

# Design for All

September 2009 Vol-4, No-9

A publication of Design For All Institute of India



Cumulus promoting Design for All

**C** cumulus  
creative linking

**Chairman's Desk:**



**United Nations has published a report on world population and it is truly astonishing, stunning, terribly devastating and horribly shocking 'First time in human history urban population is more than that of rural population in the year 2008 and they have further projected that by the year 2030 the gap would be much wider and world will be more urbanized.'**

**In my opinion this is very alarming and revealing situation since it is a signal of emerging of a new world order. A normal rural individual lives with his limitations and is far less demanding. Reason is, he lives with nature and bears its uncertainties and feels helplessness against it. He still believes that nature is strong and behaves in its own way and it is difficult for man to control. Result is, he tunes his mind and without complaining he sails through as its ups and downs. He understands philosophy of survival and lives with his generations old conviction 'life experiences trough and crest .Life is not a straight line.'**

Very few are privileged ones in the rural world and their lives sail smoothly and what they wish they achieved. Majority lives at the mercy of the nature. Some time with the blessings of nature their output is much more than from their expectations but generally their wishes go unheard and their output is much below from their needs. They fight tug of war with nature and ultimately nature emerges victorious. Rural individual knows he can put his efforts but his fate is in the hand of nature. They live in its vastness and it makes their hearts large and sensitive to understand the pains of one another. This is the reason all the saints, prophets and holy souls who wished to improve humanity had emerged from rural civilizations because of their sensitivities.

In my opinion the scene of rural side is rapidly changing under the influence of market driven gimmicks and that is visible in their attitudes & lifestyle. Arrogance is everywhere and humility is evaporating & is rarely noticed. If they continue to live as they used to live without craving for leading the urban culture and if they manage to protect themselves from influence of foreign fancy ideas of market driven development, I can say with the confidence that human future will be guided by rural philosophy and our future urban civilization will continue to live under its influence. Our earlier civilizations were mostly influenced by rural philosophy and that was the reason peace was prevailing most of the time in the history. There is a recent phenomenon but it is the hard

fact that our majority of rural areas have come under the influence of urban virus and it is different picture now what it used to be. We still continue to draw picture of rural individual in a centuries old fashioned- poor, torn clothes, innocent, moralist & humble. In 21<sup>st</sup> century the rural picture has drastically changed upside down and majority are den of high corruptions, dirty politics and for little currency they can go very low that no human history has ever witnessed. They are no more innocent, rather mean, clever & shrewd. Their needs are small they can think of dishonesty and moral corruptions for satisfying their needs but their degree of dishonesty will not that magnum what an ordinary urban can think and execute to satisfy his needs.

Natural and human systems are dynamic. The issues confronting rural regions today will change. If all concerned with rural issues are able to engage in collaborative creation, we will all become rural designers to help define and meet the needs of rural side. It will slow down the process of conversion from rural to urban but no one can halt this change or reverse the process or stop where it is. Change is inevitable.

Our past civilizations were under the rural influence and we had mixed results. Majority of the time an individual was living with peace if he was not power hungry or greedy. For an ordinary person with simple thoughts and austere needs life is simple & comfortable. The problem

comes when persons or groups have high ambitions and greed for power. There had been disturbances in history when clash of interests was within the elite classes otherwise peace was prevailing. The way our urbanization is changing people inside out I do not know what it has stored for future but one thing is sure there would be less influence of caste, creed, color and religion in civilization that is to come. Man will be self-centered, far less hypocrites and will work for those that will satisfy his ego and lead to his materialistic goals. There will be different type of crime and that one never has been imagined by our past civilizations. There will be less human touch in their thoughts & actions but there will be better quality of life in terms of luxuries. The world will be technological advanced and beyond the perception of today's ordinary individual.

On other hand, urban people are more demanding and power hungry. They live in smaller spaces and it is cause for their shrunken hearts and meanest actions. They live in man made artificial climate and continue to live in this illusion that they have succeeded in conquering nature and still continue to fight with the hope that they would overpower nature. They are insensitive, less humanitarian but they have so called high confidence in themselves. They have a fighting spirit because their knowledge is action oriented and are ignorant about wisdom. They live in narrow spaces. Their houses are small, have narrow lanes and by lanes and never have the opportunity to visit

vastness of open fields, flowing vast rivers, lofty trees and so on. Their hearts are under the influence of smallness and it is their lifestyle and that influences their thoughts to that level that they are even unaware with the pains of their neighbors. They are like a mountain rats & very slippery to catch them because they are habitual with living in lanes and by lanes. They become insensitive that killing of others for achieving their goals becomes their thought process and that shapes their minds, & personalities. When urbanite outnumber those who wish to work for humanity, a new order of world will emerge. Insensitive, inhuman and object oriented and market driven world will prevail and their decisions will dominate the living beings and people will have new definitions of humanity what we have today. This world would bring better technologies, more facilities and inflated human ego and will have various hidden problems which human beings has never earlier experienced. One thing is sure from our past experiences that there would be wide gap between man-to-man, man to animal and man to environments. There would be constant war among them to have more spaces for themselves. Some men will occupy themselves in killing their fellowmen to prove their superiority or more animals would be killed and that will be the reason for outbursts for various unknown diseases beyond control of mankind or environments will create unexpected havoc in the end for more space from these urbanites. To live in harmony every aspect of life should get its due respect in nature, otherwise we should

be prepared for surprise and unexpected dangers in every moment in our lives.

I have never come across any terrorists attacking in rural population. It may be for want of publicity. Their attack would not generate any kind of awakening for their cause by killing innocents and will not shake their consciousness and in result their game plan to attract new minds for their movements will fizzle out. They are aware that rural populations can play some role in making king in our present systems but cannot establish one of the rural individual as a best visionary ruler. They always target urban populations because centre of power of authority is always in the urban world. Who so ever control urban areas is real power holder and he is bound to rule or the rural areas fall prey to their powers. I doubt about the elite classes who are at the helm of affairs in their respective institutes/ organizations are creating disturbances for fulfilling their nasty ambitions. We carry the picture that governments are for welfare of their citizens but we forget that their work is to rule and expand their powers they need powerful tools of destruction along with construction. I remember a Roman god Janus; he had two opposing faces peer to the past and the future, to the beginning and the end, to creation and destruction. Construction and destruction are simultaneously at work. In Stone Age, man used to harm by stoning others. In Iron Age, man killed with swords etc and in modern world with bullets, atomic and biological

weapons. We have so called development because we have destroyed more and created none. My worries are what example we are setting for our coming generations and what they will inherit from us. My next question comes 'Who are these terrorists?' They have little knowledge of urban life and their concepts about movement are vague. They are vagabonds, fed up with leading poverty-ridden life for centuries but concept about money is crystal clear to them. They are misguided and working as a tool in the hands of few elites who are designing new theories to grab the power of mankind. They are driven by their audacious desires and hopes. These must be actualized even if human race gets collapsed. Their ends must be fulfilled.

Terrorist attacks will stir the rural people's souls but never encourage them to join and multiply their numbers out of revenge. They live with their wisdom and know 'revenge is not the solution of a problems.' Their heinous act will force them to meditate 'what does it make the terrorist to attack us? There may be faults in our system or in raising our children was not what it requires or is it our collective failure? Their money, lifestyle and ideology will not entice them to adopt the path of killing rather meditate to rectify their own lifestyle so that it should never happen again. Rural individual governs his own life and never wishes to rule others. Majority prefers to live with containment & limitations and that's reason that we experience peace most of our lifetime. Urban population



is very vulnerable for producing numbers of terrorists. Urbanites have assigned each organization for their specific roles and functions and they can never think beyond their legal role and in totality. Result is conflict of interests and it may turn violent also.

Designers role are obviously changing with the emergence of new world order and they can not simply keep on working for commercial gains or for leisure rather they are thrust with more responsibilities on their shoulders for creating a harmonious life. The concept of Design For All / Universal Design is imposing responsibilities for all designers to adapt such philosophy which benefits all. If, they commit a small mistake while designing it may disturb the basic fabric of our society and more violence may appear in world map in due course of time. When designer designs the city there should be more elements related to agriculture and rural themes. There are two ways to narrow the differences either design the rural areas as they design the urban or vice versa. Designers are simply not to work for satisfying their clients rather there role is more significant in the overall progress of our civilization. Our earlier generations of designers had well realized this problem that human weakness was to live close to power or authority and look for opportunities to grab at first instance but not to overlook the benefits of rural facilities, based on these concepts they thought and designed the concept of outskirts where best of both world coexist.

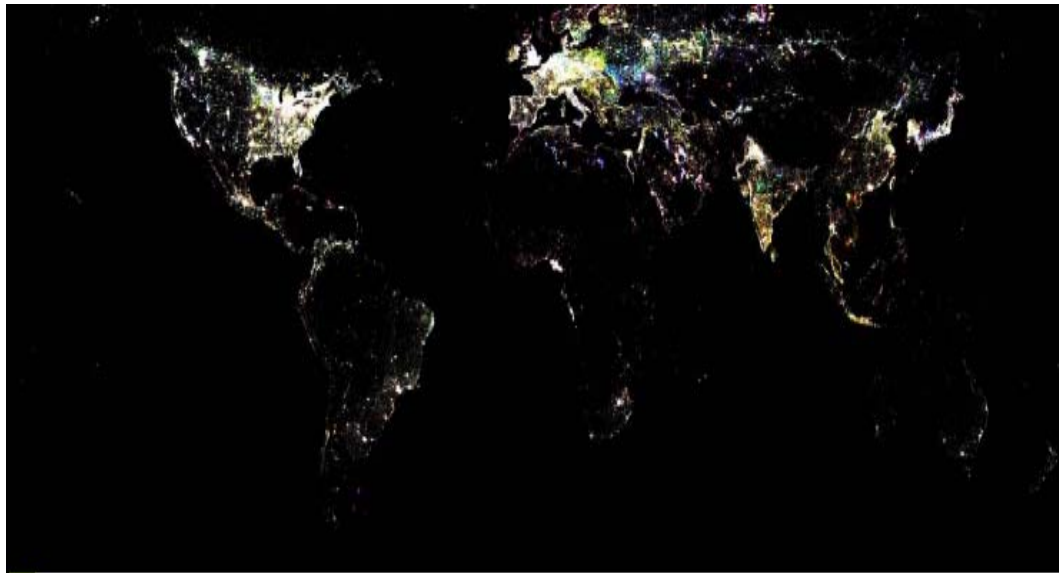
My first question is how the concept of urban life had evolved from that of rural in due course of time? Why had it overshadowed the rural concepts? It is quite likely in the beginning, a special area was earmarked as a particular place within the village where the so called persons with some kind of abilities like knowledge, wisdom or concernment for betterment of society or aged persons of the village or first to come and developed this village, that made them special in the eyes of rural people. Either they were respected out of humility or elected or selected or self-made person while exhibiting some kind of special or super natural powers. They also assembled at that special place and pronounced their judgments against crimes or to honor the few for their praiseworthy contributions. To add to the glory and power of the wise no one should have dared to defy their words so they designed a special chair by adding special expensive fabrics, ornaments, jewelries and special structure related to lion or elephant or human skull were in vogue. This design of chair with fancy concepts & person with jewel crown was the step for creating a distance from the rest and for smooth running of affairs they needed authoritarian position. This phenomenon was dark side. Once they occupied special chairs among the villagers their chests inflated and greed goaded to enjoy more than what they had. They designed a fancy theory that there were threats to their lives by those who did not like their words or it might possible that all might not

favor our pronouncements or disliked by specific groups or individual was the reason for demand of special protections. They isolated themselves in anticipation that others could harm them but this was rare possibility. With the special chairs they were given a few armed men to ensure their words were being carried out properly. These armed persons only job was to follow the instruction who was occupying the chair. It was the way to rule the people with the introduction of fear in their design. An ordinary person would think that four armed persons were obeying the person who was sitting on lion chair without questioning him as such he was very powerful person. 'To disobey means inviting destruction not confined to him but consequences will effect generations to come.' It added new dimension in authority and slowly they constructed fort and a large armies were created for protecting the person who was occupying the chair. That area was isolated and equipped with all the best facility with the cost of others may be reason of emergence of urban or journey of rural to royal. Urban area still continues to enjoy best of the world facilities. Reason of migration is that special facilities are attracting those who wish to enjoy this. Slowly population is migrating from rural to urban in wish for more facilities. Today we see cities, in contrast, are known to be places where money, services and wealth are centralised. Cities are where fortunes are made and where social mobility is possible. Business houses, which generate jobs and capital, are usually located in urban areas

This concept was less popular among limited population of rural and they never dared to risk and they used to live with their limitations in rural areas. But era of industrialization has changed the face of migration and people migrated not only for more facilities rather all the small and medium cottage industries started shrinking and they were left with no option but to migrate. In village hierarchy is very strong. Landlord means a powerful person and a worker a peasant means a weak, humble and dependent on all for even day-to-day activities but in urban area both are living with same status and enjoy the equal opportunities. Caste, creed and color line diminishes and both enjoy social equality. Laborers forgo their social life and never mind living as a slum dweller but enjoy social equality at the cost of poor life. Slums and skyscrapers are coexisting. Rural migrants are attracted by the possibilities that cities can offer, but often settle in shanty towns and experience extreme poverty . The rural sector contains most of the poverty and most of the low-cost sources of potential advance; but the urban sector contains most of the articulateness, organization and power. So the urban classes have been able to win most of the rounds of the struggle with the countryside. We need a vision for a sustainable rural future—a vision that provides a way of thinking about rural regions and their relationships to the states, the nation, and the world.

"I see design as part of a bigger system and has capability to evolve new systems," "Every design is not just an

object—it's connected to an environment. Designer should work as a detective and have probing nature until he feels satisfied. A detective while investigating the case look into minute aspects and any possibility of minor may play concrete role and may lead to a altogether new dimension which no one has ever thought. Most important things in probing detectives invite specialist of different fields for their experts opinion to conclude to reach what exactly prevailed. They form a team not confined to few experts but they welcome opinion of those who can throw light on their investigation process. They usually try to produce a couple of ideas or directions and play them out and see how they shape up. They brainstorm and see what's working and what's not. They get back together. The concept of the designing evolves. It's not like to nail it the first day with the first thought. The philosophy of design is really about making some kind of poetry out of all those factual and scientific criteria."



Look at the night vision of earth it gives another dimension to our thoughts 'where the brighter areas are dense and where the darkness is prevailing . More shining indicates the dissipation of energy and electricity is in optimum use and burning oxygen and level of pollutions are high. Their requirements are different and designers should design the product that generates less heats and burns minimum oxygens. Similarly requirement are different where darkness is prevailing. It will give the right picture to our designers what to do, what are the priorities of different parts of the globe and their different needs , how to satisfy the minimum needs of all. These questions look simple but it is not easy to translate into action. One thing is all the questions are pointing toward the philosophy of 'Design For All/ Universal Design .

When our designers who never visited rural areas only have knowledge from their text books visit villages encounter altogether different experiences . It is the same experience when a small child of 6-9 years visits hill station and encounters the vast mountain first time in his life and looks toward his parents, surprisingly shouts " Look this is mountain! Such a huge structure!" His eyes widens and index fingers are pointing toward the magnimus structure . How does a village work? What is village?. A town in a smaller scale or an own particular organism? These questions are vital for designers and those who never have the opportunity to visit and work in rural areas are half designers. For better understanding he should live for some months to

understand their habits and thought process of rural people. Most of the urban designers have abandoned rural people from their thought process and never feel their necessity in their lives. Otherwise rural people are crazy for urban people and in this process he goes up to that level that his existence is at stake. We must design our curriculum in such a way that rural as well as urban should work as complements to one another and work for a better future.

Today we can erect buildings in which no outside energy is needed to provide a pleasant internal climate, buildings that use the resources of their location rather than destroying them, that enrich the environment and offer people new challenges and new work. To achieve this we do not need more responsibility, nor must we restrict ourselves or do without something. All that is necessary is additional intelligence, more teamwork, more sensuality, joy and beauty." Those who have understood the importance of Universal Design/ Design For All are the leaders of the future. The concept of Universal Design is a philosophy not very popular among the design community. It is a philosophy of practice, not a set of rules. It forces the designers to learn the art of living well in rural as well as urban, male as well as female, child as well as mature, aged, disabled as well as able. As designers if you cannot visualize the need of the counterpart of the world who are in the majority you may be half designer or in simple terms a simple designer but to be complete you must know the other

counterparts in minute details. Expert designers are different from run of the mill designers because they have gone under tough time and taken tough decisions against all odds .

We are grateful to Secretary General Mrs Eija Irene Salmi of Cumulus in realizing our dream into reality. She realized our dream in such a short span of time it is remarkable and needs our special thanks. I have never come across such a dedicated , true to her



words and day & night vigilant till this special issue has come to logical conclusion. She is a person with tremendous energy and that is reflected in her thoughts & actions. She is person of great organizing capacity and delivering the results on time.

We are honoured by cumulus President Prof Christian Gullerian who was kind enough to accept our invitation of Guest Editor for September 2009 issue. He has done proper justice to his work.

Urban design draws together the many strands of place-making, environmental stewardship, social equity and economic viability into the creation of places with distinct beauty and identity. Rural design is not much different from urban. Poverty and powerlessness can be reduced by participatory human action. The right to sustainable livelihood can be achieved. Inequalities can be reduced



Cumulus International Association of Universities  
and Colleges of Art, Design and Media

within a nation. But we should be honest in our part and those will be benefited should also be honest.

There is saying, "it takes a village to raise a child"

Be an honest designer to yourself.

With regards

Dr Sunil Bhatia

Design For All Institute of India

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

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

Tel 91-11-27853470®

**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 ( 2<sup>nd</sup> Volume)**

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

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



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

**Cumulus International Association of Universities  
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**If you wish to download the film kindly click the below link  
of your choice**

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

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

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

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

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

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

**Index of the film Min-1.2**

**<http://www.youtube.com/watch?v=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](http://www.youtube.com/watch?v=_vmAmRUFptE)**

**Mr. Francesc Aragall Min- 5**

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

**Welcome note of Design For All**

**Institute of India Min-1.3**

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

**We solicit your cooperation and looking for feedback at**

**[Dr\\_subha@yahoo.com](mailto:Dr_subha@yahoo.com)**

**Guest Editor:**



***Christian Guellerin***

*is the President of the international network Cumulus – [www.cumulusassociation.org](http://www.cumulusassociation.org) - which gathers 150 universities of Design, Art and Media worldwide.*

*He is otherwise the director of « L'Ecole de design Nantes Atlantique » - France - [www.lecolededesign.com](http://www.lecolededesign.com) - for 10 years.*

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

*He teaches Management in many universities and business schools.*

*<http://christianguellerin.lecolededesign.com>  
[c.guellerin@lecolededesign.com](mailto:c.guellerin@lecolededesign.com)*

## **Design, a strategic factor linked to major socio-economic issues**

*Cumulus President Christian Guellerin*

Our planet is in jeopardy. Therefore we must lay new foundations for new production and consumption patterns to take root. But will Humankind and science manage to do so? It looks doubtful... Never has the world population been so concerned with climate change and environmental hazards, yet never have marketers sold as many four-wheel-drive cars to meet consumer needs. Faced with such a paradox we must admit that ethical values and virtuousness are definitely not part of the marketing jargon.

By nature, capitalism is far from being ethical. Although we must not buy into ethical marketing, we must nonetheless endeavor to make the green economy a major tool to shape the new industrial and commercial patterns. While it proves difficult to believe in the moral nature of human beings faced with environmental issues, ethics aside, taking an environmentally friendly stance could be extremely beneficial to economies all over the world. The world cannot re-industrialize if we are not aware of the benefits of the green economy in terms of ethics, of course, but first and foremost in terms of its economic benefit. The Green economy is a tremendous source of profit and it could save the planet.

So what role should design play in this? Should we expect engineers to launch and drive the new industrial revolution Western countries have long been hoping for? Can we also imagine that countries such as India, China and Brazil will cut back on their consumption when their emerging middle classes are, by nature, in economical terms, extremely consumer-driven. Otherwise, should we expect marketers to re-invent markets? Nothing is less certain because, for them, market trends need to mirror consumer needs. They take on an overwhelming importance, thus totally putting aside the creative process.

Design and designers might take on a strategic position within companies which are destined to develop and grow bigger. To cope with the oncoming industrial turmoil, many of these companies are going to have to adjust, develop and veer towards new working methods. With globalization, the era of total quality has been supplanted by creative and innovation-oriented approaches to industrial production to meet new needs and new duties as regards the world we want to live in: We cannot simply continue to improve on what we already know. Instead, we need to use "what we already know" to create new, sustainable and large-scale situations. This is how we should rethink the industrial paradigms in which Western economies faced with globalization are rooted. However, should the automobile industry use their expertise to produce goods other than cars, it would then be urgent to call upon designers.

The expertise of the car industry is focused primarily on the explosion in engine technology, the organization of the assembly line and particularly on powerful distribution networks: "How can this expertise be used if it is not to make cars?"

This is the only question that the leaders of General Motors and Renault, to whom we have lent billions of dollars or Euros, should ask themselves.

Designers are the innovators who have a duty to rethink the future of companies and the capitalism of tomorrow. Apple's tremendous success lies in the fact that it has made creative skills a long-term and recurrent asset for the company, and that it has managed to become one of the leading online-music sellers when the majority of engineers took it for a mere computer manufacturer. Industrial societies are going to have to break away from the traditional branches of industry and learn to do something else. This revolution is not to be triggered by engineers or marketers, but designers. The only companies that will survive are those that will prove able to switch from one working method and profession to another, thus continually re-creating their own history.

The role of designers will be pivotal in helping companies to continually evolve and change profession by following a management-based organization and developing new methods to adopt new strategic positions, allowing them to generate and handle the change.

Above and beyond the economic issue and the importance of design in company strategies, the social issue appears to be equally as important. The role of design schools is huge as they need to make students aware of the responsibility they have to create a better world. The recent agreement signed between EIDD and the international Cumulus network is indicative of this shared realization between those who fight for a better future, ensuring that all people and social classes are integrated, and the universities and schools of design. "Design schools are excellent research laboratories in which to develop humanistic solutions and to deal with all the issues raised by the "Design for All Institute of India." Design is, by nature, a human-centered discipline which aims to build a better tomorrow. Designing products and packaging, creating the lay-out of spaces and displaying images are all meaningless unless – like all creative initiatives – they are centered upon Mankind and usage and one strives to infuse visions of tomorrow with images of progress.

Designers are the pillars and initiators of all issues related to eco-design within companies. They must ensure they convince their co-workers within companies that eco-design is a vital process. Because as soon as eco-design initiatives take on an economic dimension, the green economy will automatically begin to soar and become a prevalent concern for companies willing to keep up to date. Designers are the key figures of a new type of marketing adapted to sustainable and ethical eco-design that will help



meet consumer needs and improve usage.

Nobody (no business person, no company director) has ever sold a product out of moral duty; it is always based on financial gain. Sales transactions only serve one purpose, namely to satisfy the needs of their buyers. This transaction is not based on morals. However, carrying out immoral actions would be tantamount to cheating the client, which would be prejudicial to business. It's not therefore out of moral obligation that the salesperson does not cheat on his client, but purely out of self-interest. Capitalism does not feed on the moral or immoral, it is the system itself that is a-moral. This system is no longer able to adapt to a moral set of values. It is up to the politicians to monitor the flow of wealth distribution. It is also the politician's task to determine the laws for product regulations.

Nevertheless, whether we examine the work of a designer from a philosophical or technical angle, we must acknowledge that it's a specifically human activity, based on a moral, intuitive or logical approach with regards to progress. Designers project themselves into the future; they create their "Utopian Island". This activity demands a thought process, reflection and awareness of what currently exists and what it will become. It induces desire, in that the designer is aware of the best solution, and of the pleasure it will provide. The designer's job to create corresponds perfectly to the definition of mankind: a

conscious act of projecting oneself in order to satisfy the desire to give ones best. Design, because it creates and goes beyond our intentions, brings us back to what is important; it is a truth, a kind of happiness orchestrated by ethics. Design is a humanist discipline, which aims to give its best and procure pleasure, well-being and progress. Design is ethically and morally acceptable for what it is and what it stands for.

Let's conclude with the words of the French-Lithuanian philosopher Emmanuel Levinas: "Morals make us feel sorry for those who are hungry; Ethics oblige us to feed them." This is the mission of design and designers.

**Christian GUELLERIN**

**President of Cumulus association**

*Cumulus is the only global association for art, design and media education and research. Cumulus was founded in 1990 and has today 150 institutional members worldwide. It is a forum for partnership, transfer of knowledge and best practices.  
<http://www.cumulusassociation.org>*

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

**1.**



### **Satoshi Nakagawa**

**CEO: tripod design Co., Ltd.**

**Vice President: tripod planning Co., Ltd.**

**CEO: tripod design USA Inc.**

**Specialty:**

**Environmental, Product Design**

**Office address:**

**Sambancho Annex 2F**

**1-4 Sambancho, Chiyoda-ku,**

**Tokyo 102-0075, Japan**

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

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

**[info@tripoddesign.com](mailto:info@tripoddesign.com)**

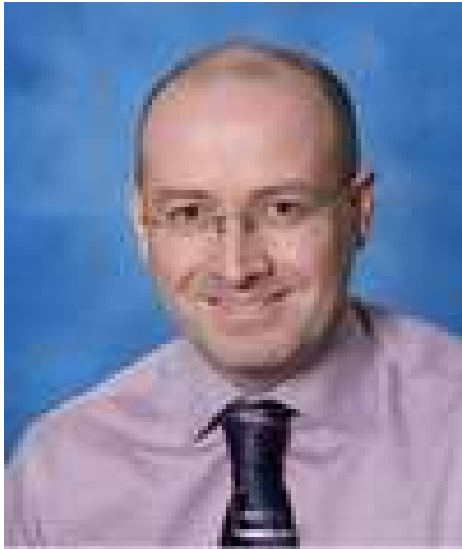
**<http://www.tripoddesign.com>**

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

**Editor will be Mr. Satoshi Nakagawa of Tripod design Ltd,**

**Japan.**

2.



**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](mailto:M.Ormerod@salford.ac.uk)**

3.

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](mailto:george@tesign.de)

4

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

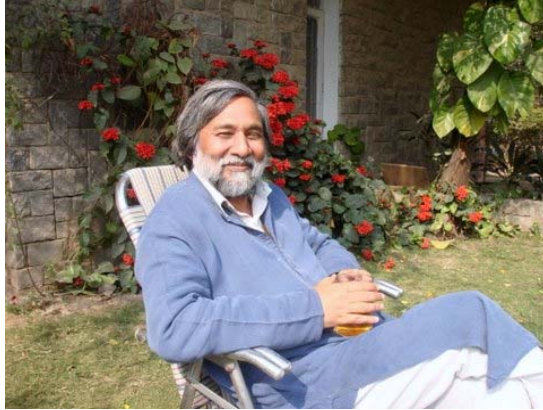
For further information and submission of articles,

Professor Kumar may be contacted as follows:

E: [kumarkl@gmail.com](mailto:kumarkl@gmail.com) and [kumarkl@mopipi.ub.bw](mailto:kumarkl@mopipi.ub.bw)

T: +267 355 4355

C: +267 716 51 748



### **From the Editors Desk**

We bring you the Sept. 2009, Vol-4, No. 9 issue of the Design for All India issue of the International Journal cum Newsletter. The spot light is on Cumulus: An International Association of Universities and Colleges of Art, Design and Media. I feel ashamed that though I have been in the design profession for so many decades, and yet have been living with blinkers that precluded this august association of over 150 colleges of design. I am really impressed with the network of activities that Cumulus is promoting. I will urge readers to visit their website and know more about them. It is never too early for us designers to shed our blinkers and feel globally. There is great company all over. I am tempted to participate at the International Conference, *Young Creators for Better City & Better Life*, Shanghai, China 2010. We are grateful to Prof. Christian Guellerin for choosing this newsletter cum journal to share the vision of Cumulus. In his paper Christian emphasises the need for future designers in companies, to rethink the future of companies and the capitalism of tomorrow. Like Apple, future companies are going to have to break away from the traditional branches of industry

and learn to do something else. This revolution is not to be triggered by engineers or marketers, but designers. The only companies that will survive are those that will prove able to switch from one working method and profession to another, thus continually re-creating their own history.

The second paper is contributed by Kristina Sahlqvist, Michael Nilsson, Cecilia Häggström, and Pamela Lindgren. This is an exploratory study on neurological rehabilitation. It explores the basic level, design research methodology on the effects of enriched environments in the healing of the brain and improved rehabilitation. The study has caring at its centre and brings together the expertise from art, design and medical science.

The third paper focuses on 'Promoting Design for All in Finland and shares experiences of successful collaboration of users and designers at the University of Art and Design, Helsinki. This study has been put together by Antti Raike, Andrea Botero, Philip Dean, Sonja Iltanen-Tähkävuori, Susanne Jacobson, Mariana Salgado, Salu Ylirisku. The entire team is from UAD, Helsinki. The paper introduces methodology to motivate inclusive design in design processes, and provides a range of practical examples to support Design for All projects. There are many promising concepts that require careful reading. Please do go through the references and supporting sites.



The forth paper is concerned with 'Design for All, Redefining the Boundary' It is written by LOU Yongqi from the College of Design & Innovation, Tongji University and Clarisa Diaz, from Studio TAO. The paper explores Design from the viewpoints of professional-based, value-based, and tool-based pursuits. When design is looked at from these complimentary viewpoints, it leads to intermingling of boundaries and facilitation of collaboration. Case studies are presented.

I enjoyed reading this issue, put together by Cumulus. I feel informed and enlightened. I am sure you to will enjoy this issue too.

Happy reading and keep contributing.

Lalit Kumar Das,  
[lalitdas@gmail.com](mailto:lalitdas@gmail.com)

## About Cumulus:



Cumulus  
International Association of Universities and  
Colleges of Art, Design and Media

### - International Association of Universities and Colleges of Art, Design and Media

The University of Art and Design in Helsinki (TAIK) and the Royal College of Art in London, in co-operation with Danmarks Designskole, Gerrit Rietveld Academy, Universität Gesamthochschule Essen and Hochschule für Angewandte Kunst in Wien initiated the Cumulus Network in 1990.

They all had a common desire to enhance the quality of education through co-operation, student and teacher exchange within the European Union Erasmus programme. The Network was transferred to Cumulus Association in 2001.

Cumulus has been a pioneer in developing jointly organised MA-programmes, intensive workshops, projects and biannual conferences. It has published 'working papers' which have documented the discussions and seminars in conferences, a First Aid Kit to help students and professors in planning mobility actions, kept up a web page, etc. These activities go on.

During the past ten years Cumulus has grown in size and ambition. The number of members has grown from 6 to 150 (2009). The members represent most of the European countries and during past years several countries overseas have also joined Cumulus. Member universities represent now 42 different countries. The aim is to build and keep on going a dynamic and flexible academic forum that would bring together top level educational institutions from all parts of the world.

### **New demands**

Education and research in art, design and media are gaining an increasing importance in the cultural, social, economic and technological developments of modern and globally acting societies. This will lead to new and increased requirements in the quality and quantity of education and to the necessity to develop high level research in these fields.

Due to globalization the general development of education and research, research in art, design and media cannot be dealt with only on a national basis. This has to be discussed also in a wider international context that Cumulus offers today.

### **Main activities of Cumulus**

#### *Conferences*

Twice a year, a member institution hosts and arranges a 2-3 day Cumulus conference in cooperation with the

Board and the Secretariat for 200-500 participants depending on the premises and resources of the host. The conferences serve as a platform to meet people from all over the world, within and outside your discipline.

*Seminars and workshops*

The member institutions may also organize 1-2-day seminars and workshops targeted for a smaller group of people than the conferences.

*Working groups*

The working groups are a member initiative activity. They can be permanent or one time groups and they meet mainly during the conferences, for example once a year.

*Jointly organized MA-programmes*

Cumulus encourages its members to create joint curricula. As an example can be a team of three Cumulus members that have a curriculum of years together on MA level. It will consist of two a minimum three month periods abroad in exchange in two partner institutions. The exchanges will be credited and formulate on part of the degree.

*Newsletter*

The newsletter is published once a week. It contains the headlines of the News section and any other matters the Secretariat needs to inform the members about. To join the Newsletter mailing list (Cumulusxl), please contact

[Ms Justyna Maciak](#)

Cumulus International Association of Universities  
and Colleges of Art, Design and Media

**Cumulus secretariat:  
University of Art and Design Helsinki  
Cumulus Secretariat  
Hämeentie 135 C  
FI-00560 Helsinki  
FINLAND  
Fax +358 9 7563 0595  
E-mail [cumulus@taik.fi](mailto:cumulus@taik.fi)**



**Mrs Eija Irene Salmi**

***eija.salmi@taik.fi , tel +358975630534,  
fax +358975630595***

***University of Art and Design Helsinki TAIK &  
Cumulus International Association of Universities and Colleges  
of Art, Design and Media***

***Master of Art 1989; University of Helsinki; Art History,  
German Philology, French and Italian, Public Relations.***

***Relevant Work experience***

***A. Kone Corporation Head Quarters Helsinki, Finance Dept  
1986- 1989;***

***C. The University of Art and Design Helsinki TAIK 1990 - :***

- ***Department of Industrial Design, Coordinator - 1991***
- ***Faculty of Product and Environmental Design, Faculty  
Secretary - 1991***
- ***International Affairs, Director 1991- Cumulus coordination  
since 1990 -, Cumulus Secretary General 2003 –***
- ***EU Socrates & Jeunesse Technical Assistance Office  
Brussels, External Assessor 1998 & 1999***

***Board memberships etc.***

- ***The Finnish Socrates working group by CIMO, chair  
1998-2001***
- ***Asianet- Finish National Network of Universities and  
Polytechnics for  
East and Southeast Asian studies, board member 1999-  
2001.***
- ***ELIA European League of the Institutes of the Arts,  
conference 1998***

**Cumulus International Association of Universities  
and Colleges of Art, Design and Media**

***Helsinki, in 1995-1998 board member and finances***

- ***EAIE European Association of International Education, board member of the local organizing committee ,Tampere EAIE 2001 Finland***

- ***Board member of University of Art and Design***

***Helsinki Foundation***

***January 2005 – Vice-Chairman since Jan 2006 -***

- ***Board member in the Board of the Finnish Institute in Berlin 1997-***

- ***Advisory group member Helsinki Area Innovation Strategy 2005***

- ***Advisory group member HERA Helsinki Education and Research Area 2005-***

- ***Board member in HERA HOAS housing consortium planning phase 2008***

- ***Aalto University planning group of internationalization 2007-2008, chair***

## Content of September 2009 Vol-4, No-9

1. Chairman's Desk:.....2
2. Guest Editor: Design, a strategic factor linked to major socio-economic issues :.....20
3. Editor's desk:.....31
4. How can knowledge gained from basic-level research about the effects of enriched environments on the healing of the brain lead to improved rehabilitation environments through design methodology?  
*Explorative study in neurological rehabilitation and a Design with Care project – with caring as its focus:.....41*
5. Promoting Design for All in Finland  
Experiences of successful collaboration of users and designers at the University of Art and Design Helsinki :.....53
6. Design for All, Redefining the Boundary:.....95

*Other regular features*





***Kristina Sahlqvist, Interior Architect SIR/MSA,  
Visiting professor in Design with focus on Spatial Design  
and Sustainable Development  
HDK, School of Design and Crafts  
University of Gothenburg, Sweden***

***Michael Nilsson, Med. doctor, Ph.D***  
***Professor and Clinical director***  
***Rehabilitation medicine/neuro at Sahlgrenska University***  
***Hospital, Gothenburg, Sweden***



***Dr. Cecilia Häggström,  
Interior Architect MFA, Ph.D,  
Gothenburg,  
Sweden***



*Pamela Lindgren,  
Designer MFA, SVID,  
Gothenburg,  
Sweden*

**How can knowledge gained from basic-level research about the effects of enriched environments on the healing of the brain lead to improved rehabilitation environments through design methodology?**

*-An explorative study in neurological rehabilitation and a Design with Care project – with caring as its focus*

*Kristina Sahlqvist, Interior Architect SIR/MSA  
Michael Nilsson, Med. doctor, Ph.D  
Cecilia Häggström, Interior Architect MFA, Ph.D  
Pamela Lindgren, Designer MFA, SVID,*

*Caring for people and nature – that is the core of sustainable design. It must be beautiful – beauty is an important aspect of caring for people. Good environments make us feel better and become healthier. But it must also be ethically defensible and sustainable in the long term.*

**Design with Care. A book about design for sustainable development**

## **Background**

By combining health and culture in an interdisciplinary context we want to reinforce and improve the contacts between art, design and medical science that have already been established. The community at large has a lot to gain from increased cooperation and a deeper understanding between these separate fields of operation.

According to current research the capacity of the brain to recover and produce new cells is affected by physical activity, the right nourishment and a stimulating environment in which all the senses are involved. Clinical observations that have provided motivation for ongoing research also state that aesthetic and emotional stimulation can have a similar effect on rehabilitation. An interdisciplinary collaboration has therefore been launched between the Salgrenska Academy, specifically the Högsbo Medical Rehabilitation Unit at the Salgrenska University Hospital, and the School of Design and Crafts at the University of Gothenburg. A Design with Care project has been started bringing together art, design and medical science. Design with Care [1] represents an aware, methodical approach aiming at creating ecological, attractive environments and products where the main focus is caring about everybody's well-being, participation and possibilities of access.

The Swedish Government proposition "From patient to citizen" [2], safeguards the right of every human being to

participation and accessibility in the community at large. The plan of action includes the concept Design for Everybody [3]. By 2010 Sweden is to become be a better and more accessible society for everybody, and an international model of accessibility. All design of public environments will of necessity in the future be affected by coming legislation and the plan of action.

Certain parts of the brain in both animals and human beings can change their biochemical constitutions, as well as their structure and functions following stimulation of the senses in a so-called *enriched environment*, EE, which has already been described by Donald Hebb [7] – an environment in which social interaction and physical activity are also included.

During recent years, research in this field has been intensified and results from amongst others various models using animal experiments have convincingly demonstrated the significance of the surrounding environment for healing and functional recovery in the brain. An ever stronger amount of evidence is also being assembled concerning the application of these results in various clinical situations and for different states of ill-health, yet we still know too little about how practically to approach the matter of the more optimal creation and evaluation of environments that are healing and motivating.

With the help of design competence, an as yet untested and new future or situation can be given concrete form. Based on knowledge gained from basic research we can create a test environment in the form of models, prototypes or full-scale environments, thus creating conditions for the process of rehabilitation that are quite new. Design and architecture can in this way pave the way for new understanding of people's need of a stimulating environment.

*“Design competence is needed in applied research since it involves a capacity for creating totalities and concrete results within a specific context”*

*Stiftelsen Svensk Industridesign 2006-08-04*

## **Presentation of the problem and aim**

The basic aim of the project is to study in an explorative way how environments and products can affect wellbeing and functional recovery in neurological rehabilitation.

How can knowledge from basic-level research about the effects of enriched environments on the healing of the brain be converted into improved rehabilitation environments through design with care? How should we apply research results to a physical environment so that not only the needs of the patient, but also those of relatives and caregivers have been provided for? And how can such changes be evaluated in such cases?



The aim is to raise awareness and develop knowledge both with regard to the task of design and the hospital's resources in connection with the planning and shaping of rehabilitation environments and products/aids. The intention is that the environment should both support the patient's rehabilitation and satisfy the general demands of present legislation [8] for accessibility and usefulness. The work will include studies of existing solutions as well as generating and testing new ones.

A central aspect of the project is the interdisciplinary cooperation between different established units from separate academic traditions and fields of operation. The intention is to demonstrate how new forms of cooperation and influence between design, art and medical science can prove fruitful and hopefully lead to leaps and bounds in the development of knowledge. We want to create and test innovative and experimental ideas in various design solutions with the intention of finding new ways and means of handling the physical environment that we work with.

## **Method**

It is important for our project to evaluate and achieve a clearer perception of the experience of the patient concerning and in the test environment. Will the patient experience the sensual stimulation that is one of the factors for stimulating the brain and the processes that are involved in the healing and therefore the functional

recovery in the brain? Can the experiences in the test environment be identified in any other way? Is the patient her- or himself able to experience and/or evaluate for example the development within her/his own capacity? Is the patient able her- or himself to assess which of the sensual stimuli and experiences are significant?

A stimulating environment should stimulate all the senses and also provide an aesthetic and emotional experience. We enrich with the help of colour, form, sound, light and smell, and our aim is that the user should be enabled to experience joy, harmony and peace for example. The project involves redesigning the existent environment at the Högsbo Medical Rehabilitation Unit in order to create a full-scale test environment. After the completion of the alterations the test environment in its totality will be evaluated.

The work on methods of evaluation involves the implementation of a qualitative method (interviews in depth with 10 representative patients) and a quantitative method (a questionnaire with VAS scales for identifying significant factors) in order to make comparisons of the situation before and after the alterations. The results of both methods will also be compared in order to assess their reliability.

The methods of the design project will involve our close collaboration with patients, relatives, nursing staff and

the working group concerned at the Högsbo Medical Rehabilitation Unit of the Salgrenska University Hospital. Our point of departure will be the strategy of Design with Care – where all aspects of accessibility, participation and respect for the environment are satisfied – as well as the principle *Design for everyone*, in order to meet the demands of sustainable development and human needs in the creation and design of environments and products.

### **Expected results**

In this collaboration between the Högsbo Medical Rehabilitation Unit of the Salgrenska University Hospital and the design team, health and culture will be combined in an interdisciplinary context creating multi-faceted, confidence-inspiring environments that increase people's quality of life. A modern rehabilitation environment that is rich in sense experiences is of significance for functional recovery, wellbeing and participation.

This interdisciplinary collaboration is expected to generate new connections and cooperation between design, art and science as well as to reinforce the old ones. This collaboration is expected to contribute to a deeper understanding between these different fields of operation, from which the community at large has a great deal to gain.

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*Gothenburg 2009-08-17*

*Kristina Sahlqvist  
Architect SIR/MSA  
Visiting professor in Design  
School of Design and Crafts  
University of Gothenburg  
+46 733 528164  
[www.hdk.gu.se](http://www.hdk.gu.se)*

*Michael Nilsson, Med. doctor, Ph.D*

*Cecilia Häggström, Interior Architect MFA, Ph.D*

*Pamela Lindgren, Designer MFA, SVID,*



*Dr. Antti Raike*

*Doctor of Arts (DA) Antti Raike works as a post-doctoral research fellow at the Media Lab of the University of Art and Design TAIK Helsinki, which is one of the three schools of Aalto University. He earned doctoral degree from TAIK in 2005, and leads the three year project 'VIPP - Visual Innovations for Inclusive Projects with Diverse*

*Participants' funded by the Academy of Finland. Raike is also MA in education and MA in film production. He has been working on most areas of visual expression, including Sign Language Drama, video- and television programmes and WWW. He has been awarded for his net-based study material on film production, the Elokuvantaju - CinemaSense, and his documentary films "The Dancer from the Silence of 100 dB" (1995)*

*and "Happy in a Hard Life" (1997). Other projects led by Raike have been connected to the general aim of inclusion, for a shared and Open University, which should adapt flexibly to the needs of different students. He is the coordinator of the expert group of the World Federation of the Deaf WFD on accessibility and ICT issues and the representative of TAIK in Finnish Design For All network. For more information:*

<https://reseda.taik.fi/Taik/jsp/taik/Researcher.jsp?id=31007>



***Andrea Botero***

***Is a Doctor of Arts candidate at Media Lab of the University of Art and Design Helsinki (TAIK). With a background in product design and new media Andrea works as designer and researcher in the arki research group at the same university. She is originally from Colombia and currently researches on the theoretical and practical implications of broad participation in design processes and how this relates to "innovation".***



***Prof Philip Dean***

***Professor of Media Management, Philip Dean, was Director (later 'Dean') of the Media Lab TaiK since it was formed in 1993 until August 2008. Earlier, in the late 1980s, Dean was responsible in setting up the computer aided photography lab, CAP, within the department of Photographic Art, TaiK, with the support of the Hasselblad Foundation, Sweden.***

***The Media Lab is the leading Finnish department of its kind in the field having approx. 120 inter-disciplinary MA-level students, approx. 40 doctoral students and a staff of approx. 40 persons (1.2008). As Director of the Media Lab TaiK between 1993 and 2008 Dean has been a pioneer in the development of both multi-disciplinary education and applied research in the area of interactive digital media, its design ,content production and production management. Philip Dean has led the Media Lab's activities in many national and international projects, especially within EU Media and framework R&D programmes. He has worked in many expert groups and committees within Finland and internationally.***





***Sonja Iltanen-Tähkävuori***

***held her dissertation in 2007 at the University of Art and Design Helsinki. The dissertation studied industrial fashion design and practices of middle-aged women constructing social age. During 2004-2008 she worked for a project "Close to the Body: The Ethics and Practice of Patient Clothing and Assistive Technology Design" that was conducted in co-operation between University of Art and Design Helsinki and STAKES. During 2009-2012 she will be working with a post-doctoral project called "Dressed at home - Design of clothing and textiles used by people with dementia receiving care at home". Iltanen-Tähkävuori is interested in issues related to design of clothing and textiles. She has studied these products in relation to ageing, dementia and care environments. She focuses on aesthetical and ethical issues related to industrial fashion and textile design.***



***Susanne Jacobson***

***Has a Master's degree in industrial and strategic design from the University of Art and Design Helsinki and a Bachelor's degree in international business. Since her graduation in 2004 she has worked as a researcher in Future Home Institute, a unit within TaiK. She is particularly interested in the user experience of inclusive design and the objective of her doctoral research is to develop the concept from the user innovation viewpoint.***



***Mariana Salgado***

***Is a interaction designer, researcher and doctoral student at the Media Lab, University of Art and Design Helsinki. She has a Master Degree on Product and Strategic Design from the same university. Her bachelor degree as Industrial Designer is from University of Buenos Aires, Argentina. She has been working in Media Lab from 2001, collaborating in the following projects: 4G Design, Digital Facsimile of the Map of Mexico 1550, Äänijälki (Sound Trace), ImaNote, Keskustelukartta Conversational Map) and Esineiden Salatut Elämät (The Secret Life of Objects). Sound Trace was done in collaboration with Ateneum Museum. Conversational Map was an interactive piece in Taidehalli (Art Museum in Helsinki) and The Secret Life of Objects is an on-going project in Design Museum, Helsinki. In all these projects there is active participation of people creating the content for the exhibition .Her current interests are in user-centred methodologies and design for all solutions in cultural sites. The working title of her doctoral research is "Designing for an Open Museum: An exploration of content creation and sharing through interactives ".***



***Salu Ylirisku***

***M.Sc. in Computer Science is a Design Research at the University of Art and Design Helsinki / School of Design. His current doctoral studies focus on the construction of new ideas in social and material interaction. Ylirisku has published several scientific articles on the processes of user-centred innovation, user experience, and authored a book about the utilization of digital video in designing. More information can be found on the web pages of the University of Art and Design Helsinki, Finland: <http://www.taik.fi/designresearch>***

## **Promoting Design for All in Finland Experiences of successful collaboration of users and designers at the University of Art and Design Helsinki**

*Antti Raike, Andrea Botero, Philip Dean,*

*Sonja Iltanen-Tähkävuori, Susanne Jacobson,*

*Mariana Salgado, Salu Ylirisku*

*University of Art and Design Helsinki, Finland*

### **Abstract**

*This paper aims to bring together new and existing information as published by Design for All practitioners at the University of Art and Design Helsinki, Finland. Design for All is about ensuring that environments, products, services and interfaces work for people of all ages and abilities. Since many researchers, design professionals and students are interested in methods of Design for All, we will share experiences, information, methods, tools and examples about the recent use of Design for All in Finland. In addition, this paper describes how Design for All can be used in education. We introduce how to motivate inclusive design in design processes, and provide a range of practical examples to support Design for All projects. All the references are available at <https://reseda.taik.fi/>. Practical examples are available at <http://www.taik.fi/designresearch/>, <http://lemill.net/>, <http://arki.uiah.fi/>, <http://sysrep.uiah.fi/>, and <http://elokuvantaju.uiah.fi/>.*

## **Introduction - DfA as an everyday practice**

*Design for All* (DfA, Inclusive Design, Universal Design) has been defined as a set of principles where a designer is concerned with ensuring that any kind of artefact, technology, environment or service is easy to use by all sections of the community. Recently the needs, challenges and requirements of DfA have been theoretically and interdisciplinary examined. In addition, the technological solutions with the pedagogical know-how required for the practical implementation of DfA is available in academia, business and industry. Therefore DfA could be seen as a design orientation that includes tools and methods such as usability testing, participatory design, co-design and accessibility evaluation with a commitment from the designer of instantiating a systems-oriented reflexive practice. Thus, DfA efficiently combines the technical aspects of design with social and cultural aspects affecting usability and accessibility, and enables a good way for initiating collaborations and providing interdisciplinary support in hands-on projects.

In this paper we introduce a variety of methods and projects that make use of DfA principles. We argue that the DfA concept acts as a practical, integrative strategy that enables researchers and students to meet, share information and carry out design research and projects. Our intention is to show how DfA is being used and further developed at the University of Art and Design Helsinki (TAIK). Our faculty believes that participatory

design and co-design methods involving users in the design of systems not only helps in actual system use but also, promotes a much needed 'humanising of technology'. Thus our university is developing expertise in the areas of design for an aging population, for those people with disabilities, for immigrants, and for children.

This paper also addresses efforts to develop more inclusive higher education in the fine arts and design, according to the principles of DfA, since everyone should have equal rights to education regardless of the minorities to which they belong. We refer to various cultural, ethnic, national and 'differently-abled' groupings, among others; those representing various types of diversity, in relation to a majority. Growing interaction between users, producers and designers increases access to higher education for minorities that have been historically excluded from academia, business and industry. Thus DfA could be seen a strategy to improve both education of designers and design methodology per se.

In the following chapters the authors will describe how we have used successfully several user-centred and participative methodologies in diverse research and development projects with staff, students and in doctoral education. In design projects we have seen how young designers have understood that the ability to use products and services can be decreased for many reasons: a

demanding user environment, an uncommon language as well as ageing and inherent sensory and movement restrictions. Thus prepared guidelines (like W3C WAI or ISO standards) do not alone solve the challenges caused by physical, mental, social, and cultural differences, but provide the charting of the product's context for use and user groups, and these are then perceived in the design.

### **Finnish Design for All Network in European context**

TAIK has been an active member of the Finnish Design for All Network since 2002. The development of DfA practices in Finland has been partly boosted by the establishment of a collaboration network in 2002, although the tradition could be tracked back to the 1960's and even earlier. The Finnish DfA Network (<http://dfasuomi.stakes.fi/>) was established as a result of the eEurope 2002 action line, approved by the EU Commission and EU member states to support the development of the European information society. The European network carries the title The European Design for All e-Accessibility Network EDeAN, and by now, in 2009, EDeAN has over 160 member organisations in 22 EU member countries and Norway (<http://www.edean.org/>). The Finnish DfA network is the largest and most cross-disciplinary national network in EDeAN. Currently (2009) the Finnish DfA Network involves 39 members with the majority of research institutions, universities and user organisations, with



cross-disciplinary expertise in DfA and experience of international collaboration in the field.

The network gives possibilities for scattered practitioners to collaborate and develop DfA related ideas and methods further. In addition, the DfA network augments collaboration with industry and business, which is advantageous especially for young designers when they seek to implement accessibility, usability and attainability as essential dimensions of products and services. However, although individual projects are important, the primary objective of the DfA network is to transfer DfA related knowledge to both public and private sectors. The Finnish DfA Network aims to support the development of the information society, according to objectives defined at European and at national level. Another relevant context for the Finnish DfA Network is sustainability that is, economically, ecologically and socially sustainable development.

### **Towards more personal and innovative accessibility**

Origins of DfA lay in various 'disabilities' and assistive technology, but modern DfA also has a focus in environments and services. DfA challenges the traditional paradigm of disability and guides practitioners and proponents to seek novel ways of communication and collaboration for all citizens. Collaboration in the Finnish

DfA network has given possibilities to link traditional assistive technology and healthcare services with modern ideas of accessibility and 'society for all' policy. Researchers and designers have even found unforeseen possibilities to improve assistive technology in the DfA context. In DfA projects at TAIK we have seen that innovative 'disabled' users or historically excluded users of several minorities could act as lead users who inform and inspire designers, thus empowering the whole community.

Jyrki Rissanen (2006) formalised an open source software platform for neuropsychological rehabilitation. The core idea was to build an open source software platform for developing tools for neuropsychological rehabilitation using a widely known plug-in architecture, and gathering a global community to contribute to shared collection of open source plug-in components. Rissanen (2008) has also developed an automated tool called *Naming Game* for analysing and practicing rapid serial naming (RSN) that correlates of reading acquisition and offers an easy-to-use tool for health care professionals.

In parallel with Rissanen's insights into the benefits of a community contributing to a shared goal, Susanne Jacobson (2009) encourages a shift of focus from disabilities to abilities. She assumes that disability is something that appears in relation to the current surrounding environment. The deficiencies in the

environment create disabilities, rather than users' properties. What seems to be often forgotten is that also the users of assistive and accessible solutions are skilful and have various abilities. For instance, since some of the current solutions tend to emphasise disabilities due to their unwanted, even stigmatising, features, some users choose to 'tune' alternative, more appealing solutions that express their identity better. Jacobson is particularly interested in these 'tuned' solutions as a means of managing the stigma that users relate to current solutions. Jacobson suggests that in addition to abilities, users' innovations should be of designers' interest as well.

To challenge the current state of affairs, Jacobson and Antti Pirinen (2007a) conducted a user study to probe disabled persons' experiences and preferences in their domestic environment. According to the results of the study, current assistive products and accessible environments fail to take into account emotional and aesthetic qualities. The results revealed innovative users who personalise their assistive products and accessible environments in order to reflect their identity and lifestyle, thereby avoiding stigmatisation, and to integrate them into society, thereby averting alienation. This leads to nearly luxurious solutions, whose value for users rests beyond pure use.

Based on their findings, Jacobson and Pirinen (2007a) suggest that when it comes to inclusive environments the disabled could even act as lead users who inform and inspire designers and producers. Ageing is certainly a mega trend and disabled users, who have improved their environment in an innovative way, have been recognised. Nonetheless, further research is required into whether the requirements set by the disabled are reminiscent enough of the requirements of other user groups such as the elderly. Furthermore, the challenge is how to encourage users to innovate and to recognise the potentially valuable innovations. Based on the findings of the user study, Jacobson and Pirinen (2007b) applied the user-centred concept design approach and introduce design drivers for individual accessible domestic environments and concepts based on them, presented as visualised scenarios.

Jacobson (2009) has also examined the potential of 'affordance' as a means of making innovative discoveries, or predisposing people towards them, based on people's individual abilities and objectives. The disabled are considered to be potential discoverers of the environment's alternative purposes of use due to their innovations. However, the hypothesis about the disabled being prone to innovate requires further empirical evidence and observation of the innovative disabled exploiting the environment's accessibility potential with particular toolkits could be an interesting way to test that.

Also the theory of affordances is hypothetical in this context, however, the concept of affordance seems alluring in its potential to provide endless opportunities for 'match-making' users and their environment. Jacobson is particularly interested in affordances' various levels of actualisation and the potential to selectively hide the environment's stigmatising features. In such a case affordances would be actualised or remain invisible according to users' individual requirements.

When it comes to design, Jacobson (2009) suggests that instead of designing single ready-made affordances it might be more appropriate to enable such a 'platform' that would offer a variety of potential ones. An 'open' and 'incomplete' environment would allow and enable people to discover various affordances and even modify and complement them. Through such openness and incompleteness individuals could detect and select individual action possibilities instead of being limited to fixed, generic ones and create their own combination of affordances that might remain hidden to others.

'Affordance' is an example of a concept, which has a specific value in DfA, giving novel ways to understand the user-environment or the user-service relationship. Co-design for better products, environments and services are not possible if the focus is in 'disabilities' and in assistive technology. However, a designer should understand the limits of DfA, which are not fixed, but rather changing all

the time as technology improves and new innovations are brought to the market.

Accessibility is not related only to issues pertinent to a group of people with disabilities, for example Mariana Salgado explores the potentials of community-created content for inclusion (2008b). The working hypothesis in this work is that content created by visitors to the museum can make the collection more accessible for others and through it can enrich the visit experience. This new content brings an emotional and personal dimension that allows people to access and to approach the collection in new ways. In the two cases discussed in this article (Salgado 2008a), the interactive pieces propose an exchange between visitors (not necessarily at the exhibition space at the same time), artists, pieces exhibited, exhibition and museum. These interactive pieces are tools for inclusion that encourage visitors to actively relate to the content and create a new one based on the museum collection. To this end, these pieces should be understandable and coherent and support multimedia resources and multilingual content.

### **DfA - A challenge for designers**

We have understood that changing high concept principles and policy of DfA into rational design practices is a challenge for DfA proponents in universities and organisations in general. However, the situation is rather good due to several existing and evolving methods used

in design projects. Researchers and students should be assisted to find common and unifying elements in different methods like traditional action research and modern co-design. Many of these methods are relevant for DfA augmenting possibilities to further develop DfA methodology. An effective way is to challenge students and users to take expert-like roles in projects and encourage reflective practice. Hence the traditional producer-user or developer-tester dichotomy is not necessarily the best possible way to find innovations.

A striking example of a concrete challenge is given by Sonja Iltanen (2007) who has shown that social age is constructed in the material reality of the dressed ageing body, in culturally situated and rather normative interpretations made of the dressed ageing body, and in the concrete practices of industrial fashion designers and users. For researchers working with DfA it might be interesting that Finnish fashion designers approach ageing from a DfA-perspective, although not using this term per se. The reason for adopting this perspective is that sales tend to increase if clothes fit well for as many users as possible. However, some of the features that were meant to be inclusive in the clothes were interpreted as 'special' and thus stigmatising by users interviewed in the study. Thus, it is important to be aware of the visual cues given by DfA.

Furthermore, Iltanen and Päivi Topo (2007) have studied the practices and ethical issues related to the design process of patient clothing in Finland. According to their study, designers aimed at designing clothes that are economically and logistically efficient, meet the functional needs of the patients, and provide privacy and autonomy in the institutional setting. However, designing patient clothing was discussed as a highly complex net of conflicting needs. The designers claim that it is very challenging to design literally for 'all ages and abilities', let alone all the other actors involved in the process (such as care workers, care institutions as buyers, industrial laundries and industrial process of manufacture). The designers face ethical dilemmas when having to prioritise the needs of the institution instead of the end-user.

A user innovation -focused framework tackles the challenges found in the process of connecting users and producers and their currently scattered knowledge. As stated earlier (Jacobson & Pirinen 2007a) aging is a mega trend and innovative disabled users, even lead users, have been recognised. Furthermore, if the disabled's requirements are reminiscent of those of other user groups such as the elderly, their experiences are particularly valuable from the viewpoint of inclusive design. Nonetheless, the theory of user innovation requires further examination in this context and a further challenge is how to encourage user innovation in the first place and to recognise the potential ones. Perhaps



particular, tailored toolkits could offer an interesting catalyst for the disabled to detect the accessibility potential of the environment as suggested by Jacobson (2009).

## **Developing innovative methods for DfA**

Design for All promotes an idea that anyone can utilise the products that designers create. Despite the fact that many aspects of the products can be designed to suit the majority of people by following respective guidelines, there are, however, aspects in design projects where such guidelines are of little use. Such aspects are most salient in innovation design projects that aim at constructing radically new ideas for products, systems, and services. Designing an accessible and innovative solution is always a matter of developing sensitivity to issues related to a particular project.

Salu Ylirisku and Jacob Buur (2007) illustrate in *Designing with Video: Focusing the User-Centred Design Process* how digital video can be employed in design projects. The 22 case studies including projects from companies, such as Nokia and Philips, and current projects where, for example, ageing workers, deaf people and children are included in the design of innovative everyday solutions. The book illustrates 16 methods for making digital video more effective for design projects.

Ylirisku and Kirsikka Vaajakallio (2007) describe how tangible configurable materials can be utilised to enable ageing service technicians and cleaning workers to innovate ICT services. The method they call *Situated Make Tools* is based on the collaborative exploration of opportunities that arise in the native settings of the workers.

Tuuli Mattelmäki (2006) emphasises that the involvement of different stakeholders provides value to design projects beyond mere information. The *Design Probes* approach, which is extensively utilised and studied in the design research at the University of Art and Design Helsinki, appreciates empathic understanding of the living contexts of human life for the design of products, systems, and services.

Visual tools help users in clarifying thoughts and assist in seeing how ideas are connected and how information can be organized to construct knowledge. Andrea Botero, Anne Naukkarinen and Joanna Saad-Sulonen (2008) researched the use of collaborative exercises in combination with mental map visualisations as tools for understanding social practices in digital service development. The visualisations and exercises confronted both users and designers to their mutual knowledge and facilitated non-experts to contribute with their situated knowledge of their everyday practices (Botero et al., 2008).

Antti Raike, Saad-Sulonen, Jürge Scheible, Tarmo Toikkanen, and Roman Suzi (2008) discussed device-agnostic technologies and the use of visual mashups in augmenting accessibility in computer supported collaboration. The principles of DfA could be easily taken into software development if participants are allowed to contribute with whatever devices they have at their disposal or are able to use. However, device-agnostic services should rely on open standards, agile development and accessibility guidelines to allow participation of diverse user communities. Raike & al. (2008) presented three cases for further considerations of DfA in software development. The aim was to promote the learning dimension of the visual tools; the ability of peers to learn and let colleagues learn, collaborate and innovate (Raike & al., 2008).

Raike, Timo Honkela, Markku Jokinen and Koskinen (2003) introduced how the Self-Organizing Map could be used in a CSCL environment to support learning of deaf students by analysing online communication and knowledge construction. Authors concluded that distance education provides a significant opportunity to enhance the learning of Deaf students in universities.

Finding a common language is crucial to the success of co-design and agile development as it allows all stakeholders to see the technical and social possibilities in the solution domain. Hence Raike and colleagues (2008)

see it worthwhile to study cognitive, cartographic and social principles affecting mashups and other complicated layering used in computer displays and visualisations. Interactive visualisations would be beneficial to users of minorities who should have device-agnostic ICT that augments their accessible collaboration with peers.

Our experiments introduced in this chapter have supported DfA principles by results, that almost any data could be organised and analysed to display large amounts of information in ways that are easy to understand and help reveal relationships and patterns.

### **Design for All as a practice of learning for all**

Raike and Kai Hakkarainen (2009) remind that although our ideas of learning and knowledge have drastically changed, university education in countries has remained the same for centuries. Successful achievement in traditional higher education studies often fails, by itself, to provide students with competencies to solve the complex and ill-defined problems of professional life. In response to these challenges, problem-based learning (PBL) with its variants is a productive practice for creating a substantive program intended to produce professionally relevant skills and competencies in, amongst other subjects, Design for All.

An example of assisting an existing community to create resources around learning activities is *LeMill* (<http://lemill.net>), a community for teachers to create and share learning resources that was developed as part of a larger EU funded project (Kárpáti, 2008). *LeMill* was especially designed in TAIK for teachers with little experience with Web 2.0 tools and with special attention in multilingual use. The initial design was done in small participatory design sessions with teachers in Norway, Hungary, Finland and Estonia. The later part of the development has mostly been based on feedback and participation of Estonian teachers. As a result, the teachers using relatively rare languages like Georgian and Estonian have adopted the service (Toikkanen, 2008). At TAIK *LeMill* has been used in workshops like "Making TAIK more accessible – DfA workshop 2007" (<http://lemill.net/community/groups/making-taik-more-accessible-2013-dfa-workshop-2007>). A combination of lectures, discussions, hands-on exercises and web-based collaboration is successful and provides conceptual tools for MA students to create innovative DfA related theses.

TAIK's research has always sought for international co-operation and for finding use for new media tools outside of the researchers' own everyday environments. As part of the effort to develop tools and platforms for formal and informal learning that are accessible for all, the *MobilED* project has engaged teachers, students and researchers in Finland and South Africa to collaboratively design and

test new mobile based services (fig. 1). Supporting different literacy in terms of modes of communication (audio, text, etc), flexibility of the underlying platform (Wikimedia) and simplicity of the implementation (mobile phone sms and phone calls) have been identified as important elements to ensure inclusion of stakeholders in the design process as well as in the development of the toolkit itself (Ford & Leinonen, 2009).



*Figure 1. Images from MObILED trials at schools in South Africa, Spring 2005. Photos by Adele Botha and Teemu Leinonen*

However, it is essential to reflect educational innovations continuously to establish solid DfA practices. Raike and Hakkarainen (2009) emphasise the importance to integrate virtual learning with meetings and workshops of physically present communities. Such blended learning environments provide, in many cases, valuable support

for accessible and meaningful in-depth learning of DfA methodology. Successful DfA requires many skills and competencies that are difficult to learn through verbal instruction or by reading books and, typically, become accessible when the learners are engaged in an intensive process of doing, and collectively reflect on the evolving epistemic competencies. In the next chapter we will present some successful hands-on projects made at TAIK.

### **Design for All as collaborative practice in hands-on projects**

Instead of direct assimilation of the information about minorities, disabilities etc, students and future designers should construct knowledge through solving problems in communities of practice in hands-on projects with real users. For students, participation in a genuine design project that imitates professional practice is intended to guide participants in problem-driven learning in which each student may assume an expert-like role and engage in solving corresponding problems in practice (Raiké & Hakkarainen 2009). Through concrete experiences, many MA students at TAIK advocate inclusive design in their design research. For example, Tia Sistonen (2009) created a wearable navigation application together with visually impaired and blind people. Sami Kauppinen (2009) studied how disabled people could be better brought into design projects and made effective in the planning of elevators. He developed a method that employed Disability Personas, which are concretised

representations of potential users. These may be utilised to concretise the issues that elevator-planning standards describe in numbers and statistics. Réka Király (2006) explored ideas about hybrid graphic design through information graphics for an exhibition. In her view hybrid graphic design should incorporate the needs of the visually impaired in the graphics and printed materials, creating coherent experience that meets the needs of both the visually impaired and those with normal sight. Kirsten Sainio (2005) developed a design concept, *Common Ground*, for the mentally disabled young in the *Käpytikka* house in Arabianranta. The concept is based on the idea of zoning and it aims at neighbourhood integration and exchange. By dividing a yard into emotional zones it offers its residents diversity without becoming chaotic overall. The main aim is to bring people out of their homes, to be present in the neighbourhood and thus get to know each other casually.

Students of TAIK have good possibilities to collaborate with user groups, post-graduate students and professional designers by joining some of the research groups at TAIK. A long collaboration project with a senior association, for example, not only focuses on the particular development of appropriate 'senior' age technology, but draws attention to the co-evolution of practices and digital tools inside a collective project of organising a new house for seniors based on neighbourly help, where the seniors' design input is at the centre



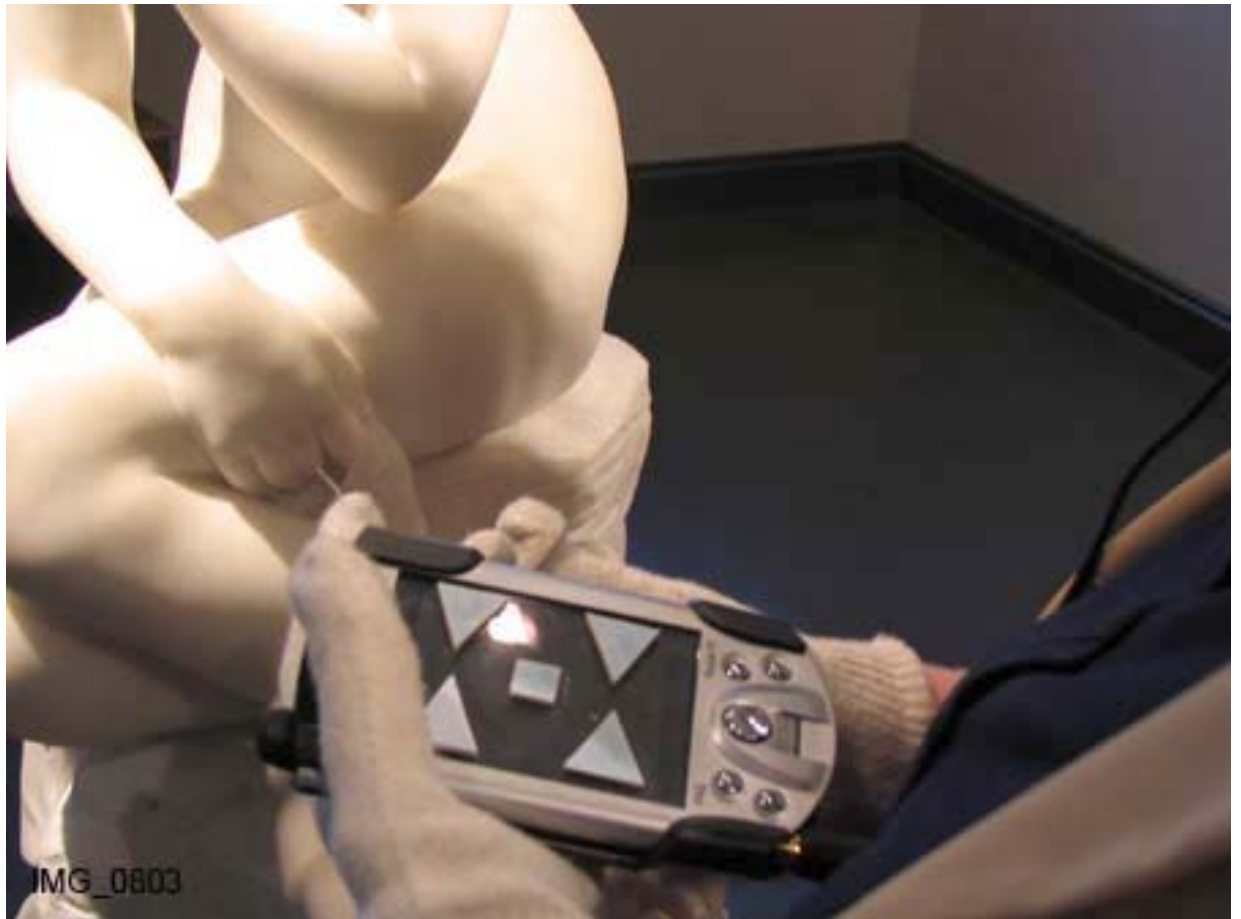
(Botero & Kommonen, 2009, fig. 2) and can only be performed locally (Lehtimäki & Rajanti, 2007).



*Figure 2. Members of the Active Seniors association visit Media Lab (TAIK) to participate in a co-design session of the intranet for their new communal house, February 2006. Photo by Andrea Botero*

Mariana Salgado and Anna Salmi (2006) present a case of collaboration and participation with the Ateneum museum and visually impaired people through the material created by visually impaired participants in two workshops. These two workshops were organised as part of the research activities of the project *Sound Trace* (Äänijälki). Clay pieces and models were used in the workshops to build a map of ideas and to describe future museum exhibitions accessible to visually impaired people. This analysis

provides preliminary suggestions for proposing ideas for future museums with visually impaired people (fig. 3 & fig. 4). As a complementary view of the previous article, Salgado and Salmi (2008) present a detailed analysis of the content created by the visually impaired and extend our understanding of people's perceptions, emotions and sense of space in the context of museums.



*Figure 3. Sound Trace project: A visually impaired person is trying out the prototype on a PDA (Personal Digital Assistant) in the Ateneum Art Museum. Photo by Anna Salmi*



*Figure 4. Visually impaired people are touching a sculpture in the Ateneum Art Museum. This was part of a workshop during the Sound Trace project. Photo by Anna Salmi*

To further explore issues of the participation and the inclusion of visually impaired communities in the design of museum experiences Salgado and Botero (2008) made use of design probes, workshops and interviews. The project was set up as collaboration to design inclusive solutions in exhibitions for the visually impaired in Buenos Aires, Argentina.

Collaboration and community building are especially important in the case of minority students, who may be more isolated and often have to cope with requirements and a context designed according to the majority's needs.

Hence Raike (2005) launched a collaborative co-design project to examine how academic film art studies can be made more accessible. The aim was to investigate what methods and services are needed to make basic studies concerning film art accessible to all students. The results have been reported also in English along the Finnish monograph (Raike & Hakkarainen, 2009; Raike & Honkela, 2003; Raike, Honkela, Koskinen, & Jokinen, 2003).

Raike and Hakkarainen (2009) showed that multilinguistic (Finnish Sign Language and spoken Finnish) virtual study of cinematic expression can be carried out using problem-centred and collaborative knowledge practices and computer supported collaborative learning (CSCL) tools like *LeMill*. The *CinemaSense* web service (<http://elokuvantaju.uiah.fi/>) was tested and developed into an accessible and multicultural, art-domain, web-based study format with the help of two groups of participants, i.e. a Novice Group consisting of Deaf students majoring in education at the University of Jyväskylä, Finland, and an Expert Group consisting of hearing students majoring in film art at TAIK. The participants of the Novice Group watched and analysed films, wrote about their experiences and represented their evolving cinematic knowledge by constructing map-like drawings. The study indicated that the concept maps of the Novice Group became more unified and their concepts became more professional while studying cinematic expression in the web-based course. By the end

of the web-based course, the concept maps of the Novice Group had developed from film-viewer maps to beginning filmmakers' maps. Thereby Raike and Hakkarainen (2009) concluded that the subjective cinema sense of the participants relying on FinSL developed toward expert cinematic knowing.

In this paper we have shown how some of the challenges that collaborative practices involved have been in the focus of research at TAIK. We have seen how collaborative DfA practices should allow for input and influence of diverse users with different knowledge. Hence an important challenge for DfA approaches is to strengthen its influence as a collaborative practice that ensures that the design process is also accessible and inclusive for different stakeholders. Furthermore, DfA needs to support the notion that the design results can be continuously appropriated in use, and not only as a one-shot, 'one size fits all', as it is usually understood. This aspect is particularly relevant with new information and communication technologies that feature increasingly and more prominently in everyday life, to the degree that they are permeating our experiences of places all the way from home, to work and school, through to public and cultural venues.

## **Conclusions**

The University of Art and Design will merge with the Helsinki School of Economics (HSE) and the Helsinki University of Technology (TKK) to form a new Aalto University that will begin to operate in January 2010 (<http://www.aaltoyliopisto.info/>). Aalto University will create a new science and arts community by bringing together three existing universities of technology, economics and art. The new university's ambitious goal is to be one of the leading institutions in the world in terms of research and education in its own specialised disciplines. Hence the faculty, staff and students of TAIK look forward the new possibilities for multidisciplinary education, research and a new learning culture. We hope that Design for All will continue as living practice also in the Aalto University.

The results of TAIK research and experiences of DfA education as a continuous reflective practice support a general framework of inclusion, for a shared and true 'university for all', which adapts to the needs of different and diverse students and stakeholders by using DfA methods. Aalto University will give great possibilities and affordances for a true DfA in technology, economy, design and fine arts. However, faculty and students should receive support from the administration when developing an overall DfA strategy for studies and innovation. According to Raike and Leena Koskinen (2006) the

strategic planning of DfA practice in any university should not be viewed as a cost burden or an activity that needs to be done for the sake of it, but as an investment. Hence the administration should begin the DfA process with a clear idea of the anticipated benefits and once the plan is implemented, the management should be aware of how to measure the results or assess the gains, which might not otherwise have been achieved.

The strategic concern of DfA should be in promoting interlinking collaboration in every level and sector and here DfA is, indeed, a valuable method and conceptual tool to promote inclusion. Hence the main issue in the university is in the educational system as a whole, rather than in separate projects or studies of DfA, accessibility, administration or finance. Every new project introduced to the curriculum should analyse the methods and collaborators of existing structures and projects carefully, thus enabling strategies to convert into accessible, flexible and cumulative learning practices. Writing this paper was an important opportunity for researchers in our institution to collaborate and map the differences of their projects, both in their scope as in their perspectives. The projects are different, indeed, but it is because of this that they serve to build a net of new meanings for current day DfA. We need more of these collaborative endeavours to fortify the research in the field and straighten our own collaboration skills. We can go as far as to assert that new publication challenges should be in our near future

agenda to support education in our institution and promote more coordinated efforts.

At the University of Art and Design Helsinki (TAIK) a wealth of research is conducted to explore how the direct involvement of various stakeholders in design projects may promote better inclusion of potentially excluded user groups. The research and projects presented in this paper also underpin the idea that direct involvement, or even an intervention, fosters creation of products, services and systems, which are not merely useful for potentially overlooked user groups, but which may become pleasurable and delightful for all people: an evidence of true *Design for All*.

### **Contributions made by specific authors and collaborators**

Antti Raike wrote the present article with Andrea Botero, Philip Dean, Sonja Iltanen-Tähkävuo, Susanne Jacobson, Mariana Salgado, and Salu Ylirisku at the University of Art and Design Helsinki (TAIK). The manuscript was revised together through several editing cycles. Lily Díaz, Jyrki Messo, Tarmo Toikkanen, and Jukka Purma assisted in improving both argumentation and the examples of DfA projects. The authors would like to thank the collaborators and colleagues at TAIK, without whom the present paper would not have been possible.



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### **Contributor details**

*Antti Raike, Media Lab,*

*<https://reseda.taik.fi/Taik/jsp/taik/Researcher.jsp?id=31007>*

*Andrea Botero, Media Lab,*

*<https://reseda.taik.fi/Taik/jsp/taik/Researcher.jsp?id=22855>*

*Philip Dean, Media Lab,*

*<https://reseda.taik.fi/Taik/jsp/taik/Researcher.jsp?id=2920001>*

*Lily Díaz, Media Lab,*

*<https://reseda.taik.fi/Taik/jsp/taik/Researcher.jsp?id=31035>*

*Sonja Iltanen-Tähkävuori, School of Design,*

*<https://reseda.taik.fi/Taik/jsp/taik/Researcher.jsp?id=19938>*

*Susanne Jacobson, Future Home Institute,*

*<https://reseda.taik.fi/Taik/jsp/taik/Researcher.jsp?id=26434>*

*Jyrki Messo, Media Lab,*

*<https://reseda.taik.fi/Taik/jsp/taik/Researcher.jsp?id=38178>*

*Antti Pirinen, Future Home Institute,*  
<https://reseda.taik.fi/Taik/jsp/taik/Researcher.jsp?id=27266>

*Mariana Salgado, Media Lab,*  
<https://reseda.taik.fi/Taik/jsp/taik/Researcher.jsp?id=24901>

*Tarmo Toikkanen, Media Lab,*  
<https://reseda.taik.fi/Taik/jsp/taik/Researcher.jsp?id=30964>

*Salu Ylirisku, School of Design,*  
<https://reseda.taik.fi/Taik/jsp/taik/Researcher.jsp?id=26990>



*Prof. LOU Yongqi holds a PhD on urban design theory and practice from Tongji University; he is the Vice Dean of College of Design & Innovation of Tongji University.*

*He focuses on interdisciplinary sustainable design education, research and practice. He is the Scientific Committee member of The Alta Scuola Politecnica (ASP) Italy (2009-2011, [www.asp-poli.it](http://www.asp-poli.it) ) , Coordinator of DESIS-China(The Network on Design for Social Innovation and Sustainability in China) , Executive Board Member of Shanghai Industrial Design Association([www.sida.org.cn](http://www.sida.org.cn)), and Secretary General of Cumulus 2010 Shanghai Conference ([www.cumulus.org](http://www.cumulus.org) )*

*He was the chief curator of International Students' Exhibition of Shanghai Biennale of 2006 and 2008 ([www.shanghaibiennale.org/2008](http://www.shanghaibiennale.org/2008)), and the international advisor committee member and keynote speaker of*

*“Changing the change” international design research conference ([www.changingthechange.org](http://www.changingthechange.org)).*

*His published works include two books, “Tektao Files” (Tongji University Press, 2007) and “Environmental Design” (China Higher education Press, 2008). He is the author of many international and national published papers on urban planning, design innovation and research.*

*As the Certificated Urban Designer of P.R.China and the founder and Creative director of Tektao Architecture, Design and Research ([www.tektao.com.cn](http://www.tektao.com.cn)), he has finished large numbers of architecture, urban design and exhibition design projects. He is also the Co-founder of ETOPIA Building Development Co., Ltd, Shanghai, China ([www.etopia.cn](http://www.etopia.cn)) which concentrated in promoting an industrial sustainable housing system based on web 2.0.*



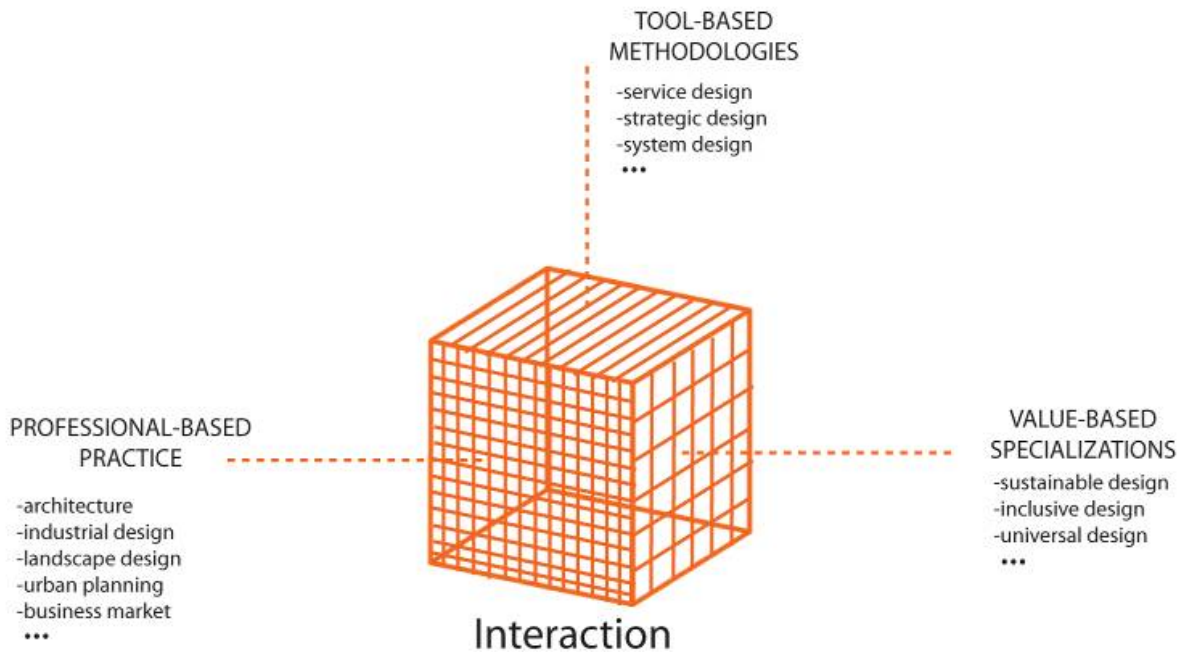
## Design for All, Redefining the Boundary

*LOU Yongqi, College of Design & Innovation, Tongji  
University*

*Clarisa Diaz, Studio TAO*

### 1. Connecting professions, Values and Tools

Design solutions often derive from traditional spheres within Design whether through professional practice, academic study, or specialization. It is evident that these spheres must cross boundaries and share knowledge in order to create solutions that have a larger base of applicability. If traditional spheres of design can move from conversation to (inter)action, then design may be opened to a society or a Design for all.



Design spheres can be described in three components: professional-based, value-based, and tool-based. Professional-based design is traditionally market-oriented for realizing design ideas. Such as Architects, industrial designers, landscape planners, urban designers and other design professionals are included in the practice base to transfer what they know into reality.

In the second component, value-based specializations are the theoretical foundation for design practice. Sustainable design, inclusive design, human-centered design, and social design are all examples of ethics and principles that drive conceptions of design. Value-based specializations usually derive from research and academics to publically note what they observe. Normally, Value-based specializations always call for the crossover of the different disciplines.

Thirdly, tool-based design spheres play a role in both realizing and conceiving design solutions. . Service design, strategic design and system design are examples which focus on developing and applying tools and methodologies for all design disciplines. The tool-based component serves as a way of designing ways for design to be achieved based on value specializations applicable to practice.

The three components work together best when joined. Combinations of the components are for example: Achieve a sustainable (value) urban design (profession)

through service Design (tool).

Liberating components to an open design interaction can expand shared knowledge from the self-limitations contained in each design sphere. In combining components, design solutions can provide more options with greater accessibility. Elements within components, such as sustainable and inclusive or service and strategic, can further shape and influence one another to improve Design processes as a whole.

## **2. Breaking Boundaries**

Design for all breaks boundaries by creating solutions address the needs of widest possible audience. In this aspect, the applicability of design for all is unlimited. In another aspect, Inclusive Design or Universal Design as a value-based discipline is well defined but still limited within itself. It can further break boundaries by crossing into other disciplines and professions benefiting from a more diverse set of tools and methods. A combination or interaction of Inclusive Design with Social Innovation and Sustainability; Service and Strategic Design; Architecture, Planning and Industrial Design could create a network of resources and possibilities for real societal application and positive outcomes.

### **3. Social Innovation and Sustainability as a Macro Vision**

The Design for Social Innovation and Sustainability (DESIS) international network is a platform for collaborations of the combinations mentioned above. Promoting the connection of case studies and knowledge-wells from universities all over the world, value and tool resources enhance the applicability of innovative professional practice. Thus, an International design network society is become a new creative hub to connect, impact and improve people's everyday life and producing. According to founder Ezio Manzini

- I. Social innovation mobilizes diffuse social resources (in terms of creativity, skills, knowledge and entrepreneurship). For this reason, it is a major driver of change. And it could be a powerful promoter of sustainable ways of living and producing.*
- II. Favorable environments and enabling solutions require articulated co-design processes: new designing networks where final users, local institutions, service providers and dedicated product manufactures are actively involved.*
- III. Design can enhance social innovation. And, vice versa: social innovation can be a large and growing opportunity for a new generation of designers: professional designers working in the new designing networks and design researchers, working for these designing networks and feeding them with the needed design knowledge.*

In that meaning, designing new networks for social innovation and sustainability is another kind of Design for All.

#### 4. Two Cases: Micro for the Macro

Here are two ongoing projects lead by Prof. LOU Yongqi from Tongji University which described for the proposed combination of design spheres in different context.

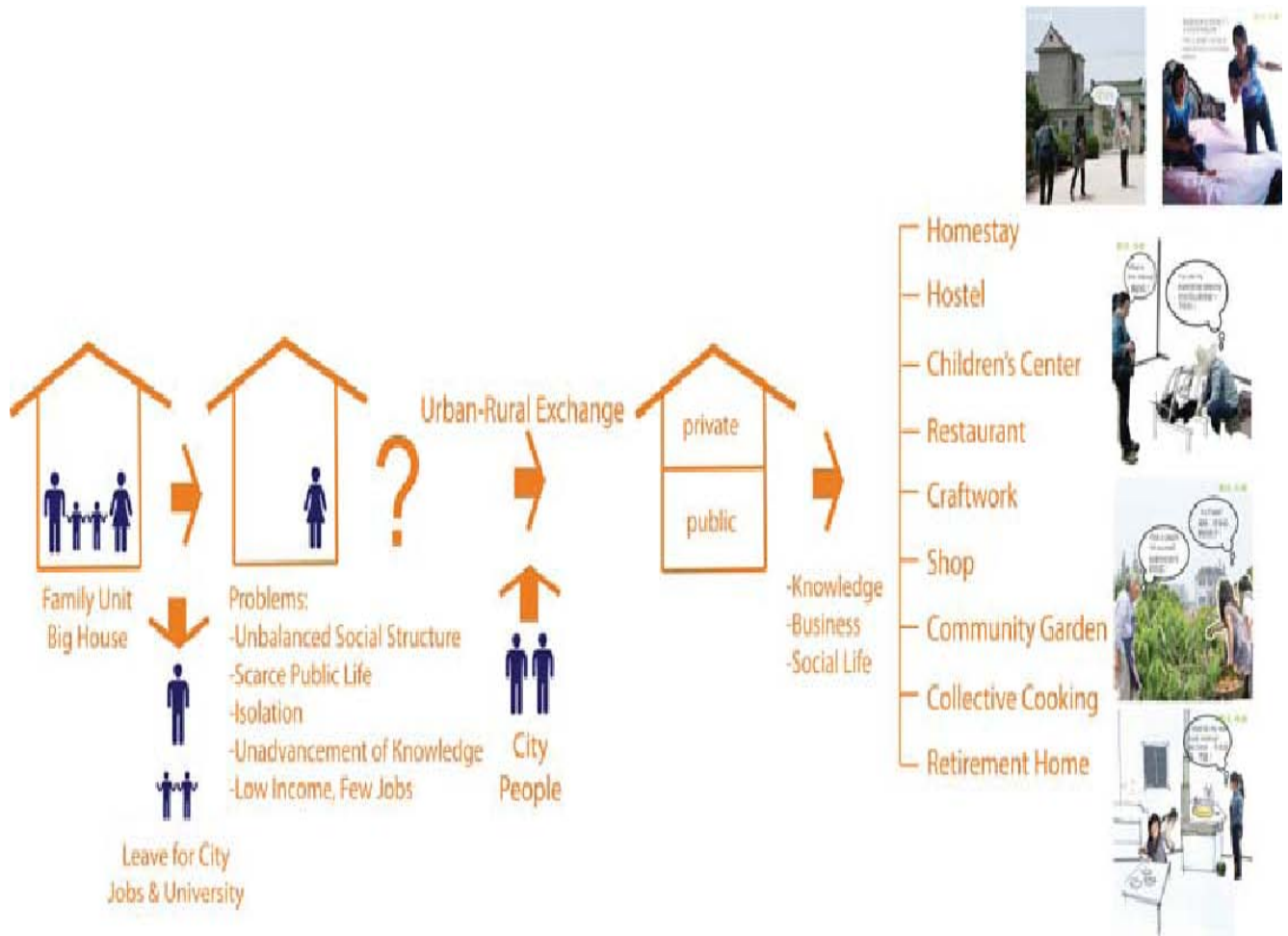


Figure1. Chongming Subprojects for the Rural House

The first is the Chongming Sustainable Community Project in which a series of small-scale, micro interventions are networked for a larger impact to revitalize the socioeconomic value of rural areas near city centers. Urban and rural 'identity stakes' are linked through bridges of exchange including home businesses for home stays, food and products; a creative industry for education, arts and leisure renovated from a village factory; tourism in the form of city gardens and communal organic food cultivation (Figure 1). These bridges are the subprojects linked to lift the status quo of rural areas in China, encouraging exchange while maintaining local identity.

The framework for the overall project utilizes strategic design, but the subprojects may involve service design and various other methods. The application of the methods finds its way in the professions of landscape, architecture, planning, industrial design, and communication services. Mixing multiple professions, methods and values are thus achieving improvements for Chongming from multiple directions, causing a full faceted lift of the area and incorporating the input from diverse minds into one united vision.

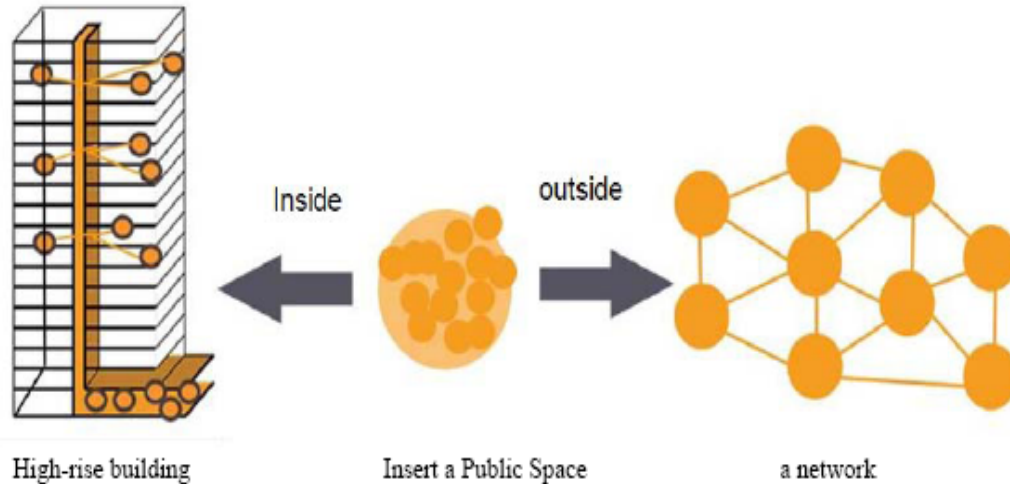


Figure 2. Public Space for the elderly in the Urban High-rise

The second example is the Investigation and then service design of the urban public High-rise community for the elderly in Shanghai China. The project focuses on encourage public life for the elderly in high-rises of Shanghai by focusing on the insertion of public space in the ground floor, in some cases already initiated by residents in front of the entrance on the ground floor (Figure 2). This project combines social innovation with sustainability by reducing consumption through the shared resources of communal living. For example, by gathering together to do activities, the disappearing vivid life of Li Nong<sup>1</sup> is revival: more public life, more safety, more happiness; The consume of energy is also reduced

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<sup>1</sup> *LI Nong are Traditional residential clusters in areas of south of Huaihe River, which represent the character of high density in traditional Chinese cities especially in Shanghai. The basic topologic form and function of unit of Li long is very close to those of traditional Chinese dwelling. However, the material, structure and decorations echoed the background of European culture of their designers.*

as the use of air conditioning is reduced to only one area of the building; furniture, appliances, newspapers and books are all pooled from different residents becoming useful again to others instead of being thrown away; In the same sense, knowledge of residents is shared to teach each other skills such as computation and provide technical guidance supported within and even outside of the high-rise community. If such kind of communal living can be developed and improved as a prototype, then the people who are now living in high-rises communities longing for a public community can benefit from it. The results of this project are also useful for improving the fast trend of high-rises being built throughout cities in China

## **Conclusion**

The projects described are examples of micro-level design thinking for macro-level design impacts. Working micro-macro comes from the value bases of social innovation and sustainability incorporated into all spheres of Design. As a greater whole, the interaction of processes, disciplines and professions can be a force for well-informed and well-rounded change. The Boundary of design should greatly be expanded. The DESIS International platform and its outcomes are attempts at realizing these interactions, for a future designed by and for all.



**Reference:**

**1** *Ezio Manzini (2009), Outline of DESIS-International, Draft 4*

**2** *LOU Yongqi (2009), Towards She Ji\_An Approach for Sustainability with Images, KDRI Asia Design Journal*

*Prof LOU Yongqi, College of Design & Innovation, Tongji  
University  
Clarisa Diaz, Studio TAO*

**News:**

**1.**

**National Design Policy**

**The Union Cabinet today approved the National Design policy. The details are as under:**

**The vision for a National Design policy envisages the following:**

- I preparation of a platform for creative design development, design promotion and partnerships across many sectors, states, and regions for integrating design with traditional and technological resources;**
- ii. presentation of Indian designs and innovations on the international arena through strategic integration and cooperation with international design organizations;**
- iii. global positioning and branding of Indian designs and making “designed in India” a by-word for quality and utility in conjunction with “Made in India” and “Served from India”;**
- iv. promotion of Indian design through a well defined and managed regulatory, promotional and institutional framework;**
- v. raising Indian design education to global standards of excellence;**
- vi. creation of original Indian designs in products and services drawing upon India’s rich craft traditions and cultural heritage;**
- vii. making India a major hub for exports and outsourcing of designs and creative process for achieving a design-enabled innovation economy;**
- viii. enhancing the overall tangible and intangible quality parameters of products and services through design;**

- ix. creation of awareness among manufacturers and service providers, particularly SMEs and cottage industries, about the competitive advantage of original designs;**
- x. attracting investments, including foreign direct investments, in design services and design related R&D; and**
- xi. involving industry and professional designers in the collaborative development of the design profession.**

**The strategy to achieve this vision would focus on strengthening quality design education at different levels, encouraging use of designs by small scale and cottage industries and crafts, facilitating active involvement of industry and designers in the development of the design profession, branding and positioning of Indian design within India and overseas, enhancing design and design service exports, and creating an enabling environment that recognizes and rewards original designs.**

#### **ACTION PLAN**

**The Action Plan for implementation of the National Design Policy will have the following components:**

- (i) Setting up of specialized Design Centres of “innovation Hubs” for sectors such as automobile and transportation, jewellery, leather, soft goods, electronics/IT hardware products, toys & games which will provide common facilities and enabling tools like rapid product development, high performance visualization, etc. along with enterprise incubation as well as financial support through mechanisms like venture funding, loans and market development assistance for start-up design-led ventures, and young designers’ design firms/houses.**
- (ii) Formulation of a scheme for setting up Design Centres/Innovation Hubs in select locations/industrial clusters/backward states, particularly in the North East.**
- (iii) Preparation of a plan for training of trainers and for organizing training programmes in specific processes/areas of design and continuing education**

**programmes for practicing designers from Design Centres/Innovation Hubs.**

- (iv) Preparation of a mechanism for recognizing and awarding industry achievers in creating a brand image for Indian designs through the award of a India Design Mark on designs which satisfy key design criteria like originality, innovation, aesthetic appeal, user-centricity, ergonomic features, safety and eco-friendliness.**
- (v) Encouraging Indian firms and institutions to develop strategic alliances with design firms and institutions abroad to gain access to technology and know-how improving Indian design.**
- (vi) Creating mechanisms for sustainable quality improvement in designs in India.**
- (vii) Laying special focus on up-gradation of existing design institutes and faculty resources to international standards, particularly the National Institute of Design (NID) and its new campuses/centres. With a view to spreading quality education in designs to all regions of India, four more National Institutes of Design on the pattern of NID will be set up in different regions of the country during the 11<sup>th</sup> Five Year Plan. The possibility of new models for setting up of such institutes, in keeping with the current economic and educational paradigms, will be explored. In this context, the public-private partnership mode could also be an option.**
- (viii) Initiation of action to seek “Deemed to be University”, or ‘University’ under section 3 (f) of the University Grants Commission Act, status for the NIDs, so that they can award degrees of B.Des and M.Des. instead of just diplomas as at present.**
- (ix) Encouraging the establishment of departments of design in all the Indian Institutes of Technology (IITs) and all the National Institutes of Technology (NITs) as well as in prestigious private sector Colleges of Engineering and Architecture.**

- (x) Upgrading quality of engineering design, machinery design, process design, design materials, environmentally sound and socially and culturally relevant designs.
- (xi) Encouraging the teaching of design in vocational institutes oriented to the needs of Indian industry, especially small scale and cottage industries, in primary and secondary schools as well as tertiary educational institutions.
- (xii) Introducing short-term training courses and continuing education programmes by NID and other design institutes targeting on needy sectors and catering to the diverse sectors including agricultural and artisanal sectors.
- (xiii) Organising workshops and seminars to create more awareness than at present among industrialists, particularly in small scale and cottage sectors, in different parts of India especially on the intangible aspects of design processes.
- (xiv) Sustaining and strengthening India's traditional knowledge, skills and capabilities while being sensitive to global heritage so that our shop floor workers, craftsmen and artisans could be engaged in manufacture of innovative products and contemporarisation of traditional crafts for broad spectrum of uses and niche markets.
- (xv) Facilitating the establishment of a Chartered Society for Designers (on the lines of the Institution of Engineers, the Institution of Architects, the 'Medical Council', the Bar Council, etc.), to govern the registration of Design Professionals and the various matters relating to standard-setting in the profession.
- (xvi) Setting up an India Design Council (IDC) with eminent personalities drawn from different walks of life, in particular, industry, whose functions, *inter alia*, would be as follows:-
  - Undertake design awareness and effectiveness programmes both within India and abroad;
  - Act as a platform for interaction with all stakeholders;

**Cumulus International Association of Universities  
and Colleges of Art, Design and Media**

- **Undertake R&D and strategy and impact studies;**
- **Accredit design institutions;**
- **Develop and standardize design syllabi, etc. for all institutions in India imparting design education;**
- **Conduct programmes for continuous evaluation and development of new design strategies;**
- **Develop and implement quality systems through designs for enhancing the country's international competitiveness;**
- **Coordinate with Government to facilitate simplification of procedures and systems for registration of new designs;**
- **Assist industries to engage the services of designers for their existing and new products;**
- **Encourage design and design-led exports of Indian products and services including outsourcing its design capabilities by other countries;**
- **Take effective steps towards "cradle to grave environment-friendly approach" for designs produced in India so that they have global acceptance as 'sustainable designs';**
- **Enable the designers in India to have access to global trends and market intelligence and technology tools for product development and innovations;**
- **Encourage close cooperation between academia and industry to produce proprietary design know-how while encouraging creation of new design-led enterprises for wealth creation; and**
- **Encourage and facilitate a culture for creating and protecting intellectual property in the area of designs**

2.

## **Philips wins two Bronze Industrial Design Excellence Awards**

**Eindhoven, The Netherlands - Royal Philips Electronics (NYSE: PHG, AEX: PHI) will receive a Bronze award for the Kitten Scanner and a Bronze award for the Fighting Pneumonia: Breath Counter, a Philanthropy by Design initiative, in the IDEA2009 from the Industrial Designers Society of America (IDSA).**

**According to Stefano Marzano, CEO and Chief Creative Director, Philips Design, "Creating value for people is at the core of Philips Design's vision and I am proud that the work we have done to improve people's quality of life in all types of societies has been recognized with these awards."**

### **Kitten Scanner**

**The Bronze award-winning Kitten Scanner is a product that supports teaching children about what happens during a CAT (or CT) examination. The Kitten Scanner informs children (and parents) and prepares them for the examination in a simple, fun way.**

**The Kitten scanner is placed in the waiting room of a hospital and consists of a miniaturized and stylized version of a CAT (CT) scanner, a TV screen and several animal characters (a crocodile, an elephant, a robot and a chicken) that children can identify with. While waiting for their scheduled examination, the children are invited to play with the Kitten Scanner by an animation on the TV screen and can choose an animal character and place it on the bed of the Kitten Scanner. The child can then slide the bed and character into the bore of the scanner, mimicking what happens in reality. When the animal character is in the bore of the scanner, its embedded RFID tag activates an animation on the TV screen, telling the story of that particular character. Who is the character, what did they do, why do they need to go to the hospital for a scan. Through this story-telling, the animation shows children about how a real CAT scanner works, how it can see inside the body without cutting it open.**

Jos Stuyfzand, Director Ambient Experience Design, Philips Design, says, "The Kitten Scanner is part of the total Ambient Experience flow solution we created for CT environments to enhance the patient and family experience and to improve workflow comfort. It introduces the procedure, which is often an anxiety-creating experience, in a playful way and continues into the examination room to guide the child through the CT scan and offer positive distraction. This more people-friendly solution results in reduced numbers of retakes and sedation rates, in particular for young children."

**Fighting Pneumonia: Breath Counter**  
The Bronze award-winning Fighting Pneumonia: Breath Counter, designed as part of Philips Design's Philanthropy by Design program, is a simple yet advanced respiration monitoring device for pneumonia detection to provide more accurate and reliable results. It helps healthcare workers to register a child's breath to classify pneumonia, supporting pneumonia classification testing procedures to save children who live in remote areas in developing countries.

Explained by Megumi Fujikawa, member of the design team, "The Breath Counter is developed to save the children's lives by supporting accurate pneumonia detection which is carried out by healthcare workers in remote areas. It is purely designed for the end users by challenging the issues in the current pneumonia detection procedure, which are inaccuracy of counting breaths and short lifespan of the current timer. The Breath Counter offers solutions to those issues with its breath registration function, count result display, and solar cells as the energy source for the sustainability of the device." Philips Design's Philanthropy by Design program was started in 2005, Together with unconventional partners, such as Non-Governmental Organizations (NGOs), public bodies and social players with complementary expertise and values, Philips Design donates its creative expertise and socio-cultural knowledge to create solutions to improve the health and environment of the more fragile categories of the world's developing societies.

About the IDEA



**Cumulus International Association of Universities  
and Colleges of Art, Design and Media**

**The IDEA® (International Design Excellence Awards) program is the premier international competition honoring design excellence in products, ecodesign, interaction design, packaging, strategy, research and concepts. Entries are invited from designers, students and companies worldwide. Winning entries are announced on BusinessWeek.com and receive coverage in hundreds of print and broadcast media networks around the world. IDSA has been honoring design excellence via the IDEA Awards since 1980. IDEA was formerly known as the Industrial Design Excellence Awards. The name changed in 2007 to emphasize the international reach and influence of the competition.**

**The awards ceremony will take place on 26 September during the 2009 International Conference: Project Infusion which will be held from 23-26 September in Miami, Florida, USA.**

**About Philips Design**

**Philips Design, with 8 branch studios in Europe, the USA and Asia Pacific. Its creative force of some 500 professionals, representing more than 35 different nationalities, embraces disciplines as diverse as psychology, cultural sociology, anthropology and trend research in addition to the more 'conventional' design-related skills. The mission of these professionals is about creating solutions that satisfy people's needs, empower them and make them happier, all of this without destroying the world in which we live.**

**For further information, please contact:  
Philips Design/ Communications  
Corine Koopmans  
Tel: +31 6 11039136  
E-mail:corine.koopmans@philips.com**

**About Royal Philips Electronics**

**Royal Philips Electronics of the Netherlands (NYSE: PHG, AEX: PHI) is a diversified Health and Well-being company, focused on improving people's lives through timely innovations. As a world leader in healthcare, lifestyle and**

lighting, Philips integrates technologies and design into people-centric solutions, based on fundamental customer insights and the brand promise of “sense and simplicity”. Headquartered in the Netherlands, Philips employs approximately 116,000 employees in more than 60 countries worldwide. With sales of EUR 26 billion in 2008, the company is a market leader in cardiac care, acute care and home healthcare, energy efficient lighting solutions and new lighting applications, as well as lifestyle products for personal well-being and pleasure with strong leadership positions in flat TV, male shaving and grooming, portable entertainment and oral healthcare. News from Philips is located at [www.philips.com/newscenter](http://www.philips.com/newscenter).

3.

### Where \$25 Premature-Baby Incubators Are Conceptualized

During his multifarious career in the start-up world, [George Kembel](#) spent two years vetting early-stage companies for a venture capital firm with more than \$2 billion under management.



The Embrace premature-baby incubator.

But the start-ups he helps conceptualize these days - outside the bounds of venture capital and inside the

classroom at Stanford University - must be far more rewarding for him.

Kembel is the executive director of [Stanford's Institute of Design](#), or "d.school," which brings together graduate students in various fields to design products that can solve "difficult, messy problems," like stopping drunk driving. The designers are encouraged to work in the field alongside prospective clients, empathize with their needs and build prototypes for potential products - a process called design thinking.

In one class, "[Entrepreneurial Design for Extreme Affordability](#)," students spend two quarters designing solutions that can improve the underdeveloped world. One of the more successful products developed from this class is a low-cost irrigation pump for farmers in poor countries.

Kembel, a former entrepreneur who worked at [Mobius Venture Capital](#) as an associate partner before co-founding the d.school in 2003, recently described one of the school's newest, fascinating ventures produced from that class (see video below). The students were asked to come up with a lower-cost incubator for premature newborn babies in Nepal. In order to understand the needs, the students spent time with families and doctors in the capital city of Kathmandu "to gain empathy of what they were going through," Kembel said.

The team asked to be taken outside the city to rural areas, and that's when they learned that the majority of premature Nepalese infants were born not in the cities, but far away from all the hospitals with incubators. "When they got that insight, they realized they didn't need to design a less expensive incubator" for a hospital, Kembel said. "They just needed to find a way to keep babies warm."

It would have to work without electricity, and be transportable, sanitizable, culturally acceptable and inexpensive. "And that small reframe of the problem statement opened up a wide-range of alternatives that they had otherwise not seen," Kembel said.

By the end of class, the team created a prototype of an incubator - what it calls a thermoregulator - that looks like a sleeping bag that wraps around the premature infant. It contains a pouch for "phase-change material" that maintains the baby's temperature for up to four hours. That pouch can then be recharged by submerging it in boiling water for a few minutes. Perhaps more importantly, the incubator is dirt cheap - \$25 - compared to traditional hospital incubators that Kembel says cost about \$20,000.

The students have since launched a company called **Embrace** that is offering the \$25 alternative to the 20 million babies who are born prematurely in conditions like this. Embrace is incorporated as a non-profit and has raised seed financing from business-plan competitions. It's currently preparing for clinical trials in India and seeking more funding, at least \$1 million over the next four years to take this product worldwide. You can donate to the effort [here](#).

4.

## Now, a pocket toilet for women



In what promises to be a major "relief" for women, a German firm has designed the world's first pocket urinal — that would put an end to visiting filthy lavatories or nightmarish queues at public urinals.

The disposable mobile toilet which turns urine into an odorless gel would spare the embarrassment of relieving oneself into yoghurt cups during car journeys, reports Der Spiegel.

The disposable Ladybag is a plastic bag fitted with absorbent polymers that turn urine into a gel. It's the size of a chocolate bar when folded. It has a wide opening and can be used squatting, sitting or standing. Its gel can absorb half a liter — enough to process the average amount

of urine per sitting — but the bag itself can hold a whole liter in an emergency. “It can be used in cars, or to avoid dirty toilets or at open-air festivals when you don’t want to queue. You can just nip round the back of the toilet and use this,” Eva Tinter, who invented the Ladybag, was quoted by Spiegel Online as saying. “There’s never been a product like this in this form.”

The Ladybag is recommended for one-time use and comes in a bag of three for 27 including packaging. Tinter’s company KETS GmbH has sold 20,000 via pharmacies and the internet since it launched last October. “We’ve had orders from all over the world,” she said.

The gel prevents unpleasant smells and the bag can be disposed of in rubbish bins. It is not harmful to the environment, the company says. It notes that the Ladybag should not be used while driving. The product follows the launch of the Roadbag for men in 2007, sales of which now total some 200,000 a year. AGENCIES

(Courtesy: Times of India)

## 5. Turkel Design wins Time’s green award



Joel Turkel, who grew up in Williams Lake, and his wife Meelena are both Canadian architects who now operate their award-winning design company, Turkel Designs, out of Boston in the U.S. Time Magazine recently awarded their company a green award for architectural design. Their innovative home designs have also been featured in Dwell Magazine.

From the time he was just little Joel Turkel has seen things a little differently from other kids.

His mother and retired lakecity teacher Marilyn Turkel remembers Joel playing with some tools when he was five years old, then calling her over to show her what he had done.

“‘Look mom I made a square’ ... He could always see things and draw anything,” Marilyn says.

Those early musings have developed in adulthood into an innovative career in architecture for Joel and his wife Meelena Oleksiuk Turkel.

Their firm, Turkel Design, was recently granted a Time Magazine green award for architectural home design.

From nine homes designed for Lindal Homes, Dwell Magazine also selected three of these designs for their newly announced Dwell Homes collection.

“It was really exciting because we didn’t expect it. It was quite an honour to be considered for that publication,” says Joel. “We’ve had a ton of interest as a result of that article.”

Joel says Lindal Homes is the only prefabrication system in the world that has been approved for the Green Building Standard.

He says the prefabricated homes they design for Lindal use modern technology in a way that provides people in a variety of financial positions with access to an architecturally designed home that meets their specific needs.

Joel’s interest in modular construction actually started with his early work designing for sawmills in Williams Lake.

In doing that work he began to think about how people living in small communities like Williams Lake and in remote areas could have access to high quality architecturally designed homes.

He furthered his interest in modular design by doing his graduate research in the Arctic.

"The main thing for us is that we are really striving to make very good and environmentally conscious design available to people in places where they don't typically have access to professional design," Joel says.

"I feel the best way to do that is to leverage proven delivery methods of systems-built architecture."

He says the windows, doors, railings, floor and wall sections of prefabricated homes are designed and constructed so that they can be flat-packed and easily transported and erected on site like an erector set.

"It is a way of building a house that is very custom, but there is more predictability on timing, material quality, and cost."

These days, when people are becoming more and more conscious of the cost of living, Turkel says "highly energy efficient homes often use prefab construction, geothermal heating and cooling, have high performance insulation, low VOC paints, and constant HRV air filtering systems and are likely to save the owners a great deal in the long run."

He adds that "further efficiency is gained from the installation of bamboo floors, FSC-certified and renewable woods, and even low water usage toilets to enhance the health and sustainability of the home."

Modern computer technology also makes it so that architects don't have to do as much travelling as they once did, which also reduces costs for the customer. Much of the preliminary work can be done through video conferencing using Go to Meeting.

For instance, he says when they hold their weekly project review sessions with clients, all of the parties don't need to be in the same town, state or even the same country.

"It's incredible the technology that is available. As long as you have high speed internet and a telephone we can take you through a design process from Boston."

Joel grew up in Williams Lake and is the son of Drs. William B. and Marilyn A. Turkel, former teachers in the district, and the brother of Dr. William J. Turkel, now a professor at Western University in London, Ontario.

Joel earned a bachelor of environmental studies from the University of Manitoba, and a masters of architecture from the Massachusetts Institute of Technology (MIT), where he was named the Ann Beha travelling fellow, was a recipient of the Marvin E. Goody prize in architecture, and worked under architect Fernando Domeyko-Perez, as well as with several international groups including the Aga Khan Program for Islamic Architecture in both India and Syria; the Gesellschaft für Technische Zusammenarbeit (GTZ) in Ethiopia; and the Space in and In-Between Workshop under the direction of architects Steven Holl, Fumihiko Maki, and Frank Gehry.

Prior to, and during breaks from his architectural studies, Joel worked in Williams Lake for Exton and Dodge, a work experience he greatly values as contributing to his present success in his chosen field.

He believes this work in surveying gave him a wider view and greater understanding of other contributors to the field of architectural design.

From 1999 to 2007, Turkel served as the Creative Director of Empyrean International. During his tenure there, he played a key role in several major initiatives including the development of the Dwell Homes by Empyrean, a unique collaboration between Lazor Office, Resolution 4: Architecture, and Dwell magazine. He is the creator of NextHouse, a series of prefabricated modern homes marketed by the Dwell brand from 2005 to 2008.



Between 2002 and 2008, Joel held a faculty position in the School of Architecture and Planning at MIT and is presently a frequent critic at architecture schools throughout the United States.

It was at MIT that Joel met his future wife and partner, Meelena Oleksiuk.

Originally from Toronto, Meelena was trained in Canada, Switzerland, and the U.S., earning a bachelor of arts in architecture at the University of Toronto, and a masters of architecture at MIT, where she specialized in digital fabrication, open-source manufacturing, and housing and land-use policy.

Before co-founding Turkel Design in 2007, she worked with KPMB Architects in Toronto, on Gulf Coast disaster relief housing through Oxfam and other agencies, on new town plans for Bahia Balandra, Mexico, and in Japan with architect Shun Kanda in conjunction with the Kyoto civic development authority.

The Turkels live and practice in Cambridge, Massachusetts and divide their time between Cambridge and Toronto, and some trips abroad. A number of new homes by Turkel Design are in stages of development in various Canadian provinces as well as England and the U.S.

"We travel quite a bit," Joel says.

Though they have another experienced architect who works with them, the Turkels say they consider their firm to be "a small residential design practice whose primary reason for being is to help clients build thoughtfully-conceived homes that can be constructed within their budgets."

They only take on a handful of residential clients each year, wanting their firm to remain both approachable and personable.

"There are only five of us so we all wear lots of hats," Joel says.

The Turkels consider their work “a way of life” and say they are “passionate about design and creating good homes for real people – people with a strong appreciation for good design and sensitive building at an appropriate scale.”

Success for them is having a client who lives in their home and recommends them to others.

They believe that “design is a process through which intentions become reality,” and that this process begins with the client’s aspirations. They see their role as facilitators in this process. On the other hand, they do not think of good design as elitist, but rather as a democratic and widely accessible entity and that the surest way “to democratize good design is by leveraging prefabrication and its proven delivery methods.”

Several of the homes shown on their website (Turkeldesign.com) were begun when Joel was Creative Director of Emyrean International, LLC. Several others have been designed in connection with the firm’s various partners--Lindal Cedar Homes, Verdisian, Blackburn Barton, Ltd. (England), and Dwell Magazine. The firm and its designs have been featured in a number of magazines like Dwell, Time, New England Home, and Atlanta Magazine’s Home.

Always, the Turkels say they are conscious of the client’s needs, especially attending to the practices of good design that are as environmentally conscious as possible. Aesthetically, also, various design principles come into play, such as the ‘here and there’ factor; where from almost any part of the house there is a view to another.”

Turkel says such “diagonal connections throughout the house enliven the simple orthogonally configured space.” In one recent design, such connections made it possible for parents to view their children at play from many positions in the house.

Another of the firm’s designs organizes itself around an “open-sided” courtyard on the private side of the house. Half the courtyard is inside and half is outside, made

possible by the use of a 21-foot retractable wall of glass. The major benefit, besides natural ventilation, is the possibility of living inside and outside, providing the ambience of a much larger living environment.

#### **6. Cell Phone Health Risks Debated in D.C. Today**

Pennsylvania senator and brain cancer survivor Arlen Specter holds a U.S. Senate committee hearing Monday on the possible health risks of cellular phone use. At the same time, an international conference also being held in the nation's capital examines the scientific research on cancer risks linked to cell phone radiation exposure.

Dr. Devra Davis, director of the Center for Environmental Oncology at the University of Pittsburgh Cancer Institute, will testify at the Congressional hearing and also organized the conference. She says there's mounting evidence cell phone use might come at a high price, and more research is needed — despite cell phone industry assurances of no public health risks.

"I have lots of good reasons for concern, and my concerns are shared by the governments of Finland, and France, and Israel, and China, and some of the states of India," Davis says.

A recent report from the International EMF Collaborative raised questions about the design protocol used to analyze cell phone cancer risks in studies funded by the cell phone industry. It cites research that shows regular cell phone use can lead to a "significant" increase in brain tumor risk.

Lloyd Morgan, author of the IEMFC report, is attending today's events. He says children are especially vulnerable to cell phone radiation exposure, which is alarming because more and more kids are using cell phones.

"Not only is there data from peer-reviewed science about cell phones, but there's data from all sorts of carcinogen exposures that children are far more at risk than adults, because their [brain] cells are still dividing," Morgan says.

Cumulus International Association of Universities  
and Colleges of Art, Design and Media

Morgan's report, "Cellphones and Brain Tumors: 15 Reasons for Concern," is online at [www.radiationresearch.org](http://www.radiationresearch.org).

The National Cancer Institute says there is no solid evidence of a link between brain cancer and cell phone use.

The Subcommittee on Labor, Health and Human Services, and Education, and Related Agencies meets at 2 p.m. Monday in the Dirksen Senate Office Building, Room SD-138. The "Expert Conference on Cell Phones and Health: Science and Public Policy Questions," is at the Credit Union House, 4th and Maryland Ave N.E., both in Washington, D.C.

**Appeal:**

1.  
Friends

I am a biologist and professor at UERJ and coordinator of Project Ecotourism that would like to offer a methodology for comprehensive environmental education in marine ecotourism for blind people, but I understand nothing about you[r needs] and I'm not getting help here in Rio de Janeiro to know what your needs are and where to purchase necessary materials.

Whoever can help us please write [pedrini@uerj.br](mailto:pedrini@uerj.br), because I would like to understand your needs.

Await the VCS to help soon.

Alexandre de Gusmão Pedrini  
UERJ/Biologia  
[alexanbio@gmail.com](mailto:alexanbio@gmail.com)

\*\*\*\*\*

Amigos,

Sou biólogo e professor da UERJ e coordenador do Projeto EcoTurismar que sonha em pode oferecer uma metodologia em Educação Ambiental Inclusiva pelo Ecoturismo Marinho a deficientes Visuais,mas nada entendo sobre vcs e nao estou conseguindo ajuda aqui no RJ para saber quais as necessidades de vcs e onde comprara esses materais. Por favor, quem puder nos ajudara escreva para [pedrini@uerj.br](mailto:pedrini@uerj.br), pois desejo saber o que vcs desejam.

Aguardo a ajuda de vcs para logo.

Alexandre de Gusmão Pedrini  
UERJ/Biologia  
[alexanbio@gmail.com](mailto:alexanbio@gmail.com)

2.

The undersigned organizations, representing millions of Americans, urge you to support the enactment of HR 1408, the Inclusive Home Design Act (IHDA). Sponsored by Congresswoman Jan Schakowsky, HR 1408

would require a basic level of architectural access in all federally-assisted newly-constructed housing.

Under current law, when federal financial assistance is used to create new single family houses or town houses , only 5% are required to meet accessibility standards that allow individuals with physical disabilities to visit or live in these houses. The remaining 95 percent of government-assisted new homes can be built with unnecessary architectural barriers. As a result, residents who acquire disabilities are forced to live in unsafe conditions, unable to use their bathrooms or exit their homes independently. They may face high renovation costs or long waiting lists for public funds to finance modifications. They may become socially isolated because barriers in their homes prevent visits from other friends and family members with disabilities. Ultimately, they may be forced from their homes and into institutions because of this lack of basic accessibility in their housing.

HR 1408 addresses these dilemmas in a cost-effective and practical way. While leaving in place the existing requirement for extensive access in 5%, IHDA provides for fewer but important accessible features in the remaining 95%. This would ensure that all housing built with taxpayer monies enables a person with a physical disability to enter a home and use the bathroom on the main level. For homes built on a concrete slab, the cost is less than \$100 and for homes with a basement or crawl space the cost is estimated at less than \$600.

In a study published last year by the American Planning Association, researchers determined that, using different measures of disability, there was a 25 to 60 percent chance that a house built in 2000 would at sometime during its useful life contain a resident with a severe, long-term mobility impairment.[ 1] This nation is not building homes to meet the needs of its people. HR 1408 will take considerable steps to correct that. Please support HR 1408.

[1] "Aging and Disability: Implications for the Housing Industry and Housing Policy in the United States", Journal of the American Planning Association, Summer 2008

3.

This is a call for reflections on design in and for India towards a volume of essays tentatively entitled "An India Report for the 21st Century: New Directions for Design" to be edited and published by Arvind Lodaya and Suchitra Balasubrahmanyam (respectively Dean of Research, Srishti and Asst. Professor & PhD scholar, CEPT University; detailed bios on request)—design practitioners, educators and scholars with a keen commitment to establish rigorous and critical reflection and writing on design in India.

**"An India Report for the 21st Century: New Directions for Design"**

We are no longer in the India of "India Report", the document sponsored by government in 1958 and written by Charles and Ray Eames to usher in design education and training in a newly-independent nation.

Modernisation, urbanization, consumerism, technologies and media, social & cultural movements, political and economic realignments are but some of the forces which have wrought massive transformations in not only the Indian nation and society, but also the teaching and professional practice of design.

It is time to imagine and articulate a new India Report to give design – the discipline and the profession – a fresh agenda in response to contemporary and emerging India. What directions must design take now; where does its relevance lie; what should the discipline's focus be now? Answers to these questions must come from designers and design scholars themselves.

Three broad themes have been envisioned as conceptual clusters for writers to articulate the mandate for design as they see it:

a.. **VISIONS:** This theme will explore design futures for India, from the vantage of the past and present. It will include topics like redefining development, approaches to

sustainability, inclusive innovation, emerging market imperatives, design for the underserved, and debating the valuable in Indian culture.

b.. PEDAGOGY: This theme will explore the learnings from and challenges facing design education and pedagogy in the Indian context. It will include topics like going beyond Bauhaus, design acculturation, making sense of systems, inter-disciplinarity, how to find the cutting edge, et cetera.

c.. TRANSFORMATIONS: This theme will explore the changing dynamics between the traditional/vernacular/popular and the modern/global/avant-garde. This theme would explore how globality is transforming the Indian design environment and conversely, how Indianness is permeating into globality. It will include topics like ICTs & entertainment, tourism & culture, localization of multinationals, icons & stereotypes and social media. We invite contributions from all on this forum.

Please email us at [indiareport2010@gmail.com](mailto:indiareport2010@gmail.com) (i) a title and a 100-word abstract of what you plan to write about, (ii) indicate which of the 3 themes/clusters it falls under and (iii) a short bio about yourself.

Short listed abstracts would have to be expanded to 2000-word finished essays by December 2009.

Selected essays will be compiled and edited into a book to be published by February 2010, with a foreword and afterword by the editors.

All other essays would be available online.

3.

We recently put out a call for papers (CFP) for reflections on design in and for India towards a volume of essays tentatively entitled "An India Report for the 21st Century: New Directions for Design". As the title of the proposed book suggests, at the heart of this personally-driven effort is the idea that its time for us to collectively look afresh at design in India and make an attempt to articulate concerns and directions for the future.



Appended below is a copy of the first CFP in case you did not see it earlier.

We hope to have contributions from all specialisations within design and from viewpoints beyond specialist divides. We therefore look forward to a paper with your reflections; it would enrich the volume given your vast experience in the discipline and profession and also your concern for putting systems in place for the future. Please let us know if you have any queries or need any clarifications.

With regards,

Arvind Lodaya, Srishti, Bengaluru

Suchitra Balasubrahmanian, CEPT, Ahmedabad

#### **CALL FOR PAPERS**

This is a call for reflections on design in and for India towards a volume of essays tentatively entitled "An India Report for the 21st Century: New Directions for Design" to be edited and published by Arvind Lodaya and Suchitra Balasubrahmanyam (respectively Dean of Research, Srishti and Asst. Professor & PhD scholar, CEPT University; detailed bios on request)-both being design practitioners, educators and scholars with a keen commitment to establish rigorous and critical reflection and writing on design in India.

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We are no longer in the India of the India Report, the document sponsored by government of India in 1958 and written by Charles and Ray Eames to usher in design education and training in a newly-independent nation. Modernisation, urbanization, consumerism, technologies and media, social & cultural movements, political and economic realignments are but some of the forces which have wrought massive transformations in not only the Indian nation and society, but also the teaching and professional practice of design.

It is time to imagine and articulate a new India Report to give design the discipline and the profession a fresh agenda in response to contemporary and emerging India. What directions must design take now; where does its relevance lie; what should the discipline's focus be now? Answers to these questions must come from designers and design scholars themselves.

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- c. **TRANSFORMATIONS:** This theme will explore the changing dynamics between the traditional/vernacular/popular and the modern/global/avant-garde. This theme would explore how globality is transforming the Indian design environment and conversely, how Indianness is permeating into globality. It will include topics like ICTs & entertainment, tourism & culture, localization of multinationals, icons & stereotypes and social media.

**Dates:**

**ABSTRACTS:** Please email us by 15 October 2009 at [indiareport2010@gmail.com](mailto:indiareport2010@gmail.com) or at our personal emails (i) a title and a 100-word abstract of what you plan to write about, (ii) indicate which of the 3 themes/clusters it falls under and (iii) a short bio about yourself.

**FINAL ESSAYS:** Short listed abstracts would have to be expanded to 2000-word finished essays by December 2009.

**PUBLICATION:** Selected essays will be compiled and edited into a book to be published by February 2010, with a foreword and afterward by the editors. All other essays would be available online.

4.

Dear Friends,

As you all might be aware, CII has been collecting data for the preparation of India Design Report. The India Design Report- a nationwide study on Indian Design Sector is in its final stages of preparation. The report will be released at the 9th CII-NID Design Summit and 2nd India Design Festival scheduled for 1-2 Dec 2009 , Hotel The Lalit, New Delhi.

We would like to make the book a visual treat to watch and read and hence would like to put together pictures of few good and known Indian Designs in the disciplines of Architecture, Interior Design, Landscape Architecture, Urban Planning / Design, Fashion Design, Textile Design, Furniture Design, Jewellery Design, Graphic Design, Motion graphics, animation & new media design, Industrial Design, Brand Development, Automotive Design, Toy Design, Exhibition, Lifestyle Product Design, Set Designing, Retail design , HCI.

The select pictures would be placed in the report and there are no specific criteria for selection of the pictures. You may like to forward pictures of your work or any other interesting Indian Design in the above mentioned areas in open files and jpeg files to [seema.gupta@cii.in](mailto:seema.gupta@cii.in) The last date for sending the pictures to us is 14 Sep 09.

#### About the Report

The report seeks to analyze the current state of design in different design disciplines. This report is being prepared to strengthen the capacity to develop a deeper understanding of the design economy and to help / guide effective policy and program development.

This report is being prepared with an aim of informing various stakeholders like industries, governments, and public about the strengths and activities of Indian design sector. The report presents statistics of Indian design, information about design governance, design ecology, applicability of design and some trends. The analyses and statistics are based on desk research, interviews and questionnaires. Due to the scarcity of well-defined and regularly collected data about the Indian design industry, and also due to inadequate survey information this report

does not give an entirely accurate picture of the industry. It should, however, give a very good idea of the scope and activities of the industry and supporting structures. The information presented in the report represents the most up-to-date analytical information about the Indian design industry gathered in one report.

With this publication, CII presents a report on the direction for design in India. The publication will pave way for Government's vision for its policy and for the initiatives that will be implemented in the time ahead. This report we hope will make it possible to have initiate a dialogue between Indian design industry and the Government and corporate sector concerning the lines of sight in the report and what it will require from all the players involved to succeed

Seema Gupta

CII

## Program & Events:

1.

# MUM 2009

8th International Conference on  
Mobile and Ubiquitous Multimedia



### MUM 2009

MUM (International Conference on Mobile and Ubiquitous Multimedia) is a distinguished forum for advances in research and technologies that drive innovation in mobile and multimedia systems, applications, and services. At MUM academics and practitioners gather to discuss challenges and achievements from diverse perspectives, in a comfortable and effective single track conference format.

The 8th International Conference on Mobile and Ubiquitous Multimedia (MUM 2009) is held in Cambridge, United Kingdom, from Sunday, November 22nd until Wednesday, 25th, 2009. It is organized by Microsoft Research, Nokia Research, and University of Cambridge, in cooperation with ACM SIGMOBILE (pending approval).

#### Submission deadlines:

- Full and short papers  
August 31, 2009
- Tutorials  
August 31, 2009
- Posters and Demos  
September 30, 2009
- Doctoral Consortium  
September 30, 2009
- **Student Volunteers**  
**September 30, 2009**

**Cumulus International Association of Universities  
and Colleges of Art, Design and Media**

We invite full papers and short papers by August 31st, 2009. The intended topics include but are not limited to

- User research and methods for user-centred design of new concepts, applications, and services in mobile and ubiquitous multimedia, ranging from ethnographic research and case studies to field trials and usability evaluations.
- Enabling technologies for novel mobile and ubiquitous multimedia applications, including protocols, algorithms, architectures, and middleware for mobile roaming, bandwidth and connectivity management, media streaming, storage, and integration, user authentication, identity and profile management, social interaction, distributed computing, and other aspects of ubiquitous media access that are essential for emerging applications.
- Innovative designs and implementations of user interfaces, applications, and systems that address challenging issues in mobile interaction and ubiquitous media access across devices with different form factors, seamless transition between computing platforms, context aware UI and content presentation, management of large user populations and complex service interactions.
- Applications of research methods and techniques from social network analysis, machine learning, information retrieval, computer graphics, computer vision, speech processing, user interfaces and interaction design to mobile and ubiquitous multimedia.

The Conference Program will include tutorials, posters, research and industry demo session, doctoral consortium, keynote presentations from academia and industry, and a discussion panel. The technical programme will be complemented by several social events to facilitate informal discussions and networking among the conference attendees and invited guest.

Early registration deadline is planned for October 8, 2009. The conference will make provisions for student rates, daily rates, and 10% discount for IEEE and ACM members.

The conference venue is the **Crowne Plaza Cambridge** in the heart of the historical city of Cambridge, with easy access to the University colleges, hotels, restaurants and pubs, theatres, and public transportation.

For specific queries please contact **the conference chairs or programme chairs**.

**2.**

**Dear Designer,**

**We would like to invite you and your team to attend a focus week of dialogue and networking in Rotterdam, the Netherlands.**

**Why Rotterdam?**

**Rotterdam is the design capital of the Netherlands. It has very innovative architecture and a unique sense of style. It is very daring in its design language and aesthetic. The city government of Rotterdam promotes design and partnerships between nations in a very big way.**

**Who are we?**

**The Netherlands India Desk- the first public-private business development organization between India & the Netherlands.**

**We work closely with the Dutch government to promote dialogue at various levels in different sectors.**

**Our uniqueness also lies in the fact that we are present in both countries and can advise on growth from both perspectives. ([www.nidesk.net](http://www.nidesk.net))**

**How does this work?**

**Well, for you as an Indian organization, it is an investment into future growth and partnerships with very advanced design teams.**

**The larger picture is the long term relationship building.**

**We do not ask you to visit without a focus.**

**Share your agenda with us and your expectations and we shall be happy to tailor-make your experience.**

**Please see the attached document for an introduction and first draft of the agenda.**

**You shall be one**

**of the companies presenting your work should you show interest in that.**

**We are trying to get you discounts on all expenses of travel and hotel. You shall not be charged for attending the event since you are making the journey.**

**The Dutch companies shall be asked to pay to attend.**

**Travel within Rotterdam for the group meetings shall be organized by us.**

**WHY IS THIS IMPORTANT FOR YOU?**

**- THIS IS NOT JUST A SEMINAR.**

**- IT IS A SMALL GROUP OF 20 COMPANIES MEETING TO DISCUSS WORK OPPORTUNITIES IN A ROUND TABLE CONFERENCE. - YOU GET TO MEET COUNTERPARTS THAT HAVE INTEREST TO WORK WITH YOU.**

**- NETHERLANDS INDIA DESK GUARANTEES FOLLOW UPS AND INFORMATION SHARE ON PARTNERSHIPS IN THE FUTURE.**

**Special Invitation to be a part of the NIBM 2009 & Trade Awards (See Below) We shall be happy to organize meeting from Sept 21-23, 2009 targeting design houses and user related parties to give you an exposure to best practices and opportunities of collaboration.**

**Be a part of Netherlands India Desk and grow with the new world of partnerships.**

**Contact:**

**Ruchita Puri (Partner) [ruchita.puri@nidesk.net](mailto:ruchita.puri@nidesk.net)**

**Nayan Agarwal (Partner) [nayan.agarwal@nidesk.net](mailto:nayan.agarwal@nidesk.net)**

**Dhezamarie Aguilar (Coordinator) [dhezamarie@nidesk.net](mailto:dhezamarie@nidesk.net)**

**Netherlands India Business Meet 2009**

**Dear Sir, Madam,**

**On behalf of the Netherlands India Chamber of Commerce and Trade ('NICCT'), KPMG and ING, it gives us great pleasure to invite you for the Netherlands India Business Meet 2009. This event shall take place on Thursday, 24 September 2009, in the 'Congrescentrum' in Amstelveen (near Amsterdam).**

**In recent years there has been a sharp increase in the bilateral trade between India and The Netherlands; not only does Dutch export to India, import from India and**



investment into India thrive as never before, with India having grown to become an important player in the global economy, Indian companies also recognise The Netherlands as a favourite destination when wanting to move to, or invest in, Europe.

Reasons for the attractiveness of The Netherlands as Indian business destination are plentiful: amongst others it offers a strategic location in Europe, an international business environment, superior logistics and technology infrastructure, a highly educated, multilingual and flexible workforce and a favorable fiscal climate.

The NICCT, KPMG and ING are highly committed to further strengthening the bilateral economic relations between India and the Netherlands, and have set up an interesting programme for the Netherlands India Business Meet 2009. The detailed programme can be found in the addendum to this invitation.

Following the Netherlands India Business Meet, the first NICCT India Business Award event shall take place on the evening of Thursday 24 September at the ING House in Amsterdam in the presence of a large number of prominent Dutch and Indian business leaders. This prestigious price will be awarded during a festive ceremony to the Dutch or Indian company which has proved excellence in exploring India-Netherlands business opportunities.

### 3. DRS2010 Conference, Montreal 7-9 July



#### ABSTRACTS

We invite you to present your research at the 2010 Design Research Society (DRS) international conference Design & Complexity to be held July 7-9, 2010 in Montreal (Quebec), Canada at the School of Industrial Design, Université de Montréal.

4.

**2009 BIG THINKERS**  
India Series


**YAHOO! RESEARCH & DEVELOPMENT**  
INDIA

## You are invited!

From its inception in 2007, and a smashing success year-after-year, we invite you to yet another series of quarterly lectures this year on science, technology and the internet in India. The lectures, under the banner of the Yahoo! Big Thinkers India series, bring together academia, scientists, the corporate world and the media.

The speakers are acclaimed experts from the Yahoo! International team. They bring with them the expertise and global perspective of the constantly changing world of technology, online products & communities and the internet space in general.

We would like to extend you a special invitation for the next Big Thinkers India Series on...



**Sociotechnical Design and Engineering: Putting People First**  
**Speaker: Elizabeth F Churchill, Principal Research Scientist**  
Sept. 11, 2009 - 3:00 pm - 5.00 pm  
Grand Ballroom, The Leela, Bangalore

**More on the topic:** Sociotechnical design is concerned with understanding how users and technologies shape each other. When studying how people use systems and applications, it is often possible to see inconsistencies between anticipated use and actual use in everyday life. By taking a social and human activity-centered perspective, we can tease out where expectation and practice converge and diverge - allowing us to identify opportunities for innovation, and to design more useful applications and services. In this talk Churchill explores these topics through case studies of several internet applications.

**About Elizabeth:** A Principal Research Scientist at Yahoo! Research, Elizabeth manages the research area of Internet Experiences. A psychologist by training, for the past 15 years she has drawn on diverse areas to consider how to design effective communication situations both face to face and technologically mediated. Applications developed and/or evaluated include cell phone interfaces, textual and 3d graphical environments, interactive digital posterboards and animated interface personas.

**We hope you will join us at this exciting session!**

[Register Now!](#)

Big Thinkers India Series 2009

<<http://bangalore.yahoo.com/bigthinkers/register.html?event3=true>>

5.

[www.desform.org](http://www.desform.org)



### **Welcome to DeSForM 2009 — Call for Interactive Demos**

The College of Design at National Taiwan University of Science and Technology and the INSIGHT (INnovation and Synergy for IntelliGent Home Technology) Center at National Taiwan University are delighted to invite you to **DeSForM 2009**, an international workshop on Design & Semantics of Form & Movement, to be held on October 26 & 27, 2009, in Taipei, Taiwan, a city offering a vibrant blend of traditional culture and cosmopolitan life. We would like to invite you to demonstrate your interactive designs in the DeSForM 2009 conference.

#### **[ Submission and Review Process]**

The submission will be processed with two steps. First, please prepare a short description proposal and submit it to our online system by August 31. The committee will review the proposals and notify you the preliminary review results within one week. Then, we will ask you to upload a video showcase for evaluation in detail. The final review result will be sent to the authors by September 21.

#### **[ Preparing for Submission ]**

The short proposal should be created with the [template file](#) and less than 3 pages. The contents should include the following elements:

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and Colleges of Art, Design and Media

- The design concept
- The interactive technologies integrated in the design
- Some screenshots of the video showcase
- The dimensions of the installation
- The specific requirements (such as 220V outlet or Wi-Fi) needed to be installed in DeSForM Conference

The proposal should be submitted to our online system by August 31: [www.desform.org/submissions](http://www.desform.org/submissions)

[ **Timeline** ]

- **Submission of Demo Proposals: August 31, 2009**
- Notification of Preliminary Review Results: September 8, 2009
- **Uploading Video Showcase: September 15, 2009**
- Notification of Accepted Demo Proposals: September 21, 2009
- **Deadline for Final Version of Papers: September 28, 2009**
- Conference: October 26-27, 2009

Now Accepting Submissions Visit  
[www.desform.org](http://www.desform.org)



6.



# Anifest India 09 is back!!

18 - 20 Sep, IIT Powai, Mumbai

For the Animators - By the Animators



**We thank you all for your support and encouragement.**  
See you at the fest! - team TASI

**Spot registrations @ Rs. 400/-**  
Subject to availability of passes



7.



8.

in a planet of our own  
in a planet of our own

A Vision of Sustainability from across Six Continents

3rd - 7th November 2009  
Mumbai, India



## workshops

Workshop on Sustainability for students:

**International Design Workshop on 'Sustainability' for Students:**

3rd, 4th and 5th of November 2009  
(Entry through competition)

Venue: IDC, IIT Bombay

Number of participants: limited to 150 (entry through competition)

Number of **International Leaders/facilitators**: 8

Number of **National Leaders/facilitators**: 8

**Theme:**

The three day workshop promises to be filled with high energy interactive sessions with lots of enthusiasm to search, ideate, discuss and design.

Students from 25 countries are expected to participate. **The workshop is meant to address and solve sustainability related problems. The students will work with international and national leaders on this subject.**

**Leaders/facilitators:**

**International and National leaders will lead and guide the student teams for two days:**

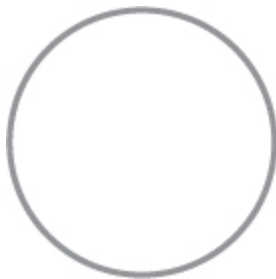
**1st Day – Need Finding and Analysis, 2nd Day – Concepts and 3rd Day - Execution and presentation.**

**Procedure for selecting student participants:**

**100 - 150 students winning this competition will be entitled to free participation (workshop expenses, food and stay\*) during the 'International Student Workshop' from 3rd to 5th of November 2009.**

**Competition:**

**The theme of the event 'In a Planet of our own – a vision of sustainability' based on practices, projects, narratives and stories from your own culture, context and environment. This is to be interpreted and represented as a visual inside a circle (of diameter 1200 pixels).**



**We encourage you to express the characteristics, motifs, stories or designs from your own context as related to issues of sustainability.**



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and Colleges of Art, Design and Media

The task is to design a visual with the above theme expressed inside a 'circle'

You could use illustrations, sketches, photos, graphics and typography. The output could be a symbol, logo, poster or a composition.

**Submissions:**

You need to submit the solution as 72 dpi JPEG file with an image size of 1200 x 1200 pixels along with a brief write-up in less than 150 words along with the entry.

and email these to:

[inaplanetofourown@idc.iitb.ac.in](mailto:inaplanetofourown@idc.iitb.ac.in)

or snail mail to:

**Workshop - in a planet of our own**  
IDC, IIT Bombay  
Powai, Mumbai  
400076  
India

**Last Date:**

30th September 2009

**Details:**

- Studios, materials and facilities for the workshop will be provided at IDC, IIT Bombay.
- The students have to bear the expenses of their travel to Mumbai
- \* Students chosen to participate at the workshop will be accommodated free in Hostels/Guest Houses around the IIT Bombay Campus on the 3rd, 4th and 5th of November 2009. (The stay can be extended for the duration of the International Design conference on the 6th and 7th of November 2009 by paying nominal charges (Rs. 150 or US \$ 4.00 per day for hostel accommodation and Rs. 1500 for guest house accommodation) at the venue)

9.



USID2009 Conference Theme

## **Design for All: Usability, Accessibility & Creativity**

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

USID2009 is an attempt to discuss and share how Usability, Accessibility and Creativity can help achieving the concept of "Design for All".

# Cumulus International Association of Universities and Colleges of Art, Design and Media



USID2009 Design Challenge



USID2009 Call for Papers



USID2009 Launch Pods

10.



So tweet the Earth

Most of us used to take delight in watching birds paying us a visit in our very own habitats during our childhood, However, all such pleasures of nature are not welcome to our cities anymore. And the irony is, we seek solace in the virtual worlds and tweet on the web mimicking nature. Its time we thought about how our products and services impact our world.

## **TechEase'09: National Usability Workshop for Students**

Open to students in India

- Entry by Competition
- 3 day workhsop at IIIT Hyderabad
- Learn from Experts from the industry

Oriented towards industry working needs



## **UMO Bad Design Expo'09**



Open to all

- Display of selected Bad Design entries
- Display of selected International Cartoons

17th to 22nd (6days) September at State Art Gallery,  
Madhapur, Hyd, India

### UMO-Boycott Bad Design Contest'09

Open to everybody

- No Limit on number of entries
- No entry fee
- Awards worth Rs 30,000/- Deadline: September 7th, 2009



### UMO-5th International Cartoon Contest'09



Open to everybody

- 5 entries per participant
- No entry fee
- Awards worth Rs 60,000/-

Deadline: September 7th, 2009

World Usability Day 2009 Initiatives

UMO 2009

### Boycott Bad Designs Contest'09

## 5th International Cartoon contest'09

### Sponsors

Contact Us at "[info\(at\)usabilitymatters\(dot\)org](mailto:info@usabilitymatters.org)" if you're interested in sponsoring.

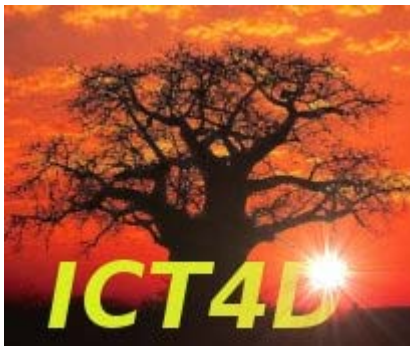
### Supported By



11.

# Call for Papers - ICT4D 2010

## *International Conference on Information and Communication Technology for Development*



12-14 Oct 10 | Cape Town, South Africa

ICT4D is an international conference focusing on Information and Communication Technologies (ICT) innovation and impact for developing countries. It provides a unique forum where academic and economic actors of the developing world can meet and exchange. The conference is organized by the SAP/Meraka UTD in Pretoria South Africa in collaboration with CREATE-NET (Italy).

**CALL FOR PAPERS**

All accepted papers will be published by Springer in the ICST Lecture Notes (LNICST) series. The proceedings will be published by Springer and will be available both as paper-based copies and via Springerlink, Springer's digital library. In addition, the content of the proceedings will be reviewed by various indexing services such as the DBLP database, ZBIMath/CompuServe, IO-Port, EI, Scopus, INSPEC, ISI Proceedings, the Zentralblatt Math and Google Scholar.

The scope of the papers should be around the following topics:

### **Communication and hardware**

- Wireless, ad-hoc, meshed, etc. networks
- Mobile-based computing
- Policies for communication access development
- Sensor networks / alert systems
- Networking and computing in challenged environment

### **Business**

- ICT for micro/small businesses
- Business support in shared environment
- Interfacing with developed business methodologies
- Social impact of ICT in developing countries

12.

**Register now for the 3rd  
Global Forum on Innovation  
& Entrepreneurship**  
The Forum will be held in Brazil and will bring together business incubator managers,

# entrepreneurs, and policy makers on Investment, Internationalization, and Inclusive Development



10 August 2009 | Florianopolis, Brazil

**The Forum is the result of a partnership between *infoDev*, the Brazilian Ministry of Science and Technology, the National Association of Entities Fostering Innovative Undertakings (Anprotec) and the Brazilian Service of Support to Micro and Small Businesses (Sebrae).**

Innovation and entrepreneurship are the structural axes of a development agenda capable of coping with the challenges of the new world context and expectations of a more sustainable and cohesive society. This event set the stage for seeking solutions that are daring and sensible for Innovation and Entrepreneurship's contribution to this international effort, as well as for determining the means required to make it operational.

With this objective in mind, two very significant events are planned: the [infoDev Global Forum on Innovation and Entrepreneurship](#) and the [National Seminar on Technological Parks and Business Incubators](#). In the period extending from October 26 to 30, 2009, the city of Florianópolis will be the world capital of Innovation & Entrepreneurship, receiving



approximately one thousand leaders, entrepreneurs, professionals and scholars from various parts of the world.

The Global Forum on Innovation and Entrepreneurship will bring together hundreds of experts and practitioners working on innovation and venture creation from more than 70 countries worldwide to discuss how business incubation can be leveraged to address many of today's development challenges. Development of a thriving local private sector is critical to sustainable development. So is tackling the food and climate crisis through innovative entrepreneurial solutions, and providing economic opportunities for women and youth entrepreneurs. How can business incubation help address these critical issues? What are the innovative business models that bring in public and private sector players to maximize the development impact?

These are some of the topics to be discussed at the 3rd *infoDev* Global Forum on Innovation & Entrepreneurship.

13.

**IFIP HWID2009 Working Conference on Usability in Social, Cultural and Organizational Contexts - in conjunction with the 4th Cultural Usability project seminar, Oct. 7-8, Pune, India.**

Interested participants are requested to register by Sept 30, 2009.

Professional attendees: Rs. 3,000/-

Student Attendees: Rs. 2000/-

Details of registration procedure are available at:

<http://hcdc.cdac.in/hwid/registration.html>

**Venue:**

International Convention Centre (ICC)  
Sumant Mulgaokar Auditorium,  
Senapati Bapat Road, Pune, India.

<http://hcdc.cdac.in/hwid/venue.html>

**Programme Schedule**

[http://hcdc.cdac.in/hwid/Programme\\_Schedule.html](http://hcdc.cdac.in/hwid/Programme_Schedule.html)

**Day – I October 7, 2009**

**9:00 – 9:30 Registration**

**Opening**

**Welcome**

Dinesh Katre

**IFIP 13.6 Research Themes**

Rikke Orngreen

**Brief Overview of CultUsab Project**

Torkil Clemmensen

**Session – I Usability Methods and Design Research (1)**

**Personas in Cross-Cultural Projects**

Lene Nielsen

**Interaction Design and Usability of Learning spaces in 3D  
Multi-user Virtual Worlds**

Shailey Minocha and Ahmad John Reeves

**Usability Heuristics and Qualitative Indicators for the  
Evaluation of Touch Screen Ventilator Systems**

Ganesh Bhutkar, Dinesh Katre, Shekhar Karmarkar

**Session – II Cultural Usability (1)**

**A comparison of what is part of usability testing in three  
countries**

Torkil Clemmensen

**Online Banking in India: User Behaviours and Design  
Principles**

Jhumkee Iyengar, Manisha Belvalkar

**Cultural Factors Influencing Elements of Interface Design  
for Indian Youth: Study and Guidelines**

Suyog Deshpande, Kumar Mayank

**Development of an intuitive user-centric font selection  
menu for Devanagari**

Girish Dalvi

**Session - III Usability in Social and Organizational  
Context (1)**

**Developing mobile phone based GUIs: A methodology  
case study on conceptualising a GUI for users in the  
construction industry**

Pradeep Yammiyavar, Prasanna Kate

**Identifying the Cognitive Needs of Visitors and Content Selection Parameters for Designing the Interactive Kiosk Software for Museums**

Dinesh Katre, Mandar Sarnaik

**Usability Issues in developing an Intra office communication System**

Piyush Jain & Pradeep Yammiyavar

**Day – II October 8, 2009**

**Session – IV Cultural Usability (2)**

**Augmenting Usability: Cultural elicitation in HCI**

Souleymane Boundaouda Camara, Cecilia Oyugi, José Abdelnour-Nocera, Andy Smith

**A comparative study of keypad based and handwriting based solution for Hindi text entry**

Ityam Vasal, Diya Gangopadhyay, Pradeep Yammiyavar

**An overview of 1998-2008 journal publications on Culture and Human-Computer Interaction (HCI)**

Torkil Clemmensen

**Session – V Usability Methods and Design Research (2)**

**Exploring Persona-Scenarios - Using Storytelling to Identify Requirements**

Sabine Madsen, Lene Nielsen

**Moment of Truth (MoT) – A Deeper Insight into User's Culture**

Shrirang Prakash Sahasrabudhe, Prajakta Vijay Bhatt

**Promoting Usability in Large Enterprises**

Frederico Figueiredo, Cristina Martins, Tiago Pocinho

**SMART User Experience Framework 1.0**

**Making information technology products & services better for users**

Aparna Raman

**Session - VI Usability in Social and Organizational Context (2)**

**Usability of an on line aptitude testing system for  
admitting students in Design programs**

Debayan Dhar, Pradeep Yammiyavar

**Sustained Service Provider–Customer Relationships in the  
Indian Context: Factors Influencing the Choice of Touch  
Points**

Pramod Khambete, Sanjay Tripathi, Uday A. Athvankar

**Graphic interfaces for interactions involving Affect: A  
case of a consumer choosing colour for a product**

Mohsen Jaafarnia, Pradeep Yammiyavar

**Summing Up of Working Conference**

**Open house discussion**

**Summing up of working conference**

Pradeep Yammiyavar

**About the Proposed IFIP Springer Book**

Torkil Clemmensen

*This event is being organized by Copenhagen Business School,  
Denmark; Indian Institute of technology, Guwahati, India;  
Aarhus University, Denmark and Centre for Development of  
Advanced Computing (C-DAC), Pune, India.*

14.



# ‘ExpoPDi’

Exposure to Product Design and Innovation

3 Day Workshop: ‘Expo PDi’

**Cumulus International Association of Universities  
and Colleges of Art, Design and Media**

**23rd, 24th and 25th September 2009  
from 9.30am - 5.30 pm**

**at IDC, IIT Bombay**

**IDC is organizing a 3 day workshop on 'Exposure to Product Design and Innovation'.**

**This is being held at IDC, IIT Bombay on 23<sup>rd</sup> , 24<sup>th</sup> and 25<sup>th</sup> of September 2009.**

**This is an excellent opportunity to get an overall exposure to design and the strategic role it can play for innovation in your industry.**

**If you have colleagues and others from your organization, who need an understanding of Innovation and Product Design, then this workshop would be useful and appropriate. Kindly send in your request as early as possible to make sure you don't miss this opportunity.**

**The morning sessions are full of lectures and recent case studies. The talks are followed by discussions. The afternoon sessions are dedicated to working on design projects.**

**Further details are enclosed:**

## **Introduction**

**Good design practice effectively applied, results in innovative, meaningful, ergonomic and appropriate products. In addition, it can result in a highly marketable product with a lasting brand value. This principle has been demonstrated many times by design conscious firms. When logic of good design is practiced and implemented, products capture and sustain consumer demand in a competitive market place.**

**With the change in economic scenario and opening up of Indian economy, competition is from all over the world. Introducing new and innovative products is essential. The products have to be designed to suit the user's needs. The products need to be friendly, affordable, appropriate, ecologically sound, and visually pleasing and in addition suited for the competitive global marketplace.**

**The course Expo ID is a refresher course on the essentials of Innovative Product Design and Development. The course will inform the participants about the overall aspects of Industrial Design including Need Finding, Design Methodology, Innovation and Problem Solving, Product Graphics, Interaction Design, Product Ergonomics, Product Aesthetics, etc.**

The course is scheduled to have lecture and discussion sessions in the morning followed by working on Product Design related creative problem solving sessions in the afternoon.

## Design Project: - hands-on sessions

· Participants will form groups and work on a specific product design project, with expert guidance from faculty members. On the last day of the workshop, these design solutions will be presented and discussed with many faculty members from IDC.

## Faculty

The workshop will have sessions by the faculty of the Industrial Design Centre (IDC) at IIT Bombay:

Prof. U A Athavankar ,Prof. B K Chakravarthy ,Prof. K Munshi ,Prof. Kadiru Ramachandran

Prof. A G Rao Prof. Ravi Poovaiah, Prof. G G Ray , Prof. G V Sreekumar

## Course Contents /Lectures:

The following are the list of topics and speakers during the workshop:

**Ideas to Products**  
Prof Athavankar

**Product Form and Creativity**  
Prof. A G Rao

**What is Design and Innovation?**  
Prof. K Munshi

**Aesthetics of Product Detailing and Innovation**  
Prof V P Bapat

**Product Ergonomics**  
Prof G G Ray

**Innovative Product Graphics, Communication and Identity**  
Ravi Poovaiah

**Design for Physical, Cognitive and Social Interactions**  
Ravi Poovaiah

**Product Semantics**

Prof Athavankar

**Product Innovation**

Prof B K Chakravarthy

**Product and Typography**

Prof G V Sreekumar

# ‘ExpoPDi’

**‘Exposure to Product Design and Innovation’ at IDC, IIT  
Bombay**

**3 Day Workshop: ‘Expo PDi’**

**23rd, 24th and 25th September 2009**

**from 9.30am - 5.30 pm**

**Registration:**

**The course fee for the workshop is Rs. 12,000.**

**For participants from Educational Institutions, the fee is Rs. 6,000.**

**This includes course material, lunch and refreshments for three days.**

**15.**

**Annual Conference of the German Society of  
Design Theory and Research ([DGTF](#))**

**Date: 23/24 October 2009**

**Venue: University of the Arts (UdK), Berlin, Grunewaldstraße 2-  
5, Berlin-Schöneberg**

**Keynote Speakers:**

· **Prof. Dr. Kees Overbeeke**, NL, Technische Universität  
Eindhoven: Designing Quality in Interaction (English)

· **Katharina Schlieben & Sönke Gau**, CH,

Kulturwissenschaftlerin/Kulturwissenschaftler und  
Kuratorin/Kurator, ehemals Shedhalle Zürich: Auf den Spuren  
der Kunst der Forschung (German)

· **Dr. Jennifer Whyte**, UK, Reader in Innovation and Design,  
University of Reading: The Role of Visual Representations as  
"Epistemic Objects" (English)

Registration for conference participation open: [>>> Register NOW!](#)

Fees:

The registration fee for the two days is 120 Euro.

Students are entitled to a reduced fee of 30 Euro.

Members of the German Society for Design Research (DGTF) are entitled to a reduced fee of 60 Euro.

Conference languages are German and English.

All participants are kindly requested to book their own [accommodation](#).

The conference costs include lunch and coffee breaks for both conference days.

The conference will be held at [UdK Berlin](#).

Please register before October 20.

[>>> Click here to register for conference participation.](#)

Please transfer the registration fee to the following bank account:

Bank: Postbank Frankfurt

IBAN: DE08500100600012714603

BIC: PBNKDEFF

Reason for payment: DGTF Conference2009

Recipient: DGTF e. V.

Program [>>> Download here \(German\)](#)

Questions? Do not hesitate to contact us: mail (at) dgtf.de

Call for Papers [>>> Download here](#)

Please note the important dates:

6 April: Submission of abstracts opens

15 May: Submission of abstracts closed

15 July: Notification of acceptance/rejection

31 August: Registration of conference opens

Scientific committee

- [Dr. Keith Russell, AU, University of Newcastle](#)
- [Prof. Dr. Uta Brandes, Köln International School of Design KISD](#)
- [Dr. Rosan Chow, Deutsche Telekom Laboratories](#)
- [Prof. Wolfgang Jonas, Universität Kassel, Kunsthochschule](#)
- [Dr. Silvia Pizzocarò, Politecnico di Milano, Facoltà del Design](#)
- [Prof. Dr. Arne Scheuermann, Hochschule der Künste Bern HKB](#)



Cumulus International Association of Universities  
and Colleges of Art, Design and Media

- Prof. Clive Dilnot, Parsons New School for Design, NYC, Dept. Art and Design Studies
- Prof. Alain Findeli, University of Nimes, Department of Sciences and Arts
- Dr. Robert Dennhardt, Humboldt-Universität zu Berlin
- Dr. Reinhard Wendler, Technische Universität Berlin
- Stefanie-Vera Kockot, Design2context - Institute for Design Research, Zurich University of the Arts - Department of Design
- Prof. Peter Friedrich Stephan, Academy of Media Arts Köln KHM
- Dr. Gloria Meynen, Universität Basel
- Prof. Dr. Kees Overbeeke, Technische Universiteit Eindhoven
- Prof. Dr. Pieter Jan Steppers, Delft University of Technology
- Prof. Boris Mueller, Interaction Design, Fachhochschule Potsdam

Program Committee

- Prof. Dr. Gesche Joost, TU Berlin und Deutsche Telekom Laboratories, Berlin
- Prof. Claudia Mareis, Hochschule der Künste Bern HKB
- Prof. Kora Kimpel, Universität der Künste Berlin
- Dipl.-Komm. Bianca Herlo, Koordination DGTF

Contact

For further inquiry do not hesitate to contact us: Bianca Herlo  
German Society of Design Theory & Research (DGTF)

Email: mail@dgtf.de , Tel.: +49 170 857 30 78

Project partners

Deutsche Telekom AG , Universität der Künste Berlin

16.



**FOR IMMEDIATE RELEASE**

**Xin: Icograda World Design Congress Beijing 2009 & the 1st Beijing Design Week**

**August 25, 2009 - Beijing, China - From 24-30 October 2009, the biennial Icograda World Design Congress in association with the first Beijing Design Week will be held in Beijing, China for the first time. Some 100 carefully selected speakers and thousands of delegates from around the globe will gather in a cross-disciplinary Congress, offering five days of exchange and dialogue within the international design community.**

**A series of exciting conferences, exhibitions, events, concerts, performances and fringe activities will be held from 24 - 30 Oct and beyond based on the theme Xin which literally signifying human speaking, representing a primitive means of communication and has come to encompass many more dimensions today. Some of the most sought after luminaries of the design and visual art industries, including Jan van Toorn, Sol Sender, Patrick Whitney, Pan Gongkai, Kohei Sugiura, David Kester, Ruedi Baur, Xu Bing, Troika, N55, Joachim Sauter (Art+Com), Ric Grefé (AIGA), Carsten Nicolai (aka Alva Noto), Brian Collins, Michael Rock (2x4), David Carson, David Small, Qiu Zhenzhong, and Dunne & Raby will be on stage to address delegates from around the world.**

**The key events during the week of 24 - 30 Oct include the grand Opening Ceremony at the National Centre for the Performing Arts, and the International Design Conference and Icograda Education Network (IEN) Conference at China Central Academy of Fine Arts. Exhibitions opening throughout the week include "Lifescape: Design Design! Live Life!" at Beijing World Art Museum, "Design as a Second Productive Force" at the National Art Museum of China, the 2009 Adobe Design Achievement Award (ADAA) Exhibition (following its award-giving ceremony on the 26 Oct) at China Central Academy of Fine Arts (CAFA) Library, and "Chinese Graphic Design in the 20th Century: A Documentary", "Beijing Typography 2009" and "365: AIGA Annual Design Competitions Show" at CAFA Art Museum together with several others.**

**In addition to the core programme of the event, Icograda World Design Congress Beijing 2009 & the 1st Beijing Design Week will also host a spectrum of events and activities that are highly recommendable for design professionals planning to be in Beijing this Oct, which include the "Beijing High-End Design Projects and Policies Release" - announcing Beijing's city-level design projects in the next decade, "Beijing Design Tour" - an insider's trip to the Beijing dynamic design scene, Launch of "Beijing Workstation for International Designers" - a service platform for international designers by Beijing Creative Centre, "Xishi" - an opera based on the story of a beautiful Chinese**

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and Colleges of Art, Design and Media**

woman, "Unitxt" - live audio-visual art performance by the acclaimed visual artist/electronic musician Alva Noto, and a variety of selected excursions in and around Beijing. More events and activities will be announced on the [www.beijing2009.org](http://www.beijing2009.org) soon.

--

The event is co-organised by China Central Academy of Fine Arts (CAFA), China National Centre for the Performing Arts (NCPA), Beijing Industrial Design Centre (BIDC) and Beijing Gehua Cultural Development Group. Icograda (International Council of Graphic Design Associations) is the world body for professional communication design.

Founded in 1963, it is a voluntary assembly of organisations concerned with graphic design, visual communication, design management, promotion, education, research and journalism. Icograda promotes the vital role of communication design in society and commerce, and unifies the voices of graphic designers and visual communicators worldwide. The 1st Beijing Design Week will be running parallel to the Icograda World Design Congress. And as part of the legacy of the Congress, the BDW will be a long term programme of Beijing City aimed at promoting the role of design in China.

**Registration**

Online registration is available for Xin: Icograda World Design Congress Beijing 2009. Professional, academic, student and member rates are available for qualifying delegates. Please visit [www.beijing2009.org/reg.htm](http://www.beijing2009.org/reg.htm) for further details.

**Contact information**

T: +1 514 448 4949 x 221

F: +1 514 448 4948

E: [secretariat@icograda.org](mailto:secretariat@icograda.org)

T: +86 10 8418 6844

F: +86 10 8418 6840

E: [intl.med@beijing2009.org](mailto:intl.med@beijing2009.org)

[www.beijing2009.org](http://www.beijing2009.org)

17.

"Ageing is not 'lost youth' but a new stage of opportunity and strength"

Silver Inning Foundation, an dedicated organisation for Elders, celebrates its 2nd World Elders Day ' 2009 by presenting UMANG, A Senior Citizens Stage Talent Show...

On the occasion of World Elders Day on 1st October 2009 , Silver Inning Foundation once again organizes UMANG - A

**Cumulus International Association of Universities  
and Colleges of Art, Design and Media**

**Stage Talent Show program for Senior Citizens. As there are not enough opportunity for elderly to show their talent, the main purpose of this program is to provide a platform for Elderly to display their talents. This is not a competition between Elderly but a forum to encourage them to demonstrate their hidden talent. After success of UMANG in 2008 we are happy to once again organise and promote stage talent of our Elderly.**

**So we request all those Talented Seniors who are above 50 yrs to enrol for the Talent Show. This is not an competition but a Show to reveal your talent. All the Participation will get Certificate of Appreciation. There are No Prizes.**

**All selected Artist/performer will be reimbursed with actual To and Fro Travel expense within city of Mumbai MMRDA region.**

**Programme:**

**Talent Show by Elderly**

**A Street Play: Akhari Mausam (Last Season) by IDEA Group**

**Age limit for participant: 50 yrs +**

**Types of Performance eligible for Entries:**

**One act Play**

**Singing**

**Music performance – Solo or in group of Maximum 4 people**

**Dance - Solo or in group of Maximum 4 people**

**Street Play – Maximum 4 people**

**Mimicry**

**Drama - maximum with 4 people**

**Original Poetry reciting**

**Any special talent**

**Max entry allowed:**

**A person or a group can have only one act.**

**Total 15 entries will be accepted. That means there will be total of 15 act only.**

**Duration for each act:**

**Maximum 8 Minutes**

**Cumulus International Association of Universities  
and Colleges of Art, Design and Media**

**Last Date for Entries/Registration: 25th Sep 2009**

**Venue:**

**SNDT Women's University Mini Auditorium, Juhu Campus,  
Santacruz –West, Mumbai – 400049.**

**Event Date:**

**Sat 3<sup>rd</sup> Oct 2009**

**Entry fees:**

**Rs.10/- for Artist only each act for solo or group**

**Time of Event:**

**3pm to 6 pm**

**Total Seating capacity:**

**Approx 150 .First come first basis**

**Contact here to Participate:**

**Mona: 9324715639 ,Anju: 9920868991**

**Email: info@silverinnings.com and  
sailesh2000@gmail.com**

**Note:**

**Pls note in case of more then 15 entries, the selection committee of Silver Inning Foundation will have all the rights to select Best 15 for performance. The selection committee will have final say on selection.**

**18.**

**Marico Innovation Foundation is pleased to announce its 3<sup>rd</sup> Innovation for India Awards. Marico Innovation Foundation was formed in 2003 under the stewardship of visionaries like Dr. Ramesh Mashelkar. The mission of the Foundation is to fuel Innovation in India and focus on providing the country with a belief that Innovation is a crucial way to leapfrog into the center stage of global business leadership.**

**The foundation instituted its first "Innovation for India Awards" in 2006. The purpose of these Awards is to acknowledge and reward projects in the field of Business and Social Innovation. This year the foundation has introduced a new category- Public Services Innovation. The volume of nominations received over the last two Awards Ceremonies is an indicator of the ability within India to incubate innovative ideas which positively impact lives. Some winners who have received national recognition as a result of the awards are Kirloskar Brothers Ltd., Su-Kam Power Systems Ltd., TATA Motors**

Cumulus International Association of Universities  
and Colleges of Art, Design and Media

ACE, MICO Bosch, Azim Premji Foundation, M. V. Foundation, Kudumbashree, etc.

The Guiding Principles for selection of Awards are transparent, consistent and fair. The awards are decided by a Panel of Jury which comprises individuals from Business, Social & Public Services Organisations. The Innovation for India Awards are architected, facilitated & guided by our Knowledge Partner-Erehwon Innovation Consulting.

For this year's awards, we invite innovations from across India in Business, Business leveraging social, Social and Governance sectors. Within the Business category, innovations can be in the form of Product, Process, Service and Business Model. The Social domain would include innovations impacting health, education and poverty. The Public Service Category includes all innovations where the Central or State government or any wing of the government including public-private partnership has innovated.

All those who have successfully innovated in any of the above mentioned domains over the past 5 years and would like to apply for the awards, kindly visit [http://www.maricoinnovationfoundation.org/Innovation\\_for\\_India\\_Awards\\_2010.pdf](http://www.maricoinnovationfoundation.org/Innovation_for_India_Awards_2010.pdf). You may send the filled in form to [awards@erehwonconsulting.com](mailto:awards@erehwonconsulting.com)

For any clarification you may call Chhavi Goyal on tel on 080- 40535000 or cell no +91 9740258132. The last date for sending in entries is 30 September 2009.

We look forward to receiving your entry.

**Namita Vikas**

Principal Consultant

Marico Innovation Foundation

[www.maricoinnovationfoundation.org](http://www.maricoinnovationfoundation.org)

19.



***ESCAP-Takayama Congress on the Creation  
of an Inclusive and Accessible Community  
in Asia and the Pacific***



**24-26 November 2009  
Takayama Gifu Prefecture, Japan**

**United Nations Economic and Social Commission for Asia and  
the Pacific (ESCAP)**

***Let's engage in an international dialogue on inclusive and accessible community in Takayama, Japan, a place famous for its promotion of accessibility for all !***

Takayama City, Gifu Prefecture, Japan, has captivated minds of many around the world: the city started approximately around A.D. 400, has cultivated craftsmanship on art and woodwork, and enjoyed the outsiders' admiration for its refined products.

Since 1996, Takayama City has taken initiatives to transform itself into an accessible city as it recognized accessibility needs of aging population of its own people and travelers as well as persons and travelers with disabilities. As part of such initiatives, the city organized many "Monitoring Tour" in which travelers with different disabilities from other parts of Japan partook in accessibility audit of the City while being tourists.

As a result of the initiatives, Takayama City became one of the most accessible cities in Japan and now enjoys both international and national recognition, attracting ... tourists around the world. Accordingly, the City enjoys economic benefits as well.

United Nations Economic and Social Commission for Asia and the Pacific (ESCAP), the Asia-Pacific regional secretariat of the United Nations, has been promoting the implementation of the Biwako Millennium Framework for Action, the regional policy guideline on disability, against the background of the Second Asian and Pacific Decade of Disabled Persons (2003-2012). Improvement of accessible physical environment and information are priority areas of the Framework.

Moreover, ESCAP has been promoting the implementation of accessible tourism by

**Name of the Congress:**

ESCAP-Takayama Congress on the Creation of an Inclusive and Accessible Community in Asia and the Pacific

**Dates of the Congress: 24 to 26 November 2009**

**Venue of the Congress: Hida Seikatsu Bunka Center (Hida Earth Wisdom Center),**

Takayama City, Gifu Prefecture, Japan

<http://www.hida-center.jp/english/html/guide.html> TEL: (+81)-577-37-6161

**Organizers of the Congress:**

United Nations Economic and Social Commission for Asia and the Pacific (ESCAP) and Takayama City, Gifu Prefecture, Japan.

**Tentative agenda of the Congress**

**1<sup>st</sup> Day:** Opening, Keynote speech and accessibility audit and field trip of Takayama City.

**2<sup>nd</sup> Day:** Sessions on progresses and challenges of accessibility in Asia and the Pacific?

**3<sup>rd</sup> Day:** Discussion and adoption of the "Takayama Protocol" and Closing Ceremony.

**Participants**

The Congress will bring together local and central government officials, technical experts, academicians, advocates and professionals on disability, accessibility, tourism, urban planning and rural development.

The Congress welcomes "agents of change" who will take actions after the completion of the Congress.

**At the end of the Congress, participants will be able to:**

- Better understand concepts and contents of international and regional instruments and initiatives on accessibility;
- Demystify concepts of "accessibility," "barrier-free" and "universal design";
- Know how to implement paradigm shift from a charity-based social welfare to a rights-based social welfare and to a community development approach to well-being of persons with disabilities;
- Identify actions and strategies from the Takayama experience, which communities in Asia and the Pacific can apply to the improvement and benefit of their own communities;
- Learn about good practices of community-level accessibility improvement initiatives and their challenges;
- Engage in discussion on and adopt the "Takayama Protocol" which lay out concrete



**Snapshots from the Tabayama City**



**Accessibility Audit Tour in action**



**Old Private Houses**



**Accessibility training for tourism operators**



**High contrast hotel room for low-vision users**



**"Hospitality" (universal design) restroom**



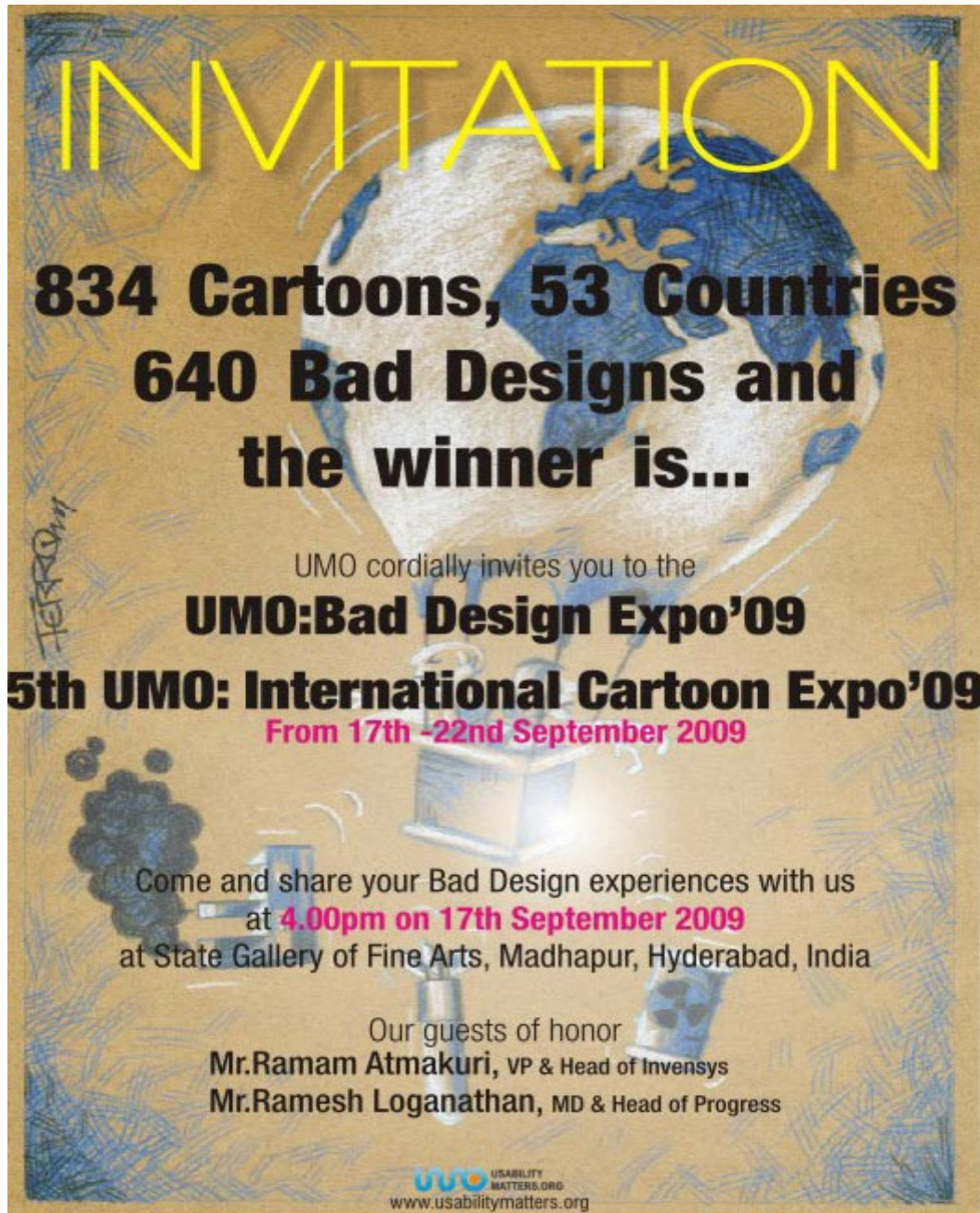
**Grating and guidance blocks**

**Please contact**

UNESCAP Social Development Division  
RAJDAMNERN NOK AVENUE,  
BANGKOK 10000 THAILAND

Takayama City Tokyo Office  
1415 Itopia-Hamarikyu,  
1-14-15 Itopia, Tokyo, Japan

20.



**INVITATION**

**834 Cartoons, 53 Countries  
640 Bad Designs and  
the winner is...**

UMO cordially invites you to the  
**UMO:Bad Design Expo'09**  
**5th UMO: International Cartoon Expo'09**  
From 17th -22nd September 2009

Come and share your Bad Design experiences with us  
at **4.00pm on 17th September 2009**  
at State Gallery of Fine Arts, Madhapur, Hyderabad, India

Our guests of honor  
**Mr.Ramam Atmakuri, VP & Head of Invensys**  
**Mr.Ramesh Loganathan, MD & Head of Progress**

UMO USABILITY MATTERS.ORG  
www.usabilitymatters.org

Sponsored by

**loop<sup>11</sup>** **PROGRESS SOFTWARE** **SureCare** **uiser**  
www.surecare.in User Interaction Services

21.

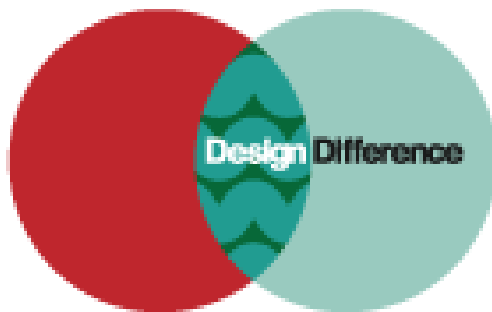


Xin – Icograda World Design Congress  
24 – 30 October

100 speakers and 1000s of delegates from around the globe will gather at the biennial Icograda World Design Congress in Beijing, China in association with the 1st Beijing Design Week for a one week cross-disciplinary design event. With communication as its central theme, the event will offer five days of exchange and dialogue within the international design community. [www.beijing2009.org](http://www.beijing2009.org)

22.

Icsid World Design Congress  
Singapore 2009  
23-25 November



## Icsid World Design Congress

23 – 25 November

Join delegates from over 25 countries at the 50th anniversary Icsid World Design Congress in Singapore. A glittering array of leading design gurus are envisioning the world of 2050, and creating plausible scenarios, products and processes to match it. These visionary ideas will be set out, discussed and debated at this year's Congress. Register now at [www.icsidcongress09.com](http://www.icsidcongress09.com)

23

This *eNewsletter* is also available for viewing and printing at:  
[http://www.whitehutchinson.com/news/learnnews/2009\\_september/](http://www.whitehutchinson.com/news/learnnews/2009_september/)

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# Children's **LEARNING ENVIRONMENTS** eNewsletter

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A newsletter of the White Hutchinson Leisure & Learning Group

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Vol. VIII, No 3, July-September 2009

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### In this issue

1. [From the Editor](#)
2. [Healthy Environments Start at the Front Door](#)
3. [Our First Feasibility Study for a Green Child Care Center, Part 1](#)
4. [Vicki Stoecklin Is Featured in Two Magazines](#)
5. [Check Out Resource on School Garden Wizard](#)
6. [Former WHLLG Employee Designs Children's Garden in Indonesia](#)
7. [Institute on Creating Sustainable Environments 2009](#)
8. [Focus on Acoustics: Ceiling Treatments](#)
9. [When Learning Comes Naturally to Debut Friday, Sept. 25](#)
10. [Institute on Creating Sustainable Environments Hits the Road](#)
11. [Great Resource on Sensory Integration Issues with Young Children](#)
12. [Time Is Ticking](#)
13. [BellaBoo's Opened September 15th](#)

14. [Recent Training](#)
15. [Recent Projects](#)

### **From the Editor**

It is hard to believe that fall is here, and the air is finally turning cool once again. Fall is a good time to set your intentions for what you, your staff and parents would like to achieve in your center or school this year. We would love to help you achieve the goal of creating healthier indoor and outdoor spaces for children. Our team is ready to assist you in naturalizing your outdoor space or renovating your interior spaces – or to serve as a resource. You can also find great resource material absolutely free in previous issues of our newsletter:

[www.whitehutchinson.com/news/learnenews/previous.shtml](http://www.whitehutchinson.com/news/learnenews/previous.shtml).

*Vicki L. Stoeckli,*

*Education and Child Development Director*

## Job Openings:

1.

Cisco Bangalore has 17 brand new, permanent User Experience positions open. There are openings for both experienced (5+ years) and less experienced (2+ years) in interaction design, usability, visual design and software engineering.

### APPLICATION INSTRUCTIONS

1. Please apply directly to the Cisco web site.

Go here to view India jobs <http://www.cisco.apply2jobs.com/index.cfm?fuseaction=mExternal.searchJobs&searchAuxCountryID=102>

2. Register yourself as a Cisco job applicant

3. Look at the 17 job requisition numbers from R849343 through R849360. Read the job descriptions and apply for the appropriate job.

The "User Experience Designer" positions are general and meant for interactions designers, visual designers and others. "Software Engineer" positions are geared towards programming for our UE standards toolkits. "Usability Engineer" is focused on usability testing and user research.

Anjali Magana, Sr. User Experience Designer

Cisco User Experience Services, USA

2.

We currently have a position of Industrial Design Accessories Designer Soft Goods available. Please see the full job description below and please feel free to pass along to any interested parties that qualify. If interested please send an email to [llucero@rim.com](mailto:llucero@rim.com).

3.

OnioNxt, the research and strategy division of Onio Design Pvt. Ltd., is looking for an experienced Communication Designer. OnioNxt works on top end of design pyramid i.e. Trend Research, Design Research, Brand Strategy and Scenario consulting. Our clients include Volkswagen, LG, Samsung, Microsoft ...

This is a middle level position and requires person to be skilled with graphic design best practices. Graphic Design, in this case, becomes a tool to achieve multiple business strategy goals in the new reality. Needless to say, good verbal and written communication skill in English is a must.

Interested people can write to me directly with a short write-up on themselves, and a visual portfolio less than 2MB - manoj at oniodesign dot com

This position is for our Pune office.

**Director and Principal Strategist**  
Onio Design Pvt. Ltd.  
+91 989 091 7457 | +91 20 2729 2173/74 Ext- 313

4.

Freedom Tree excels in systems design where the projects are largely worked on at strategic level.

Working with intense research methods and applications, FT has done some very interesting work in the area of Color in Manufactured Products, Retail Collections and Branded environments.

For more information on FTD, please visit  
[www.freedomtreedesign.com](http://www.freedomtreedesign.com)

Freedom Tree constantly needs new energies and thinking minds. We are looking out for designers that have some background in working in space and graphic projects.

Mavericks who like to apply their work onto various surfaces, through various mediums.

We are looking at people with work experience of around 2-3 yrs!  
Required computer Skills in Adobe Illustrator/ Photoshop/ Corel Draw/Indesign/ Auto CAD

If you fit the bill, immediately write to [nidhi@freedomtreedesign.com](mailto:nidhi@freedomtreedesign.com)

5.

**Position:** full time Product Designer & Graphic Designer

**Location:** New Delhi

**Qualification:** Graduate from NID, IICD, NIFT, or any other design/art institute.

**Technical Skills:** drawing, 3d softwares like 3DSMAX/Sketchup, Rhinoceros/AutoCAD, Photoshop, CorelDraw  
**Experience:** freshers/ 1-2yrs experience

**Brief Job**

**Description:** The job will involves conceptualizing, sketching and working out technical drawings as part of the design process apart from working with our craftsmen, problem solving on the production floor.

**Graphic Designer:**

**Technical Skills:** Corel Draw, Photoshop, Illustrator, Flash and web designing.

**Brief Job**

**Description:** The job will involves graphic artworks for products, catalogs and brochures, Print advertisements, packaging and working on our website.

**Remuneration is negotiable**

**ViyaHome:**

Inspired by history and quiet luxury, VIYA HOME has designed and curated an eclectic collection of objects where periods and styles blend seamlessly in an entirely contemporary way.

The in-house designed sculptures, products, accessories and one-of-a-kind old objects - handpicked for their beauty - are all underpinned by a unique "India Modern" aesthetic.

With an emphasis on luxury and artistry, VIYA works with

master craftsmen all over India in re-interpreting traditional skills and designs that are brought to life and presented in an ever-changing collage at the VIYA HOME stores in New Delhi and Mumbai.

Kindly fwd your CVs and portfolios/links to  
[valayg@gmail.com](mailto:valayg@gmail.com), [priyankasharma213@gmail.com](mailto:priyankasharma213@gmail.com)

6.

**POSITION TITLE:** Interaction Designer

**ABOUT THE COMPANY:**

Cisco Systems, Inc. (NASDAQ: CSCO) is the worldwide leader in networking. Cisco products address the broadest range of networking solutions available from any single supplier, including hundreds of Internet, telephony, voice, video, telepresence, online meetings, and Web 2.0 collaboration applications that are aimed at a broad range of customers including Internet service providers, enterprise users, small/medium businesses, and consumers.

[www.cisco.com](http://www.cisco.com)

**JOB DESCRIPTION:**

Cisco is looking for an Interaction Designer to work with our User Experience Group. In this position you will work project teams, peer interaction designers, visual designers, and usability testers to define the user experience of Cisco software UIs.

**RESPONSIBILITIES:**

- \* Document user needs, skills, and task scenarios
- \* Define the user interaction model and work-flows
- \* Define the look and feel of UI components and design patterns used by multiple platforms (web, desktop, TV, mobile)
- \* Help drive product direction based on field research and functional requirements
- \* Generate UI mockups including wire-frames and high-fidelity prototypes.
- \* Work with other interaction designers to design UI components and design patterns used by multiple platforms (web, desktop, TV, mobile)
- \* Document User Interface Specifications
- \* Work with usability engineers to design and conduct usability test studies.
- \* Work closely with product engineers to deliver the final product
- \* Facilitate project communication across a multi-disciplinary team throughout all phases of the project
- \* Help develop and apply creative new UE concepts to Cisco products

**QUALIFICATIONS:**

- \* 2-5+ years of experience designing software-user interfaces
- \* Master's degree in Human Computer Interaction, Computer Science, Human Factors, Industrial Design or related field or equivalent experience
- \* Demonstrated ability to understand technical concepts and structure UIs that simplify these concepts
- \* Excellent time-management, multi-tasking ability, and the ability to prioritize
- \* Ability to quickly understand and communicate complex system and design concepts
- \* Strong visual and verbal communication skills



- \* Excellent interpersonal skills with the ability to collaborate in a cross-functional team
  - \* Experience designing desktop and Web-based applications
- Needs experience primarily in Interaction Design, but skills in Visual Design, Usability Testing, and/or User Research are also a plus.

Country: India  
State/Province: Karnataka  
City: Bangalore

7.

a User Experience Designer... someone who is passionate towards exploring the design opportunities presented by the web medium, someone who would look forward to begin with working on the conceptualization of websites and interactive applications and proceed to ensure that brilliant ideas are successfully translated into quality web experiences.

A few things about the company... True Sparrow Systems is based in Pune. We are a young start-up in the Web2.0 space, and are aggressively growing. We focus on building internet products that synergistically combine creativity and technology. We work hard, we play hard, we make mistakes, and we learn along the way.

Get to know more about the job profile here: <http://www.truesparrow.com/joinus-user-experience-designer>

If you are up to taking challenges, if you believe you'll survive the start-up environment, do write back. We are eager to talk to you.

Director  
True Sparrow Systems Pvt. Ltd.  
[www.truesparrow.com](http://www.truesparrow.com)  
E: [deepa@truesparrow.com](mailto:deepa@truesparrow.com)

8.

#### JOB DESCRIPTION

Nokia Services needs User Experience designers for our design office in Bangalore , India .

We are responsible for creating user-centred design solutions that work seamlessly across mobile devices, computer software and web services. The designer will participate in all phases of the interaction design process; from early-phase UI concept design activities with stakeholders like product portfolio management to detail-level design delivery with the SW engineering teams.

The Services group designs services for connecting with your friends, navigating, listening to music, playing games and sharing your personal media. These services would be delivered through the web, or via Nokia phones, as well as a range of other devices. The groups recent focus has moved into designing solutions for the emerging markets targeting consumers in India , China , Nigeria , Indonesia .

You would work with design management, creative direction, design strategy, product owners, project managers, user researchers, copywriters, and prototypers in our design group as well as Nokia

product managers and developers. You will translate user and business requirements into user scenarios, concept designs and detailed designs and specifications as needed through the full cycle of product development. Our User Experience Designers focus on creating the service experience architecture communicated as wireframes and detailed design specifications.

You should be passionate about user experience design and tactfully persuasive in helping your team deliver great designs.

Qualifications

**REQUIREMENTS**

- Currently a practicing designer working on shipping mobile device UI, consumer oriented web services or mobile internet services
- Willingness for ownership of documented Interaction design specifications.
- 2-5+ years of experience designing software-user interfaces especially on small screensizes. You internship experience with companies in Telecom domain is also accounted as experience
- Examples of design problem-solving capability typically UI flows and wireframes in a personal portfolio.
- Degree, preferably Masters in Interaction design, Graphic design, Industrial design or related subject.
- Document User Interface Specifications
- Proficient with Photoshop, Illustrator, InDesign, Visio or Omnigraffle, ideally Dreamweaver.
- Strong visual communication skills with good documentation skills.
- Capability to contribute throughout the UE product design cycle from scenario building through experience architecture design, to detailed design and specification, and guiding developers as needed.
- Excellent team-working and communications skills including for working with business stakeholders in overseas offices.
- Fluency in English demonstrated in application. Willingness to travel 10%.
- Great communications skills and team working skills. Fluency in English, demonstrated in CV
- Adapt to the testing environment to carry out random quality checks on UI design specifications.
- Proficiency with localization, internationalization issues
- Skills in Visual Design, Usability Testing, and/or User Research are also a plus.

Interested candidates can send their resumes directly to [devi.sudha@nokia.com](mailto:devi.sudha@nokia.com)

9.

**Job Title: Visual Merchandizer**

**Location: New Delhi**

**Job Description: Contribute to the advertising, marketing, and sales efforts of a retail location by designing, developing and taking charge of the visual look of the store and its merchandise.**

**Responsibilities –**

- Design visual displays yourself, or execute the design decisions of another.

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and Colleges of Art, Design and Media**

- Be responsible for creating and maintaining a compelling presentation of merchandise that will engage customers and help stimulate sales activity.
- Proactive participation in inventory management functions- stock merchandise, take inventory, facilitate stock transfers, ticket and reticket, execute markdowns, and maintain awareness of potential loss prevention issues and activities.
- Coordinate the shipping and receiving process and ensure that merchandise is customer ready before it is placed on the sales floor.
- Be responsible for communicating key information that is vital to the success of a new range/collection.
- Locate potential retail outlets for shop within a shop model for ramp up of our retail function.

**Key competencies-**

- Be self-reliant, self-motivated, and have an ability to achieve goals and meet deadlines without supervision.
- Excellent organizational skills, as well as planning, and time management expertise.
- Excellent communication and interpersonal skills, as well as a strong creative flair and effective problem solving abilities.
- Be very well versed with products/ ranges and price points of competing retail houses.
- Understand key craft traditions of India and have a desire to promote craft products

**Qualification:**

- PG in VM from NIFT, NID, or any relevant qualification.

**Experience:**

- 2-3 years of relevant experience

**About CFM:**

CFM is a social enterprise based out of New Delhi. It works with artisan groups across India to develop products based on market needs. This position is for CFM's retail initiative. For more information visit [www.whycfm.org](http://www.whycfm.org)

Send your CV's with the subject line 'VM" to [jobs@whycfm.org](mailto:jobs@whycfm.org)

10.

Looking for a Graphics/Space Designer to employ on a full-time basis. Responsibilities include: Conceptualizing and Planning Projects and Leading Team to delivery.

Should be able to Generate and Deliver Design solutions within time-lines. Minimum Work Experience: 1 – 3 years.

Education: Graduate/Post- Graduate

You can directly mail at [chinmaykulkarni@gmail.com](mailto:chinmaykulkarni@gmail.com)

11.

HealthHiway, an Apollo group initiative, is a startup looking to hire a UI/Usability expert with 3 to 6 years of experience at their office in Hyderabad.

HealthHiway is building multiple products in the healthcare IT domain including a SaaS based consumer software platform on the web for physicians, and a health information exchange connecting different players in the healthcare ecosystem.

**Skills:**

1. UI development, Usability principles, Human Computer Interaction, Ajax, Cognitive analysis, Interaction Design

2. Complete familiarity with web standards, usability, and Interaction Design principles.

3. Sufficient level of graphic design skills for the development of graphical user interfaces (GUIs).

4. Photoshop, HTML, Flash with Actionscript 2.0/3.0, Advanced Javascript and Javascript Libraries (ex: Dojo, JQuery etc.,) XML, CSS, [ASP.NET](#) or JSP

5. Experience with community portals is a plus

Education:

1. Bachelor's degree in Graphic or Industrial Design, Computer Science, HCI, Fine Arts, or equivalent experience.

2. Certification in HCI, Interaction design, Usability is a plus.

If this opportunity interests you, please email your resume to [santoshc@healthhiway.com](mailto:santoshc@healthhiway.com)

11.

We are looking for Sr.Usability Analysts at Globallogic, Noida. GlobalLogic (formerly Induslogic) one of the most prestigious outsourced software product development companies in the NCR region with operations in Noida, Virginia (US), Kiev (Ukraine) and Nagpur is now looking for Lead level positions in Usability Engineering to augment its Product Usability and Design Group.

The Product Usability and Design Group at GlobalLogic is considered to be one of the most strategic groups with multiple responsibilities in terms of pre-sales, delivery and support in the Usability Engineering and Design expertise area. This is both a research as well as a customer facing group with a service as well as a product development orientation.

The expectations for the Senior Usability Analyst position are as follows:

1. 3-6 years of experience in implementing usability engineering and design

2. Ability to understand customer requirements and draw up usability and design project plans

3. Ability to deliver on project plans

4. Ability to lead a team of 4-5 people with expertise in usability engineering, graphic design and UI development

5. Good knowledge of the breadth and depth of different usability and design tools and techniques

6. Excellent communication and negotiation skills are desired - this is an extremely challenging position with the need for service orientation in a product dev. environment

7. A formal degree in HCI/Industrial Design/any related field from IIT/NID or US Universities is desirable.

8. Cultivate an interest area in usability research

9. Assist in evangelizing usability internally in the organization

Please send in your CV to

Shveta Verma (email: [verma.shveta@gmail.com](mailto:verma.shveta@gmail.com))

12.

Vitasta design is a studio and manufacturing company based in Delhi. we specialize in high end leather fashion accessories like bags and small leather goods.

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and Colleges of Art, Design and Media**

we are looking to hire for the following positions.

1. designer/merchandiser
2. Production manager

we want people with teamwork capabilities and ability to think out of the box. we produce everything we design so taking a design from start to finish is crucial in our line of work. people with experience in leather are preferred.

if interested please get in touch with me along with your resume at:  
[aditi@vitastadesign.com](mailto:aditi@vitastadesign.com) OR  
[aditi.v.dhar@gmail.com](mailto:aditi.v.dhar@gmail.com).

13.

***JOB TITLE: Senior User Experience Designer***

***LOCATION: Hyderabad, India***

**DUTIES & RESPONSIBILITIES**

- Work with Product Analysts, Product Management, software developers, and our customers to produce a world class user experience for SumTotal's product offerings.
- Create low-fidelity and high-fidelity mock ups of the new user experience; obtain feedback from the product teams and end-users. Iterate as necessary to create user experiences that work the way our customers work.
- Contribute to settings the long-term vision for our user experience based on existing products and corporate directions for new feature and products.
- Influence and educate the product team in user-centered design principles and development processes.
- Help define standards and best practices for consistent user interaction across the SumTotal product suite.
- Provide feedback to Product Management and the engineering organizations on the impact of requirements and design decisions on the user experience of the product.
- Provide feedback to Product Management and the engineering organizations on the impact of requirements and design decisions on the user experience of the product.

**ESSENTIAL SKILLS, EXPERIENCE & EDUCATION**

- Bachelor's degree (Masters preferred) in one or more of these disciplines: Industrial Design, Visual Design, Human-Computer Interaction, or other related disciplines

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- **At least five years industry experience designing and prototyping complex websites or desktop application that have shipped.**
- **Strong conceptual skills and demonstrated ability to rapidly prototype and design**
- **Solid understanding of web application and website design with working knowledge of HTML**
- **Experience with web development technologies (FLEX, XML, CSS , AJAX, DHTML, etc.) considered a plus**
- **Ability to work independently and collaboratively**
- § **Ability to prioritize and manage work to critical project timelines in a fast-paced environment**
- § **Must be organized and have an eye for detail.**
- § **Must be process driven, demonstrate strong interaction design skills and have a solid understanding of user centered design principles and design patterns**
- **Able to develop new approaches to complex design problems and can convey ideas into tangible form**
- **Proven track record in applying user-centered design processes and methods to product development.**
- **Strong communication and interpersonal skills in working in a multi-disciplinary, collaborative environment.**
- **Must have portfolio available for review.**
- **Should have sound knowledge in entire Usability Engineering Process.**

**Please contact Rupa: [rbang@sumtotalsystems.com](mailto:rbang@sumtotalsystems.com) and (Cc me) [ranjeett@sumtotalsystems.com](mailto:ranjeett@sumtotalsystems.com) with current resume and portfolio.**

**14.**

**Corporate Design Center**

**REPORT TO: (TITLE) Head of Office**

**PURPOSE OF POSITION: Briefly summarize the key responsibilities of the position and why this position exists.**

**1. To provide insights into Indian consumer's preferences, behaviors and design taste.**

**2. Usability Research (human-product interaction)**

**3. To understand trends in society and provide insights**

**ESSENTIAL DUTIES & RESPONSIBILITIES: State the major activities**

and job results for which the position responsible.

**Duties and Responsibilities Performance**

**Standards (Job results)**

- Develop Design Research process and execute desk & field research as a hands-on researcher with relevant skills and know how

- Provide researched result to Product and UX/Graphic

**Design Team**

- Lead research process through all teams in SDD and liaising with marketing and design team in HQ

- Lead and give direction to junior researchers.

- Undertaking research project from HQ as required.

- Plan and execute research project in a timely fashion.

- Communicate and cooperate with all concerned departments (Product design team, UX & Graphics design, Strategic management in SDD, and other business functions)

- Represent Indian design research in discussion with HQ design team regarding overall design strategies and projects, and also liaise with external design(research) consultancies working on design projects and coordinate work upon HQ request

- Contribute towards defining Samsung Global and Indian local design strategy and language.

- Research, identify, analyze and communicate design and market information in India

- Ensuring that HQ receives regular reports on current design-relevant information, hot issues and future trends

- Associate with design network in India

- Travel to Korea on business purpose.

- Deliver the research project on time and budget.

- Ensure the research project results satisfy the given briefs in aspects of giving insights about user(behavior) , consumer(preference and perceptions) , design industries and social mega trends.

- Create the documentation necessary to convey the researched qualitative/ quantitative data and solutions through whole design development process

- Ensure the 'objectiveness & rational validation' of the design research solutions satisfy the Samsung design strategy as well as SDD's design philosophy -Provide meaningful clues and insights to enhance overall quality of the design development projects

- Build trust through appropriate and persuasive design research presentation at each phase of the design process.

- Resolve the project related issues in a professional and logical manner.

**REQUIRED KNOWLEDGE, EDUCATION AND/OR EXPERIENCE:** List the special skills, technical Knowledge, certification, experience or education a person would need to assume this position.

- Bachelors or Masters in Design (Product Design preferred) from premier school/college.

- Minimum 5+ years experience in design research field and working with Multi National companies or

Design consultancies.

- Innovative and logical approach to design research methodology and insight derivation is preferable.

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- Knowledge of current design software and techniques. (Practical knowledge and skill to use standard applications such as Photoshop, Illustrator, InDesign, etc)
- Ability to transform collected and researched quantitative and qualitative data into design oriented research report for design development.
- Ability to co-work and coordinate with other design and business functions.

**MAJOR CONTACTS:** Identify other departments for people that have a direct impact on position. Describe the nature of Contacts with them.

- HQ DESIGN TEAM Design teams in each GBM
- SDD Product design part
- SDD UX design part

If you would be interested in the same, can send across your profile <mailto:[amarjeet.kr@samsung.com](mailto:amarjeet.kr@samsung.com)>

15.

**LG Electronics India Pvt. Ltd, Greater Noida ,is looking for graphic designers for the post of a Senior Designer with 4-5 years Industry experience**

**Main Area of Work :**

1. Overall stewardship of in-store messaging across product categories and selling points
2. Development of LG's in-store messaging strategy matching with biz. and Product strategies
3. Work with BTL and design agencies to develop POP solutions in line with company strategies and as per requirements of business. units.

Interested people can send in your portfolios and resume to the following ID [knrshruti@lgindia.com](mailto:knrshruti@lgindia.com)

**Industrial Design**

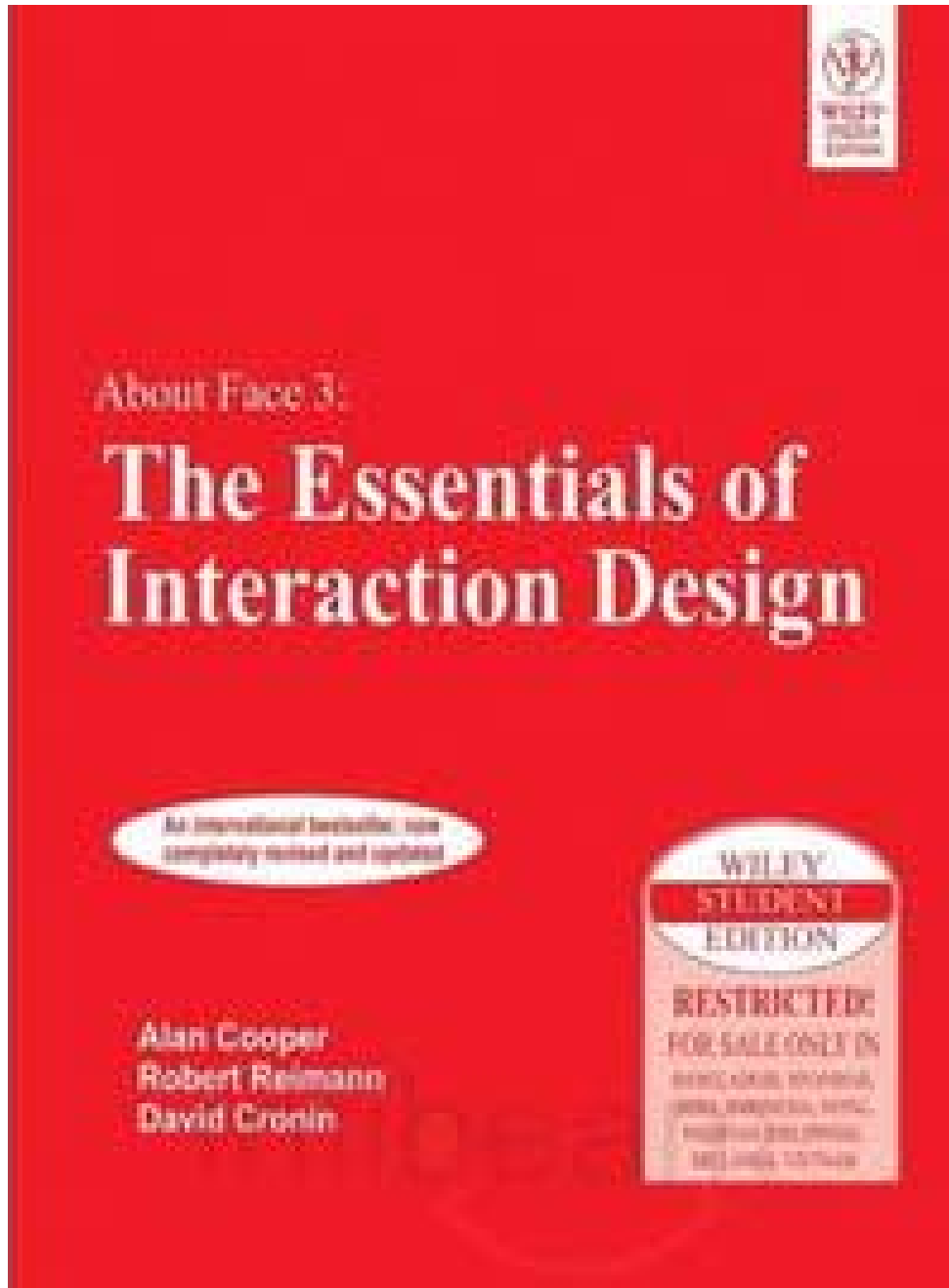
**LG Electronics Pvt. Ltd**

**+919953555056**

(More jobs are available in our website [www.designforall.in](http://www.designforall.in) )



**Book Received:**



**About Face 3: The Essentials Of Interaction Design**

**Publisher:** wiley

**Author:** Alan Cooper, Robert Reimann, David Cronin,

**EAN:** 9788126513055

**No. of Pages:** 648

**Deliverable Countries:** This product ships to **India, Sri Lanka.**

**Advertisement:**



Invites far-sighted philanthropists  
to collaborate on new concept education  
institutes

**Innovation, Design & Entrepreneurship  
Academy**

An institute here students learn to use their  
knowledge for the advancement of the society and  
their own as well.

An education system where gurus are owners and  
enjoy the autonomy to build tomorrow's India

70% share of gurus & 30% share of philanthropist  
visionaries

Write in confidence or meet

Lalit Kumar Das  
B. Tech (IITK), M. Tech (IITD) M.A. (Industrial  
Design), RCA London

IDD Centre  
IIT Delhi, New Delhi 110016  
Phone: 09891941433  
E. Mail: [lalitdas@gmail.com](mailto:lalitdas@gmail.com)

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more  
**DIGNITY**  
&  
more  
**INDEPENDENCE**



*nirmal-2000-EV*

A unique  
BATTERY POWERED  
aid to enable  
TRANSFER  
of  
PERSONS WITH  
LIMITED MOBILITY



**uttejna**

[www.uttejna.com](http://www.uttejna.com)

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CHENNAI TRADE CENTER  
31st July to 2nd August 2009

# nirmal-2000-EV

YOUR PASSPORT TO A BETTER LIFESTYLE

NIRMAL is a unique battery powered mobile aid to enable transfer of persons with limited mobility from BED to TOILETS, WHEELCHAIRS, SOFA & CARS !

## SIMPLE 3 STEP TRANSFER PROCESS



STEP 1: PATIENT ON BED



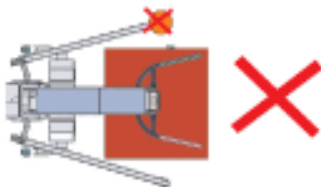
STEP 2: ATTACHED TO SLING



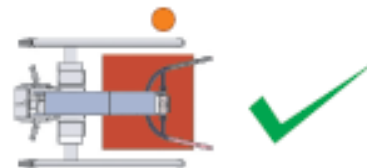
STEP 3: TRANSFER TO TOILET

## UNIQUE "PARALLEL LEGS" VARIABLE BASE

Designed Specifically for INDIAN HOMES, the Variable Base allows to pass through the NARROWEST of DOORS and then WIDENS UP to accommodate the biggest of SOFAs. Unlike IMPORTED HOISTS, the PARALLEL LEG BASE uses lesser space while opening up !



Imported Hoists with Rotating Base (leg(blue)) **lock down** (legs) placed next to the seating surface (red)



Uttejna's NIRMAL hoist with parallel leg movement requires **less** space around the seating surface (red) Hence works **BETTER** in tight spaces!

## UNIQUE 'STABILIZING BAR' WITH RATCHET LOCK

The product has a unique STABILIZING BAR that keeps the patient position stable and steady. Further a UNIQUE Ratchet Lock allows to lock the person in a stable position while lowering on toilet/sofa and reduces stress to the helping hand. (See DEMO VIDEO at [www.uttejna.com/products.htm](http://www.uttejna.com/products.htm) for details)

## SOFT START & STOP TO PREVENT JERKY MOTION

The product has a reliable PWM based motion control for all axes of movement. Hence the person under transfer never feels insecure

## INTIUTIVE CONTROLS AND FEEDBACK FOR BATTERY CHARGING

The Handheld Control panel is Easy to Use and is connected through a COILED CORD so that you can access it from any position. The UNIT gives adequate warning before discharge and has an efficient CHARGE CYCLE to be up and ready.

**A STATE OF THE ART product to make life easier & more participative for you and your loved ones !**

\* ALSO AVAILA BLE IN ECONOMY VERSION WITH HYDRAULIC ACTUATOR

CONTACT US FOR MORE DETAILS:

E MAIL : [uttejna@in.com](mailto:uttejna@in.com)

PHONE : +91 93425 293 24

[www.uttejna.com](http://www.uttejna.com)

UTTEJNA TECHNOLOGIES, PLOT NO 3, PUTTAPPA INDUSTRIAL ESTATE, MAHADEVPURA PO, WHITEFIELD ROAD, BANGALORE - 560048

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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**  
Prof & Head Industrial Design Center,  
Indian Institute of Technology (Delhi),  
India

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**Editorial Board:**

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**Special Correspondent:**

**Ms Nemisha Sharma**  
Mumbai, India  
[Nemisha.17@hotmail.com](mailto:Nemisha.17@hotmail.com)

**Contributors:**



*Cumulus President Christian Guellerin*



*Prof. Kristina Sahlqvist*



*Prof. Pamela Lindgren*



*Dr. ANTTI RAIKE*



*Andrea Botero*



*Prof Philip Dean*



***Sonja Iltanen-Tähkävuori***



***Susanne Jacobson***



***Mariana Salgado***



***Salu Ylirisku***



***Prof. LOU Yongqi***





*Mrs Eija Irene Salmi*



*Dr. Cecilia Häggström*

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

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13 Lodhi Institutional Area,  
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E-Mail: [newsletter@designforall.in](mailto:newsletter@designforall.in)  
Website: [www.designforall.in](http://www.designforall.in)**

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