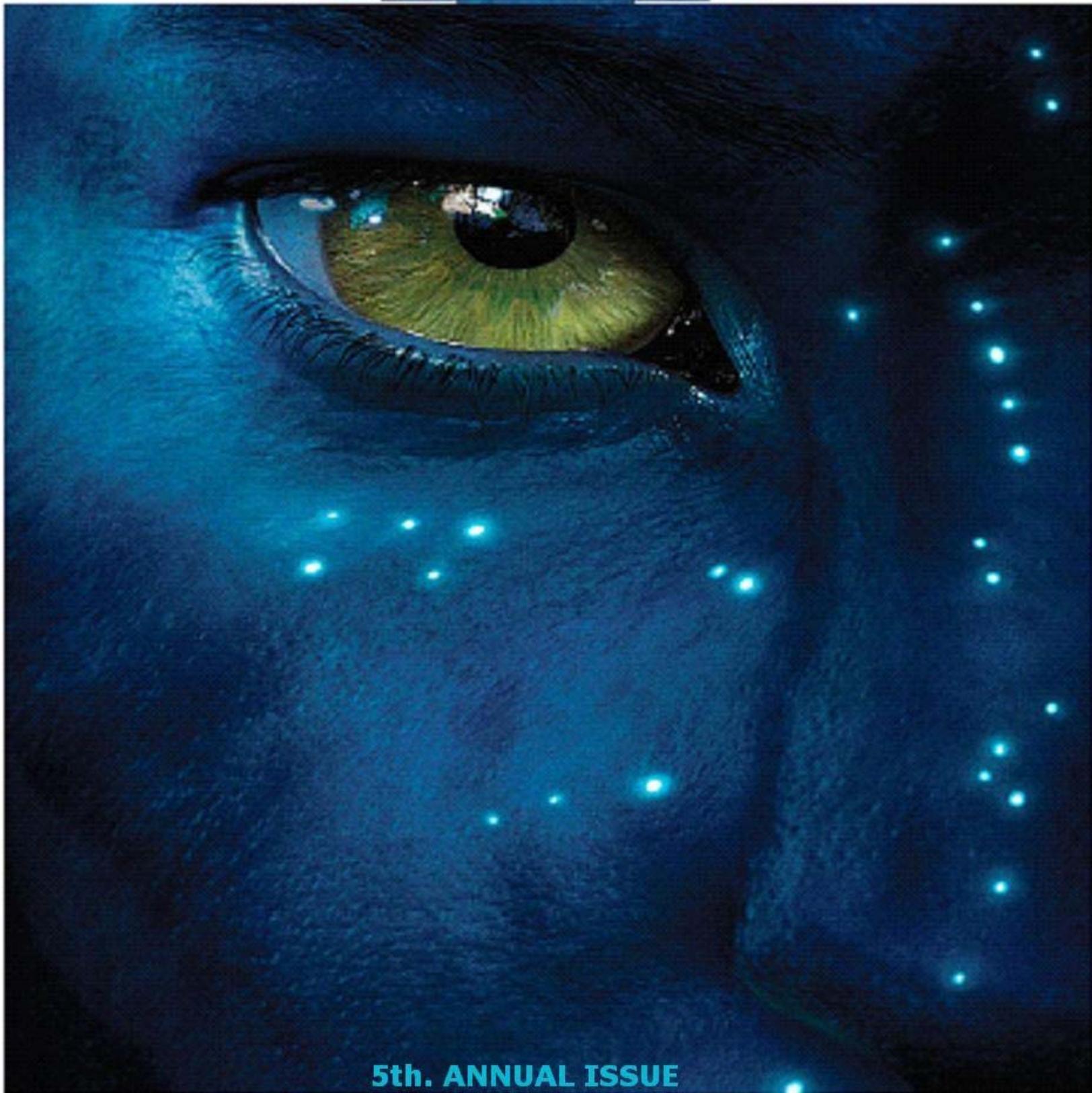


A Publication of Design for All Institute of India

2010. VOL-5, No-1

Design for All



5th. ANNUAL ISSUE

Chairman's Desk:



Dr. Sunil Bhatia

It is a great occasion for all our well wishers, contributors and other esteemed readers those who keep on expressing their solidarity and confidence in our social movement of popularizing the concept of Universal/ Design For All/ Inclusive/ Barrier free design in Asia as well as rest of the world via our publication of DVD & Journal cum Newsletter since 2006. Their expectations are gradually rising and we are not leaving any stone upturn to meet their expectation. We would have not achieved this feat of successfully completing the 5th year of our monthly publication without missing a single issue of our international Journal cum Newsletter with their blessings and moral supports. We need their perennial blessings in our future endeavors also. Our first publication of newsletter was of merely 26 pages and it was humble beginning. We have progressed along with time and gradually we are enjoying the confidence & have acquired respectable place in the hearts of design fraternities. What you are seeing our current status of publication, is results of efforts of all design fraternities around the world. Salute to all who have

admired our efforts and shown their commitment by not simply contributing their valuable articles but a few premier organizations/ academic institutes have published special issue with us like IDSA (Industrial Designers Society of America), EIDD(Design For All-Europe) ,IAUD (International Association of Universal Design), Design For All Foundation, Royal College of Art, SAFU (San Francisco State University), NCSU(North Carolina State University) , CUMULUS and many more. Here we would submit that our efforts are not depending on the support of some institutions/ organizations. It is all honorary efforts for a great cause. Our satisfaction is the hearty response of our esteem readers for what we publish they encourage us with their supporting comments.

We are also honored by those who have taken precious moments from their busy schedules and spent moments to advice us for correction of our path of our foolishness of passions on some positive contribution for the society. When someone is passionate, over-motivated and working with engrossed energy for achieving their goals they over reacts and lose the sense of judgment and at what point they deviate from their predefined goals or lose their sight they are not aware. At that time person needs support of sensible men who can advise sincerely for correction. We feel honored that during our struggles many people voluntarily came forward and timely rendered their advice in checkmate us. It is their affection & love for our efforts and fault lies with us that we are lacking on our part of not meeting the expectation of a few. They wish that we should progress for betterment but we are not performing as what they wish & expect. We are continuing to

live with our scarcity of resources and within these resources what best we can do we are performing. We assure all of you from this platform that we are what you wish to make our value. A value is not a "thing"--it is a function of a mind (which is itself a function). Human progress is not like a construction of building where all the rooms, doors, windows and others are well defined and set. Life is like flowing river where wisdom is forming its own course in the lights of its moods. Our role is to provide the tender support in shaping the natural course of progress and our entire team is working delicately in handling these guidelines. We expect from our patrons that by quoting 'Wishing is not strategy, and hope is not action- Garrison Wynn' kindly come forward and spread the message among your communities that there is a publication of our newsletter from India & we appeal them for contribution of their articles for our publication.

In schools we are trained how we channelize our positive energy but no school has ever taught us how to channelize our negative energy and that too for progress of humanity. To establish this as social movement we have gone under trough & crest, experienced tremendous criticism and majority of the time we were under depression, hopelessness and felt pity on ourselves 'what for we are struggling when society is not receptive to accept the good deeds. What will we gain out of these efforts when people are not in mood to welcome the free publications? In many occasion we questioned 'Why should we continue this publication?' We learnt the art of management of channelizing the negative energy for inching toward our goals. 'Time belongs to us'. We do not know what were the forces that

were keep us goading for our movement and when we were grouping in the dark for the direction. We simply followed our inner voice and it never advised wrong in any occasion and what we are currently we are in front of you. We started the publication with three articles and hoped as we would receive the articles we judge the content and publish in the same month. Few occasions we were swinging with optimism & felt comfortable because sufficient number of article has come to us before the date of publication but there are moments when flow is irregular. Some articles are received even then these do not rightly fit with our publication policy .This was the greatest worry 'how to manage the worthy articles?' Elation was momentary but we lived mostly under the influence with our extreme depression and gradually that various pains became our life style & shaped our thought process. Sometime we are cynical for struggling to create our space in our society and it is reflected in our editorials. We are left with no option but to bank upon our conditions & circumstances. Possibilities are many but crowded impossibilities leave no choice for us rather 'wait & wait for articles and live on the mercy of unknown forces.' Whenever we were afraid and were thinking particular monthly issue would be impossible to publish & date of publication would be missed (24th to 27th of every month) because of lack of sufficient number of articles & other details. Something was sent out of blue by some unknown power and that offered its valuable articles for our publication and we therefore managed to publish in time. We believe and hope that you will continue to shower the same affection & love in future what you have expressed in past. The valuable contribution of

articles on your own makes us comfortable, happy & our existence and efforts of social movement worth. It is therefore our humble request that you may kindly contribute your articles, News, Program & Events and other associated activities for the benefit of our readers.

Welcome to our first issue of fifth year publication and it is as usual as we did in past 'invited author issue'. Eminent authors have given us overwhelming response for our invitation for contribution of articles and we cannot accommodate all the received articles in one special issue. Our editorial team has taken the decision that our February 2010 Vol-5, No-2 issue will be extension of our January 2010 issue and we will continue to publish the invited author series in February 2010.

We are traditional and primitive and we do not feel bad in our conditions. We are happy with what we have. In simple word we are enjoying our containment and we feel nothing wrong in it. Modernism came and its money after which everybody went. Nothing is sacred anymore, not even children, the future of mankind. Every major problem facing modern society now has a science and technology component—either as a cause or cure—whether it's energy and the environment, access to water and fertile land, the infectious diseases, or sustaining a viable economy. Every societal problem has unique regional characteristics that require attentions. There are sufficient implications across regions for which only globally coordinated efforts will be successful. This makes that every designers around the world should morally associate & establish our 'platform of all' where they can publish their local findings in

hope that it will be useful universally. Designing is affected with development of other areas technology and it can not be treated any more in isolation. In my opinion science is not what it is suppose to be because the moral force is missing and it is not at all along with humanity. I remember a story 'Shadow-less Man' in that person struggled a lot during his unemployment days and scarcity; hunger was all along his life. He acquired the status of landlord when he mortgaged his shadow to magician like man in lieu of all worldly enjoyments. But people call him a shadow-less man and out of his frustration he locked himself in dark room. His friend advised him if you are without shadow and wish to do something betterment for society 'why do not you indulge in scientific activities jut sitting in this room?' The moral of the story is that scientific community does not have shadow. It is the inbuilt character of science.

If scientists introduce some moral force in their actions I think it is the only force that has capability to change the face of humanity. Other forces like financial successes have other adverse affects on humanity. It has in built character of 'father does not recognize son, & son does not recognize father.' It means success of financial takes away or diminishes the real warmth of all relations with other living beings around. Communism & socialism have realized that their basic philosophy has major drawbacks and it needs those elements that are suiting the mindset of common people. Currently they are shouting at the top of their voices in ear deafening voices & orchestrating that they are introducing the human face value in our basic philosophy. Let us wait and see how effectively they

can introduce and then revamp philosophy and prove they are really working for betterment of improvement of common people. Feudalism had started with respect of talents of individualism and his works and his all liabilities, needs were patronized by local rich class. He was well regarded among people. When his children were not that talented and patronization was reducing, to enjoy the same respect what his forefather were enjoying they takes arm and law in their hands. From that moment feudalism color changed from sensitiveness of humanity to cruelty. Future is for that philosophy those make the social system with human face value.

Our young Children have expectation of immediacy; this overall air of entitlement even pervades their career paths. It's not their fault; they are simply products of our society, modern parenting and the 'kinder, gentler' elementary school system they experienced. What will become of these spoiled, overconfident, overspending children who lack the work ethic and they need to survive in the future? There is rumor that minds behind recent meltdown are none but our swashbuckling mathematicians & computer scientists who are handling financial systems. They have gradually taken over all the major & minor decisions of the financial world in the pretext of knowledge of modern technologies and destroyed the financial system. "Brainy children in a cluttered garage" sounds a lot like hackers ... on Wall Street. Our educated generation is so ignorant about how the financial system works and its history. That's why they could not imagine that great depression would happen to them. It was the ignorance that brought 2009 so

close to 1929. Specialization in any area never allows you to think in totality and how their actions will affect other parts of the system. Specialization kills the thinking of 'totality'. It can be corrected by little changes in our education system. I do not visualize very dark in the days to come and my ray of hope is guiding me to the future and it is whispering in my ears ' it is not that horrifying what we are imagining'. As history changes, so do the people. The result is that each generation seems uniquely suited to the world it inherits. We can spout off all day about how modern young people don't have the mindset or toughness to survive – and clearly some do not. But they are equipped with altogether different technologies, up bringing and mind set that are different from us and we are not in position to judge their goals and paths.

Most of the designers live in dilemma what is good and morally, ethically correct for social progress. How do we design the good that should enable and avoid the bad design that disable? There is no Golden Rule. Confucius however said, "Don't do to others what you would not have them do to you." Although this is still not a fully adequate principle for ethics, it is much better than "Do unto others" because it identifies the avoidance of harm as the key to morality. Morality is simply the intention to act in ways that minimize harm. Since harm is natural, its avoidance is a material exercise. This is the reason great relevance of Universal/ Design For All is sensed by more and it is attracting more designers. It is call of the time and ignorance may cost a lot to our society & as well our future generations. When, our future generations will explore the reason of their sufferings and fault finding technique has

inbuilt character of blaming others. We will be victim in this game and they will curse for our misdeeds. It will wise step for them 'not to rest all their shortcomings on our generations rather they should follow 'What did our current and past generation harm we shouldn't and they should work gradually in rectification of past generations misdeeds, should mend our wrong paths for better goals and set a better example for the future' Our present generation has lost the direction in between during the modern progress and at some point of civilization lost the wisdom of the ancient people. I call our generation is a misguided, market driven and least concerned for the future. In simple word we are selfish and does that where commercial gains is inevitable. Ours is a failed generation and we did not care for preparing a better blue print of progress for future generations as 19th century generation prepared blue print for generation of 20th century.

When scientific communities of the world fail from that point designer's role begins. A designer carries very vital role on his/her weak shoulder. Why I say weak shoulder? Reason is society is still to recognize the role of the designer in shaping the future of the society and assign the responsibilities. Society has not expressed its confidence in a designer. Designers are exploited by commercial venture and social role has many possibilities but yet to explore. At some point, it occurred to me that may be designers and the rest of the world was not communicating on the same level. There role is to avoid conflict of any type, for example – religious, cultural , ethical & morals with local and global, modern with traditional, rural with urban and many more. The next role is

not to disturb the eco-balance of the universe and use the ancient wisdom of our forefathers 'not to exploit the resources at optimum at any cost and leave a blank for our coming generations.' Future designers are required to see beyond all the effective specialists and other path finders. They have to connect themselves with the over all interest of this world & even cosmos. Our cover of newsletter is photo of NAVI from the film AVATAR where the director has given very strong message of anti war, exhaust of natural resources and human lives is in danger & what example we are setting for our coming generation. 'Live and other should not live' .The way we are in race to exploiting our natural resources in the name of optimization of commercial profit and ignoring the ancient wisdom of save the nature for future generations. It matches with our philosophy and what we keep on emphasizing in our writings. Man is moving all along with his selfishness and mostly he converts it into his personal gain & justify under the religious, social & biological acts. He weaves story around his illusion and tries to sail his life. But illusion cannot move us alone it has in-built character of disillusion. Disillusion forces us to think beyond our personal gains and man starts thinking for his community, society, and nationalism. Nationalism is not crime but it makes our thinking narrow. His disillusion again questions 'Is this our society where judiciary, bureaucracy, executive & other pillar of social systems are rotten? What for are we struggling?' That makes us to move beyond this and think about the cosmic, god etc. His disillusion again creates doubts 'Does God exist? Is He real? "God is a Spirit," Jesus supposedly said; but what is that? The word "spirit" has never

been defined, except in terms that tell us what it is not: immaterial, intangible, noncorporeal, supernatural. No one has ever described what a spirit is. And that's what makes life valuable: it didn't have to be. It is dear. It is fleeting. It is vibrant and vulnerable. It is heart breaking. It can be lost. It will be lost. But we exist now. We are caring, intelligent animals, and can protect & carry our brief lives. Why is eternal better than temporal, or supernatural "higher" than natural? Doesn't rarity increase value? When we fail to answer these questions we come back to the ground reality of life and start living with patience, depression hunger, hopelessness and it becomes our way of life & thoughts. The very next moment we are compelled to think 'what is the future of mankind and start associating with religious texts and consoles our disturbed mind by saying 'What Gives You Hope for the Future of Mankind?—by drawing on the New Testament book of Ephesians 1:15-23.* He offered three answers based on the vantage points of three "time zones": past, present and future. Hope from our past is "the hope of our calling." Hope for the present is "the hope of empowerment"—the hope that we can access the power of Christ to fulfill our callings. Hope for the future is "the hope of inheritance"—the hope that one day we will be fully restored to God as his people.

The scientific enterprise is built on a foundation of trust. Science is the human's best helpmate, it has been a great blessing to humankind. When legal persons argue to defend his client with scientific facts no one challenges his arguments and judge pronounce his judgment based on scientific results mentioned in arguments. In modern time, I have come across

few cases that people manipulate the scientific data to support their arguments. Wrong practices are flourishing and there is no authority that can check & morally correct them.

Dostoyevsky--"If God does not exist, everything is permissible" Man can go so low in his life for satisfying his false ego that it will be beyond of imagination of humanity .We have sacred river Ganga, Yamuna & many more and these are highly polluted reasons are many. The scientific agencies do not fear even God and they prepared false finding of the higher percentage of pollution from the actual result just for preparing ground for high demand of funding from authority. As projects stipulated time is over they submit false findings based on real result and claim 'we have brought the existing pollution level lower from the previous before beginning the project. But reality it has gained but it is lower that what they have shown in their report before taking up this assignment. Similarly political leaders are demanding the certain benefits from scientific community to meet their hidden agenda and they are falling in their line. Latest controversy is surfacing about swine virus that does not at all exist. Fear was spread by nexus with pharmaceutical companies, International organization and political parties of respective countries. If science is to flourish and attain its appropriate role in aiding human progress, "It is incumbent upon all of us in the scientific community to help provide a research environment that, through its adherence to high ethical standards and creative productivity, will attract and retain individuals of outstanding intellect and character to one of society's most important professions." This philosophy

of attracting the best brains of the world for progress of their fields includes more harm & fewer benefits. To prove they are best in their area they follow majority of the time unethical practices and to save from harm of others 'ethical'. This shows that back of our brain market forces are influencing our actions and somewhere our goals of maximization of profits govern our actions. It is very ridiculous that maximization of profit is not morally wrong in any religious or socially. We never produce good humans in any institute of the world. We believe if he/she is educated in specific area and works for commercial profit, he/she is good human. Quality of generating the maximum profits over shadows the genuine qualities of human for real natural progress of the society. Great singers are those who attract more audiences and convert into more profits. Great authors are those who sales well. Great designers are those who do not know how much he/she is depleting the nature but knows the art of maximization of profits at whatever cost. Is he/she real dynamo of the progress of the society? Our parameters are based on wrong scale and we never judge the person with his/her genuine qualities of creating wealth of natural resources and who genuinely tries to make our life comfortable without exploiting the nature. Rather how much he is valuable in converting the profits or commercial gains.

The designer's enterprise is built on a foundation of social responsibilities. If we wish to attract the young to these areas we must educate them first with their social role and inbuilt their mind with our ancient wisdom 'Our future generations should not curse for our role in up keeping our natural

resources.' Most of our past as well as current generations resonate with a universal myth, so beautifully exemplified throughout (i.e. "Doing well for 'other' makes me a good person"). This is not at all enough. We need more actions beyond this and in true sense our efforts should be in making this earth a place to be worth living. What's new about this crisis is that it's pervasively global, and comes at the last moment at which we might prevent a global climate catastrophe. But the breadth and depth of both these crises reflect how profoundly our society has been transfixed by free market culture. To understand how this will affect us in the twenty-first century, we need to understand how it began, and to ask why today's markets look the way they do.

I am recently finding myself thinking a lot about how this story form shapes the way people think and act, what they value and what they internalize as the sense of what is possible for their lives. It is not a fun but very serious business. The real challenge for designers: switch your role from 'delivering design solutions and design answers for given problems' to 'detect the problems and deliver holistic solutions before the problem occurs'. Design gives creative form and function to everything! The role of design is not simply to interpret business objectives, product specifications, technical requirements and a variety of other strategic initiatives in an aesthetic, coherent, creative, logical and functional form. Design gives rhyme and reason to everything we perceive, process and their influence on interaction. "Be ashamed to die until you've won some victory for humanity." Most of the

people may have been "pro choice"--but designers have limited choices. Others can work independently may use their head freely as well as their talent. Designers are destined to be social values carriers by nurture and nature. Sustainability is rapidly becoming an issue of critical importance for designers and society as whole. A complexity of dynamically interrelated ecological, social, culture, and psychological problems interact and converge in the current crisis of our unsustainable civilization. To make sustainable we need to change our lifestyle and habits also the design thinking. Design is fundamental activities to all human. The transition toward the sustainability is creating the co creating the human civilization that flourishes within the ecological limits of the planetary life support system.

For the wise man looking into space and he knows there is no limited dimensions -Tzu

Wishing you all a Joy filled Xmas time with Friends, Family and Self & Prosperous New Year 2010

Blessings

With warmest thoughts and wishes...

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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, Uk

Mr Mike Brucks , ICDRI

Prof Lalit Das, India

Mr John Salmen of Univesal Design Consultant Inc, USA

Mr Pete Kercher, Ambassdor EIDD (2nd Volume)

Prof Ricard Duncan, USA,(2nd Volume)

Ms Onny Eiklong, Norweign Design Council(2nd Volume)



Those who are intersted in free DVD kindly write to us along with their postal address or you can download from our website 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

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=kFyCLPuQgk>

John Salmen of UD Min-3

consultant Inc, USA

<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

Mr. Francesc Aragall Min- 5

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

Content of January 2010 Vol-5, No-1

1. Chairman's Desk:.....	2
2. Design for all in Saint-Etienne:.....	22
3. Design, Ethics and Humanism - "Why Design offers a great opportunity to companies to work on their « Ethics »":.....	29
4. Cognition, Intelligence, Creativity to Innovation:.....	43
5. Universals and Particulars:.....	65
6. The Design for All Moving Museum:.....	81

Other regular features

Forthcoming issue:

February 2010 Vol-5, No-2 is second part of our invited author series and it may contain the articles of the following authors.

1.

Introduction of Technology and Design in Schools in India:



Dr .Alaknanda Banerjee

2.

Way point Yacht Charter Services–Accessibility Assessment Form:



Sherri Backstrom, Director and co-owner of Waypoint Yacht

3.

***What Next After The American With Disabilities Act? :
An Assessment of the Accessibility Needs of the
Disabled to Live a Quality Independent Life in the
Urban Environment***



Prof Lalita Sen Prof Dr. Olonilua

4.

***Universal Design in Postsecondary Institutions:
Promoting Systemic Change:***



Prof Sheryl Burgstahler, Ph.D

And many more



Bernard Laroche

Consultant,

Chairman of the association « Collectif Designers + »

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After 28 years at Orange (France Telecom) and a last post of regional director, I established my consulting firm in Saint-Etienne (France) and I am passionate for all that concerns the necessary evolution of our living environments connected with the evolution of the ages pyramid.

Design for all in Saint-Etienne

Firstly it is important to specify that Saint-Etienne:

- is an agglomeration of 400,000 inhabitants, located 50 kilometres from Lyon, in central eastern France,
- that in its industrial heyday it specialized in coal mining as well as the weapons, cycle and ribbon industries... and that it associated art and industry very rapidly in the 19th century (with its Museum of Arts and Industry, its School of Art and Design, that still exist today and were created by local businesses)
- that it experienced a relative decline with the closure of mines, of the Imperial Arms Manufacture and of Manufrance, a local company behind the first mail order catalogue,
- but that one should remember that design is one of the potential factors for its rebirth with its International Design Biennial that has been taking place since 1998 and the creation of the new "Cité du Design", which addresses both a national and international audience and which combines research and businesses, as well as a student and general audience (<http://www.citedudesign.com/>).



It is in this context that, in 2004, with some local business partners, our interest in “Design for all” started and we have been using the International Design Biennial events to act on this theme.

In 2004 we were mere witnesses at a conference. In 2006 we organized an exhibition called “Design & Health for all” for which we regenerated some social housing in the spirit of “Design for all” and opened it to visitors for the two weeks of the Design Biennial.



This apartment, which was to be used by a family after the Design Biennial, was designed and built using market products to show that it is possible to design an apartment that can “agree” with everyone, those who live in it and those who have the pleasure to be invited in it

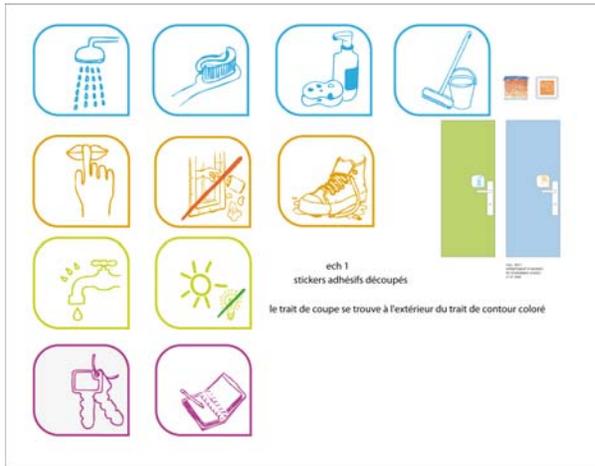
In 2008 we had an opportunity to show – once again with a set visit organized during the Design Biennial – the design of an emergency accommodation.

This emergency housing is a temporary place for homeless people to recover from the experience of living outside, until social workers find a permanent housing solution corresponding to their specific needs. We thought that this case study was very representative of the “design for all” approach.

It is in fact a place that can be used over 6 weeks on average by people with different characteristics (young or old, male or female, with or without children, healthy but sometimes violent or disabled, with different origins and cultures). Can there be a better example of the need for “design for all” and genuine “adaptability” than this place that meets the needs and characteristics of its various inhabitants using it one after the other at an accelerated rate?

Another feature of the place and its facilities was that it had to be quickly functional for people who may be illiterate or foreign

language users. This led to the designing of “proper use” logos distributed all over this accommodation.



The accommodation has to be both robust, to withstand the most violent attacks, but also welcoming to restore the pride of its occupants and encourage them to leave the street. Design on wooden furniture (mounted on the floor) with curved edges but also colour designs were specifically produced.



2008 was also the opportunity to host in Saint-Etienne the Executive Committee of EIDD Design for Europe, and sign a

collaboration agreement between EIDD and Cumulus, the International Association of University and Colleges of Art, Design and Media.

Today, we believe it is time to make this approach more trivial. We want to consider the changing age structure and to relate to the aging population and declining birth rates which are inevitable social changes. And, as such it is now as essential as the need to take care of the planet and its resources. Just as eco-design, Design for All should be imposed gradually as an inescapable phenomenon in the designer's approach.

So, even if at the 2010 International Design Biennial in Saint-Etienne, there will be no exposure to the specific character of "design for all", we hope that the exhibition curators will show that now, "design for all" often drives the entire design process.

We would especially appreciate that many companies and designers who use the design for all approach should respond quickly to our call for applications ; (<http://www.citedudesign.com/sites/Evenements/index.php?page=129&article=249>); we are particularly planning an exhibition which will detail the whole design process, providing the sketches and design models that have led to the products or services that will be on show. The exhibition will be curate by a society of design professionals called "Collectif Designers +" which was created in 2007 in Saint-Etienne – I have the great pleasure of being their Chairman.

Applications from companies and designers should be sent by February 15th, 2010.

(http://www.citedudesign.com/sites/docs/Candidature_biennale/entrepriseok.pdf)

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Christian Guellerin

is the President of the international network Cumulus – www.cumulusassociation.org - which gathers 150 universities of Design, Art and Media worldwide.

He is otherwise the director of « L'Ecole de design Nantes Atlantique » - France - www.lecolededesign.com - for 10 years.

He is the author of many articles on design and design education and specially to point out the economical importance of design and the professionalisation of the curricula. He is EU expert for design development and gives lectures all over the world at the occasion of professional or academic meetings.

He teaches Management in many universities and business schools.

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Design, Ethics and Humanism -

“Why Design offers a great opportunity to companies to work on their « Ethics »”

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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.

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 19th 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.

1/ UTOPIA "De optimo rei publicae sive de nova insula Utopia" - 1518 Sir, Saint, Thomas MORE (1478 -1535), English philosopher and catholic martyr, Edited by George M.LOGAN and Robert M.

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2/ Emmanuel KANT (1724 - 1804)

3/ "Ethic "

Baruch SPINOZA (1632 - 1677)

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4/ Emmanuel LEVINAS : éthique, religion, esthétique : une philosophie de l'autre

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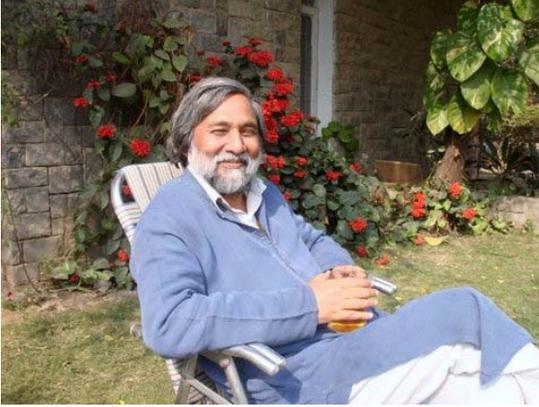
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Cognition, Intelligence, Creativity to Innovation

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Abstract

Understanding the growth of cognition, intelligence, creativity and innovativeness is essential for the development of design education which continues to be stymied by uneasy tussle between science and creative arts. The same may be better resolved through an understanding of the nature of the relationships. The paper articulates the basic difference between human cognition, intelligence, creativity, inventiveness and innovations and clarifies concepts to facilitate innovative propensities in educational curriculum. Human intelligence is attributed to brain size and complexity of the synaptic structures of brain cells which enable a learner to think fast, analyse problems and consequently perform well in examinations and class tests. Inventiveness and innovations are characterized by co-activation of certain parts of the brain, which enable a person to think creatively. It is recognized that frontal lobes need to be employed critically. Innovation is a step beyond creativity; it cannot be assumed to develop automatically by passing examinations; it requires a different set of skills, training and encouragement.

Authors support the discourse on creativity and innovation with some examples of student work which demonstrates the need for teaching-learning processes that promotes development of creativity, inventiveness and innovations.

Key Words: Intelligence, Innovation, Creativity, Critical thinking, Invention.

Introduction

Cognitive domain of knowledge comprises of a hierarchy of learning, i.e., knowing, comprehension, application, analysis, synthesis and evaluation. Extent of learning, i.e., behaviour modification is measured in terms of executable and observable actions such as listing, defining, distinguishing, calculating, comparing and doing something. Does the action of designing fall within such action verbs?

A closer look at the act of designing shows that it is a complex action interwoven with several other actions including conceptualization, innovative thinking, creativity and invention, distinctly different from mere cognition, intelligence and conformity with existing practices. As a matter of fact, engineering design, i.e., designing products and components mechanistically is more of conformance to existing practices of referring to handbooks than designing in the real sense of the word. It usually does not permit designers to look at the real problem and create a new solution. Designing should result in an original product with its own form and function in the true spirit of designing. The paper dwells on distinguishing and

redefining some design concepts particularly the notion of intelligence, creativity and innovation and proposes a way forward to develop student innovation from a given level of intelligence.

Relevance to Tertiary Education

Let us look at the relevance of the topic of study to the tertiary education, i.e., at university level and in institutions of higher learning. We teach at all levels with good intentions, by assuming that our syllabi and methods of teaching and learning will result in intelligent, creative, inventive and innovative students. However, we generally admit students based upon their performance in an examination. We also conduct special entrance tests to judge the students who can respond to questions fast and correctly. What do we really measure by tests and examinations? Brilliance, intelligence and mastery of the courses they have studied; not their creativity or innovative skills. Then, we hire highly qualified staff members who, in their scholarly pursuit, transmit knowledge and information hour after hour in the classroom situation. Then, the students take examinations and pass by demonstrating that they have learnt whatever was taught to them. How, then, can we expect the students to become creative, innovative and inventive unless we focus on their learning processes and shape them accordingly? It shows that the assumptions of our educational system and the associated expectations in creativity and innovation are too far fetched!

The scenario described above is typical of developing world, i.e., countries in Africa and Asia but not quite so elsewhere.

This is borne out by the fact that a very small percentage of innovative designs and products really come from Africa and Asia. The goal of all engineering is to produce students who can design products in their areas of engineering and technology and we are falling short of this goal.

Let us discover the real problem. Although we start by well selected groups of students on the basis of their intelligence level to pass their previous examinations and we perpetuate the same process of teaching and examination. This is precisely the reason why students may still be intelligent but not creative and innovative. The solution lies in understanding the ways creativity and innovation can be brought about and factor them into the curriculum, into the subject matter and teaching-learning processes. Once a conscious effort is made to inculcate creativity, invention skills and innovativeness then we can begin to expect a transformation from 'conformity into innovation'.

What is Intelligence?

Intelligence, according to *Wikipedia*, is an umbrella term used to describe a property of the mind that encompasses many related abilities, such as capacity to reason, to plan, to solve problems, to think abstractly, to comprehend complex ideas, to use language and to learn new things. Intelligence pertains to intellect and to wisdom through one's knowledge and analysis of situations. The word 'intelligence' comes from the Latin verb 'intellegere', which really means to understand. By this token, intelligence is different from being smart or clever which imply an ability to creatively adapt to ones environment. A definition

agreed by 52 intelligence researchers signed in 1994 under the auspices of mainstream science of intelligence is

'A very general mental capability that, among other things, involves the ability to reason, plan, solve problems, think abstractly, comprehend complex ideas, learn quickly and learn from experience. It is not merely book learning, a narrow academic skill, or test-taking smarts. Rather, it reflects a broader and deeper capability for comprehending our surroundings.'

Researchers in the field of psychology of learning also define intelligence similarly, e.g., Linda Gottfredson (1998) defines it as 'the ability to deal with cognitive complexity' and Cyril Burt (1931) defines it as 'Innate general cognitive ability'.

Neural Structures in the Brain

Let us look briefly look at the neural structures within the brain, as shown in Fig.1. Researches on neural networks, i.e., structure and functioning have suggested that 'learning must be considered an activity of the brain and, therefore, totally dependant upon one's ability to control and change the structure and function of the brain'. At birth, an infant is endowed with a structure and pre-programmed genes to develop the brain and the infant has the maximum number of neurons, i.e., over a billion cells which carry! Thereafter, neurons are in a state of flux; some dividing to increase the number and others vanishing for some reason or the other! However, the size and mass of the human brain increases with age, without increase in the number of neurons. Increase in

size and mass of the brain is due to the 'functioning' of the genetic programmes.

'Functioning' here refers to numerous branching, i.e., making inter-neuron connections and extensions in the form of protected dendrites and axons. Dendrites and axons are indeed the input and output devices respectively for the neurons as shown in Fig. 1. These are like tiny hairy brushes around the cells. The dendrites are assumed to receive signals from other cells whereas axons communicate and send signals to other cells. By virtue of axons, a neuron can send signals to many other neurons located anywhere in the brain, passing the signals over synapses through adjacent cooperating neurons! More the axons interact around them, more powerful they become! Strengthening of connections between cells makes them grow larger; weak linkages may result in loss of cells.

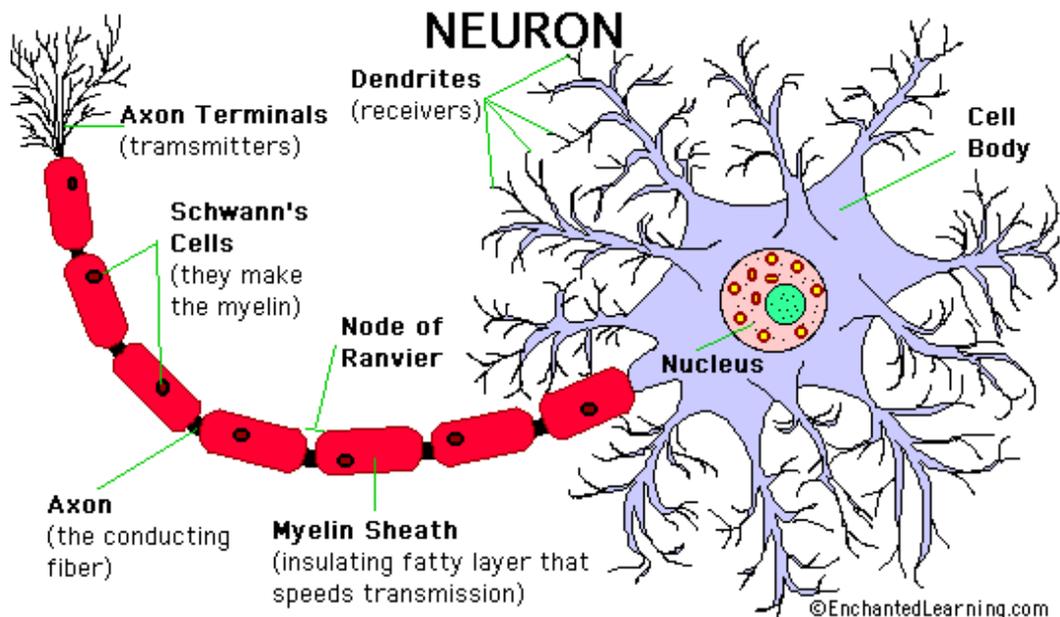


Fig.1 Structure and Interaction of a Neuron Cell
(Ref. crystalskullworld.com/Neuron.html)

There are several postnatal neuron growth possibilities because post genetic growth is not by genetically programmed cells. This fact explains that human beings can be trained, educated and made to acquire non-genetic qualities and attributes. For example it supports the fact that 'teaching', 'designing' and 'cooking', etc can be cultivated in someone not so born. Even twins can take up different life styles beyond the basic genetic similarities they were born with!

Learning something must be a conscious and focused function of the brain. Learning is a consequence of focused thinking, i.e., involving the above-said processes in the brain. It is proposed that the brain-body coordination and carefully organized teaching-learning activities involving thinking can enhance learning.

In the same vein, the purpose of teaching is to inspire the students and to focus them on the concepts. Obviously, a teacher has to have mastery of the subject to identify the focal points and the teacher must organize and present the subject by whatever educational technology, to be able to engage and involve the students and to 'focus their attention to think!' A teacher's own enthusiasm and question-answers plays a great role in engaging the students in thinking.

The phenomenon of thinking results on brain activities and restructuring the brain! Brain based learning research (<http://coe.sdsu.edu/eet/articles/brainbased>) suggests that more frequently pathways or patterns of neurons are used, the

stronger they become and more likely they will be made again. Simultaneous excitation of multiple pathways and patterns create growth of new neuron connections and enhance potential to learn and to teach how to learn (Kirchhoff, 2006). It supports the widely held concept that multi-sensory learning with say, audio and visual components, is more permanent than single sensory learning (Kumar, 2007).

There are interesting outcomes of the marriage between cognitive psychology and psychophysiology. Resulting psychophysiological measures in respect of event related brain potential can be used as markers for psychological and physiological events. The lateralized readiness potential, which appears to reflect activity of the motor areas of cortex can be used to understand (Coles, 1989) how the function of the mind are implemented in the brain.

There are several theories of intelligence; the most widely accepted being the one which constitutes the basis of Intelligence Quotient (IQ) tests. Although several IQ tests have been evolved, all of them appear to correlate well with one another. Intelligence is also significantly correlated with 'successful training' and laid down 'performance outcomes' and it is the single best predictor of successful job performance (Ree and Earles, 1992).

Howard Gardener's (1999 and 1983) theory of multiple intelligence developed in 1983 suggests that there are eight different intelligences to account for the broader human

potential. These are recognised as linguistic, logical, spatial, body-kinesthetic, musical, interpersonal, intrapersonal and naturalist intelligence. According to him development of intelligence requires reinforcement of as many as possible from the eight almost simultaneously. This is made possible by using language, numbers, pictures, music, self-reflection, physical experience, social experience and an experience of the natural world!

Which comes first: Creativity, Inventiveness and Innovation?

Unlike intelligence, concepts of creativity, innovation and invention are not so simple to define. Creativity is a mental process, occurring as a spark-like illumination in a totally dark room, generating a new idea, a concept or an association. Creativity is evidenced by something happening in the mind to generate something original and new. Some authors consider creativity as a cognitive process or genius by divine intervention. Famous examples of creativity are Leonardo Da Vinci's works of art and science fiction which led to several innovations and inventions. The genius of Edison commenced with creativity, i.e., the thought of light through a filament maintained in vacuum but it went much further resulting in both innovation of lighting and invention of the light bulb with far reaching consequences. Creativity has no bounds; once a person is creative, he continues to create. This is evidenced by 1093 new patents of creative thoughts filed by Edison. One of them was his installation of a reciprocating water pump which worked, through leverage system, when someone came to push the front gates to his house. He managed to fill up his

swimming pool by the people coming and going from his house. Recent leaps of creativity, have however, replaced the light bulb with CFL, Compact Fluorescent Lamps, which generate the same illumination with much lower electricity consumption.

Invention is characterized by doing or making something new and useful. It implies that creativity is an important part of invention. As a matter of fact, creativity is the starting point of all invention and innovation. A creative mind may produce a new idea and then proceed to innovate, i.e., apply the idea in a specific context, as conceptualized in Fig. 2. Creativity is a necessary condition, but not a sufficient condition, for innovation.

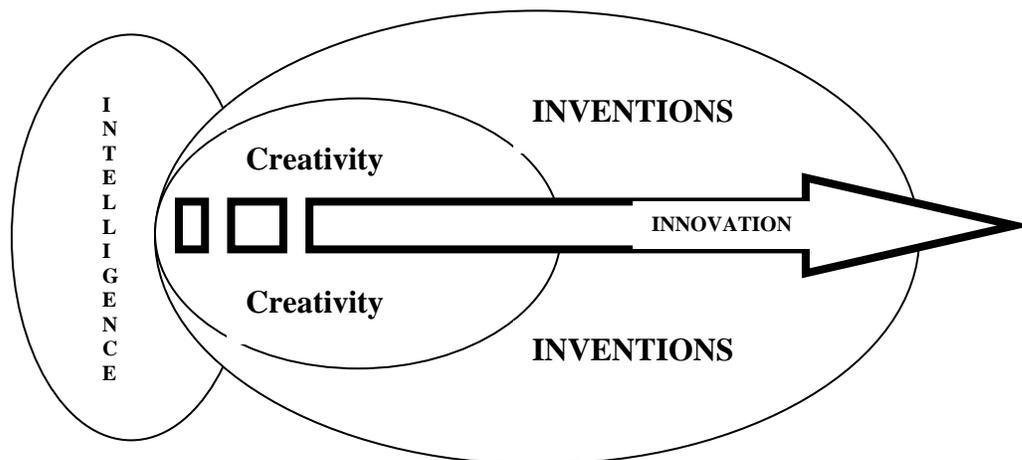


Fig.2 Conceptualization of Creativity Leading to Innovation and Invention

The critical question of how to foster creativity, the mother of all inventions and innovations come next. Researchers like Daniel Pink (2005) propose to integrate right-directed thinking representing art, emotion and creativity to left-directed

thinking dealing with logic and analysis. Nickerson (1999) however provides a sequential approach of toying with creativity techniques quoting success stories of academia and industry by proposing the following sequence:

- ↓ ***Establish purpose and intention,***
- ↓ ***Build basic skills***
- ↓ ***Encourage acquisition of domain-specific knowledge***
- ↓ ***Stimulate risk-taking***
- ↓ ***Focus on Mastery***
- ↓ ***Promote beliefs about creativity***
- ↓ ***Provide the necessary opportunity***
- ↓ ***Develop meta-cognition and self management and***
- ↓ ***Employ teaching techniques to promote creative performance.***

The authors support the above steps and believe that all of them can be taken during the teaching-learning process at a university or an institution. Teaching community should reflect on their current teaching practices and incorporate as many creative activities as possible.

Creative thinking invariably results in the generation of divergent thoughts. For example, the concepts of heating a room may result in a mind map as shown in Fig 3:

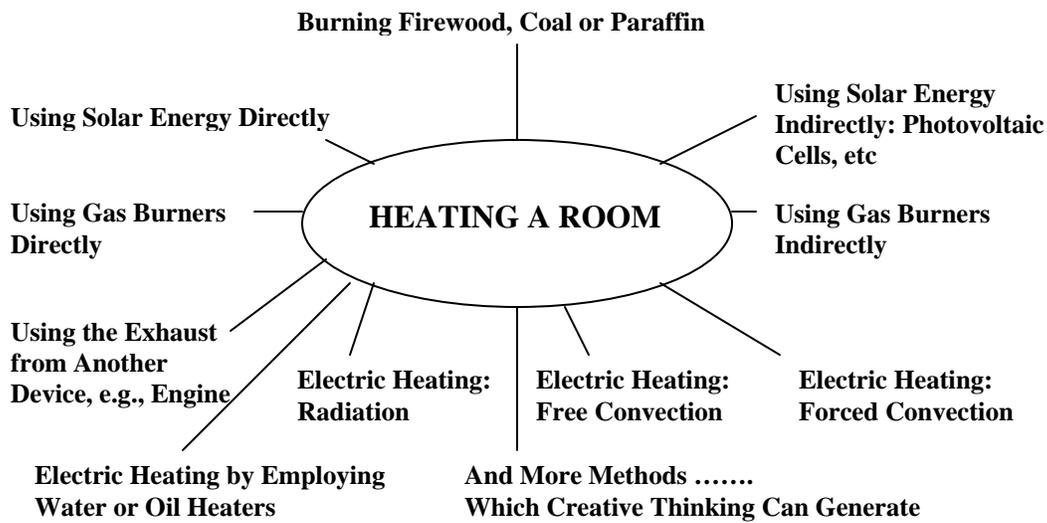


Fig. 3 Mind Map for Heating a Room

Invention is said to have occurred if one of the new creative thoughts is put into action. For example, a noiseless free-convection portable and inexpensive solar energy room heater made and demonstrated to be efficient and user-friendly would be an invention.

In table 1 we describe our understanding of cognition, intelligence, creativity, inventiveness and innovation. With this understanding it becomes easier to structure

Cognition	Ability to perceive	Improved ability to perceive improves intelligence
Intelligence	Ability to see relationships or configurations	Improved ability to see use intelligence from different viewpoints leads to greater creativity
Creativity	Ability to see many different relationships or configurations	Ability to critically evaluate relationships and configurations leads to inventiveness

Inventiveness	Ability to see new viable and meaningful relationship	Ability to critically imagine and evaluate inventions in a socio-cultural context leads to innovativeness
Innovation	Ability to see new socially and culturally meaningful relationships	Synergy with society & culture leads to OVATION

Table 1: Cascadian connectivity in mental development in design education class-room learning so that continual growth in student capability is possible. Students with even lesser intelligence become more productive when put through the above stages of exploration.

Some design student's innovative work



Winner of Bill Gates Award



Michellen Award top ten finalist



Designed By: Vishwas Morghare, IIT Delhi

Transportation for wheel chair users

Further Reflection on Innovation

Innovation is for us an invention acclaimed.

The structure of the word innovation spells out its true meaning

NOVA OVA OVATION

Neurobiology research (Heilman, 2005) has demonstrated that 'creative innovation appears to require co-activation and communication between regions of the brain that ordinarily are not strongly connected'. Some evidence of this fact is in the observation of creative people using the frontal lobes of the brain critically. A possible lesson for 'higher order learning' in science and technology is to employ such teaching-learning strategies which result in such a co-activation and communication between those regions of the brain for intelligent people.

A more intelligent person is not necessarily more creative. Intelligence implies seeing relationship. Creativity implies seeing more relationship. Inventiveness implies seeing relationships which are advantageous. Innovation implies distinguishing those advantageous relationships that would also be seen as advantageous by a large number of people. This leads to ovation. The essential aspect of an invention being recognized as an innovation. An intelligent person can become more productive by becoming creative, inventive and innovative.

A fairly large number of observations of 'highly creative people' who excel at creative innovations are that they differ from other intelligent persons in three ways:

- ◆ They have firm grasp of subject specific knowledge
- ◆ They are naturally used to thinking divergently
- ◆ They employ the frontal lobes of the brain visibly

Alice Flaherty (2005) also drew evidence of use of frontal lobes and temporal lobes in creative thinking exercises by brain imaging and drug studies.

A person may remain an intelligent critic and, in time, may reduce to an intelligent observer without ever making headlines in creativity and innovation if the spark of creativity is not introduced in him at an early stage of education.

Thumb Rules for Inventing

Now that we have conceived the idea of invention as the generation of something new and useful, let us see how creative skills can be inculcated in human beings. Creativity & inventiveness would have been a common place if some cut-and-dry formulae or thumb rules existed; one would plug in the data to get innovations. Several authors have been proposing that innovation is a step by step process. Jeffrey Govendo (2000) has offered a six-step process for innovation as follows:

Step Action to be Taken

- 1 Create a safe haven – physical, virtual or both – for new thinking***

- 2 *Employ a process for developing new ideas that have been initiated***
- 3 *Cross pollinate your ideation groups***
- 4 *Whenever possible, have an accomplished neutral facilitator conduct ideation sessions***
- 5 *Actively support employees for engaging in the process as well as for the results and benefits***
- 6 *Conclude every ideation session with a set of action term or recommendations and assurances that they would be followed through.***

Another survey (Wikipedia–Innovation)) across a large number of manufacturing and service organizations found and ranked in decreasing order of popularity that systematic programmes of organizational innovation are most frequently driven by the following goals:

- ◆ ***Improved quality***
- ◆ ***Creation of new market***
- ◆ ***Extension of the product range***
- ◆ ***Reduced labour costs***
- ◆ ***Improved production processes***
- ◆ ***Reduced materials***
- ◆ ***Reduced environmental damage***
- ◆ ***Replacement of products/services***
- ◆ ***Reduced energy consumption***
- ◆ ***Conformance to regulations***

Innovation: Beyond Creativity and Inventiveness

While a comprehensive critique of innovation is beyond the scope of this paper, one thing is sure, i.e., innovation is an

order of magnitude higher than inventiveness. Inventiveness is really 'application of a creative idea', whereas innovation takes us into an altogether new realm involving society and culture for its evaluation.

Conclusion

Intelligence is a nature's endowment to mankind; it enables us to comprehend and analyse complex, concrete and abstract phenomena. Intelligent people do well in studying, remembering, reading and writing. They can be trained to become creative in their search for ideas. Creativity is a necessary a condition for inventiveness and innovations. However, it is not a sufficient condition for innovation to occur. A creative idea put to use and demonstrated to work leads to an invention. An invention that takes the people, system or organization to the next level, perhaps a quantum leap is an innovation. Infusing the spark of creativity in intelligent persons is more likely to result in their becoming more productive. They will become a source of innovations that will transform society. The genius of creativity in scientists may result in better understanding the natural phenomena and more comprehensive theories; creativity in engineering and design people will result in paradigm shifts in products, systems services and environment.

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Magazine exposed its 30+ million readers to his human-sensitive Transgenerational House, designed to provide and extend independent living for people of all ages and abilities. Pirkel has lectured widely at the invitation of the Korea Advanced Institute of Science and Technology (KAIST), the Royal College of Art (London), the National College of Art and Design (Dublin), the Netherlands Design Institute (Amsterdam), the Ozone Design Center (Japan), the Institute for Gerontechnology (Eindhoven), the China Industrial Design Association (Taiwan), the National College of Art and Design (Helsinki), the Bauhaus (Dessau), the All (Soviet) Union Research Institute of Industrial Design (Moscow), and the Amt für Industrielle Formgestaltung (Berlin). A member of the Industrial Designers Society of America (IDSA) since 1972, he has served the Society as board member, regional vice president. He also chaired IDSA's Education Committee, its first Universal Design Committee, and the Accreditation Council. He was named a Fellow in 1985 and in 2001 awarded the Society's prestigious Education Award. Jim is a life member of the Human Factors and Ergonomics Society and the Authors Guild. Listed in Who's Who in America, Who's Who in American Art, and Who's Who in Science and Engineering, he lives in Albuquerque, New Mexico with his wife, Sarah.

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*Professor Emeritus
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"Good ideas are not adopted automatically. They must be driven into practice with courageous patience."

***— Hyman Rickover
US (Polish-born) admiral (1900 -1986)***

On the eve of this 79th birthday, I find that time provides a clarifying perspective that enables one to probe the heart of an old idea. Looking back through the lens of a new decade, such concepts as 'universal design,' 'inclusive design,' and 'design for all' begin to appear as—old ideas.

Fifteen years ago Elaine Ostrich, co-founder of Adaptive Environments, described universal design as "an approach to design that honors human diversity. It addresses the right for everyone—from childhood into their oldest years—to use all spaces, products and information in an independent, inclusive, and equal way."¹ Certainly, few would argue against the philosophical desirability of such a goal. But, like "world peace" and "sustainable environments," *intent* is not a *methodology*.

¹ *Elaine Ostroff and Leslie Kanés Weisman, "Universal Design, Beyond the ADA: An Introduction to Creating Inclusive Buildings and Places." Lecture notes developed for the Universal Design Education Online website (2004).*

Collectively, we have been very successful at communicating our *intent*—the message has spread throughout the world. Our swelling, collective efforts have triggered new buzzwords, spread public awareness, reordered priorities, opened up new markets, and influenced design thinking.

We should congratulate ourselves. At the same time, however, we should recognize that we have not enjoyed the same success in producing a workable *methodology* that may help the design and marketing communities to expand the diversity of user accommodation. Perhaps a discussion of this issue may produce a useful model and help fulfill the dream of an old idea.

The Problem

If we acknowledge the desirability of maintaining the highest quality of design integrity, we must also recognize that it is often impractical or impossible to provide all deserving user groups with identical accommodating design features. Thus, our dilemma: the more diversity of accommodation we seek, the more fragmented the markets becomes; and the greater the need for acquiring and applying specialized knowledge about each market segment. When products and environments are designed for one segment of the population—without reflecting specialized knowledge about that segment—they cannot be used, or are rejected by some or all persons within other groups. The result is discrimination by design.

Recognizing the reality and frequency of such situations, we

continue to search for effective ways to accommodate the wide diversity and particular needs of various excluded groups. But in our global pursuit of a common goal, we have blurred the public's perception of our task with a confusing array of identifying banners: *Accessible Design; Adaptive Design; Aids for Daily Living; Aging-in-Place; Barrier-Free Design; Design for All; Equitable Use Design; Gerontechnology; Inclusive Design; Life Span Design; Sustainable Design; Transgenerational Design; Universal Design; and User-Centered Design*. There's a lesson to be learned from the old adage, "less is more." Reducing and consolidating this multiplicity of confusing terms would be a good start.

We can begin by asking ourselves how we can (1) clarify the public's perception of our collective content; (2) isolate and prioritize the essential problem solving elements; (3) sift out the redundancies; and (4) articulate a common set of design strategies and prescriptions that address both the *universal* and *particular* needs of our various targeted constituencies.

Universal vs. Particular

Our discussion starts by questioning and determining who our *audience* really is. A penetrating view by Perelman and Olbrechts-Tyteca reveals, at the basic level, just two: a "universal audience" and its opposite companion, the "particular audience."²

² *Chaim Perelman and L. Olbrechts-Tyteca, The New Rhetoric: A Treatise on Argumentation (University of Notre Dame Press, 1969, p. 31.*

Figure 1 illustrates how the *universal* audience is, in fact, an interactive collection of differing *particular* audiences—each with a varying set of accommodation requirements. It also illustrates that such *particular* audiences comprise an interactive collection of two polar-opposing accommodation spectrums: (1) normal / disabled and (2) young / old.

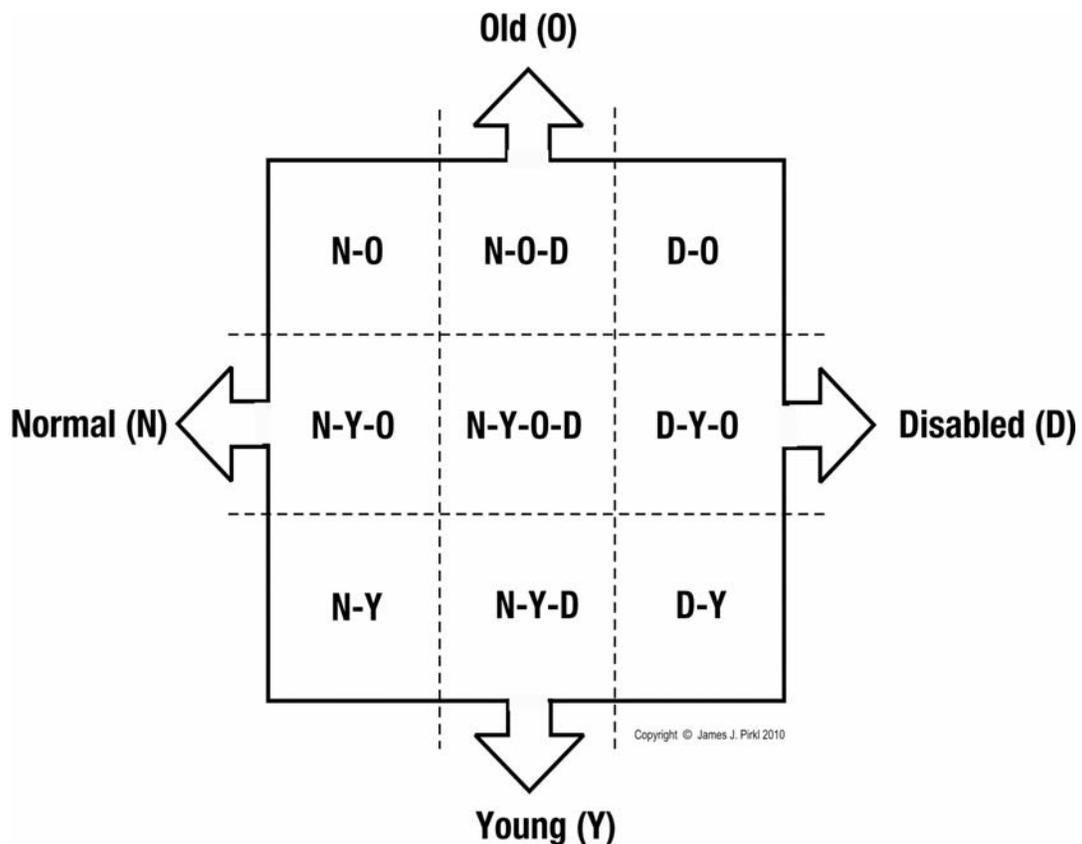


Figure 1 Positioning Map of the transgenerational relationship between *universal* and *particular* audiences.

Perhaps an example will help clarify the somewhat complicated roles and functions of *particular* and *universal* audiences. Suppose that Company A is designing a bathtub for the homebuilding market. The company recognizes the dramatic

demographic shift that is rapidly increasing the number of home sales to aging Baby Boomers and beyond. Specialized knowledge about this newly targeted *particular* audience suggests that, to attract a share of this swelling market, the new bathtub must entice and convince this target audience that the new design: (1) is free of symbolic negative stereotypes; (2) accommodates a wide variety of physical and sensory requirements associated with human aging; (3) will help bridge the anticipated transition across life's stages; and (4) promotes and maintains dignity and self respect. But at the same time—*and of equal importance*—the new design must continue to attract the company's existing customer base. Not an easy task!

The logical question to ask now is, how “universal” does a *universal* design need to be? In the above hypothetical case, suppose the new bathtub's design, appearance, and functional advantages attracts a large number of aging consumers; some are impaired or even disabled—but not *everybody*; not even everybody in the new target audience. In light of this assertion, Brembeck and Howell offer a fundamental truth about *truly* universal design: They ask, “What entitles us to call the outside [all inclusive] audience *universal* is the universality of the *opportunity* for everyone in a specified large community to receive it.”³ Thus, from an accommodation viewpoint of the company's new design, *everybody* might just as well be a Baby Boomer or beyond.

³ *Winston L. Brembeck and William S. Howell. Persuasion: A Means of Social Influence, second edition, Englewood Cliffs: Prentice-Hall, 1978, p.192.*

Distinguishing between *universal* and *particular* audiences is an extraordinarily useful tool for planning, conducting, and analyzing a particular design strategy. Not only can relative standards be applied to accomplish a particular purpose but, again, according to Brembeck and Howell, normative standards within a particular group's culture or subculture become equally important. Design accommodation directed to both *particular* and *universal* audiences is interwoven in proportions dictated by the ages, abilities, situations, and people affected. It is important, therefore, to recognize that any product or environmental design that is not completely customized for one group will fall somewhere on the continuum shown in Table 1.

TABLE 1 Percentage of reliance upon the criteria of *particular* and *universal* audiences.

Particular	0	25	50	75	100
Universal	100	75	50	25	0

Source: Brembeck, Winston L. and William S. Howell. *Persuasion: A Means of Social Influence*, second edition, Englewood Cliffs: Prentice-Hall, 1978, p.192.

A product or environment, then, becomes *universal* or *particular* to the degree in which: (1) the stated design criteria accurately describes the targeted audience(s); (2) its design fulfills its original inclusionary intent or purpose; and (3) it achieves its projected distribution within, and acceptance by, its intended target audience(s).

The Target Audience

If we accept the idea that the core purpose of “design” is to achieve an anticipated result by addressing and fulfilling the particular needs and expectations of the target audience, we must also acknowledge, from our own experience, that not every product or environmental design achieves the desired result of serving ***everyone***. Thus, we are led to conclude that no design can fulfill all expectations, in all cases, and be truly ***universal***—in contrast to ***particular***.

Accordingly, in order to design and market products and environments that effectively accommodate the widest audience of those in need of accommodation, we must, above all else, be clear about the ‘who’ we are really designing for. We must define the target audience at the outset—and in a manner that determines and ensures the intended results. Of all the aspects of the design process, this may be the least understood and most ignored. Yet, this step is key to achieving a design’s advantage for, and acceptance by, the intended users.

Accommodating Diversity

Unfortunately, many designers overlook the fact that effective design accommodation requires more than just following the dictates of a new set of generic principles or the latest collection of ergonomic charts and diagrams—regardless of their validity. The design community must continually remind itself that most consumer products and environments are designed for ***people***, and that people fall within a very wide

interlocking spectrum of human diversity—of age and ability.

Clearly, accommodating diversity through design is not an easy task. While the process is creative and innovative—it's also an interdisciplinary problem-solving activity. It requires a mind-set well beyond that inferred by the popular media's verbalized lists of "should's" and "cannot's" offering authoritative formulas under such labels as "inclusive," "universal," and "design for all." Such descriptors imply that the spectrum of human diversity can best be served by "one-size-fits-all" solutions. Psychologist and ethnographer Stephen B. Wilcox refutes this view, believing that "the term *inclusive design* is preferable and less confusing, in that universal design implies that a given design is aimed at everybody."⁴ Others, like Joseph Koncelik, former Director of Georgia Tech's Center for Assistive Technology and Environmental Assess, agree that "universal" design is a 'one size fits all' concept. He asks, "why would any designer assume that any given product must suit all people no matter what their capabilities."⁵

On the other hand, some descriptors like "life-span," "gerontechnology," and "transgenerational" identify different intents that recognize and focus on the *particular* needs of a narrower audience segment—the aging population. Koncelik suggests that, "with regard to problems that are related to aging and infirmity, there are two approaches, "universal and

⁴ **Stephen B. Wilcox, "Increasing Sales by Considering Disabilities." *Design Management Review*, Vol. 16 No. 4 (Fall 2005): pp: 49.**

⁵ **Craig M Vogel, Jonathan Cagan and Peter Boatwright. *The Design of things to Come*, Upper Saddle River, NJ: Wharten School Publishing, 2005, p. 155.**

transgenerational,” and that these approaches differ in the intellectual constructs that compete for attention in design service today. Researchers like James Leahy of the Center on Assistive Technology, University at Buffalo, agree. He has “found it beneficial to speak of *transgenerational design* (TD) rather than *universal design* (UD) when making presentations to company executives” because “TD piques the interest of corporations trying to tap into the aging Baby Boomer market.”⁶ Such division of meaning shows the difficulty we face in clarifying the growing confusion over terminology—not only for the public, but also within the design and manufacturing communities as well.

The Dilemma

It should be clear from our brief review that we are on the horns of a dilemma: In order to expand the diversity of accommodation throughout the *universal* landscape, designs must accommodate the special needs of an increasing number of *particular* audiences—and this requires the application of specialized knowledge.

In other words, the more we target the beneficiaries of design accommodation, the more segmented the “age” and “ability” markets become. Moreover, accommodating each additional segment adds to the hierarchy of key design decisions based on: (1) level of complexity and (2) technical development

⁶ Leahy, J.A. (2004). *Transgenerational Design and Product Differentiators in Product Development*. http://t2rerc.buffalo.edu/pubs/conference/fulltext_2004_leahy_2.htm. Accessed 20 December 2007 .

issues. Increasing diversity by adding new segments requires the application of a corresponding base of specialized knowledge about the additional impairment or disability to be accommodated—an essential ingredient for a successful design solution. See Figure 2.

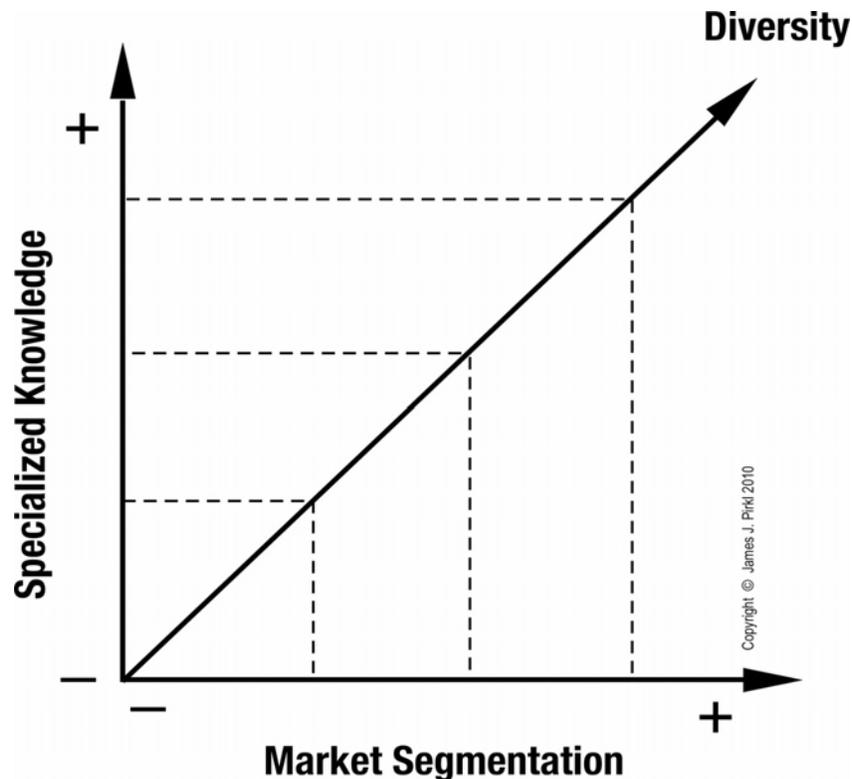


Figure 2 Model of the interlocking relationship between the need for specialized knowledge and diversity-caused market segmentation.

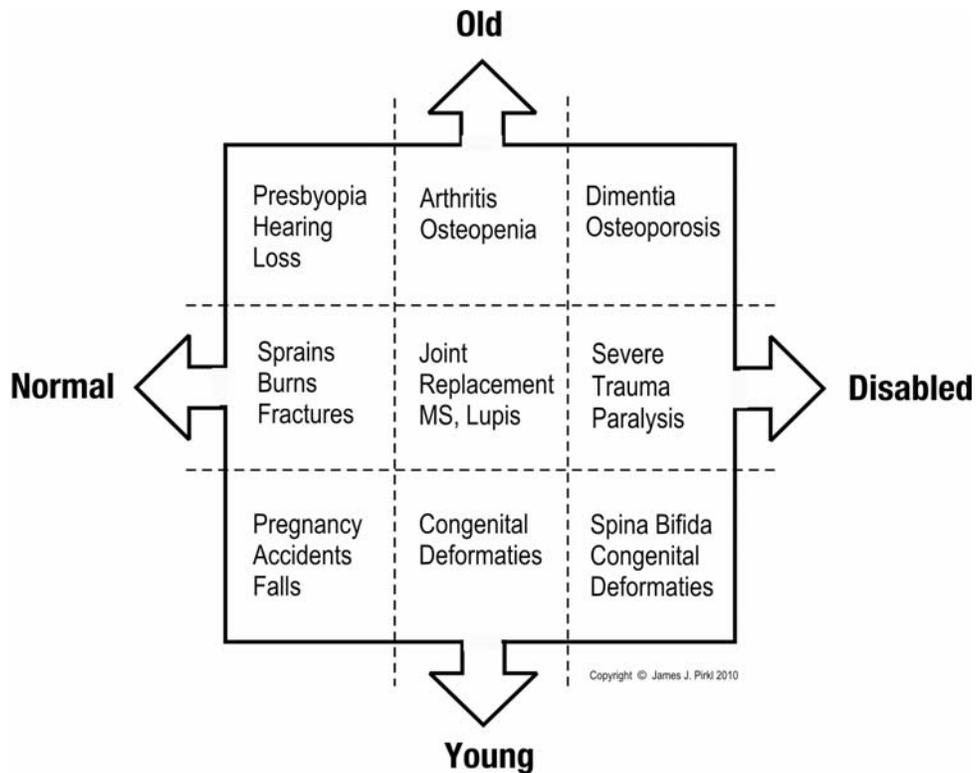
Looking again at Figure 2, part of the solution lies in understanding that design is only one part of the total human accommodation effort. Specialized knowledge about, and experience with particular audiences and their levels of impairments and disabilities, is also an essential ingredient. The design must correlate with those particular needs and types of accommodation required within each *particular*

segment.

Reinforcing this point, Vogel, Cagen and Boatwright affirm that “the challenge in developing truly innovative products is first to identify a unique set of goals, then to identify a set of variables that can be modified to reach those goals, and then to understand the real versus perceived constraints on those variables.” In this connection, those constraining design requirements must be based on specialized knowledge about the needs of those *particular* audiences anticipated to interact with the new design.

Accommodating the Particular

The Positioning Map in Figure 3 shows the relation between *universal* accommodation and *particular* transgenerational infirmities. Its *universal* landscape reveals a diverse location of *particular* infirmities, ranging from *mild* to *severe* and from *young* to *old*.



An examination of the various interlocking areas reveals examples of typical injuries, impairments, or disabilities that normally occur at different age levels. Collectively, they express four simple truths that help explain the interrelationship of increasing age and our physical and sensory vulnerability: (1) **young** people become **old**; (2) **young** people can become **disabled**; (3) **old** people can become disabled; (4) **disabled** people become old.

Moving from left to right and from bottom to top within the various sectors, one encounters levels of increasingly severe conditions that require a corresponding level of design accommodation. Each level also requires a similar level of appropriate specialized knowledge required by the design in

Figure 3. Positioning Map of the relation between *universal* accommodation and *particular* transgenerational infirmities.

order to achieve appropriate solutions. As an added *universal* advantage, most resulting designs also accommodate conditions found in the lower level segments as well.

We can summarize the above analysis with the following assertion: The more diverse the desired accommodation, the more *universal* the design solution must be—and—the more *particular* the design solution, the less diversity will be accommodated.

In a crowded world of diverse ages and abilities, where population aging is poised to explode, it is inevitable that the need for accommodating an ever-wider diversity of ages and abilities will gather increased attention throughout the globe.

The need for design accommodation is vast—but it is not vague. It is task specific. It should, therefore, be eminently clear that intention, intuition and guesswork are no longer sufficient to expand today's boundaries of accommodation diversity. It takes a conscious effort to embrace and merge an increasing number of *particular* populations into the larger *universal* landscape.

We must continue to expand our design priorities— beyond solutions that just focus on function, practicality, and liability— and achieve *desirable* designs that also extend the user's independence, freedom, dignity, and self-respect. As the onrush of technological innovation continues, its use can serve to help evolve and define new tenets of design. This can be

accomplished with the help of the specialized knowledge that is continually emerging from the dedicated international interaction of concerned professions—and professionals.

Perhaps it's another idea whose time has come!

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Education:

- **Megatrend Business School, Bcs economics Belgrade, Serbia, 2006**
- **Faculty of Applied Chemistry and Metallurgy, Bcs hemical sciences, Belgrade, Serbia, 2000**
- **Institute St Vincent De Paul, natural and technical science degree, Brussels, Belgium, 1992**
- **Training on Total Quality Management, IFB Institute, Washington DC, USA, 2004**
- **Company cycles training, Adizes Institute, Belgrade, Serbia, 2003**
- **The Communication and interpersonal relationships in organizations, BWC Institute, Munich Germany, 2002**

Function & Activities:

- **EIDD-Design for All Europe - European Institute for Design and Disability, Dublin, Ireland – National Director and member of Board of Directors**
- **IFHOHYP – International Federation of Hard-of-hearing Young People, Meidornhoof, The Netherlands – International Project Coordinator**

- **Council of Europe – Directorate of Youth and Sport – member of Advisory Council on Youth and Course Director – Study Session at European Youth Centre in Budapest for September 2007**
- **European Co-ordination Forum for the Council of Europe Disability Action Plan 2006-2015 (CAHPAH) - Committee of Experts on participation of people with disabilities in political and public life (CAHPAH-PPL)**
- **CRID (Inclusive Society Development Center), Financial Director, national organization, Belgrade, Serbia – the national member of IFHOHYP and EIDD – Design for All Europe**

Activities Realized:

Lectures, trainings:

- **Lecturer about Design for All and accessibility issues within project "Culture of Equality" – Joint project of Ministry of Culture of Serbia and the Council for Museums, Archives and Libraries of United Kingdom – lectures held at Ethnographic Museum, National Library and National Museum Serbia, Belgrade,**
- **Lecturer on "Access to All" – at Faculty of Architecture of University of Belgrade, Serbia**
- **Lecturer about Design for All, Accademia di Belle Arti at Bologna, Italy,(2008) Cité du Design de Saint-Etienne, France (2008) and Faculty of Architecture Lisbon, Portugal (2009)**
- **Lectures and workshops about Tourism for All on international Conferences at Crete, Greece 2006 and Milan, Italy, 2007**
- **Lectures and workshops about Work for All on Conferences at Stockholm, Sweden 2008**
- **Lecturer on Design for All on Active life on Women with Disabilities, Madrid, Spain, 2007**

- **Council of Europe – Directorate of Youth and Sport – Course Director – Study Session at European Youth Centre in Budapest, September 2007**

Consultancies:

- **Consultancies on Design for all, accessibility and accessible workplace issues for**
 - **Montreal Light Subway, Quebec, Canada, 2007**
 - **EFG Eurobank, Serbia, 2006-2009**
 - **ProCredit bank, Serbia, 2008-2009**
 - **Erste Bank, Serbia, 2009**
 - **Serbian Academy of Science and Arts, Serbia, 2007-2009**
 - **Ministry of Culture – Culture for All, Serbia, 2007**
 - **Lamda Properties, Architectural Bureau, Greece**
 - **Kreata, Architectural Bureau, Serbia**
 - **Ministry of economy and regional development/UNDP – Workplace for All, 2008**
- **Member of expert group on Strategy on youth – Ministry of Youth and Sport of Serbia – young people with disabilities issues , 2007-2008**
- **Member of expert group on Action plan on Strategy on youth – Ministry of Youth and Sport of Serbia – young people with disabilities issues , 2008 -2009**
- **Member of expert working group on Milan Charter© on Tourism for All of EIDD Design for All Europe, 2007**
- **Member of expert group on education for young people with disabilities – Federal Department of Home Affairs, State Secretariat for Education and Research, Berne, Switzerland, 2007**

Relevant Projects:

- **Exhibitions about Design for all on National Night of Museums – 2007, 2008 and 2009,**

- **National Project – the research on motivation of people with disabilities for employment and self-employment, supported by Handicap International, 2006, Serbia**
- **National survey about the employment situation of people with disabilities, supported by Ministry of Labour, Employment and Social affairs, Serbia, 2006-2007**
- **International survey on "Hard of hearing young people in Europe: developing strategies on access to equal participation, social inclusion and protection of human rights", Supported by European Youth Forum, 2007-2009**
- **National project: Work for All employment for people with disabilities 2009-2011, supported by Aktion Mensch**
- **Publications about Accessibility of workplaces and job for people with disabilities, translation of main documents on Design for All**

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“The Design for All Moving Museum”

Aleksandar Bogdanovic, the EIDD Design for All Europe National Director, Serbia and Reasons for Moving Museum Intro by Pete Kercher, the EIDD Design for All Europe Ambassador

Introduction

From its beginning the Inclusive Society Development Centre, the national member of EIDD Design for All Europe (in further text, I will use the national abbreviation CRID) worked on introducing the new practices of solving the issues concerning the people with disabilities, marginalized groups and society in general in Serbia. It also understands disseminating the new ideas, by full participation of people with disabilities in Serbia (which have been until recent years presented in public as passive receivers of social care remunerations) as active members of society and making the connection with other organizations ensuring the free dissemination of new ideas and philosophy.

As the Global Economic Crisis takes the full spread in Serbia, maybe it makes the unique opportunity to promote the new ideas in society looking for new solutions for problems in society, economics etc.

It is also the good moment for changes in the society:

For making the inclusive society there are many precondition which have to be realized like support services, inclusive education, transportation... Those are the basic preconditions, the system solutions, needed to be managed by state and society at long term.

What we can do NOW?

Eurobank EFG, Ministry of Labour and Social Affaires and CRID can to support creation, development, production and promotion of things for everyday use, having the practical value, which would be the precondition, to people with disabilities to be active members of society, not the passive receivers of social remunerations.

People with disabilities, as large population, in Serbia is very marginalized and it is a little included into social mainstream, but very little steps...

Some aspects of their life in Serbia were never reflected until now:

Everyday time when person with disability spends to realize its tasks for leisure, work, and home.

The problems of people with disabilities were generally reflected from medical size:

installation of handrails, orthopaedic support devices, etc.

How mother and woman with disabilities can have the equal opportunities in their duties as mother or woman without disabilities, it is rarely asked question.

How the housewife in the wheelchair can see the soup in the saucepan on the oven boiling?

How the person who has not enough strength can make personal hygiene?

In order to find the solution helping to people with disabilities, in many museums in Europe, started the exhibitions on everyday things of practical values and for people with disabilities and for all the members of society, realizing the principle of equality (elder people, people with injuries)

With this idea in 2010 the main activity of CRID will be the realization of the project "The Design for All Moving Museum", first time presented in January last year, the fully national public awareness project which also involves the business sector (Eurobank EFG), public sector (Ministry of labour and social affaires and higher level education institutions) and civil sector.

This project have the purpose to disseminate the idea on what is Design for all and how design can promote human diversity, social inclusion and equality.

The project has three phases:

- I. A big bounce in design for all promotion in Serbia: the lectures on design for all on all faculties relevant to design

topics and higher schools concerning design in Serbia in all 5 cities having university Belgrade, Novi Sad, Niš, Kragujevac and Novi Pazar. Those lectures have purpose to introduce students to the principles of universal design, social model of disability and design for all issue. Also those lectures are the way to transfer the tools to the students of how they have to think in order to develop the design for all products. Also this phase goal to ensure the quality and success of next phase of the project.

- II. The publication and realization of public competition for idea solutions for everyday use accordingly to Design for All principles, choosing the best proposed works and preparation for exhibition. The proposed solutions/works have to comply to next theme: the things for everyday use, which have help to people with disabilities to:
- prepare them to work
 - adapt their workplace
 - in every day home work
 - have quality leisure time

In order to ensure the interaction with students and to expand the information, we also opened the Facebook group called Inkluzivni muzej (in Serbian: The Inclusive Museum, we took this name in order to put accent more on character of exhibition)

- III. The idea solutions, by competition rules, can be submitted by students of faculties where the lectures were held. This is very sensible phase, because many ideas will be put on paper, with many arguments for and against to evaluate.

This is the phase where all EIDD Design for All will be involved, having in the first row the international team as jury: Prof. Carlo Branzaglia, ambassador Pete Kercher, the EIDD president Finn Petren and me. In this procedure, the works also will be checked through different design databases and websites in order to be sure if there are no copied solutions. The second step will be: the students development of those best works together with person with disability. The 10 best works will be prepared as exhibit and 10 more will be prepared in video format. From those 10 best exhibits, the 3 ones will be granted (money award). And finally, the winner will be during three weeks on study session in Accademia di Belle Arti in Bologna

IV. Launching of the Moving Museum – the moving exhibition of design for all idea solutions coming from competition and awarding of the best works. The exhibition is planned to be successively placed in all 4 university cities in movable prefabricated structure, because it is not easy to find suitable and available exhibition space in those cities.

V. Aftermath: at least one of the exhibits to be put into production!

For more explanation on moving museum, our appreciate colleague Pete Kercher explained it well:

The museum that visits its audience

The world's design community has a consistent record of shooting itself in the foot in communication terms, pandering to the inflated egos of a handful of "star designers" and the aspirations of thousands of design students who dream of getting rich quickly. We need only look at any of the major design magazines to get a very clear idea that design is a field of beauty, of luxury that only the wealthy can afford: it is something exclusive, extra, unnecessary, superfluous. As a result, many entrepreneurs and nearly all public administrators feel instinctively that design does not apply to their field of work and is in any case unaffordable.

Of course, that is all arrant nonsense: everything is designed, whether consciously or not... and the majority of design work is not concerned with luxury, but with ensuring a sustainable economic and social success story. However, as well-designed electronic components sold to end manufacturers and ticketing machines are sold to public transport companies, for example, they do not take out advertisements in the glossy design magazines, so in the end they do not get as much publicity as the expensive furniture, the "design hotels" and the "designer clothes".

Meanwhile, the entrepreneurs and public administrators mentioned before do not feel motivated to make a special trip to a major city to visit a design museum: even if they are told that it contains vital information about how to make their

products more profitable or their services more functional, they will assume that it is really just a display of furnishings and fashion. Often, they will be right.

So if the design museum is to fulfil its remit, it has to make the effort to go to visit its audiences, so as to make it easier for them to familiarise with the museum's content and the potential of design to assist them in their endeavours.

A proposed structure

The structure for a national design museum proposed here is unconventional, in that it consists in variable thematic modules that can be compiled, curated and amended to suit the requirements of a given geographical and economic community to be visited.

Each module will be designed to explain the benefits of design for a given sector and showcase them in the confined dimensions of a standard 20' container. The sectors chosen will depend on the priorities set by the museum's academic committee in partnership with its curator(s) and the funding authorities. Typically, they are expected to include the following areas (the two lists are not meant to be exhaustive, but only indicative):

A. Private sector

- the home furniture and lighting industry
- the workplace furnishing and lighting industry

- the metalworking industry
- the textiles industry
- the plastics industry
- private transportation
- the food preparation and processing industry
- wines, spirits, mineral waters, and other beverages
- hospitality (restaurants, hotels etc.)
- telecommunications
- banking, insurance and finance

B. Public sector

- local government
- public transport
- street furniture and urban design
- the education system (schools, colleges and universities)
- public health (doctors' surgeries, pharmacies, hospitals and clinics)

On returning to base in Belgrade, the experience will be evaluated for a further month and a report drawn up within the next month. In total, the experience should last seven months. If the first module chosen covers an area of public design, it can be expected to travel for a substantially longer period, as it is expected to be relevant to all regions of Serbia, unlike any given area of product design, which will only be relevant where a manufacturing district with the potential to produce it already exists.



The ending of project, after six months, offers the ideas for further project ideas and for collaboration among business sector, government, education institutions and CRID.

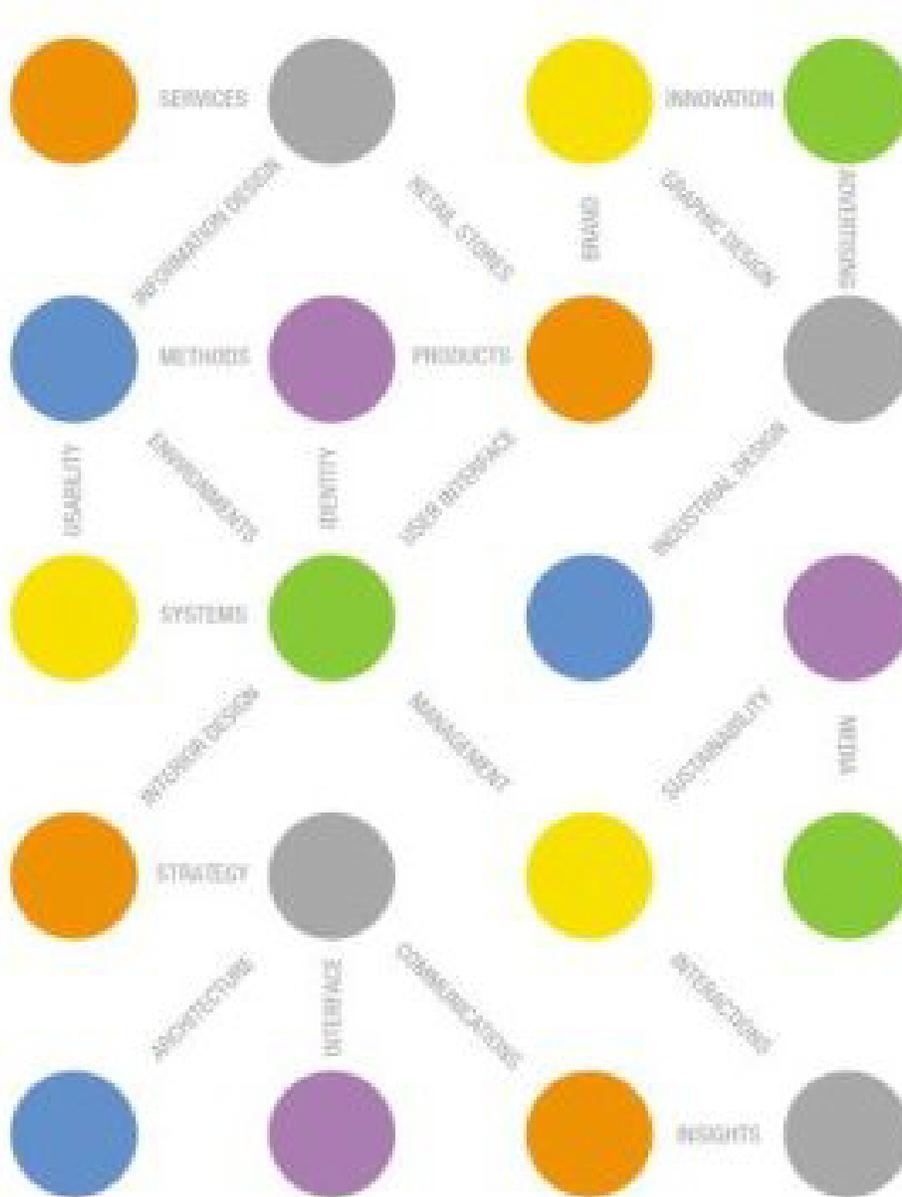


Aleksandar Bogdanovic, the EIDD Design for All Europe National Director, Serbia and Reasons for Moving Museum Intro by Pete Kercher, the EIDD Design for All Europe Ambassador

Book Received:

DesignThinking

Integrating innovation, customer experience and brand value



Edited by Thomas Lockwood

2.



Jon Kolko

Quarterly (Winter, Spring, Summer, Autumn)

110 pp. per issue, 7 x 10, illustrated

Founded: 1984

ISSN [0747-9360](#)

E-ISSN [1531-4790](#)

DesignIssues

Winter 2010, Vol. 26, No. 1, Pages 15-28

Posted Online December 9, 2009.

(doi:10.1162/desi.2010.26.1.15)

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Abductive Thinking and Sensemaking: The Drivers of Design Synthesis

Jon Kolko is an Associate Creative Director at frog design, where he manages complicated technological constraints in order to best solve the problems of Fortune 500 clients. Prior to frog, Kolko was a Professor of Interaction and Industrial Design at the Savannah College of Art and Design, where he was instrumental in shaping the Interaction and Industrial Design programs. He is the author of the text *Thoughts on Interaction Design*, published by Morgan Kaufmann, and the forthcoming text *Exposing the Magic of Design: A Practitioner's Guide to the Methods and Theory of Synthesis*, to be published by Oxford University Press. Kolko sits on the Board of Directors for the Interaction Design Association (IDA).

APPEAL:

1.

NID is pleased to announce series of one day awareness programmes on “Industrial Design registration and Protection” jointly with office of Controller General Patents, Designs & Trademarks, Government of India. These one day programmes will be held at five different cities viz, 16 January 2010 at Ahmedabad, 23 January 2010 at Pune, 13 February 2010 at Bangaluru, 13 March 2010 at Delhi and 20 March 2010 at Kolkata for Design Professionals and Innovators. There are no fees charged for the participants to attend this programme. However, the registration is mandatory and participation is allowed on first cum first basis. We herein enclose the registration form. Filled registration form having indicated choice or your city can be send through email at ipr@nid.edu. You can register online through our website link; www.nid.edu/ipdesignws/

The programme will enable the design professionals and innovators to gain a comprehensive introduction to the fundamental areas of Intellectual Property with specific reference to registration and protection of Industrial Designs under the Designs Act. The topics covered under the workshop will demystify the myths prevailing with regards to Intellectual Property.

We would further request you to kindly circulate this information to other interested beneficiaries. Thank you and we look forward to your active participation. Season’s greetings and a very happy new year to you and your

family.

Head, IPR Cell – NID

2.



forum
call for paper

e-journal | volume 10 | **Form, Shape & Structure**

Form, Shape & Structure : exploring phenomena of places

What you can publish in FORUM:

- Peer reviewed research paper
- Working paper
- Theory paper
- Report from the field
- Book review
- Conference report

Submission Deadline:
28 February 2010

FORUM e-journal
for Postgraduate Studies in
Architecture, Planning,
and Landscape

 Newcastle University

apIFORUM@ncl.ac.uk
<http://research.ncl.ac.uk/forum/>

Architecture, planning and landscape research often investigates the form, shape or structure of the built environment. Understanding the morphology and character in relation to the built environment and the nature of the wider settings provides important information on how different activities fit within a particular context.

In this call for papers, contributors are kindly asked to:

Present studies which explain dimensions of a past, present, or forthcoming physical (e.g. tectonic) or social (e.g. cultural, political, economic), cultural, political, economic or social forces influencing the manifestation of places.

By asking authors to engage with processes giving rise to particular forms, shapes and structures of our built environments;

The aim in this call is to debate around two questions:

- What impact these forces have on our spaces and places?
- How these forces affect the production, consumption or meaning of processes and practices?

Contributions might focus on either past or present practices that have influenced the shape or change of the physical and/or social aspects of a built environment.

These may include: Urban, rural, formal, informal, private, public, vernacular, professional or other similar categories.

NEWS:

1.

David Russell: Let's make houses that say welcome
Houses that work well for people of every age and ability are hard to find, says David Russell.



New Zealanders are beginning to demand house designs that are accessible to all people. Photo / Wanganui Chronicle

ACC and the Ministry of Health spent more than \$33 million on housing modifications in the past year. Without this help, these homes would have become unlivable for their disabled and aged owners.

Despite this substantial funding, demand for housing that works for people as our needs change is set to rise significantly over the next 30 years.

By 2061, life expectancy at birth will have increased by about six years and the 65+ age group is predicted to account for 27 per cent of the population.

Disability rates will increase with age and this means New Zealand will have more people with sensory impairments and mobility issues as they grow older.

Unfortunately, the design of most New Zealand houses does not take into account this dramatic shift in demographics.

Around 45 per cent of older people have a disability and it is estimated that between 45-50 per cent of disabled adults live in homes that are not modified for their needs.

Attitudes are changing and New Zealanders are beginning to demand house designs that are accessible to all people.

The movement in New Zealand is known as Lifetime Design. It has established standards that prescribe home and product designs that deliver ease of use for most people, no matter what their age or disability. The test of Lifetime Design's innovation and international respect was shown at the Australasian Housing Institute annual conference this month where it assumed a lead role in the debate and discussion on future housing needs.

Lifetime Design is all about five key principles - usability, adaptability, accessibility, inclusion and lifetime value. These principles aim to make homes fit around people, rather than making people fit around their homes.

The unique feature of this approach is the flexibility to change the home or product over time according to the owner's needs, and to ensure communities and homes are welcoming and inviting to all our friends and family. Homes that work well for people of every age, stage and ability are harder to find than you might think.

I am known for my role as former head of the Consumers Institute, but what's less well known is my passion for house design that works well for everyone.

That's why I am absolutely delighted to be the ambassador for Lifemark, the building sector's equivalent to Tourism New

Zealand's Qualmark, and this country's vehicle for the Lifetime Design movement.

It is a seal of approval that will give confidence that your home will continue to work for you and your family over time.

Homes awarded the Lifemark have 33 design features including a level entry, widened doors and passageways, all aimed at making the house accessible for everyone and easy to adapt as needs change.

The entrance is designed to give you trouble-free access while the well-lit and generous doorways make it easy for parents carrying children and shopping from the car or for older people using a walking aid. In the kitchen, the emphasis is on safety as well as convenience.

There is enough space around appliances and cupboards to move around easily while the layout, fixtures and fittings all help you to cook and clean in comfort even when using a mobility device or wheelchair.

The living room is designed for everyone in the family to enjoy. Switches, power sockets and other controls are at a handy height in order to avoid unnecessary bending or reaching.

The bathroom comes prepared for the future and is designed and equipped to adapt to your needs. The strengthened walls are ready to be fitted with a handrail and the shower is large enough to fit a shower seat. If parents visit, or someone in your family is temporarily disabled, there's very little extra effort to accommodate them.

In the bedroom, the space makes it easy to move around so parents can help children, people using wheelchairs can manoeuvre and there's space for a walking frame by your bedside.

Constructing new homes to the Lifemark design would mean an end to the expensive task of retrofitting housing in New Zealand. British studies show retrofitting an existing house is considerably more expensive than designing with the future in mind at the point of construction.

A report by the Ministry of Social Development underlines what is at stake for New Zealanders. The Economic Effects of Utilising Lifemark at a National Level report found the housing sector could save up to \$60 million a year by choosing this design and build approach for new housing.

The analysis revealed private homeowners, taxpayers, housing developers and government could benefit from significant savings if Lifemark was incorporated into new home design. ACC could save \$2 million a year if just 10 per cent of those disabled through accident injury were living in a Lifemark house.

Companies are embracing the Lifetime Design philosophy and Lifemark. Summerset Retirement Villages became the first retirement village operator in New Zealand to sign up to the programme when it opened the Lifemark-approved retirement village in Manukau this year.

Crucially, Lifemark has secured the support of the Ministry of Social Development, which has recognised Lifemark will be of major benefit to those designing homes that meet the needs of New Zealanders today and tomorrow.

Let's not waste this opportunity to ensure that New Zealand's homes are welcome homes for everyone.

- David Russell is ambassador for Lifemark and a former head of the Consumers Institute.

2.

Lax replica laws let designer fakes become part of the furniture

December 26, 2009

'Great chair. Where did you get it?' the guest asks.

"Well. Um. Actually ..."

Flash back to a street in Marrickville, a few months before. A storeman lugs a giant red armchair, of distinctive Danish design, across uneven concrete. I crank the driver's seat of my car all the way forward so there is just enough room for him to

wedge its giant egg shape, suspiciously similar to the 1958 design by the architect Arne Jacobsen, into the back. As I drive home, in an extremely upright position, knees crunched under the steering wheel thanks to the armchair of mysterious provenance behind me, my mind stumbles on a few questions: isn't this just a little bit dodgy, this scenario? Isn't there some kind of law against copying someone else's design then flogging it for profit?

In case you have missed it, replica designer furniture is everywhere. Every year the advertisements grow bigger and bolder, taking up entire pages of broadsheet supplements and design magazines, spruiking copies of designs by Hans Wegner, Philippe Starck and Le Corbusier, for a fraction of the price charged by the makers of the real thing.

In 2007 the Organisation for Economic Co-operation and Development published a paper on the economic impact of counterfeiting and piracy. One of the things the OECD noted was the growth in the types of products being copied. "With respect to luxury items, counterfeiters are producing a broader range of products, some of which are marketed as high-quality 'replicas'."

In Europe they hunt down replica chairs and kill them. On the website of the Republic of Fritz Hansen, the authorised manufacturer of Arne Jacobsen pieces, a section is devoted to the topic of "fighting copies". In one photograph, a man hurls fakes from the back of a truck, copies of Jacobsen's Series 7 chair. The floor below is littered with the corpses of many more, ready to be crunched by a giant metal claw.

So, as the kids say, or used to quite a few years ago, what gives? The answer is that Australia, like Britain, has slack laws when it comes to protecting furniture design. Weirdly enough, a furniture manufacturer can't play pop music in his showroom without owing someone a royalty, while freely knocking off whole dining suites without paying the original designer a cent.

To put it simply, furniture designs can be protected for a maximum of 10 years. Once the design registration lapses, or if the design was never registered in the first place, it's a virtual free-for-all, as long as the person selling it doesn't try to pass it off as an original.

Even Adam Drexler, the managing director of the replica business Matt Blatt, happily describes the laws as "quite lax". He says most of the designs that get copied are by overseas designers "and the ... Government isn't really that interested in protecting overseas designers".

As the replica craze spreads, I suspect fewer people will bother asking me where I got my armchair. Already its presence regularly sparks a discussion about what replicas the guests have. What was once prestigious is becoming as commonplace as Ikea.

This may be perfectly legal but is it right?

Richard Munao, managing director of Corporate Culture, the company with an exclusive licence to sell many iconic furniture designs in Australia, including Fritz Hansen's Jacobsen pieces, offers many reasons for choosing an original over a replica: the royalties paid when an original Jacobsen design is sold partly go towards preserving the buildings he has designed and promoting his work; an original appreciates in value, a replica does not; we need future classics and what incentive is there for innovative design when it will be profitably ripped off by others soon after?

This is the point at which I planned to mount an argument defending replicas. Something grand about how modernist designers would have wanted it this way. A mention of their comfort with mass production, the commitment to good design for all. How the weed-like spread of replicas forces us to appreciate design for its own sake, not for the economic status ownership suggested when such artefacts were rare and expensive.

But I have to face the fact that, like so many other buyers of replicas, my purchase was made not on a matter of principle but due to a lack of it. All principle collapses in the face of a bargain.

3.

Beauty is between eyes, mouth of the beholden



Images/File – Singer Shania Twain, seen here on December 8, was part of a study by US and Canadian researchers to determine ...

by Karin Zeitvogel Karin Zeitvogel – Fri Dec 18, 9:45 am ET

WASHINGTON (AFP) – Beauty is not so much in the eye of the beholder as in the measurements between the eyes, mouth and ears of the woman being observed, US and Canadian researchers have found.

In four experiments aimed at finding "an ideal facial feature arrangement," US and Canadian researchers asked students to compare color photographs of the same woman's face, in which the vertical distance between the eyes and mouth, and horizontal distance between the eyes, had been doctored using Photoshop.

The features -- eyes, mouth, nose, contour and hair -- remained the same and a woman's face was only compared to her own, never to another's.

Students looked at different pictures of the same woman's face laid out side by side and selected the face they found more attractive.

In all four experiments, they chose the faces with specific proportions that the researchers have dubbed the "new golden ratio."

Two of the experiments tested for the ideal distance between the eyes and mouth as compared to total face length, measured from the hairline to the chin. Both came up with 36 percent as the golden ratio for "the maximally attractive face."

The other two experiments measured both the ideal length and width ratios.

They both confirmed 36 percent as the golden ratio for the length of the maximally attractive face, and 46 percent as the ideal width ratio -- where the distance between the eyes is 46 percent of total face width, measured between the inner edges of the ears.

Happily, the 36/46 percent ratios "correspond with those of an average face," the study said, meaning there's no pressing need to get out the measuring tape and calculator or to rush to the plastic surgeon.

In fact, there are easy, non-invasive ways to trick beholders into thinking a woman's face is "maximally attractive," says the study, published in Vision Research.

Changing the hairstyle, is one example.

"Our study... explains why sometimes an attractive person looks unattractive or vice versa after a haircut, because hairdos change the ratios," said Kang Lee, a professor at the University of Toronto and one of the lead authors of the study.

Lee also told AFP that the researchers studied the faces of a few celebrities.

"Angelina Jolie does not have golden length and width ratios," he said.

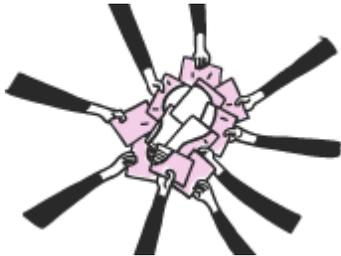
"Elizabeth Hurley gets the golden ratio for length but is different from the width golden ratio by one percent."

But Canadian country pop musician Shania Twain has "both the length and width ratios."

The study looked only at white women. More research is needed to determine if the golden ratios for men's faces, the faces of people of other races, and children's faces, are the same as for the women's faces in the study.

4.

THE DESIGNERS ACCORD 2009 Year in Review



We extended the mission of the **Designers Accord** by growing our **membership** across the globe to include 612 firms, 30 schools, 30 corporations, and 14 professional associations.

THE DESIGNERS ACCORD
PARTNERSHIP WITH
FAST COMPANY
TO FEATURE
CASE STUDIES IN SUSTAINABILITY
EACH WEEK

We created the first-ever series of **case studies in sustainability** in a major publication through our partnership with **Fast Company**. The best and brightest stories are **featured every week**.



In October 09, we brought **100 leading design educators** together to share thinking around **integrating sustainability into undergrad and grad design curriculum**. The resulting toolkit will be published in early 2010.



We partnered with [Design Ignites Change](#) to create a mentorship program for teens on the topic of sustainability, using their schools as the design challenge. The program will kickoff in early 2010.



We gathered designers for "town hall" meetings in [Stockholm](#), [Madison](#), [Chicago](#), [Charlotte](#), [LA](#), [Boston](#), [San Francisco](#), [Philadelphia](#), and [New York](#), and shared recaps from the gatherings on [Core77](#).



We cemented our belief in the power of [biomimicry](#) by partnering with the [Biomimicry Institute](#) for a series of projects in 2010 to encourage designers to [Ask Nature](#) for new solutions to design challenges.



Get the latest announcements and news from the Designers Accord [on twitter: @designersaccord](#)



If you have a great case study in sustainability to share, please [let us know about it](#).



If you would like to host a Designers Accord town hall meeting or gathering in your area, we'll help you organize it. Email [elysa\[at\]designersaccord\[dot\]org](mailto:elysa@designersaccord.org)

For general questions, email [info\[at\]designersaccord\[dot\]org](mailto:info@designersaccord.org) or [visit the site](#).

5.

Hyderabad: Breaking News! Notion Ink, a Hyderabad-based company, has developed the first touchscreen Tablet PC, which uses Google's Android Open Source Operating system. The tablet PC was developed by six IITians and an MBA. It will be displayed at the Las Vegas Consumer Electronics Show in January 2010.

The touchscreen tablet PC will bring a new revolution in India, as it is all set to attract a huge consumer base. Notion Ink was floated in February 2009 and has made a big buzz in technology.

The new tablet PC has a 10.1-inch touchscreen. It is powered by Nvidia's Tegra processor chip, weighs 770 grams and offers features like Bluetooth, a 3-megapixel digital camera with auto focus, video recording and 32GB data storage.

The PC has 48 hours of standby, eight hours of high-definition video and 16 hours of Wi-Fi Internet surfing usage time. Notion Ink developed this tablet PC in collaboration with Bangalore-

based National Institute of Design (NID). The device is priced at below \$400 (Rs 18,800) in the US and below \$300 (Rs 14,000) in India.

6.

Student gets her cellphone to detect counterfeit notes

21-year-old engineering undergraduate's project wins Rs 1 lakh prize at Innovation Challenge

If engineering student Neha M ever has a doubt whether the currency note in her hand is a fake, unlike the rest of us, she does not plan to rush to her bank or the police. The 21-year-old has developed a mechanism using which a cellphone can double up as a counterfeit note detector. Her project won the Rs 1 lakh prize at the Innovation Challenge, organised recently by Schneider Electric India Private Limited, where Neha had competed with 150 entries from engineering colleges across the country. Neha, a student of Vidya Vikas Institute of Engineering & Technology in Mysore, says, "The increasing number of counterfeit notes in the country prompted me to develop this device. A trained eye can detect a fake note, but not the common man."

Hence, her aim was to empower the common man with a easily available device to help him detect fake notes. That's why she decided to use a mobile phone for her project.



Neha is a student of Vidya Vikas Institute of Engineering & Technology in Mysore

THE GROUNDWORK

Neha started off seven months ago.

"I read a number of surveys by the Intelligence Bureau on the circulation of fake notes...features of currency notes, security features, including water markings and magnetic ink," said Neha who is an

alumni of Jyoti Nivas College at Koramangala. The most important tips came from the Reserve Bank of India (RBI). "In October, the bank held an exhibition, where officials discussed various features of currency notes and how they are printed," she said.

Neha took the opportunity to ask the officials about fake notes. Then, she faced a peculiar problem she wasn't allowed to touch fake currency, as it is against the rules. "But, after much persuasion, I got to at least see the notes," she recalls.

REAL vs FAKE

The research helped. She came to know the differences between genuine and fake currency.

1. If you hold a note against light, you will see the portrait of Mahatma Gandhi. Sophisticated fakes too will have the portrait, but it will not be as prominent as in a genuine note.
2. All notes, have water markings. These markings are made with magnetic ink, which counterfeit notes may or may not have.
3. A genuine note will glow when held in ultraviolet light, but not a fake note.



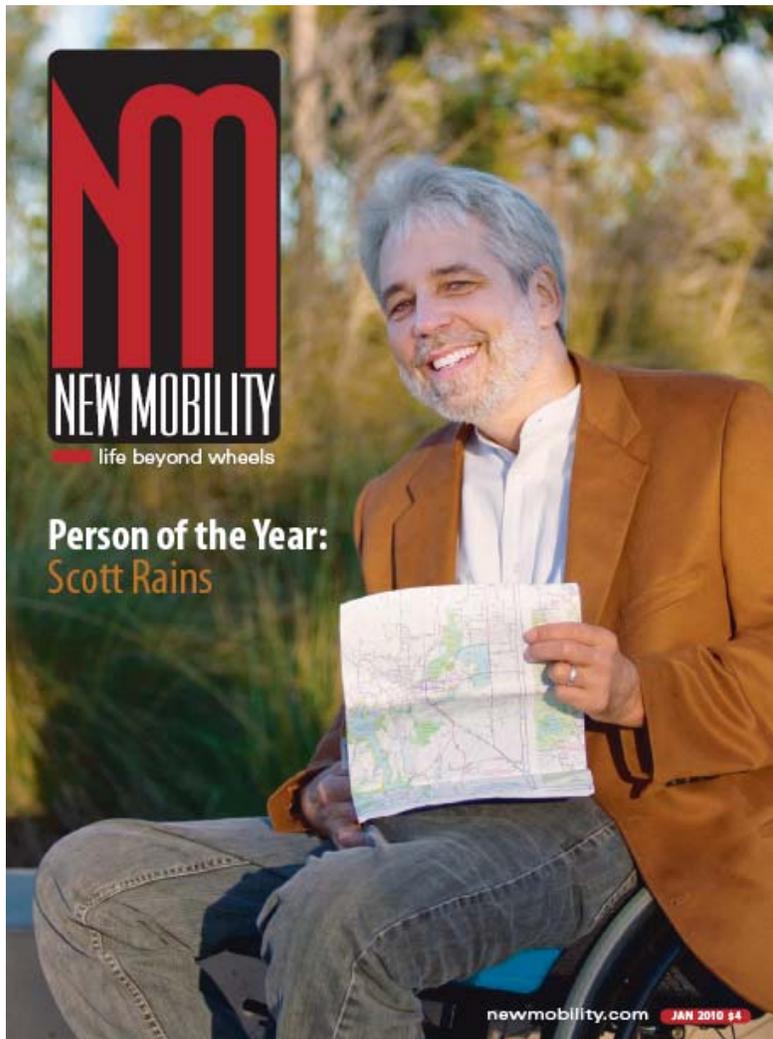
Neha receiving her prize cheque for her innovation

Using these points, Neha modified her phone to detect fake notes. "The modifications do not disturb any of the normal functions of the cellphone," she says. The only requirement is that the cellphone should have the camera feature. However, she refused to reveal the specifics.

But, it was good enough to impress the judges at the Innovation Challenge where the Electronics & Communication Engineering student represented her college. She is hoping that some mobile phone company will pick up her invention. "I have

done 60 per cent of the work. For the rest, which includes installing and design modification, I want a cellphone firm to endorse the software," she says. After basking in the glory of her victory for a few days, the young genius got straight back to the nitty gritty of her course. She is preparing for her VIIth semester exams. She wants to pursue higher studies in one of the IITs. What to do when you get a fake note Go to the nearest police station and lodge a complaint. An investigation will be conducted and eventually, the fake note will be sent to RBI Or, visit your nearby bank and give them the counterfeit note. The bank will confiscate the note, file a police complaint and send the note to RBI

7.



8.

80DDB , Deduction in respect of medical treatment of dependent relative, etc.

Where an assessee who is resident in India has, during the previous year, actually incurred any expenditure for the medical treatment of such disease or ailment as may be specified in the rules made in this behalf by the Board--

(a) for himself or a dependant relative, in case the assessee is an individual; or

(b) for any member of a Hindu undivided family, in case the assessee is a Hindu undivided family,

What Are The Diseases Covered Under Section 80DDB?

As per Rule 11DD of the I T Act , following diseases or ailments are covered

(i) Neurological Diseases where the disability level has been certified to be of 40% and above,

(a) Dementia ;

(b) Dystonia Musculorum Deformans ;

(c) Motor Neuron Disease ;

(d) Ataxia ;

(e) Chorea ;

(f) Hemiballismus ;

(g) Aphasia ;

(h) Parkinsons Disease ;

(ii) Malignant Cancers ;

(iii) Full Blown Acquired Immuno-Deficiency Syndrome (AIDS) ;

(iv) Chronic Renal failure ;

(v) Hematological disorders :

(i) Hemophilia ;

(ii) Thalassaemia

9

Please be informed that Mr. Mateo A. Lee, Jr., Deputy Executive Director III of the Council, has been designated by the undersigned as Officer-in-Charge effective January 1, 2010 to June 30, 2010 vice Ms. Geraldine P. Ruiz whose appointment has lapsed in December 31, 2009.

Thank you and hoping for your continued support for the disabled-sector.

ROSIE LOVELY T. ROMULO, Chairperson National Council on Disability Affairs, Philippines

10.



IJDesign

International Journal of Design ISSN: 1991-3761 eISSN: 1994-038X

Journal Statistics, January 2010

- **Journal Selectivity**
Total Number of Submitted Manuscripts: 288 submissions from 33 countries/territories
Acceptance Rate: 23 %
- **Journal Abstracting/Indexing**
 - * DAAI Design and Applied Arts Index
 - * Ergonomics Abstracts
 - * EBSCO Computers and Applied Sciences Database
- **Journal Usage**
Total Number of Downloads since April 1, 2007: 418,258
Number of Downloads per Article:

File Format	2007			2008			2009	
	Vol. 1(1)	Vol. 1(2)	Vol. 1(3)	Vol. 2(1)	Vol. 2(2)	Vol. 2(3)	Vol. 3(1)	Vol. 3(2)
PDF	5,872	4,857	3,151	4,116	3,418	2,411	1,902	1,107
Html	11,398	11,639	3,605	4,848	3,861	2,484	2,116	1,007
Sum	17,270	16,496	6,756	8,964	7,280	4,895	4,018	2,114

- **Visitors (January 1, 2009 ~ December 31, 2009)**
88,835 visits from 5,792 cities of 172 countries/territories



11.

Award to the Design for People

Kigge Hvid, general director of [INDEX: Design to Improve Life](#), has been awarded with the Leader in Design – 2009 Award from the [Hong Kong Design Centre](#).



The jury has remarked her example as worldwide leader of an organisation that has succeeded in integrating the design within the company's strategy.

This is a prestigious award with no established periodicity. It is only granted when the jury, a group of professionals, promoters, and scholars of the World of design that come from different parts of the world, determines that there is a candidate that meets all their requirements.

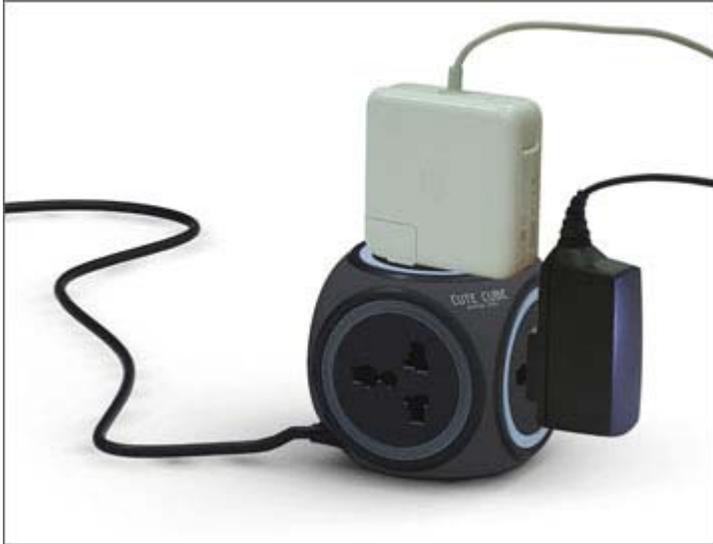
This time there are three special peculiarities worth mentioning: Kigge is the first woman receiving the award, she is the first European person that receives it and, finally, it is the first time that a non-profit-making organization like INDEX receives this distinction.

In fact, Kigge herself highlighted this last point when receiving the award, since she considers that the award was in fact being accepted by INDEX: thanks to its international commitment to promote the role of the design as a tool to substantially improve people's lives.

This humanistic and democratic view of the design is the view we would like to emphasize from the Foundation. The process of design starts with people and their needs and ends with people, with all people. These are also our principles, the principles of the "Design for All", and it is because of this that we would like to join in to congratulate Kigge Hvid and to make it extensive to INDEX for the great work they are developing at an international level.

12.

Plug-Watch: Cute Power Cube, The Best Adapter Yet?



Power plugs. You hate them, I'm obsessed with and fascinated by them, so here's something for both of us. The Cute Cube not only looks great, it solves pretty much all the annoyances of a multi-socket adapter.

The cube has, naturally, six sockets, with the cable trailing unobtrusively from a

corner. This alone is enough to make the Tetris-puzzle of modern gadget-plugging a lot easier, with all six plugs staying out of each other's way. The (literal) twist, and the detail that probably won the prestigious Red Dot design award all on its own, is that the sockets swivel in their, uh, sockets. This means that those awkwardly shaped transformers can be spun away from each other instead of blocking an essential hole.

Good for home, to be sure, but even better on the road. The easiest way to power a lot of gadgets in a foreign country is a power strip, needing only one international adapter to hook it up. The Cute Cube is small enough to toss in a suitcase.

It appears that the Cube has yet to find a manufacturer, but when it does I shall buy one. It's certainly a lot safer than my current (ahem) solution, which consists of chopping off the plug and pushing the bare wires into the outlet with matchsticks.

PROGRAM & EVENTS:

1.

Call for Entries in 365: AIGA Annual Design Competition 31

Submissions consist of a broad range of communication design work used in the marketplace during 2009.

AIGA (the American Institute for the Graphic Arts) is the oldest and largest design association in the United States, with the selections in its annual juried competition representing the best work across all disciplines of communication design created in the past year. Chosen by a distinguished jury of design peers, all selections become part of the AIGA Design Archives online and at the Denver Art Museum. Each year's selections also become part of a traveling exhibition that debuts at the AIGA National Design Center in New York.

Work can be entered in Branding, Entertaining, Experimenting, Informing, Packaging and Promoting categories. The Experimenting category is perhaps the most open-ended, since as AIGA puts it: "This category is distinct from all the others — perhaps the only client involved was yourself. It's about personal expression; your idea is the genesis of the piece. A successful "Experimental" piece would have a viral, word-of-mouth quality to it, enabling and creating a community. Its driving force would be the desire to engage the audience/user at an emotional level and provide some level of surprise or pleasure. Jurors will evaluate each work's integrated design approach, including typography and other visual elements, information design and/or sound and motion, and its effectiveness."

More information is available on [the AIGA site](#), with entries accepted until March 5. The site also hosts galleries of winners from previous years. The entry below, 2009 Desktop Calendar, by design firm Studio on Fire, was a winner in last year's Design for Entertaining category.



2.



The first "Augmented Human (AH)" International Conference
 April 2nd, 3rd and 4th 2010 in Megève ski resort, France,
 1 hour drive from Geneva, Switzerland



AH 2010 full information:
<http://www.augmented-human.com>

The AH international conference focuses on scientific contributions towards augmenting humans capabilities through technology for increased well-being and enjoyable human experience. The topics of interest include, but are not limited to:

- | | |
|----------------------------------|------------------------------------|
| Augmented and Mixed Reality | Ubiquitous Computing |
| Internet of Things | Bionics and Biomechanics |
| Augmented Sport | Training/Rehabilitation Technology |
| Sensors and Hardware | Exoskeletons |
| Wearable Computing | Brain Computer Interface |
| Augmented Health | Augmented Context-Awareness |
| Augmented Well-being | Augmented Fashion |
| Smart artifacts & Smart Textiles | Safety, Ethics and Legal Aspects |
| Augmented Tourism and Games | Security and Privacy Aspects |

The proceedings of the conference will be published in the ACM Digital Library as a volume in its International Conference Proceedings Series.

Award: The best paper of the conference will receive an award of 2000 Euros in cash and a 5 day well-being holiday package to be spent in one of the luxury SPA hotels of Megève. The award is sponsored by the French pôle de compétitivité for sport products and services called <http://www.sporaltec.fr>



Important Dates:

- Paper submission deadline: **January 10th 2010**
- Author notification: **February 10th 2010**
- Camera-ready copy: **February 22th 2010**

General Co-Chairs:

Hideo Saito, Keio University, Japan
Jean-Marc Seigneur, University of Geneva, Switzerland

Program Co-Chairs:

Guillaume Moreau, Ecole Centrale de Nantes, France
Pranav Mistry, MIT Media Lab, USA

Organisation Chair:

Jean-Marc Seigneur, University of Geneva, Switzerland

Augmented/Mixed Reality Co-Chairs

Guillaume Moreau, Ecole Centrale de Nantes, France
Masahiko Inami, Keio University, Japan

Brain Computer Interface Co-Chairs:

Karla Felix Navarro, University of Technology Sydney, Australia
Ed Boyden, MIT Media Lab, USA

Biomechanics and Human Performance Chair:

Guillaume Millet, Laboratoire de Physiologie de l'Exercice de Saint-Etienne, France

Wearable Computing Chair:

Bruce Thomas, University of South Australia

Security and Privacy Chair:

Jean-Marc Seigneur, University of Geneva, Switzerland

Program Committee:

Peter Froehlich, Forschungszentrum Telekommunikation Wien, Austria
Pranav Mistry, MIT Media Lab, USA
Jean-Marc Seigneur, University of Geneva, Switzerland
Guillaume Moreau, Ecole Centrale de Nantes, France
Guillaume Millet, Laboratoire de Physiologie, Saint-Etienne, France
Jacques Lefaucheux, JLX3D, France
Jean-Louis Vercher, CNRS et Université de la Méditerranée, France
Didier Seyfried, INSEP, France
Christian Jensen, Technical University of Denmark
Steve Marsh, National Research Council Canada
Hideo Saito, Keio University, Japan
Narayanan Srinivasan, University of Allahabad, India
Qunsheng Peng, Zhejiang University, China
Karla Felix Navarro, University of Technology Sydney, Australia
Brian Caulfield, University College Dublin, Ireland
Masahiko Inami, Keio University, Japan
Ed Boyden, MIT Media Lab, USA
Bruce Thomas, University of South Australia
Franck Multon, Université de Rennes 2, France

AH 2010 full information: <http://www.augmented-human.com>

3.



Proposed Agenda:

Date - 7th January 2010

Venue - The Lalit, Barakhamba Avenue, Connaught Place, New Delhi
0900 - 0930 hrs Registration & Networking

Inaugural Session

0930 - 0940 hrs Welcome Address - Dr Pawan Goenka , President, SIAM
0940 - 1000 hrs Keynote Address - Mr Gerry McGovern, Design Director, Land Rover
1000 - 1005 hrs QA Session for Mr Gerry McGovern
1005 - 1025 hrs Chief Guests Address - Dr S N Dash, Secretary, Ministry of Heavy Industries & Public Enterprises
1025 - 1030 hrs Vote of Thanks

1030 - 1050 hrs Short Tea Break

Session 1 - Design as a Brand Builder - The Success stories

1050 - 1110 hrs Keynote Speaker - I - Sustaining of Brand through Design & Innovation - Mr Siddhartha Lal, Managing Director, VE Commercial Vehicle
1110 - 1130 hrs Keynote Speaker-II - Mr Anil Saini - Success Stories - General Motors
1130 - 1150 hrs Keynote Speaker - III - The 2 wheeler case study - Mr Kazuhiko Saito, Honda 2 wheeler Design Studio*
1150 - 1205 hrs QA Session for Speakers

1205 - 1305 hrs Networking Lunch

Session 2 - Design for Next Gen - towards 2016

1305 - 1325 hrs Keynote Speaker - I - Evolution of Future Automobiles - Mr Craig Cather, Global CEO, CSM Auto
1325 - 1345 hrs Keynote Speaker- II - Design for Next Gen - 2016- Mr Andreas Wolfgruber, MAGNA STEYR Fahrzeugtechnik AG & Co KG
1345 - 1405 hrs Keynote Speaker- III - Impact on Design of Consumer Trends & Aspirations-Mr Manoj Kothari, Onio Design
1405 - 1420 hrs QA Session for Speakers

1420 - 1445 hrs Short Tea Break

Session 3 - Catalysing Design Growth in Industry

1445 - 1505 hrs Keynote Speaker - I - Mr Bidyabijay Bhaumik - Catalysing Design Growth in Indian Industry
1505 - 1525 hrs Keynote Speaker - II - Building Human resources - Challenges - Mr Pradyumna Vyas, Director National Institute of Design
1525 - 1545 hrs Keynote Speaker - III - Evolving trends in Digital media as a tool for Automotive Design development - Mr Xavier Melkonian, Dassault Systèmes , France
1545 - 1600 hrs QA Session for Speakers

Automotive Design Challenge: Awards Ceremony

1610 - 1625 hrs Presentation on Automotive Design Challenge - By Mr Jagjit Singh Rana, Maruti Suzuki
1625 - 1640 hrs Award Giving Ceremony by Chief Guest, Mr S Nakanishi, Managing Director, Maruti Suzuki India Ltd*
1640 - 1655 hrs Address by Chief Guest - Mr S Nakanishi, Managing Director, Maruti Suzuki India Ltd*
1655 - 1700 hrs Vote of thanks and Closing remarks

* invited

Registration Form

SIAM-SAFE

Core 4B, 5th Floor
India Habitat Centre
Lodi Road
New Delhi – 110 003
Phone: 011-2464 7810-12
Fax: 011 – 2464 8222
E-mail: arnab@siam.in

Please Tick
Member
Non Member

The following will attend:

Name : _____ Designation: _____

Name : _____ Designation: _____

Name : _____ Designation: _____

Signature : _____

Company : _____

Name : _____

Designation : _____

Phone / Fax : _____ / _____

E-mail : _____

Date : _____

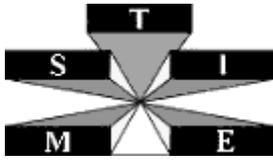
Material offset charges: Rs. 2000/- for SIAM Members & Rs.5000/- for others

Please send Cheque / DD in the name of "Society for Automotive fitness and Environment" payable at New Delhi.

Registered participants would get entry in Auto Expo 2010, in Pragati Maidan, New Delhi

This conclave is open to general Public.

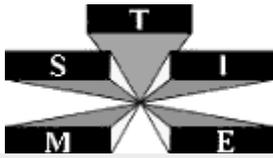
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TIEMS 17th Annual Conference

June 8 - 12, 2010

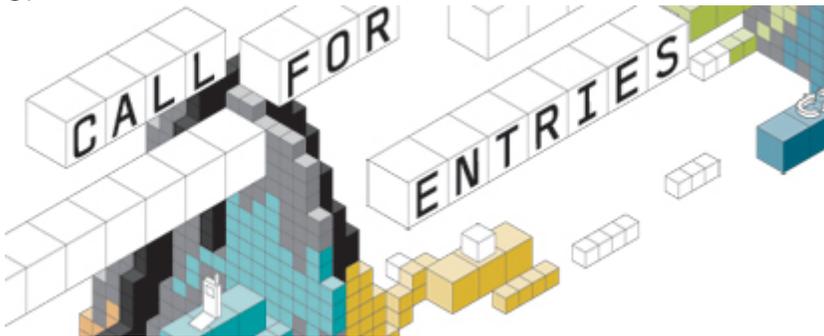
Beijing, China



[Register New](#) · [Login](#)

ConfTool Conference Administration

5.



30 November 2009 - 4 June 2010

2010 Adobe® Design Achievement Awards

The Adobe® Design Achievement Awards celebrate student achievement reflecting the powerful convergence of technology and the creative arts. The competition - which showcases individual and group projects created with industry-leading Adobe creative software - honors the most talented and promising student graphic designers, photographers, illustrators, animators, digital filmmakers, developers and computer artists from the world's top institutions of higher education.

Call for entries

Enter in 12 categories in 3 media areas endorsed by the industry, cash prizes will be awarded in Los Angeles prior to the opening of the Adobe MAX worldwide convention. Submissions close 4 June 2010.

Eligibility

Contest is open to all individuals age 18 years or older who are full-time matriculated students in an accredited institution of higher education. The contest is not open to any resident of the following countries: Cuba, Iran, North Korea, Sudan, and Syria. U.S. export regulations prohibit the export of goods and services to Cuba, Iran, North Korea, Sudan and Syria. Therefore residents of these countries/regions are not eligible to participate.

Categories

Both individuals and groups may enter one unique project in up to three of the following categories:

1. **Interactive media: Browser-Based Design, Non-Browser Based Design, Application Development, Mobile Design, Installation Design**
 2. **Video and motion: Animation, Live Action, Motion Graphics**
 3. **Traditional media: Illustration, Packaging, Photography, Print Communications**
- Judges**

The 2010 Adobe® Design Achievement Awards entries will be reviewed by a panel of outstanding judges to be announced in January of 2010. The judges will be announce soon.

Prizes

Higher education students can submit entries created with Adobe software to earn a chance at winning recognition, travel, Adobe software, and winners receive cash prizes.

Submission

Contest begins on 20 November 2009 and ends on 4 June 2010. All entries must be received by Adobe no later than 17:00 Pacific time on 4 June 2010.

For complete competition details and to enter online, visit:

www.ADAEntry.com

6.

'AnimaFest at IDC'



Techfest and the Service for Science and Technology from the Embassy of France in India is organising the first ever AnimaFest, a Franco-Indian Animation Film Festival. This event will take place from 22nd to 24th January, 2010 at the Industrial Design Centre, Indian Institute of Technology (IIT), Bombay in Powai.

During this three-day event, we will be showcasing French and Indian animation films (short and long) which bring out the unique and often amusing nuances of our two cultures. As part of the event, we will also project short animation films made by the young and creative minds of the students of the French and Indian animation schools. Specialists of animation will also meet for a panel discussion titled Art, Animations and new Technologies .



Techfest



Films
projections
Panel
discussion
3D workshop

ANIMAFEST

.....
Franco-Indian animation film festival
.....

22nd - 24th January 2010 - IDC-ITB





animafest FRANCO-INDIAN ANIMATION FILM FESTIVAL

22nd JANUARY 2010, FRIDAY

14:30-17:30 - Auditorium - IDC

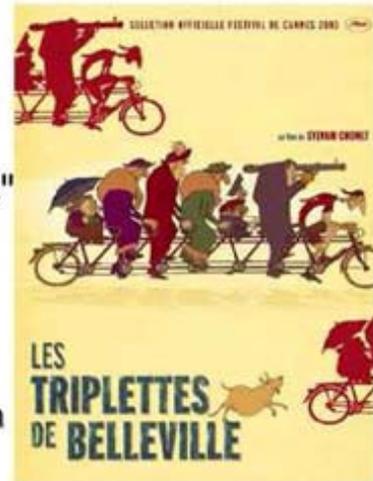
3D animation workshop by Mr. Remy Terreaux
French animator from DreamWorks Animation



18:00 - IDC Circle

Opening Ceremony with tea and snacks

22:00 - auditorium - IDC
Projection of the film
"Les triplettes de Belleville"
by Sylvain Chomet



The Triplets of Belleville tells the story of Madame Souza, an elderly woman who goes on a quest to rescue her grandson Champion, a Tour de France cyclist, who has been kidnapped by the French mafia for gambling purposes and taken to the city of Belleville. She is joined by the triplets of Belleville, music hall singers from the 1930s, who she meets in the city, and her obese, disturbed hound dog, Bruno



animafest FRANCO-INDIAN ANIMATION FILM FESTIVAL

23rd JANUARY 2010, SATURDAY

11:30-13:30 - Auditorium - IDC : Panel Discussion
Theme: Art, animation and new technologies
Panel: DreamWorks Animation, DSK SupInfocom,
The Animation Society of India, IIT-ICD

15:00-17:00 - Auditorium - IDC
Short films by students from SupInfocom Valenciennes,
Les Gobelins, ESMA, ENSAD, Whistling Woods international,
NID, IDC-IITB

18:00-20:00 - Auditorium - IDC
French and Indian professional short films like
French Roast, Horn ok Please, Painted Rainbow,
The Stitches Speak, Raju and I

22:00-23:30 - Auditorium - IDC
Sita Sings the Blues by Nina Paley
Sita is a goddess separated from her beloved
Lord and husband Rama. Nina is an animator
whose husband moves to India, then dumps her
by email. Three hilarious shadow puppets narrate
both ancient tragedy and modern comedy in this
beautifully animated interpretation of the Indian epic Ramayana





animafest FRANCO-INDIAN ANIMATION FILM FESTIVAL

24th JANUARY 2010, SUNDAY

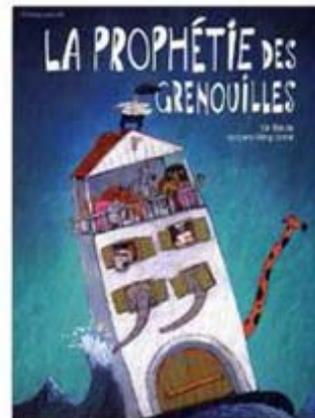
11:00-12:30 - Auditorium - IDC

Film for children

La prophétie des Grenouilles

(Raining Cats and Frogs)

by Jacques-Rémy Girerd



A quiet family lives in a farm on a hill. But, at the bottom of the hill, the frogs are announcing a huge storm. It's the beginning of an adventure where humans and animals are going to learn how to live together...



7.



Designing for Children

- with focus on 'Play + Learn'

2-6 February 2010
at IDC, IIT Bombay, Mumbai, India

Overall Schedule:

Tuesday 2nd February	Wednesday 3rd February	Thursday 4th February	Friday 5th February	Saturday 6th February
Day 1	Day 2	Day 3	Day 4	Day 5
<u>Educational Meet</u>	<u>International Design Conference</u>	<u>International Design Conference</u>	<u>International Design Conference</u>	<u>Design Outreach</u>
9.00am Introduction 9.30am Vision Statements 1 11.30am Vision Statements 2	9.00am Registration 10.00am - 10.30 am Inauguration & Introduction 11.00am - 1.00pm Morning Talks (Parallel sessions)	9.30am - 10.30 am Vision Address Arvind Gupta (IDC Auditorium) 11.00am - 1.00pm Morning Talks (Parallel sessions)	9.30am - 10.30 am Vision Address Nont Avital - (IDC Auditorium) 11.00am - 1.00pm Morning Talks (Parallel sessions)	10.30am - 1.00pm Visit to Nao's working with children
1.00pm - 2.30pm Lunch	1.00pm - 2.30pm Lunch & networking	1.00pm - 2.30pm Lunch & networking	1.00pm - 2.30pm Lunch & networking	1.00pm - 2.30pm Lunch & networking
3.00 pm - 5.00 pm Roundtable and Group Discussions	3.00pm - 5.00pm Afternoon Talks (Parallel sessions) 5.30pm - 6.30 pm Vision Address Uday Athavankar (IDC Auditorium)	3.00pm - 5.00 pm Afternoon Talks (Parallel sessions) 5.30pm - 6.30 pm Keynote Address Chrts Crawford (LT Auditorium)	3.00pm - 5.00pm Poster Presentation Sessions 5.30pm - 6.30 pm Vision Address Vivek Montelro (IDC Auditorium)	3.00am - 4.30pm Visit to Mumbai city 4.30pm - 6.30 pm Kalaghoda Festival
6.30pm Inauguration of Exhibition + Press Meet	6.30pm Tea and Snacks 7.30 Dance Drama	6.30pm Tea and Snacks 7.30 Animation Films	6.30pm Tea and Snacks Concluding Session 7.30pm Dinner & networking	6.30pm onwards Café + Open Session

Paper presentations:
List of papers being presented during the conference:



Day 2

Development

3rd Feb 11.00 - 1.00 - Parallel Session 1A

Development issues of children with focus on 'Play + Learn': Guest House Conference Room

Child Development:

Creativity Matters: Embedding Creative Practices in Early Years Education

By Corey China and Denise Rocca, Engine Room, University of the Arts London, United Kingdom

Learning Play Connected:

The cognitive space of Indigenous children: A natural way of awakening the senses and the cognitive tools

Jinan.k.b, Kumbham, Kerala, India

Child Development and Creativity:

SoulCollage® for Children: Process art as a pathway to creativity

Adele Bass, Art Center College of Design, Pasadena, California, USA

Play and learn:

Natural Play and Learn-A Morphological Analysis

Ananthavalli Ramesh and Media Satish Kumar, Department of Management Studies, Indian Institute of Technology Madras, India

Day 2

Environment

3rd Feb 11.00 - 1.00 - Parallel Session 1B

Children's environment with focus on 'Play + Learn': Institute Auditorium

Games and Learning:

Resurrecting the Dead: The Case of the 'Sappy Sodgers'

S. Baxter and F. K. Wood, Centre for the Study of Natural Design, University of Dundee, UK

Design of Built Environment:

Interventions in Cognitive Education: Kid Architecture

Jan Daniel Davey and Michael Brazley, School of Architecture, Southern Illinois University Carbondale, Illinois USA

Child Environment:

Learning through Landscape - Designing Natural Children Outdoor Play in Jakarta Indonesia
Susinety Prakosa, Universitas Polita Harapan, Indonesia

Environmental Design:

Ethnography study to improve a children library called 'Miracle library'

KwanWyang Kim, Sohyun Kim, Yoonhee Kim and Youn-kyung Lim Korea Advanced Institute of Science and Technology, Korea; Mathieu Ketzer, Delft University of Technology, Delft, Netherland

Day 2

Interaction design

3rd Feb 11.00 - 1.00 - Parallel Session 1C

Interactive Design for children with focus on 'Play + Learn': IDC Auditorium

Interactive Media:

Encourage Children in Jordan to read printed books by using digital media

Dimas Jurf and Patrick Allen, School of Computing, Informatics and Media, Bradford University, UK

Robotic Toys and children:

Visual Programming Application for Children to program Robotic Toys

Nikhil Karwall, Design Consultant, Mumbai, India

Interactive Media:

Child and Design Factors interacting in Children's HCI - Helping children focus on the content, not the interface

Shuli Gilutz and John B. Black, Teachers College, Columbia University, New York, USA

Digital Design:

Designing an Educational Website for Children

Rajeswari Namagiri Gorana and Mamata Pandya, Centre for Environment Education, Ahmedabad, India

Day 2
School

3rd Feb 3.00 - 5.00 - Parallel Session 2A

School for children with focus on 'Play + Learn': Guest House Conference Room

School Learning:

Implementing D&T Education in Indian Middle Schools

Ritesh Khunyalari, Swati Mehrotra, Sugra Chunawala and Chitra Natarajan, Homi Bhabha Centre for Science Education (Tata Institute of Fundamental Research), Mumbai, India

Design Learning:

Naïve Designers: A Study Describing Indian Middle School Students' Creative Design Solutions to a Real-World Problem

Farhat Ara, Chitra Natarajan and Sugra Chunawala, Homi Bhabha Centre for Science Education (Tata Institute of Fundamental Research), Mumbai, India

School and Learning:

The Process and not the Product: Designing with Children

Peggy Mohan, Vasant Valley School, New Delhi, India

School and Learning:

Complete Education - Addressing Social Issues using the Visual Language as the Medium

Indrani De Parker, Communication Designer, Design Educator, IILM School of Design, Gurgaon, India



Day 2
Media

3rd Feb 3.00 - 5.00 - Parallel Session 2B

Children and media with focus on 'Play + Learn': Institute Auditorium

Visual Thinking:

Character based Learning through Allegories of Information:

An Investigation into the Use of Drawing as a Collaborative and Investigative tool for Exploring Concepts and Knowledge in Primary School Age Children- A Case Study
D. McCannon, North Wales School of Art at Glyndwr University, UK

Children as Storytellers:

'Homing' in with Stories

Nina Sabnani, Industrial Design Centre, IIT Bombay, India

Collaborative Art with Children:

Active art/design: case studies from public art projects with children in Queensland, Australia.
Kevin Todd, University of the Sunshine Coast, Queensland, Australia

Children:

Harnessing a Child's Love of Play: Examples from Sesame Workshop India's Community Outreach Initiatives

Ameena Batada, Sesame Workshop India, New Delhi, India

Day 2
Products

3rd Feb 3.00 - 5.00 - Parallel Session 2C

Products for children with focus on 'Play + Learn': IDC Auditorium

Toy Design:

Hong Kong Toy Design Lab: Shaping the Toys to Come - from the World's Production Hotbed
Rémi Leclerc, Toy Design Lab, School of Design, The Hong Kong Polytechnic University, HK

Experiential Learning:

Learning is not a child's Play

Sonali Soni Pal, Textile Design Department, Pearl Academy of Fashion, New Delhi, India

Toy Design:

Experience Designing toys with social values in the south of Chile

Paulina Pilar Contreras Correa, Facultad de Diseño, Universidad del Desarrollo and Fundación Trabajo Para un Hermano, Concepción, Chile

Toys and Children:

Designing Games for Children

Ajith Kumar G, Funskool India Limited, ajith@funskool.co.in

Day 4

Poster presentations

Play and environment:

Room - Interplay between children, devices, and wildlife

Teresa Almeida, Lecturer/Coordinator Interactive Art, Lasalle College of the Arts, Singapore



Play and Learn:

Play Way to Enhance Learning Ability

Vibha Deshpande, Satara, Maharashtra, India vibhaadeshpande@yahoo.co.in

Venue:

The Conference 'Designing for Children' starts at 9.30 am on 3rd of February 2010 and is being held at:

IDC, IIT Bombay
Powai Mumbai 400076
Tel: 2576 7801

The link to the directions is:

<http://www.designingforchildren.net/directions.html>

Helpdesk - 'designing for children'

IDC, IIT Bombay
Powai, Mumbai
400076
India

Phone:
091-22-25767820

email:
ocontact@designingforchildren.net

JOB OPENINGS:

1.

Designation: Graphic designer

Primary skills: refined design sensibility, strong on-time delivery, and implementation skills, Softwares: Adobe Photoshop, Adobe Illustrator, Adobe Dreamweaver, HTML, css.

Profile

*** You will be part of team which is responsible for all Print communication, web, interactive work for 15 different brands spread all over the world**

Requirements

- * Attitude: Assertive and result oriented**
- * Work experience: 3-5 yrs**
- * Areas managed: print ads / publication / collaterals / Web / Interactive**
- * Software skills: Adobe Photoshop, Adobe Illustrator, Adobe Dreamweaver, HTML, css.**
- * Technical Knowledge of Printing and Colour management**
- * Languages: Fluency in English & Hindi.**
- * Based in Ahmedabad**

Interested candidate can mail their CV and portfolio to

vivekmansata@hotmail.com

2.

Chakpak Media, Bangalore requires Graphic design interns for an ongoing project.

Interested candidates may apply by sending CV and portfolio [manish@chakpak.com] with 'Graphic Design Internship' as the subject header.

Work Location: Bangalore

Stipend: According to industry norms

Basic Requirements:

We are looking for a person who can think out of the box and can create aesthetically appealing graphics for social networking games on Facebook etc...

Ideal candidate should have:

- Good knowledge of graphic design/visual communication principles.
- Excellent creative and problem-solving skills.
- Strong hold in branding, icon and logo creation.
- Good communication and interpersonal skills.
- Working knowledge of Photoshop, Illustrator and Flash.

About Chakpak Media:

Chakpak is today India's #1 movie portal and the only entertainment company in India to harness the 2.0 power of internet. Our audience comes from a variety of digital platforms including the WWW, Facebook, Orkut and mobile. In the short span of 2 years, Chakpak has created a 5 million unique users per month digital powerhouse, including the # 1 Movie Application on Facebook and Orkut. The work experience of team includes Amazon.com, Yahoo!, Google, Adobe, NBC and MTV. We are funded by world class VCs including Accel Partners (Facebook, Comscore) and Canaan (Bharat Matrimony).

Specifically for Facebook, what started out as a small experiment has resulted in a 2 million+ daily user base and led our application in becoming one of the top 10 fastest growing FB applications in the world. This success has galvanized the team to start looking at gaming in a bigger, more strategic way and it could well be the future of the company. Our plan is to work on multiple gaming platforms for FB simultaneously and release them to our large Chakpak database as well as the overall Facebook community.

Design at Chakpak

The design team at Chakpak is young and holds immense potential for growth, innovation and creativity. We believe that given the new focus of the company, design is going to be the driving force behind all new development and growth. We are looking to create a small, best of breed creative studio within the company with absolute freedom to think within, beyond and totally out of the box.

3.

A friend of mine is looking for a creative person for BTL activities, events, exhibition design and graphic design work.

The position is based in Delhi. They work with various renowned brands. Those who are interested can directly forward their resume to ankur@vibgyor.in

4.

Position- Interactive Developer

Location: Gurgaon/Bangalore

Experience: 3-7 yrs+

Job Description -

- AJAX and Site Development is responsible for developing interactive web based, mobile, and/or desktop applications .
- Proficient in HTML, DHTML, Java Script, CSS,W3C.
- Develop standards compliant markup and code
 - o xhtml
 - o CSS2 / CSS3
 - o Object Oriented Javascript / Jscript
- Develop Javascript using standard Frameworks
 - o jQuery
 - o Yahoo UI
- Salary would be above Industry Standards.

Would appreciate if you could share your cv at sahil@cyborg.co.in

C-79 ,Sector -2,Noida-201301

E- sahil@cyborg.co.in

D- 91-120-4326552

M- 91-9873252555

L - www.linkedin.com/in/sahiljain

W- www.cyborg.co.in

5.

Requirement:

- **CREATIVE conceptualization and advertising copy**

- **Final output to be extremely high quality Flash/GIF/Jpeg web banners**

Location: Bangalore

Duration: Now to Jan 10th

Volume of work: Multiple concepts. Potentially 100+ banners

Contact: Ritu Josan, rjosan@regalix-inc.com | 09880334322

6.

Position- Manager Interactive Developer

Location: Gurgaon/Bangalore

Experience: 8- 12 Yrs

Manager Interactive Development -

AJAX and Site Development leads and mentors team within and across projects, architects front end applications as well as provides guidance on the AJAX and other Interactive technologies and delivery best practices. Also manages clients and represents Sapient's expertise and thought leadership in Interactive / AJAX technologies and applications.

Would also drive and enhance Sapient development methodologies (SA3

Job Purpose-

Development

- **Maintain delivery quality across projects**
 - o **Code, plan, and estimate reviews.**
- **Translate wireframes, comps, and functional requirements into**

functional xhtml / css / Javascript

- **Develop standards compliant markup and code**
 - o **xhtml**
 - o **CSS2 / CSS3**
 - o **Object Oriented Javascript / Jscript**
- **Develop according to Sapient and Industry best practices**
 - o **Search Engine Optimization**
 - o **Progressive Enhancement**
 - o **Accessibility (Section 508)**
 - o **Cross Browser**
- **Execute component design patterns according to Sapient and**

Industry best practices

• **MVC, SOA**

TEAM MANAGEMENT

·Manage a medium to large sized team and resolve issues and dependencies in the team

- Review the key objectives of projects and clarify the linkage of tasks to the overall objectives
- Create seamless processes for the team
- Coach and mentor the team to help deliver to the client expectation. Coordinates with Architects, Technology Domain Leads for component design and architecture
- Provide technology and implementation expertise to Domain, projects or client.
- Maintain leading edge knowledge in emerging technologies
- Cultivate relationships with technology partners.
- Drive knowledge sharing and lessons learned from project experiences
- Provide training to peers and clients in relevant technologies.
- Actively participate in, and assists with, company events such as hiring, training and internal initiatives.

Pls write back to sahil@cyborg.co.in with your updated copy of Resume so that we can take your case forward

C-79 ,Sector -2,Noida-201301

E- sahil@cyborg.co.in

D- 91-120-4326552

M- 91-9873252555

L - www.linkedin.com/in/sahiljain

W- www.cyborg.co.in

7.

Teri A. Nagel, APR
Communications Officer
Georgia Tech College of Architecture

Two Senior-level Industrial Design Faculty Sought at Georgia Tech
Nominations accepted for School Chair, Oliver Professor

Atlanta (October 19, 2009) < The College of Architecture is currently searching for two senior-level faculty positions in Industrial Design. The first is for a Chair of Industrial Design and the second is for the Oliver Professor of Practice in Design, named for alumnus James L. Oliver II (ID 1965, ME 1967).

³As Industrial Design continues to grow and strengthen its connections across the Institute and with the professional community, it is imperative that we continue to build our capacity in this discipline,² explained College of Architecture Dean Alan Balfour.

The Chair will be a tenured or tenure-track faculty member who will head the Industrial Design faculty and oversee the graduate program, as well as have other administrative, teaching and research responsibilities. The successful candidate should have an advanced degree, academic experience and a demonstrated ability to lead.

For the Oliver Professor, the College is looking for candidates who have expertise in design and engineering, significant leadership experience and a passion for collaboration and integration. ³The primary goal of the Oliver Professorship, the first such position to be shared between the Colleges of Architecture and Engineering, is to advance the study of design across the various disciplines within the two colleges,² said Balfour. ³This pivotal member of the Georgia Tech faculty will lead interdisciplinary research pursuits and actively create a new breed of multidisciplinary professionals able to tackle the most complex issues.²

One of the oldest programs in the country, the Industrial Design Program has a rich and celebrated history at Georgia Tech and consistently ranks among the top design schools by BusinessWeek and DesignIntelligence. Currently the program has 127 undergraduate students, 37 graduate students and a diverse alumni body of nearly 1,000.

For additional information about the positions, visit

www.coa.gatech.edu/id

8.

Company Profile : TechVed Design is a user experience consultancy firm based in Mumbai. Our management has experience of 1 decade in the area of Usability Consulting and Design. Our Core Domain is Internet and Media Companies. The other Domains are BFSI, Healthcare, ERP, Retail and Entertainment. Techved Design (TVD) has developed and implemented its own Usability Framework called Ux for esteemed customers. We follow Onsite & Offshore Consultancy Business Models. Our clients include Top Indian and Fortune 1000 companies.

We also have Global partners in China and Australia. We can provide local professionals for projects in India, China and Australia. Our teams of professionals are from various streams of Design and Psychology. The team aspires to create innovative solutions for various product domains.

Job Location : Mumbai
Exp: 0-5 yrs
Salary : As per market / experience

Roll And Responsibilities of Web Designer / User Interface Designer :

- Should be sincere, dedicated & hardworking.
- Should be able to work in a team
- Should be able to meet aggressive deadlines.
- Should be able to work independently on a project.
- Should be proficient using Photoshop, Flash, Dreamweaver, CSS, HTML, XHTML, Ajax, Visio & JavaScript.

Roll and Responsibility of Graphic Designer / Visual Designer :

- Developing prototypes and writing design specifications.
- Communicating conceptual ideas and design rationale
- Applying user-centered design to develop high quality user flows, wireframes, and detailed visual UI designs.
- Working closely with a cross-functional team to develop stellar user experiences that elegantly achieve product and business requirements.
- Should be proficient using Photoshop and coral draw

Please send me your updated resume along with the below details ASAP.

Full Name:

Location:

Contact number:

Overall Experience:

Relevant Experience:

Current CTC:

* Candidates who are not able to make it for the interview are requested to send their CV

022-40163004

hrd@techved.com

9.

Job opening in Welspun, Rugs division

Profile required:

Textile design graduate (preferably from NIFT, NID)

Minimum experience required: 1 year

Job role: designing, sampling and sap activity.

About Welspun:

With an Enterprise Value of US\$ 3000 million Welspun group is one of the fastest growing Indian conglomerates. With presence in over 50 Countries and over 20,000 employees and 50,000 shareholders, Welspun truly represent an amalgamation of expertise, resources, opportunities and engineering excellence. Welspun is considered amongst one of the premier Global Line Pipe and Home Textile Companies. The group enjoys strong relationship with marquee clients including most of the Fortune 100 Companies viz. Chevron, Exxon Mobil, Wal Mart, Target, and J. C. Penny

amongst others.

Interested candidates may send their CV to Mr. Umesh Malhotra (Sr.Vice President, Welspun India, Rugs division) at his email

umesh_malhotra@welspun.com

10.

Job location: Bangalore

Reports to : VP Engineering

Required skills: Ajax, Web 2.0, HTML/DHTML, CSS, Java Script

Expertise in Java programming.

Years of experience: 10+yrs

Company type: eCommerce/Internet company with 30 people in Bangalore.

Darshan | Wenger & Watson Inc | Bangalore | +91-0-9972091101 |

darshan@wengerwatso.n.com

11.

Call for design chair: National Institute of Design

Call for Design Research Chairs

Design Research Chairs at NID offer unique opportunities for collaborative research that has multidisciplinary perspective. The activities and initiatives of these Chairs are integral to the ongoing Undergraduate and Postgraduate studies in various disciplines of Design that are offered at the Institute. These sponsored Chairs are supported by a specific industry/institution and have specific objectives to serve the design needs of the industry/academia/society. The purpose is to lead to new frontiers of design and envisage cutting-edge innovations and initiatives to strengthen the quality of design knowledge so as to create a qualitative paradigm shift in design education and practices of tomorrow.

National Institute of Design (NID) invites applications/nominations for the following full-time Design Research Chairs to be based at its Ahmedabad/Bengaluru/Gandhinagar campuses

JAMSETJI TATA CHAIR FOR UNIVERSAL DESIGN AT NID

Jamsetji Tata Design Research Chair for Universal Design has been set up by NID in collaboration with Jamsetji Tata Trust to work towards the sustainable socio-economic-cultural development of India. Research and practice carried out by the Chair will be based within broad areas of universal design such as design for barrier-free access for elderly population, design for rural healthcare and services, design for digital inclusion, design of educational content for differently-abled children, design of products and services for the differently-abled people and so on. The duration of each cycle of the Chair will be for three years.

RAVI J MATTHAI DESIGN RESEARCH FOR DESIGN INNOVATION IN EDUCATION

The focus of this research chair is to innovate and design for the areas of curriculum development, curriculum pedagogy, research methods, academic framework and systems for enriching education in schools and the crafts sector. The Chair explores and establishes new relationships between educational framework and pragmatic thinking in design. The question of socio-cultural diversity in India, supported by analyzes of how symbolical, practical, and technical requirements of educational practices could be enhanced by design, will form the key context and conceptual framework for the research activities initiated by the Chair. The tenure of this chair is for two years.

CHARLES EAMES DESIGN EMERITUS FELLOWSHIP

This is an International Fellowship for recognizing and supporting outstanding original work related to Design Development and Research related to the specific areas in 'Design for Development' and improving the quality of life. Experiences from design-led initiatives in sectors requiring socioeconomic development that have led to innovative ideas and concepts are taken forward through this Chair. These aspects will form the new conceptual framework for design thinking. The approach is highly reflective and design research-oriented. The fellowship grant would be provided for furthering outstanding work being carried out by an eminent professional for a period of 18 to 24 months.

Eligibility

The applicant for the above research chairs should be eminent academicians/professionals from the industry, in addition to being research oriented visionaries who can strike a balance

Call for design chair: National Institute of Design

between knowledge and its application, thereby creating socioculturally responsible and technologically sound design solutions for products, systems or services. The candidate should preferably be between 50–65 years and with a relevant experience of at least 15 years. The applicants should have made specific and tangible contribution in the broad areas as specified for each of the Design Research Chairs.

Emoluments and Facilities

Emoluments will be commensurate with the educational qualifications and professional experience of the candidate who will be offered a monthly honorarium based on the income from the corpus grant, and will broadly be what the best educational institutions pay to professors.

Selection Procedure

After the initial application/nomination, prospective individuals will be requested to submit a concept note (1000–2000 words) on their research intent/subject. The same shall be discussed during the selection interview conducted by a panel constituted by NID. The panel may also have representative/s of the sponsoring industry/institution besides an external domain expert.

To Apply/Nominate

Call for design chair: National Institute of Design

The Nomination/Application (on plain paper along with detailed CV) shall be sent through email followed by signed hard copy by post/courier. The applications shall be sent to the following address indicating the name of the Chair applied for:

The Activity Chairperson

Research and Publications

National Institute of Design

Paldi, Ahmedabad – 380 007,India

Email: research@nid.edu

Click on the following links below to download the forms:

1. [Nomination Form](#)
2. [Application Form](#)

Download the Acrobat Reader, [download now](#) .

12.

Whirlpool Global Consumer Design Asia, looking for Designer (Color, Finish, Materials) with 1 to 2 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 designer with the following profile:

- Bachelor's and/or Master's degree in Industrial design / Lifestyle & accessory design with 1- 2 years experience
- Strong passion for sensorial aspects of product (like color , finish , material. lighting etc) backed by a deep understanding of consumer lifestyle, behaviors, market trends, global trends
- Demonstrated knowledge of key design processes starting from consumer research, all the way through conceptualization, visualization, detailing, mockup building, validation and conversion.
- Strong problem solving skills with an eye for detail and ability to develop concepts and execute high quality design solutions and 2D/3D simulations.
- Ability to carry forward collaborative work with vendors and flexibility to travel to manufacturing and vendor locations for development and approvals
- Positive thinker and a team player with the ability to interact with internal functions such as marketing, engineering, manufacturing, procurement etc through refined interpersonal skills and effective verbal/visual communication.
- Eagerness and ability to pick up new skills as required
- Working knowledge of Photoshop, Corel Draw, Illustrator, Rhino. 3D rendering skills (3D max) and flash animation would be useful.

Acute color/finish sensitivity for accurate translation from concept to visual stimuli will be considered highly desirable. Portfolio which reflects ?understanding of non tangible aspects? of products/projects required in addition to a resume.

Hari Nair
Global Consumer Design Asia
New Delhi Studio
Whirlpool Of India
Plot No-40, Sector-44,

Gurgaon-122002 (Haryana), INDIA.

Mobile: +91 98714 96275

Landline: +91 (0) 124 459 1380

Shanghai Studio +86 21 6169 2835

13.

Onio Design Pvt. Ltd. is looking to recruit a Senior Product Designer/Accessory Designer/Graphic Designer with at 3-4 year experience to head a team dedicated to Cosmetics and Accessories Design. Location would be in Delhi.

Three vacancies for junior designers exist (product design, accessory design, graphic design – one each), where even freshers can apply. Designers who revel in form explorations and playing with materials for creating different experiences, should look at this opportunity closely. Being a domain intensive work with exposure to global clientele, there may be a lock-in period. All posts involve travel.

Please write to me directly - manoj at oniodesign dot com

14.

We (www.dreamspaceindia.com) are a fast growing Interior Design firm based out of Mumbai.

We are looking for Sr Interior Designers who can associate with us. al.com

Business Development Experience will be useful.

manish@dreamspaceindia.com

9821157557

15.

We have a requirement for development of illustrations in Indian Themes and Backgrounds - business, travel, lifestyle, festival, family etc.

Looking for development around 50 illustrations to start off initially and may cross 100 nos, if all things favourable.

Write to info@fanaticstudio.com with samples of work.

FANATIC STUDIO

www.fanaticstudio.com

16.

Rural Opportunities Production Enterprise (ROPE) is a social enterprise started and incubated at IIT Madras which provides global customers access to rural artisans who manufacture diverse products. ROPE's village production centers manufacture items per customers' requirements while ROPE

ensures product quality, timely delivery and high labor standards. ROPE's target customers are large global retailers and buyers. Currently ROPE focused on natural fiber home furnishings. You can learn more about ROPE

at www.ropeinternation

Junior Designer

Job Description

The Junior Designer will be a member ROPE's design and product development team. The Junior Designer will work with the Manager Product Design and Development to create product lines to showcase to large international buyers. They will be responsible for the sampling unit and a team of artisans creating samples. They will also finalize product designs for these customers. The Junior Designer will be responsible to creating all visual materials: including product brochures and customer presentations. The ideal candidate will have a strong background in product design and preferably in natural fibers and/or home furnishings and experience in working with large international retailers and buyers. The ideal candidate will have an interest in social enterprises, environment friendly design, and working with rural artisans and communities. In the first year of work, the person will be offered a fellowship from ROPE's partner organization, Villgro. This is awarded to encourage the person's work with an innovative social enterprise company like ROPE. The Junior Designer will report to the Manager Product Design and Development.

Requirements

An ideal candidate will have the following:

- Degree in Design.
- Minimum 2 years of work experience.
- Must have excellent Adobe Photoshop, Corel Draw or similar software skills
- Must have excellent drawing skills and ability to sketch freehand.
- Good working with hands and creating physical samples.
- Must be fluent in Tamil.

Job Location: T Kallupatti, Madurai District. Chennai will be considered for an exceptional candidate.

All interested candidates should send cover letter, CV and sample portfolio to jobs@ropeindia.com

17.

RAPP is the world's largest Data driven Marketing & Advertising Agency and bis a part of **the DDB Mudra Group in India and the Omnicom Group Worldwide.

Globally, RAPP comprises a network of 70 offices in 50 countries and has been in operation for over **40 years with core capabilities in data driven marketing, media agnostic creative solutions, digital and direct communication, CRM, Analytics, and associated areas of communication.

To enhance our service edge, RAPP is looking for *Interactive / Online designers* with knowledge of flash scripting and server-side scripting. The candidate should have a good design sense and be an ideas person.

I look forward to your response and the opportunity to speak with you. I am available on 9324115232 or you could email me at s.dsouza@rappindia.com.

18.

Company Profile : TechVed Design is a user experience consultancy firm based in Mumbai. Our management has experience of 1 decade in the area of Usability Consulting and Design. Our Core Domain is Internet and Media Companies. The other Domains are BFSI, Healthcare, ERP, Retail and Entertainment. Techved Design (TVD) has developed and implemented its own Usability Framework called Ux for esteemed customers. We follow Onsite & Offshore Consultancy Business Models. Our clients include Top Indian and Fortune 1000 companies.

We also have Global partners in China and Australia. We can provide local professionals for projects in India, China and Australia. Our teams of professionals are from various streams of Design and Psychology. The team aspires to create innovative solutions for various product domains.

Job Location : Mumbai

Exp: 0-5 yrs

Salary : As per market / experience

Roll And Responsibilities of Web Designer :

- Should be sincere, dedicated & hardworking.
- Should be able to work in a team
- Should be able to meet aggressive deadlines.
- Should be able to work independently on a project.
- Should be proficient using Photoshop, Flash, Dreamweaver, CSS, HTML, XHTML, Ajax, Visio & JavaScript.

Roll and Responsibility of Graphic Designer :

- Developing prototypes and writing design specifications.
- Communicating conceptual ideas and design rationale
- Applying user-centered design to develop high quality user flows, wireframes, and detailed visual UI designs.
- Working closely with a cross-functional team to develop stellar user experiences that elegantly achieve product and business requirements.
- Should be proficient using Photoshop and coral draw with printing knowledge.

Please send me your updated resume along with the below details ASAP.

Full Name:

Location:

Contact number:

Overall Experience:

Relevant Experience:

Current CTC:

* Candidates who are not able to make it for the interview are requested to send their CV and if you are not interested you can give reference of your friends who match with the profile.

022-40163004

hrd@techved.com

19.

Job Category: Software Engineering: User Experience

Location: United States, WA, Redmond

Job ID: 705928 8462

Division: Microsoft Business Division

Are you interested in joining a world-class user-experience (UX) design team within one of Microsoft's most strategic innovation groups? Our Consumer Productivity Incubation Team is looking for a top-notch UX design lead to help conceptualize, design and deliver world-class user-experience solutions across an array of cutting-edge projects - and have some serious fun while doing it.

As a R&D group in the Microsoft Business Division, we are focused on pushing the productivity horizon farther through rapid innovation. As part of this effort, our Incubation team will focus on building code as if it were to be shipped, with projects ranging from 6-18+ months on average. Our project portfolio will include a diverse set of highly strategic MBD projects. Imagine helping to conceive a mobile phone that is custom tailored for information workers... or re-inventing the next wave of social networking software... or how about creating a new paradigm for rich interactive visualizations that will take the concept of immersive user experiences to a whole new level.

The User Experience Design Lead role will provide strategic value to the team's initiatives, helping to drive a user-centric interaction design strategy across each project initiative. As a UX Lead you will lead a small, nimble team exploring new UX paradigms for new meeting and presentation scenarios, social networking in the enterprise, and/or consumer productivity scenarios. UX will be involved and integral throughout the project lifecycle - from conception to completion. Candidate should be bursting from the seams with talent for designing rich, visual user-interaction solutions across a range of platforms and mediums. In addition, candidates should have passion for conceiving innovative user-interface models that explore concepts that lie well outside today's typical application GUI, NUI paradigms.

Responsibilities

Help define, and own UX design deliverables across project initiatives (inc. ideation, user-flow analysis, wire-framing, interaction design, visual design, branding and execution)

Facilitate early ideation sessions with brainstorming, storyboarding, rapid prototyping

Help develop and manage UX project schedules across multiple projects

Collaborate with interdisciplinary team members/leads (UR, Dev, PM) to evaluate and extend project proposals and early concept development

Oversee the creative output of the incubation team

Monitor and drive the team to utilize the best and latest methods and processes

Promote a culture of innovation, teamwork and high expectations

Oversee simultaneous projects from inception to completion, reviewing project plans, designs and deliverables.

This position requires the need to be organized, detail-oriented and results-driven.

Passion for our customers and for consumers who want great user experiences is highly desired.

Qualifications

5+ years experience developing world-class, forward-thinking user

experience solutions

Proven track-record of hands-on user-interface design leadership for web and software

Expert level proficiency with common design tools (Illustrator, Photoshop, Blend, After Effects, Flash 3-D modeling, etc)

Strong design sensibilities (typographic, grid, motion and color theory skills) and attention to detail required

BS/BA or Masters Degree in Interactive Media-, Graphic-, or Industrial Design

Strong leadership and people management skills.

Ability to mentor and develop skills in all levels of designers.

Strong project management, communication, and presentation skills

A portfolio demonstrating breadth and creativity in related fields

Intrinsic passion for seamless hardware/software integration

Strong interest in and aptitude for learning new technologies and design skills

20.

Job location: Bangalore

Reports to : VP Engineering

Required skills: Ajax, Web 2.0, HTML/DHTML, CSS, Java Script

Expertise in Java programming.

Years of experience: 10+yrs

Company type: eCommerce/Internet company with 30 people in Bangalore.

| Wenger & Watson Inc | Bangalore | +91-0-9972091101 |

darshan@wengerwatson.com

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subscribe@designforall.in

Write to us about change of e-mail
address:

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