

Design for All



UD NEWS in **JAPAN**

Chairman's Desk:



Accessibility is natural and it is God's gift to us .We have transformed this natural phenomenon into our social gesture of welcoming the persons. "Accessible" means welcoming and "inaccessible" unwanted or say unwelcome person. Nature in general has given us accessible earth and few difficult terrains like mountains, rivers etc. Those are inaccessible for ordinary persons with ordinary capabilities. Extraordinary individual with extra ordinary qualities make these inaccessible places to accessible shear by his inner strengths. To make ordinary man an extraordinary, leader of the past had devised the design to convert those difficult terrains into worshiped places. To make it accessible for ordinary persons they used man's inner strength called 'faith'. In ancient time, technology was limited and resources were plenty. Mechanization was not that widespread & advanced as we see it today. People were utilizing the available resources in very careful manner without disturbing the ecological balance and were highly concern for future generations.

They might be sensitive for future generations that they should not be accused by future generations for misusing of resources. They had utilized resources in very sensible manner. It was the collective efforts of our past generations that present generation is not facing any scarcity of resources rather we are blessed with abundance. 'Are we following the wise step of our precedence generations that succeeding generations should not blame us for misuse of present resources?' We are absolutely doing opposite & in insensitive manner what our ancestors had done for their future? It reminds me a proverb "Treat the earth well. It was not given to you by your parents; it was loaned to you by your children." Ancient man was mostly surviving with his less of mental and more of physical strength. That is how life was made available to him. He was left with no option and slowly his condition had taken the shape of 'faith'. Faith does not look for logic for its convictions. It simply works and why it works successfully in majority of the people is still a mystery. Stronger the faith better the mental & physical powers and could cross even inaccessibility shear by motivating & guiding force of faith. People with faith simply jump for the goal without thinking much of its consequences and it may be the secret of their successes .Our modern generation is aghast to see such works ' How can man do these impossible tasks?'. Sometime they collectively succeed and create the history and there by set an example of source of inspiration .Whenever collectivism or

individualism failed, our history appears unfair & doing injustice, even fails to mention their failures as a passing reference. Whether it was individual or collective failure or success, but I call that era of 'action oriented'. Once their actions had led them to the top of the mountain at worship place after successfully completing most difficult journeys, their faith holds stronger than before and they felt that whatever difficult time would come in their lives it would be nothing compared to that religious journey. They continued to live with that strong perennial guiding force and passed their lives peacefully. 'I can reach to the top of the most difficult mountain with the blessing of God. His call was "litmus test" of my faith and I proved victorious. I could win that time, why not this time'. That is how common man holds a belief. It is his psychological strength. It can be felt & experienced but can not be rationally justified.

We are no more natural so we are high in inaccessibility. Natural person is still accessible. 'Why have we forgotten to live naturally?' Reason may be- out of our compounded fears .We have made our surroundings inaccessible and ourselves most unnatural. We have understood the significance of inaccessibility at the cost of accessibility. We know the value of accessibility very much & we cannot ignore the role of inaccessibility in our lives. It is the modern concept of rational skepticism. I advocate that both should continue to co exist and whatever we do we cannot wipe out any one's existence from our lives

.Rather we should concentrate on the art of using right proportion of accessibility & inaccessibility in our design. To strike balance between them is a peculiar & tricky question. Each designer should create that environment where his designed products should not hurt the feelings of person with whatever challenges he has. We should design in such a way that person confronting challenge should not be taxed mentally & physically rather feel comfortable & ease. We should lead our people to congenial environments with our design that should manage the difficulties and improve the suppressed feelings. This would help them to discover the delight. We should design the product by using all the natural and universal parameters of the ingredients as water design for its flow with its ingredient's characters. It develops the natural path of accessibility by using two natural and universal factors- one is fluidity and the other is gravitational force and this reaches its destination. Fishes can swim but can not crawl and survive on land. Birds can fly and walking for long distances is unnatural & difficult. Man can walk & run but can not swim for long and flying is impossible for him without the machines. It means fish feels accessibility in water but inaccessible on earth or in air. Water is natural and Land & air is artificial environments for them. Similarly birds in general are comfortable in flying and they do not need our attention because places they choose are accessible to them. Man needs designer's proper attention because he has created unnatural & artificial world around him either due to

social, caste ,creed, color, religion and for his own illusion keeps on weaving his own life around & there by .

Sometime his figments of thoughts become guiding force and make the possible out of impossible. Man wishes to reach his destination as birds fly and thus designed air plane. One of the primary reasons why people opt for air travel against rail or road transport is faster connectivity and easy accessibility. In the bargain, one saves on both, time and money. 'Why does aero plane come into the existence?' It was the passion of the Wright brothers with talents. Their talent was equipped with available technologies of their time. Most of the time, we are inaccessible because of a lack of honesty & we do not work naturally. We compromise with our natural flow to gain the momentum to our artificiality .We compromise to satisfy our false ego & illusion and we do not live naturally. We create complex web around our lives which moves us miles away from the truth .That artificial world makes us to continue to live in illusion believing ourselves as natural actors. I have read somewhere that passion + talent = accessibility .Passion works as a dynamo and talent helps in solving the problems.

I further add that talent should have update knowledge otherwise the existing latest technology that may be useful becomes unsought technology for design. If person with crystal clear thoughts does what he wants to achieve would create an enable design. 'Crystal clear thoughts reflects fearless & accessible person. If man is accessible

his fears will be no more his fear and will design his surroundings as abode, products & city that is bound to be accessible and welcoming.'

Man gives too much importance to his privacy which becomes synonymous with inaccessibility .Inaccessibility is prevailing everywhere & has come to the present form of existence because of fault in perception of our past designers in solving the problems. They had given much thought to privacy and ignored its natural solution. Right balance of accessibility & inaccessibility is imperative for right design. A good example before us is the invention of antibiotic that has designed to kill the Bacteria simply using their natural growth for quick multiplying. Antibiotics surround the bacteria and encircle them for not to feed themselves from neighboring cells. They keep on multiplying and with the scarcity of food that forces them to eat their nearby bacteria and ultimately they die out completely.

Man at times tries to live in isolation but his needs of physiological & psychological needs compel him to live in community. He wishes to preserve his privacy but can not afford to lose community and with that conflict in his thought begins which leads to design his house in such a way that he should be a part of his community as well as he could be in isolation simply by closing the doors . He designed the house with the entrance door. The design of door was a first step toward inaccessibility in natural

accessible world created it to satisfy his privacy. An open door means 'permitted and welcome' and close door means 'No admission'. Accessibility for a visitor in house depends on owner's wish. Privacy of the individual leads to different degrees of inaccessibility. Some visitors are confined to entrance and a few ones to the drawing room and say to kitchen and others few to living room. Many are knocking at the door for permission but all are not welcome & they are permitted to various degree based on 'how much warm relationship the visitor has with the owner'. It was the level of privacy that led to varying degrees of inaccessibility; few were allowed and permitted to enter and rest were not. There is no universally accepted philosophical definition of "privacy" so there is no absolute definition of accessibility. Privacy in terms of inaccessibility indicates that, when it is properly used its conditions denote conditions of inaccessibility.

Man, by nature, hates monotonous life and he is always in search for changes. His other drawback is he gets bore swiftly with repetitiveness so his moods swing quickly from one extreme to another. Outdoor environments offer unique psychological, physiological and spiritual benefits to users .Sometime he wishes to live in open or say in crowded space and very next moment he wishes to live in private place. With the introduction of design of window and by change of degree of opening and closing he can satisfy his swinging moods. Ventilators are designed out

of compulsion because man needs oxygen & natural sunlight for survival but not at the cost of risk of his life. He designed the small ventilators close to roof so that proper sunlight and air enter but entry of person from that opening was restricted and was nearly impossible to break and enter.

Another factor was relating to natural calamities. Vagaries of weather had influenced and continued to do so in our design. These forced the man to design his house in such a way that flood; rainy water, affects of seasons should not disturb his peaceful living. They designed igloo to counter the severe winter and same time its shape should be in such way that it should retain the heat for long duration. Desert, Mediterranean, tropical, hills, plains etc have altogether their unique designs for homes. Fury of weather forced them to erect their houses on raised platform. To climb the platform they designed staircases for ease but unknowingly it had barred few people who were physically not that strong so they could not climb. This was the second phase of introduction of inaccessibility. In totality, fear of man from another man, animals and havoc of natural calamities and man's inner wish to live longer had forced him to protect himself by introducing the inaccessibility in his design. Forts were designed to introduce high degrees of inaccessibility by introducing raised platforms, high walls, smaller windows and one main entrance, and even that too surrounded with deep waters etc. Small cottages

in villages are most accessible structure. 'Less fear more accessible, compounded fears high inaccessibility'.

Technologies have changed the face of mankind and reinforced concrete construction (RCC) had played a vital role in our thought process. With this technology we have freedom to design the building of our choices and we have learnt the art of utilizing the earth power for benefits of mankind. We can design high-rise buildings and a more than village population can be accommodated in this high-rise building. This would help us to save lots of lands. This effort is still to be tried in many parts of the world .This has invited new problems of sewers, water, fire and many more. Our modern designers are continuously working for improvements in design of these buildings to make our living safe & better. These buildings are best for introducing accessibility with the use of state of art technology of elevators. An individual of with challenges can reach to their destination room or places within the building without much difficulty & by seeking help from others. Other side our politicians are becoming more insensitive and segmenting the natural world into political boundaries of more than 200 countries and I believe probably these numbers are more than at any time in centuries. Do we live in accessible world? Man made countries just to meet the greed of a few individual created the boundary at the cost of accessibility and made this earth most inaccessible. Again technologies are only tools for mankind in making the world accessible for all .It

is just not possible to visit but intellectually we can interact and share their thoughts with the help of internet and digital world.

Why are the windows in our house still at the heights of few feet from the floor? We are no longer living in those conditions where we were venerable with the attacks of crawling venomous insects, snakes etc. 'Why we still continue to design the windows in old fashioned?' Reason was design to protect from attack of harmful creatures. Many of them cannot fly but crawl we have thus raised the window from ground. 'Why are we not introducing the window from floor in our first floor or above floors?' Reason, we are still continuing to live with centuries old primitive thinking and never given much thoughts to change inspite of we are equipped with better technologies. What our past generations have done we are blindly following and extrapolating without questioning and doubting their design. We need overall change in our thought processes. 'Wise men are those who know the art what thought should be abandoned from thought process and what new thought should be entertained in thought process.' There's only one corner of the universe we are certain of improving, and that's our own selves. It is very vital for an individual that he should have proper sense of art of learning, unlearning & relearning and how use this art for benefits of masses.

In my opinion 'accessibility has suffered a lot because of its own image problems' if we suspect the problem we should talk it up, not talk it down .Our generation is being confronted by the failure to act of previous generations. In other way we can say that few decades back this problem was not that grave and our past generations might be facing other graver problems than accessibility or it was in their low priority. We need to contribute in shift in attitude is the recognition of the significant line lag between initial concerns and coordinated actions on issues as diverse as desertification, climate change ,and accessibility etc. If we do not act timely on these issues we will set a wrong precedence for coming generations. We are stuck up at the moment. We must rise to the occasion & face the challenges of change and gift better tomorrow for our future generations.

Access is typically defined within the limits of what a person sitting in a wheelchair is able to reach with arm movement only, with minimal shifting of the legs and torso. As such lighting and thermostat controls should not be above and power outlets should not be below the reach of a wheelchair bound person. One day everyone has to pass the one or many challenges of age and it is future of everyone .To assure our future financial security we invest on present schemes for regular income. To insure our social security we marry for family and invest the day we marry and we raise the family inspite of facing crest & trough in life but his never dies that his children

will look after him in future. 'Why not think for today's investment for making future world accessible by designing?' I appeal to all 'Every professions of whatever fields he is working should design for inclusive growth.'

Accessibility is a general term used to describe the degree to which a product (e.g., device, service, environment) is accessible by as many people as possible. Accessibility can be viewed as the "ability to access" the functionality, and possible benefit, of some system or entity. Accessibility is often used to focus on people with disabilities and their right of access to benefits, often through use of assistive technology. Several definitions of accessibility refer directly to access-based individual rights laws and regulations. Products or services designed to meet these regulations are often termed Easy Access or Accessible. People with disabilities are individuals with unique preferences and needs. Each person looks for different benefits from design. One cannot assume the abilities or preferences of a person with a disability simply because of previous experience with others with a similar disability. We need a special training to understand the individual and how to transform to design for collective use. I believe our future of designers are not clear in thoughts but their hazy picture of future is somewhere at horizon of Design For All/ Universal Design. We should incorporate accessibility into our composite policy and planning that would enable people with varying abilities the opportunity to experience the unique social and

personal benefits derived from these concepts. As and when suggestions for change are made, it should ensure how the issue of accessibility is likely to affect the future course of actions.

The name 'Takayama' means 'tall mountain'. Contrary to the name that gives impression it is highly inaccessible but this city is most accessible. United Nations has accepted this city of Japan as a model city and they have chosen this city to declare policy of accessibility for each city. UN is organizing the conference on 24-25Th November 2009 in this city for declaration of policy on accessibility. Their thoughts are active in welcoming and their actions are visible in making it practical. They have minutely thought to make this city accessible. While there are the physical barriers created in public buildings, housing, transportation, houses of worship, centers of social life, and other community facilities; no less important are the social barriers that have evolved and been accepted toward those who differ more than a certain degree from what the general population has been conditioned to regard as "normal". I can proudly announce that model city for Universal Design / Design For All is 'Takayama'.

We need a new order of leadership with this unique requirement, i.e: to work in terms of a future that they may not be present to see unfold, is what we refer to as stepping into a position of "legacy leadership." Transformational Leadership prepares leaders to assume

a legacy position, preparing the organization for long-term success while keeping an eye on the short-term results that make their long-term planning possible. Right actions of even minor consequences to be taken for achievements. If we fail to work on this we can not offer better future for generations to come. I find Mr. Satoshi Nakagawa who is always inspiring & impressing the young generation to work for long term goals and continuously trying to develop a leadership that should not only busy in just managing the affairs rather they should see beyond present. He has invited the authors whom he thinks can assume the charge of legacy leadership.

There are two components to this; training the human to accommodate the needs of the technology and designing the technology to meet the needs of the human. The better we do the latter, the less we need of the former.' Accessibility is not just about disability, if anything it is more about flexibility of mind at every level of the construction process from commissioning, through design and build, and on to evaluation. Accessibility accentuates good design and adaptability which helps future proof in enable design. By using accessibility in fact showing our respect for fellow human being and in fact it shows our flexibility & concernment for our environment. Our future lies in accessibility and that leads to inclusive growth "Creating Futures That Work" for sometime now. During this evolution from the work we pray that our designers should work on the concept of Design For All/ Universal Design that was began over twenty years ago I personally

give much attention that has shifted more and more to collective effort and the impact of influence in making things happen collectively.

'Be natural & will lead to high accessibility in environment'

With regards

Dr Sunil Bhatia

Design For All Institute of India

www.designforall.in

dr_subha@yahoo.com

Tel 91-11-27853470®

NOTE: Below is the Article 9 –Accessibility United Nations

Article 9 – Accessibility United Nations

1. To enable persons with disabilities to live independently and participate fully in all aspects of life, States Parties shall take appropriate measures to ensure to persons with disabilities access, on an equal basis with others, to the physical environment, to transportation, to information and communications, including information and communications technologies and systems, and to other facilities and services open or provided to the public, both in urban and in rural areas. These measures, which shall include the identification and elimination of obstacles and barriers to accessibility, shall apply to, inter alia:

a) Buildings, roads, transportation and other indoor and outdoor facilities, including schools, housing, medical facilities and workplaces;

b) Information, communications and other services, including electronic services and emergency services.

2. States Parties shall also take appropriate measures:

- a) To develop, promulgate and monitor the implementation of minimum standards and guidelines for the accessibility of facilities and services open or provided to the public;**
- b) To ensure that private entities that offer facilities and services which are open or provided to the public take into account all aspects of accessibility for persons with disabilities;**
- c) To provide training for stakeholders on accessibility issues facing persons with disabilities;**
- d) To provide in buildings and other facilities open to the public signage in Braille and in easy to read and understand forms;**
- e) To provide forms of live assistance and intermediaries, including guides, readers and professional sign language interpreters, to facilitate accessibility to buildings and other facilities open to the public;**
- f) To promote other appropriate forms of assistance and support to persons with disabilities to ensure their access to information;**
- g) To promote access for persons with disabilities to new information and communications technologies and systems, including the Internet;**
- h) To promote the design, development, production and distribution of accessible information and communications technologies and systems at an early stage, so that these technologies and systems become accessible at minimum cost**

IMPORTANT ANNOUNCEMENT:

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

Prof Peter Zec of Red Dot, Germany,

Prof Jim Sandhu, UK

Mr Mike Brucks , ICDRI

Prof Lalit Das, India

Mr John Salmen of Univesal Design Consultant Inc, USA

Mr Pete Kercher, Ambassdor EIDD (2nd Volume)

Prof Ricard Duncan, USA,(2nd Volume)

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



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

our website www.designforall.in or download from below links for single clipping .

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

Prof Peter Zec of Red Dot Min -8

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

Mr. Mike Brucks of ICDRI Min 1.5

http://www.youtube.com/watch?v=4_7CbkLOkWc

Prof Jim Sandhu, UK Min-8

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

Index of the film Min-1.2

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

John Salmen of UD Min-3

consultant Inc, USA

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

Indian Example of Sari (female dress)

and Dhoti(Male dress) Min-4

http://www.youtube.com/watch?v=_vmAmRUFptE

Mr. Francesc Aragall Min- 5

http://www.youtube.com/watch?v=d-D3JH_JGpA

Welcome note of Design For All

Institute of India Min-1.3

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

We solicit your cooperation and looking for feedback at

Dr_subha@yahoo.com

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Guest Editor:



Satoshi Nakagawa

*Satoshi Nakagawa
CEO, Tripod design
Project Professor, Design Innovation Laboratory, Tokyo
University, Japan*

*Board Committee, AUDN, Asian Universal Design Network
Constructed design evaluation method "PPP" based on the
mathematics approaches of user analyses theory
throughout the technology development on Universal
Design, conducting the projects for Design Engineering
with the perspective on human science, in collaboration
with international and domestic client in various field. In
2008, launched the advanced research for Design
education at the Design Innovation laboratory, Tokyo
University, Japan.*

*Office address:
Sanbancho Annex 2F
1-4 Sanbancho, 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>*

<REPRESENTATIVE WORKS>



HANDY BIRDY
(ballpoint pen):
Ballpoint pen designed for users with weak hands.



U-WING PEN (ballpoint pen):
A ballpoint pen that supports many different ways of holding it. The user is invited to find their own way to hold the pen



HANDY WORMY (carrying helper handle):
A handle that helps shoppers carry heavy plastic bags without hurting their hands or fingers.



Produce of
TOYOTA
UNIVERSAL DESIGN SHOWCASE :
An Exhibition and Event venue in Aomi, Tokyo.

<PUBLICATION>

“Universal Design Textbook” (Nikkei BP)

“Universal Design Practice Manual” (Nikkei BP)

Universal Design activities in Asia

1: AUDN

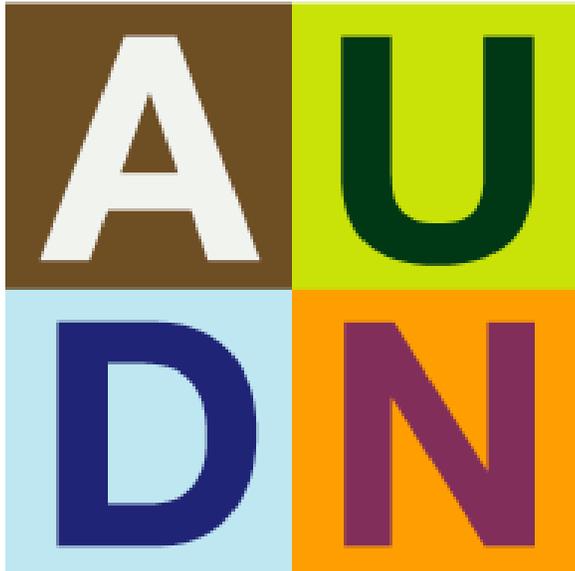
Tony K.M. Chang as CEO of Taiwan Design Center and Nakagawa at the University of Tokyo have come up with the idea of building an active network to promote the development and interpretation of Universal Design in Asia. We named it “Asian Universal Design Network (AUDN)”

The purpose of this AUDN organization is to link design cultures, administrative systems, and tradition of different Asian countries from the perspective of universal design, and to integrate design resources of various countries so as to enhance the understanding of universal design in various countries

For AUDN information, please refer February, 2009 issue can be downloaded on the Design for All Website website:

http://www.designforallin/newsletter_February2009.pdf

AUDN logo.



Asian Universal Design Network

亞洲通用設計聯盟

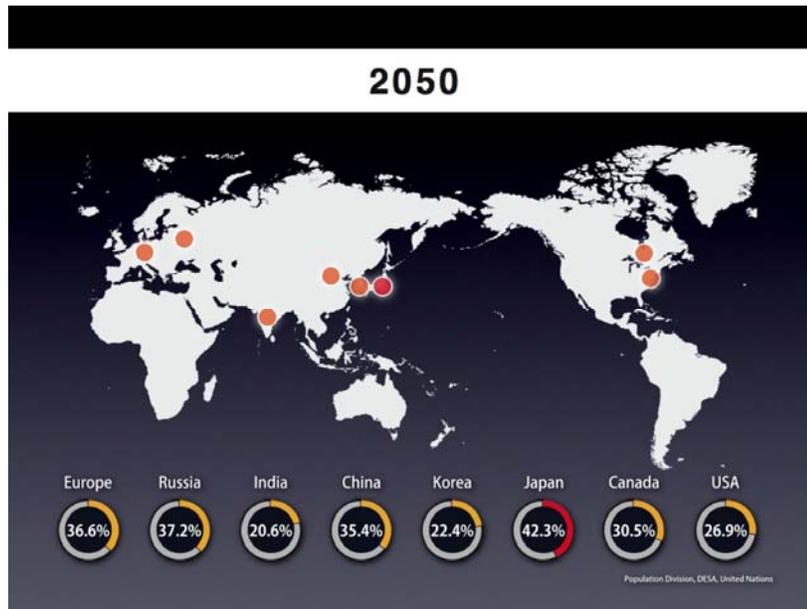
Editor's Desk

Satoshi Nakagawa

Introduction

As our world's aging population grows, the circumstances of our lives and societies will continue to change rapidly. Japan is in the forefront of Aging Society of advanced nation not only within Asia, but also on the worldwide stage. A considerable number of artifacts and urban planning designed during 20th century were designed toward the vague and average user group. Our Aging Society is a population of individuals with diverse characteristics who will be living together for a long period of time. The growth of this society will require us to reconsider the approach to Design and Industry that we developed in the 20th century. The fact Universal Design indicates to us is having insight into, and understanding of user in diverse. In some cases users are unaware of the daily difficulty, or willingness for the use of the artifact. Universal Design is the thought indicate the foundation of the insight through the deep understanding of the value and also the process, based on the perspective of individual, our life and society.

The ratio of Aging on 2050



The perspective of Universal Design will bring you the new insight for our society. This newsletter, October edition 2009, is focused on the theme and activities with increasing interest in the Universal Design scene in Japan. 4 pioneers in each professional background will introduce you the advanced perspective of Universal Design and the inspiration.

Satoshi Nakagawa

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

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

info@tripoddesign.com

<http://www.tripoddesign.com>

Forthcoming issues of Newsletter of Design For All Institute of India

1.



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 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

3

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 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-2

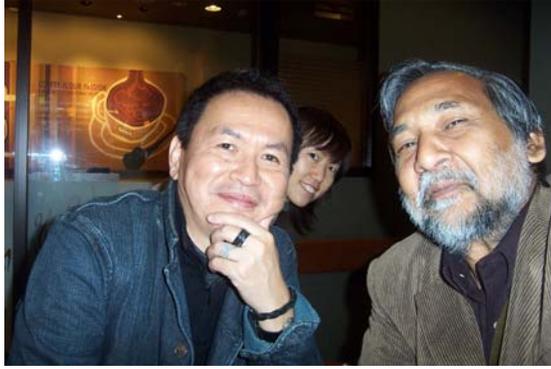
For further information and submission of articles,

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



From the Editors Desk

In this October 2009, Vol-10, No-4, Mr. Satoshi Nakagawa keeps his promise to showcase the design thinking of his group with the 'Design for All' community worldwide. To make this possible, they had to spend considerable sum to get the papers translated into English. This is a time consuming process and hence a marginal delay in bringing out this issue. We are grateful to you Satoshi. The coffee we had together has acquired a 'Design for All' aroma that will spread worldwide.

In this issue the first paper is by Mr. Takehiko Katsuo of Nikkei Design. He writes of driving forces and successes of UD movement in Japan in general and corporations in particular. Matsushita Electric (currently Panasonic) scored a notable hit with their UD-based laundry and dryer unit "Lab NA-V80". TOTO, on the other hand spent 2 billion Japanese yen, in establishing a "UD Research Center" at its R&D center located in Chigasaki City, Kanagawa. In times when China and India may provide low cost manufacturing, it becomes essential for the Japanese industry to provide, maybe a little expensive,

but definitely better designs based on UD research. This is the motivation that sustains Japanese corporate interest in UD.

The second paper is by Mr. Kouhei Musha, Director, Color Universal Design Organization (CUDO/NPO). This paper highlights the growth of the organization from a very humble concern of two young color blind biology research students, Ito and Okabe, who explored, documented and sought solutions to the problems faced by the color blind. The organization extensively used Vischeck, a tool developed at Stanford University that enabled individuals with normal color perception to experience simulated colorblindness. This tool has resulted in a jump in color perception research conducted around the world. The results achieved by the group and their desire to have people across the world experience those results has resulted in a special module in Adobe CS4 Illustrator and Photoshop applications. This is simulation software developed and donated by CUDO. Designers can now see how their design would look to the color blind. Color blind constitute 4 to 10% of any countries population. Indian business and researchers should find this paper interesting.

The third paper is by Ms. Haruko Yamada, dietician by profession. She writes on 'The development of meals for Universal Design'. This paper articulates development of meals for those who have difficulty in chewing and swallowing. With some thought of the difficulties

experienced, many delicious care meals can be marketed for use at home. The four levels of Universal Design Food have been developed: UD food to be “chewed”, “mashed with the gums”, “mashed with the tongue”, “not necessary to be mashed”. Further by changing the viscosity, it is possible to develop meals that can be ingested at a rate suitable to the physical condition of the user. With proper UD elders can have soups, rice cakes, vegetables, potage, pate, soufflé, mousse, etc. that look beautiful and are delicious too. The author advocates the importance of plates, spoons, forks and even restaurant suitable for the elderly.

The last but not least, we have Noboru Saginoya writing about the tourism city of Kasama where pottery industry has flourished for centuries. The author takes up the interesting challenge of designing eating utensils for the elderly and infirm that would enable them to smoothly enjoy a meal with properly designed utensils. This initiative successfully eliminated the suffering that individual had experienced with eating and helped to turn their life around. I really wish there were some photographs of the aesthetically products developed.

Thank you, Mr. Satoshi Nakagawa for this wonderful issue and a glimpse of UD in Japan. Japanese aesthetics and design is treat by itself.

The issue also has many interesting news items. It is a good feeling that this humble journal cum newsletter is

forging a global alliance in design that cares. Voluntary efforts are always blessed with synergy.

Enjoy the issue. We are known and remembered by what we share. So keep sharing and be happy.

Lalit Kumar Das

IIT Delhi,

lalitdas@gmail.com



Takehiko KATSUO

Senior Editorial Staff

Nikkei Design

Nikkei Business Publications, Inc.

1985 Finished Graduates Course of Tokyo National University of Fine Arts and Music, Faculty of Fine Arts.

Joined GK Industrial Design Institute.

In charge of design research and planning.

1991 joined Nikkei Business Publications, Inc.

In charge of Nikkei Design Magazine, as a staff writer.

1993 Deputy Editor, Nikkei Design

1994 Editor-in-chief, Nikkei Art

1998 Editor-in-chief, Nikkei Design

2008 Senior Editorial Staff, Nikkei Design & Business Group

2009 Senior Editorial Staff , Nikkei Design

Universal Design and Corporate activity

Takehiko KATSUO

Senior Editorial Staff

Nikkei Design

Nikkei Business Publications, Inc.

The concept of “Universal Design” or “UD” for short, which has its roots in the United States, is founded on the goal of designing products and environments that will be found user-friendly by as many individuals as possible, regardless of the physical adaptness of the user. Regrettably, however, this concept did not catch on in its country of origin. In Japan, on the other hand, aggressive initiatives by businesses and autonomous organization have taken root in a number of areas including product development, package design, town development, and information design. In these design efforts, UD, along with environmental compatibility, has come to be an absolute prerequisite.

In the past, a number of highly-ambitious Japanese businesses and corporate participants had already begun addressing the issue of creating products that would be easy to use for a wide range of consumers, including the elderly and disabled. However, the term “UD” would not appear in Japanese newspapers until around 1997. Subsequently, beginning in 1998, the appearance of the word “UD” would rapidly become more frequent with each

passing year. This is an indicator that the level of interest in UD in Japan has grown considerably.

The following represents a sample of conceivable factors behind the concept of UD rapidly entering the general consciousness in Japan during this time.

The Advent of a World Yet to Be Experienced by Mankind

One factor is the rapid aging of the world's population. In Japan, the percentage of the population consisting of elderly individuals aged 65 or older had already exceeded 20% as of 2005. Similarly, the graying of the population in Italy is on a comparable level, with all major developed countries in Europe experiencing a progression in the aging of their respective populations across the board. However, this phenomenon is not limited to developed countries, as emerging nations such as China and Russia are also exhibiting a rapid graying of their respective populations, to the point that it is said that mankind now consists of more middle-aged and elderly individuals than it does younger ones. For mankind, this signifies the advent of a new world that has yet to be experienced.

An aging population by all accounts spells the arrival of change in the market. As one gets on in years, their physical adeptness begins to change, causing sight, hearing, muscular strength, cognitive ability and other

faculties to become gradually weaker relative to those exhibited during their youth. Up until now, it was nearly a given that the design of environments and products would be conducted with a younger segment in mind, for the reason that the younger market formed the mainstream. However, if one continues to produce only items under the assumption that those who use them are physically capable, it is obvious that the number of people unable to use those products or environments will grow over time. Accordingly, accommodating the elderly market in the production process is an issue that businesses are now forced to confront.

Another factor is that the production of high value-add products capable of being extricated from price wars has become a pressing issue for businesses. Through manufacturing and exporting high-quality goods at a low cost, Japan emerged from the aftermath of World War II as a country which had accomplished rapid economic growth. However, given the increasing presence of “world factories” as embodied by China, India, and other emerging nations, Japan is at a stage where it can no longer compete with these countries on the basis of price. What Japan should pursue, therefore, are tenets of manufacturing that both further emphasize human sensibilities and levels of physical adeptness and are embraced the world over even should the price be slightly expensive. UD, which is based on the goal of using research of the physical attributes of the elderly and

disabled as the foundation for the development of products that are compatible with the sensibilities and perceptions of a broad range of users, was perfectly consistent with such a pursuit.

From CSR Response to Earnest Manufacturing Efforts

It should be noted, however, that the majority of businesses in Japan did not address UD-based manufacturing efforts from the outset. Prior to the introduction of the term "UD" into the Japanese vernacular, the concept of "barrier-free," which proposed to remove a number of impediments encountered by the disabled and elderly, was a common institution. UD was frequently perceived as an extension of this, hence the lack of initial action by Japanese business with respect to UD-based efforts.

From the point of view of the market as a whole, developing barrier-free products and environments is akin to developing products and environments for exclusive use by a select, limited user pool. Businesses, on the other hand, took the occasional view that such development efforts represented social contribution, but did not see these efforts as a form of business intended to generate significant amounts of income.

In the first "field survey of degree of UD initiatives taken" administered to businesses by Nikkei Design in the

summer of 2003, approximately 90% of respondent companies implementing UD initiatives stated that they believed such efforts served to boost their image. By this point, the term “UD” had already become commonly known, and consumer understanding of UD was progressing. An increasing number of businesses, particularly the larger firms, enacted focused UD initiatives that included adopting their own unique indicators for UD and incorporating them into their product development processes, as well as conducting employee education efforts. However, it is evident that, the image of UD was still one of social contribution, and corporate image enhancement was viewed as the direct result yielded by UD implementation.

Following this survey, Matsushita Electric (currently Panasonic) would score a hit with their UD-based laundry and dryer unit “Lab NA-V80” released November the same year. As a quality example of a UD product being successfully marketed, Matsushita Electric’s Lab NA-V80 would pave the way for gradual changes in initiatives taken by other businesses with regard to UD.

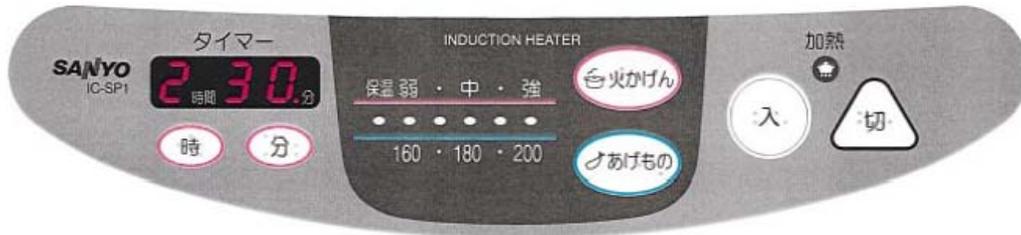
While TOTO, for example, had been addressing UD on an aggressive level even earlier than Matsushita Electric, in 2006, the company would spend a total of 2 billion JPY in construction costs to establish a “UD Research Center” at its R&D center located in Chigasaki City, Kanagawa. Along with the company’s existing UD research facility at its

headquarters in Kita-Kyushu, this UD Research Center is working alongside sample users to identify factors impairing product usage that consumers may have not yet encountered, render those findings into data form, and apply them to product development efforts.

Already more than ten years has passed since the term “UD” firmly established itself in the Japanese lexicon. In that timeframe, a significant amount of trial and error was conducted with respect to UD, and the term itself has ceased to be a major point of focus in recent times. However, this does not mean that Japanese businesses have ceased to address UD; rather, as initially stated above, it is an indication that UD is being incorporated in product and environmental development as a basic function, and is transforming into a highly-marketable concept that further coincides with human sensibilities.

Figure: 1





IC-BF1開発のための表示パネルシミュレーション。これらを盲学校などに持ち込み、弱視の人の意見を聞いた。「火かげん」や「入」などの文字のサイズをIC-SP1より50%大きくし、白と黒のコントラストで見やすくすることがベストという結果を三洋電機は出した



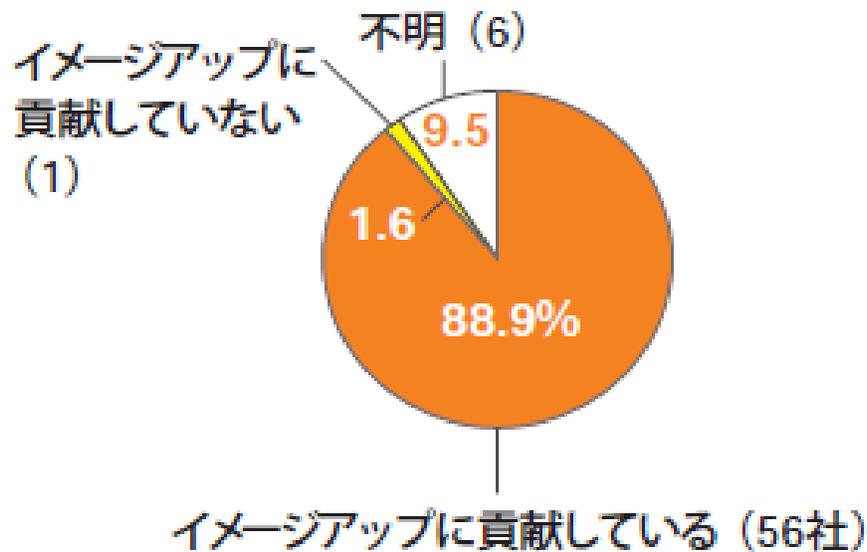
弱視者が見やすいだけでなく、健常者が普通に使えるように色のシミュレーションも繰り返し行われた

For certain Japanese businesses, prior to the popularization of the term “UD,” manufacturing efforts based upon research on the disabled and elderly were being conducted for products that users would be able to safely and intuitively use. In figure 1 is a photograph of SANYO Electric’s IH cooker (the “IC_BF1” released in 1996). Sanyo Electric would also release an IH cooker incorporating a Braille display in 1993. The company would subsequently realize a nearly-perfected model of the product through improving the interface and adding voice notification.

Figure: 2

問 UDに取り組むことが、自社のブランドイメージにどのような影響を及ぼす（及ぼしている）とお考えですか。

UDに取り組んでいるメーカー 63社



The meaning of UD had already achieved fairly wide recognition by this point; however, most companies had estimated the contribution of UD to be mainly for “Corporate Image improvement” rather than for “revenue generation”

Figure: 3





“Lab NA-V80” the laundry machine produced by Matsushita Electric (currently Panasonic) in November 2003 became a hit product in the market with its high evaluation, and proved that UD is the leading factor for the success on business.

Figure: 4



TOTO LTD. Opened “Universal Design Laboratory” in February 2009, in the R&D Center in Chigasaki-City, Kanagawa prefecture, for the research of Universal Design, evaluation, and training facilities. Built at a total cost of 2 billion JPY, TOTO’s new UD Research Center, coupled with its UD research facility in Kita-Kyushu, signify the company’s aggressive efforts to address UD. The intangible problems with usability that the user has not yet realized have been researched and at the results have been utilized during product development.

Takehiko KATSUO

Senior Editorial Staff

Nikkei Design

Nikkei Business Publications, Inc.



Kouhei MUSA

*Director, Color Universal Design Organization (CUDO/NPO)
CEO, MUSA DESIGN PROJECT, INC.*

1952: Born in Sendai-City, Miyagi prefecture

*1977: Graduated the faculty of Product Design, Tama Art
University*

Joined to Home-commodity Manufacturer

1984: Contracted partner of Hirano & Associates Inc.

1986: Established MUSA DESIGN PROJECT, INC.

Color Universal Design

Kouhei MUSHA

Director, Color Universal Design Organization (CUDO/NPO)

CEO, MUSHA DESIGN PROJECT, INC.

The members of the NPO/CUDO and I have spent the last ten years enlightening the Japanese public on universal color design and developing the concept in the country. The majority of our efforts stem from support activities conducted for the color blind. Now, however, we also provide assistance in creating visual information that can be conveyed swiftly and accurately to as many people as possible, including those with cataracts and other acquired diseases, and operate a business based on a certification system for the adequacy of that information. Our roots can be traced to the raising of certain social issues by two young biology students, Ito and Okabe. Being colorblind themselves, these two young men experienced more than a considerable amount of danger and inconvenience. Nonetheless, as they were scholars, both of them not only brought the problems they experienced to light, but also began to communicate methods to improve the situation through academic societies and the Internet. As someone who had been active in universal design right around that time, I joined their efforts. Having felt a strong sense of social responsibility as a designer, I became a part of their group and we unified our respective directions. We then initiated grassroots efforts for barrier-free activities

addressing color perception. Those activities have culminated into our current accomplishments, which include the systemization of efforts to further unify such activities with universal design in the form of “color universal design” or “CUD,” and the establishment of an NPO “Color Universal Design Organization/CUDO” that serves as the foundation for our work.

During that period, we were commissioned to perform CUD checking on, and oversee public maps and other displays for various autonomous organizations. For large-scale firms, we handled CUD checking for CSR reports published annually at a rate of approximately 200 companies a year. Our contributions have since expanded to include certification processes.

The truth is that even now, people who understand exactly what “colorblind” means are fairly few in number. Since this applies to Japan as well, one may assume that awareness regarding colorblindness in India is likely to be even lower. - colorblindness can be explained in the following manner: “Out of the human body’s receptor cells, the “red,” “blue” and “green” pyramidal receptors that pick up color may exhibit similar or identical characteristics amongst each other in an individual regardless of ethnicity, particularly the “red” and “green” receptors. Males suffer the most from this phenomenon, with afflicted Caucasian males said to be at a ratio of 10% to 12%, Asian males 5% and Black males 3% to 4%.

Conversely, the ratio of afflicted females is approximately 1/100 of afflicted males.”

Given that approximately 5% of Japanese males suffer from colorblindness, the question is, “What percentage of the Indian male population is colorblind?” My understanding is that it is slightly lower than Japan at about 4%. With India’s total population at 1.19 billion people (from the UNFPA’s State of World Population 2008), even if the distribution of colorblind individuals is assumed to be equal across sexes, a colorblind population ratio of 4% would mean that as many as 23.8 million Indian males bear traits of colorblindness.

However, regardless of the country, a ratio of between 6% and 1.5% of the total population is not considered high. As such, colorblindness tends to be overlooked within publicly-administered services and social systems. The underlying reason for this is that the color space perceived by colorblind individuals cannot be perceived by those capable of normal color perception. This issue was finally largely remedied by making use of a practical colorblind color perception simulator, entitled Vischeck, developed 10 years ago by scholars at Stanford University in the United States, who acted in a volunteer capacity. Vischeck enabled individuals with normal color perception to experience simulated colorblindness, and consequently resulted in a jump in color perception research conducted around the world.

Given these developments, in recent years, we at CUDO applied subsequently-obtained research results toward initiating the development of a simulation software program based on Vischeck that offers an even higher level of conversion and reproduction properties. The results we achieved and our desire to have people across the world experience those results was shared by the American corporation Adobe, whose Adobe CS4 Illustrator and Photoshop applications currently include the simulation software developed and donated by us. Through these efforts, we were able to create an environment allowing anyone to have a simulated experience of the color space perceived by the nearly 200 million colorblind individuals in the world today. Through its inclusion in Adobe CS4, utilization of this technology is steadily increasing. Our hope is that such simulated experiences lead to a deeper understanding and an increase in shared information regarding colorblindness, as well as the furthering of a society conducive to coexistence.

With that, let us look at exactly how things are perceived by those who are colorblind.

Please refer to figure 1/5 Color Pimentos.

Figure 2 represents a combination of a sample image taken using a colorblind color perception simulation (Type P, Type D) and the image prior to simulation (based on normal color perception). Below that in Figure 3, an

example of red-green color blindness is shown together with color blindness based on different traits, as well as a solar light spectral graph illustrating perception under both conditions.

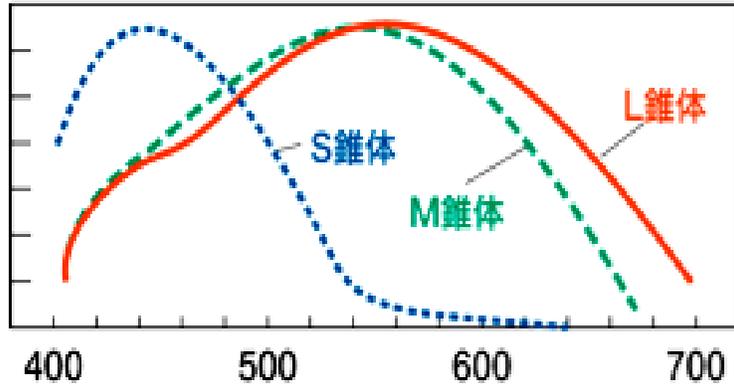
The population ratio figures provided use Japan as an example, and certainly do not represent large figures relative to the total population. Furthermore individuals with normal color perception (Type C), who represent the vast majority, do not by any means all perceive color the same way. This is due to individual differences that can be likened to those seen in vision and hearing capability. We call this "diversification in color perception," and it should be emphasized that fundamentally speaking, people should not be differentiated according to their individual color perception traits.

We received the honor of Good Design Award Japan last year with wide recognition of our project as a social activity. Lastly, in Figure 4, the CUD certification mark issued by our organization is featured, as is a sample of products by my design company developed with CUD in mind.

We appreciate the opportunity to introduce the concepts of Color Universal Design to people in India, and sincerely hope that our efforts represent a further step forward for the cause of eliminating preconceptions towards the colorblind on a worldwide scale.

色覚の5種類7タイプ

C型



3種の視細胞の分光感度(相対値)

- L錐体(赤錐体)
主に黄緑～赤
- M錐体(緑錐体)
主に緑～黄緑
- S錐体(青錐体)
主に紫～青

| 色の見え方 | 色覚タイプ | 頻度(男性) |
|-------|-------|-------------------|
| | C型 | (約 86%) |
| | P型 | 強度 (約 1.5%) 弱度 |
| | D型 | 強度 (約 3.5%) 弱度 |
| | T型 | (約 0.001%) |
| | A型 | (約 0.001%) |



これまでは所謂
正常

眼科学会
色覚正常

5 color pimentos



Type C



Type P



Type T

Type D



Kouhei MUSHA

Director, Color Universal Design Organization(CUDO/NPO)

CEO, MUSHA DESIGN PROJECT ,INC.



Haruko YAMADA

Dietician

Completed Graduate School at Japan Women's University in 1986 with her research theme of elderly and infant dental dietetics. At present, teaching at Sagami Women's University and The Nippon Dental University School of Dentistry at Tokyo Dental Hospital.

Written the books "Food for persons difficult to chew and swallow", "Universal recipe for the family to enjoy eating together" (Publisher: Kagawa Nutrition University Publishing Division, Supervise and Collaboration), "Food collection for the elders and their families to enjoy eating together" (Publisher: HYORON, Collaboration). And text books for "Lectures for a care food adviser" (Nippon Floral Art Inc.) and corrects student's papers.

The development of meals in Universal Design

Haruko YAMADA

In the past, for the people who have problem or disability in chewing and swallowing food, a doctor would make out a prescription and a dietician would prepare food in accordance with it. A nurse would then stay with them in the hospital to mince and cut food into small portions and assist them in eating. The nutrition department at the hospital would prepare a liquid diet or minced food in accordance with orders for those patients who need a long time to complete eating, cannot chew, or for those who cannot easily swallow.

I thought that we should not need to prepare a liquid diet or minced food for those who need long time to complete eating at home. I published a book "Meal for persons who have difficulty in eating" to show the various ideas of cooking to enable them to eat a meal as same as their friends or family. Many of them can have normal meals if condition is given a little thought. And also there are possibilities that we just purchase food or meals that are already cooked so that they can eat easily and safely.

At the present time, the ideas of "Delicious care food" and "Universal recipe for delicious meals" have become the mainstream.

As the project in a hospital, Ms. Setsuko Kanaya (Associate Professor, Health and Dietetics, Health Producing Department, Hamamatsu University) started the development of techniques for cooking a delicious and safe meal. This was the beginning of the development of Universal Design food.

Now, "Japan Care Food Conference" produces and sells Universal Design food, and they attach their original logo to help consumers to easily find their products.

ユニバーサルデザインフードとは？

日常の食事から介護食まで幅広くお使いいただける、食べやすさに配慮した食品です。その種類も様々で、レトルト食品や冷凍食品などの調理加工食品をはじめ、飲み物やお食事にとろみをつける「とろみ調整食品」などがあります。

ユニバーサルデザインフードのパッケージには必ず  マークが記載されています。これは日本介護食品協議会が制定した規格に適合する商品だけについているマークです。お客さまが選び易いよう、どのメーカーの商品にも「かたさ」や「粘度」の規格により分類された4つの区分を表示しています。この区分を目安にご利用に適した商品を安心して選んでいただけます。

まずはパッケージの  マークをご覧ください。

※日本介護食品協議会会員である食品メーカーは、この規格に基づき商品を製造・販売しています。

WHAT IS UNIVERSAL DESIGN FOOD? (Translation of the graphic)

This is food carefully prepared so that it can be eaten easily and safely. It is usable both as everyday food and as care food. There are various kinds of Universal Design Food such as instant packed food, frozen food, or "food

used to raise the viscosity of a liquid in a drink, soup, etc”.

The UD logo is always printed on the package of Universal Design Food, and it certifies that the product conforms to standards established by Japan Care Food Conference.

There are four different levels used to classify Universal Design Food based on the “hardness” or “viscosity” of the product. The level is clearly indicated on all Universal Design Food to help customers easily choose the best one.

「ユニバーサルデザインフード」のロゴマークについて



ユニバーサルデザインフード

日本介護食品協議会では、「ユニバーサルデザインフード」のロゴマークを作成いたしました。
今後、利用される方が選びやすいようにロゴマークを「ユニバーサルデザインフード」の商品やパンフレットに記載していきます。

The four levels of Universal Design Food are: Level 1 is for UD food to be “chewed”, level 2 is to be “mashed with the gums”, level 3 is food that can be “mashed with the tongue”, and level 4 is for foods where it is “not necessary to be mashed”.

商品パッケージ表示例



表示例(1) ユニバーサルデザインフード 区分数値 区分形状

(2) ユニバーサルデザインフード 舌でつぶせる

(3) とろみ調整

(4) ユニバーサルデザインフード 区分 舌でつぶせる

(5) ユニバーサルデザインフード 舌でつぶせる

While level 4 product look like baby food, they are seasoned strongly and have higher nutritional value and concentrations of salt than baby foods. Their seasoning is the same as normally processed foods.

In Japan, in response to the declining birthrate and an aging society, companies usually producing baby foods have launched the development of Universal Design food for elders. And now, there are a diverse range of menus available. However, it is possible that many consumers think that it would be an economic burden if they were to purchase UD food for their full meals.

It is preferable to adopt some ideas in the everyday meal to enable the elders or persons who have a difficulty in eating and swallow enjoy a meal together with their families. For example, we have to be careful about "Pneumonia by miso-soup". A soup has completely different texture together in it as liquid and solid, and it causes an error in swallowing as soup (liquid) unexpectedly gets into the respiratory tract when chewing the solid ingredients. This can lead to pneumonia. As a solution, we can add ground yam to the soup to change it into a viscous liquid, this causes the soup to reach the pharynx slowly and reduces chances of an error in swallowing.

The elders in Japan like “rice cake” that has strong adhesiveness and is very hard to be bitten off. Therefore, the number of elders dying from suffocating on these rice cakes when they get caught the throat increases during the New Year season in which the Japanese often eat these rice cakes the most. We have been able use mashed potato mixed with powdered rice in order to make the dumplings. They look and have a texture like rice cakes, but can be bitten off more easily. This allows the elders to eat them safely.

Furthermore, we stew vegetables until they are soft enough easily chewed but still keep the form of a vegetable as not to spoil the appetite. As for meat and fish, we select the parts that we can be eaten most easily and cook them using our original techniques to produce delicious and safe meals.

Also, for the people who are not able to bite and chew, we prepare potage, pate, soufflé, mousse, etc., to keep their meals looking beautiful and delicious.

I would like to recommend these meals to not only the elders and persons who are having problems or disabilities with chewing and swallowing food but also to persons who are in poor health or who are tired. Therefore, these are not just special meals, but also can be the usual meal that the family enjoys together everyday at home. I invite you make good use of the

Universal Design food that is on the market to take a rest from cooking and to find out which of of four levels is currently the best for you.

To go out could be a good stimulus for elderly and handicapped persons. Such activity is good motivation to care for their appearance, such as combing their hair, shaving or putting on makeup. They can get some fresh air and enjoy the seasonal changes outside. Also, I would like to recommend going out for dinner, lunch, or tea, etc. Hot chocolate, pudding, and jelly are very easy to drink and eat for dessert. Fresh juice, scrambled eggs, omelets, and cornflakes or cereal softened in milk are easy and safe to eat as a breakfast at a hotel. So, we can also enjoy traveling. I truly wish that more restaurants would pay attention to the elders and handicapped persons as potential customers and try to develop meals that they can eat and enjoy more easily and safely. . In fact, some hotels and restaurants in Ibaraki and Shizuoka prefectures have already started to develop these types of meals.

I also wish that we could purchase Universal Design tableware at lower prices; as many elders and handicapped people have difficulty in using tableware such as chopsticks.

Haruko YAMADA
Dietician



Noboru SAGINOYA

1950 Born in Fukushima Prefecture

1970 Graduated Ceramics Design Course, Product Design Department,

TOKYO DESIGNER GAKUIN COLLEGE,

1975 Joined Craft department, Ibaraki Prefecture Ceramics Technology Office

1985 Joined Ibaraki prefectural Government Industrial Technology Institute, Ceramics Technology Office

1991 Chief researcher

1996 Head of Ceramics technology Department

2003 Executive chief researcher / the head of Craft Technology Division

2004 Executive chief researcher / the head of Craft Technology Department

2005 Head of Ibaraki prefectural Government Industrial Technology Institute, Ceramics Technology Office

Contributed to KASAMA regional pottery with the education for the successor, the product development, exhibition planning, and lecture for several organizations in Ibaraki prefecture.

Other activities:

Participated in Ibaraki design promotion conference

The special member of Ibaraki design promotion conference

Participated in the establishment of KASAMA Craft Hills

Contributed to several project hosted by KASAMA City.

Ibaraki prefectural Government Industrial Technology Institute

Ceramics Technology office

Universal Design and the promotion of the domestic industry

“The Production of People-Friendly Earthenware”

Noboru SAGINOYA

Ibaraki prefectural Government Industrial Technology Institute

Ceramics Technology office

Prior to introducing our activities, allow us to introduce the environment and traditional local industry of Kasama,. Relative to other municipalities in Ibaraki Prefecture, Kasama City is blessed with a number of shrines, temples, castles, parks and other historical landmarks, the most famous of which is Kasama Inari Shrine. The city is also complemented by the likes of the Kasama Nichido Museum of Art, the Kazo Tanaka Virtual Gallery, the Kasama Inari Museum, and the Ibaraki Ceramic Art Museum, the combination of which represent complete facilities for enjoying Western paintings and sculptures, Japanese paintings, as well as ancient and modern ceramics. Combined, these arguably make Kasama the city in Ibaraki Prefecture most rich in tourism resources. In terms of local industry, Kasama City's Inada area produces more granite than any other place in Japan. This granite is processed into construction materials and monuments, stone lanterns, and tombstones by stone

processing vendors. Kasama City's granite has been used for some time in principal facilities such as Tokyo's National Diet Building and the Supreme Court of Japan building, as well as in bridges and other construction works. Additionally, the "Inada Stone Exhibition," a collaboration between the Inada Stone Cooperation Association and a number of graphic designers highly recognized both within and outside of Japan for their work (members of the Japan Graphic Designers Association), had its 5th successful gathering this year. This collaboration, a joint creative endeavor that takes the graphic designers' inventive forms for expression founded in their everyday task of transforming concepts from 2D to 3D and fuses them with the craftsmanship of master stonecutters, is bound to form a new page in the history of stone art culture. Furthermore, the works of stone created by Kasama's craftsmen can be found serving as symbols or commemorative marks of town development not only in Kasama City and the rest of Ibaraki Prefecture, but throughout other prefectures as well.

Another local industry is the production of "Kasama-yaki" ceramics and pottery, which is said to have begun in 1772. Up until around the 1940's, Kasama-yaki was produced and distributed as products for kitchen use such as water jugs, mortars for grinding grain, and bottles with attenuated mouths to hold the likes of soy sauce, oil and sake, as well as all-purpose wares for daily use other than

eating utensils, such as ceramic wash basins and bottles to store make-up oil.

The latter half of the 1940's witnessed a shift in societal conditions that induced a dramatic drop in consumer needs for products for kitchen use and ceramic wares for daily use, causing the pottery industry that produced and sold ceramics to experience a slump in business. As a result many of these potteries have been forced out of business.

Consequently, in 1950, Ibaraki Prefecture established a prefectural ceramics guidance center for the purpose of revitalizing potteries and developing ceramics as a traditional local industry. Through this center, Ibaraki Prefecture has attempted to cultivate talented individuals capable of mastering the production and distribution of ceramics consistent with daily needs and the techniques required to fashion such products.

The framework surrounding the production of Kasama-yaki ceramics consisted of eight traditional potteries and a number of newly-established studios and ceramic artists that have commenced their trade since 1950. Currently, a total of approximately 265 Kasama-yaki establishments are concentrated in Kasama City and neighboring municipalities. Ceramics are produced using a traditional potter's wheel and shaped by hand. Only a handful of potteries have over ten resident potters, with the majority

adopting a workshop production setup based on a household handicraft system that involves between one to three potters. Each of these workshops highly values originality in its production process. Additionally, Kasama City is home to not only ceramic artists, but also those who specialized in woodworking, glass, metal forging, metal carving, dyeing and fabrics, photography, and calligraphy. Where some of these artists elect to pit their sensibilities against one other, others elect to collaborate with one another.

A Tourist City and Town Development through the Utilization of Local Resources

Kasama is a tourist city that hosts approximately three million visitors throughout its four seasons.

Two types of individuals tend to visit Kasama City. The first type, those who have been visiting since some time ago, come to participate in the various festivals conducted at Kasama Inari Shrine, pray for a wish or achievement, or enjoy the various flowers that come into bloom with each season.

The second type includes those who come to look at the ceramic works produced by local artists or to purchase Kasama-yaki wares, as well as those who come to participate in trial production workshops to try making ceramics on their own. In recent years, the latter type of tourists has increased at an overwhelming pace.

Another factor that supports this phenomenon is the presence of Kasama Geijutsunomori Park. This park is noted for the stone sculptures and ceramic monuments placed throughout it and its surrounding forest, and is a popular spot among young, middle-age, and elderly visitors from the metropolitan outskirts who come to simultaneously enjoy a walk through a forest and good art. This park also hosts year-round events that include the selling of ceramic handicraft works. Visitors claim to particularly enjoy the diverse Kasama-yaki wares available and the ability to converse directly with the makers of those wares. Of special note is the seven-day long Himatsuri festival held in the event area within the park between the end of April and beginning of May, which is said to attract approximately 300,000 visitors every year.

Similarly, the Takumi No Matsuri festival held in early November that features the craftsmanship of master potters from a variety of areas also serves to draw an even larger number of visitors than the “Himatsuri” festival.

Inside Kasama Geijutsunomori Park is the Ibaraki Ceramic Art Museum, which features permanent exhibits with superior ceramic works of art from both within and outside Japan on display. Adjacent to the park are Crafhills Kasama, a private facility that offers ceramics workshops, and the Ceramics Guidance Center at the

Ibaraki Prefecture Ceramics Technology Office, a facility for researching and testing production techniques for ceramics and pottery as well as for cultivating the next generation of potters.

Through efforts to establish a network of cooperation that links together each of these facilities, existing events have been able to effectively incorporate each facility's characteristics. These events have greatly contributed to increasing and expanding the level of interest in pottery. Additionally, events such as Zenkoku Kodomo Togeiten (The Kid's Ceramic Art exhibition, Japan) in Kasama, Amateur Togei Taisho (Ceramic Art award) and other events primarily conducted on a private basis have a history that extends back ten years, have also been contributing towards broadening the potter population as yet another tourism resource of Kasama City.

The Production of People-Friendly Earthenware

For a location such as Kasama that hosts a variety of visitors, each with their own purpose and individuality, town development efforts that allow those visitors to enjoy their visit at ease are necessary. Additionally, the development of living conditions that offer ease of residence and make all of its residents feel proud of their decision to settle there is also an issue for Kasama City to address.

As Kasama's environment as a tourism city continues to take shape, upon investigating the city's functions from a differing point of view, a number of inconvenient and impeditive elements were discovered. It is at that point that we realized the development of a society in which anyone can live safely and securely, relish and savor life together, and enjoy a healthy existence is necessary.

Such an endeavor requires addressing on both a "hardware" and "software" level. For that, public administrative bodies and the citizens of the city joined hands to address the issue of town development incorporating the concept of "universal design."

The pioneer activity behind this movement was the development of health promotion activities that featured "eating" as its keyword. The concept of "eating" had been addressed by a dentist by the name of Dr. Shoichi Hanawa (a member of the Dietary Culture Research Society under the East Ibaraki Branch of the Ibaraki Prefecture Dentists' Association; requested to conduct a lecture regarding health promotion activities within Japan).

The gist of activities currently being conducted consists of taking health promotion¹ as advocated by the WHO (World Health Organization) in 1986 as the base, applying

¹ Seek to improve quality of life and establish true health for individuals throughout their lifetime.

“universal design”² to that base as a keyword, and incorporating the concepts of “UD in eating”³ and “UD in the city” as the two core concepts in related activities (This outline of promotion activities is indicated in Figure 3 below.).

Given these activities, the Ceramics Guidance Center at the Ibaraki Prefecture Ceramics Technology Office, established the Society for Kasama-yaki Product Development. The Society for Kasama-yaki Product Development’s purpose is to address the production of kitchen utensils for the pursuit of an improvement in the quality of life of citizens based on the concept of “eating” and with the purpose of developing “eating utensils with which anyone can comfortably enjoy food.” Naturally, Dr. Hanawa is also a member, and is also a marvelous instructor (See Figure 1: Occupational Composition of Society.).

The Society for Kasama-yaki Product Development was founded in 2001 on the principle of “producing people-friendly earthenware,” and is composed of individuals of varying occupational backgrounds that include those in the medical and welfare, food and beverage, eating utensils retail, and pottery (ceramics) fields. Information

² Design products, buildings and spaces in a manner that allows them to be used by as many people as possible.

³ Environmental design that allows “anyone” to eat in the same fashion, whether it be addressing an eating impediment through a fun or diabetes-friendly diet, or a physical impediment through the use of specially-designed eating utensils. Design of The product emphasizes the actual process of eating food and not simply eating itself. Environmental design that remains barrier-free throughout the eating process.

is being exchanged from the perspective of each member regarding the functionality of eating utensils, and potters bring their sample wares in for mutual evaluation. The goal behind this process is to produce eating utensils that bear a higher degree of practicality. Additionally, a number of potters from other regions that produce ceramics also participate, which yields multiple designs for a single product and creates the advantage of “expanding the range of choice” offered to users so that they may choose the product that best meets their tastes.

1. Eating Utensil Design Concept

An eating utensil that can be easily used by anyone from children to the elderly, and subtly incorporates functionality that also allows use by disabled individuals. Additionally, an eating utensil that offers improved and sustainable functionality and aesthetics through “incorporating the concept of universal design” into an eating utensil series regularly produced by each potter. Furthermore, a product development approach that examined the idea of eating something from a variety of angles was adopted.

2. Adding a Kasama-yaki Touch to the Temptation of Food and Easy-to-Use Eating Utensils

This design is based on the actual process of eating, from picking up the food, to chewing and swallowing.

(1) Producing eating utensils that combine artistry with a design that allows food to be thought of in a manner

that induces a recollection of wanting to enjoy that food (utensils that serve as an effective precursor to a meal through stimulating the part of the brain that retains memories of eating)

(2) Incorporating functionality that enables a smooth eating process up to the point of food intake

(Functionality to be added: "doesn't slip," "is light," "is easy to drink with," "is easy to pick up food with," "is easy to grip," "is easy to hold," and "doesn't move")

3. Expected Benefit of Healing, Recovery and Similar Properties

Using the utensil for meals administered to those with dentures, with diabetes, with kidney disease, or those receiving care is expected to yield results in the form of art therapy and rehabilitative properties.



Figure 1: Occupational Composition of Society

KD(カサマデザイン)の定義

笠間焼が社会に貢献するために

「気軽に、個別に、笠間焼」

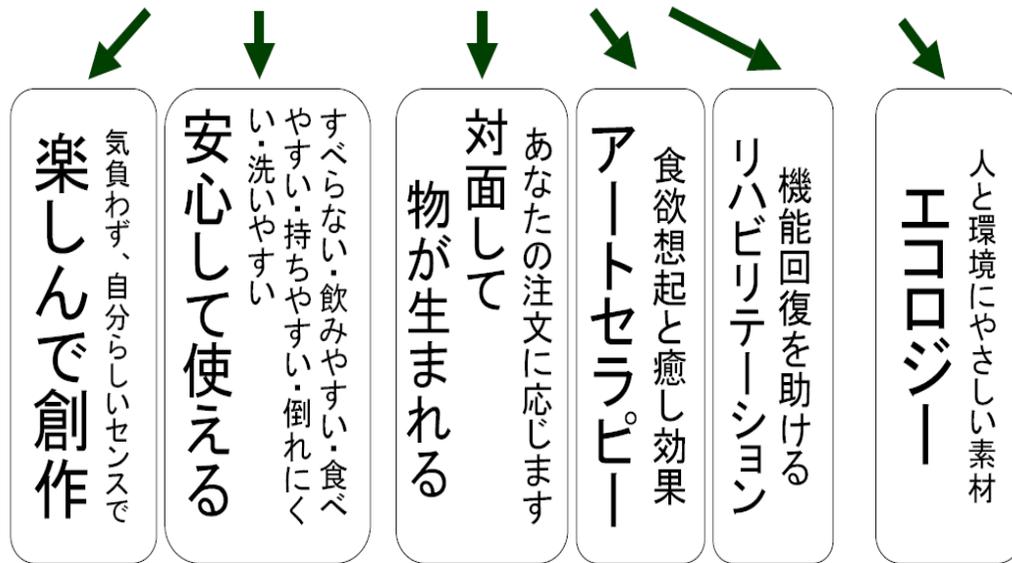


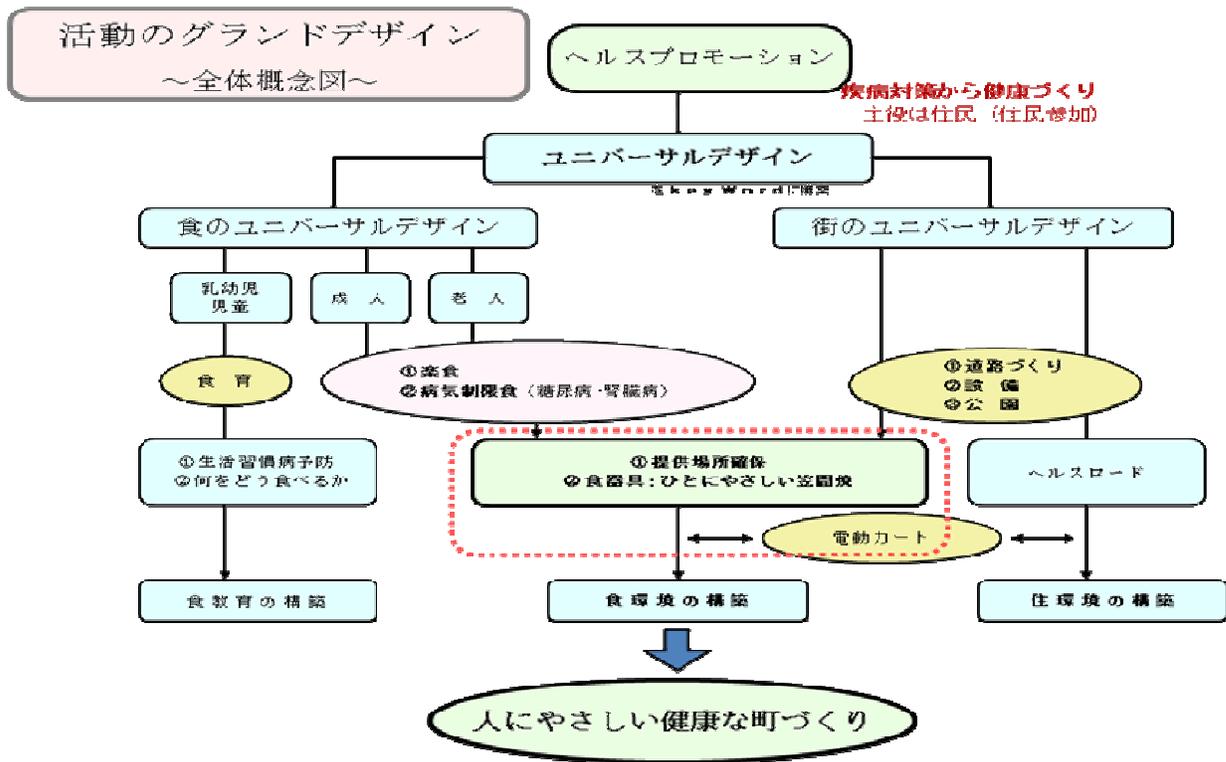
Figure 2: Definition of Kasama Design

In 2004, “Society for Kasama-yaki Product Development” changed its name to “KDS” (“Kasama Design Spirits”). The Society continues to address “the pursuit of people-friendly, universal designs, and order-made products.”

Closing

In the midst of enacting the aforementioned initiatives, the anecdote that left the most striking impression on me was that of an individual who was able to smoothly enjoy a meal with the eating utensils we developed. This successfully eliminated the suffering that individual had experienced with eating and help to turn their life around.

There are many different kinds of people who visit the tourism city of Kasama. In order to properly ready eating utensils anyone will find people-friendly and food options that address meal limitations, as well as arrange a level of hospitality that will allow anyone to experience the artistic culture of Kasama in a comfortable environment, I hope to proceed with initiatives that will link town development efforts incorporating “universal design” with regional development efforts.



Noboru SAGINOYA

*Ibaraki prefectural Government
Industrial Technology Institute
Ceramics Technology office*

Appeal:



Please complete this form in **BLOCK LETTERS** and return by e-mail, fax or mail to the Conference Secretariat:

Swire Travel Ltd, 6/F., Cambridge House, Taikoo Place, 979, King's Road, Quarry Bay, Hong Kong. Tel: (852) 3151 8900

Fax: (852) 2590 0099, E-mail: bodw2009@swiretravel.com. Each form should only be used for one registration. Registration is only valid upon receipt of the registration fee.

Participant's Details

Title: Dr. Prof. Mr. Mrs. Ms.

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Company: _____ Job Title: _____

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BODW Forum Registration (03-05 December 2009)

| | Normal Registration Fee (HK\$) |
|--|---|
| 3-day pass | 2,800 |
| 1-day pass | 1,200 |
| Half-day pass | 700 |
| Business of Intellectual Property (B.I.P.) Forum | 100 (*Registrant of 3-day pass holder is entitled to participate at the B.I.P. Forum for free and prior registration is required.) |

Please register by ticking (✓) the appropriate box(s):

| Type of Passes | Date | | | | | | Amount (HK\$) |
|---|--------------|--|--------------|--|--------------|--|---------------|
| | 03 Dec (Thu) | | 04 Dec (Fri) | | 05 Dec (Sat) | | |
| 3-day pass (03 - 05 December 2009) | | | | | | | |
| 3-day pass (03 - 05 December 2009) + *B.I.P. Forum (03 December 2009, free entrance) | | | | | | | |
| 1-day pass (Please select the date for your 1-day pass) | | | | | | | |
| Half-day pass (Please select the date for your half-day pass) | | | | | | | |
| | | | | | | | |
| Business of Intellectual Property (B.I.P.) Forum (03 December 2009) | | | N/A | | | | |
| Total Amount: | | | | | | | |

Track Selection

Concurrent tracks on different topics will be held everyday (AM or PM), please tick (✓) one track from each session below according to the type of day passes purchased:

| Date | Tracks | | | | |
|-------------------|--------------------------|--------------------|----|--------------------------|-------------------------|
| 03 Dec PM session | <input type="checkbox"/> | Fashion & Apparel | OR | <input type="checkbox"/> | Product Design & |
| 04 Dec PM session | <input type="checkbox"/> | Brands & Design | OR | <input type="checkbox"/> | Space & Design |
| 05 Dec AM session | <input type="checkbox"/> | Culture & the City | OR | <input type="checkbox"/> | Communications & Design |
| 05 Dec PM session | <input type="checkbox"/> | Culture & the City | | | |

*For updated information of the programme schedule, please visit <http://www.bodw.com>

HKDC Annual Awards Gala Dinner - 04 December 2009 (Fri, 7:30 pm – 10:00 pm)

| | Cost (HK\$) | No. of Pax | Amount (HK\$) |
|---|---------------|------------|---------------|
| <i>Dinner Ticket (12 pax per table)</i> | 1,250 per pax | | |
| Total Amount: | | | |

Please indicate any special dietary requirements (if any) by ticking (✓) the appropriate box(s):

Vegetarian

No
Pork

No
Beef

Others _____

Survey

How did you learn about BODW?

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On-line web site banner advertisement, please specify _____

Attend a past BODW Forum, which year _____

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Sales/Marketing/PR/Communications/Branding

Education

Government Bodies

Trade Association Representative / Professional Organisation

Student

Others, please specify _____

Method of Payment

Upon receipt of this form, the Conference Secretariat will email the confirmation and the methods of payment to your email. Registration is only valid upon receipt of the registration fee. We accept payment by Hong Kong local cheque, bank transfer or credit card.

Important Notes

- The organiser reserves the right to release any reserved seat(s) if payment is not settled in full within TEN days of the registration being received.
- In the event of cancellation, please notify the Conference Secretariat your registered name and email in writing. There will be a 50% administration fee of your difference or total amount of transaction. Refunds will be made only after BODW 2009. No refund will be honored for cancellation requests received after 13 November 2009.
- The organiser reserves the right to change the programme without prior notice.
- Information provided on the registration form will be used only for the purposes of processing the registration and communicating with the participant on matters relating to the conference and/or related event and such usage will conform to the Personal Data (Privacy) Ordinance.

I have read and agreed to the important notes set out on this registration form.

Signature _____

Date

2.

We take pleasure in informing you about the forthcoming **issue of i-manager's Journal of Educational Technology** (Vol No: 6, Issue No: 3; Oct - Dec '09), which is focusing on

"Ethics, Learning design and Consequences of IT in Educational Technology"

Education and Development/ Design Theory and Research/Organizational Theory, Strategy and IS/Human Behavior and IT/Human Computer Interaction/ Alternative Systems Development/ Global Information Systems Management/Extreme Innovation/Learning Design for innovative pedagogies / Transforming student learning with Learning Design/ Learning Design, design for learning and other theoretical approaches/Using Learning Design for strategic change in education/Teacher Educators and Learning Design.

We invite your contribution towards this issue to enrich our readers with your expertise and acumen.

Kindly find the Call for Paper attached herewith to know more on the range of topics.

With warm regards,

Sd/-

Ms. Shyni

Associate Editor
i-manager's Journal of Educational Technology
Phone: 91+-4652-227816

email: editor_jet@imanager_publications.com

url: http://www.imanager_publications.com

3.

India HCI in conjunction with the IFIP TC13 Special Interest Group on Interaction Design for International Development (India HCI 2010 /IDID 2010) will bring together researchers and practitioners from the India, South Asia, and worldwide to explore many challenges and to share latest research.

We invite contributions relating to:

**HCI in the industry of emerging economies
HCI contributions in social and economic development
HCI for products & services in emerging markets,
including for mobile systems
HCI and designs for low-literacy users
HCI and designs for bottom-of-the-pyramid users
HCI for remote contexts (international outsourcing /
global software development)
HCI responses to a world in recession**

We are inviting submissions of the following types:

**Peer reviewed full / short papers: path-breaking new
knowledge, referenced and rigorously validated
Peer reviewed design case studies: experience gained
from a particular interaction design project
Industry presentations: techniques or methods that work
in the industry shared by experts
Student design projects: HCI projects that were done by
students As well as some interesting "un-conferenced"
events**

**We also invite pre-conference activities including:
Workshops: mini conferences on specific themes
Tutorials: teaching sessions by experts
The conference will be held from March 20-24 in the**

Indian Institute of Technology, Bombay.
For more details, see: <http://indiahci.in>
4.

USID2010

India's 4th International conference on UX & Design

Designing Customer Experience for Emerging Markets & Beyond...

Pre-Conference Event

Call for Papers for USID 2010

Life, culture, and context of use for end users in the emerging markets are different to users in markets such as Europe and America. Therefore it is not necessary that the product which is successful in other parts of the world will also be successful in the markets of emerging economies. It is critical that professionals and organizations must research and understand the culture, context and needs of these people before they design any products, applications, or services for emerging markets.

The USID2010 pre-conference event organizing committee is inviting designers, researchers, product development professionals and students from all over the world to submit papers on ideas and research work on how technology should be enabled, utilized, and then presented as solutions to reach the masses of the emerging markets for overall socio-economic development in the following areas -

1. Education & Literacy
2. Mobility, Society, and Culture
3. Digital Communication , Media, and Entertainment
4. Collaboration and Social Networking
5. Accessibility and Assistive technologies
6. Aged and differently-abled population

7. Medical and Healthcare

The papers will be reviewed by a panel of expert professionals, both from industry and academia, which is under formation. The papers will be selected for presentation on the eve of the USID2010 conference and also for publication in the USID2010 conference proceedings.

GUIDELINES FOR SUBMISSION

- All submissions must be in English and must include a 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 details, 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.
- Submit your papers at usid_callforpapers@usidfoundation.org

ELIGIBILITY

Open to the professionals, academicians, researchers, and students from all over the world

IMPORTANT DATES

Last date for Registration: December 31st, 2009

Final Submission: March 31st, 2010

For registration send an email to usid_callforpapers@usidfoundation.org with your name, the name of your institute/ organization, and the theme of your paper.

USID2010 Conference

USID Foundation, India is proud to announce that continuing our tradition of organizing International conferences on User Experience and Design in India since USID2007, the first of the pre-conference event announcements introduces the theme of the conference for USID 2010.

USID foundation, India genuinely believes and follows the practice of taking inputs and suggestion from the User Experience and Design community, and is currently in the process of collecting inputs and suggestions from the community on the location of the conference, dates of the conference, and the content for the USID2010 conference. These details will be announced soon based on the inputs and suggestions received. We welcome any suggestions, inputs and participation in organizing and making the USID2010 conference richer in terms of quality and content. We are also inviting the volunteers for the USID2010.

News:

1.

Obama Promotes National Innovation Strategy

The president unveils a three-pronged plan to spur technology and business innovation in the United States.

By John Foley

President Obama on Monday outlined a strategy for spurring technology and business innovation in the United States. The plan seeks to create a national environment that's conducive to entrepreneurship and that provides the requisite "tools" for innovation, supported by more than \$100 billion in federal Recovery Act funding.

Obama delivered his remarks far from Silicon Valley, at Hudson Valley Community College in Troy, N.Y. He pointed to partnerships between area universities and businesses, including GE Energy and IBM, as providing the kind of training and job opportunities in emerging technologies and markets that his administration wants to encourage. Obama visited Hudson Valley Community College's Tec-Smart center, a soon-to-open facility with more than a dozen classrooms and labs that will be used to train students in alternative fuels, wind energy systems, and other green technologies.

In a speech to community college student and technology workers, Obama said his strategy aims to foster new jobs and businesses "by laying the groundwork and the ground rules" for unleashing innovation in the United States. The three-pronged plan entails investing in building blocks of innovation, policies to spur and promote entrepreneurship, and federal backing of emerging markets such as clean energy, smart grid, and healthcare technology that are deemed national priorities.

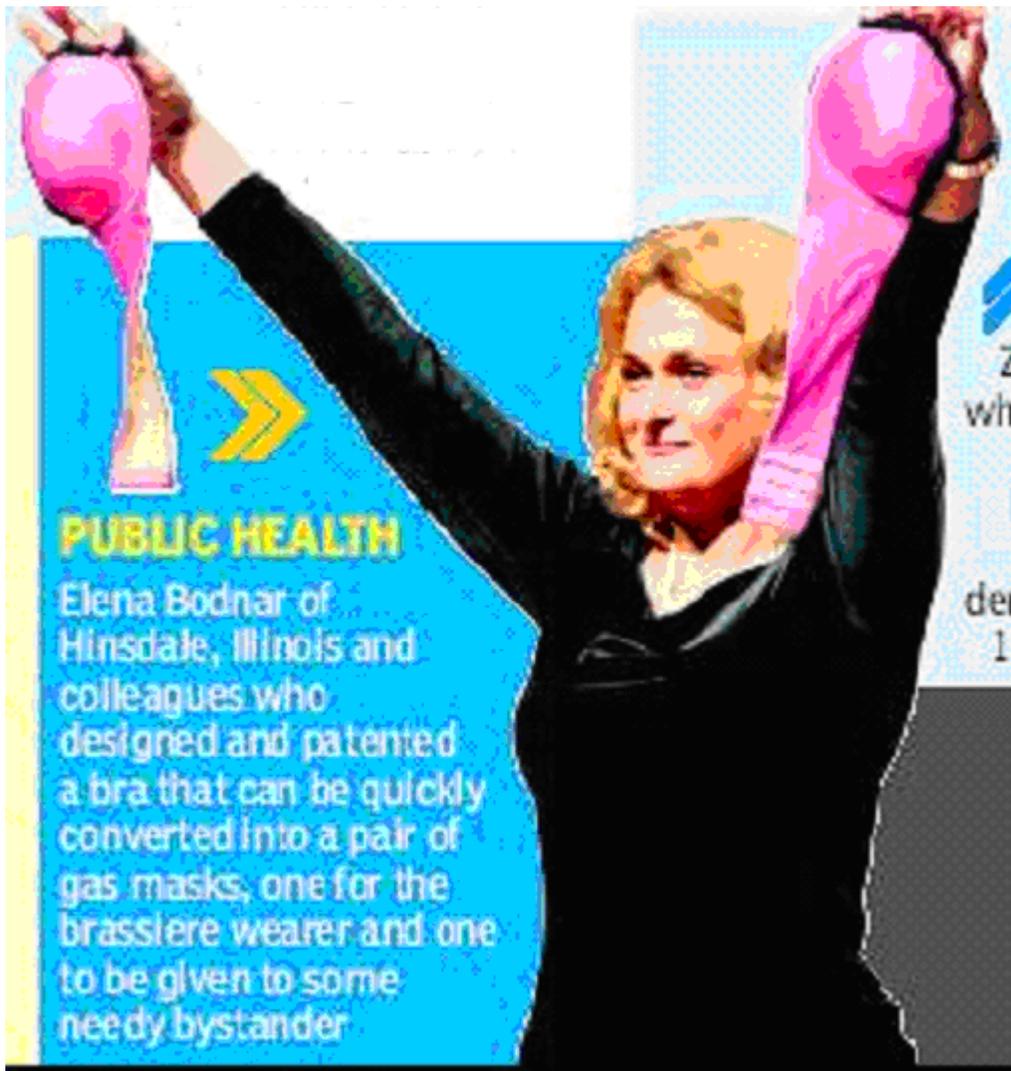
Tenets of the Obama administration's plan include an increase in federal funding for basic research and development, developing an "IT ecosystem" supported by widely available Internet access, promoting community innovation, and government support for advance vehicle technologies and other markets of "exceptional national importance."

Obama applauded FCC chairman Julius Genachowski's stance on [Internet neutrality](#), also presented in a speech on Monday, as being consistent with his innovation strategy.

And he called on government agencies to be involved, pointing to the Defense Advanced Research Projects Agency (DARPA) as an example of how the public [sector](#) can drive innovation. Obama urged Congress to "fully fund DARPA since its creation has been a source of cutting-edge breakthroughs from that early Internet to stealth technology."

The Obama administration plan is outlined in a newly published report titled, ["A Strategy for American Innovation: Driving Towards Sustainable Growth and Quality Jobs."](#)

2.



(Courtesy: Times of India)

3.

**A Report on IFIP HWID 2009
Working Conference on Usability in Social, Cultural
and Organizational Contexts
held on October 7-8, 2009, Pune, India**

We are very happy to inform our readers that IFIP HWID 2009 Working Conference on Usability in Social, Cultural and Organizational Contexts held on October 7-8, 2009 at International Convention Centre (ICC), Pune, India was very successful! The conference was hosted and co-organized by Human Centred Design and Computing Group of C-DAC, Pune, India in collaboration with Copenhagen Business School, Denmark; Aarhus University, Denmark and Indian Institute of Technology, Guwahati, India. This event is an initiative of Technical Committee (TC 13.6) for Human Work Interaction Design (HWID) of International Federation for Information Processing (IFIP).



**A group photo with the International Participants
Rikke Orngreen, Andy Smith, Dinesh Katre, Frederico Figueiredo, Torkil
Clemmensen, Arminda Lopes, Lene Nielsen, Shailey Manocha, Pradeep
Yammiyavar**

Relevance

This working conference on the theme of Cultural Usability and Human Work Interaction Design was very timely and relevant in the context of growing investments by the Indian government on e-governance, e-learning, e-health and applications of information systems to empower the rural and agricultural population of India. Also the Indian IT industry has geared to design and develop IT solutions for users across the globe at an economical price. It is perhaps the most appropriate time to create awareness and promote cultural usability. Cultural usability is also going to be a differentiating factor for new product development and success given the need of the hour for IT products and systems to cross international boundaries. As a result it is also of importance to the usability practitioner in IT Industry

Wide Ranging Topics

The conference touched upon wide ranging topics related to cultural usability and human work interaction design such as cross-cultural usability testing, user personas, usability evaluation method in medical context, usable techniques for hand-writing recognition, mobile application for construction workers, an overview of HCI education in India, promoting usability in large enterprises, design conversions, social usability in second life for distance learning students, interactive kiosks for museums and many more..

[Form more details refer the programme schedule](#)

Participants

The conference attracted several international participants from European countries like Denmark, England and Portugal. There was also a participant from Iran and of course large number of participants from India. Good amount of representation from Indian cities like Pune, Mumbai, Hyderabad, Bangalore, New Delhi and Guwahati was also observed.

The participants of the conference represented academia and industry in equal proportion. They were from organizations like Nokia Siemens Networks, Portugal; FICO India, Bangalore, India; Department of Design, Indian Institute of Technology, Guwahati; Tech Mahindra, Ltd., Pune, India; Industrial Design Centre, Indian Institute of Technology, Mumbai; iRunway, Bangalore, India; Snitker & Co. Copenhagen, Denmark; Instituto Politécnico de Castelo Branco, Castelo Branco, Portugal; Thames Valley University, London, UK; Danish School of Education, Aarhus University, Denmark; Department of Informatics, Copenhagen Business School, Denmark; Vishwakarma Institute of Technology, Pune, India; Infosys Technologies, India; Department of Communication, Business and Information Technologies, Universitetsvej, Denmark; User In Design, Pune, India; Pure IT Usability Research, India; Department of Computing, The Open University, Walton Hall, UK; Indian Institute of Technology, Delhi; Core Objects India P. Ltd, Patni Computers, Siemens PLM Infotech, Wipro Technologies, Bharti Vidyapith University; Human Centred Design & Computing, C-DAC, Pune, India; Tobii Technology AB, Sweden, and many more....

Altogether the conference had 70 participants (20 paper presenters, 50 attendees). It once again proved the fact that good conferences are made by the quality of content and participation of the people.

The Team Effort

A lot of people have volunteered to use time and energy to make this conference happen. *We also published the conference proceedings, which contained 21 blind reviewed papers.* We would like to state our gratitude towards the group, who has assisted in performing a number of reviews, which enhanced the quality of the conference, [the international program committee of 31 people.](#)



Organizing Co-chairs of the Conference
Dinesh Katre (Host), Torkil Clemmensen, Rikke Orngreen, Pradeep Yammiyavar

This event was made possible through the funding support CultUsab Project of Copenhagen Business School, Denmark and Human Centred Design & Computing, C-DAC, Pune, India. The conference was conducted in the most cordial and friendly atmosphere for which the credit entirely goes to all participants.

The event was concluded by taking all the foreign participants to Raja Dinkar Kelkar Museum at Pune to offer some glimpses of India's rich cultural heritage.

We believe that this initiative will surely help in forming the cross-cultural bridge for usability researchers in Europe, India and other parts of the world to participate in this collective effort.



Deliberations on various topics between the audience, presenters and panelists

4.

Top Twenty Design Thinkers

The list includes thinkers who have provided major theoretical contributions to the profession, or have successfully executed products, services and strategies that incorporate the philosophies and principles of Design Thinking. Pioneers like; Buckminster Fuller. Charles and Ray Eames, Dieter Rams, and many more will be honored in another post.

1. Bruce Mau. D-Thinker, theorist and doer, the father of modern Design Thinking. His work and design philosophy paved the way to liberate design from its pre-conceived borders. In his words: "...it is not about the world of design, it is about designing our world".

2. Steve Jobs, today's quintessential visionary; discovered, navigated and choreographed through a labyrinth of systems and subsystems to create a holistic, authentic, unmistakable ONE. Jobs is responsible for giving design a seat at the boardroom table and influencing an entire global culture; Design Thinking and Design Doing in complete and absolute synchronicity and harmony.

3. David Kelly, founder of IDEO; coined the term Design Thinking. Kelly is responsible for the creation of Stanford's d-school, one of the top DT institutions in the world. He has been the key figure in the development, standardization and fine tuning of the Design Thinking curricula.

4. Li Edelkoort, the Grand Dame of design education. As former chair of the Eindhoven Design Academy, she was the visionary and restless promoter of interdisciplinary studies that provided the fertile ground for the development of Design Thinking.

5. Paola Antonelli, chief Design Curator at MOMA, exposed Design's expanded territories in the monumental exhibition "The Elastic Mind". She is the most important ambassador of the design domain. Her

curatorial directions give credibility to design's newly discovered assets.

6. Jonathan Ive, Apple's Wunderkind, responsible for inducing, managing, cross-pollinating artistic, economical and technological creativity within ONE single interface; Design Thinking's main objectives flawlessly executed.

7. Bill Mc Donnough, the architect of the future, the architect with a conscience. Mc Donnough uses the essence of Design and Design Thinking to weave, business, ecology and culture into life-changing, real and doable projects around the globe.

8. Hartmut Esslinger, founder of Frog Design, a virtuoso thinker who, for over twenty years, constantly questioned pushed, expanded the mission of the design disciplines.

9. Rene Mauborgne & Chan Kim, economic theorists, who penetrated the analytical world of business and finance with simple revolutionary theories that blurred the lines between left and right brain thinking.

10. Philippe Starck. By thinking of people as active protagonists within an environment, and considering every point of contact with the experience itself, he reinvented the hospitality business model, and paved the way to the development of human-centered, design-driven strategies.

11. Tim Brown, IDEO's chief, the prophet and voice of DT. His efforts gave Design Thinking global exposure and business validation. His just released book, "Change by Design", provides some of the first clear and detailed insights into the culture of Design Thinking.

12. Tyler Brule, founder of Wallpaper magazine and Monocle. His keen eye enabled him to curate creative content of the highest grade, and expose the public to a never before seen global aesthetic culture. In the process, he inevitably created an early platform that encouraged the cross-pollination between materials,

products, technology, business and design...the fertile ground for the evolution of Design Thinking.

13. M P Ranjan, professor at the National Institute of Design, Ahmedabad, India, predicted the rise of Design Thinking in 1989, and produced, in my opinion, the first and most valuable paper on Design Thinking. It contains ALL of the main DNA strands of DT that are considered still viable today, including the term "Design Thinking".

14. Chris Anderson, TED's creativity curator extraordinaire. Chris has been instrumental in designing the ultimate "Experience for the Enlightened Mind". TED has transformed the monolithic, self-serving conference model into a global interdisciplinary forum that houses some of the world's greatest creative capital, including that, of most of the top twenty design thinkers.

15. Roger Martin, dean of the Rotman School, a relentless ambassador of Design Thinking for business and academia. His work on "Integrative thinking" and its adoption into the DT-strategy, has been crucial in the process of creating contextual clarity between left and right brain thinking.

16. Bill Buxton, Microsoft's Design Thinker and Doer. Not afraid to be critical of his own company in the pursuit of holistic design solutions. His insights and knowledge into interdisciplinary relationships make him one of the most eloquent speakers on the subject of design and Design Thinking.

17. John Maeda, Head of RISD, one of the greatest minds in cross-disciplinary thinking with the uncanny ability to untangle complex algorithms into simple bite-size elegant morsels of understanding.

18. James Dyson, the modern day visionary, design thinker and design doer. Dyson has been involved for decades in a restless pursuit for finding the proper synergy and harmony between product, design, technology, human need, learning and teaching.

19. Idris Mootee, under the radar theorist, practitioner and writer. His stunning presentations blur the lines between business and design. His design literacy and strategy know how reflect the ever-so important "mutual respect between business and design".

20. Brad Pitt, actor, design aficionado and activist. Pitt was influential in designing and re-building an entire community in New Orleans based on the core principles of Design Thinking: people's needs, sustainable environments, democratic design, quality and wellness.

So, there you have it. That's my list. There are quite a few people who are missing, even though they are constantly mentioned in the press, and others, that some may not consider Design Thinkers, are at the very top. Why not AG Laffley, the former head of P&G, for example? Well, I have not found enough evidence to consider him a D-Thinker. He is an adopter of the DT intelligence. Laffley is essential to the DT system. Without visionaries like him, new emerging professions like DT may never find a way in the market space. However, we must make clear differentiations within the components of the system itself in order to improve the structure and maintain its credibility.

So, go ahead, fire away!!! Whom did I miss? Who does not belong on the list?

5.

London: A UK-based firm will soon launch a camera that a person can wear as a pendant to record every moment of his or her life.



Originally developed as the SenseCam by Microsoft Research Cambridge, UK, for researchers studying Alzheimer's and other dementias, the ViconRevue can soon be used by consumers to create "lifelogs" that archive their entire lives, researchers claim.

Worn on a cord around the neck, the camera takes pictures automatically as often as once every 30 seconds. It also uses an accelerometer and light sensors to snap an image when a person enters a new environment, and an infrared sensor to take one when it detects the body heat of a person in front of the wearer.

The revolutionary device can fit 30,000 images onto its 1-gigabyte memory, reports New Scientist.

Vicon, which specialises in motion-capture technology for the movie industry, has licensed the technology for the camera from Microsoft and intends to put it into large-scale production.

The gadget will be launched at the Society for Neuroscience meeting in Chicago this weekend, in conjunction with a conference on research using SenseCam so far.

"What's great about these kinds of memory technologies is that they can be very usable for ordinary people," says Henry Kautz, a computer scientist at the University of Rochester, New York, who works on technology to assist cognition. (ANI)

6.



MOTOR MAGIC: Models ride Toyota's i-REAL personal mobility devices at the Tokyo Motor Show in Chiba City, Japan. (R) Honda's concept vehicle, EV-MONPAL electric personal mobility device, on display. Futuristic concept cars, plug-in hybrids, zero-emission electric vehicles and even a hydrogen-powered scooter jostled for the limelight at the show (Courtesy: Times of India)

Program & Events:

1.

BIO Presents: The Best Design from BIO 21 in Estonia and Latvia

Travelling exhibition



24 September–11 October 2009, Prooviveski, Rotermanni kvartal, Tallin, Estonia

Opening: 24 September, at 5.00 p.m.

In cooperation with Estonian Association of Designers (EDL) as part of Design Night 2009 event.

15 October–15 November 2009, Riga Art Space, Riga, Latvia

Opening: 15 October, at 18.30 p.m.

In cooperation with Design Information Center (DIC) as part of Riga International Young Designers Biennial.

The exhibition prepared by BIO Secretariat presents BIO 21 award-winners and a selection of Slovenian works that were on display at BIO 21. [more >>](#)

2.

BIO 22

7 October–7 November 2010

**Architecture Museum of Ljubljana, Fužine Castle
Ljubljana, Slovenia**

**Call for entries:
1 February–12 April 2010**



Rules for participation in the 22nd Biennial of Industrial Design will be available on www.bio.si in December 2010.

3. early announcement and an invitation to participate in organising a national conference on human-computer interaction design in India. We are trying to make it an annual conference with a nation-wide participation. Each year, we intend to take the conference to different cities. It could be co-located with other national or international HCI events happening in India.

In the year 2010, India HCI will be hosted in IIT Bombay from March 20-24, 2010. Co-located with this conference, we are also organizing the First International Conference on Interaction Design and International Development (which will be the first important activity of a IFIP TC13 SIG with the same name). The schedule is (please mark your calendars):

**20-21st March 2010 - Tutorials and Workshops
22nd - 24th March 2010 - Main conference**

We are currently building up the programme committee for this conference, and shall release the formal call for participation very soon. We have spoken to a few

volunteers, but we are keen that this is viewed by all (nationally as well as internationally) as an inclusive event, and hence this message. Also we are also looking to make India HCI an ongoing conference beyond 2010.

Another long-felt need has been to organise a national body of HCI practitioners and researchers in India. Again, this needs to be a national body open to all in the community, with connections to organisations such as CSI, IFIP TC13, ACM SIGCHI, HFES, UPA, IxDA and any others that we might find relevant to us.

If you would like to contribute to planning and delivering this conference, could you let us know as soon as possible. Please send us an email with what you would like to do in this conference and how we could improve upon it. If you prefer, you could either respond to the whole list, or to me personally, or to admin@indiahci.in cced on this mail. More later and also on <http://indiahci.in> .

3.

User Experience Design Weekend Training Courses,
Winter '09

Design Incubator Research & Development Labs is organizing **Weekend Training Courses** on User Experience Design for IT and Web Professionals in Bengaluru, Gurgaon and Mumbai this winter.

Last date for availing Early Entry Discounts is **10th Nov '09** for all cities, so register yourself soon!

All Details

Read information about materials, certificates, fees, venue, and other details on this link: <http://training.designincubator.com>

Course 01: Introduction to User Experience Design (1 day)

Details:http://designincubator.com/training_current_c01.htm

Bengaluru: on Sat, 5th Dec '09

Gurgaon: on Sat, 19th Dec '09

Mumbai: - - -

Course 03: Advanced User Interface Design (1 day)

Details: http://designincubator.com/training_current_c03.htm

Bengaluru: on Sun, 6th Dec '09

Gurgaon: on Sun, 20th Dec '09

Mumbai: - - -

Course 04: Advanced Graphics and Information Design for Web / RIA

(1 day)

Details: http://designincubator.com/training_current_c04.htm

Bengaluru: - - -

Gurgaon: - - -

Mumbai: on Sat, 12th Dec '09

Course 05: Advanced Usability Testing for Web, GUI and Mobile UI (1 day)

Details: http://designincubator.com/training_current_c05.htm

Bengaluru: - - -

Gurgaon: - - -

Mumbai: on Sun, 13th Dec '09

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

Call us: +91 (0) 22 6552 9069 (Mumbai)

Send your responses / questions to [training \(at\) designincubator \(dot\) com](mailto:training@designincubator.com))

Design Incubator (R&D Labs Pvt Ltd)

For more information please visit :

<http://www.designincubator.com>

4.



'in a planet of our own'

- a vision of sustainability and design from across six continents

- www.inaplanetofour.com

From carbon footprints to eco-printing:

International Design Conference:

6-7 November 2009 at IDC, IIT Bombay

Introduction:

India - 'home' to sustainability and the world capital of NGO's – welcomes those who admire, live, breathe, and practice sustainability through green design principles.

Here are 21 ways to understand Sustainability's implications for Design and Design's own connect with technology, innovation, management, policy and business.

Speakers:

Sustainability and design from around the world:

1.

USA:

Anne Dutlinger, Chair of Art Department, Moravian College, Bethlehem, Pennsylvania

- *Trash, Desire, and Consequences: Can Design Save the World?*

(Sustainability and Design Education)

2.

Canada:

Brenda Sanderson, Managing Director, International Council of Graphic Design Associations (Icograda)
- Looking beyond posters to understand communications as an agent of change:

(Sustainability and Poster Design)

3.

Brazil:

Bruno Temer, Partner FIBRA Sustainable Design

- Natural fibers and plastic bottles – reuse, reduce, recycle to meet the traditional crafts

(Sustainability and Recycling)

4.

USA:

C.K. Prahalad*, Prof, Corporate Strategy, Ross school of Business, University of Michigan

- The fortune at the bottom of the pyramid:

(Sustainability and Opportunities)

5.

Italy:

Cintya Concari, President, H2O - Nuovi Scenari per la Sopravvivenza, Milan

- Ways to prevent a Water War – the H2O project

(Sustainability and Natural Resource)

6.

Canada

David Berman: author of 'Do Good Design: How Designers Can Change the World'; also

Founder of the Constitution of Code of Ethics ratified Nationally, and Member, Icograda Board. Based in Ottawa

- Design gaps and challenges in a sustainability-challenged world – the role of design in shaping products, services, environments

(Sustainability and Product Design)

7.

USA:

Debera Johnson, Director of the Pratt Design Incubator for Sustainable/ Social Enterprise

- Incubator for Sustainable Innovation

(Sustainability, Design and Enterprise)

8.

UAE:

Farid Esmaeil, Partner, X-Architects, Dubai

- Applying the elements of Nature in desert architecture and space – the Dubailand Project

(Sustainability and Architecture)

9.

Lebanon:

Halim Chouery, Head of Communications Design,
American University, Beirut and Vice President, Icofrada
*- Pushing cross-cultural boundaries to build typographies
that read well across cultural contexts and long lasting
across time:*

(Sustainability and Typography)

10.

Israel

Iko Avital, Head of Design Studies, Sami Shamoon
Engineering College, Beer-Sheva, and Principal, Avital
Designers Group, Ra'anana
*- A culture's ability to preserve its values, visual
language, sounds, stories and traditions: the story of an
ancient migrant African community in Israel*

(Sustainability and Cultural Design)

11.

Germany:

Joachim Krausse, Professor, Anhalt University and Berlin
University, and principal researcher
of Buckminster Fuller

*- Sustainability's lessons in design from the vision and
works of Buckminster Fuller*

(Sustainability and Innovative Design Systems)

12.

Denmark:

Mervyn Kurlansky, Founder Pentagram and Mervyn
Kurlansky Design

*- Pentagram and After: its role in promoting design
sustainability*

(Sustainability and Design Practice)

13.

Austria:

Peter Perstel, Principal, Naked Consultancy SDMP Ltd.
London – Vienna, and Faculty, University of Applied Arts,
Vienna

- Using materials sustainably while designing products
(Sustainability and Materials)

Sustainability and design from India:

14.

A G Rao, Bambu Studio, Indian Institute of Technology

Bombay (IITB)

- Leveraging industrial design to recharge craft-based ecosystems:

(Sustainability, Industrial Design and Crafts)

15.

Anil Gupta, Indian Institute of Management Ahmedabad (IIMA), and the Honey Bee Project, Ahmedabad

- Innovations on the Ground: Networking the benefits from People to People

(Sustainability and Innovation)

16.

Ashok Junjhunwallah, Indian Institute of Technology Madras (IITM)

- How ICT (information communications technology) works for the common man on the ground:

(Sustainability and Technology)

17.

Anil Laul, The Anangpur Experiment and School of Planning and Architecture (SPA), N. Delhi

- Sustainability of the built environment derived from traditional principles

(Sustainability and Built Environment)

18.

Dunu Roy, Director, Hazard Centre, N. Delhi

- Building sustainable economic systems on the ground to reduce hazards:

(Sustainability and Hazard)

19.

Pralad Kakkar, Head, Genesis Films, Mumbai

- Escaping a tortured world to the deep sea environment of Lakshadweep: what can we learn from these depths?

(Sustainability and Nature)

20.

Unmesh Kulkarni, Philips India

- The Design of the Smokeless Chula

(Sustainability and Products)

21.

Vinod Raina, Eklavya experiment

- Defining the Happiness Index - by material commodities or by human capabilities?

(Sustainability and Quality of Life)

'in a planet of our own'

Major events during the Design Festival:

3-7 November 2009 at IDC, IIT Bombay

The event is also aimed at creating design awareness on sustainability and simultaneously offers a platform for interaction for the design community. The event is expected to throw light on the role of design in an interconnected global world within the context of sustainability.

The event 'in a planet of our own' promises to have lively and meaningful events that carry significance for each and one of us in different ways.

1.0

[International Design Conference on Sustainability \(registration open\)](#)

- the conference will have presentations by 21 thought leaders in the field of Design and Sustainability

2.0

[Design Workshop on Sustainability for Students](#) (entry was through competition)

- the workshop is meant to address and solve sustainability related problems. 120 students will get to work with international and national leaders.

3.0

[National Sustainability Design Education Roundtable](#) (entry by invitation)

- this is a session to discuss and formulate guidelines for Sustainable Design Education in the present and future context.

4.0

[Design Carnival: Exhibitions on Sustainability Projects](#)

- In a Planet of Our Own: an exhibition of projects on sustainability from all six continents
- H2O: a widely acclaimed and sought after exhibition from Italy that portrays the diverse world of water and its uses

- Things We Take for Granted: photo essays that celebrate the beauty surrounding the unexpected use of common materials and products put to uncommon use

- So Tweet the Earth: a cartoon exhibition from UMO that laments the vanishing state of Nature from our physical environments, and caricatures our obsession with the 'virtual' as an escape from this reality.

- Nature's Fables: stories on sustainability from our culture

5.0

[Design Carnival: Installations based on Sustainability](#)

- Installations in the form of mobiles, stair graphics, wall graphics, tessellations, painted surfaces with light and shadow play, objects of everyday life - taking the viewer through larger than life portrayals into the worlds of:

- The Elements of Nature
- The Evolution of Life
- The Myth of Creation
- The Tree of Life

6.0

[Design Carnival: Sculpture on Recycling](#)

- The Kabaadi in the Backyard: A sculpture of commanding height made out of junked material. Including throwaways in the form of computer peripherals, broken furniture, wires and cables, or worse, the unseemly sight of construction 'rubbles'. It is our tribute to the 'Kabaadi', the ubiquitous waste collector for being a clearing house of waste that we think nothing about while junking. And which could just as easily have choked our surroundings if not regularly collected for reuse by the 'kabaadi'.

7.0

[Design Carnival: Calligraphic Scrolls](#)

- The Birth of the Letter: calligraphic scrolls in larger than life-sized portrayal of scripts painted on canvas on the spot by calligraphers to show preserved and vanishing scripts in Arabic, Devnagari, Modi, and Roman

8.0

[Design Carnival: Graffiti](#)

- The Arc of Infinity: Graffiti as floor graphics – interactively and spontaneously done with natural dyes on newspaper by students and designers - to express one's protest or happiness, depending on whether one sees the world as Black (carbon) or as Green (ecological) . Carried out along the length of 1600mts to become the world's longest graffiti..

Registration:

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.inaplane tofourown. net>

Contact details:

If you have specific questions regarding the event, please contact Anupama at 091-22-25767802 or Chetan Bhuj at

091-22-25767820 or write at [contact\[at\]inaplane tofourown.net](mailto:contact[at]inaplane tofourown.net)

In a Planet of Our Own,
Industrial Design Centre (IDC),
Indian Institute of Technology Bombay (IITB),
Powai, Mumbai 400076, India

Phone:091-22- 25767820

Fax: 091-22-25767803

email: [contact\[at\]inaplane tofourown.net](mailto:contact[at]inaplane tofourown.net)

website: <http://www.inaplane tofourown.net>

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

Ravi Poovaiah

Core Team

IDC, IIT Bombay

Dr. Ajanta Sen

Core Team

Curator – 'In a Planet of Our Own'

Co-organised by Design in India, India Design Association
(InDeAs) and IDC, IIT Bombay



Job Openings:

1.

Position: Sr. Usability Manager

Work Location: Hyderabad Global Delivery Center

Company: GSS America Infotech Limited -

<http://www.gssamerica.com/>

GSS America is a 10 Year Young and Dynamic Organization with family of 1000 + Professionals spread and working across the Globe.

We are looking out for a candidate with a Proven creative, innovate and Hands on Usability Specialist with the Mentioned below

skills: Interested candidates can go thru the detailed JD of technical functional skills Responsibilities and mail in the Mandatory

information enabling us to process with Ease

Job Description:

Key Technical Skills:

The Ideal Candidate will have Minimum 8 + Years of Experience

1. Define Uniform Usability Standards and Implementation Process across all Java, .Net, Share point Moss 2007 and Other Portal Projects,

2. Standards will be based on Complex Interaction analysis using Statistical Techniques.

3. Defining and Implementing Reusable Productivity Frameworks and Dynamic Content Integration, Content Migration, Content Usability Improvement from Design / Prototype Stage and Reusable Integration Framework.

4. Cross Browser Compatibility Framework including Implementation to improve developer tester Productivity by 80%.

5. Develop Code Libraries from Cross Browser Compatibility for all sorts of control as per Technology Plan for the Project

6. Provide at least 7 basic reusable Wireframes and components for each technology Mentioned above including Flex and MIDP, that together offer more than 100 page layout all of which scale up in size based on user preference.

7. Should have led core technical team of 10+ usability engineer

8. Excellent customer orientation

9. Proven Ability and Provide technical solution based on business requirements (Information Architecture , Redesign , Usability)

Mandatory Functional Skills:

1. Creative Director, Visualize, Symbolism

2. Cross Browser compatibility Theory

3. HTML, DHTML, JavaScript, CSS, Flash, Photoshop, Dreamweaver , Illustrator, WEB2.0

4. Wireframes for Portals

5. Application Prototype Building

6. Color Psychology, Color Selection, blending etc.,

7. Alignment

8. Usability, User Interface, User Navigation Pattern (How Many clicks are saved in doing an Activity)

9. Client Interaction Capability

10. Hands on Expertise in Media and Entertainment, should have worked and assisted in designing Marketing Collaterals (Webinars, Potcashes)

Mandatory Information to be Organized by Interested Candidate.

1. Present Role:
2. Team Size /Span of Control:
3. Present CTC(Fixed & Variable):
4. Expected CTC:
5. Open to relocate to Hyderabad(Y/ N):
6. Out station Candidates please specify 3 Strong reasons for relocation:
7. Contact Number and Convenient time for telecom:
8. Earliest date of Joining on Offer:

Along with Above you need to email your detailed updated CV , Portfolio to :

jairaj.harnoor@gssamerica.com

2.

Currently working as an Art Director or Senior Designer in a reputed Advertising Agency or communication design agency, then Philips Design will be the right place for you to translate marketing communication strategies into effective on-brand design strategies/ solutions. You will lead the design through to production by meeting deadlines and demonstrating a high degree of flexibility. Ability to art direct and delegate would be a must.

You should possess Bachelors or Masters degree in Graphics/ Communication design with experience (4/5 years for Senior designer, 8/10 years for art director) in Ad or Design Agency. You should possess high level of professional skills including computer skills and related value adding knowledge.

You can look forward to an informal and challenging work environment, networking across Global Design Professionals, supplemented with excellent prospects for growth. The position is located in our head office in Gurgaon.

Please forward your detailed resume including Digital Portfolio to Branch director abhimanyu.kulkarni@philips.com

3.

CA (formerly Computer Associates) is looking for UI Designers (2 Positions) and a Principal UI Designer (1 Position) for the User-Experience Group, Hyderabad, India. Interested candidates may send their CV to gajendra.agrawal@ca.com with the subject line "Application for " UI Designer" or "Application for Principal UI Designer"

UI Designer

Skills & Experience

- 3-4 years of experience in UI Design field
- Good understanding and exposure to User Centered Design (UCD) process
- Experience in User research techniques e. g customer interview, focus groups, card sorting, cognitive walkthrough, etc
- Good working knowledge of Photoshop, Visio, Illustrator
- Knowledge and experience in UI design & Prototyping Tools, Flash, Dreamweaver and HTML
- Independently produce detailed user interface specifications
- Ensure all product designs meet usability objectives and user requirements

- Plan and perform usability testing and research. Includes project planning, user recruitment, logistics, conducting evaluations analyzing results, documenting identified issues, and proposing and prioritizing recommendations.
 - Coordinate with product teams to gather requirements and to ensure standards are understood and followed
 - Generalize design techniques to apply and contribute to the corporate UI standards and consistency with other products
- Educational Requirement**
- Masters Degree or global equivalent in Human Computer Interaction, Information Design, Industrial Design, Human Factors, Cognitive Psychology, or related HCI discipline.
 - Candidates having Arts background (BFA, MFA) will be considered for this position if they have relevant experience in Enterprise Software UI Design
- Principal UI Designer**
- Skills & Experience**
- This position is responsible for leading and independently planning UCD research, including UI design and usability deliverables for assigned projects that span large products or product families.
 - 8+ years of experience in Enterprise Software UI Design
 - Good understanding and exposure to User Centered Design (UCD) process
 - Experience in User research techniques e. g customer interview, focus groups, card sorting & cognitive walkthrough
 - Good working knowledge of Photoshop, Visio, Illustrator
 - Knowledge and experience in UI design & Prototyping Tools, Flash, Dreamweaver and HTML
 - Manage and independently plan, perform, and oversee UCD research, including UI design and usability deliverables for assigned projects that span large products or product families
 - Help plan the creation, coordination and implementation of large-scale corporate UCD programs including standards, compliance testing methodologies and maintaining parity with UI or assistive technologies and governmental and industry regulations
 - Create innovative, achievable, strategic and tactical UCD programs around assigned product families with measurable results
 - Educate developers, development managers and executives to explain UCD value and process
 - Author UI Standards
 - Produce all UCD deliverables as an individual contributor
 - Mentor and educate junior UCD members
- Educational Requirement**
- Masters Degree / PhD or global equivalent in Human Computer Interaction, Information Design, Industrial Design, Human Factors, Cognitive Psychology, or related HCI discipline is preferred.
 - Typically possesses a portfolio demonstrating 8+ Years or more years of experience designing and testing excellent enterprise software user. Repeatedly demonstrated the ability to successfully lead a small group in the planning, performance, and communication of UCD projects. Recognized status in the HCI industry, by having refereed publications or conference papers, or sits on HCI industry-wide committees or organizations

4.

"Paper Plane Solutions".

We are looking out for a HTML-CSS Web developer(1- 3 years experience) for our organization. We are attaching the job description below. Interested candidates do mail us your updated cv and profile at this same email address. www.paperplane.net

JD Of HTML CSS Developer

Job Title: HTML CSS Developer (1-3 years experience)

Job Posting Summary: Paper Plane is looking for young and dynamic candidate who can convert the design into a Light Clean Scalable and Semantic HTML pages which is Accessible through various media and Optimized across browsers and different OS. This is a very specific HTML/CSS Developer job for someone who wants to master Front End Engineering and write code that load quickly.

You will not be expected to do any Design work or Server Side coding however experience in it will be an added advantage. Developers with 1-2 years hands-on experience working with XHTML/CSS (Div based layouts) need to apply.

The requirement for the job is very specific. Programmers and Software developers SHOULD NOT apply.

Detailed Description:

Requirements and Skills:

- 1) Minimum of 1-2 years experience in developing web pages using HTML/CSS (Div based layouts)
- 2) Proficiency in working with Photoshop, Flash & HTML tools like Dreamweaver and GoLive
- 3) Prospective candidates will be asked to provide a portfolio of their work and sample URLs

Responsibilities:

- 1) Ability to develop table-less layouts/pages
- 2) Proficient in using semantic and scalable XHTML/CSS
- 3) Basic knowledge of JavaScript
- 4) Knowledge of cross browser optimization
- 5) Knowledge of W3C standards
- 6) Prior work experience at a web design agency or an internet company
- 7) Be responsible for website updates and maintenance on an ongoing basis
- 8) Candidates should be quick learners and be able to apply best practices with minimum support
- 9) Must be extremely attentive to detail
- 10) Must be able to meet tight deadlines and work in a fast-paced environment
- 11) Should keep him/her self up to date with the latest Web Technologies and Web Standards

Key Skills: XHTML, CSS, Flash, Photoshop, Div Based Layouts, JavaScript

Experience: 1 to 3 years

5.

Whirlpool Global Consumer Design Asia, looking for Industrial Designers with 3 to 5 years experience for our India Studios
Global Consumer Design Asia was established in 2005 to address the

specific needs of the Asian consumer through the home appliances manufactured by Whirlpool Corporation in the region. The GCD Asia team is part of a global corporate network with studios in the US, Mexico, Italy and Brazil.

GCD has developed and refined a highly consumer centric approach to design, fully aligned with local marketing strategies and backed by a well established robust product development process. The high energy teams located in the two dynamic metros ? Delhi NCR and Shanghai - thrives on the excitement of responding to the rapidly changing lifestyles and consumer habits in the region while meeting the challenges of cost, quality and brand loyalty through appropriate and highly desirable design solutions.

GCD Asia is seeking to expand its team in Gurgaon (Delhi NCR) by adding a few good designers who fit the following profile:

Bachelor's and/or Master's degree in Industrial design with 3 to 5 years experience in product design, preferably consumer goods.

Strong passion for design and excellent ?sense of style? backed by a very deep understanding of trends and informed by research.

Strong conceptual thinker, with excellent problem solving skills and attention to detail, Demonstrated knowledge of key Industrial design processes starting from consumer research, all the way through conceptualization, visualization, detailing, mockup building, validation and conversion.

Positive thinker and a team player, able to interact with different functions like marketing, engineering, manufacturing, procurement etc through refined interpersonal skills and effective verbal and visual communication.

Strong skills in sketching and 3D modeling in Rhino or Alias, 2D software like Photoshop, Illustrator, Freehand, and CorelDraw etc. Strong understanding of mechanisms and materials including form variants, surface treatment, colors and finishes made possible through different processes.

A portfolio with a few products in the market necessary. People with demonstrable skills in some of the following areas would be especially welcome to the team:

- Model/prototype building
- Digital prototyping/ simulation
- Human factors and ergonomics
- Interactivity and multimedia
- Consumer focused innovation
- Design methods and data analysis

Contact (Only if you meet the experience criteria please):

Hari Nair, Global Director, Whirlpool Global Consumer Design Asia, Whirlpool of India, Plot No-40, Sector-44, Gurgaon-122002 (Haryana), INDIA.

hari_nair@whirlpool.com

6.

Indian Institute of Gems & Jewellery set up very recently at Jaipur by the Gems & Jewellery Export Promotion Council is looking for faculty with initiative, commitment and competency related to Jewellery design, production, CAD, marketing, Visual merchandising related programs being set up. Anyone with qualifications, experience

and drive to lead and build academic & professional initiatives can get in touch with

Mr. Rameshwar Prakash, CEO IIGJ Jaipur at his email <rameshwarprakash@hotmail.com> with their CV.

7.

Pune-based product engineering solutions company is looking for user interface designers.

Brief description of role attached.

Requirements:

- graduate/postgraduate degree in Visual Communication/ Design
- 2 – 3 years experience in visual design/graphic design/ user centered design.
- Strong visual design skills in color, typography and layout
- Must be able to work in Photoshop, Illustrator.
- Strong Lateral and analytical thinking, ability to communicate ideas, design work flows, and understand system design.
- Understanding of front-end technology like Silverlight, Blend etc.

Responsibilities:

- Contribute and review functional specifications/ requirement documents.
- Produce wireframes, visual design alternatives and icons
- work closely with technical team

If interested, please send your CVs to nish@softdel.com.

8.

Manager Product Design and Development - Chennai, India

About Company:

Rural Opportunities Production Enterprise (ROPE) is a social enterprise, started and incubated at IIT Madras, which provides global customers access to rural artisans who manufacture diverse products. ROPE's village production centers manufacture items per customers' requirements while ROPE ensures product quality, timely delivery and high labor standards. ROPE's target customers are large global retailers and buyers. Currently ROPE focused on natural fiber home furnishings. You can learn more about ROPE at www.ropeinternational.com

Job Description:

The Manager Product Design and Development will be a member ROPE's senior management team. This position is responsible for the design and development of new products and samples for ROPE's key account customers. When appropriate, the Manager Product Design and Development will assist in pitching product ideas and designs to key account customers. The ideal candidate will have a strong background in product design and preferably in natural fibers and/or home furnishings and experience in working with large international retailers and buyers. The candidate must have demonstrated experience in leading projects and seeing them through fruition. In addition, the Manager Product Design and Development has the following responsibilities:

- Responsible for new product development from initial concept through the development of samples.
- Coordination between production and marketing.

- Personally design samples or coordinate with consultant designers depending on the nature of the products.
- Coordinate with rural production center or, when necessary, make samples.
- Support the marketing and sales team in product presentations and pitches.

Requirements

An ideal candidate will have the following:

- Degree in Design.
- Minimum 3 years of management responsibilities.
- Excellent verbal and written communication skills.
- Willingness to work in a start up environment with minimum guidance. Must be a self-starter.
- Ability and willingness to work in rural areas with artisans to develop products and samples.
- Experience working with large multinational retailers, exporters and buyers.
- Software skills: Word, Excel, PowerPoint and graphics applications.

Job Location:

Chennai, India

All interested candidates should send cover letter and CV to jobs@ropeintl.com by 25th October. Only short listed candidates will be contacted.

Managing Director

ROPE

rural skills meeting global demands..

www.ropeinternational.com

9.

Ishan Khosla Design is looking for talented graphic designers to work on exciting and unusual projects that stretch one's imagination. To apply, please email your portfolio and resume to contact@ishankhosla.com , Ishan Khosla Design

10.

Job Description*

The Business Development Manager is responsible for identifying and delivering highly qualified and consistent streams of revenue . The position has two primary areas of focus: business development (70%) and account management (30%). We are seeking a seasoned professional with a minimum of 1-3 years of experience in the design industry with a background in design management, client servicing or brand communications. The ideal candidate will be inquisitive and thoughtful by nature, possess a high level of business acumen, be articulate in all forms of communication, possesses a pleasant and professional demeanor.

From a business development perspective, BDM will be responsible for creating and executing a marketing and new business plan for various segments like consumer, luxury, packaging and accessories. This includes the establishment of industry target profiles, prospecting, engaging clients, proposal writing / project planning and closing new business opportunities.

From an account management perspective, the BDM will work collaboratively with a dynamic and creative team and provide overall

account leadership. The BDM will advise the team on how to build long term relationships with senior level executives and position Studio ABD as a trusted adviser.

About Studio ABD.

At ABD, we design from our heart. Emotion underlines our products, giving them poetic and inspired meaning. They connect deeply with the user by telling vivid stories, by overlaying the familiar with the new and surprising. We believe in celebrating creativity that combines fragments of Indian tradition with cutting-edge technology, and fuses cultural motifs and new age thinking. That conjures up sophisticated products that resonate with India's rich past. Propelled by the humor, craft, rituals, people, situations and heritage of India, we create products that speak a unique language- ***an Indian design vocabulary.***

Dedicated to producing a whole and sustainable experience for the buyer, ABD focuses on fine-tuning details and expressing design all the way from product to packaging.

Our portfolio includes designing consumer products, packaging, spaces, and luxury experiences through lifestyle products.

ABDs work has won many national and international design awards.

Abhijit Bansod Designs

Lakeview Farm, Near Shell Petrol Pump

Whitefield -Old Airport Road, Ramagondana Halli

Bangalore 560066

p: +91 80 32471481

www.studioabd.wordpress.com

abhijitbansod@studioabd.in

11.

Openings are as follows:

1. Sr.VDS (Visual Design Specialist) with a minimum of 4 yrs exp (2 positions)
2. VDS / PG (Production Graphics) with a minimum of 1.5 yrs exp (2 positions)

The description of each of this positions are given below. If you are interested and have matching talents, and are excited to join the world's leading UX consultancy firm, please respond with your resume and a portfolio to:

Assistant Manager - HR

email: pooja@humanfactors.com

Roles and Description:

Sr. Visual Design Specialist - SVDS

2 positions

Job Snapshot

Company: Human Factors International

Location: Mumbai

Field: Web and Interaction Design

Job Functions: Visual Design, UI for Web, Applications

Reporting to: Associate Creative Director / CEL

Brief overview of the role

Create effective, engaging designs that support business objectives, adhere to established brand guidelines and meet requirements, with minimal direction. Lead design projects and other creative initiatives proactively (presentations, documentation, style guides), meet deliverables and deadlines, and help to drive projects to completion

Desired Profile

- Interest and passion for visual design with a refined aesthetic sense and understanding of style
- Bachelor's degree in art, design – BFA or equivalent
- Minimum 4 years experience that includes web and interactive design focus. At least 1 year experience in similar capacity
- Proficiency on Photoshop, Illustrator, Flash required
Knowledge of HTML, CSS, InDesign, Dreamweaver will be additional advantage
- Has knowledge of industry UI standards, processes and best practices
- Has a good overall knowledge of the latest tools and techniques related to visual design; can do hands-on work if required
- Excellent time management, organization and problem-solving skills
- Good communication skills both verbal and written; and interpersonal skills necessary to interact with all levels of internal and external customers
- Open to being challenged by Creative Director, Internal clients, and other team members
- Self-motivated, able to multi-task
- Team player

Responsibilities in detail

1. Create effective, engaging designs for websites, UI for applications
2. Create visual strategy for projects along with the related documentation, processes and implementation plan
3. Work as a Project Lead on Visual Design phase. Takes complete ownership of Visual Design projects. Manages project independently - from concept to production.
4. Convincingly and effectively communicate visual design concepts to internal teams and clients

5. Collaborate with the Usability team
6. Research and update new design trends and share with the team
7. Supervise and mentor junior resources, production graphics team on projects
8. Manage quality control, adherence to timelines and quality standards and finishing on the project
9. Provide inputs for scoping and estimates for the range of graphic services in collaboration with senior staff
10. Work on occasional print material/ marketing collaterals

Visual Design Specialist - VDS

2 positions*

Job Snapshot

Company: Human Factors International

Location: Mumbai

Field: Web and Interaction Design

Job Functions: Graphic Design, UI for Web, Applications

Reporting to: Associate Creative Director / CEL

Brief overview of the role

Create effective, engaging web, interface designs, following style guides and templates and prepares production graphics. Work on creative initiatives - documentation, style guides, etc. Meet deliverables and deadlines and help to take projects to completion.

Desired Profile

- Bachelor's degree in art, design – BFA or equivalent preferred
- Minimum 1.5 years experience that includes web and interactive design focus. At least 6 months experience in similar capacity
- Proficiency on Photoshop, Illustrator, Flash required
Knowledge of HTML, CSS, InDesign, Dreamweaver will be additional advantage
- Good communication skills both verbal and written; and interpersonal skills necessary to interact with all levels of internal teams
- Self-motivated, able to multi-task
- Team player

Responsibilities in detail

1. Create effective, engaging designs for websites, UI for applications
2. Ability to run/implement small projects on their own/with little supervision
3. Handle Visual Design projects from concept to production. Oversee Production Graphics team.
4. Document and create style guides, specifications
5. Interact with the Usability team
6. Manage quality control and finishing on the project
7. Work on occasional print material/ marketing collaterals

Production Graphics Specialist - PGS

2 positions*

Job Snapshot

Company: Human Factors International

Location: Mumbai

Field: Web and Interaction Design

Job Functions: Graphic Design for Web, Applications

Reporting to: Associate Creative Director / CEL

Brief overview of the role

Create web pages based on set design directions and templates and prepares graphic designs, icons and illustrations for websites and presentations.

Desired Profile

- Minimum 0-1 year. Experience in web and multimedia design will be an advantage.
- Proficiency on Photoshop, Illustrator, Flash required
- Knowledge of HTML, CSS, InDesign, Dreamweaver will be additional advantage
- Good communication skills necessary to interact with internal teams
- Team player

Responsibilities in detail

1. Work on Visual Design projects in production phase. Execute and create detailed VD screens from wireframes and visual design concepts and templates
2. Work on Icons, illustrations, banners for web and presentations
3. Work on Style guides and specifications documents
4. Interact with HTML team. Support HTML/implementation team on graphics front

12.

Need one Visual Designer (1 to 3 yrs experience) for the UCD team at Symantec, Pune, on a short term contract, on a monthly pay basis for Six months.

Skills: Graphic designing and Prototyping.

Tools: HTML / CSS/ & Graphic desing tools like Adobe CS etc. Optional Flash / Flex.

Professional education from an art school like BFA / MFA / GD Art / Commercial Arts etc preferred, not mandatory.

Please forward your resume to susarla_nagesh@symantec.com

13.

Well know IT service and software development company extending their Product Engineering division and R&D wings with designers from domains like Industrial design, User Experience design, Visual design, User Interface Engineering and CAD design. It boasts of a highly creative environment, a talented team and one of the best infrastructures in the country. Concept Labs is expanding and looking for a talented and passionate User Interface Engineers.

Summary

The role of a User Interface Engineer is highly analytical and creative in nature. He/She will be working very closely with the User Experience design team and User Experience Architect to absorb the UX concept/theme and will be responsible for detailing the User Interface and documenting it as User Interface Specification documents (UI Spec). This document will work as the reference document for the Software development teams and UI Engineer will be continuously interacting with the developers for queries / clarifications / modifications etc. UI Engineer will also work with Visual Experience Designers and Visual Effects artists.

Aspirant should have good exposure of the UI design process and techniques like information architecture, wireframes, storyboards, use cases, task flows etc.

Experience

- Minimum 3 years of experience.

Requirements

- Bachelor's degree with relevant experience in UI Design / User Centered Design / Usability Analysis for handheld devices.
- Master's Degree in the UI or related domain is a plus.
- Experience of working closely with design team and software development team.
- Excellent documentation skills especially writing of UI specifications/ Style guides.
- Good Analytical thinking and problem solving abilities.
- Experience in mobile UI design domain is a huge plus.
- Attention to detail and thoroughness of approach.
- Ability to execute within tight schedule and business constraints.
- Ability to adapt to the business dynamics and ability to learn quickly.
- Team playing.

Interested candidates please forward resume and contact details to < MobileCareer.Opp@gmail.com >

14.

Samsung Design Lab which is located at Noida is presently looking for Industrial Designer.

People with experience of 2+ years and who are willing to relocate to Noida can send in their application to amarjeet.kr@ samsung.com

HR Group
Samsung India

15.

Designation: Graphic designer

Aim: to infuse fashion into design with flair

Primary skills: refined design sensibility, strong on-time delivery, and implementation skills

About Hidesign

Here is an exciting opportunity to work with India's best known leather goods brand.

Starting in 1978, it has been driven by the passion of a multi-cultural group of a design oriented team. From small alternative shops in San Francisco and London, it moved to the first adventurous department stores in the early 1990s in London, California and Australia. From the first exclusive boutique in 1998, Hidesign has grown to 62 exclusive stores and a distribution network in 23 countries that has placed its product in over 2000 stores. Hidesign's rapid growth in the fastest growing economies of the world in Asia, Africa and Russia has positioned

it for exponential growth in the near future.

Profile

- * You will be in charge of all Print communication and Advertising for Hidesign, Holii and Hidesign group of companies – The Promenade, Le Dupleix, Casablanca and Titanic.
- * Concept and Design of Advertisements, In-store promotions and offers
- * Menu designs, Stationery Design, VM props (involving print media), Catalogues, Booklets, Brochures etc
- * E-mailers and Web pages for online offers
- * Communicate and coordinate with the Media for artworks, advertising in new magazines/newspapers which involves booking ads, negotiating rates, deciding issue dates, and maintaining the Ad schedule
- * Oversee and guide the assistant Graphic Designer to make artworks for Advertisements in Newspapers and Magazines.
- * Implementation and design of In- Store Posters and Signages

Requirements

- * Attitude: Assertive and result oriented
- * Work experience: 1-2 yrs
- * Areas managed: print ads / publication / collaterals / (any online + basic film editing exp is a plus)
- * Education: Graphic Design / fashion communication
- * Software skills: Illustrator, Indesign, Corel draw, Photoshop, Flash, HTML, Word, excel, ppt
- * Technical Knowledge of Printing and Colour management
- * Languages: Fluency in English, Hindi & Tamil (will be a plus)
- * Based in Pondicherry

Pls write back with your CV & Portfolio to sabna@hidesign.com <mailto:sabna@hidesign.com> / dipen@hidesign.com <mailto:dipen@hidesign.com>

16.

*** Freshers with relevant skills can also apply**

UI Designer job description (0-2 yrs):

eMids Technologies, Bangalore is looking for UI Designers with an experience of 0-2 years.

Please review the description below and revert back with the required details at the earliest. Send your resume and details to revathi.shekaran@emids.com, CC to ravi.shyam@emids.com

Current Employer:

Current CTC:

Expected CTC:

Willing to relocate: Yes/No

Mandatory Skills:

Good understanding of UCD
Photoshop, HTML, Javascript, CSS, Flash

Good communication skills

Good to have:

Wireframing and Prototyping skills, ASP.Net, Action script

About eMids (www.emids.com www.emids.in)

eMids is an industry leader in the "convergence" of IT and consulting for the health care industry, and provides diversified Information Technology (IT) and Business Process Outsourcing (BPO) services. eMids offers a complete range of services by leveraging our health care domain expertise, strong global delivery methodology and partnerships with leading technology providers. Our mission is to provide high quality and cost optimized services to the health care universe by leveraging the eMids Global Engagement Model.

Mobile: +91 9008960055

Yahoo : maverick_ravi@yahoo.com

AOL : ravishyam75@aol.com

gmail: ravishyam.s@gmail.com

17.

July Systems is looking for User Experience Designers, Interaction Designers and Information architects to conceptualize and design compelling, relevant, unique end-user mobile services for our global Media Customers in the Sports, Entertainment, News, Lifestyle, Finance and Travel segments.

The designers will be required to create and deliver:

- *User personae and scenarios*
- *Task-based user flows*
- *Content organization and navigation*
- *Interface metaphors & approaches*
- *Screen layouts/wire- frames*
- *Content schematics*
- *Standards and guidelines for development*

You will need to have:

- *Working knowledge of the principles of information architecture, usability, and user experience design*
- *Ability to work with internal clients and users to understand their goals and incorporate them into the design*
- *Experience observing user research and translating user research into design decisions*
- *Experience with services/products that offer personalization and/or customization*
- *Strong time management, communication, and interpersonal skills*
- *Excellent creative and problem-solving skills*
- *Relevant Design education or 2 years related experience*

Additional skills and experience of interest:

- *Design experience on Mobile services, consumer facing services/products*
- *Familiarity with HTML, CSS, cross-browser compatibility issues*
- *Experience with Microsoft Project and Visio*
- *Engaged with professional organizations on standards for Interaction / Usability design*

Apply now by sending your CV and portfolio to careers@julysystems.com with Design Jobs as the subject header.

17.

Designation
UI Developer

Experience

2yrs experience or more

Required Skills:

HTML/XHTML

CSS

Javascript

JQuery

Strong Browser Compatability and Platform Compatability Knowledge

SEO

Expert in hacks and HTML bug fixing

Knowledge of Photoshop (Not mandatory)

About Impelsys

Impelsys is a leader in providing electronic content delivery solutions to the global publishing market. We help our clients compete, evolve and grow in an increasingly complex marketplace. Our revolutionary products and solutions help publishers market, distribute and deliver content online quickly and cost effectively. Through focused technology innovation and deep insights into the processes of the publishing, we help publishers create new online products and revenue streams without the overheads of traditional online publishing. Impelsys' drive for perfection and passion for client's success has made us the preferred partner of leading publishers like McGraw-Hill, Elsevier, Wolters Kluwer, Benchmark Education, Marshall Cavendish and Houghton Mifflin among others. Headquartered in New York City, with two production facilities in Bangalore, India, Impelsys operates across North America, Europe and India.

URL

<http://www.impelsys.com>

<http://www.ipublishcentral.com>

Please send in the resumes to harikvp@gmail.com or harikrishna.vp@impelsys.com

18.

Looking for freelance graphic designers based in Bangalore to do some packaging/label design work.

Please contact with relevant work on bpattu@gmail.com asap
19.

Premier global business and technology service firm providing professional service solutions. With 25 offices around the world we can address any business challenge with speed, resolve, and a seamless global delivery system.

Job Title:

Creative Director

Location: Gurgaon

Job Summary:

As Creative Director you will drive Creative Strategy and work with multiple teams to develop and produce quality creative solutions that meet client's business objectives and goals. You possess a deep understanding of user-centered research, Content Strategy, Copywriting, Design, Front-end development and Interactive development. You will play a key leadership role working with Account, Strategic Planning, Media, Technology and Business Development to shape new opportunities for Sapient — be it expanding a current client relationship or forging new ones.

Responsibilities:

Collaborate with Strategy and Business Development teams to create and develop new business opportunities

Concepts, develops and manages a "best in class" Creative product

Manages creative teams and tracks of work, including:

Translates marketing objectives into creative strategies, present and sell to client

Leads and directs the creative team from concept to completion

Plans and estimates for highly complex projects

Risk/issue management and resolution

Experience developing needs assessment, scopes of project and cost models for creative services and contributes to managing P&L

Attracts, recruits and retains creative talent to grow the creative capability

Experience Guidelines:

10-15 years of industry experience in a well established, creative role with a proven track record of success, agency experience a plus
Solid verbal communication skills, with experience presenting to all levels of clients and co-workers
Knowledge of direct marketing, online advertising, and web experiences, with Proven conceptual and design abilities
Must be well-versed in user-centered design methods and techniques

Possess a deep understanding in related creative tracks: design, interactive development, copywriting and content strategy

Proficient to expert in: InDesign, Illustrator, Photoshop, Visio, Microsoft Office.

Must have been in a client-facing role and have project experience in working with teams on large scale, long-term projects

Excellent analytical and process-oriented skills

Excellent writing skills

Ability to gracefully handle multiple projects in a fast-paced environment

Passionate attitude with willingness and enthusiasm to own your own growth

- Alignment to Sapient's vision and core values

Frequent travel may be required

Education:

Bachelor's degree required in design-related discipline: Interaction, Information or Interface design;

Design Planning; Graphic Design; Journalism, English or Communications; Marketing.

Would appreciate if you could write back with your Profile/Querirs on sahil@cyborg.co.in or write to 9873252555

20.

Candidates from IIT-D/IDC/CPDM, IISc. with Mechanical engineering background. Should have minimum 3 years of experience. They must have an exposure of working with global teams and should have product acumen for global markets.

The ideal candidate will:

Support product design team by designing / developing new products through value added modifications to existing products.

Understand and be sensitive to consumer demands, aesthetic features, product functionality and acceptability, to provide innovative solutions for design and engineering problems that would reflect creativity.

Handle design projects independently

Respond with a sense of urgency and should be able to 'produce'.

Communicate ideas/ concepts through sketches, renderings, 3D models and physical models to engineers, marketing and 'non-designers' .

Prepare presentations (product descriptions, images and diagrams) to introduce design concepts to clients and stakeholders. Build 3D models and detailed drawings of potential products. Coordinate with local vendors, workshops/ laboratories for various product design requirements.

Remain abreast with the latest product trends, styles and synthesize market research in to viable products.

Email: Rahul.Kamble@Pentair.com

Phone: 011 66 118 800

21.

We have a challenging opportunity with our Esteemed Client, is a premier global business and technology service firm providing professional service solutions. With 25 offices around the world we can address any business challenge with speed, resolve, and a seamless global delivery system.

Position- Interactive Developer

Location: Gurgaon/Bangalore

Experience: 3-8yrs+

Job Description -

- AJAX and Site Development is responsible for developing interactive web based, mobile, and/or desktop applications.

- Proficient in HTML, DHTML, Java Script, CSS, W3C.

- Develop standards compliant markup and code o xhtml

- o CSS2 / CSS3
 - o Object Oriented Javascript / Jscript
 - Develop Javascript using standard Frameworks
 - o jQuery
 - o Yahoo UI
 - Define and parse valid data interchange structures to integrate with back end services
 - o XML, JSON, CSV, etc
 - Use standard toolsets to develop, validate and test code
 - o Dreamweaver
 - o EditPlus
 - o TextMate
 - o Cruise Control
 - o IE6 – Developer toolbar
 - o IE7 – Debug Bar
- your profile on sahil@cyborg.co.in
22

A MNC Company at Chennai is looking for a visual designer with 2 - 5 years exp.

Responsibility Areas

Design and execution of creative concepts for leading-edge Marketing and Web solutions

Design Layout & Production

- Create layouts applying design principles such as color, typography, photographic selection, organizing elements with brand's visual language
- Provide design choices. Assure design meets business objectives
- Document stylistic rules appropriate for the brand and the audience of the medium with oversight including color palette, typography and logo guidelines.
- Lead execution and production of existing concepts to provide complete deliverables with quality

Flash Animation

- Translate existing design/storyboard into working Flash (or equivalent software) with minimal oversight and direction from senior leadership.
- Create storyboards for simple Flash (or equivalent software) animations (identifying the range of assets to be used, the story to be told, etc).
- Work with timelines and movie clips.

Interested, please forward your resume with portfolio

Current CTC and expected CTC to tnarayan@gmail.com

23.

The NID-Asian Paints Colour Research Studio at the NID R&D campus is looking for design researcher.

Postgraduate, prior experience in research and good documentation skills are a must.

The person would have to be based out of the Bangalore campus.

Pls send in your cv at nijoo@nid.edu.

(More Jobs are available at our website www.designforall.in)

For free Registration: write to
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Forthcoming Events and Programs:

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Chief-Editor:

Dr .Sunil Kumar Bhatia Faculty Member,
13, Lodhi Institutional Area, Lodhi Road,
New Delhi-110003(INDIA)

Editor:

Shri L.K. Das

Former Head Industrial Design Center,
Indian Institute of Technology (Delhi),
India

Associate Editor:

**Shri. Amitav Bhowmick Industrial Designer
Small Industries Service Institute. Ministry
of Small scale, Government Of India, Delhi
(INDIA)**

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**Mr. M.L .Dhawan
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Special Correspondent:

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

Contributors:



Mr. Satoshi Nakagawa



Mr. Takehiko KATSUO



Mr. Kouhei MUSA



Mr. Noboru Saginoya



Ms Haruka Yamada

**Address for Correspondence:
13, Lodhi Institutional Area,
Lodhi Road, New Delhi-110 003 India.**

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