

Design for All

July 2009 Vol-4 No-7

A publication of Design For All Institute of India

U N I
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S A L
D E S
I G N

IDZ | INTERNATIONAL DESIGN CENTER BERLIN
COMPETENCE NETWORK UNIVERSAL DESIGN



Chairman's Desk:



“Germany has done more than any other countries in the world for opening up and broadening the channels of the intellectual and spiritual communication of the west with India” Nobel laureate Tagore has expressed his reverence for Germany in many of his addresses and letters.

I believe that spirit is still alive in the hearts of the German people inspite of so many ups and downs they had faced in the last century. We are obliged for they have accepted our invitations for the publication of a special issue on the Concept of Universal Design works in Germany and expressed their affection and love for our humble platform of Design For All Institute of India. We never consider what we are doing is great. I humbly say that we are still collecting pebbles but our efforts are sincere and there is no doubt about our integrity. We take their acceptance as our common agenda of popularizing the concept of Universal/

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Design For All. They are rigorously implementing this concept in their work since the inception of this concept and doing a lot in designing the products according to concept of universal Design. Majority of the people follows the philosophy that “Good design needs no spokesperson, needs no voice other than itself.” But I personally differ with this opinion and many others are advocating and voicing what I believe ‘we need to capture design’s contributions to the economy. It’s all we have left. Design doesn’t need good PR; it needs to be recognized as essential to good practice. Anything that can help facilitate the importance of design as part of larger systems thinking is a positive.’ Basing on this philosophy we have extended the invitation of special issue to IDZ, Berlin.

Our aim is to publish special issue of our newsletter on Germany so that the world should know how effectively Germans are incorporating and embedding this noble concept of ‘universal design’ in every possible area of their works and design. The people of that great land are meritorious in so many areas .They are gifted with prophetic vision. The world should be benefited with their contributions. In past they have shown to the world on many occasions that their thinking is different and what they think today rest of the world follows after half a century. They always work to be leaders and march well ahead with time. Their philosophy reflects with strong convictions of their culture and

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work style. I admire their philosophy of work culture. Somewhere it appears as if their thoughts have some distant connections with Indian thoughts. We are indebted to German people. How can Indian forget that the first book of world history i.e. Rig Veda was translated in modern language by Prof Max Muller, a great personal friend of Swami Vivekananda, the most eminent leader of Indian renaissance movement of 19th century? Majority of the time German's works appears as they are influencing the west.

We have in past published a special issue on Germany and Dr. Peter Neumann, President of Design For All-Germany and many others had contributed their articles. It was well received by our readers. This is second opportunity when Design For All Institute of India is covering the special issue on Germany after the gap of nearly two years. Many changes have taken place in this area and it is visible in our current issue.

Exemplary persons... are neither bent on nor against anything, rather, they go with what is appropriate. Germans come under this category and this characteristic is enormously reflected in their work, personality and culture. Their contribution in area of philosophy is that much that modern world can not vie with the thinking of Germans, in science & technology they have finer edge of reputation from rest of the world and they have produced large number of noble

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laureates. They are the people who develop challenges and very expressively define and work on them. This is the secret of their successes in every walk of life. They hold a key position in European affairs and maintains a multitude of close partnerships on a global level. Germany is acknowledged as a leader of scientific and technological developments in several fields .Germany is historically called *Das Land der Dichter und Denker* (the land of poets and thinkers). To acquire this status among many countries of the world it needs rigorous training of mind sets. It is not child's play rather it is taxing and tough exercise for a good number of eminent minds. Germans are tough in outer appearance but they are soft inside. When focusing on Germany, it is impossible to avoid the positive and negative reference points in its history. Germany is a destination with tangible and contemporary history- a journey through time with a backdrop. Even a golden medal has a dark shadow.

It is great opportunity for us that they have accepted our invitation for special issue and they have added different dimension to our monthly newsletter. Realities exist beyond temporal boundaries and no one can ignore the same. They have created modern history by destroying the Berlin wall between two geographically same but politically pole apart country of East and West Germany. It is great historic work and

it rarely happens in centuries. It is possible where citizens have will, determination, open & broad minds and have better sense to elect the government and their leaders.

Creativity does not come from the single action of a prime agent but it is a continuously self-realizing process unfolding over the course of times. Germany is land of discovery and innovations. Creativity is the highest level of human intellect and rare few people reach that level since it is an unusual and unexpected extension of human thoughts They have capability in asserting something previously unknown or unrecognized. It is the generation of moral, interesting, plausible, and intelligible human knowledge. Germans have mastery of finding the results from uncovering previously unknown information or synthesis of publicly available knowledge whose independent segments have never been combined, and/ or invention. I believe German discovery could drive from logical exploitation of a knowledge base, and / or from spontaneous creativity. Innovation in Germany reflects the metamorphosis from present to some new, hopefully 'better' practices. It can be based on existing non implemented knowledge. It can follow discovery directly, or resuscitates dormant discovery that has languished for decades.

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I call; Germany is also a land of appreciation. They have appreciated our endeavor of social concept of Universal/ Design For All. World designers and others of allied areas are appreciating and recognizing our sincere efforts in popularizing this concept. Germans have special affection for our efforts and continuously keep us update.

I question myself 'people are appreciating us and our newsletter. Do you think appreciations in words are sufficient?' If they do not appreciate then also we keep on working with same high sprit as we started with our first publication of our newsletter. We never allow dampening of our interest and keep on publishing regularly our monthly newsletter. More and more groups, individuals, institutes and organizations are coming forward and offering us to publish a special issue with us. It shows that we are well received by design and its allied areas 'Concern for man himself and his fate must always form the chief interest of all technical endeavors... in order that the creation of our mind shall be a blessing and not a curse to all mankind. This prophetic statement would come to haunt many designers.' In this era of economic melt, designers are requested to demonstrate additional responsibilities for driving the civilization forward. Civilizations are no longer regional. We live under the single tree of world civilization.

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We are grateful to Prof Birgit and Mr. Philipp for turning our dream true. She has done her job in such a way that she has raised the standard of our newsletter and Mr. Philipp is man of commitment, sincerity and dedication and his love for Universal/ Design For All are expressed in each word. Philipp - a Man of War! Carl philipp's quotation suits the personality of Dr Philipp-"If the mind is to emerge unscathed from this relentless struggle with the unforeseen, two qualities are indispensable: first, an intellect that, even in the darkest hour, retains some glimmerings of the inner light which leads to the truth; and second, the courage to follow this light wherever it may lead."

It is really honor for us that they have collaborated with us and made us special in the eyes of our readers.

I have long been fascinated by great novelist. Franz Kafka as my one of the toughest author and I personally admire his style of writing. While reading his story 'Metamorphosis' reader really understand the real psychic of Germans. When Nietzsche says "The discipline of suffering, of *great* suffering - do you not know that only *this* discipline has created all enhancements of man so far? That tension of the soul in unhappiness which cultivates its strength, its shudders face to face with great ruin. its inventiveness and courage in enduring, persevering, interpreting and exploiting suffering and whatever has been granted to it of profundity, secret, mask, spirit, cunning, greatness

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- was it not granted to it through suffering, through the discipline of great suffering? Germans have suffered a lot in last century but their works for betterment of society can not be ignored by rest of the world. I say many great authors have suffered a lot and received many humiliations in their lifetime inspite of that their ill feelings for society was not reflected in their works. That way Germans have never expressed any ill feelings in their works. It is really an admirable quality.

Germany as a destination has become a central country and without borders, thrown open to intellectuals from all over the world. A country which is impressive in the way it connects the past, present and future; a country which also cordially invites you to visit the relics of that time and relive history. British rulers in India draws the dark side of history of Germany as a warrior country. I say it is the country that has struggled a lot and continue to struggle. It is a country of struggle. The quality of the struggler is that they develop a vision to see the thing is yet to take shape or at horizon and makes the reality with their knowledge. It is country of struggle and actions.

Design touches all sectors of our daily life, and increasing awareness of that reality can result in tremendous benefit for all. Is design about aesthetics? Of course it is, but that's just one of its many facets. Design can save time, money and one's sanity. It can

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simplify use, enhance enjoyment, and keep us safe and well. Germany's classical music heritage is second to none: Johann Sebastian Bach, Ludwig van Beethoven, Robert Schumann, Felix Mendelssohn, Johannes Brahms and Richard Wagner are just a handful of the many great German composers whose music is performed and admired throughout the world

Germany's unparalleled concentration of opera houses and symphony orchestras make it a world leader

Enjoy the symphony of IDZ .

With regards

Dr Sunil Bhatia

Design For All Institute of India

www.designforall.in

dr_subha@yahoo.com

Tel 91-11-27853470®

Content of July 2009 Vol-4, No-7

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Guest Editor:



Professor Birgit Weller.

Birgit Weller studied Product Design and Architecture in Berlin before joining LEW/AEG/Bombardier Transportation in 1985. In 1994 she took up a teaching position at the University of Applied Sciences and Arts Hanover. Since 2002 she holds the position of Deputy Chairman of the Board at the International Design Center Berlin, having greatly influenced the institution's focus. She led the research project on Design for All and encourages all other IDZ-activities connected to Universal Design. Additionally, she is Managing Director of the design agency "use: identity and design – INAREA network Partner".

*Prof. Birgit Weller | INAREA Partner | Heinrich-Mann-Str.
14 | D-13156 Berlin | Germany | bweller@inarea.com*

Universal Design: Designing Our Future
Universal Design | Design for All in
Germany

**Diversity Needs Universal Design | Prof.
Birgit Weller**

The International Design Center Berlin (IDZ) has worked with this primary theme for several years and has carried out many projects to this end. In cooperation with TÜV NORD CERT, the IDZ developed the “Universal Design” quality mark, and conceptualized the “Universal Design: Designing Our Future” exhibit as well as the associated publication. More information can be found in this newsletter, please see Cornelia Horsch and Philipp Züllich’s article. The results of a study about business stimuli through Design for All were just recently released in the German Federal Ministry of Economics and Technology. A short summary of its aims and results may be found in Ingrid Krauss’ article of this newsletter. The texts “The Potential of Ritual for Universal Design” by Neda Rajabi and “Color Codes in the Times of Globalization” by Katrin Hinz both deal with concrete aspects of Universal Design.

The IDZ, in close collaboration with higher learning institutions, applies itself to particular research

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emphases, which provide motivation and discussion material for the worlds of business and design. One of these emphases is the topic of adaptive design and its potential.

The University of Applied Sciences and Arts in Hanover Department of Product Design is, under my leadership, currently researching the topic of Adaptation of Products and Processes.

Using the criteria of good design, the research platform has reached the following consensus: Products and services must be designed such that they:

- a. are already ready-to-use by the largest possible circle of users,
- b. are adaptable, i.e. easily adjustable to different requirements,
- c. allow for the use of individual assistive devices,
- d. allow the potential users to be involved in all stages of their development.

The adaptability of products and processes to different respective needs sets new requirements on their design process. Our objective here is to define these requirements and to deduce from them design strategies, in order to design even complex products and processes as efficiently as possible.

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Industrial systems since the industrial revolution have dedicated their efforts to producing the most effective possible products in bulk quantities, with the objective of securing the highest possible profit margin, as well as fulfilling common universal needs. This objective prioritized maximum possible standardization of products and production quantities with only few variation options. Standardization was perceived to encompass the challenges and solutions to satisfying the needs of people. Indeed, as long as dearth of food, clothing, and other basic necessities prevails, a uniform provision of basic supplies is both correct and important. However, lack of physical solutions is, at this moment, not the problem facing the majority of the population of Europe and the rest of the Western World. New challenges are now at hand: Globalization and demographic change have, in recent years, demonstrated that homogenous product, service or educational offerings exclude a multitude of people. People are diverse in nature, which stands in stark contrast with the homogeneity of these offers. That which defines us is the details in big picture of the human race: we are young or old, tall or short, fat or skinny, African, Indian, Japanese, man or woman, healthy or physically or mentally impaired, or whether we find ourselves in well-off or poor financial circumstances. The difference: diversity makes us unique and irreplaceable. We look for products and offers that match us, that speak to us, that we can understand and manage, and that we like. We ourselves are not mass-produced goods. Product

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and service companies have in recent years reacted to this need for individuality by strengthening and more carefully crafting their brand values. Identifying with a brand, lifestyle, and emotional quality of a product, clearly connected to the simultaneous rise in demand for greater manufacturing quality, was a result of the quest for uniqueness of people in affluent Western society. Thus Product image progressively gained importance. Often, technically identical solutions were sold under various different labels, justified only by superficial variations in form and material.

However, it is well known that this strategy does not fulfill the actual needs of people. The concept of Universal Design offers criteria for the development and design of products and services. One of these criteria is the potential adaptability of solutions.

We see here a great potential for the design solutions of the coming years. Rapid technological development has made it increasingly possible to realize adaptable and flexible ideas. The development of the office chair is a perfect example of this. What 50 years ago was simply a chair is today a machine. The adaptive evolution of the office chair is a reaction to different working conditions: monotonous work and long hours spent sitting at a computer. The new adaptability of the office chair reduces accruing health problems and thus supports the employee's ability to work. Also, because of demand, we

find a high product diversification in this area. The necessity of ergonomic office chairs is no longer in question. But what does this development mean for other product and service categories, for example, the public spaces or education?

Diversity and Adaptive Design

The example of the office chair proves that the highest possible accommodation of different body masses, sitting habits and needs is possible. However, the multitude of possible settings presents the user with many choices. This complexity is often too high, and product operation is possible only through intense study of a product's settings – one might even say that operation requires almost professional expertise. Can we, however, be pros in all matters and, for that matter, do we want to be?

Clearly, the need for products, processes or services to be adaptable already exists in public spaces.

Diverse people with different abilities and needs act in steadily changing environments. Take the example of a train station: if the lighting or our ability to see changes, we require stronger contrasts and larger fonts in order to spot our destination and time of departure, and if the ambient noise level rises or our hearing is not what it used to be, we want clear audio signals to counter this in order to understand loudspeaker announcements.

Significant reductions in our abilities to either see or hear, whether because of darkness, noise or physical impairment, need to be compensated for through a greater appeal to the senses. There exists a great diversity of people and of environments in which they find themselves, and this must be exhaustively considered in the design process.

Adaptation in Design

We understand “adaptation” in the design sense to be the fitting, alignment and reconciliation of the specific respective needs of the user and of the producer. Products should each be able to react specifically to the circumstances of their use. Ideally, the product would adapt itself intelligently and autonomously.

Not everybody needs all possibilities. The point is to generate adaptive solutions that make possible the maximum level of adjustment, but that don't stress or put too much demand on the user or the user's environment. A sensory overload must definitely be avoided. This represents the true challenge for designers and for all developers involved in the process. Not everything that is possible makes sense. The oversupply of individual menu options in commercial standard cell phones is the best example of how not to proceed. It will become necessary for this occupational group to develop more target-oriented frameworks of adaptability. To this end, a

methodical procedure and method of assessment ought to already be taught in training.

The Search for Adaptive Solutions

Floating ideas is useless unless one attempts to assimilate and translate them into reality. That is the core problem of design. Every plan or idea represents a version of the solution. Diversity demands the fulfillment of many diverse needs, all of which could be creatively and individually solved. During the ideation phase of the development process, however, it is necessary to find as many novel solutions as possible. To this end, it makes sense to widen the field of possible solutions. Forming variations means widening the search field. With new solutions, we do not immediately know exactly what we are looking for, or what new characteristics we will find. Thus design means: to initially develop as many ideas and solutions as possible that address either a singular or a more complex problem. In order to determine the scope of the search field, it is critical to determine the level of abstraction on which one will work. In order to do this, it is often helpful to break up the main function of the product into smaller sub-functions, and to then develop solutions for each different need represented by these functions. Functionally, the principle structure subordinates the sub-functions. First in the quantitative structure – spatial arrangement – conforms to the total

system. The interplay of the separate elements and the total system ought to steadily fill in the details of both.

This well-known design process encompasses all aspects relevant to design: engineering; ergonomics; usage; economy; technology; aesthetics and character function; environmental concerns; and cultural context.

A core concept of adaptive design is the development of many different, but associated, constructive solutions to a given problem. Today, we are required to formulate technical development tasks that are as self-explanatory and self-regulating as possible. The main formulation of new solutions, which satisfy diverse needs, lies firstly in the development process. The technical and technological implementation comes second. This is what distinguishes the design process from earlier developments. Up until just a few years ago, already-feasible technological solutions were the primary solution-finding method, whereas today, we focus on developing target-oriented technologies themselves. Almost anything is possible, but we must now more clearly define the development target. More elaborate development efforts are needed in order to reduce the complexity of a product, and to design it for intuitive use. All developers involved in the process must be trained to apply flexible, variant and unbiased thinking. Teamwork involving all peers and experts, but especially including potential users early on, is indispensable to this process.

Knowledge of methods alone is not enough, however. The intuitive selection of target-oriented product variants should be successful by all criteria. Intuition can, at best, be sharpened, but it cannot be taught. It is, however, helpful to undertake a steady and intensive observation of “real” people: what irritates them, what do they want, what inspires them, what makes them curious, what subliminal needs are not being satisfied by current products. The best preparation to answer these questions is an unconventionally fresh perspective and future-oriented thinking. Also necessary are brave decision-makers, to smooth the way for unconventional solutions. In the past years, for example, Steve Jobs has made clear how big a part intuition plays in serving the ever more complex world of electronics.

In any case, higher learning institutions are called upon more than ever to focus on teaching the elements of Universal Design, as well as creativity, multi-faceted solution-finding, and methodology, in all design, technical and economic fields.

The Potential of Adaptive Solutions

My research focus is formulating this new interdisciplinary task. To this end, we are analyzing many fields of public life, for example, public transportation, street furniture and public space information systems. A

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methodical guide to the design process as well as exemplary methodical product development processes clarify possible approaches to solutions and show the potential of adaptive solutions for designers, developers and enterprises. The steadily changing requirements of design, consequences of globalization and demographic change require not only that products be adaptive, but also that, for example, train manufacturers react in the short-, middle- and long-term to the challenges of changing conditions. Consequently, the task of the coming years is the development of adaptive systems for companies and users, in which we find an unlimited potential for the simplification and betterment of our everyday environment.

*Prof. Birgit Weller | INAREA Partner | Heinrich-Mann-Str.
14 | D-13156 Berlin | Germany | bweller@inarea.com*

IMPORTANT ANNOUNCEMENT:

We are releasing a video film of approximately 45 minutes on concept of Universal/ Design For All/ Inclusive Design Month of May 2009(probable date) 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 interseted in free DVD kindly write to us along with their postal address or you can download from

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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

**Forthcoming issues of Newsletter of Design For All
Institute of India**

1.



Our August 2009 Vol-4, No-8 is dedicated to celebration of "Indian Independence" and Prof Lalit Das will be Editor as usual and will select few contributions from students of M.Des of IIT-

Delhi, India who have submitted their projects and either they have qualified or about to qualify for master degree

2.

UNIVERSITY OF ART AND DESIGN HELSINKI TAIK

**International Affairs, CUMULUS International Association of
Universities and Colleges of Art, Design and Media has**



accepted our invitation for special issue of our newsletter of September 2009 Vol-no-8 Cumulus President Christian Guellerin will be the Guest editor

ADDRESS

BP 306 FR-44307

Nantes cedex 3, France

EMAIL c.guellerin@lecolededesign.com

TELEPHONE +33 2 5113 5070

3.



Satoshi NAKAGAWA

CEO: tripod design Co., Ltd.

Vice President: tripod planning Co., Ltd.

CEO: tripod design USA Inc.

Specialty:

Environmental, Product Design

Office address:

Sambancho Annex 2F

1-4 Sambancho, Chiyoda-ku,

Tokyo 102-0075, Japan

TEL: +81-(0)3-3239-5951

FAX: +81-(0)3-5215-5758

info@tripoddesign.com

<http://www.tripoddesign.com>

October 2009 vol-4, No-10 is special issue and the Guest

Editor will be Mr. Satoshi Nagwaka of Tripod design Ltd,

Japan.

4.



**Prof Marcus Ormerod
Director of Research Centre: SURFACE Inclusive Design.
From December 2003 to present.**

He has accepted our invitation for Guest Editor for our November 2009 Vol-4, No-11 and he will invite the authors of his choice for our special issue.

**Room 430 Maxwell Building
University of Salford
The Crescent
Greater Manchester
M5 4WT
Tel: +44 (0)161 295 5405
Fax: +44 (0)161 295 5011**

Email: M.Ormerod@salford.ac.uk

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Our December 2009 Vol-4, No-12 newsletter has the theme "INNOVATION IS HOPE" This theme is suggested to us by our guest editor of that special issue who has accepted our invitation to be Guest Editor of this special issue and agreed to invite the different

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contributors from his organization and will write editorial for that issue. He is yet to announce the month of 2009 for this special issue on special theme.



Prof. George Teodorescu, Head of tesign design consultancy, director of IIID (International Institute of Integral design), ICSID (International Council of Societies of Industrial Design) board member.

T: +49 (0)711 28440 235

F: +49 (0)711 28440 225

george@tesign.de

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When it comes to design, Africa is not far behind. Different countries in Africa are taking a lead in promoting design in all its aspects and applications.

A glimpse of “Design scenario in Africa” is long overdue and it is expected to inspire global designers in order to collaborate and conduct joint programmes with African

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countries. A forthcoming issue will focus on 'Design Scenario in Africa'. Professor K L Kumar, who has pioneered the postgraduate programmes in the

faculty of Engineering and Technology as also in Product



Design and Architecture at the University of Botswana has agreed to edit the special issue of February 2010 Vol-5, No-7

For further information and submission of articles,

Professor Kumar may be contacted as follows:

E: kumarkl@gmail.com and kumarkl@mopipi.ub.bw

T: +267 355 4355

C: +267 716 51 748

F: +267 395 2309

About IDZ:



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For over 40 years, the International Design Center has been a communications platform, in the form of a member-oriented non-profit association, connecting businesses, society and culture, and which has acted as a guide to designers and entrepreneurs alike.

Promoting Good Design

Good design is aesthetically as well as culturally relevant and makes business sense. Design strategies strengthen businesses and promote communication between international markets, while simultaneously being an expression of social culture. Design is thus a holistic process, comprising social, economic and environmental as well as aesthetic considerations. The IDZ seeks to communicate this through exhibitions of good design as well as events such as lectures and workshops. Among these is the German Design Conference, which advances the exchange of ideas between business, design and the sciences, catalyzing more creative and practical design operationalization, and which enjoys wide recognition and is hosted exclusively by the IDZ,.

Networking, Professionalization, Membership

The diverse and interdisciplinary member base of the IDZ allows it to call upon a unique pool of competencies in the realm of design, facilitating idea exchange as well as professional networking. The IDZ, in turn, supports its professional network of members through events by contributing to their continuing education through specialist exchange as well as supporting their personal growth and professionalization.

Center of Expertise

In addition to networking, the IDZ is itself an experienced and still-growing center of expertise, seeking an interdisciplinary approach in dealing with topics of the future.

Current IDZ Fields of Expertise:

- _Innovation through design**
- _Universal Design / Design for All**
- _Sustainable Design**
- _Design Management and quality assurance**
- _Design critique and research**
- _Qualification and Professionalization**

IDZ Formats and Activities in Detail:

_Exhibitions and Participation in Trade Fairs

_Consulting, Workshops and Seminars

_Conferences, Lectures, and Congresses

_Competitions and Cooperative Projects

_Projects for clients from political, economic, cultural and research backgrounds

_Preparation and Dissemination of Publications

_Conception and execution of the German Design Conference

T +49.(0)30.280 95 111

F +49.(0)30.280 95 112

E idz@idz.de | www.idz.de

The IDZ is open Monday to Friday from 10:00 to 17:00.

Additionally, individual appointments are gladly accepted.

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Cornelia Horsch studied design in Basel, Strasbourg and Berlin. Upon completion of her diploma she was engaged in freelance work focusing on visual communication and information design. In 2000, she took up a teaching position at the Berlin University of the Arts, and was involved in project management and public relations at designtransfer, a gallery and transfer interface of the design faculty at the University of the Arts in Berlin from 2004 to 2007. Cornelia Horsch joined the International Design Center Berlin in March 2008, and was in charge of the areas public relations and project coordination before taking up the position of Director in October 2008. She is now responsible for the institution's focus and general management.

*Cornelia Horsch | IDZ Berlin | Reinhardtstr. 52 | D-10117 Berlin
| Germany | cornelia.horsch@idz.de*

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Philipp Züllich studied Communication, Design and Creative Industries in London, Rotterdam and Buenos Aires. After having gained work experience in advertising and design management in New York and Dusseldorf, he is currently involved in conceptualization and organization of the Competence Network Universal Design at the International Design Center in Berlin.

Philipp Züllich | IDZ Berlin | Reinhardtstr. 52 | D-10117 Berlin | Germany | philipp.zuellich@idz.de

Universal Design / Design for All in Germany | Cornelia Horsch & Philipp Züllich

Fortunately, the concepts of Universal Design and Design for All are gaining more and more attention in Germany. This does not only affect the areas of architecture, planning and design but also politics and business. Various factors, led by demographic change, have influenced this development. In 2020, 50% of Germany's population will be aged over 50, a highly significant social and economic factor. Today, those aged 60+ in Germany already have purchasing power of around 316 billion euros. It has long been established in Germany that an increasingly aging and simultaneously declining population can have severe consequences on society and the economy. The first approaches similar to what is today most commonly referred to as Universal Design or Design for All, such as the concepts of social design, came up in Germany in the 1970s and were already represented at the International Design Center Berlin.

Industrial nations are faced with an increasingly aging population, which does not only constitute social consequences but allows for economic opportunities. As a consequence, the wants and needs of older consumers are considered more and more in the design of products and services. Already today, one in every three Euros spent in Germany comes out of the pockets of citizens aged 50 and over; needless to say that this economic power is steadily

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increasing and in turn offers competitive advantages for those companies that already today address this growing market.

The efforts not only to embrace the opportunities offered by demographic change, but also to include as many people as possible in the firm's respective output from a Corporate Social Responsibility perspective through the medium of design are established in the two concepts known as "Universal Design" and "Design for All". The underlying premise of both concepts is that all people should be able to participate equally in society.

However, whereas the theoretical debate around the concepts Universal Design and Design for All has quickly spread across various disciplines, the concept of *Barrierefreiheit* meaning freedom from barriers, i.e. accessibility, remains an approach which is most commonly used and referred to in Germany. The term has been introduced in the 1960s and since been established not only qua terminology but also qua reference in legislation and standardization. An example to be named is the **Disabled Person's Equality Act** (**Behindertengleichstellungsgesetz – BGG**). Primarily implemented into the area of public planning and construction, accessibility has found its way into the design of products and internet services.

However, barrier-free design of products, buildings and services, unlike the concepts of Universal Design and Design for All, does not reduce or even exclude stigmatization. The solutions created when including barrier-free design concepts are often functional ones that tend to have a stigmatizing effect, be it out of lack of alternatives or generally unappealing design. Wheelchair ramps on a building's side-entrance are a good example for this.

Part of the stigmatizing effects that functional solutions can have for people is based in the fact that people with limited abilities as well as those aged 60+ are generally considered as a marginal social group with special needs regardless of their economic power and irrespective of their wants, wishes and needs. The products available on the market which are geared towards older people are often unattractive and tend to emphasize certain shortcomings, e.g. the obviously large keys on a mobile phone.

Fortunately, policy is catching up with the concepts of Universal Design and Design for All. In recent years, political initiatives and promotional measures have been introduced to strengthen the concepts' exemplary goals and aims. Politicians have recognized the subsequent need for action, so that concepts such as Universal Design and Design for All are now seen as worthy of promotion. On one hand, they can help to increase the social participation of

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older people and those with disabilities. On the other hand, companies which consistently apply these concepts when developing their products and services can realize lasting competitive advantages.

The Federal Ministry of Family Affairs, Senior Citizens, Women and Youth and the Federal Ministry of Economics and Technology jointly launched the "Age: An Economic Factor" (Wirtschaftsfaktor Alter) initiative in 2008 aimed at both increasing senior citizens' quality of life as well as stimulating and strengthening the economy. As part of this initiative, the Universal Design Competence Network is currently being built up at the International Design Center Berlin, aiming to promote the concept by bringing together information, ideas, competences and knowledge on the subject. The following key aspects are combined in the Competence Network: development of a database and consulting structure as well as the conceptualization and organization of a travelling exhibition and a publication, through which the subject is to be introduced to a wider public. The exhibition entitled "Universal Design: Designing Our Future" shows more than 50 everyday products that improve quality of life for young and old, specifically because of their user-friendliness. These are presented in an interactive way: touching and trying out are encouraged. The selected exhibits illustrate how Universal Design is able to improve quality of life across generations. Arranged in modular form, the exhibition goes through the kitchen, bathroom and living room, and also presents the

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gardening and hobby areas as well as public space and transport. The travelling exhibition will be shown in various cities throughout Germany in 2009 and 2010. The accompanying publication picks up the topic with regard to content, eight prominent authors in the field of design, culture and research composed further articles.

The German Federal Ministry of Economics and Technology has commissioned the IDZ to conduct a research project in order to find out what economic stimuli are created by the concept Design for All. Please see Ingrid Krauss' article in this newsletter for the findings of this research project.

Another step undertaken by the ministry was to sponsor a quality mark for user friendly products. The quality mark, developed in close cooperation between the IDZ and TÜV NORD CERT, provides the consumer with objective, sound assistance in choosing his products. With a certified product, the end consumer can rest assured that he has a high quality, safe product which is suitable for everyday use. The quality mark is also an incentive for industry to integrate the demands of older people, or the needs of people with disabilities, into their product development process and to ensure that a corresponding range of products is available in the market.

Additional incentives to include as many people as possible in the design process can be found in competitions and awards that have been introduced in Germany in the last

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few years. The Institute for Product and Process Design at the Berlin University of the Arts has already held two competitions for all students across Germany in 2006 and 2008. The aim of the first competition sponsored by the Federal Ministry for Family Affairs, Senior Citizens, Women and Youth was to find packaging solutions attractive for old and young. The following competition put a focus on everyday products, encouraging students to identify solutions attractive for all generations in quotidian life.

For businesses, there is also a design competition focusing exclusively on the potential of Universal Design: in 2010, the “universal design award” competition will be held for the third time. The award, supported by the internationally acclaimed iF, International Forum Design Hanover, is presented after the review of all submissions by an expert jury and the survey of 100 test persons. Designers and businesses of all nations are invited to participate.

Competitions and awards represent an attractive form offering both visibility and publicity, making the concepts feasible for a wide audience and hence allowing a manifestation of socio-cultural design approaches in our modern understanding of design.

In conclusion, it can be said that concepts such as Universal Design and Design for All have been recognized in Germany as important for social cohesion, and have high marketing potential. Likewise, this recognition is not

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restricted to the design disciplines. Policy and research are embracing the subsequent need to translate theory into practice, yet there is still a need to gain further ground, embedding the concepts in further legislation as well as in formal training, to name only two options in a very broad scope of possibilities.

Cornelia Horsch | IDZ Berlin | Reinhardtstr. 52 | D-10117 Berlin | Germany | cornelia.horsch@idz.de

Philipp Züllich | IDZ Berlin | Reinhardtstr. 52 | D-10117 Berlin | Germany | philipp.zuellich@idz.de



Ingrid Krauss studied Product- and Process Design at the Berlin University of the Arts before taking up freelance work as a designer and supporting various design- and research-projects. She joined the International Design Center in 2007 where she is currently managing the project Competence Network Universal Design and conducted the research project “Stimulating economic growth and employment by orienting businesses and economic policy towards the Design for All concept”.

Ingrid Krauss | IDZ Berlin | Reinhardtstr. 52 | D-10117 Berlin | Germany | ingrid.krauss@idz.de

Stimulating Economic Growth and Employment by Orienting Businesses and Economic Policy towards the Design for All Concept | Ingrid Krauss

In May 2008, the findings of a research project carried out by the International Design Center Berlin (IDZ) in cooperation with the SIBIS Institute for Social Research and Project Consultancy (SIBIS) and the RWI Essen (Rheinisch-Westfälisches Institut für Wirtschaftsforschung) for the German Federal Ministry of Economics and Technology were presented to the public. The project's aim was to determine the economic stimuli which would be generated if the Design for All concept were to be taken into account in the development of products and services and in the design of workplaces. By analyzing national and international Best Practice examples, the strategies chosen for implementing Design for All, the obstacles to be overcome, and whether and which positive effects could be derived for businesses and the economy, were examined. It was the first study of that kind commissioned by the German Federal Ministry of Economics and Technology, providing the industry with guidelines as well as offering a basis to further economic policy.

The examination has revealed that the Design for All concept is becoming increasingly important, particularly in

light of demographic change. Based on a human-centered design approach, Design for All is a question of avoiding stigmatization and taking the huge range of human diversity into account. Alongside this social objective, the concept is also increasingly gaining an economic perspective, as older people have become an important customer group for many companies.

However, demographic change does not only mean an increased need for products, environments and services which are accessible and usable by as many people as possible. Because of the increasing aging of the workforce and longer working life, there is also a greater need for workplaces which meet the demands of Design for All. The present article presents the major findings of this research project, and highlights the key suggestions to advance and further implement the Design for All concept in Germany.

The study primarily focused on the areas of services, consumer goods and workplace design. 15 businesses from these areas were identified as Best Practice examples. The selection was based on the four central criteria of Design for All, which specify that products, services and workplaces must be designed in such a way that they are demonstrably suitable for most of the potential users without any modifications, are easily adaptable to different users (e.g. by incorporating adaptable or customizable user interfaces), are capable of being accessed by specialized

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user interaction devices (assistive technologies) and involve potential users in all phases of their development.

The analysis of the businesses and their products and services was carried out on the basis of in-depth expert interviews. The 15 case studies form the starting point of the economic considerations.

The study has shown that efforts towards creating Design for All in the three areas examined – services, consumer goods and workplace design – are based on varying theoretical concepts and have been given different names.

The selected service companies are interested in accessibility, i.e. accessibility and usability “for all”, meaning also for people with impairments or disabilities. Special mention should be made here of barrier free access to buildings, more convenient shopping, operation of ATMs by blind people, special hotel rooms for allergy sufferers, bank statements with bigger print, signage for the blind in hotels, and barrier-free internet access.

In terms of terminology, analyzed examples of workplace design showed that the term “Design for All” is unfamiliar. The terms used here tend to be “accessibility”, “ergonomics”, “family-friendliness” and “age-proofing”. The effects of demographic change are leading to a decline in the number of young employees and an increase in older ones. Thus, ergonomically optimizing the workplaces of

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older employees is an obvious necessity, but it is also relevant in terms of younger employees' workplaces, so that those employees remain fit for work and can thus remain in the workforce for longer.

The efforts of the selected consumer goods manufacturers, on the other hand, go by various names such as “user-friendliness”, “usability”, and “ergonomics”. The common denominator is their emphasis on usability and simple operation – in other words the objective is to provide high technical quality, good design and optimized operability for a large number of customers, and thus reach the largest possible number of target groups.

When it comes to corporate communication the term “Design for All” is used very differently as well: not only the service-sector businesses surveyed communicate the corresponding services clearly, also those companies questioned who are involved in workplace design “for all” are increasingly going public with their efforts.

The situation is different however in the area of consumer goods: in none of the businesses surveyed the term “Design for All” is used in the company’s own marketing strategy, since it has connotations with “age”, “disability” and “rehab” – and would therefore be detrimental to the sale of their products. This does not however mean that these businesses are not aware of older people or those with impairments as buyer groups. Rather it is a question

of how they should be addressed: numerous social and market research studies have shown that, just like younger consumers, older people and those with impairments also prefer appliances that are “chic”, “trendy” and “young” – particularly when they are paying for these products themselves and they are not being provided as aids by their health insurance or medical supplies store. Businesses are indeed recognizing that for an increasing number of customers, “chic” does not necessarily mean “tinier”, “more complicated” or “more innovative” but rather “less is more” or “get less”. Reasons for the varying standards in the application of Design for All concepts include, among other, a lack of concrete guidelines. Some of the businesses surveyed clearly state that drawing up and disseminating Design for All criteria would make it easier to implement corresponding concepts in practice. However, such documentation should be prepared in such a way that it can be integrated directly into the respective company’s innovation process.

In order to advance the implementation of the Design for All concept, and to advance research within the subject area, a comparison of knowledge and experience at home and abroad is necessary. The strategies which have been applied in the Scandinavian countries, the USA and Japan, for example, to anchor Design for All or Universal Design more firmly in research and teaching, as well as in business, demonstrate considerable diversity. The concepts

cannot be seen as culture-neutral; their interpretation and implementation are inherently colored by cultural mores.

The Design for All concept affects completely different disciplines: architecture, urban and spatial planning, design, product development, assembly, marketing, distribution, ergonomics, social sciences, building management, etc. During their studies (with only a few exceptions) these groups of professionals in Germany received no basic training in applying Design for All concepts. This means that there is a great need for basic and higher education measures. The obvious conclusion is that the concept and the approach to Design for All should be embedded in the relevant courses of study. In the best case scenario, this means they are embedded in the canon of obligatory subjects.

Additionally, there is equally a need for professional further education, in order to reach people who are in a position to develop, distribute, and recommend products, and bring them into training and projects. Individuals with these kinds of additional qualifications can also be deployed in product development or management, as well as in market research and usability testing. Depending on the qualifications acquired during their initial studies, further training modules on the various subject areas can provide a basic understanding in certain specialist areas, e.g. in product and communications design, in engineering

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sciences, architecture, social work, sociology, psychology, gerontology or information science.

To summarize: It is generally possible to reach agreement quickly and comprehensively on the intentions of Design for All. Who, after all, does not want user-friendly goods and services which are optimally suited to the customer? And who would assert that certain groups of people, such as those with disabilities or people of advanced years should be excluded from this?

The problem here lies in formulating the detail and, above all, in its practical implementation within a competitively organized meritocracy. But precisely because there appear to be no differences of opinion with regard to its objectives, and also because the study has shown that Design for All has generated positive stimuli for growth and employment in the companies surveyed, further efforts towards the successful implementation of this essentially good idea are worthwhile.

The 15 case studies are documented in detail in the long version of the report; the interview guideline and an overview of those interviewed are contained in the annex to the study. The study was commissioned by the German Federal Ministry of Economics and Technology and was carried out by Malte Klein-Luyten, Ingrid Krauss, Dr. Sibylle Meyer, Dr. Markus Scheuer, and Prof. Birgit Weller. The full report in German as well as an abbreviated English version

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can be downloaded at the IDZ-Website:
<http://www.idz.de/en/sites/1876.html>

*Ingrid Krauss | IDZ Berlin | Reinhardtstr. 52 | D-10117
Berlin | Germany | ingrid.krauss@idz.de*



Katrin Hinz studied architecture in Berlin before being appointed Professor at the htw, University of Applied Sciences Berlin and founding the university's department of Communication Design. Her main focus is on visual communication and 3D-Design in the areas of color psychology, corporate design, exhibition design, orientation and guidance systems and design management. From October 2008 until May 2009 she was visiting Professor at the German University in Cairo. Besides her academic work, she is a member of INAREA international identity & design network with her colleges of agency use-id.

Prof. Katrin Hinz | use-id | Mohrenstrasse 11 | D-10117 Berlin | Germany | khinz@use-id.com

Color Codes in the Times of Globalization | *Katrin Hinz*

The Century of Colors

Never before in human history has mankind been surrounded by so much color. Color is everywhere – whether it is in fashion or advertisement, on product packages or in the media, in our apartments, our offices, workplaces or in architecture and our urban landscape. Color is the dominating visual element of our daily lives – it doesn't matter whether it is printed, painted, colored by hand or generated by artificial light. Never before has it been so easy to individually use and apply color to all aspects of our lives, and additionally, it is now possible to generate colors in an unexpected variety. Prices for color media continue to fall and hence color is becoming even more accessible to a greater audience.

This “democratization” of color has a history of only about 140 years. It started with the chemical development of artificial colors in the 19th century, was followed by the breakthrough of colored light made possible by the invention of neon tubes the 1920's, LEDs in the 1980's, and ultimately by the advancements in display and printing technologies of the last ten years. The limits in the use of color were almost lifted at the end of the 20th century. It is the 21st century where colors are now used in all areas and aspects of communication and production.

Color as a Method of Communication

From childhood on – and in different ways depending on cultural background – we learn codes that connect color to information. These codes are governed by regional traditions of color, which are shaped by influences of landscape, climate, religion and culture, but also by other, rather international codes. Their meaning can change within different age groups and is extremely prejudiced by emotions.

Everyone is aware that color is used as a signal, such as at traffic lights (that represent a globally learned code), traffic or warning signs, and uniforms. Color codes used in the corporate design of companies, in advertisement or in product design, are more specialized, however. The globalization of markets leads to the problem that regional brands with regionally influenced color codes are suddenly put into environments with very different cultural and religious backgrounds. This can lead to conflicts, since colors which trigger positive emotional reactions in one area might trigger the exact opposite in another. Of course, this general observation also applies to products and packages. More and more packages of products found in daily life are color-coded with different information concerning their ingredients, functions or particular classification. That information is not self-explanatory; rather they are learned in the same way as traffic lights. Is this codification appropriate, then, for people with impaired

vision or the elderly, whose perception of color changes with age?

Color and Contrast

Research on visually impaired people has shown that high contrasts can help with recognizability. Yet black-and-white contrasts that are too stark lead to overexposure and hence can also make recognition harder – the same applies to excessive contrasts of warm and cool colors. Warm colors with higher light-and-dark contrasts increase distinguishability. This is why the famous red-on-yellow or yellow-on-black is so effective. Red-on-green, however, is unacceptable – not only for people with impaired vision. However, light green with dark blue are well-recognizable and are visually translated as a distinguishable greys. The reason for this is that people with even slightly blurred vision see a vivid bright blue as a shade of grey and also do not recognize certain nuances of green as fresh intense colors. The elderly, in particular, suffer from this kind of impaired vision, but with a growing use of computers in workplaces, a growing number of young people are subject to it, too.

If one looks closely at food packaging, such as milk and cheese packages, one will find exactly those colors in local supermarkets, and, due to globalised trade, also in almost every fridge around the world, not only in Europe or America. Certain colors palettes, originally intended to

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communicate freshness, deteriorate into colorless monotony for a growing number of clients. Warm colors do not turn into grey as easily as cool colors do. Black print on red or blue background is not readable either, if they have the same or similar luminance.

These experiences are not enough considered, especially in light of the increased color codification of ingredients, signs on food packaging and in the design of products in general, even though they play a big role in the everyday life of more and more people. This information can be more fully taken into consideration. For example, more results of modern research on the psychology of perception and less outdated artistic color theories need to be taught to design students.

Color and Region

For many years, I have used the same introductory exercise in my courses on color: Students have to create a composition of three to a maximum of five colors that feel appealing to them. In a square, separated into strictly geometric stripes, they create the most astonishing combinations. Yet, in Berlin the majority of compositions generally looked similar to their creators. Their color of hair, eyes and clothes was reflected in their choice. This way, they created a wide mixture of harmonic, low-contrast color combinations of blue and brown with accents of warm, more up-to-date fashionable colors. So, in general,

these were rather warm and natural color compositions. When I asked them in a second exercise to create a composition of colors they found most unappealing, they created combinations of strong warm-and-cool contrasts, strong light-and-dark contrasts and intensive colors, which looked seldom harmonic but very active.

As a visiting professor in Cairo 2009, I gave the same exercise to my Egyptian students. Their favorite colors were dominated by many combinations of turquoise, blue and green, with some white and yellow. So, in general, they gave a rather bright and cool overall impression with only few warm accents, but with much higher contrasts than the German students. Yet, for the unappealing color compositions they chose stronger color contrasts, dominated by bright and vivid colors in strange combinations – same as the Germans. Most interestingly, though, many of the students would wear those brave combinations of vivid colors themselves. While in the exercise on appealing colors, the German students tried to reflect themselves, the Egyptian students rather showed a reflection of religious values. The color combinations they choose are typical colors of Islamic culture and often present in mosques, pottery and arts. For them, form and content as a positive value were closer interconnected than for the German students.

Another exercise I conducted in both countries also showed different results. The students were tasked to

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create abstract color associations for different age groups, each separated into the two genders. The resulting color compositions for the age groups of infants, toddlers up to young adults were almost identical. The students oriented themselves on well established colors, such as pink, light blue or intensive colors combined with current fashion colors. Those are color clichés formed by a global learning pattern.

However, for the age groups 30+, 40+, 50+ and 60+ the associations of color differed significantly. The group of German students put more emphasis on muted colors, as well as many natural colors, such as brown, black and beige. They combined them with few very active colors, such as red, orange and yellow, whereby the gender issue was reflected only in the quantity of intensive colors for the individual combination, yet the basic composition remained almost the same. For the generation of 60+, for instance, the female sex was mainly associated with strong colors and light pastel shades, while male was displayed with light brown and shades of grey combined with fresh colors such as light blue and rose.

In Cairo, on the other hand, the age groups of 30+ and 40+ were represented with very intense and colorful combinations. The 50+ age group was represented with red and blue for both sexes – only differing in their applied quantity. Yet, from 60+ on the students restricted themselves to black, dark brown and dark blue. When I

interviewed the students about their choices, an absolutely diametrically different perception of elderly people emerged. While the German students experienced many people in the age group of their grandparents as active and dynamic personalities, who travel the world, are adventurous, interested and autonomous, the Egyptian students characterized the same age group as inactive, mostly ill, inefficient and unproductive, fainthearted, generally rather sad and often even as unattractive or ugly. They complained about this generation not leaving the house anymore and being only active in regard to family matters. For students, the dark colors appeared perfectly reasonable, as in their eyes it reflected the described mood and social attractiveness. According to them, old people did not reflect a target group that needed to be taken into account during the design process.

Now this is understandable if one keeps in mind that Egypt is a country with a very young population that is constantly continuing to grow even younger. It is the exact opposite of Germany's ever ageing population. Yet, the diversified needs of target groups have to be taken into consideration in both countries.

Both industrialized Germany's growing number of interested, active "aged" people and emerging Egypt's high number of youth of very different educational backgrounds face the same problems: They need to orient themselves in an ever more complex world and understand more

complicated information, all in a globalised context with a low error rate when decoding modern codes. Thus, the sensible and differentiated use of color is becoming increasingly important. In this process the purpose is not to unify globally, but to find common ground wherever necessary. Moreover, it is all about recognizing differences, to respect them and to use them smartly for an unambiguous and rich communication.

Conclusion

Dealing with differences in age, level of education, gender and culture is both a challenge and increasing necessity for globalised communication. Together with typography, shapes and signs, colors are the elemental tools for communication designers. Up to now, neither the universities and colleges nor more specialized professional training institutions have reacted sufficiently to these challenges. Color usage is governed too much by emotional “feel” or simply follows current trends. Trend research focuses on finding the market gap and tendencies of fashion, not on the continuity of perception.

*Prof. Katrin Hinz | use-id | Mohrenstrasse 11 | D-10117
Berlin | Germany | khinz@use-id.com*



Neda Rajabi studied Product Design at the University of Applied Sciences and Arts Hanover, the National Institute of Design in Ahmedabad, India and at the Zhejiang University of Science and Technology in Hangzhou, China. Upon completion of her diploma in 2008 she took up post-graduate studies and is currently finishing her Master's thesis on "The Potential of Ritual for Universal Design". Additionally, she has gained working experience in various design offices and museums in Hanover and Copenhagen.

Neda Rajabi | Königsworther Str. 33 | D-30167 Hanover | Germany | rajabi.neda@gmail.com

The Potential of Ritual for Universal Design | Neda Rajabi

Today, the design of many products suggests such a high level of complexity, that intuitively assessing their function has become difficult. In a society shaped by rapid technological advances and, because of the effects of globalization and demographic and social change, one that is as diverse as never before, reduction of complexity ought to be the modern aspiration of design and manufacturing.

The aim of Universal Design is to verify and to improve the functionality of the products that surround us in everyday life in order to widen the circle of their potential users. The idea that one designs based on an average target consumer has resulted in design exclusion in the past. The potential that ritual has to lend the everyday experience a sense of structure, and thus to give a feeling of security, can be used to further the goals of Universal Design. The performance aspect of ritual action is particularly useful to this end, and can be used in certain features of design, which this article will point out, to intuitively transmit the function of products to their users.

How Ritual Works in a Product / The Function of Ritual in a Product

Rituals are a series of actions designed by people that can be distinguished from out-of-the-ordinary interactions by their performative character. They reduce complexity and create a sense of security through repetition. Products are imbued with meaning by symbols, which allow the product to transcend the everyday and the ordinary. The impregnation of a series of actions with meaning gives birth to ritual. Meaningful associations are triggered in a user confronted with this. Symbols and rituals allow us to perceive and organize our perception of the world around us, since they are a form of social and aesthetic conditioning.

Rituals originate from Religion – the word “ritual” at one time literally meant “church service” or a series of instructions for one. (Belliger/Krieger, 10 f.) Religious institutions increasingly lost their position as people’s general life counselors with the advent of the Modern Era, however. In the 1960’s, the pull of post-modernism caused people to consider topics like religion, politics, culture and society in novel ways. Once more, people sought ritual, and found it in foreign cultures, and found new ways of combining them. (ebd., 10 f.) Ever since this time, the concept of ritual has been more unconventional and certainly more subjectively understood. Thus the term “ritualized action” was coined.

Objects often play a large role in the execution of ritualized action, albeit rather a subordinate one, since they merely constitute an instrument used to carry out a ritual, and not its content. That which is meaningful to the ritual is the action, not the product. A radio, a wheeled suitcase, a particular pen can all be augmented with value and meaning, such that they become a part of a subjective ritual that comforts its practitioner. Products equipped to foster social cooperation have the potential to become a ritual medium.

In contrast, however, ritual, or rather ritualized behavior, ought to play a primary role in product design. Designers should design their products bearing in mind how best to incorporate them in ritualized action, through which the function of the products is rendered plainly evident. The power of ritual can be applied to daily life.

The Potential of Ritual to Support Intuitive Product Use

Today, similarly-operated product categories are shaped very differently from one another. If they would fall back on similar types of interfaces, it would be conducive to intuitive usage. The development of microchip technology made it possible to equip a product with diverse functions, which are supposed to be made self-explanatory at first sight by the design of the product.

(Bürdek/Steffen, 154) In many cases, an information overload leads to poor usability. Added to that, companies use design as carriers of their corporate identity, which they slip into the design of the interface of their products. From a marketing point of view, this is partly meant to encourage customer loyalty, but conversely, it impedes general user-friendliness.

As a consequence, such strong distinctions exist, even within the same product groups, that intuitive operation of the products is hardly possible. The products and their component parts begin to diverge very quickly from their original archetypal model because of this individualization. Innovation, in the sense of better usability and not merely a diversification, is a sensible asset. Companies, like Apple, for example, succeed in making the newest technology available that simplifies their products, meaning that the usage of their products is much more easily comprehensible.

Simplicity rules!

The performative character of rituals can play a decisive role in achieving effective simplification, since the performance of ritualized actions, in this case, would imply unconsciously carrying out a series of actions when using certain products.

Semiskilled and internalized action sequences are ritualized processes. When a product is encoded such that it readily suggests certain handling or sequence of handling, the user need not devote him- or herself to either a subconscious or conscious analysis of the situation. This code spares the user the need to wrestle with the uncertainty of the situation – they need not waste time tediously weighing of all the possible courses of action. Research on ritual behavior shows that ritualized action reduces societal complexities arising from the multiplicity of possible behaviors in a social context. (Dücker, 105) What this means for Product Design is that the emphasis of universal codes restricts possible behaviors, and thus reduces the risk of conditions arising in which human error is particularly prevalent. The following recommendations can be understood as tools, which help to support ritualized action in Product Design.

Analogies:

Drawing analogies is particularly helpful, for example, when the action sequences of digital products match the habits of usage of their analog counterparts. These types of analogies function universally, globally and intuitively. Flipping pages, pressing buttons, folding, turning or twisting as well as pseudo-analog feedback noises made by a digital camera, all represent dependencies on user past experience, which can be visual, auditory or even

tactile in nature. Well-known and familiar ritualized actions, or ones plainly directed at analogous behavioral patterns, like the “page-flipping” on the iPhone, are adapted to product usage simplify its operation. This can be understood as a standardization involving modern technology that benefits usability.

Shapes and Symbols:

The general understanding of basic shapes, like the square, triangle, circle, cross and arrow, which are geared towards people’s geometrical “instinct”, can be more fully taken advantage of in order to promote intuitive Product Design. (Frutiger, 43) The understanding of these basic shapes goes far back in time – they have been understood in the same way by many cultures. Modern-day icons also work as codes, with the help of which a quick situational analyses can be carried out simply by inspecting a product. An example of such symbols can be seen in media remote controls. The on/off button is predominantly on the upper part of the remote, and is almost always red and round. The navigation circle, usually including the volume control buttons and the next- and previous-channel selector, is frequently in the middle of the remote, and clearly makes use of the basic shapes.

Standardization:

The already mentioned standardization of the arrangement of remote control buttons offers many advantages: it allows for a more easily-accessible product with clear functions and averts frustration. An intuitive user experience allows the user to forgo a tedious inspection of the product and an analysis of the situation. User error can also be prevented this way. Moreover, this lends the user a feeling of control and comfort, hence preventing the feeling of helplessness, and the negative association that that would create for the user vis-à-vis the product. Standardization serves as a guide in a fast-moving world that boasts many product and technological innovations. Standardization can help to create constants that make intuitive usability possible, and which lead to the establishment of a human-centered environment.

Hierarchies and Contrasts:

Hierarchies are significant in allowing a user to intuit the different functions of a product at first sight in that they provide additional action sequences. The more clearly defined the hierarchal structure, the more it defines the scope of possible actions a product can support, which in turn, reduces user error. Here too can ritual action be spoken of. This guidance shows the correct path for the user to follow in using the product so that he or she does not deviate from it.

It is particularly important to bear in mind order of operations for some products. For example, a washing machine interface guides the user through a program. Here, hierarchies clarify function sequences. Contrast supports hierarchical activities and ensures the clarification of a distinct sequence of necessary actions. Contrasts can be employed in different ways: contrasts in ratio, the contrast between similarities and differences, colors, values (in the sense of bright and dark) etc. They can of course be transmitted through visual, tactile as well as auditory mediums.

Reduction:

Different media remote controls have a plethora of functions – considerably more than just the ability to turn devices on and off. In order to work against mental overload and confusion, more and more designers in the 1990's began to hide seldom-used functions, by using flaps, for example. (Maeda, 5) Reducing immediately available features to the most basic ones possible can be accomplished today on-screen, thanks to modern software technology. More seldom-used functions can be hidden under menus and be recalled on-demand. In this way, interfaces can be expanded across two different levels (hardware and software).

Conclusion: Do everything that is necessary! – Not: Do anything that is possible!

A serious consideration of ritualized action in Product Design leads to an intuitive user-end perception of products, their functioning and intended usage. Users can fall back on redundant codes. Thus the performance of action sequences can appear supported by a framework.

Products that have short innovation cycles and are steadily “improved,” threaten to become too diversified, making it particularly important to guarantee continuity in their operation. Furthermore, the allowance for ritualized actions in design helps complex products, which sport many features, to become more user-accessible.

Products designed with intuitive operation in mind rid everyday life of barriers and are of great use to users of all ages, genders and cultural backgrounds, or for those who have to deal with language barriers, or mental or physical impairments.

On the other hand, a conscious break in a ritualized action offers the chance to indicate danger. The interruption of a habitual action sequence through a design element directs the user’s attention to the application at hand, warning that the user should be particularly conscious of the product’s operation. Novel services of a product can be communicated in exactly the same way. In this way, the

consumer can be informed of new action sequences regarding the use of a product.

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Neda Rajabi | Königsworther Str. 33 | D-30167 Hanover | Germany | rajabi.neda@gmail.com

Appeal:

1.



Overview

We all know from firsthand experience how easily the built environment can make performing even the simplest activities difficult. Whether it is making our way through the entrances of public restrooms, using street crossings at intersections or just putting away groceries in our kitchens, good design can ensure that the built environment makes performing these activities easier for all of us.

A research team at the State University of New York's School of Architecture and Planning in Buffalo is currently conducting a study of built environments' influences on activity performance. In a recently completed round of Problematic Activities Surveys, over 600 survey participants with varying functional and sensory abilities identified the activities that pose the greatest problem for them in three built environments:

- **Public Buildings (for example: using entrances, public telephones, etc.)**
- **Public Streets (for example: using sidewalks, pedestrian traffic signals, etc.)**
- **Residential Environments (for example: using cupboards, sink areas, etc.)**

In this round of Design Effectiveness Surveys, participants will be given the opportunity to evaluate how effective certain designs are in resolving these problems. This process allows consumers to determine the effectiveness of one design relative to another.

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In appreciation for completing this round of surveys, each survey's participants will again be eligible for a random drawing to win one of three \$100 prizes. Individuals who participate in all the Design Effectiveness Surveys will be eligible for a random drawing to win a \$500 grand prize. Prizes will be awarded when each survey reaches its targeted level of participation.

This study is being conducted by the Center for Inclusive Design and Environmental Access (IDEA) through its Rehabilitation Engineering Research Center on Universal Design and the Built Environment (RERC-UD) with funding provided by the National Institute on Disability and Rehabilitation Research (NIDRR).

How to Participate

To participate in the Design Effectiveness Surveys, you must provide Informed Consent even if you have already provided Informed Consent in the previous round of Problematic Activities Surveys. Next you will be asked to provide some general information about yourself that will help us analyze the responses we get from your surveys. Then you will be given opportunities to evaluate how effective certain designs are in resolving selected problematic activities in the three built environments. If you prefer to work in print form rather than online, please contact us by any of the means listed at the bottom of this page.

Informed Consent

After you click on PROVIDE INFORMED CONSENT below, you will be given additional information about the research study and asked if you agree to participate in the study as described. Then you will be taken to a webpage containing links to the Design Effectiveness Surveys.

[PROVIDE INFORMED CONSENT](#)

[ALREADY PROVIDED INFORMED CONSENT](#)

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Contact Us

Mailing Address:

**Center for Inclusive Design and Environmental Access
School of Architecture and Planning
3435 Main Street, 378 Hayes Hall
The State University of New York at Buffalo
Buffalo, NY 14214**

Email: idea@ap.buffalo.edu

Telephone: +1 (716) 829-3485 x 329

TTY: +1 (716) 829-3758

Fax: +1 (716) 829-3861

2.

We at Snitker & Co. are starting a worldwide inquiry concerning personas. We will look at how, for what, by whom, and for how long personas are used in companies. We are looking for persons to participate who have used personas inhouse. This time we are not interested in consultants who have helped companies to have personas. If you have used personas in your company and would like to participate in our research, please send an email to ln@snitker.com. We expect to be able to publish the initial results this autumn.

Do feel free to pass this mail on to people who might be interested in participating

**Lene Nielsen
Usability consultant
Snitker & Co.
Copenhagen
Denmark**

News:

1.



Good for everybody, easy for you

Newsletter

Here we are again with our Newsletter. As we anticipated last month, this number will be devoted to our collaborative companies and organisation, focusing on some of the projects the Foundation is currently developing.

We hope it will be of your interest and welcome your suggestions or comments. Best regards from the team at the Design for All Foundation.

[Companies from Asturias develop the first experience of the H.U.M.B.L.E.S. methodology](#)



FUNDACIÓN
PROINTEC

Centro Tecnológico para el Diseño y
la Producción Industrial de Asturias



TRANSPORTS CIUTAT COMTAL

Fundación Prointec is a non-profit organization

devoted to enhance the competitiveness of Asturian industrial companies. At present, with the cooperation of the Design for All Foundation, it is developing the pilot experience of implementing the H... [read more](#)

[Transports Ciutat Comtal's 'User's Defender' service: a success story only two years old](#)

On 2007 Transports Ciutat Comtal (TCC), aware that one of the most strategic challenge of the future lays in the ability to adapt to the changing social and technological environment in order to respond to the needs of the market and im... [read more](#)

[European Network for Accessible Tourism \(ENAT\)](#)
[International Congress, Vienna 2009](#)



The 2nd European Network for Accessible Tourism (ENAT) International Congress - "Trends and Perspectives for Accessible Tourism" takes place in Vienna on 30th September to 1st October 2009.

The Congress will be hosted by the info-platform "Barrierefreier Tourismus für ... [read more](#)

Recognized companies



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adir
accessibilidad directa



Transports Metropolitans
de Barcelona

**ALTRO
DESIGN**



STUDIO STEFFAN

PROGETTAZIONE & RICERCA QUÒDLIBET, SL

microarquitectura

Collaborative Organisations



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2.

HCI International NEWS - July 2009 - Number 36

The HCI International Newsletter is also available on-line:
http://www.hci-international.org/index.php?module=newsletter&MMN_position=3:3

If you have any questions or comments, or if you would like to contribute, please contact the Editor, Dr. Abbas Moallem (news@hcii2009.org). The opinions that are expressed in this newsletter are the sole responsibility of its authors and do not represent any institution or company.

3.

DSK Global Education and Research Pvt Ltd., offers courses in Animation, Gaming and Industrial design from Industry experienced full time faculty from France and Europe.

The details are available on the website: www.dsksic.com

DSK Supinfocom International is looking for a CEO, who will be responsible to build DSK Supinfocom as a brand. The person should have some experience in handling some Education/ Training Initiative of repute and should be capable of attracting students.

For further information, the interested may get in touch with Mr. Umesh Tashildar, Executive Director and Head, Marketing- 09850568967

4.

Vacuum toilets on trains will also save the rails below

New Delhi (IANS): The aircraft-style vacuum toilets Railways Minister Mamata Banerjee plans to introduce on trains on a trial basis are not only more hygienic, they will also save the rails below.

Indian engineers face a unique problem — corrosion of rails by acidic human waste. That means rails in India are more brittle and unsafe, and are required to be replaced more frequently.

Presenting the 2009-10 Railway Budget in Parliament on Friday, Ms. Banerjee said: "Field trials are being conducted for introduction of environment-friendly green toilets. We are also planning to conduct trials on vacuum toilets similar to those used in aircraft in a few coaches."

Rail corrosion due to the toilet discharge has become such a serious problem that recently scientists at the Indian Institute of Technology Kanpur (IIT-K) even developed a special alloy steel that is relatively more corrosion proof.

The stuff leaving the toilets of speeding trains in the form of fine spray corrodes the rails, R. Balasubramaniam, professor of materials science at IIT-K, told IANS in May. "It is a unique problem faced in India where long distance trains are quite common. Longer travel times invariably result in greater use of toilets and, in turn, more corrosion."

"Rail corrosion is a major problem, especially along the salt-laden sea coasts," H.S. Pannu, Director-General of the Railways' Lucknow-based Research Designs and Standards Organisation (RDSO), had admitted.

Environmental corrosion combined with "toilet corrosion" shortens the life of rails and according to the Railways, nearly Rs 440 crore is spent annually on replacement of rails withdrawn prematurely due to corrosion.

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Mr. Balasubramaniam led a team that worked in collaboration with RDSO and the Steel Authority of India (SAIL) to develop the new alloy.

The rails currently in use are high carbon steels containing about 0.7 to 0.8 per cent carbon and 1.0 per cent manganese. "The presence of high amount of iron carbide also called 'cementite' renders these rails susceptible to corrosion," he explained.

While atmospheric corrosion of rails may not endanger safety, "crevice corrosion", taking place under the liners of the rail fastening system — and hence not visible from outside - is particularly worrisome, Mr. Balasubramaniam told IANS. "Crevice corrosion is accelerated in the presence of chloride ions near sea coasts as well as in discharge from the toilets of passenger trains."

The Railways' own efforts to combat crevice corrosion by trying out different types of coatings in field trials failed to work.

But now trying out new chemical experiments to save the rails may not be necessary in the second largest railroad in the world under a single management, running more than 11,000 trains every day, 7,000 of them for passengers.

The network comprises 1,08,706 km, and vacuum and green toilets, when operationalised on trains, would save this length of rails from corrosive human waste. After all, Indian railways ferries 14 million passengers daily from 6,853 stations across the length and breadth of the country.

5.

UIC designed in Ahmedabad

AHMEDABAD: The Rs 150,000 crore biometric Unique Identification Card project, headed by Nandan Nilekani, has a piece of Gujarat in it. The card was designed by the National Institute of Design, Ahmedabad, which captured

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the essence of India, drawing inspiration from various motifs and rangoli patterns. It also has the colours of Indian textiles and essence of Indian ethos.

The project is now on track with Nilekani, the poster boy of Indian infotech, with a shareholding in Infosys worth Rs 3,500 crore, being appointed to head the ambitious biometric UIC project. "NID was approached to design the visuals of the card. We worked on the brief that this card should be such that any Indian possessing it should connect with it and feel proud to possess it. We worked at creating a unique design and zeroed in on the design that would aptly reflect various facets of India — the country's ethos and culture," said Rupesh Vyas, NID faculty who designed the card.

"The Smart Card will have details like name, date of birth, sex, finger print and a chip which will contain all necessary [personal data](#) of the card-holder. The process of issuing this card has begun in coastal areas of the country in accordance with the National Population Register," said Vyas.

"It is exciting and encouraging that Nilekani is in charge of the project. There are other related projects to UIC. We have already started work on these," added Vyas. The genesis of this card too lies in Gujarat, with IIM-Ahmedabad conducting a research to find out its usefulness. "The research project was undertaken between October 2007 and March 2008," says Rajnish Das, professor at the premier B-School, who took up the study.

6.

Moipone Qekisi wins SDC Global Design Competition July 11, 2009 (India)

Open to thousands of students around the world, this year's design competition from the Society of Dyers and Colourists (SDC) saw finalists from nine countries gather together in Goa at the end of June for the grand final. Moipone Qekisi, a fourth year textile student from Nelson Mandela Metropolitan University in South Africa, was announced as the global winner of the SDC Colour Design Award 2009 at the first ever SDC competition final held outside the UK.

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As the leading educational charity dedicated to advancing the science of colour worldwide, the SDC encourages the creative use of colour in fashion and textile design and is a committed sponsor of young designers. This competition captures the imagination of budding designers with a brief encapsulating colour and – new for this year – encouraging sustainable thinking.

With a winning entry entitled 'My perfect world', Moipone outlines her approach, 'My design is inspired by children; their innocence, dreams and playfulness. In the midst of all the unrest in the world, children still have a way of finding happiness, while adults are living in fear of the unknown. The main inspiration for this design came through a drawing workshop that I conducted with the children from the Sinethemba Children's Home. I then carried out research into the psychology of colour and chose colours that matched with what the children envisioned their perfect world to be like. I re-interpreted elements of the childrens' drawings into my designs.'

She continues, 'From a sustainability aspect, I chose organic cotton as the basis of my entry because it is environmentally friendly and grown without the use of synthetic insecticides, herbicides or fertilisers in a way that is not harmful to people and the environment. I took advantage of its natural colour, using screen-printed designs and eco-friendly water-based inks.'

As part of their prize, each of the ten finalists received an all-expenses-paid trip of a lifetime to India. More than 200 guests saw Miss Qekisi take the top prize of £1000, plus the Veronica Bell Trophy. Other winners included Nancy Taplin from Colchester School of Art and Design, UK as the first runner up, and Denise Wong from Hong Kong Design Institute as the second runner up. Angelina Anderson, Nabil Hasan Khan and C S Balajee were also commended by the judging panel, made up of internationally-renowned colour consultants Latika Khosla and Sue Williams and Goa-based fashion designer Savio Jon.

Chair of the judging panel, Latika Khosla of Freedom Tree Design based in Mumbai, commented, 'The quality of

entries and their diversity in interpreting the issue of colour and sustainability was a real eye opener. The winners were chosen on the basis of how true they were to their original ideas; how closely they integrated the idea of sustainable design into the project; and, most importantly, the ones that in future would inspire a whole lot of us to be touched by colour design.'

7.

Winners of the First “Manjushree Awards for Innovation and Excellence” announced.

On the occasion of its Silver Jubilee celebrations, Plastic Packaging major, Manjushree Technopack, announced the winners of 'The Manjushree Awards for Innovation and Excellence', at a grand ceremony, in Bangalore, today. Each Award Winner carried home a Cash Prize, Citation and a Commemorative Plaque.

The Awards for Plastic Waste Disposal and Recycling was presented to KK Plastic Waste Management Pvt Ltd, Bangalore, for their product, K.K.Poly Blend, a polymer blend made out of littered plastic bags, PET bottles and thin film grade plastics. The Award for Conservation of Energy & Ecology in Plastics was given to ASB International Pvt. Ltd, Thane; for their machines, that helps reduce power consumption by 40% and also has the capability to use recycled material.

The Award for the Fastest Growing Enterprise in Plastic Packaging was presented to Essel Propack Ltd. Mumbai, a US \$300 million company that has registered a growth of more than 100% in the last 4 years. The Award for Best Design using Plastic, went to Safepack Industries Ltd, Pune, for their pathbreaking solution for packaging metal, using plastics. The Award for Outstanding Individual Contribution was presented to Mr. J.R. Shah, Director, Jayvee Organics, an industry veteran with more than 45 years experience in the industry.

Speaking on the occasion, Vimal Kedia, Managing Director, Manjushree Technopack, said, “We are delighted by the response received for the first Manjushree Awards for Innovation and Excellence. The quality of entries received and the stature of the jury and the award winners –

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ranging from an Essel Propack to a KK Plastic- is an indication of the talent available in the plastics and packaging industry. We are proud to have played a small part in identifying and promoting innovation and excellence in the industry. The awards will be a regular bi-annual event in the industry calendar.”

The award jury consisted of eminent figures from the plastics and packaging arena; Mr. P. Dasgupta, Packaging Head, Hindustan Unilever Limited, Bangalore; Mr. Hariram Thakkar of Indian Plastics Institute and Mr. E.K. Kumar, Head (Materials) of Tata Tea Limited. Entries were open to Plastic and Packaging Companies, Individuals and Entrepreneurs.

Among the dignitaries present at the awards function were Ramesh Chauhan, Chairman, Bisleri International; Christian Krautkramer, Technical Director, Bericap, Germany; Yogesh Bellani, Business Head, Delmonte Foods and Subba Bangerla, Managing Director, Sidel, India.

7.

Before Creating the Car, Ford Designs the Driver



A model depicting Antonella, the imaginary woman who was the guiding personality for the Ford Verve, a design study that was the basis for the new Fiesta

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ANTONELLA is an attractive 28-year old woman who lives in Rome. Her life is focused on friends and fun, clubbing and parties.

She is also completely imaginary.

But her influence is definitely real. It is evident in the design of the Ford Fiesta, on sale in Europe now and arriving in the United States next summer as a 2011 model. Antonella was the guiding personality for the Ford Verve, a design study that served as the basis for the latest-generation Fiesta. A character invented by Ford designers to help them imagine cars better tailored to their intended customers, she embodies a philosophy that guides the company's design studios these days: to design the car, first design the driver.

Antonella is the personification of a profile created from demographic research about the Fiesta's target customer, said Moray Callum, executive director of Ford Americas design.

Ford is using characters like Antonella to bring a human element to the dry statistical research drawn from polls and interviews. Based on psychological profiles, these characters are a more modern version of the "theme boards" that designers once covered with snapshots and swatches of material to inspire a design. They are also like avatars, those invented characters used in online games and forums to symbolize a participant's personality.

"Invented characters get everyone on the same page," Mr. Callum said. "Personalizing gives context to the information we have. Sometimes the target demographics are difficult to relate to by, say, a 35-year-old male designer.

"We found in the past that if they didn't understand the buyer, designers would just go off and design something for themselves," he added.

Murat Yalman, Ford's director of global advanced product strategy, is a strong supporter of an approach that personalizes the ideal buyer for everyone involved in a vehicle's development.

"You get a common focus for everyone from the clay modeler to the chief executive," he said.

The method brings statistics to life. "It creates very memorable ideas that live on after the meeting or presentation," Mr. Yalman said.

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So Antonella is joined by Natasha, Ashley, Kristen and other characters from Ford's imagination, each depicted in a Dewar's profile type of write-up, and with images grabbed from the Internet. Antonella has her male counterpart in Anton. Jack is the presiding personality for the 2010 Taurus. Joe and Cal are the ideal characters for future trucks.

Antonella cares more about the design and function of her telephone than that of her car. Her priorities in the Fiesta are visible in the car's central panel, where controls inspired by those of a cellphone operate the audio and air-conditioning systems. Designers working on the Fiesta referred to the shape framing the dashboard instruments as "Antonella's glasses."

Ford's goal in using made-up characters is that they will help produce cars that transcend national traits and are instead built around international, psychological archetypes. Antonella is an extreme version of a type the Ford designers call the fun-seeker.

"There are fun-seekers in London and Cleveland," Mr. Callum said.

But the image of the fun-seeker appears sharply etched and more extreme when set in Rome. "In Rome there are lots of small cars," Mr. Yalman said. "They are always dodging each other. So a car there has to be nimble and it has to look the part. Romans have been conscious of how their vehicles look — all the way back to Caesar. Every little crease of their toga has to be just right."

Mr. Yalman first found the composite characters useful when he began directing marketing efforts for Ford in Europe. Confronted with many boundaries of nation and language, he said, he looked instead at common values and attitudes, a process he referred to as mindset segmentation. "We did a value and attitude map," he said.

Mr. Yalman found that archetypes like Antonella, the type he called hedonistic, existed in all countries.

The approach ties in to Ford's efforts to create the Fiesta and other models as global products, with equal appeal in the Americas, Europe and Asia.

Mr. Callum said the technique could be used to help imagine concept vehicles as well as production models.

(Courtesy New York Times)

Program & Events:

1.

****Call for Papers** interaction**

A Specialist Group of the British Computing Society

supports the First International Workshop on

Expressive Interaction for Sustainability and Empowerment

October 29th - 30th, London, UK

Introduction

The next generation of interactive technologies will be dominated by touch, gesture and other forms of movement. Collectively we refer to these as *expressive interactions*.

Tracking technologies are increasingly able to locate and follow people as they move through, or gesture in 3D space. Multi-touch surfaces and proximity sensing are set to be commonplace in business and leisure environments. New forms of 2D gestural interactions are emerging in different cultural settings. The next generation pico projectors promise to turn any surface into a re-configurable interactive device. Mobile devices enable expressive interactions with public displays changing the language and nature of interaction, particularly outside Europe and the USA.

The opportunities presented by these developments go far beyond iPhone apps, Wii games and photo applications on multi-touch tables. Large numbers of people who have previously been excluded from the digital economy have the potential to be empowered. The tyranny of the western keyboard and rectangular screen can be replaced by new forms of interaction that are much more intuitive and expressive. This in turn will democratize access to a wide range of new services, cutting across language, literacy and other barriers.

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The technology drivers for this change come at an opportune moment for the world as it grapples with the sustainability agenda and enabling inclusivity. Interaction design must address the social, cultural, economic and environmental impact that it is having and develop methods to ensure sustainable designs. Technologies providing ubiquitous mobile access and intuitive interactions can be harnessed to enable a more inclusive approach, empowering people who are economically, educationally or physically challenged. Thus the digital economy can be opened up to a wider world.

Workshop Aims

The overall aim of the workshop is to explore and understand the impact of new forms of expressive interaction that arise from new and emerging interactive technologies on economic, cultural and environmental sustainability.

In particular, the workshop aims to

- assess the impact expressive forms of interaction based on gesture, movement and touch will have on all people and economies, and
- understand sustainable design at a time of rapid technological, economic, environmental and demographic change.

Submissions

Position papers of 1000 – 2000 words are invited that address the workshop's aims and that focus on designing inclusive and sustainable expressive interactions. These will be reviewed by an internal programme committee and authors of accepted papers will be asked to submit a camera ready. Example topics include:

- Building natural multi-modal interfaces for accessibility of services in rural areas
- Mechanisms of social interaction based on expressive technologies for changes in the quality of life.

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- Developing specialized interfaces for facilitating assisted living.**
- Studies of people using expressive technologies to enhance quality of life.**
- Mobile Interaction and shared media infrastructure for inclusivity and sustainability.**
- Multi-user, multi-modal, multi-touch interaction for inclusivity and sustainability.**
- New paradigms, methodologies and tools for sustainable interaction design.**
- Exploring new combinations of input and output devices such as handwriting, interactive surfaces, pen, touch, gesture, haptic, speech and audio, remote connection and visualization for inclusivity and sustainability.**
- Cross-cultural applications of expressive interactions in everyday activities in education, health and enabling entrepreneurship.**
- Enabling sustainability in rural settings through reconfigurable modalities and energy efficiency.**
- Robust Interaction with uncertain data in expressive interactions.**
- Power efficient interaction and expressive interactions. .**
- Adaptivity and intelligence in inclusive and sustainable expressive interactions.**
- ‘Human-in-the- loop’ interaction for inclusivity and sustainability.**
- Near-user development tools and environments for sustainable expressive interaction design and production.**
- ‘Long-tail’ computing and personalization for inclusivity and sustainability.**

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Dates

Submissions due	Friday 17th July 2009, 5pm BST
Notification of acceptance	Monday 17th August 2009
Camera-ready copy	Friday 18th September 2009

Location

*Vodafone Group Services Limited,
1 Kingdom Street,*

London W2 6BY

Submission process

See the workshop website for further instructions

<http://www.ukinit.org/EISE09>

Organizers

Workshop Chair

**- Tom McEwan, Centre for interaction Design, Edinburgh
Napier University, UK**

Technical Chairs

**- David Benyon, Centre for interaction Design, Edinburgh
Napier University, UK**

**- Sriram Subramanian, Department of Computer Science,
Bristol University, UK**

Publication:

The proceedings will be published by the British Computer Society (BCS) and Springer-Verlag and made available though the electronic writings in computing (EWIC) system.

Costs

To be confirmed in the region of Full delegate rate: £150 (£130 for BCS members), Student rate: £50 (£30 for BCS members)

2.

USID2009

Design for All: Usability, Accessibility & Creativity

Call for Papers

New technologies of the Information Age making products and services evolve very quickly but the human diversity in age, culture and abilities making it difficult for all the consumers to take advantage of new possibilities of technologies. The human diversity in age, culture and abilities poses challenges for all planners, designers, technologist and entrepreneurs, to focus their attention to the design for human diversity, social inclusion and equality.

As part of the USID2009 pre-conference event, USID India invites students, researchers and professionals to submit their research papers on the following key areas under the main theme of the USID2009 conference *“Design for All: Usability, Accessibility & Creativity”*

- On line Services e.g. (Financial, Travel & Ticketing, Online search/enquiry services etc.)
- Mobile Applications (e.g. Mobile Communication, GPS, etc.)
- Enterprise Software products and applications
- Consumer products and applications (e.g. appliances, gadgets etc.)
- Medical & Health care products/applications (Diagnostics and Patient Info. Systems etc.)
- Physical spaces (Architecture, Public places etc.)

GUIDELINES FOR SUBMISSION

- All submissions must be in English and must include title and author information, including author affiliations.
- Faxed submissions are not acceptable.
- Late submissions will not be reviewed.
- The written paper should include a short abstract, keywords, body, and references (for more detail, please see the USID2009 Conference Publication Format).
- Submissions must not contain proprietary or confidential material and should not cite proprietary or confidential publications.
- All submissions must be in the camera-ready format (PDF). Due to tight publication schedules, revisions will not be possible. The submitted PDF version will be considered the final version of the paper.
- We recommend that you register using an e-mail address for communication between the review panel and the individuals. Important information will be distributed via e-mail for individuals invited to attend the conference, which must be acted on in a timely fashion.

ELIGIBILITY

This is open to the professionals, academicians and students.

REGISTRATION

For registration send email to usid_callforpapers@usidfoundation.org with your name, institution/organization, and the theme.

Last date for registration: July 10th, 2009

SUBMISSION

Final Submission: July 31st, 2009

REVIEW CRITERIA & PROCESS

Each paper submission will be distributed to and reviewed by experts. Care will be taken to avoid conflicts of interest/affiliation when matching reviewers and participants.

Submissions are reviewed based on:

- Originality of the content
- Quality of the content
- Relevance to the theme
- Clarity of the written presentation

The papers short listed by the review panel will be presented during the USID 2009 and all accepted papers will be published in the USID 2009 Conference Proceedings. Teams will be notified of acceptance or rejection by August 14th, 2009. Authors of selected papers will be expected to attend the conference in order to present their submissions to other conference attendees. USID India will also notify the authors through email or phone and also through post.

3.



Designing for Children

- With focus on 'Play + Learn'

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

The international conference 'Designing for Children' with focus on 'Play + Learn' is scheduled to be held at Mumbai, India in Feb 2010 and is being hosted by the Industrial

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Design Centre (IDC), at the Indian Institute of Technology (IIT) Bombay, Mumbai.

This international event is aimed at deliberations and discussions concerning design issues related to children. The event is expected to throw light on the role of designing for children as related to design of objects, media and environment with focus on 'play and learn'.

The events are centered around the interests of students, educationists, practicing designers and children related interest groups. The event has been designed to be lively, interactive and thought provoking and will provide great opportunity to interact with thought leaders, listen to visions by researchers and for networking.

The major events during the week are:

- 1. Design Education Meet (2-3, February 2010)**
- 2. International Design Conference (call for papers is open) (4-6, February 2010)**
- 3. Exhibition of projects on 'Design for Children' (2-6, February 2010)**

The registration as well as the call for papers for the 'International Conference on Designing for Children' is now on.

This is an invitation to be a part of events concerned with designing for children with focus on 'play' and 'learn':

Call for papers:

The call for papers as well as registration for the 'International Conference on Designing for Children' is now on.

Deadlines:

**Deadline for Abstract submission (500 words maximum):
15h of August 2009**

Acceptance of Abstract: 15th of September 2009

**Deadline for full paper submission (3000 words maximum):
30th November 2009**

Themes for the conference on 'Designing for Children with focus on Play + Learn':

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We invite interesting experimentation, different perspectives, innovative design applications, in-depth case studies, research outcomes and position papers centered on the theme of the conference.

The following are the suggested main themes for submission of papers:

- Products for children
- School for children
- Children's environment
- Children and media
- Interactive environments for children
- Children with special needs
- Development issues of children

Further details:

<http://www.designingforchildren.net>

Helpdesk - 'designing for children'
IDC, IIT Bombay
Powai, Mumbai
400076
India

Phone:
091-22-25767801/ 7802

email:
seminar@idc.iitb.ac.in or designingforchildren@gmail.com

The event is organised by InDeAs, Design in India and IDC, IIT Bombay.



'in a planet of our own'

- a vision of sustainability from across six continents

**3 to 7 of November 2009
at IDC, IIT Bombay, India**

www.inaplanetofourown.net

The event 'In a Planet of Our Own' is scheduled to be held at Mumbai, India from 3rd to 7th of November 2009 and is being hosted by the Industrial Design Centre (IDC), at the Indian Institute of Technology (IIT) Bombay, Mumbai.

This international event is aimed at creating design awareness on sustainability and simultaneously offers a platform for interaction for the design community. The events are centered around the interests of students, educationists, practicing professional designers and sustainability interest groups.

The event has been designed to be lively, interactive and thought provoking and will provide great opportunity to converse with grandmasters of design, interact with thought leaders and listen to visions by outstanding speakers.

The event is expected to throw light on the role of design in an interconnected global world within the context of sustainability.

The major events during the design week are:

1. World Expo Exhibition - Vision of sustainability from six continents

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- 2. Design Workshop on Sustainability for Students (entry is through a competition)**
- 3. International Design Conference on Sustainability (requires registration)**
- 4. Meeting with the Grandmasters**
- 5. Public Installations based on Sustainability**

This mail is to let you know that the registration for the 'Design Workshop on Sustainability for Students' and 'International Design Conference' is now on. Further details are available at the event website <http://www.inaplanetofourown.net>

If you have specific questions regarding the event, please contact Chetan Bhuj, Event Manager at 091-22-25767820 or write to him at contact@inaplanetofourown.net

We hope to see you in November 2009 at IIT Bombay.

Prof Ravi Poovaiah

IDC IIT Bombay

Dr. Ajanta Sen

Curator – 'In a Planet of Our Own'

If you have specific questions regarding the event, please contact:

Chetan Bhuj,
Event Manager

Contact details:

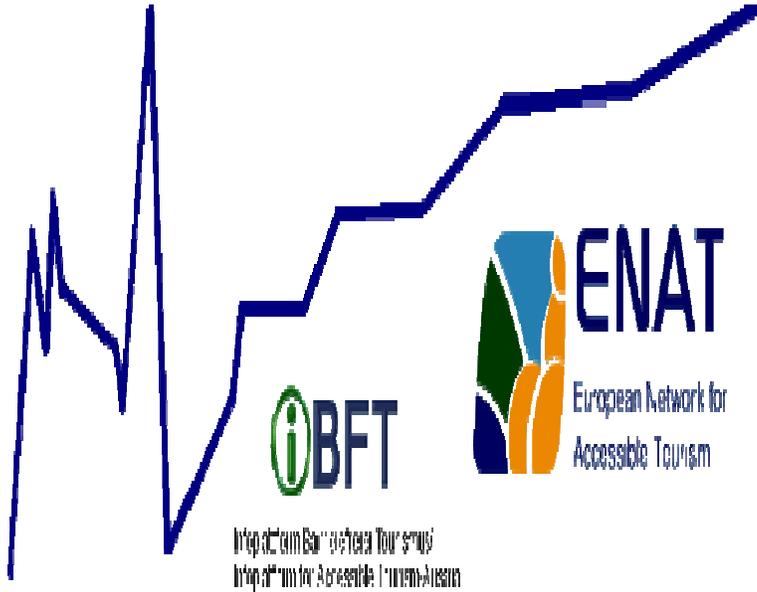
In a Planet of Our Own,

Industrial Design Centre (IDC),

Indian Institute of Technology Bombay (IITB),

Powai, Mumbai 400076, India

4.



2nd International ENAT-Congress:

**Trends and Prospects for
Accessible Tourism**

Austria Center Vienna

30.09.2009 - 01.10.2009

2nd ENAT International Congress:

"Trends and Prospects for Accessible Tourism"

Date: 30 September and 1 October 2009

**Location: Austria Center Vienna (Fotogallery)
Bruno-Kreisky-Platz 1
A-1220 Wien**

5.



香港復康會
The Hong Kong Society
for Rehabilitation



**12th International Conference
on Mobility and Transport
for Elderly and
Disabled Persons
(TRANSED 2010)**



June 2-4, 2010 (Hong Kong)

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Background

TRANSED was created by US Transportation Research Board in 1978. Held every three years, TRANSED conferences have been co-sponsored by the Transportation Research Board. The 1st TRANSED was held in Cambridge, England. Throughout the years, TRANSED was held 11 times in 9 countries, such as Orlando in US, Vancouver in Canada, Stockholm in Sweden, Lyon in France, Perth in Australia, Warsaw in Poland. TRANSED 2007 was held in Montreal, Canada in June.

TRANSED was traditionally held in Europe and North America and Hong Kong is the second city in Asia to host this event following Japan.

Venue and Dates

Venue: Hong Kong Convention and Exhibition Centre
(1 Expo Drive, Wan Chai, Hong Kong)

Main Conference and Exhibition: June 2-4, 2010

Pre-conference workshop: June 1, 2010

Post-conference Study Tour to Guangzhou, Shanghai and Beijing:
June 5-8, 2010

Date	Activity
February 20 th , 2009	Call for abstracts of papers/posters
April 1 st , 2009	Expression of Interest
August 31 st , 2009	Deadline for submission of abstracts
October 31 st , 2009	Notification of abstract acceptance
September 1 st , 2009	Call for registration
December 31 st , 2009	Deadline for submission of papers/posters
December 31 st , 2009	Early bird registration deadline



IDZ International Design Center Berlin

Patron

The Honourable Mr Donald Tsang
Chief Executive of the HKSAR government

Principal Supporting Organization

Labour and Welfare Bureau, the HKSAR government

Main Theme

Sustainable Transport and Travel for All

Sub-topics

- ◆ Affordability and Accessibility
- ◆ Environmental Concerns and New Technological Development in Accessible Transport
- ◆ Accessibility Concerns and Solutions for those with Cognitive and Sensory Impairment
- ◆ Accessible Tourism



Objectives

- ◆ Review advances in research, profile international breakthroughs and explore perspectives for technological innovations in response to the mobility challenges of an ageing population and persons with disabilities.
- ◆ Develop a forum to address the challenges and exchange the ideas, direction and solutions
- ◆ Pay particular attention to the topic of “**Accessible Tourism**”, which is building momentum in Asia and the Pacific Region, as well as worldwide.
- ◆ Feature an exhibition showcasing the latest technological developments in accessible transportation and universal design, such as lower-floor bus, Vehicle Safety devices, etc.



Organization's Profile

The Hong Kong Society for Rehabilitation is a government recognized charitable organization established in 1959, dedicated to providing services to enhance the quality of life of people with disability or chronic illness and older adult, and to advocate for their equal opportunities in the social, civic and economic arena.

The Hong Kong Society for Rehabilitation owns 3 fleets of 155 accessible buses, coaches and private cars to provide accessible transport services for seniors and persons with disabilities or mobility difficulty in Hong Kong and has founded the first ever accessible travel agent in Hong Kong, the **Easy Access Travel Ltd.**



TRANSED 2010 Secretariat

Address: 302 Tower A, New Mandarin Plaza,
14 Science Museum Road, Tsimshatsui East,
Kowloon, Hong Kong

Tel: (852) 2734 3312, (852) 2734 3315, (852) 2734 3317

Fax: (852) 2367 3375

Email: secretariat@transed2010.hk

Website: (TRANSED) <http://www.transed2010.hk/>
(HKSR) <http://www.rehabsociety.org.hk/>
(EAT) <http://www.easyaccesstravelhk.com/>

6.



Welcome to DesignChef - an online graphic and user experience design competition! You might be asking yourself, if this is a design competition why does the site look so crappy? That's where you come in, help us design the site and win sweet prizes!



Although our current logo (see top left), is pretty awesome, we think you can do better. Not convinced? Maybe Rs. 35,000 will change your mind? [Rules and Guidelines](#)

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We want you to create User Flows and Mockups for our new site. What's in it for you? Just Rs. 35,000.

Submissions for the UX challenge will be available on completion of the challenge

7.



About the workshop : A hands on workshop for innovation enthusiasts. A Group of professionals from varied fields, students, teachers from Design institutes, participate for learning, and exploring one selected innovation method and attempt to use the innovation method to create innovative Design solutions.

Event Details : **Date :**
25th July 2009

Venue : To be declared, Pune.
Time : 10 AM To 4 PM

Who should participate? :
Industry : Design departments
, Design professionals, User

experience design Professionals. From Engineering industry and IT Industry.

Academics: Design teachers, Design students from Product Design, Architecture faculty

Social context : The design topic will be chosen to contribute innovative ideas to positively contribute on some select social, environmental issues. Like energy conservation, Traffic etc

Mrs. Sangita Sakrikar
Sangeeta@innovationclub.net

1006, Sairang Apt , Tejas Nagar ,Kothrud , Pune – 411038.

Tel : 020 – 2538 2321

8.



9.

UMO – 5th International Cartoon contest'09

Announcement for the UMO – 5th International Cartoon contest, here is the summary, the details follow...

- Open to everybody
- 5 entries per participant
- No entry fee
- Awards worth Rs 60,000/-
- Deadline: September 7th, 2009

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The UMO - International Cartoon Contest is held by [UsabilityMatters.Org](#) towards the [World Usability Day](#). All the awarded and qualified cartoons will be exhibited.

Participation is open to all cartoonists from every country in the world. There is no Entry fee.

Please go through the rules and regulations – and in particular – the conditions applicable to the intellectual property rights.

Theme for the Competition

So tweet earth- toon tweeting for sustainability

We invite cartoons which humorously communicate the seriousness of the theme, by rethinking sustainability and recycling. Rethink situations, rethink technology, cars, mobile phones, materials, energy resources and everything else we use day in and day out to keep going. Rethink and depict how the usage of new materials that can fully enter a new life cycle by either going back to nature or going back into the design process as a new product and affect our world..

Awards and Acknowledgements

A jury will select the top 6 winning entries, the cartoonists will be granted a cash prize award of

- First prize Rs.25,000/- (Rs. Twenty five thousand only)
- Two second prizes of Rs. 10,000/- (Rs. Ten thousand only) each and
- Three Third prizes Rs. 5,000/- (Rs. Five thousand only) each
- Five Special mention awards

An exhibition of the winning and short listed entries will be held and UMO will publish an exhaustive works report.

The jury and the judgment criteria

We are in process of putting a jury of well-known professionals and socially active personalities. The names will be announced in due course, depending on confirmation. For Judgment jury will use criteria such as creativity, humor, visual communication, presentation, persuasiveness, originality, cleverness, relevance of content and execution to identify the winner.

An exhibition of the winning and short listed entries will be held and UMO will publish an exhaustive online-works report.

Deadline for Submission

Cartoons will be accepted through September 7th, 2009

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Rules and Regulations

Entries: up to 5 cartoons per person

Size (hard-copy) : A4 (210 X 297 mm) or A3 (297X410)

Size (digital) : 300dpi and in dimensions that are suitable for printing

Technique : free

Entries in hard-copy/paper will not be returned. Entries in digital format may need to be re-posted if the resolution is not found good for printing.

Exhibition and Prize distribution

To be announced

Submitting your entries

Mail your cartoons keeping the competition name in subject line to toons (at)usabilitymatters.org. If you are sending through the snail mail, use the following address:

UMO- 5th International Cartoon Contest 2009

usabilitymatters.org ,

Plot no.195,Flat no. 1,Sreenilayam Apts.

Kavuri Hills, Besides Pranadha Hospitals,

Madhapur, Hyderabad- 500033. INDIA

Phone: +91-9502759650

Please mention a little background information about yourself that may help identify you with your work and the email id that will help us get back to you with any communication.

Job Openings:

1.

A \$5b Product company in Hyderabad is looking for Senior UI/HCI/HFI professionals to join their R&D team.

Skills: UI, Human Factor, Human Computer Interaction, Ajax, Cognitive analysis, Interaction Design

Experience: 4 to 15 yrs.

Send resume to darshan@wengerwatson.com

2.

Sr. Interaction Designer

Sr. Interaction Designer

Yahoo is looking for an interaction designer (with some visual design skills) to work as part of the Yahoo Research labs in Bangalore.

You will be responsible for crafting the overall design strategy, interaction design models, task flows, and detailed User Interface designs and specifications for new products. You will also be responsible for designing and maintaining the research labs website.

You will work closely with the product engineering and product management teams to independently design the User Experience of the product. Knowledge of the user centered design processes and various design methodologies is a must. Experience with web applications and internet products is a plus.

Basic understanding of Visual Design concepts and ability to use it for quick mocks would be of added advantage

Preferred: Bachelors or higher degree in Human-Computer Interaction, Industrial Design, Communication Design, Human factors or related fields with 4-8 years of professional experience.

Send your resume to : join-ued@yahoo-inc.com , join-ued@yahoo.com

3.

Need a full time designer in Mumbai with passion for handicrafts and lifestyle accessories. To develop new designs and get it manufactured through the network of artisans we already have. Should have knowledge of manufacturing processes. Over-time take on responsibility of developing new artisan bases, creating product ranges, and introducing new designs in the market.

Please mail me on vishpala@ekibekicom or call on +91 98673 18003.

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4.

We need a Visual Communicator with 1 - 3 years experience for our office in China.

The person should be able to effectively conceptualise Graphics and Visuals for websites and software applications. Knowledge of Print Media would be an added advantage.

If interested, please send in your sample work.

Neha Modgil
Design Director
Techved Design
www.techved.com

5.

Kern works with leading companies around the world for user research and usability consulting in India. For its growing user research team, it requires two experienced researchers.

The researchers should have:

- Post grad degree in design, anthropology, sociology, psychology, or social work
- A couple of years experience in running user research projects in India
- Understanding of complexities running research in rural and urban India
- Good knowledge of standard research methodologies and analysis methods
- Self motivated and a team worker
- Must be able to work from Hyderabad

If interested, please send your resumes to ripul@kern-comm.com

6.

Adobe Systems is seeking User Experience Designers who will be responsible for creating great experiences for several members of the Adobe product family. You will work collaboratively with fellow members of the User Experience team to conceptualize, design and prototype ideas; then inspire members of Product Management, Engineering and Quality Engineering to develop award winning products.

Responsibilities:

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- Represent the "User Experience", translate customer requirements into defined specifications and inspire the Engineering team to develop the right product.
- Participate in the product definition process with the Product Manager, Engineering Manager and User Research and influence product strategy and direction.
- Develop and maintain usage scenarios, navigation maps, prototypes, specifications and other design documents.
- Work with development teams to make sure that the workflow reflects the customer's needs and ensure consistency among features.
- Define innovative user interfaces and interaction styles which result in improved user productivity.
- Develop expert-level knowledge of competitive and complementary products and bring new ideas to the team.

Knowledge & Skills:

- High degree of creativity and problem solving ability
- A passion for designing compelling user interfaces
- Excellent presentation & communication skills
- Team player
- A strong portfolio demonstrating past interaction design solutions
- Expertise in design tools like Photoshop, Illustrator etc
- Prototyping skills using tools like Flash, Flex, Dreamweaver and OR the knowledge of imaging / video domain applications would be definite plus.

Experience:

- 4 - 6 years of experience for the User Experience Designer position
- 6 - 10 years of experience for the Sr. User Experience Design position

Location: Bangalore and Noida

If you would like to contribute towards improving the experience with Adobe products and the above job description excites you then we would like to hear from you.

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Contact Parul Datta <paruld[at]adobe[dot]com>

7.

A US based startup is looking for a Flex/Flash Developer for its Bangalore dev center. In case

you are interested fire your resume to IHaveADream@suntulit.com

Responsibilities:

- Expert ActionScript and Flex/Flash developer having expertise in developing exceptional rich interactive information dashboards.
- Should have expert knowledge of PHP and MySQL to create the complete application.
- Expertise with Flash and Flex component development.
- Experience implementing custom skins, visual effects, and transitions.
- Excellent knowledge of ActionScript 3.0.
- Skills creating artifacts in Adobe Illustrator and Photoshop a plus.
- Excellent knowledge of CSS.
- Candidate will partner with our visual designer and other flex/flash developers to iteratively build the application.
- Strong grounding in software engineering and hardcore hands on programming skills.
- Should be able to dissect problems and come up with beautiful solutions.
- Ruthless at execution.

8.

small company to create website, applications and software in Andheri(E), Mumbai. Currently i'm looking for a web designer whether a male/female but with the experience between 0.6 - 2 years. If you know someone who is fit for this job then please reply me, my email id is contact@digitaljagat.com .

9.

The National Institute of Design (NID), Ahmedabad invites applications from suitable candidates for a faculty position in the department of Film & Video Communication, for an initial contract of two years. The same may be further extended, subject to mutual deliberations at that point.

The candidate should preferably be an alumnus of FTII, SRFTI, NID, or any other comparable institution.

He/She should preferably have specialized in either Editing, or Camera or Sound, have 5 years of work experience, and be in the 30-35 years age group.

The candidate would have to independently conduct courses, guide PG

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& UG students in their individual film projects and also assist the Film & Video department in planning, promotion and other routine administrative activities.

He/She can expect a lumpsum payment of upto Rs 25,000/- per month (negotiable, depending on qualifications & experience).

If interested, please e-mail your application & updated CV within the next 15 days to -

Shri Akhil Succena, Activity Chairperson, Education, NID
Email: akhilsuccena@nid.edu, education@nid.edu

In case you know of people who may fit the bill, please do forward them this e-mail.

Senior Faculty & Coordinator
Film & Video Communication
NID, Ahmedabad

10.

In the field of Education and is looking for a User Experience Designer to help him with the conceptualization, on a contract/freelance basis.

He is himself based out of Delhi/Noida and is looking for a contractor to work with him, preferably based out of Noida/NCR region.

Any person/firm interested can send me contact details or other details at saumitri@gmail.com or saumitric@yahoo.com

11.

We are looking for atleast 2 interaction design / user experience interns at NetBramha Studios, Bangalore.

We are a fast paced, strategy & interaction design company now looking go to next level.

Expectations

- Knack for Design. You live & breathe design
- Interaction Design / Usability
- Ability to think and arrive at design decisions based on facts and data.
- Passion to learn and go beyond pixel perfection :)

Things offered

- Kick Ass work on some real live problems and projects
 - 3rd floor Bangalore fresh air :D
 - Absorbing opportunity if the internship goes really great
- Please mail me at [aashish\[at\]netbramh_a.com](mailto:aashish[at]netbramh_a.com)

Founder, Lead Designer
NetBramha Studios

IDZ International Design Center Berlin

<http://netbramha.com>

+91.9886464074

12.

A freelance flex developer with 2-3 years of work experience.

6 months full time contract and possibility of renewal based on feedback and project requirements.

You will be working on a R&D project in a renowned MNC.

For further details please get back with CV and expected remuneration.

Appreciate if you can refer someone outside this community as well.

aurobinda@gmail.com

+91-9886396287

13.

We have following positions open

Leader: Industrial Design 2 positions Pune

Leader: Graphic Design 2 positions Pune

Junior candidates or fresher's also can apply.

Detailed job description is attached. Kindly write to sulakshana.halgekar@lokusdesign.com (+91-20-25451578)

14.

At RSA we are looking for user experience designers and senior experience designers to be part of our User Experience team! We are passionate about simplifying the user experience of the end users of our products, so we're looking for someone with a knack for creating clean, intuitive, and usable interfaces to join our team of talented and highly collaborative designers in our Bangalore office.

Primary responsibilities:

- Provide user interface design solutions for one or more RSA products.
- Work closely with Engineering, Product Management, Marketing and other groups within RSA to optimize the user experience for our customers and to make ease of use a product differentiator.
- Create paper and online prototypes to gather early feedback. Must be familiar with the iterative design process and be able to develop web pages for integration into the product.
- Communicate designs by creating storyboards, prototypes, user interface design specifications and crafting process flow diagrams.
- Work closely with Usability Engineers to validate designs using a variety of methods, including usability testing, focus groups, surveys, etc.

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- Interact closely with end users and analyze feedback derived out of user surveys, questionnaires and user observation exercises.

Qualifications required:

- Minimum of 4 to 10 years experience leading user interface design efforts in a software company development environment, with some of that experience designing web interfaces. Visual design skills along with interaction design skills are highly desirable.
- Must understand all phases of the design and software development process including planning and scheduling tasks. Experience designing complex web-based applications is a plus.
- Experience developing personas, scenarios, wireframes, usability requirements, and leading brainstorming sessions.
- Experience validating designs using focus groups, surveys, usability testing, and other creative methods.
- Ability to work well with Engineering, Product Management and Marketing to validate product requirements and to convert requirements into usable product designs.
- Demonstrated expertise with products such as: Photoshop, Illustrator, Flash, Dreamweaver, Director, and other professional design tools is a requirement.
- Must have excellent communication skills.
- Must be a self-starter who thrives on working in a fast-paced environment.

About RSA:

RSA, the Security Division of EMC, helps organizations protect private information and manage the identities of the people and applications accessing and exchanging that information. RSA Security's portfolio of solutions—including identity & access management, secure mobile & remote access, secure enterprise access and secure transactions—are all designed to provide the most seamless e-security experience in the market.

URL: <http://www.rsa.com>

Send in your profiles to giby.george@rsa.com. Short listed candidates will be personally interviewed at the RSA office in Bangalore on Saturday, 25th of July 2009.

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User Experience designers with RIA exposure to be part of User Experience team! We are hiring for 3 positions. Please find the description below.

Send your resumes to revathi.shekaran@emids.com at the earliest Please provide a portfolio of most recent for faster screening.

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Number of Openings: 3
Job Location: Bangalore
eMids URL: <http://www.emids.com>
User Experience/RIA Designer (3-5 years)

Education:

Bachelors degree

Certification in HCI/ Interaction design/Usability is a plus

Technical Skills:

1 to 2 years of hands on experience with Adobe Flex 2.0 or Adobe Flex 3.0, Silverlight, Actionscript 2.0 or Actionscript 3.0

Flex and Server side application communication

Expert level experience on Photoshop, Flash, Dreamweaver

Ajax and Javascript libraries

Hands-on experience on aspx and or JSP development

Functional Skills:

Strong communication skills

Strong exposure to Usability and User Experience

Strong exposure to task analysis, heuristic evaluations, interface audit and cognitive walk- through

Ensure all product designs meet usability objectives and user requirements.

Exposure to Agile Product development environment is a plus

Able to handle and balance multiple projects and assignments

Works with BAs, Product owners, internal/external clients and stakeholders towards requirement gathering and feature expansions

Ability to work independently and as part of development teams

Understands cross cultural user experience issues

Converts requirements into wireframes and Prototypes using Axure or IRise and or HTML and Javascript

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Ability to present and sell the concepts and designs to the stakeholders

User Experience Designers (1-2 years)

Technical Skills:

HTML, Javascript, XML, Dreamweaver, Photoshop, Flash, Flex and or Silverlight

Axure and or IRise (not mandatory)

Functional Skills:

Strong communication skills is a must

Passion for Rich Internet Applications and User Experience

Ability to adapt and learn new technologies and tools

Works with development and UXP teams towards converting requirements into wireframes and prototypes

Ability to work as part of multi-disciplinary teams

User Experience Design Interns (0-1 years)

Education:

Design School students –Preferably from Interaction Design/Interface Design/Human Factors/ Industrial Design/Information Architecture/ Psychology

Mandatory Skills:

HTML, Javascript, XML, Dreamweaver, Photoshop, Flash,

Secondary Skills (non-mandatory)

Flex and or Silverlight, Actionsript

Axure and or IRise

Functional Skills:

Strong communication skills is a must

Passion for learning and practicing User Experience

Ability to adapt and learn new technologies and tools

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Works with development and UX teams towards converting requirements into wireframes and prototypes

Ability to work as part of multi-disciplinary teams

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We are an engineering company with a flat hierarchy and will remain engineering focused. Everyone in our company is hands on, including CEO. We are looking for hands on people to join our product team and management team. Once again I would like to stress the importance of being hands on and the appreciation for engineering.

We care more about drive and passion and past achievements as opposed to big names on candidates resume. We have a sweet spot for entrepreneurial candidates who have taken risks to follow their dreams, independent of the outcome. We like people who have worked in product oriented companies as opposed to services oriented companies.

We love people who have an intense curiosity and a hunger to learn, who constantly work on improving themselves beyond their work requirements.

That being said, we are always open to candidates who have an intense drive to create something of their own, candidates who see value in leaving their mark, who have understand pride of ownership.

1) Chief Operating Officer/ GM India operations

Location: Delhi

Requirements:

Education:

Bachelors: C.SC/ EE/ECE from a top tier school.

Masters: MBA from a top tier business school Highly desired.

Work Experience:

Minimum of 4 years of Software engineering experience in product based companies.

Minimum of 2 years of Product management experience highly desired. Candidates must have had successful products.

Must be an engineer at heart with strong business acumen.

Responsibilities:

- Will work closely with the CEO and will be responsible for entire India operations. CEO is based out of US, primarily to maintain relationships with all the top tier Social networks and Monetization vendors.
- This job is janitorial, just as the CEO's job. Primary objective is to help out the engineering team in removing the obstacles thus maximizing the efficiency and growth.
- Budget: Entire budget of India operations
- Recruitment: Work with the CEO to grow Indian team.
- Facilities: End to end responsibilities Indian facilities
- Delivery: Responsible for delivery of all applications.
- Process: Much like any startup we are very process light. As we

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grow to a larger team, COO will help implement just the right amount of processes to keep us efficient and agile.

- **Business Development:** responsible for maintaining relationships with all the media properties in South east Asia (Orkut, Myspace india, facebook india, Itimes, Bigadda, MTV, etc..) and all mobile operators in India.

2) Product Manager/ Engineering Leads

Note: All our Product managers are hands on engineers; they lead by example not by management. If you are looking for a pure management job, this is not the right fit.

Candidates will be responsible in entire end to end process of conceptualizing, developing, deploying, growing and maintaining applications. Each PM will own several applications/ games that will be launched in multiple portals world wide. Each PM will be responsible for their team.

Location: Delhi

Education:

Bachelor's: C.SC/ EE/ECE from a top tier school.

Work Experience:

Minimum of 2 years of Software engineering experience in product based companies.

Team leading skills with product & project management skills will be a plus.

Must be hands on.

Skills

Very strong applied logic.

Independent thinker.

Fast learner.

We believe that if an engineer has the skills above, they can pick up any technical tools required. Given the cutting edge nature of work, majority of people who joined us acquired the required skills without a formal training process – just learning simultaneously with work.

That being said following mentioned are the skills:

- Wide exposure to social media (Twitter, Facebook, MySpace, Blogging, etc..)

- Analytics driven growth and iteration

- Strong understanding of Viral, engagement, and retention loops.

- Back end OS: Linux (CENTOS)

- Clients: Browsers, Mobile phones (Smart phones, iPhones, GPhones)

- Front end web technologies: Javascript, Flash, HTML, JQuery, XML,XSLT

- Middleware: PHP, Python, Ruby

- Highly scalable Data storage

- Non relational Distributed Object stores: Memcached, Memcachedb, Tokyo Tyrant

- Infrastructure: Cloud computing, Dedicated hosted servers

3) Software Engineers

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Location: Delhi

Education:

Bachelor's: C.SC/ EE/ECE from a top tier school.

Work Experience:

0-3 years of hands-on Software engineering experience.

Candidate should have a strong drive and an innate desire to grow and learn.

Skills:

Very strong applied logic

Independent thinker

Fast learner

We believe that if an engineer has the skills above, they can pick up any technical tools required. Given the cutting edge nature of work, majority of people who joined us acquired the required skills during training process.

We believe that in order to create highly optimized, highly performant products engineer should have a wide exposure to whole end to end app development.

Below are the skills that we use day to day & thus are desired. We don't expect the person coming in to have a hands-on experience on all of these but the more of these you know the best. The fresher will get a waiver here: they might not be knowing most of these but they should have good command on the languages & concepts they have used in the projects they have done till now in their college & in their internships – which we expect should be web based; preferably in the social domain:

Wide exposure to social media (Twitter, Facebook, MySpace, Blogging, etc..)

Understanding our users and their cultural context

User focused design. Good engineering is not about complex technologies, good engineering is about creating products that users enjoy

Analytics driven growth and iteration

Strong understanding of Viral, engagement, and retention loops.

Back end OS: Linux (CENTOS)

Clients: Browsers, Mobile phones (Smart phones, iPhones, GPhones)

Front end web technologies: Javascript, Flash, HTML, JQuery, XML,XSLT

Middleware: PHP, Python, Ruby

Highly scalable Data storage :

Non relational Distributed Object stores: Memcached, Memcachedb, Tokyo Tyrant

Infrastructure: Cloud computing, Dedicated hosted servers

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An exciting opening at HIDESIGN!!

- 1. position - junior product designer**
- 2. location - PONDICHERRY**
- 3. qualification - FRESH GRADUATE FROM NIFT, FDDI or any design school in the field of leather & accessory design.**

BRIEF JOB DESCRIPTION:

for the first few months you would undergo training understanding the brand, ensuring all designs convert into sampling, handover of designs/styles to production, making required documents.

in the later stages, you would take on HOLII - a joint venture project (future grp+ hidesign). would be designing ladies handbags + smalls, etc.

SPECIAL SKILLS EXPECTED:

exposure in fabrics & embroidery as HOLII is a leather fabric combo brand of ladies handbags.

TECHNICAL SKILLS EXPECTED:

drawing skills, understanding of spec. sheets, microsoft excel/word/corel draw/ photoshop.

CONTACT -mehtaj@hidesign.com

sabna@hidesign.com

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Chief-Editor:

Dr .Sunil Kumar Bhatia Faculty Member,
13, Lodhi Institutional Area, Lodhi Road,
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Editor:

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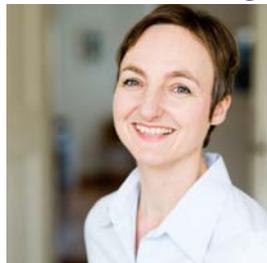
Special Correspondent:

Ms Nemisha Sharma
Mumbai, India
Nemisha.17@hotmail.com

Contributors:



Professor Birgit Weller



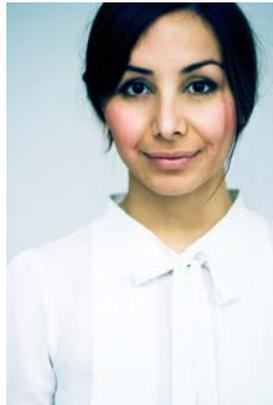
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Prof. Katrin Hinz



Neda Rajabi



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**Address for Correspondence:
13, Lodhi Institutional Area,
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Design for All Institute of India, 13 Lodhi
Institutional Area, Lodhi Road,
New Delhi-110 003 (INDIA)
Tel: +91-11-27853470
E-Mail: newsletter@designforall.in
Website: www.designforall.in**

(Cover Design: Courtesy IDZ)