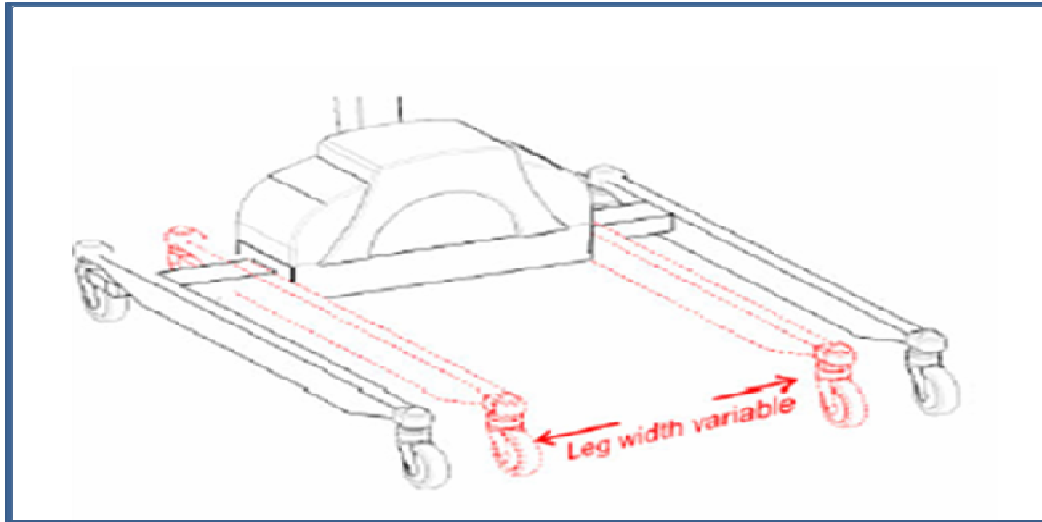
***Figure 13 : 3 Step Transfer Process***

**The Device can also be used to transfer persons to toilets. The sling primarily supports the patient at the back and the thighs and therefore the buttock area remains exposed. Hence transfer to and from wheelchairs and toilets are easy through this powered aid.**



*Figure 14 : Transfer to toilets*

**The Device also has a unique PARALLEL LEG VARIABLE BASE that enables to pass through typically Narrow doors in INDIA and then place the patient on a SOFA or other wider surfaces. Figure 15 illustrates the variable base**



***Figure 15 : Variable base illustration***

**The system has built in Battery backup for power failures for up to 50 minutes of Lift/lowering Its Unique Stabilizing Bar for Patient Stability along with Ratchet Lock Mechanism for posturing enables stable movement and proper & Effortless positioning of the patient during transfer.**

**The product hence allows participation in day to day life activities for person with limited mobility. Just a single Aide is required to help him or her out of her bed with almost no significant effort. Enabling defecation on commode facilitates improved dignity and privacy from current method of using Bed Pans on bed. Overall participation in family activities increases as there is no more hesitation to bring the person to the dining table or the Sofa to normally interact with the family in their day to day activities.**



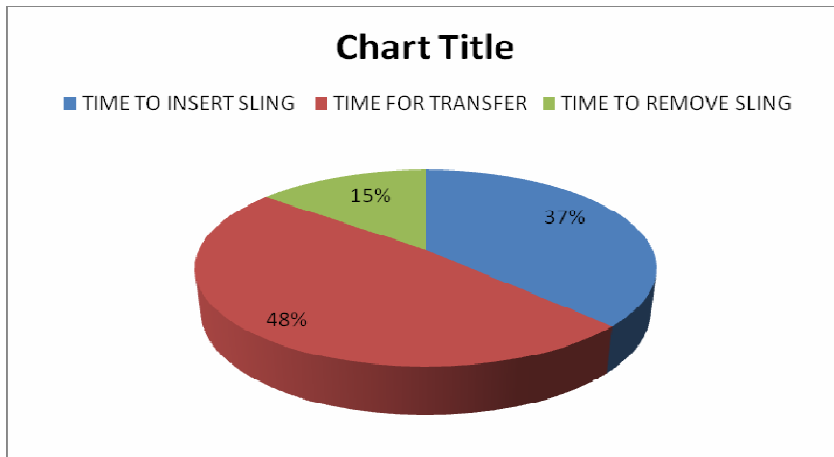
**Figure 16 illustrates a Straight frame design for Trauma Patients that allows their lift from appropriately allowed places for cleaning wounds, shifting etc.**



***Figure16: Straight frame design for Trauma***

**Perfection is however an ongoing process. Doing a motion study of transfer task through the new devise revealed that of the total time required for transfer, about 52% of time is required to just remove and insert the sling. In the fast paced and busy work environment typical of hospitals as well as homes, such a waste of time in transfer process is not justifiable. Based on this, UTTEJNA has come up with the concept of a JACKET SLING / GOWN SLING**





**Figure 17: split up of time utilization during transfer through the hoist.**

**The Jacket Sling is something that has to be worn just once in a day after bath. It has following typical characteristics**

- Jacket/Gown should not be too warm else patient will feel hot and 'stuffy' in the jacket**
- Jacket/gown to be simple in design and the wearer should not look odd**
- Jacket/gown to have good 'breathability' else sweat accumulation can lead to infection and/or aggravation of pressure sores if any**
- Jacket/Gown should be easy to clean and wash and shall not stain or soil easily**

**Figures below illustrate the NEW JACKET developed by UTTEJNA that increase transfer efficiency by up to 40%. The jacket is made of a see through porous material in a special shape that fits around the patient easily and looks like a Jacket as illustrated in figure 18 & 19**



**Figure 18 : Jacket sling design which fits around patient easily**



**Figure 19 : Illustrates the jacket after being worn . The Patient can be lifted by hooking to the jacket ( no tear as jacket material is of sufficient strength) . This is illustrated in figure 20 below**



***Figure 20: Patient lifted with jacket sling***

**Development of the Jacket sling is under progress and suitable GOWN SLINGS for hospital use shall be developed in next phase. The Gown slings shall enable patient shift with much more ease as well as hygiene**

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**Ratanjit Singh Sohal**

## **Obituary: Leonardo with a revolutionary cause: An obituary to Dashrath Patel *By Uday Dandavate***



Dashrath Patel shares his fond memories with a youngster. The year he joined as faculty, the students and professors both took their diploma certificates together

### ***NID founder Dashrath dead***

***"If you don't make things for your own surprise, you become like a baker, everyday making the same round bread to sell." This is an oft-quoted line from design guru Dashrath Patel, who came up with the biggest surprise on Wednesday: he died around 11.30am.***

***At 83, he was planning 'Retro,' an exhibition of all his life's works, to tour around the world. But an illness overcame him and he left the institute he helped found — the National Institute of Design (NID) and Ahmedabad — in tears.***

***Born in a village in Sojitra, Nadiad district in 1927, this was a Patel with a different streak. He never finished formal school and hardly got any formal academic training in the arts when***

*he was already known as an artist. Patel's simplicity in life – he would mostly be seen in a lungi and kurta – often reflected in his designs.*

*A multi-faceted personality, Patel was not just a painter, ceramist, photographer and graphic designer. He was a philosopher of sorts. A contemporary of Tyeb Mehta, MF Husain and V S Gaitonde who were together in the 50s in Bhulabhai Desai Institute, Mumbai, he was introduced to photography by the legendary Henri Cartier Bresson. Bresson always stayed with Patel whenever in Ahmedabad. When he died, an inconsolable Patel parted with a collection of pictures of Bresson, taken by him, to be made public, for the first time.*

*He was known to work closely with Charles Eames, Harendranath Chattopadhyay, Chandralekha and many others. "The first to get a Padma Shri for Design and Design Education in 1980, Patel was also the first recruit at NID," says Ahmedabad-based designer Subrata Bhowmick. The first director of education of NID, Patel who worked here for two decades, was a find of the Sarabhai siblings, Gautam and Gira, who founded NID in 1961.*



**DESIGN GURU: Dashrath Patel**

*(Courtesy: TIMES NEWS NETWORK)*

## **Appeal:**

**We all need to STOP this uncivilized practice of killing our Elders; we need to STOP this ELDER ABUSE. This is violation of Human Right. WAKE UP AND RAISE YOUR VOICE!!!!!!!!!!!!!! TAKE ACTION.**

**THIS IS SHAME TO OUR CULTURE AND SO CALLED TRADITION.**

**Maariyamma is likely to be killed by her children because they cannot afford her. They will give her a loving oil bath. Several glasses of coconut water. A mouthful of mud. Perhaps a poison injection. She is just one of many old parents in Tamil Nadu dying in this way. But no one blinks at these ritual murders. IN TAMIL, it is known as thalaikoothal. A leisurely oil bath. An exercise in love and health when given to newborn children, a ceremonial beginning to festivals, and the universal answer to pitiless summers. In Tamil Nadu's small industry hub of Virudhunagar, however, it is the beginning of slow murder. The marker of the devastating poverty that makes a son kill his own aging mother.**

**Young family members of this district in southern Tamil Nadu have been pushing their infirm, elderly dependents to death because they cannot afford to take care of them. When 65-year-old Maariyamma suspected this might happen to her too, she moved out of her son's house two years ago. "I'm not well enough to live on my own, but it is better than being killed by them," she says. Amazingly, there is no bitterness in her voice. Or anger. "They're struggling hard to take care of their own children," says Maariyamma, of her sons. She places no blame. Her two sons and two daughters are farm labourers who travel to different villages every sowing and harvesting season.**

**Seeing her children at pains to run their house, and feed and educate her grandchildren, Maariyamma knew she was a burden. She knew how it would end if she didn't leave.**

**Maariyamma had seen it happen to other men and women of her age. Her neighbour, Parvathy, had been paralysed at the age of 76. "She had only one son," says Maariyamma. "And he was working in Chennai, surviving on some menial job there. How could he afford to look after his bedridden mother?" One day, Maariyamma says, Parvathy's son came, "did it" and went back to Chennai. "What else could he do?" she asks. Again, in place of anger or fear, there is helpless resignation. And a strange empathy for the person who might elaborately plan her murder**

**Thalaikoothal works thus: an extensive oil bath is given to an elderly person before the crack of dawn. The rest of the day, he or she is given several glasses of cold tender coconut water. Ironically, this is everything a mother would've told her child not do while taking an oil bath. "Tender coconut water taken in excess causes renal failure," says Dr Ashok Kumar, a practicing physician in Madurai. By evening, the body temperature falls sharply. In a day or two, the old man or woman dies of high fever. This method is fail-proof "because the elderly often do not have the immunity to survive the sudden fever," says Dr Kumar.**

**OVER THE years, other methods have evolved too. The most painful one is when mud dissolved in water is forced down; it**



causes indigestion and an undignified death. Velayudham of Help age India says the families often take the mud from their own land, if they have any. "It is believed that this makes their souls happy," he says.

Read More : <http://peopleforsocialcause.blogspot.com/2010/11/mother-shall-i-put-you-to-sleep-mercy.html>

**2.**

**Dear Friends**

Here is a good news for u all. For information to all of u that to popularise the handloom sector and help the handloom weavers, office of Development commissioner for handloom has decided to celebrate Handloom Week from 21st Dec to 27th dec every year from last year. during handloom week various promotional activities are being organised. This year we have organised two competition---

**1. Handloom Apparel designing Competition on the theme Handlooms in wesxtern contemporary Outfits for indian citizen above 18 yrs. Participants to submit the outfit designed by them only using handloom fabric. the state of origin and name of weave/woven fabric used must be specified along with small writeup accompanying the entry. last date for submission of sample is 17th dec, 5 pm in the officxe of DC(handlooms) Udyog Bhawan New delhi.**

**Prizes first Prize--Rs 50000/- and certificate**

**Second prize--Rs 30000/-+ certificate**

**Third prize---Rs 10000/- + Certificate**

**2. first Essay writing competition**

**Topic---handlooms in the 21st century**

**essay can be written in english or hindi within 500 words and only one entry per participant is allowed.**

**prizes 1st--rs 20000/-**

**2nd-- Rs 10000/-**

**3rd---Rs 5000/-**

**for both competition participant has to give name, telephone no address and one passport size photograph and last date is 17th dec 2010 , 5 PM to receive entries.**

**You all are requested to participate in the contest and winner will be awarded in a function at vigyan bhawan, new delhi.**

**Dinesh Singh**

**Additional development commissioner for Handlooms,  
Ministry of textiles, GOI**

**room no. -57, Udyog Bhawan, New Delhi**

**011-23062402**

**09717055199**

**3**

**Dear Design For All Institute of India,**

**I am submitting the following for consideration to be included in your dissemination efforts(i.e. newsletter, web announcement, blog posting etc.).**

**The Rehabilitation Engineering Research Center on Accessible Public Transportation is currently conducting a survey of usability problems on public transit buses. The study investigates getting on and off public buses, circulating inside of buses, understanding the communication and information systems of public buses, as well as issues concerning rider safety. The information collected from this study should help**

**identify the aspects of using public buses that merit further detailed experimental research in controlled settings. The survey targets a broad demographic including manufacturers, designers, engineers, researchers and riders (of all abilities). Not only are we interested in learning about the problems faced on public buses, but also in acquiring feedback on participants' (1) "best practice" experiences with public transportation in cities they have visited and (2) what they envision for the bus of the future.**

**You can find more information about the survey and a link to it at the following website.**

**<http://www.udeworld.com/surveys/transitbusstudy.html>**

**Along with the Usability Survey, we are also holding a 'Next Generation Accessible Bus' Design Competition.**

**Here's a description:**

**In a mobile, global culture, full social participation hinges on accessibility of transportation systems at both the community and intercity scale. Accessible public transportation in the community allows individuals with disabilities to have independent access to works sites, educational programs, health facilities, and social and recreational activities. The "Next Generation Accessible Bus" Design Competition is looking to find innovative design solutions that will improve the future of public transportation.**

**More information of the design competition can be found here:**

**<https://www.confmanager.com/main.cfm?cid=1805&nid=14526>**






**Please let me know if you have any questions.**

**Sincerely,**

**Heamchand Subryan  
Design Research Associate  
Center for Inclusive Design and Environmental Access  
School of Architecture and Planning  
University at Buffalo, State University of New York  
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# News:

1.

 <p><b>ABOUT JW B</b> JwB is inspired by Himalaya on Wheels, an inclusive travel company started by People's Action Group for Inclusion and Rights (PAGIR), a group working for rights of people with disabilities in Ladakh.</p> <p><b>THE CORE GROUP</b> <b>Gouthami</b> (gou@travelanotherindia.com), the CEO of Travel Another India, has experience promoting responsible tourism. <b>Shivani</b> (shivani@accessability.co.in), Director of AccessAbility, is an access consultant and an adviser on Inclusive Destination Development. <b>Vidhya</b> (hi.vids@gmail.com), a professional in the disability sector, has worked with disability groups and local governments on inclusion and advocacy issues</p> <p><b>GET IN TOUCH</b> Want to be a primary affiliate? JwB can help you promote inclusive tourism. Have expertise in hospitality, universal design, training in disability management, and/or travel writing? Be part of our resource. Publish newsletters, magazines, journals? Write about us. Run a travel company / website? Let's collaborate to promote the venture.</p> <p>writetous@travelanotherindia.com or any of the above email IDs.</p>	 <p><b>JOURNEYS WITHOUT BARRIERS (JWB)</b></p> <p>JWB provides the experience of barrier-free travel for an emerging global market — people with disabilities and senior citizens. We tap this market and contribute to India's growing economy by developing accessible tourism. JWB is a wing of Travel Another India (www.travelanotherindia.com), a Responsible Tourism Company.</p>
	
	
<p><b>Getting to Leh</b> Leh is connected by daily flights to Delhi as well as weekly flights to Jammu and Srinagar. By road, it is a two-day trip from Srinagar or Manali.</p> <p><b>Make a difference</b> Himalaya on Wheels has been set up by Travel Another India with expertise provided by People's Action Group on Inclusion and Rights (PAGIR) — a group of people with disabilities and their families. The president of PAGIR, Mr Mohammed Iqbal, was recently conferred the "Real Heroes" Award by CNN-IBN. You can see his work on <a href="http://www.youtube.com/watch?v=0bNoPqFu-rs">http://www.youtube.com/watch?v=0bNoPqFu-rs</a>. Profits from Himalaya on Wheels flow back to PAGIR to help them in their work. At the PAGIR shop, Jungwa Shrungskyob, you can buy handicraft made from waste. The project contributes to a cleaner Ladakh and the economic independence of people with disabilities.</p> <p><i>So go ahead, indulge! To find out more, writetous@travelanotherindia.com or call at +91 9940 559 513</i></p>	<p><b>Himalaya on Wheels</b></p> <p>Himalaya on Wheels invites you to explore the spectacular mountain region of Ladakh in your wheelchairs, with family and friends. We have identified sites you can visit, sometimes with a little help, for a glimpse into the Ladakhi way of life. A helper and a driver, specially trained to make your journey comfortable, will accompany you. A book detailing the accessibility quotient of the sites will guide you.</p> <p><b>Glimpse of the Trip</b> Day One is a mandatory day of rest and acclimatization. Once you are used to the low oxygen levels of the high altitude region, visit the monasteries of Shey, Alchi and Likir over the next few days. See the overpowering Indus wind its aquamarine path through majestic mountains, shop for souvenirs and watch a cultural program. If you stay on for another day, you can also visit the exquisite Pangong Lake on the Tibetan border. No visit to Ladakh is complete without a taste of hot, steaming momos and a sip of the Ladakhi butter tea. Add to it the cheerful Ladakhis and you have a trip to remember.</p> 

2.



# ErgoCES news

Issue 13 26 November 2010 <http://www.inclusivedesignresearch.org>

Inclusive Design Research Group  
Room ML352, Michael Sterling  
Brunel University,  
Department of Engineering & Design  
Kingston Lane, Uxbridge  
Middlesex UB8 3PH



The development of ErgoCES has undergone several iterations over the last few months. To ensure that the database remains relevant, it was important for us to gain user feedback. In the last issue of ErgoCES news, we looked at the survey questions that include finding out the respondents' first impressions, the information and content, and the usability and interface. The evaluations involved 78 participants, comprising of 34 professionals from 8 companies; and 39 undergraduates and 5 postgraduates from Brunel University in the United Kingdom. To ensure that the evaluation process was consistent, each session involved a PowerPoint presentation to explain the features and benefits of ErgoCES, as well as providing examples to show how the database could be employed during design practice. For instance, in one of the case studies, we described how the length of a mirror for primary school children (5 to 12 year olds) could be determined by finding out the shoulder height of a 5 year old vs. the stature (height) of a 12 year old. The results gave useful guidelines that would in turn translate to more efficient use of materials and lower production costs. Another case study involved the design of a keyboard and ErgoCES was used to identify differences in the hand length and hand breadth among different demographic groups. During the evaluation, the participants had the opportunity to try out the database before completing the questionnaire. In the next issue, we will discuss the findings before proposing suggestions for future work. Stay with us!

## What is ErgoCES ?

ErgoCES is a result-oriented database for designers that contain useful information on the use of inclusive design. It provides anthropometric information, age categories, design scenarios and case studies. The People Universe contains a library of human data and the Product Universe provides examples of how ergonomics has been effectively applied when developing products or services. The project is supported by the Engineering and Physical Sciences Research Council (EPSRC) through Grant EP/R032145/L.

## Our Progress

Over the last few months, we have structured the database using the Granta CES Constructor. The database management system allows users to index information, providing a search function, and displaying quantitative data in a visual format that can be customised.

## Our Members

Dr Hua Dong leads the Inclusive Design Research Group and is the principle investigator for the ErgoCES project. Email: [Hua.Dong@brunel.ac.uk](mailto:Hua.Dong@brunel.ac.uk)

Professor Rob Macredie has recently joined the research group and brings his expertise towards the area of human-computer interaction.

Dr Hongyan Chen was responsible for prototyping the database. He now serves as a technical advisor to the team.

Farnaz Nickpour was involved in the early development of ErgoCES. We congratulate Farnaz on her promotion to Lecturer.

Dr Eujin Pei brings a new dimension to ErgoCES by improving the user interface. He is the editor of ErgoCES news. Email: [Eujin.Pei@brunel.ac.uk](mailto:Eujin.Pei@brunel.ac.uk)

3.

## India Task Force: National Centre for Universal Design and Barrier-Free Environment (NCUDBE)

By scott Rains

The Centre has constituted a Task Force to work out the details for establishment of the proposed National Centre for Universal Design and Barrier-free Environment (NCUDBE) which was

envisaged in the Eleventh Five Year Plan as a national body to facilitate and support the development of universal design and barrier-free environment.

The Task Force, set up by the Ministry of Social Justice & Empowerment, has been mandated to examine in detail the need for setting up of NCUDBE, its structure, possible role and functions, its scope in the R&D in the area of assistive technology, implementation modalities and its manpower and financial requirement etc.

The Task Force will also give its recommendations on the extent to which it should do R&D in house and support R&D efforts by other agencies. It will also dwell upon the issue of the National Centre's structure that whether it should be set up as an independent entity or under the umbrella of a suitable existing institution like the National Institute of Design or the Council of Scientific and Industrial Research (CSIR).

The Task Force is headed by Prof. Samir K. Brahmachari, Director General of the Council of Scientific and Industrial Research and will have members from the National Institution of Design, Ahmedabad and School of Planning & Architecture, New Delhi. The Task Force will also have nominees (one each) from the Central Government's Departments of Telecommunication and Information Technology. The Joint Secretary in charge of the Disability Division in Ministry of Social Justice will be the Convenor and Ex-Officio Member and Director of Deendayal Uppadhaya Institute for the Physically Handicapped, New Delhi will be the Member-Secretary of the Task Force.

Besides the Plan Document, the establishment of such a Centre is also obligatory under the UN Convention on the Rights of Persons with Disabilities to which India is a signatory. Article 2 of the Convention describes "Universal Design" as the design of products, environments, programmes and services to be usable by all people, to the greatest extent possible, without the need for adaptation or specialized design. Article 4 of the UN Charter lists it as general obligation to undertake or promote research and development of universally designed goods, services, equipment and facilities which should require the minimum possible adaptation and the least cost to meet the specific needs of a person with disabilities, to promote their availability and use, and to promote universal design in the development of standards and guideline.

**It may be recalled that last month, the Ministry of Social Justice and Empowerment had invited proposals from the States for central assistance to provide barrier free environment in public buildings including State Secretariat, Collectorates, Main Hospitals, Universities and other important State level offices to ensure that these are accessible to the People with Disabilities. The proposals have been invited after making significant increase in the annual budget of the Scheme for Implementation of PwD Act from Rs. 15-20 crore annually to Rs. 100 crore for the year 2010-11. The central assistance will also be given to make the Government Websites at the State and District levels accessible to PwDs.**

**4.**

## **Yahoo! India wins 2010 Universal Design Awards**

**Yahoo! India Research & Development has been making great progress in the field of accessibility. In one of my earlier blog post, I mentioned some of the initiatives that were undertaken by the Yahoo! Bangalore office. The successful collaboration between product, engineering, and quality teams to make the Yahoo! properties more usable to the widest audience possible is seeing signs of success over the past year.**

**In recognition of these efforts, the National Center for Promotion of Employment for Disabled People (NCPEDP)(), in association with Accessability and Barrier break Technolgies, has awarded the *NCPEDP - Mphasis Universal Design Company Award* to Yahoo! India R&D! for the year 2010. This award was given to Yahoo! India in the category of companies or organizations who have taken up the cause of accessibility and universal design.**

**As mentioned on their website, Universal Design benefits every human being to some degree at some point of time. Universal Design has attained major ground in the developed nations, but in developing countries like India, this concept has yet to attain popularity. In fact, awareness of Universal Design is close to nonexistent, and there have been very few attempts to educate architects, designers and others about this. Through this award, they hope to spread awareness.**



**Yahoo! India R&D has been closely working with the accessibility teams around the world to bring in some best practices and standards to the development cycles of products. Following the Accessibility lab set up in Yahoo! Inc. headquarters in Sunnyvale, California, Yahoo! Bangalore set up its first lab little over a year ago. We brought in all the right equipment and people to get the initiatives rolling. Such a facility is available in only select companies in India.**

**Some of the projects that have been influenced or supported by the Yahoo! India Accessibility task force are [Yahoo! Homepage](#), [Yahoo! Mail Classic](#), [Yahoo! Search](#), [Yahoo! India Weather](#), and [Yahoo! India Careers](#).**

**Apart from setting benchmarks on Universal Design, Yahoo! India R&D is also building awareness about accessibility outside the company, by supporting and participating in accessibility-related events such as Techshare India. Yahoo! India R&D's accessibility leads are members of the National Advisory Committee of the World Wide Web Consortium (W3C) India and the Disability Working Committee of NASSCOM.**

**The Accessibility team will receive a trophy and a citation at a ceremony in New Delhi on August 14, 2010, on the eve of the Indian Independence Day. Congratulations!**

**5.**

## **Wheelchair users win pole battle, but much more needs to be done**

**By Stefanos Evripidou**

**IF ALL projects were implemented with the philosophy "design for all" then people in wheelchairs would not have to overcome so many obstacles, said Demetris Lambrianides, president of the Paraplegic Association yesterday.**



**Lambrianides welcomed the “prompt response” of the Nicosia Municipality after a post holding up Christmas decorations on Makarios Avenue was removed following a complaint that it blocked the way for those in wheelchair. He noted, however, that lack of forethought could no longer be an excuse for creating obstacles for disabled people.**

**Before it was removed, the paraplegics’ association chained a wheelchair to the pole to highlight the mentality that “keeps people trapped in their homes and isolates them socially”.**

**The mayor was informed of the pole and protesting wheelchair last Friday, and by Saturday, a municipality crew was sent to remove the pole and clear the path.**

**“We are pleased with the prompt response and solution of the problem but we consider that they should check all areas where such obstacles exist. We are aware of these locations. There is at least one more location where people in wheelchairs cannot pass. We have informed the mayor’s office,” said Lambrianides.**

**Nicosia Mayor Eleni Mavrou said the crew had been given clear instructions to factor in access for the disabled when putting up the decorations but failed to do so and had to be asked to rectify the problem.**

**“The municipality is very sensitive to these issues. It’s not by chance that we have the greatest number of ramps on pavements than any other municipality in Cyprus,” said Mavrou.**

She acknowledged that “there are certainly problems with many pavements that are not in good condition but we are constantly striving to improve them, and when we are informed of a problem, we fix it”.

The paraplegics’ association head said the fact that the crew failed to take into account the needs of disabled was not acceptable.

“When someone takes on a project they are responsible for completing it without creating obstacles for anyone, having in mind the philosophy ‘design for all’,” said Lambrianides.

6.



**ErgoCES news**  
Issue 15 10 December 2010 <http://www.inclusivedesignresearch.org>

Inclusive Design Research Group  
Room ML552, Michael Sterling  
Brunel University,  
Department of Engineering & Design  
Kingston Lane, Uxbridge  
Middlesex UB8 3PH

### What is ErgoCES?

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### Our Progress

Over the last few months, we have structured the database using the Granta CES Constructor. The database management system allows users to index information, providing a search function, and displaying quantitative data in a visual format that can be customised.

### Our Members

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Professor Rob Macredie has recently joined the research group and brings his expertise towards the area of human-computer interaction.

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Farnaz Nickpour was involved in the early development of ErgoCES. We congratulate Farnaz on her promotion to Lecturer.

Dr Eujin Pei brings a new dimension to ErgoCES by improving the user interface. He is the editor of ErgoCES news. Email: [Eujin.Pei@brunel.ac.uk](mailto:Eujin.Pei@brunel.ac.uk)

Welcome to the fifteenth and last issue of ErgoCES news. Readers who have followed the development of ErgoCES would have noticed improvements in terms of content, layout and the addition of visuals in the database. Having completed work on ErgoCES, the Inclusive Design Research Group will now develop a complementary design tool, known as MHIROR. The purpose of the toolkit is to capture and represent live, contextual user data, and the aim is to be able to integrate both ErgoCES and MHIROR as a unified package. Through this holistic approach, designers and developers will be able to have greater access to user data in design. It is also hoped that we will be able to report the progress of MHIROR in future newsletters.

2010 has been a remarkable year for the Inclusive Design Research Group. Two new research fellows, Dr Hongyan Chen and Dr Eujin Pei joined us and they brought fresh perspectives to the existing team. Dr Hua Dong was promoted from Lecturer to Senior Lecturer and Farnaz Nickpour was promoted from Research Assistant to Lecturer. In terms of research, we successfully completed a RCUK public engagement project and secured two further research grants. In addition, we have recently expanded our Inclusive Design Research Group network to China.

I would like to thank Eujin and Hongyan for their contribution towards the development of ErgoCES, as well as our research partners and colleagues who have offered their feedback, suggestions and technical support. As the year comes to a close, I wish you a Merry Christmas and a prosperous 2011! - Dr Hua Dong, on behalf of the Inclusive Design Research Group.

**Inclusive Design Research China has been established at the College of Design and Innovation, Tongji University, China. Together with the Inclusive Design Research Group at Brunel University in the UK, they formed the Inclusive Design Research network: [www.inclusivedesignresearch.org](http://www.inclusivedesignresearch.org)**

**7.**

**Honorable Shri M. Hamid Ansari, Vice President of India, who delivered the Convocation address at NID at its Golden Jubilee year.**

**\*Following is the text of the Vice President's address:\***

**"I am happy to be participating in the 31st Annual Convocation of the National Institute of Design. I offer my congratulations to students who have won prizes today as also to all of the graduating students. It is an important occasion for them, their families and their teachers. As products of internationally acclaimed institution in design education and research, I am confident that they would go on to make a mark in the key areas and institutions with which they will be associated.**

**The term 'design' evokes questions, and possibly suggests some answers. It was the philosopher Aristotle who held that human nature is inclined to imitate; he propounded the theory that art imitates nature. This is also true of the idea of design. Both are reflective of human perception in its interaction with the external world. It therefore has elements and imprint of both the universal and the particular and seeks to develop and improve both.**

**While in a globalizing world a measure of homogenization is unavoidable, the genius and uniqueness of the local retains its place and adds colour and content to the final product; hence the need to draw upon it to the fullest measure.**

**The roots of Indian design go back to the urban architecture and town planning of Harappa and Mohenjodaro, to the highly skilled and intricate metallic, ceramic and stone sculptures, to sophisticated classical art forms in music and dance, to intricate and evolved dress materials and sartorial preferences.**

**Yet, an innovation that has helped many people lead normal lives such as the Jaipur Foot is not readily recognized as a design marvel.**

**Design was an important, yet under-appreciated, element during the freedom struggle. Gandhiji's Ashram in Ahmedabad is nearby. It was here that the Father of the Nation applied himself to evolving an Indian idiom to the freedom movement, characterized by self-reliant systems of design and indigenous means of production.**

**Scholars have analysed how Gandhiji's focus on Charkha, the Khadi cloth and Indian chappals represented uniquely Indian artifacts and designs, of everyday use of all sections of Indian society across the length and breadth of the country. They strengthened the element of identification with the freedom struggle and have come to represent symbols and message of this aspect of India in the modern era.**

**Gandhiji's efforts to find a new idiom were propelled by the colonial legacy spanning architecture, costumes, products, literature, technologies and designs that explicitly or implicitly elevated colonial practices and showed 'native' practices, belief systems and culture in poor light.**

**In the post-independence period, Jawaharlal Nehru understood the significance of the design element in espousing his vision of a modern nation. Even as the planning process focused on the temples of modern India, Nehru invited Le Corbusier to design a new city.**

**Design today is seen mainly from the lens of value addition, enhancing competitiveness, and improving quality of products and services. The National Design Policy enunciated three years ago notes that the vision behind initiating it is "to have a 'design enabled Indian industry' which could impact both the national economy and the quality of life in a positive manner". It speaks of "global positioning and branding of Indian designs" and "raising Indian design education to global standards of excellence".**

**The design paradigm a few decades ago, however, was starkly different. This Institute owes its origin to The India Report of**

**April, 1958 prepared by famous American designers Charles and Ray Eames at the invitation of our government. What is perhaps lost sight of in the clamour for industrial design is the fact that the Report was for "a programme of training in design that would serve as an aid to the small industries".**

**It is useful to recall some of the important conclusions drawn by the Report:**

**\*One,\* the change India is undergoing is a change in kind, not a change of degree. The medium that is producing this change is communication, not some influence of the West on the East.**

**\*Second,\* India faces this change with advantages of tradition and philosophy familiar with the meaning of creative destruction; with not having to make the same mistakes that others made in the transition; and with well-defined immediate problems of food, shelter, distribution and population.**

**\*Third,\* in the face of the inevitable destruction of many cultural values and in the face of immediate need for the nation to feed and shelter itself, a drive for quality takes on real meaning. If the new Republic has to survive, a relentless search for quality must be maintained.**

**Fifty years later, like Charles and Ray Eames, we must question how many of the design products of this Institute can rival the humble and ubiquitous vessel of everyday use – the lota. Like them, we must ask: what are the lotas of our time that need to be designed to fulfill an existing need, with a focus on quality, cost and environment?**

**We must question whether the search for quality has remained an essential characteristic in our society. We should also introspect how well we have addressed our immediate problems of food, shelter, distribution and population even as we lament the destruction of our cultural values. How many of us can follow the ideals of the \*Bhagavad Gita\* with which The India Report begins, of working without desiring the fruits of work?**

**As you leave the portal of this Institution, I wonder how many among you would be interested in design that would serve real world issues. For example, keeping in view that more Indians**

**have access to mobile telephones than to good sanitation facilities, how many would focus on designing low-cost and adaptive sanitation systems to address this pressing need of millions of our citizens.**

**In a resource scarce economy in the pre-reform era, Indians took recourse to \*`jugaad`\* and used their creativity, imagination and innovation. In this era of globalization when our "real villages" have to compete with "the global village", the problem for many designers is to fuse functionality with our cultural legacy and heritage. Such designs and products that are identified with our culture, our geography and our Indian-ness would distinguish and fetch a premium in the global market place of ideas, services and products.**

**As Indian designers catering to Indian consumers and designers located within the country, you would notice that your senses are well attuned to our diverse linguistic, cultural, religious and geographical make-up. This is an invaluable asset in our villages and in the global village. Each of these elements and influences is a source of innovation and initiative. You must treasure them, amplify them, and fine tune them as you move to the real world outside.**

**It is a matter of pride that the Institute is celebrating its Golden Jubilee. The alumni of this institution have brought laurels to it and to the nation. I am confident that your journey of the next fifty years would be equally exciting, challenging and innovative. You will face changes and challenges in the country and at the global level, and will be required to steer through them successfully. The country expects the faculty to train the next generations of Indian designers in these tasks.**

**I once again congratulate the prize winners and the graduating students and thank the Institute for inviting me to this Convocation."**

**<http://www.pib.nic.in/release/release.asp?relid=68504>**

# Program & Events:

## 1.

### How to Submit

- Image and audio files should be uploaded through the online submission form.
- For video submissions upload your file on YouTube. Take note of your YouTube video ID, which you will need to provide in the online submissions form.

### ACCEPTED FILE TYPES

- Image**  
poster, illustration, photograph, short text, poetry or prose.
- Format: JPG or GIF files
  - Dimensions: 792 px wide x 1224 px high
  - Resolution: 150DPI
  - Colour space: RGB

- Video**
- H.264, MPEG-2 or MPEG-4 format
  - 640x480 (SD) or 1280x720 (HD) for 4:3 & 16:9 aspect ratios.
  - Frame rate should be the same as original video
  - Sampling rate: 44.1 KHz for MP3/AAC audio

- Audio**
- Upload file to INDIGO website
  - Length: 3 min
  - Format: mp3
  - Size: 10MB

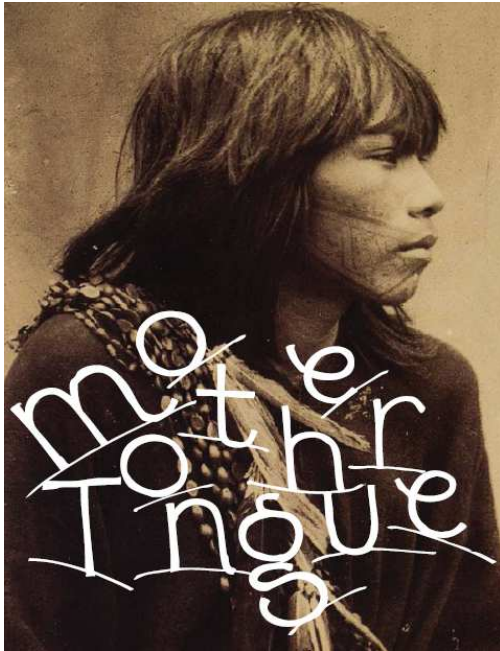
### CONTACT

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*Technical enquiries about the website*  
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Online Communications Officer  
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Cover image:  
Charles Krashinsky (1876-1962) at Georg Haeberle (1902-1982)  
Indian-Chinese, Beate Bachmann  
Amazonia, Paris, 1988  
Tage am papier abunimed/124 x 10,4 cm  
Museum für Kunst und Kunsthandwerk  
© Edition S + A H, Paris 2005



## 2.

VANCOUVER, BC  
MAY 7-12, 2011



CONNECTING

WELCOME TO CHI 2011

The ACM CHI Conference on Human Factors in Computing Systems is the premier international conference of human-computer interaction. CHI 2011 focuses on leveraging our diversity and connecting people, cultures, technologies, experiences, and ideas.

CHI 2011 will be held in gorgeous, energetic, sophisticated Vancouver BC, a city renowned for its innovation in sustainability, accessibility, and inclusivity. *The New York Times* calls it, "a liquid city."

### ANNOUNCEMENTS

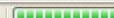
2011 Workshops Announced  
Registration for Exhibitors Open!  
Deadline for Interactivity moved  
Deadline for Workshops moved  
Performances submissions

### SPONSORS

DESIGN  
ENGINEERING  
MANAGEMENT  
USER EXPERIENCE

HCI FOR KIDS  
ENTERTAINMENT  
HEALTH  
SUSTAINABILITY

(1 item remaining) Downloading picture http://www.chi2011.org/images/bkba\_image.png...





3.

3  
FUJITSU DESIGN AWARD 2011



**FUJITSU  
DESIGN  
AWARD  
2011**

01 - the subject of the international competition is:  
**A LIFE with Future Computing**  
with the spread of ICT, the ability for people to make diverse connections via networks with other people in all daily life situations have increased, through a variety of devices such as PCs and smart phones. as a provider of ICT products and services, Fujitsu strives to create a new society that contributes to peoples everyday lives. our aim is to make computing technology a familiar part of peoples life so that it may be used conveniently.

4.

DESIGNBOOM MARKET STOCKHOLM 2011



**martn  
designboom  
STOCKHOLM  
FURNITURE FAIR  
08-12 FEBRUARY**

bring a design souvenir back from stockholm!  
for the 3rd time in stockholm - designboom will host a group exhibition of 30 international design professionals from around the world as part of the cultural program of the stockholm furniture fair. in designboom's unique and world famous market exhibitions, visitors are not only able to meet the young avant-garde designers and become familiar with their work but also buy self-produced



## 5.

### **International Conference on Best Practices in Universal Design**

Abstract submissions for **The International Conference on Best Practices in Universal Design** are now due **January 4th!** The conference is part of the Festival of International Conferences on Caregiving, Disability, Aging and Technology (FICCDAT), which will bring together six important and different conferences June 5-8, 2011 in Toronto, ON. Abstracts for all six conferences are due January 4, 2011.

- \* Growing Older with a Disability
- \* RESNA/ICTA
- \* Advances in Neurorehabilitation
- \* Caregiving in the 21st Century
- \* 34th Canadian Medical and Biological Engineering Conference
- \* **International Conference on Best Practices in Universal Design**

The International Conference on Best Practices in Universal Design will be Co-Chaired by Ed Steinfeld, Director of the IDeA Center and Co-Director of the RERC on Universal Design and the Built Environment and the RERC on Accessible Public Transportation, Peter Blanck, Chairman of the Burton Blatt Institute (BBI) at Syracuse University, and Aaron Steinfeld, Systems Scientist in the Robotics Institute (RI) at Carnegie Mellon University and Co-Director of the RERC on Accessible Public Transportation.

For more information, please visit the following website:

<https://www.confmanager.com/main.cfm?cid=1805>

### **RERC-APT Public Transit Bus Usability Study**

The Rehabilitation Engineering Research Center on Accessible Public Transportation is currently conducting a survey of usability problems on public transit buses. The study investigates getting on and off public buses, circulating inside of buses, understanding the communication and information systems of public buses, as well as issues concerning rider safety. The information collected from this study should help identify the aspects of using public buses that merit further detailed experimental research in controlled settings. The survey targets a broad demographic including manufacturers, designers, engineers, researchers and riders (of all abilities). Not only are we interested in learning about the problems faced on public buses, but also in acquiring feedback on participants' (1) "best practice" experiences with public transportation in cities they have visited and (2) what they envision for the bus of the future.

You can find more information about the survey and a link to it at the following website.

<http://www.udeworld.com/surveys/transitbusstudy.html>

### **The Next Generation Accessible Bus**

Public transportation plays an important role in creating an accessible society because it is critical for ensuring employment, citizenship, social role participation, and social interaction for people with disabilities. As part of the Accessible Public Transportation State-of-the-Science workshop, to be held on the third day of the **International Conference on Best Practices in Universal Design at FICCDAT 2011**, this design competition challenges the public (students, transit professionals, designers, and futurists) to think creatively about what they envision for "The Next Generation Accessible Bus" of 2030.

Designs must incorporate advanced technologies and accommodate people of all ages and abilities equally. **Abstracts due January 4, 2011**

For more information, please visit the following website:

<https://www.confmanager.com/main.cfm?cid=1805&nid=14526>

6.


The screenshot shows a website for the 'Doctoral Education in Design Conference'. The header on the right contains the title 'Doctoral Education in Design Conference' in a teal font. Below the header is a navigation menu on the left with links: Home, Introduction, Call for Papers, Areas of interest, Important Dates, Submitting Extended Abstract, Review Process, Submission Guidelines, Submit Paper, and Steering Committee. The main content area features the title 'Practice Knowledge Vision' in green, the dates '22-25 May 2011', and the location 'Hong Kong'. A red asterisk highlights the 'Call for Papers' section, which states: 'Doctoral Education in Design 2011 now accepting submission for extended abstracts'. On the right side, there are logos for 'THE HONGKONG POLYTECHNIC UNIVERSITY' and 'SWINBURNE UNIVERSITY OF TECHNOLOGY'.

7.


The screenshot shows a website for 'Typography Day 2011'. The main heading is 'TYPOGRAPHY DAY 2011' in large, bold, red letters. Below it, the dates '3RD • 4TH • 5TH MARCH' and the location 'NATIONAL INSTITUTE OF DESIGN, AHMEDABAD' are displayed. It also mentions 'ORGANISED IN COLLABORATION WITH IDC, IIT MUMBAI'. The page is divided into two columns. The left column is titled 'Poster Competition' and contains the text: 'Design a poster on the theme of 'Expressing India through typography''. It further explains that participants should express an Indian theme using letterforms in English or any Indian script. The right column is titled 'Navigation' and contains three links: 'Selected Abstracts', 'Poster Competition', and 'Contact Information'.

## 8.

[Information for participants](#) [Register now - my red dot](#) [The award](#) [Contact](#)



**reddot design award**  
product design 2011



Download information folder.

[» Register your products here!](#)

### Welcome...


Now the "red dot award: product design" is entering a new round. In the 18 categories the competition now consists of, the jury made up of international design experts assesses the submitted products in direct comparison on site and awards a prize to the best design achievements. Take advantage of this opportunity, prove your entrepreneurial spirit, and face the worldwide competition.

This year again we would like to provide special support for young creative talent. We will give away up to 50 free registrations for the "red dot award: product design 2011" to up-and-coming designers.

**Today, on 13 December 2010, participants have a chance to apply here online for the free product registrations for a period of 24 hours.**

I look forward to your entry and wish you great success!

Professor Dr. Peter Zecl, initiator of the red dot design award



MFQ4080 Hand Mixer - winner red dot award: product design 2010

- ▶ Entry rules and GTCs
- ▶ What's new?
- ▶ Dates
- ▶ Costs & payment methods
- ▶ Jury
- ▶ The jury's adjudication criteria
- ▶ Product categories
- ▶ Logistics, delivery, collection
- ▶ Recommended forwarder
- ▶ FAQs
- ▶ red dot young professionals

## 9.



# DESIGN AT THE EDGES

## 2011 IDA CONGRESS

### INTERNATIONAL DESIGN ALLIANCE

## TAIPEI

10.



11.







Avda. Marquès de Comillas, 13  
 Recinte Poble Espanyol, Bòstia nº 97  
 08038 - Barcelona  
 TEL +34 93 470 51 18  
 FAX +34 93 371 76 49  
 foundation@designforall.org  
 www.designforall.org

### Design for All Foundation Awards 2011



The Foundation is happy to announce the Design for All Foundation Awards 2011, whose main aim is to acknowledge the efforts of companies, entities and administrations worldwide that work so that environments, products and services respect all aspects of human diversity, thus promoting the participation of All in the building of our society on an equal basis.

To continue with the initiative that started this 2010, and that seeks to become an annual event of acknowledgement and spread of the best international practices in the field of the Design for All, the next edition of the Awards adds a series of novelties. These want to stimulate the participation of candidates and ease the collaboration of companies and entities that wish to support this idea.



Some of the highlighted changes regarding the previous edition are the evaluation of projects, products or initiatives, instead of organizations, and that these projects must comply with at least one of the established objectives. Furthermore, for the first time, you have the opportunity to support the Awards and contribute to maximize their impact becoming Official Sponsors.

The winners will be chosen by an international jury of experts in the field of the Design for All and will receive, apart from the acknowledgment and prestige that obtaining the award entails, a series of incentives offered by the Design for All Foundation.



Next 24th of February de 2011 the Awards Ceremony will be held in our headquarters in Barcelona, where we will reveal the selected projects.

We invite you to visit our website and download the application form to participate and send your candidacies until January 15th 2011. In the web you will also be able to check the calendar, rules and all the information regarding Design for All Foundation Awards 2011.

## Job openings:

1.



### INDIAN INSTITUTE OF CRAFTS AND DESIGN

**is looking for a  
DIRECTOR**

**Indian Institute of Crafts and Design** is an autonomous Institute of excellence, located at Jaipur. **The institute is managed by Ambuja Educational Institute under Private Public Partnership with Government of Rajasthan.**

IICD is looking for a dynamic, self-motivated, Director who will assume an ongoing leadership role in the Institute's direction and growth. He / She will be responsible for promoting IICD as a creator of quality design professionals, specializing in crafts.

**Responsibilities:**

- Will oversee the administration, academic programmes and coordinate curriculum and faculty development.
- Will develop and implement a business plan designed to promote growth.
- Will endorse strong promotional programs to increase intake capacity of the Institute and attract the best talent.
- Will liaise with Government organisations/ departments, NGOs and Others to take up development projects in the Craft & Design sectors.

**Candidate Requirements:**

- Should be highly motivated individual possessing previous administrative experience (10-15 years) in design oriented organisations or educational institutions and a good understanding of design / fashion, arts & crafts industry.
- Should have demonstrated results-driven philosophy of management with ability to plan, prioritize and achieve the goals and objectives of strategic and operational plans.
- Strong interpersonal skills and the ability to interact effectively.
- Preferred age between 40-60.
- Ability to lead a team of Faculty & Design Professionals
- Remuneration : Salary Rs. 50,000 - 75,000 per month + House Rent + Car

**Candidates currently employed in the Government and interested in an assignment on deputation / secondment may also apply.**

**Interested applicants who fulfill the job requirements should send their detailed resume and photograph within 10 days to  
B-32. Greater Kailash Part-I, New Delhi 110 048,  
or email to [response.iicd@rkbk.com](mailto:response.iicd@rkbk.com)**

**2.**

**We are a startup based in NOIDA looking for a visual designer who is passionate and has the ability of taking challenges and converting ideas into meaningful and impressive visuals for our web and mobile based applications. Preferred skillset:**

- **Excellent Communication Skills.**
  - **High degree of creativity and design.**
  - **Expertise in visual design using tools like Photoshop, Flash, Illustrator, HTML/CSS, Dreamweaver, and Corel Draw is required.**
- Javascript knowledge will be preferable**
- **Good Visualization/Conceptualization Skills.**
  - **Must have an impressive design portfolio**

**Interested candidates can send their resumes to [careers@appli.com](mailto:careers@appli.com)**

**3.**

**We are a startup based in NOIDA looking for a visual designer who is passionate and has the ability of taking challenges and converting ideas into meaningful and impressive visuals for our web and mobile based applications. Preferred skillset:**

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- Javascript knowledge will be preferable**
- **Good Visualization/Conceptualization Skills.**
  - **Must have an impressive design portfolio**

**Interested candidates can send their resumes to [careers@appli.com](mailto:careers@appli.com)**

**4.**

**SAS R&D India. Pvt. Ltd seeks a usability analyst for its R&D Usability team. As a member of the R&D Usability team, this person will design, prototype, and document SAS platform user interfaces. The duties of this position will include conducting usability studies, prototyping and producing detailed UI design specifications; ensuring user interface consistency within a multi-application suite; creating and maintaining usability standards; evaluating new technology, and other duties as assigned.**

**Expectations:**

- Works on a single product or product suite.
- Focuses on user goals and needs and the flow of tasks to achieve those goals.
- Designs and conducts usability field studies & contextual design projects.
- Influences the product development team to support UCD.
- Demonstrates awareness of market/ competitors and knowledge of users in problem solving.
- Independently develops long term strategy for usability work on product.
- Communication and presentation skills necessary to present, explain, negotiate, and monitor design solutions.

**Primary responsibilities:**

- Performs research focused on understanding work practice and user behavior as individuals and as part of a work group.
- Interacts with customers, user groups, and marketing to identify functional requirements.
- Works in cross functional teams to translate functional requirements into system design.
- Designs, develop, and document high level and detailed prototypes to effectively communicate designs.
- Runs design reviews and usability tests with key stakeholders and representative users to validate designs.
- Produces specifications describing the appearance and behavior of the user interface for a product in development.

**Technical Skills:**

- Creates screen designs using image processing tools like Photoshop, Fireworks and MS Visio.
- Develops functional prototypes using latest technologies.
- Familiar with UI guidelines for relevant development platforms like Windows, Swing and Eclipse.

**Educational Background:**

- Bachelor's degree in Computer Science, Design, Human-Computer Interaction, Computer Graphics, Cognitive Psychology, or related field.
- User interface design experience.

**Work Experience:**



**Minimum years of experience: 4 years**

**Maximum years of experience: 8 years**

**To apply, please submit your resumes online using the following link:**

**<http://sas.taleo.net/careersection/10080/jobdetail.ftl?lang=en&job=09001385>**

**(Please click 'Apply Online' button seen on the above webpage)**

**Please call to our Talent Acquisition team @**

**020 3041 8700**

**6.**

**July is a globally recognized and award-winning mobile platform company. We are looking for a Senior Designer in the Marketing Communications group .**

**The detailed job description is mentioned below.**

**Job Title: Senior Designer, Corporate Communications**

**Job Type: Full Time**

**Discipline: Visual Communication Design, Graphic Design, Art Direction**

**Career Level: Senior, 6-10 years of experience (4+ years of relevant experience is also good)**

**Education: Preference for formal design school education (NID or other Design Schools)**

#### **Job Summary**

- **The Senior designer is responsible for the development, design and execution of creative concepts for corporate and marketing communications**
- **Plays the lead role in the creation and management of print collaterals for various needs; collaborating with content strategists and writers as a part of the creative process**

#### **Key Responsibilities**

- **Design layouts and styles applying design principles such as color, typography, photographic selection, etc.**
- **Imagine data using information graphics, story boards and other narrative methods.**

- Effectively communicate research findings, conceptual ideas, detailed design, and design rationale both verbally and visually.

#### Requirements

- 6 – 10 years of experience in visualization, art direction and graphic design
- Extensive experience on design tools - illustrator, indesign, photoshop etc.

You can send your references to [bhaskar@julysystems.com](mailto:bhaskar@julysystems.com) OR [sandeep@julysystems.com](mailto:sandeep@julysystems.com)  
7.

Damro is Srilankan based furniture manufacturer with 150 plus showroom in India, Srilanka and Australia. The company is expanding its business and are looking for design asisstants with knowledge of furniture maufacturing and interior design.

8.

Whirlpool Global Consumer Design Asia, looking for Industrial Designer with 2-3 years experiece and Lead designer with 5-8 years experience for our New Delhi Studios.

Global Consumer Design Asia Studios - Delhi (NCR) and Shanghai - were established in 2005 to address the specific needs of the Asian consumer through the home appliances manufactured by Whirlpool Corporation in the region. The GCD Asia team is part of a global corporate network with studios in the US, Mexico, Italy and Brazil. GCD has developed and refined a highly consumer centric approach to design, fully aligned with local marketing strategies and backed by a well established robust product development process. The project teams are lead by design veterans and supported by experts in horizontal processes such as Usability, Product Platforms, CFM (Color, Finish, Materials), 3D Simulation and Graphics. The high energy teams located in dynamic metros - Delhi (NCR) and Shanghai - thrives on the excitement of responding to the rapidly changing lifestyles and consumer habits in the region while meeting the challenges of cost, quality and brand loyalty through appropriate and highly desirable design solutions.

GCD Asia team is seeking to expand its team in New Delhi by adding a designers and Lead Designers who fit the following profile:

- Bachelor's and/or Master's degree in Industrial design with experience in product design, preferably consumer goods.
- Excellent sense of style backed by a very good understanding of trends and informed point of view with a passion for design.
- Strong conceptual thinker, with excellent problem solving skills and attention to detail,
- Demonstrated knowledge of key Industrial design processes starting from consumer research, all the way through conceptualization, visualization, detailing, mockup building, validation and conversion.
- Positive thinker and a team player, able to interact with different business

functions like marketing, engineering, manufacturing, procurement etc through effective presentation and refined interpersonal skills.

- Strong skills in sketching and modeling in Rhino, Solid Works or Alias, 2D software like Photoshop, Illustrator, Freehand, and CorelDraw etc.

- Strong understanding of processes, materials and mechanisms demonstrated through examples.

- A portfolio with a few products in the market would be a bonus.

People with demonstrable skills in some or all of the following areas would be especially welcome to the team:

- Consumer focused innovation

- Design methods and data analysis

- Cadence in product architecture and platform thinking

- Human factors and ergonomics

- Model/prototype building

- Digital prototyping/simulation

- Interactivity and multimedia

Lead Designer should have an experience of about 5 - 8 Years and should have lead a project team with fair amount of complexity and cross functional interaction. Along with the above mentioned details, Lead Designer should have following additional qualifiers in the profile;

- Experience in leading project initiatives from initial project definition

involving cross function team of marketing/technology/manufacturing/suppliers etc. upto the final delivery of the product in the market.

- Experience of leading a team of designer for delivery of products

- Experience in brand focused product creation based on defined brand values. Either Corporate or Consultancy experience both would be valid.

- Should be able to bring clarity to the project team discussion and help lead to clarity in brief for projects.

- Should be able to project complete project plan and requirement along with follow through to delivery.

Contact: Please respond on the following email if you meet the qualifications:

hari\_nair@whirlpool.com, sushant\_jena@whirlpool.com

9.

Casa Paradox is an Interior Design firm with stores in Delhi and Mumbai , along with an elite clientele. It is the brain child of Raseel Gujral and Navin Ansal which caters to the High end section. The base of operations is in Delhi. Right now there is an opening for a Product/ Furniture/ Interior Designer , with minimum of 3-4 years of experience.

Please check the link below for the kind of work they do.

<http://www.casaparadox.com/home.htm>

If interested please send your CV at the following mail id.

[lifestyle@casaparadox.com](mailto:lifestyle@casaparadox.com)

011-26802702

10.

## **Usability Analyst Designer**

### **Overview**

**This is a technical position with responsibilities in the areas of graphic & web design, human factors or user interface design. We are looking for applicants with skills in User Centered Design Principles and how to plan, conduct, and analyze usability testing.**

**A sample of prior work must be presented at the interview.**

### **Essential Functions and Task Assignments**

- 1. Work with other UI Designers to create world-class designs using User-Centered Design methodologies that drive the success of our company and our customers**
  - 2. Work on interfaces that range from enterprise system administration to handheld and mobile applications**
  - 3. Ensuring development of clean, efficient, useful interface designs from conceptualization to through implementation.**
  - 4. Lead the usability effort for the application's business units**
  - 5. Create usability plans, organize/conduct usability studies and user requirements activities, and develop detailed evaluation priorities**
  - 6. Collaborate with UI Designers, to convert study findings into actionable items**
  - 7. Present solutions back to the product team, and drive product/design decisions based on usability studies**
  - 8. Conduct competitive usability evaluations**
  - 9. Coordinate the integration of application usage metrics and usability data**
  - 10. Evaluate and evangelize user interface guidelines and standards::**  
**Ensure a consistent look and feel across the application; raise all application interfaces to a consistently high standard of user-centered design**
- Experience Requirements**  
**3+ years experience designing, conducting and analyzing usability evaluations and user research**

**A degree in Human-Computer Interaction, Human Factors or equivalent preferred.**

**Expert in user-centered design methods and best practices**

**Independent self-starter and extremely detail-oriented**

**Strong illustration, graphic design, and user interface design skills.**

**Strong project management skills**

**Strong written and verbal communication skills**

**Ability to give and receive constructive criticism**

**In-depth knowledge of usability methodologies**

### **NOC Engineer**

**We are seeking a Systems Integration Engineer with experience installing, deploying, updating, configuring, and administering network management**

and operations systems used for a 24X7 production ISP Network Operations Center (NOC). Experience is required working with a cable, telco, or Internet and ISP provider in a NOC or operations environment. Typical tasks will include deploying, testing, debugging, and resolving operational issues.

**REQUIREMENTS:**

In addition to the above, the ideal candidate will have:

- \* Experience with Telecom and Enterprise Service Assurance and Fulfillment solutions (i.e. NetCool, NetBoss, HP TeMIP, Valent, MetaSolv, Granite, Martin Oasis) - including trapd and syslog probes
- \* Experience with SNMP, TL1, TCP/IP and syslog
- \* Scripting experience (i.e. PERL, TCL, Expect, ksh, csh)
- \* UNIX or Linux administration, SQL and Oracle Database administration (including MySQL) is a plus.
- \* Experience in telco, cable, broadband service provider - so long as they have network management and NOC administration experience.
- \* Current or past CCNA or higher certification
- \* BS Degree or equivalent experience.

**Network Management Tools Engineer**

**Position Description**

We are looking for a highly talented Tools Engineer with an emphasis on IBM Netcool, who is interested in joining the Global Tools team.

As a Tools Engineer, you will be directly involved with shaping the direction of the company's tools and monitoring infrastructure, while establishing standards and best practices, and evangelizing as we move the organization into a simplistic, stable and managed environment. Bring your experience, creativity, communication skills, and desire to be the best, and join us as we solidify our position as the leader in on-line travel. Come join a company where taking our work to the next level is not just something we think about, but strive to do every day! Qualified candidates will have a strong engineering background combined with practical, hands-on Telecom Service Assurance and Service Fulfillment deployment and administration expertise.

**Responsibilities:**

Assist with complex solution architecture efforts, including defining, design efforts and leading in implementation of Global NMS solutions as required. Engineer and design systems, application frameworks, components and services as they relate to EMS / NMS environments.

Contribute to engineering efforts in the Fault, Performance, Trend, Config, Change and Reporting Management domains as related to NMS architectures and platforms.

Contribute to efforts in NMS tool evaluations, proof of concepts, testing and selection.

Drive adoption of reusable utilities and services from existing EMS / NMS platforms to the new Global NMS environment(s) as applicable.

Drive execution on engineering methodologies, guidelines, standards, best practices, and reference architectures related to the project.

Lead and/or create EMS / NMS documentation. Maintain inventory assessments of all services, servers, applications, network and network security equipment.

Lead projects from an EMS/NMS perspective from inception to completion as assigned by the Management. Including but not limited to analysis, Requirements, project planning, testing, designing, implementation and operations.

Plan, design, implement and operate Enterprise Management systems as

they apply to systems, applications, services, networks and network security operations.

Work closely with other members of Operations and Engineering Departments to ensure that all EMS / NMS issues are met in a timely manner.

Respond to all work related communications (letters, email, voice-mail) in a timely manner.

Adapt to new and/or changing processes, procedures, duties and responsibilities.

**Qualifications:**

Bachelor's degree in Computer Science, IT, or equivalent demonstrated IT work experience with an emphasis towards production support of high capacity mission critical eCommerce systems.

Element management and Network Management system experience - Mid level engineer must have engineered and deployed EMS/NMS platforms on at least one occasion in the past five years.

Minimum 4 years experience in the development and/or deployment of carrier-class EMS/ NMS platforms or products with a proven record, preferably in carrier-class L2/L3 LAN/WAN systems products as well as Internet Ecommerce platforms and applications (multi-tiered web-app-database environments).

Experience desired with the following tools: Martin Oasis, MetaSolv, Crammer, Granite, IBM NetCool, NetBoss, Nakina, Vallent

Prefer candidates that have expertise with the following IBM NetCool products: NetCool Impact, NetCool Security Manager and Webtop, and IBM NetCool TBSM

Expertise and experience with Fault, Performance, Trend, Config, Change and Reporting Management platforms.

Experience in J2EE based EMS/ NMS development platforms highly desirable;

Understanding of carrier/large scale enterprise NOC environments and FCAPS requirements.

Understanding of ITIL and eTOM/SID framework and NMS environments that are ITIL compliant.

Qualified candidates should have technical expertise in several of the following areas: JAVA, PERL, PYTHON, C, C++, HTML, Expect, SNMP, SYSLOG, TRAPS, RMI, EJB, XML, and CORBA.

Good working experience in relational databases, SQL, Oracle DB, and related technologies.

Experience with web-services, Simple Object Access Protocol (SOAP), distributed development.

Understanding of IP concepts, technologies and addressing including CIDR and VLSM.

Functional knowledge is a must for the following protocols and systems: Fast Ethernet, Gigabit Ethernet, Sonet, ATM, TCP/IP, MPLS, and LAN switching technologies.

Hands on Operating Systems experience with specific emphasis on UNIX, Linux and Microsoft products.

Must be a team player, easy to work with, hard working, and delivery-oriented.

Technical industry certification required.

Business Unit: Corporate FLSA Status: Exempt 0

Non-Exempt 0

**Department: Sales & Marketing Grade:**

**Reports To: VP Sales Telecom Effective Date: [enter date here]**

**Overview**

**Assists the VP Sales Telecom**

- 1. Gather and share relevant client and prospect information with all CHR stake holders.**
- 2. Prepare various reports**
  - a. Sales Activity Reports**
  - b. Sales Pipeline reports**
  - c. Sales Manager forecasts**
  - d. Trend Reports**
  - e. Offer Letters**
- 3. Implement account assignments and re-assignments into Open Air**
- 4. Calculate monthly Performance Pay (sales commission)**
- 5. Administer special sales awards and programs**
- 6. Helps keep CRM up to date**

**Essential Functions**

- 1. Types all pre-recorded trip reports, and stores them in the Opportunities Module of Open Air for review the next morning in the USA**
- 2. Collects and posts copies of all client and prospect correspondence at stores them in Open Air for review the next morning in the USA**
- 3. Ensures the accuracy of Open Air (Project Managers will correct the data) for the purposes of calculating Performance Pay**
  - a. Territory Assignments**
  - b. Clients Assignments**
  - c. Project Data required to calculate commission**
- i. Owner**
- ii. New Business**
- iii. New Business Order Value**
- iv. New Business Anniversary Date**
- 4. Reviews all audit reports from Open Air to ensure that sales people are paid Performance Pay (commission) correctly**
- 5. Calculates Performance Pay once per month**
- 6. Attends relevant conference calls (outside local business hours)**

**Supervisory Responsibilities**

**None**

**Education and Experience Requirements**

**Education**

- **[enter text here]**

**Experience**

- **Highly competent in both oral & written English**
- **Typing skills**
- **Expert in Excel particularly in Pivot Tables**
- **Expert in Open Air**

**Other Qualifications**

- **Honesty & Integrity - Demonstrates trustworthiness in all aspects of position; follows through on commitments; proactively accepts responsibility for actions and appropriately shares credit for successes; tells the truth tactfully; builds and develops strong trust with peers, management, and customers.**
- **Interpersonal Skills: Professionalism, Attitude, and Respectful Treatment of Others - Demonstrates maturity; focuses on resolving conflict, not**

blaming; maintains confidentiality; keeps emotions under control; listens to others and is open to others' ideas and to try new things; approaches others in a tactful manner; reacts well under pressure; treats others with respect and consideration regardless of status or position;

- **Communication Skills: Written & Verbal - Adjusts to audience; uses professional language. Verbal: Speaks openly, persuasively, and clearly; listens and seeks clarification; responds well to questions; demonstrates group presentation skills; actively participates in meetings. Written: Writes clearly, informatively, concisely, and accurately; presents numerical data effectively; reads and interprets information.**

- **Commitment to Innovation & Continuous Quality - Displays original thinking and creativity; meets challenges with resourcefulness; generates suggestions for improvements; develops innovative approaches/ideas; presents ideas and information in a manner that gets others' attention; seeks ways to improve and promote quality; welcomes and applies feedback to improve; monitors own work to ensure quality; cross-trains to ensure knowledge and information are shared.**

- **Drive: Takes Initiative, Motivated, and Ambitious - Works independently; originates and/or completes actions or tasks with little to no supervision; asks appropriate questions to ensure understanding; digs in and stays to task without being easily distracted; desires to challenge and grow oneself professionally; seeks out new challenges.**

**Include for Manager Level and Above Only:**

- **Developing Organizational Talent – Identifies and develops talent within the organization; brings out the best in people; adapts personal style to better motivate others; develops Career Development Plans for individuals as needed. May include individuals outside one's own organization or unit.**

- **Leadership/Influencing - Uses appropriate interpersonal styles and methods to inspire and guide others (upward, peers, direct reports) toward goal achievement; modifies behavior to accommodate tasks, situations, and/or people involved. Manages emotions; demonstrates initiative; demonstrates appropriate flexibility and sensitivity.**

- **Vision & Strategic Thinking – Heightened awareness of economy, competitors, industry, marketing opportunities, and key issues affecting company success. Develops, deploys and supports strategies to ensure success. Perceives how one's decisions impacts other parts of the company and recognizes how internal and/or external factors affect one's own unit. Develops and utilizes strategies to achieve organizational goals; Understands organization's strengths & weaknesses; Analyzes market and competition; Identifies external threats and opportunities; Adapts strategy to changing conditions.**

**Technical Writer**

**Overview**

This is a technical writing position with responsibilities in the areas of writing and editing technical publications in several different types of technology and applications.

A sample of prior work must be presented at the interview.

**Essential Functions and Task Assignments**

1. Develop and maintain installation, configuration, how-to documentation and online help for both customers and employees
2. Manage multiple assignments simultaneously, while working independently and with other writers
3. Complete writing assignments according to set standards regarding



order, clarity, conciseness, style, and terminology.

4. Review published materials and recommend revisions or changes in scope, format, content, methods of reproduction and binding.

**Education Requirements**

● Bachelor's degree preferably in English, Technical Communications, or a similar field is required.

**Experience Requirements**

- Excellent written English skills a MUST.
- Minimum five years of technical and procedural documentation development experience.
- Minimum 3 years experience writing and editing technical publications.
- Advanced knowledge of Microsoft Word, Excel, and Visio, required.
- Advanced knowledge of creating work flow diagrams preferred.
- Project Management knowledge preferred.
- Configuration management and document version control experience preferred.
- Strong research skills preferred.
- Skill to analyze and present the information gathered

11.

Satish Patil from Tata Elxsi, Ltd Bangalore. (satish@tataelxsi.co.in

We are currently looking for design professionals in two following areas.

1. Sr Professional - Consumer Insights/ research.

We are looking for either designer who has built career as consumer researcher or Design Ethnographer with experience of about 7 to 8 years.

The candidate should have handled consumer Insights projects across domains like FMCG, Automotive, Electronics and having experience in qualitative design research, Contextual enquiries, systems study, trend and color studies.

2. Visual Designers - (Signage, Branding, Product graphics, UX)

We are also looking for visual designers with experience ranging from 2 to 5 years

12.

**Sr. User Experience Analyst/ Usability Engineer**

**JOB DUTIES:**

You will provide User Experience Analyst expertise for Software Products used in Healthcare Industry. You will act as a user advocate, bridging the gap between the user and the development team. As an integrated part of the product development team, you will be responsible for gathering user input and feedback from user groups and translating this information into actionable recommendations for requirements and design solutions. You will also be responsible for evaluating hardware and software usability throughout a product's lifecycle.

Your specific job duties will include:

- Plan, develop, and perform user research and usability activities for system and software components throughout the development lifecycle

- Identify user needs of key user groups through techniques such as field observation, surveys, focus groups, and other research methods
- Work with R&D and marketing functions to refine and transform user needs into requirements and specifications
- Validate requirements and design solutions with customers and internal users through usability testing, cognitive walkthroughs, heuristic evaluations, and other testing methods
- Document and present research/usability findings and recommendations to development teams
- Support other User Experience Analysts during user research and usability testing sessions

**REQUIREMENTS:**

- Proven user research/usability experience
- Experience working directly with technical teams to bridge the gap between user needs and development team needs
- Experience with planning and execution of usability testing strategies
- Ability to work independently with minimal supervision and in team environments
- Must be a self-starter with a demonstrated commitment to user advocacy
- Excellent collaborative, verbal, and written communication skills
- BS or BA in Human Factors, Cognitive Psychology, or related field

13.

Position is based in New Delhi. we would move to GGN area soon. we need some one who is hands on with MS Visio and also can play around with photoshop. HTML would be a plus (not a mandatory skill though) Please email your CV and contact details to manish.vashist@gmail.com feel free to reach me at 9711707005

14.

Are you looking for a great opportunity in UX, Design and Interface Engineering..

Just a few pointers for the right people..

A. Need "A" class Usability professionals as well Interaction Designers (don't worry - we know the difference b/w the two :) )

**B. Mid weight people required 5-15 years of core experience**

**C. Must be hands-on - truly, you will manage several aspects of projects and people but all in a collaborative and highly creative environment**

**D. You will join the best in breed with a good pedigree worth of experience - ranging from the best in class industries globally**

**E. We are looking for every one from gaming professionals to artists, so don't think much just shout to me soon**

**F. We are looking for technology freaks, creative souls and process masters**

**For all profiles, send across your CV as well recent work portfolio - highlighting your work, samples, processes as well references. Any patents and white papers would be good to share and will add on to to the marks :)**

**Hey did I mentioned we are hiring for one of the top most and well respected ITES in the world!**

**Loc: Delhi NCR/ Chennai**

**More details required or even better if you are interested? Sure, shoot me an email at [aanand388@gmail.com](mailto:aanand388@gmail.com)**

**15.**

**Are you looking for a great opportunity in UX, Design and Interface Engineering..**

**Needed people who can translate user actions and reactions into something very creative and usable.**

**Opening is for one of the best employers in India.**

**Loc: Delhi NCR/ Chennai**

**More details required or even better if you are interested? Sure, shoot me an email at [vijayant.verma@gmail.com](mailto:vijayant.verma@gmail.com)**

**16.**

We, at Hewlett-Packard IPG R&D, Bangalore are looking for a Graphic Designer (Full-time) - position summary as below. Interested candidates can send updated CV along with sample work or link to an online portfolio to [siddharth.kalita@yahoo.co.in](mailto:siddharth.kalita@yahoo.co.in)

## Graphic Designer

Position	Graphic Designer (1)
Experience	3-6 years
Location	Whitefield, Bangalore
Employment Type	Full time

## Qualification, Skills and Competencies

- Formal Education in Graphic Design and closely related courses (Art degree) is preferred
- Highly creative and high attention to detail
- Good English communication skills (Verbal and Written)
- Excellent Design skills
- Expert in Designing Icons
- Expert in Designing UIs for software products and mobile devices based on the UI concepts
- Expert in **Graphic Design tools** - Adobe Products (Photoshop, Illustrator, InDesign), Icon Design tools, etc.
- Ability to work well in a team environment
- Portfolio is a must (Online or PDF)

### 17.

#### **Role : Web Designer**

#### **Location : Bangalore**

#### **Roles and Responsibilities**

- **Understand Product requirements**
- **Designing UI, mock-ups, Emailers/Newsletters, Branding, Integrate feedback from the commercial teams.**
- **Should be updated with latest design trends.**

#### **Eligibility Criteria**

- **Educational Qualifications : Graduate in any field.**
- **Experience : 1-4 years.**

#### **Skills : Visual Design, Interaction Design.**

- **Technical Skills : Adobe Photoshop, Illustrator, Flash, Basic knowledge in HTML and CSS**

#### **Soft Skills : Good Communication skills.**

**Willing to work in UK shifts (between 12:30-21:30 n during day light saving period 13:30-22:30)**

**Interested people mail your updated resume to [thisisjairaj@gmail.com](mailto:thisisjairaj@gmail.com) / [jayurfrien@gmail.com](mailto:jayurfrien@gmail.com)**

**18.**

**Infibeam.com** is India's largest online shopping website. We're a fast paced company led by dynamic individuals who are passionate about everything they do and have loads of fun along the way. In order to achieve our goals we're constantly looking for individuals who will add value to our company.

We're looking for an experienced senior-level interaction / user interface designer. You dream in Helvetian, and you make sure the padding and margins are right too. You are deeply empathetic and can put yourself in the shoes of the full spectrum of users: from grandmas who are just learning to type to the most hardcore geek.

If you love to create useful products that delight and live to create great consumer web experiences, we need you at Infibeam.com. Come challenge our developers to build the next generation of interactive visual designs to support our platform. Make a difference by designing user experiences that will revolutionize how our customers interact with their mission-critical applications. Successful designers will have a passion for design, a strong appreciation for user-centric design, a love of technology and excellent communication skills

**Requirements:**

- Two or more years of experience developing wireframes, mockups, concept, and specifications for a consumer web product
- Visual design proficiency and experience is ideal. Things that look good also function well, and vice versa.

**Adobe Photoshop / Illustrator / Macromedia Dreamweaver**

- Extensive CSS/HTML experience is ideal. The best designers know their constraints.

- Portfolio of your work

**Excellent artistic ability and a high degree of creativity**

- Passion for user experience, interaction design, information design and visual design.

**Must be able to use creative talent with technical skills.**

**should have good working experience with industry standard web applications development and new media development technologies.**

**Position is based out of Bangalore If you are interested please mail your profile to [ramya.murthy@infibeam.net](mailto:ramya.murthy@infibeam.net). We will get in touch with you shortly.**

**19**

**There is a requirement for a company based out of Bangalore.**

**Position - Design Engineer:**

- Graduate / Diploma Engineering
- at least 3 years experience in 3D Solidworks software
- Proficiency in PC skills
- Reasonable Communication skills
- Ability to work in a team

Interested persons can forward their resume to [smallnag@yahoo.com](mailto:smallnag@yahoo.com)  
20.

#### GLOBALSHIKSHA ([www.globalshiksha.com/](http://www.globalshiksha.com/))

Globalshiksha is an Education portal specifically designed to address all your queries related to colleges and Universities across the Globe. The aim of this portal is to become a one-stop destination for anyone seeking information on Education. GlobalShiksha is a Venture funded start-up started by a team of IIT - IIM graduates.

**Designation:** UI Designer

**Experience:** 2- 4Yrs

**Location:** Bangalore

**Education:** Degree/Diploma in Graphic Design/Web Design or Visual Communication

**Industry Type:** Media/Dotcom/Entertainment

**Functional Area:** Web/Graphic Designer

#### **Job Description:**

The person needs to create user interface designs by collaborating with development teams and product managers. Have a good visual style and creative design sense with knowledge of Web2.0 design patterns and practices.

#### **Desired Candidate Profile:**

- At least 3 years experience in Web/ UI designing (preferably in CMS portal development)
- Very good experience with HTML, CSS, Photoshop, Flash and Dream Weaver CS4 to design interactive web user interfaces, brochure, banner, and Logo designing
- Excellent graphic design skills using Photoshop, Illustrator
- Basic knowledge of Macromedia Flash animations.
- Excellent understanding of Web 2.0 design patterns and practices
- Excellent communication & writing skills

**Keywords:** Graphic, Web designer, UI Designer, User Interface, Flash, photoshop, HTML, XHTML, CSS, Dream Weaver, W3C, Web 2.0 CMS.

21.

**Myntra.com is seeking a talented, passionate senior user experience for defining the next generation e-commerce platform in India. We require a highly motivated, self-directed, persuasive advocate for the end-user and customer who works well in a fast-paced environment handling multiple deliverables.**

#### **RESPONSIBILITIES**

§ **Analyze user interface problems and create on-brand design solutions that meet measurable business goals and requirements.**

§ **Create user-centered designs by considering market analysis, customer feedback, and usability findings.**

**§ Use business requirements and market research to assist in developing use cases and high-level requirements.**

**§ Design the UI, architecture, and interaction flow for the entire site.**

**§ Quickly yet thoroughly create process flows, wireframes, and visual design mockups as needed to effectively conceptualize and communicate detailed interaction behaviors.**

**§ Develop and maintain detailed user-interface specifications.**

**§ Present design work to the product/engineering team and Myntra.com executives for review and feedback.**

**§ Provide leadership in the area of ecommerce trends and user interface innovations.**

**§ Have an excellent eye for detail and provide visual direction for the Myntra.com site**

#### **THE IDEAL CANDIDATE WILL HAVE**

**§ A Design/Computer Science degree from a top-tier college and more than 5 years work experience.**

**§ An excellent online portfolio of their work which displays their sense of aesthetics and experience in creating user-centered design solutions.**

**§ Experience working in a collaborative team and working directly with Product managers/developers for implementation of designs.**

**§ Excellent communication, presentation, and interpersonal skills.**

**§ Experience designing for the web and web based devices.**

**§ Experience with a variety of design tools such as Photoshop, Illustrator, Fireworks, Visio, and/or Dreamweaver.**

**§ Ability to prototype in HTML, JavaScript, and CSS, or Flash.**

#### **WHAT WE OFFER**

**§ You will be surrounded by seriously smart people who are focused on solving the most complex ecommerce problems you will probably ever encounter. Highly technical managers who encourage innovation.**

**§ Unless you get bored creating great experiences, you will have plenty to keep you challenged.**

**§ Uncommon stability and high customer visibility.**

**§ We provide compensation and benefits that are commensurate with the exceptional quality of candidates sought.**

**P.S. Kindly respond to [pooja.gupta@myntra.com](mailto:pooja.gupta@myntra.com).**



## **IMPORTANT ANNOUNCEMENT:**

***We have released a video film of approximately 40 minutes on concept of Universal/ Design For All/ Inclusive Design in the Month of June 2009 and speakers are***

**Prof Peter Zec of Red Dot, Germany,**

**Prof Jim Sandhu, U.k**

**Mr Mike Brucks , ICDRI**

**Prof Lalit Das, India**

**Mr John Salmen of Universal Designers & Consultants, Inc. USA**

**Mr Pete Kercher, Ambassdor EIDD ( 2<sup>nd</sup> Volume)**

**Prof Ricard Duncan, USA,( 2<sup>nd</sup> Volume)**

**Ms Onny Eiklong, Norweign Design Council( 2<sup>nd</sup> Volume)**



**Those who are interseted in free DVD kindly write to us along with their postal address or you can download from our website [www.designforall.in](http://www.designforall.in) or download from below links for single clipping**

If you wish to download the film kindly click the below link of your choice

**Prof Peter Zec of Red Dot Min -8**

<http://www.youtube.com/watch?v=3JML2EbzxDM>

**Mr. Mike Brucks of ICDRI Min 1.5**

[http://www.youtube.com/watch?v=4\\_7CbkLOkWc](http://www.youtube.com/watch?v=4_7CbkLOkWc)

**Prof Jim Sandhu, UK Min-8**

<http://www.youtube.com/watch?v=Std4PuK4CmM>

**Index of the film Min-1.2**

<http://www.youtube.com/watch?v=kFyCLPuQgkx>

**John Salmen of UD Min-3**

**Universal Designers & Consultants, Inc**

<http://www.youtube.com/watch?v=bU770Vqu19o>

**Indian Example of Sari (female dress)**

**and Dhoti( Male dress) Min-4**

[http://www.youtube.com/watch?v=\\_vmAmRUFptE](http://www.youtube.com/watch?v=_vmAmRUFptE)

**Mr. Francesc Aragall Min- 5**

[http://www.youtube.com/watch?v=d-D3JH\\_JGpA](http://www.youtube.com/watch?v=d-D3JH_JGpA)

**Welcome note of Design For All**

**Institute of India Min-1.3**

<http://www.youtube.com/watch?v=yqW2vR-3kRg>

**We solicit your cooperation and looking for feedback at [Dr\\_subha@yahoo.com](mailto:Dr_subha@yahoo.com)**



**For free Registration: write to**  
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**Feedback:**

**Readers are requested to express their**  
**views about our newsletter to the Editor**

**[Feedback@designforall.in](mailto:Feedback@designforall.in)**



*Dear Friends,  
We need your feedback on our publication and  
your support for popularizing the concept of our  
social movement of Design For All/ Universal/  
Barrier free/ Inclusive Design. It is our further  
request kindly submit your latest articles,  
research findings , news and events with us for  
publication in our newsletter.*

*With regards*

*Dr. Sunil Bhatia*

*Design For All Institute of India*

*[www.designforall.in](http://www.designforall.in)*

*[dr\\_subha@yahoo.com](mailto:dr_subha@yahoo.com)*

*Tel:91-11-27853470(R)*

**Forthcoming Events and Programs:**

[Editor@designforall.in](mailto:Editor@designforall.in)

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Sundblom***