

Design for All



Universal Design - Play & leisure

Chairman's Desk:



Dr. Sunil Bhatia

Beautiful ones are likely to seem the most welcoming and are invariably well received by the public at large. It is generally everlasting in the mind of person and this is the beautiful-is-good-effect. Beauty attracts all irrespective of gender, age, color and religion. Ethereal beauty perpetuates in the mind of a man and it is difficult for him to forget. The most of the time this beauty enjoys the privilege and on few occasions it suffers too. In India, a beautiful face is a passport of fifty percent success in life; rest of course is wisdom, knowledge, cultural background and so on. The person, who remains closer to beauty, enjoys the escalated feeling since he seems to have achieved some goal in his life. This sense of achievement makes him to spend rest of his life leisurely either in playful mood or a contented state of mind. The most beautiful idea is that it should benefit all. Discussion of related views associated with idea that one what we share in ourselves makes it beautiful. The imagination of some of the beautiful ideas helps the individual for journey from impure to pure state of mind. Its other effects is ,when he is moving along with beautiful person he behaves in civilized manner because he wishes to avoid any trouble and his

misbehavior with others may create wrong impression on beautiful person and it may prove reason of losing the beauty. These acts help in progress of individual, develop the sense of responsibility, how to live in collaboration, and make everyone sensitive and respectful toward likes and dislikes of others. Once he succeeds he feels of conquering something substantial. Sharing a beautiful thought increases the possibility of human creativity and it ultimately leads to progress of the society. 'Wisdom is the abstract of the past, but beauty is the promise of the future -Oliver Wendell Holmes.'

Beauty has various dimensions and some are expressed extensively and large part of it is to explored. It is perceived by individual in different manners. Some people define 'beauty is for joy, not to touch', scientist defines 'anything is symmetrical is bound to be beautiful', a psychologist defines in his own way, 'I've never seen a smiling face that was not beautiful' and a traveler or tourist defines while visiting different places 'the way he learns the history and feels part of continuation of history.' If the person with different abilities looks at beauty and defines as 'how the place is welcoming? Are warmth, sensitivity and style of living with continuation of civilization for others can be sense? 'Misunderstood civilization progresses in materialistic world but spiritually it is hallowed and leaves enduring mark on an individual.' It is natural for visitors to be attracted toward the places where remains of past civilizations. Here they feel part of continuation of man's past. This is quickest way for an individual to learn his past and admire the beauty of his journey from ancient to modern man. We tend to perceive attractive people as having desirable inter-personal qualities— sociable, warmth, trustworthiness and kindness. A desire to form close bonds

with more beautiful peoples makes us overly optimistic. It can give courage that we need to initiate relationship. When person moves toward beautiful desired objective, that point is beginning of his journey to know him as well as others. This journey is easiest among others to learn what our ancestors have done and how to learn for future from past and above all it helps in correcting his course of actions by personally observing the behavior of others. Those who do not travel need some sort of rigorous training for opening of faculty of mind to real facts and always struggle for corrective measure. The journey of self-realization and to know the others and respect for all is all about traveling. It is rare phenomenon and I admire one book "The Golden Bough" by Sir James Frazer who has written the Bible of anthropology without going out of 15 miles from his house. He was having unique understanding. He used to discuss his friends those have travelled different parts of the world helped in developing his own theory.

Centuries old civilization has that huge power of attraction for travelers those will throng to have glimpse of it. It gives the lesson to those who visit that 'respect the past and progress gradually not at the cost of humanity. 'Materialistic progress may delay but humanity should not suffer'. Every modern person is in hurry to progress at any cost and crave to enjoy the company of beautiful persons. It is the mind that makes one beautiful or ugly. If at times two beautiful individuals are living together, they would fail to continue to live life long. Sometime one of the persons is not beautiful as compared to other but they live with compatibility and spend their lives happily. What is secret of this association? Simple 'Value for one another' and former case value is missing and they

have led chaotic lives. Designers should learn for how to create compatibility among many objects and interface should be smooth not chaotic & taxing. Interface should be built with extreme care & value for another and have inbuilt character to respect others. Initially peoples visit different places out of curiosity to know the history, through monuments and historical places or for understanding the cultural history of specific civilization or some other personal reasons- may be close friend is transferred or someone close to heart is inviting or some sweet memories are associated and he wanted to refresh it by visiting. Why does a person visit same place again & again? Is it for some attraction? Reason is welcoming nature of that place and visiting person establishes quick association with that area and it leaves a print in his mind that forces him to visit again and again. He finds visiting that place every time has some different values. Place has warmth, sensitivity and inviting gestures of women with all ingredients to live rest of their lives with it.

While living being is transferred to another place it influences the other culture. India has potato, tomato and other vegetables. If we look at their history, we shall realize these were transported from different countries but it is now integral part of Indian food. In the same manner some products /services, customs and rituals were designed out of India and at present, no Indian can imagine living without these products/ services & customs. Even it becomes a political issue as some foreign subculture tries to introduce by section of population. Their spokesmen cry and assert to remain in same old culture. It is not merely movement of persons from one place to another rather it is transporting of one culture from one

place to another. Sometime new subculture accelerates the progress and at times it may retard also. Its real purpose is 'to sensitize the humanity.' To protect the sensitivity of humanity, we need cultural support. Modern human being is no longer like an ancient man. He is technologically more advanced but less sensitive towards mankind. Ancient man used to drive the market forces with his intellect, innovation and creativity but modern man is no longer free but claims that he lives in open market. He is governed by modern market driven forces. They allow that much freedom that will lead that outcome for what market forces are driving the man to produce. Similarly modern designers are no more like ancient designers. Our craftsmen and artisans were well respected among their community because they design those products/ services while have functional value with minimum disequilibrium to environments and concept of wastage was not at all there. Everything was recycled and biodegradable. Their clothes, paper, toys, utensils, food packaging even agricultural tools were mostly animal driven and were from natural biodegradable products. Modern Designer thinkers fail to come out from their shells of market forces but it has less benefited the humanity but has harmed more by killing the creativity and disturbing the ecological balance. Recently group of designers realized their mistakes of evaluating every design products/services through the eye of commercial gains and systematically ignoring the social evaluation. These mistakes are rectified up to some extent by using the social angle in their evaluation by using the concept of Universal/ Design For All/ Inclusive design. Creative index is real parameter of social progress of society. GDP or market index is good for ruling class and does not reflect progress in general of society. Modern man talks about open free global market under the name of

capitalism but in reality practices the communism or socialism where they allow limited options to others.

Why hospitality is such a huge industry? Is that low investment and it attracts huge commercial gains? Different governments are promoting this industry like 'incredible India' or 'land of rising Sun' or 'paradise on earth' etc. Government is aware 'more the travellers or tourists more the revenue can be generated'. His visit brings cultural exchange and it affects the thought process of native peoples. Our people will learn a lot and will adopt those by adhering to their culture and will behave that that will please the visitors. Government treats the visitors as production machine. A tourist or visitor needs foods, shelter, vehicle and much more to stay in that specific place and he has to shell out currency to avail those services and for comfort. His motives to travel may include relaxation, discovery and exploration, interpersonal relationships and getting to know other cultures but government intention is to maximize the commercial gain out of his pocket. This philosophy of maximization of profits has made them realize those major portions of potential visitors are left out, like challenged persons, the aged and singles that have money but facilities are not available to reach to their desired destinations. Government realized by little additional expenditure on accessibility or barrier free concept they can invite those left out persons. That commercial gain is the dynamo of applying the concept of Universal Design/ Design For All/ Accessibility / Barrier free / Inclusive design in products and services. 'Better the facilities more the revenue' Government role is not confine to welfare, it thinks in term of commercial gain only. That vigilant eye forces them to look at different categories of

travelers for their commercial gains. Whatever the purpose of travel it may include recreation or tourism research travel for the gathering of information, for holiday to visit people, volunteer for charity or, migration to begin life somewhere else, religious pilgrimages and mission trips , for business trade or commuting, and other reasons, such as to obtain health care or fleeing. Travel may occur by human-powered such as walking or bicycling, or with vehicles, such as public transport, automobiles, trains and airplanes. The objective of traveling is to live in playful way and enjoy leisure and every government of the world is trying hard to accommodate all for their gains.

Why the concept of leisure has come into existence? I believe ancient man was living under tiring competition for survival from his rivals and key for his success was physical strength. 'More physically stronger, enjoy better amenities and longer life.' If someone could run faster that trait may overshadow rivals, he will succeed in capturing the foods and could also protect from enemies by running faster. 'Capture food with minimum risk' was the mantra of survival. As information and technologies changes physical strength was replaced with applied information for survival. Stone pelting or arrow & bow or javelin throw anyone could capture the foods from safe distance. 'Knowledge along with physical strength was reason of better survival'. Still they were surviving on day to day basis but were much better security wise. With the advent of better technologies, modern man is feeling more secure and cultivates the habits of working with his own wish not to work under the compulsion of physiological and psychological needs. That freedom was the reason for men & women to enjoy the security

along with amenities and leisure came to existence. He was not struggling for his survival rather he could afford luxuries at his leisure. In recent past, modern man was thinking body as sacrificing vessel of duty that was helping in upholding family values of constraint. That time loyalty, sincerity were enjoying high premium. Now, the body embraces desire, pleasure, freedom and the responsibility that comes with it. Ancient man was using his body as precious assets to challenge the hurdles come on his way of survival as well as for progress. Medieval man took it further and for his enjoyment or to prove supremacy or for personal mean gains they used reproduction organs as tool for progress as well as survival. Modern man goes so low to satisfy his greed he even takes out the organs of others for his survival in the name of progress. Greed has no end so its consequences and they bound to suffer with incurable diseases like AIDS, Bird flu etc.

Why play has come into existence? There are many hypotheses. Play refers to a range of voluntary, intrinsically motivated activities that are normally associated with pleasure and enjoyment or Play is the beginning of knowledge. That is, some hypothesize that play is preparation of skills that will be used later. Others appeal to modern findings in neuroscience to argue that play is actually about training a general flexibility of mind - including highly adaptive practices like training multiple ways to do the same thing, or playing with an idea that is 'good enough' in the hopes of maybe making it better. I believe ancient man was struggling for his survival and to capture the food he was using his optimum physical strength from his rivals and every time he was prove winner and rest of persons were deprived. Children were accompanying the adult's hunting team and

protected and their foods requirement was responsibility of their parents/ adults members. Problem was with the aged, capable but sick, not competent as others, dependent because challenged 'how to get food?' Those adults left out without food thought how long we should be like this. They were left with two options, either to develop better technology or should collectively stop such capable person from hunting our foods and allow him to take our portion of capture food as prize of winning the hunt. A few are busy in developing better technologies and rest surrender to powerful and allow them to take portion of their food without participation in hunt. Who will be winner they devised the game and winner will enjoy privilege of sharing the portion of food without going into hunt till he proves he is the best among us. Our ancestors capitalized on their capacities for play to enable the development of a highly cooperative way of life. They were busy in use of least physical strength while hunting they had devised different methods and later on it was turned to game 'for innovation of method of collective hunting and everyone has to play for mastery for their survival. One mistake and survival could be in danger. Only the fittest could survive.' We can say that play precedes culture and must therefore "be recognized as the true first premise of human existence". Hunter-gatherers used play, deliberately, to maintain equality and their means of sharing had game-like qualities. Their religious beliefs and ceremonies were playful, founded on assumptions of equality and capriciousness among the deities. "To play well," is nothing but to keep others interested in continuing to play and must be able to see the world from the other player's points of view. It helps the ancient man to understand the possible way of attack by enemies and practice for how to defend. It was the play that was the

reason for evolutionary successes for human species. As time changes , modern man is no more struggling for his survival rather facing the challenge how to progress collectively? This makes them responsible, sensitive citizens and they devised the concept of Universal/ Design For All/ Inclusive etc. Earlier play was for preparation of 'struggle for survival' changes role in medieval time as ' play for leisure' and presently people have forgotten the art of play and their instinct to win by fare means has lost . Everyone is behaving selfishly without thinking for collective progress and these selfish actions that led to the recent economic collapse are, in part, symptoms of a society that has forgotten how to play."

Our special issue is on 'play and leisure' and guest editor is Dr. Scott Rains. He is man with mission and institute in himself. He has invited different authors of his choice from different parts of the world and requested them to share their experiences and knowledge with rest of the world. He believes that nothing much has happened in this area and those who are working in isolation in their respective areas are not able to generate that ripple among the mind of policy makers as well as common man inspite of UN has passed a resolution that defined in UNCRC in Article 23 & 31 that described about play and leisure. (Article 23: States Parties recognize that a mentally or physically disabled child should enjoy a full and decent life, in conditions which ensure dignity, promote self-reliance and facilitate the child's active participation in the community. Article 31: States Parties recognize the right of the child to rest and leisure, to engage in play and recreational activities appropriate to the age of the child and to participate freely in cultural life and the arts). Our policy makers as well as social designers have ignored this vital

area in systematic order because it does not attract much commercial gains. I do not have complaint with politicians of the world because they have one option to satisfy their greed to enjoy the power is by corruption but I feel bad about entrepreneurs who wanted to earn quick money inspite of all other fair options are open for them for earning decent money indulges in corrupt practices. Modern designers feel this path will not able to take care for responsibility of their family what other areas can give in less efforts and shortest time. Dr. Scott is an exception and he is least bother for his personal gains but always behaves foremost as social activist. He is trying to attract the modern designers by publishing this special issue 'this area is untapped and much commercial scope is yet to explore.' Our special issue is good mix of different authors from different backgrounds. He has invited the academicians as well entrepreneurs and advocating his idea that 'anyone can achieve commercial gain along with doing social responsibilities.' We feel honored that he has chosen our platform of Design For All Institute of India for promoting social movement and instigating different peoples of different states for pressing their respective governments for implementing for 'Play & Leisure'. It is our right that is promise made to people by governments. Rights are supposed to make sure that everybody is treated equally and fairly. Rights are about having the opportunity to be involved, to participate and be included in things that affect us. It is important that your rights are respected but it is also important that you respect other people's rights.

Some play has clearly defined goals and when structured with rules are called a game. Whereas, some play exhibits neither such goals nor rules and is considered to be "unstructured". Play promotes

broaden and builds behaviors as well as mental states of Leisure, or free time, is time spent away from business, work, and domestic chores. If child animals play, this is because play is useful in the struggle for their survival; because play practices and so perfects the skills needed in adult life. The distinction between leisure and unavoidable activities is loosely applied, i.e. people sometimes do work-oriented tasks for pleasure as well as for long-term utility. A distinction may also be drawn between free time and leisure. A Few select groups maintains that free time is illusory and rarely free; economic and social forces appropriate free time from the individual and sell it back to them as the commodity known as "leisure". The object of leisure is subsumed by the subject of culture. Leisure is also associated with escape and personal enrichment. When we witnessed great depression in 20th century, most of the peoples used escape route of overcoming its affects by smoking cigarette and drinking. Later on changed to 'smoking was birth right of intellectual'. This feeling has come because those could not face the challenge of great depression cultivated the habit of smoking and as depression over they thought behind this success it was their intellect mind. Modern time ,cigarette was sign of enjoying the play with complete leisure but later on prove it has harmed the society in systematic manner and not only invited various diseases rather killed the thought process of an individual. Earlier cigarette was linked with tainted image and later on establish as sign of rebellious and connote with urban and for woman it was sign of prostitute.

Modern travelling is no more the same as in medieval history. Medieval person was visiting places with devotion for religious places and their faith was never low inspite of several hardships. It

was act that made their faith stronger. Modern person has no time to visit such difficult terrain of worship places. They live for themselves and for their enjoyment, if in case they are under social pressure & obligations from their near & dear they opt for least difficult path to visit. Most of the modern people wishes to live for their enjoyment and for that they can go so low that it is difficult to imagine. A rich lady is suffering with incurable diseases like AIDS and it is well known among his native. No person will willingly enjoy sex with her. What she will do, she will take the flight to remotest and poorest place and offered few bucks to a young, illiterate man to have sex with her. She enjoys sex with him for few days and goes back to her native leaving behind the deadly diseases and allows him to suffer and die. "What is sport to the cat is death to the mouse." This type of industry is flourishing and another nature of travelers is wishing to enjoy by paying currency with women of different cultures and background. Some people believe sex industry synonymous to travel industry with leisure. Those who indulge in sex activities with local people in pretext of traveler are mentally sick .This sickness of lust is reason of coming out of the house and experiment with different women as cure. 'Lust can never be cure of any diseases. In reality it is cause of many diseases.' Travellers are visiting those places where sex is free and those countries have witnessed economic boom in shortest span because of high flux of tourists. Government is encouraging traveling industry for luring more travellers. It is nothing but evolutionary games for optimizing commercial gains. Tourist has money and local peoples for satisfying their needs and wants. They are exploiting their natural process of reproduction for commercial gains without concern of what trouble they inviting by these activities. It is advice to all that no one should indulge in such

dirty play otherwise consequences are grave and it may ruin the prospect of future generations, robe the peace of mind of an individual and state have to spend lot of revenue to safe guard the health of their citizens. Leisure invites few advantages along with hidden detriments. Western countries are suffering with epidemic of bad effects of leisure and inviting various associated diseases like obesity, heart attack. To counter the bad effects they are bound to play in the form of jogging, brisk walking to burn the leisure time. Leisure may be complete rest with no mental exercise & physical activities, it is passive in nature. Active leisure is when person indulges in his hobbies or traveling or wishes to know his past or history. It is mostly benefiting individual and enhances better environments for innovation and creativity. Designers should enjoy the leisure with active mind and wishfully indulge in playful mind for developing products/ services. 'Stressed mind can never create better design'

Traveling industry is not only sightseeing or monumental observing, we also call medical tourism if tourist suffer with some diseases and cure is good and economical they prefer to visit that place. Travel is movement of people between relatively distant geographical location for any purpose and any duration, with or without any means of transport. Traveling is like an experiencing company of beautiful, well cultured woman who is caring, welcoming and fragile also. It is nothing but Happiness- including Flow. My friend's four years old child who has never seen face to face the actual mountain in his life. His encounter was limited to books or drawing notes. The moment he looked at the mountain and its vastness made him to exclaim 'Daddy! Look at the mountain.' The way he shouted with surprise, made me to look at the mountain through child's eye. What earlier I

was thinking mountains are usually of same size and there was no thrill. It also surprised me. Joy of learning was the best expression of child .While sticking out tongue at strangers may not be productive; thinking like a kid can boost creativity. Play and leisure are also areas that affect disabled children and children from the Traveller Families.

When designers stay at one area he is practicing with local design thinking. After few years his contribution for design profession appears nothing and creates impression as he is working to satisfy his needs by this profession and he cannot return valuable idea for progress of this profession. It might have given the feeling that he has given a lot to design profession and society at large all the benefits it has to offer and is beginning to ossify and actually do harm. When designers visit others cultures he learns a lot from them and it enhances his creativity. It is the change in behavior that raises their creativity. It is about more than thinking, it is about learning by doing and learning how to do the new in an uncertain, ambiguous, complex space--our lives today. Creativity is an old concept, far older than "design." It changes the social values of an individual and a rare people in modern time dedicate their lives for social cause. We have trained large number of para-medical staffs for caring of patients because it is demand of market forces. Majority of the staff who has joined these professions thought it is respectable way to earn their bread and butter but their heart and dedication is missing. We need a system that should attract the people of whatever profession he is practicing but his heart should be in that profession. Those people who pour their hearts can uplift the profession sheer by their dedications. They learn the profession

finer aspects because their hearts is in and that makes it to apply their guts to experiment with new. These experiments are nothing but innovations and ultimately lead to creativity.

"The most beautiful thing in the world is, precisely, the conjunction of learning and inspiration. Oh, the passion for research and the joy of discovery! - Wanda Landowska"

With regards

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Forthcoming issues:

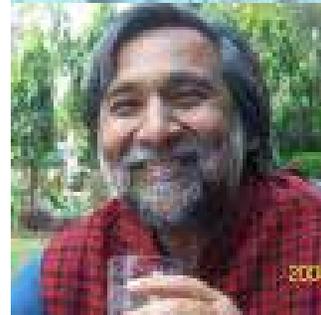
May 2011 Vol-6, No-5 issue

is special with Design For All foundation, Spain and Guest Editor will be Mr. Francesc Aragall – *President of Design For All Foundation.*



July 2011, Vol-6, No-7

Special issue with showcasing the works of student of M. Des of Indian Institute of Technology-Delhi and Editor will be Prof Lalit Das, former Head IDC, I.I.T-Delhi, India



August 2011, Vol-6, No-8

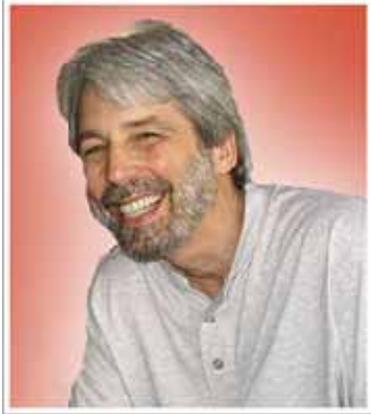
Special issue with Human Interaction section of IDSA (Industrial Designers Society of America) and Mr. Bill Mak Chairman will be the Guest Editor and assisted by Ms. Vicki Haberman, Vice Chairman



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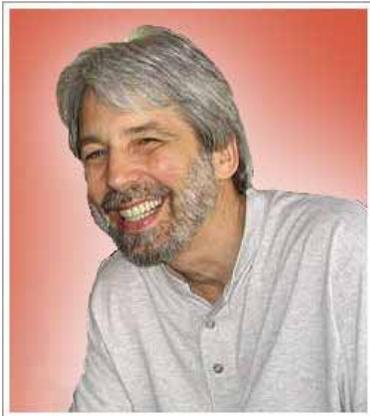
Other regular features



*Scott Rains writes on travel and issues of interest to people with disabilities. His work appears in numerous publications and online at RollingRains.com. He is the founder of the global forum on inclusive tourism, *Tour Watch*, and has worked worldwide as an advocate for inclusive tourism. You can reach him at srains@oco.net.*

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Guest Editor:



Dr Scott Rains

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Play is the work of children. Growth comes through children testing and perfecting the explosive development taking place in their young bodies and minds. Physical development– and some now say more importantly sensory integration - are imperative for the health of children.

Experts warn us that children are “underemployed at play.” They speak of a “play deficit.” Studies document that tightly scheduled lives as well as fear of allowing children unsupervised access to their surroundings have contributed to diminished unstructured or “free range play.” These constraints can be especially difficult for children who are not “neurotypical.”

Fortunately, even theme parks like Disneyland have developed strategies to include children with orthopedic impairments. More recently, solutions like Morgan’s Wonderland, Shane’s Inspiration, and Landscape Structures Inc. have begun to address these

developmental concerns for both disabled and neurotypical children through design of inclusive play environments. Museums have learned to incorporate Universal Design and Universal Design for Learning in ways that offer new professional opportunities for design professionals and allied fields. This issue of Design for All India gathers stories of these initiatives at inclusive play and leisure.

Mara Kaplan outlines best practices for inclusion in playground design.

Mike Prescott describes Vancouver, Canada's inclusive Let's Play program.

Heather Pansegrouw reports from Soweto, South Africa.

Marcela Abadi Rhoads reviews an amusement park that is the first of its kind – Morgan's Wonderland in Texas created to welcome children kids who are not neurotypical.

Three Brazilian researchers , Regina Cohen, Cristiane Rose Duarte, Alice Brasileiro review numerous museums and develop the concept of "atmospheres" to give insight into the subjective experience of a visitor to museums who have disabilities.

Ingrid Kanics combines her professional expertise as an Occupational Therapist, skill designing playgrounds for inclusion, and her personal experience as a part-time wheelchair user as she describes creating the Children's Center for Science and Technology.

Bill Forrester writes with Deborah Davis about accessibility in the Everglades in Florida and later in the issue about Albert Park in Melbourne Australia and another in the US

Gerald Adams introduces readers to a thriving business, Scootaround, built on the market that is people with disabilities pursuing leisure activities.

Special Needs Group also serves the growing population o travelers with disabilities.



Dr. Scott Rains

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Mara Kaplan

Mara Kaplan is an educator, a seasoned advocate for inclusive play and a parent of a child with a disability. She has 15 years experience reviewing toys and designing play spaces. Currently, Mara runs her own consulting firm, Let Kids Play, where she designs accessible playgrounds, reviews and recommends toys, and conducts universal design assessments. Mara also speaks about her journey as well as other topics dealing with play throughout the country. She has an elementary education degree from Indiana University and an MBA from Boston University. You can learn more about her work at www.letkidsplay.com.

Play is essential to a child's life. According to the American Academy of Pediatrics Clinical Report on Play, play helps build neural connections necessary for brain development; it teaches social development; it teaches children important skills necessary for work life such as conflict resolution; it builds healthy bodies and fights the rise of childhood obesity; and it provides a place where children who are less verbal may be able to express their views and even frustrations.

The problem is that in the Western countries this type of joyful, unstructured play is disappearing. Researchers estimate kids have lost about eight hours of unstructured play time per week in the last two decades. Play is disappearing in part because parents are overscheduling their children in structured activities, children are spending as much as 40 hours a week in front of a screen, and in response to academic demands school recess has been reduced or eliminated.

When children don't play, they have decrease ability to negotiate conflicts, display initiative or change direction when something goes wrong, in addition to threat of health problems. The important social skills children learn from playing has always been difficult for children with disabilities, so the effect of not having any play time in which to practice these skills is magnified for children with disabilities.

For children with disabilities, there is another stumbling block to participating in play; the places that we play are not designed to meet their needs. Whatever laws or directives that have been put in

place in the United States, Canada and the EU are all about access, not use. This means a child with a disability can get to the playground, but cannot necessarily play on it.

This is why I have committed my career to helping rethink playground design using universal design principals. I want playgrounds where every child can play and you don't look at the playground and say, "oh that is a special needs playground". The right design of the environment along with exceptional playground equipment work together to enable everyone to reap the benefits of play without singling any one out.

The first steps that were taken to create playgrounds where children with disabilities could play concentrated more on children using wheelchairs than anyone else. The goal was to allow children using wheelchairs to access 70% of the playground structure. This is an admirable goal, but one that in my opinion has failed to truly meet the needs of anyone. The playgrounds have become stretches of ramps, with slides and play panels at the top. Most play panels are boring and you rarely see children playing with them. Slides are great, however, if I take my child out of his wheelchair and we go down the slide, we are now at the bottom and the chair is at the top, requiring me personally to leave my son on the ground as I race back up to get his chair. Because of the slope required for safety purposes, these playgrounds often do not go up very high, eliminating a lot of challenge and fun for children with and without disabilities who are not using a wheelchair. It is lose-lose for everyone.

The good news is that there are a few playground manufactures in the United States who recognize the problem with what they have

been building and are quickly trying to come up with new solutions. They recognize that they need to provide high play value for all children including children with developmental disabilities, autism, and those who use a wheelchair. As the manufacturers have become better educated, I have begun to see some very exciting trends.



Sensory Play



The development of sensory systems is essential for all children and is not fully developed until puberty. Children with disabilities often have impaired sensory systems or systems that are developing slowly. This makes sensory play in a playground a benefit for every child.

We are seeing manufacturers adding more texture to their products. Landscape Structures have made sensory play a goal of their playgrounds with a product line that includes the Sensory Play Center™, which provides tactile and auditory experiences.

We are also seeing an increase in sand and water play. Many parks and recreation departments have added splash pads right next to

playground structures. Splash pads are a place where we see a lot of social interaction as well as the tactile experience of water.

There are more auditory opportunities with instruments on playgrounds, buttons children can push to get sound and automatic sound when you step in certain places.

Movement



Movement actually helps develop multiple sensory systems in particular the vestibular and the proprioceptive systems. We are seeing United States manufacturers borrowing wonderful swings from the Europeans. You can view some of Landscape Structures new sensory line, including their new swing at accessibleplayground.net. Playgrounds are providing more opportunities to spin, bounce, and jump. See-saws and spring riders now can come with seat backs to offer more support. There are movement products that encourage social play as well as ones that

allow the child to play individually. There are also gliders where a child who is using a wheelchair can experience movement without having to leave their chair. All children love movement play, so we are again adding things to playgrounds that are not disability specific, but can be enjoyed all children.

Developmental Play

Companies are doing more work in creating playgrounds that offer activities across the developmental spectrum. Someone can play on the simple part of the playground while knowing there is a next challenge to conquer. Playworld Systems recently developed several pieces of equipment that are designed for 2 to 12 years old. That means a 10 year old with a development disability can play on a piece of equipment that is designed not only for her body size but her cognitive abilities as well.

There are three good videos that demonstrate these trends, two of which I was integrally involved in creating: [All Smiles! EVOS](#), [Millstone Creek Park](#), and a [Higher Level of Inclusion](#). All of the videos can be found on my website, accessibleplayground.net under Videos and Training. What you will notice with all of these videos is that most of the play starts at ground level, doing away with ramps. When you don't have ramps or have fewer ramps, you have more money available to put in play equipment with higher play value.

Technology

The last emerging trend, which I find very exciting, is how we can use technology to improve the universal design of playgrounds. Playworld Systems has a new product line which is a Total Body Fitness System called Energi™. Energi™ is a series of exercise

panels and equipment for people 13 years old and above. What makes them unique is that each panel has “Tag” on it. Once you have downloaded the “Tag It” app on your smart phone, you click on the tag and it will display a video that demonstrates the correct way to use the equipment. So now you have a piece of fitness equipment that gives you the instructions in the written form, a pictorial form, and through a video. By providing instructions in many different formats we are enabling people who learn in a variety of ways to effectively use the equipment.



Playworld Systems has another product, NEOS 360™, which I believe to be the most inclusive product on the market. It is a large video game, where you have to run across the circle to hit the correct button when it lights up. I have seen people from 2 years old to 70 years old play on NEOS™. The buttons are situated to enable someone who uses a wheelchair to easily reach them. There are

multiple games that can be chosen, some easier, some harder allowing for people of a variety of cognitive abilities to play. I once saw a girl with cerebral palsy play. Her disability was significant enough that she did not have the physical or cognitive ability to play the game in the expected way. Instead the children she was playing with found a new way for her to be included. They asked her to move her chair so that she was located directly in the center of the circle. Now she had become part of the game—all the children needed to run around her to reach the buttons. You could hear her laughter throughout the playground.

I plan to continue working with manufacturers, Parks and Recreation Departments and landscape architects to push the envelope when it comes to universal design. People need to understand that ramps may not be the best way to reach the goal of full inclusive play. The manufacturers that I have worked with are actively educating all of their staff and distributors on the importance of this issue. They are aggressively looking to design new products that all children can play on without eliminating the challenge the older children require.

Accessibleplayground.net will continue to provide educational articles on the different aspects of creating a universally designed playground as well as maintain a directory of inclusive playgrounds throughout the United States and Canada.



Mara Kaplan



Mike Prescott, BSc, MBA has nearly 25 years of experience working with people with disabilities, first as an athlete, then coach and program manager and now strategic consultant. Mike was responsible for leading 2010 Legacy Now's accessible tourism strategy promoting British Columbia as a premier destination for seniors and people with disabilities prior to the 2010 Games in Vancouver. Mike currently manages the Let's Play program which promotes inclusive physical activity for kids with disabilities and works with municipalities, parks and recreation and sports organization to promote accessibility and inclusion. He has established every one included a consultancy that provides businesses and government strategic advice for tapping into the main every stream market.

Getting Included Early On – Let's Play Program



The Let's Play Program is a cooperative effort between BC Wheelchair Basketball Society (BCWBS), the Rick Hansen Foundation and the Province of British Columbia and managed by everyoneincluded strategies inc. It is intended to help kids with mobility limitations to become physically active early in life by helping to establish the fundamental skills, knowledge and abilities needed to confidently participate in play, sport and physical education with their peers. The program has started with providing sports wheelchairs to kids 8 years of age and under, sharing best practices with key organizations in select communities and making additional equipment and training available to these partners so they can deliver inclusive physical activities in .

Programs in Prince George, Powell River and Abbotsford are already touching 1000s of kids throughout the province. Kids in rural locations and larger metropolises now have their very own Let's Play wheelchair. Schools have embedded inclusive physical activity into their physical education programs. The biggest impact is on the children and families themselves. As program manager I was moved to see the excitement generated in the child who I delivered a chair to on Christmas day and the smiles on the faces of the parents who's children now had new opportunities.

These new opportunities is why this program was established. The impetus stems from the fact that children with disabilities continue to be discluded from many physical activity opportunities at the earliest stage of their lives. This happens in the school gym, local recreation centre and on the playground. It is at this critical developmental stage that the foundation of physical and social competence emerges and will build upon throughout their lives.



Figure 1 Let's Play Wheelchair

As a result of not participating, children with disabilities often fall behind in their physical, social and psychological development. This impact is magnified over time for people with disabilities because opportunities to engage in programs and services are fewer. Let's face it, there just aren't as many physical activity programs that exist. In the end, they are less likely to adopt a healthy lifestyle, engage with their peers and gain personal autonomy. The cost to the individual and the community is substantial.

On the supply side of this equation are organizations that are unaware and uncertain about what to do. There is no central repository of children with disabilities so many organizations like schools and recreation centres are unaware of demand. They are also quick to focus on the costs and risks attributed to "accommodating" a wheelchair. A lack of information or an abundance of misinformation pervades the system. This program

hopes to stem this tide and build a new mental model for the importance of inclusive physical activity.

The Let's Play stakeholders realized that this was a reality but weren't sure about what to do, how to do it and how to reach those children and their families to promote participation. We are still in the early stages of the program and continue to learn what works and what doesn't work. Rather than wait for all the answers, a pilot strategy was developed.

The Let's Play program is directed at children in the province of British Columbia 8 years of age and under with mobility related disabilities and provides them with:

- Sports wheelchair specifically designed for young children
- Equipment for the wheelchair (cushion, straps, etc.)
- Adapted sports equipment for program facilitators

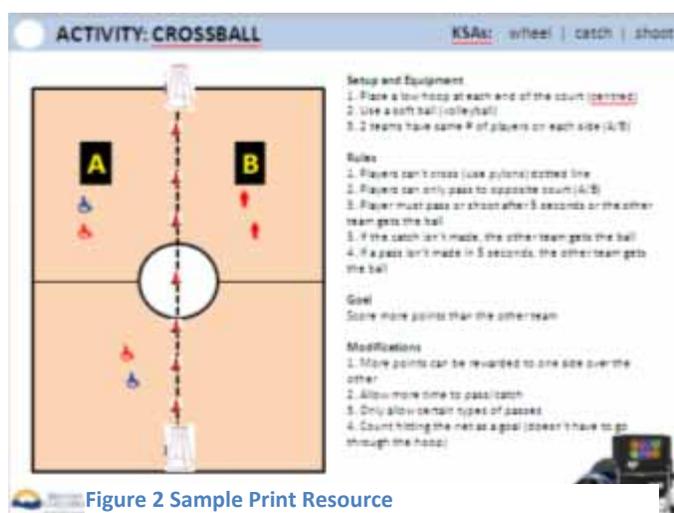


Figure 2 Sample Print Resource

- Training and best practices guide for teachers, parents, recreation programmers and other facilitators
- An online (<http://www.letsblaybc.com>) and printed resource that includes activities to build knowledge, skills and abilities
- Expertise and guidance for organizations that want to deliver inclusive physical activity programs

The sport wheelchair provides a freedom for those with mobility impairments that may have kept them from actively participating in physical activities with their peers in the past. It also provides able bodied children the opportunity to enjoy fun activities and gain a greater awareness of the challenges their friends face. It also provides a novel opportunity to engage parents of children with and without disabilities into a dialogue that raises the playing field for inclusion.

A proposed model for the introduction, development and assessment of the knowledge, skills, and abilities children need to learn (see Figure below) serves as a starting point for measuring the success of the program. The training and online resource ensures that kids, parents, teachers and others will have tools to effectively deliver safe and fun programs. Ultimately, this will hopefully lead to a lifelong love of physical activity and adoption of a healthy lifestyle.

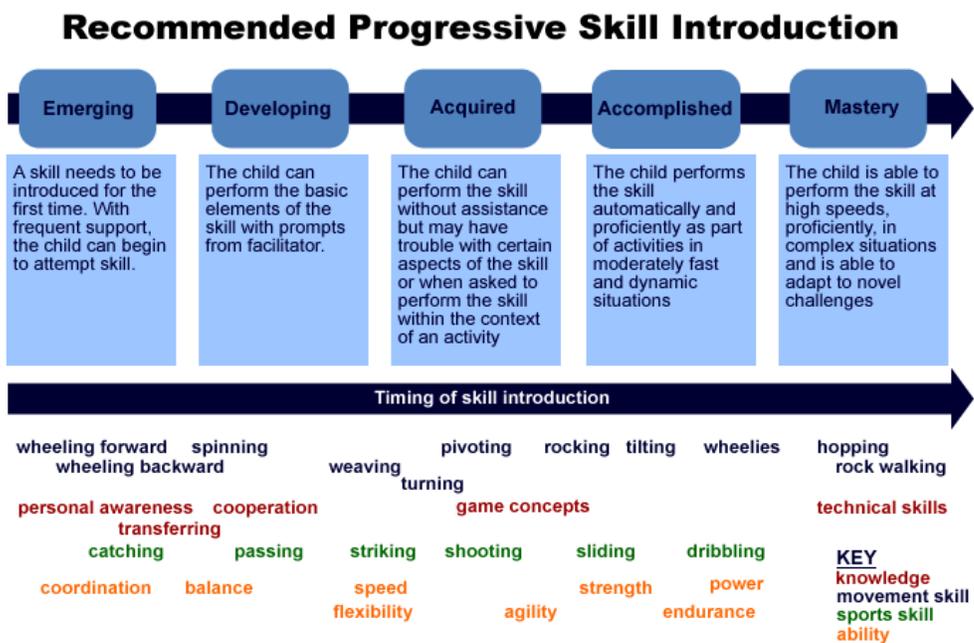


Figure 3 Model for Introducing Inclusive Physical Activity Knowledge, Skills and Abilities

Year 1 of the program focused mainly on reaching partners to help us reach children with disabilities and their families. Over 100 sports wheelchairs were purchased and distributed throughout the province – some going to kids directly and some going to select partners. These community partners were selected carefully to ensure sustainability. They understood and were committed to the principles and goals we were trying to achieve. Most importantly, they understood that this program was novel and that they needed to think creatively and be innovative. We purposefully did not mandate one approach. The program manager worked with the communities to identify resources and provided expertise but ultimately, the success of the program will reside in the communities where the chairs and programs exist.

Year 2 of the program is under way and we expect to get many insights by providing a communication platform to aid discussion and promote a community of practice. Hopefully, this will encourage more kids, families, schools, recreation centres, etc. to see and experience the benefits of inclusion and demand more. The next steps will be to build on what is learned by reinforcing existing programs and building new ones where they are needed. If the early returns are a sign, the success of this program will be unlimited.



Mike Prescott, BSc, MBA



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JHB City Parks

Managing Director, Luther Williamson and his team won a £10,000 (about R150 000) Bursary Award at the UN-endorsed LivCom Awards. Bursaries are awarded for projects that focus on environmental management and the creation of livable communities that improve quality of life.



Luther decided to put the money to good use upgrading the Nkanyezi Stimulation Centre for Children with Multiple Disabilities, created and run by Prisca Tshabalala after the death of her 13 year old son, Nkanyezi, who struggled during his short life with cerebral palsy, hydrocephalus and epilepsy. JHB Parks added R500 000 to the prize money and Standard Bank donated slightly more, plus a huge

dollop of passion from employees. The centre, situated in the shadow of the nearby Orlando 2010 Soccer Stadium, came alive with the laughter of disabled children and more than 300 Standard Bank and City Parks employees who took a day off work to paint, plant indigenous trees, lawns and flowers and generally give the park a facelift. Newly laid paving now provides wheelchair access to the specially designed stimulating playground equipment, water features, wheelchair maze, and vegetable garden and touch-and-smell green house. The park is open to all children with disabilities.





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You can get in touch with Marcela via her website www.abadiaccess.com or email her at marhoads@abadiaccess.com, visit her blog www.abadiaccess.blogspot.com , follow her on twitter @Abadi_Access, Join her group Abadi Accessibility News on LinkedIn

The World's first Ultra- Accessible Amusement Park marks their first anniversary

Marcela Abadi Rhoads, AIA RAS

Morgan is a sweet, playful girl who is quite shy at times. She is a typical teenager who enjoys her music, videos and her dog and cat. While on vacation with her parents in 2006 and while playing at the hotel's swimming pool she approached other children that were playing in the pool. She wanted to play with them and be part of their game, but Morgan didn't know what to say. Social interactions are not very easy for her and the other children finally gave up and left her alone and feeling sad and overwhelmed. Morgan is autistic. Her type of autism impedes her from easily interacting with her environment the way other children do. Morgan's father, Gordon Hartman, feeling sad and frustrated by her child's experience, decided that she needed to have a safe place where she could play and where she could feel like all children do without feeling scared or overwhelmed. This place would be an environment for inclusion and understanding for children with special needs as well as for other children as well. His daughter's experience was the inspiration for the first Ultra Accessible amusement park in the United States or the world. The name of the park is Morgan's Wonderland.

Morgan's Wonderland began in 2009 as an idea and desire to re-image the possibilities of what an inclusive park could be, "where everyone would be free to soar beyond their perceived limitations" thought Mr. Hartman In less than one year he had raised all the

funds in order to begin. The park would be a colorful and ultra-accessible 25-acre park that would serve as a haven not only for those with special needs but also for their families, friends and the entire community. To take Morgan's Wonderland from dream to reality, the Gordon Hartman Family Foundation in 2007 created non-profit Sports Outdoor and Recreation (SOAR) to raise funds for the park and to provide for professional management. Then came the decision to develop one-of-a-kind Morgan's Wonderland on the former site of the Longhorn Quarry in Northeast San Antonio Texas, and construction began in spring 2009. To encourage inclusive recreation where individuals of all abilities can play side by side, the park became part of a 106-acre sports center that includes the South Texas Area Regional (STAR) Soccer Complex, featuring 13 fully lit, tournament-quality soccer fields.

Funding for Morgan's Wonderland began with an initial gift of \$1 million from Gordon and Maggie Hartman in love and admiration for Morgan. Financial commitments from the City of San Antonio, the State of Texas, charitable foundations, corporations and individuals made it possible for park construction to be completed. Additional gifts and grants as well as proceeds from the STAR Soccer Complex will enable Morgan's Wonderland to admit special-needs individuals free and others at a nominal charge. On March 3rd 2010 Morgan's Wonderland became a reality and since its grand opening it attracted approximately 100,000 guests from 47 states and 13 other countries.

The park was designed by Luna Architects of San Antonio Texas. Completely wheelchair-accessible, Morgan's Wonderland features more than 25 elements and attractions including rides, playgrounds,

gardens, an eight-acre fishing lake, 18,000-square-foot special-event center, 575-seat amphitheater, picnic area and rest areas throughout the park. The first thing people notice when they arrive is the amount of parking spaces for the disabled they have available. There are many more than what the Americans with Disability Act Design Guidelines recommends. People are greeted with a large colorful sign and open canopy that welcomes everyone and guides them to the entrance. In the lobby all the children are registered prior to entering and are given a radio frequency identifying wrist band which allows parents to know exactly where the children are at all times. After the guests register and check in they are free to use any and all of the park at their leisure. Just like any facility is required to have the minimum required amenities for the disabled, Morgan's Wonderland does as well. It has 18 accessible restrooms, curb ramps, and accessible drinking fountains and tables. But what makes this park so special is what happens beyond the minimum. All the rides and amenities are designed so that any child with any type of ability can feel comfortable and independent.



Once you are inside the park itself, it is such a well designed, universal place that everyone able bodies as well as disabled patrons can enjoy and find something that they find entertaining. In their

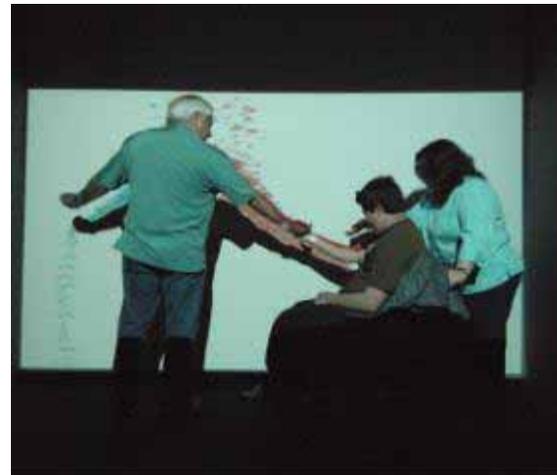
first year they had children with autism, orthopedic impairments, visual impairment, cognitive disorders and children with cerebral palsy all playing together in the same park.

There is a brightly colored butterfly-themed play area which is specially designed play scapes which feature a double ramp system wide enough for two wheelchairs to pass each other for extra freedom of movement. All playground equipment was carefully designed for individuals with cognitive and physical special needs. The play area is shaded and has a rubberized surface for comfort and safety too. The play area has more than 30 traditional and adaptive swings, including wheelchair swings. Guests in wheelchairs who've never had a chance to swing can now do so! Morgan's Wonderland has three specially configured swings that include a ramp and lock-in mechanism. Once safely secured in the swing, wheelchair-bound guests can experience the thrill of gliding back and forth. "Kids of all ages" and abilities can share in the experience of swinging and playing together. And of course picnic areas and pavilions are found throughout for everyone to enjoy.





The Sensory Village is a cluster of themed spaced that wrap around an indoor street scape. The Paramount Theater offers interactive videos. The Saddle-Up Stable holds two Equicizer Horses. The Fix-It Shop lets guests create a tool sounding symphony, design a custom car and go for a simulated test drive through San Antonio and the surrounding Hill Country. The Village Market grocery store is full of fun colorful groceries, perfect for imaginative play and pretend TV station allows guests to do the weather forecast and see themselves on TV! Each one of these themed environments not only inspires imaginative play but also offers interactive sensory stimulation through the use of colors, lights, sounds and textures. Sensory stimulation is important for everyone, but it's especially significant for individuals with special needs.



Morgan's Wonderland is also a real amusement park which offers rides for all. The park also has a 1930s-style train depot to climb and ride a real train which pulls multiple cars with specially designed wheelchair-accessible ramps so the whole family can enjoy a fun and relaxing ride together. The train runs all the way around the eight-acre lake, a distance of almost a mile. There is an off-road vehicle course which allows the children to cruise around a twisting, turning track. The track weaves its way through the park, past many colorful activities and sights. The ride's ultra-accessible vehicles are the first of their kind in the world, enabling individuals in wheelchairs and their companions to enjoy the ride comfortably.



They also have a one-of-a-kind carousel which is designed to allow children and adults of different abilities to fully experience the fun of a merry-go-round. Morgan's Wonderland worked closely with the ride's engineers to create adaptive animals that serve as special seats for guests incapable of sitting upright. Unique benches allow a special-needs guest to be safely secured and sit next to a friend or caregiver, and guests in wheelchairs can enjoy the experience with custom chariots that go up and down just like the carousel's other creatures. Autistic children who have a hard time relating to others

or experiencing new things might feel intimidated or scared to climb on the carousel or other rides. The designers thought of that and



decided to create stationary rides throughout the park which resemble the toys on the ride. For example there is a free standing carousel horse which children can climb and experience until they are used to the feeling and then when they were comfortable to ride the real carousel they could do it without fear. They have also had stationary cars that resemble one of the rides, which again children can climb and experience so that they can get used to the real ride.



The designers and owners worked together to develop different experiences for children and adults with different disabilities. The Water Works play area which is an interactive array of water-related gizmos such as squirting pipes and spinning water wheels, plus special dams that control water flow. All of it is specially designed with many sensory activities involving lights, sound and tactile features, and of course it provides full wheelchair access to all the amenities. The Sand Circle was created with four wide pathways leading into the center of the circle. A raised sand table in the middle offers hands-on play, while accessible “diggers” around the perimeter which enable those in wheelchairs to fully take part in the fun. They also provided nine large, shaded outdoor instruments along a winding garden path combine for a great sensory experience involving the visual beauty of the garden, the smells of the flowers and the sounds of music. The instruments are easily accessible from wheelchairs and produce pleasing melodies when played alone or in a group. They’re designed so anyone can experience the joy of making music



And as part of any themed amusement park, Morgan's Wonderland also has areas that transport guests through their imagination to other parts of the world. They have a Wharf where guests can fish. The fishing pier itself has different height rails to allow for wheelchair users to also enjoy safely the fishing experience. They also have a pirate themed island, an area called "around the world" with rest areas and picnic pavilions reminiscent of Africa, Germany, Japan, Mexico, Italy and the Caribbean.



Recently Morgan's Wonderland was awarded by the Texas Governor's Texas Governor's Committee on People with Disabilities, in partnership with the Texas Registered Accessibility Specialists

Association (TRASA), the First Annual TRASA Accessibility Awards for Design Excellence.

“This award recognizes businesses and organizations that have gone above and beyond legal requirements to provide both physical and service accessibility to people with disabilities.”

The founder’s vision at Morgan’s Wonderland was to establish a special place where smiles and laughter make wonderful memories with family members’ caregivers and friends. Where the common element of play creates an atmosphere of inclusion for those with and without disabilities so everyone can gain a greater understanding of one another. The 2011 Season is well on its way and they look forward to many more disabled children who will visit, enjoy and feel included in a safe and fun environment. It is Morgan’s fervent hope that everyone with special needs— young and old, healthy or ailing, introspective or outgoing—will be touched in a very special way by this park. An oasis of friendship . . . a shrine of inclusion . . . an unforgettable wonderland. . Morgan’s Wonderland!



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Alice is graduated in Architecture and Urbanism at the Federal University of Rio de Janeiro (1992), master on Architecture at the Federal University of Rio de Janeiro (2000), Doctor on Architecture at the Federal University of Rio de Janeiro (2007) and professionalization on Edifications Civil Construction (1985). Nowadays, she is Adjunt Professor at the Federal University of Rio de Janeiro. Experience in the area of urban and regional planning, with emphasis urban and regionals services, acting mainly on the themes of cultural factors, signification of spaces, ethnography, and architecture projects.

Inclusion and Accessibility of Persons with Disability in Brazil:

Senses and Sensations in the Access to Patrimonial Historical Museums in the State of Rio de Janeiro

ABSTRACT

This paper will show some partial results from a research on accessibility developed by both the Pro-Access Research Group in the Federal University of Rio de Janeiro together with the Brazilian Historical Patrimony. It aims at an interdisciplinary perspective of the theme "access to museums", considering the understanding of atmosphere as an important tool for the mobility of the disabled body. We quickly discuss the concepts of "universal design" and "inclusive architecture" used internationally, working with what environment makes evident on the level of primary emotions, our leading thematic at Pro-Acesso.

What does a person with disability feel when moving into the exhibition halls? The context of the environmental perception is usually built based on the level of access and on the affective relationship people develop towards the spaces they visit. We all agree that a person with disability will answer to the perceived world and also to the real world through their sensations. In this way, the notion of sensitive "atmospheres" is an important aspect in

the relation between disability and museums, putting on evidence all the senses and sensations they experience during a walk through a museum.

Rather than being concentrated on the behavioral theories or the physical barriers of accessibility, this research is based on the principle that atmospheres of museums are themselves disabled when not allowing mobility. This article also uses the works which have already been developed by the Department of Museums of the Historical Patrimony, the works of Cohen and Duarte (2004, 2008)

about the developing of affection towards a place and by the senses and feelings spread on the routes of exhibitions (Mariani-Rousset, 2001; Thibaud, 2001).

Our main objective is to enhance the theme of 'Accessibility to Museums', working with sensorial and emotional perspectives on environmental perception; in addition to this, we make use of a person with disability through its action-object: the museographic universe she wants to know.

We work with a methodology that is concentrated on the ethnographic participant observation and on the analysis of routes made by persons with disability in the museums. Making use of guided visits, we map and shoot the experiences and, afterwards, interview the subjects of our research and the chairmen responsible for those institutions. As a researcher with disability, Cohen – one of the authors of this paper – is naturally enrolled in the anthropological perspective of investigation, living her own museographic experience, full of senses and sensations.

INTRODUCTION

This research was conducted with the support of Carlos Chagas Aid Research Foundation (FAPERJ) of Rio de Janeiro, Brazil. We hope to broaden the debates concerning the way Brazilian museums should be built, as well as stimulate the adaptation of their spaces in order to make them as accessible as possible to people in general, and, with a particular focus on disabled persons.

The accessibility to cultural premises and museums involves all the actions performed by a visitor, starting with his entrance into the building up to his museographic exploration. We highlight the importance of physical, informational and sensitive accessibility in the process of democratizing the access to culture, which means, to provide pleasure, as well as, create positive emotional bonds to the museum spaces.

Thus, we have started working towards inclusion through the perspective that users of the museum atmospheres need more than accessibility in order to feel included and develop affection for the museum. Based on our investigations we have come to the conclusion that during a visit to a museum our emotional perceptions, as well as all our senses are triggered throughout the course of the visit, senses which may or may not be satisfactorily fulfilled through sight, touch, hearing, and mobility Penetrating a museum; walking through its spaces; grasping the creations housed therein, and feeling confident about it are some of the issues outlined by our research. It is a fundamental factor to democratize culture, guarantee the rights achieved in international conventions, regional decrees and laws, in order to make each country aware of its responsibilities.

It has come to our knowledge that there are some organized groups -running museums around the world – that take into consideration a ubiquitous spacial inclusion and work towards providing a sense of affection, belonging, identity, and “appropriation” of cultural assets. Nevertheless, in spite of some innovative initiatives, it is common to see persons with disabilities being prevented from having full independence in their sensorial, intellectual, and physical activities in Brazilian museums.

Consequently, persons with disabilities end up being excluded from these atmospheres.

In this sense, and aware of their responsibilities, the National Historic and Artistic Patrimonial Institute (IPHAN) has, for some time, been concerned with this matter. In 2003 IPHAN edited its first normative syllabus which endeavored to establish criteria, methods and analysis tools in order to evaluate the accessibility conditions to federal cultural facilities. This would also help in formulating better diagnosis charts, improving the implementation of interventions and in generating diversified programs and practices (IPHAN, 2003).

We should emphasize that in spite of having evolved in terms of laws, we are still far from transforming total accessibility from discourse into practice. Due to this, IPHAN has made a great effort to transform ideas into actions by seeking successful experiences and establishing partnerships with research groups of excellence in Brazil. “Núcleo Pro-acesso” from the Federal University of Rio de Janeiro (UFRJ) (run by the authors of this paper) have had the honor of being called upon to develop basic accessibility parameters for museums and cultural institutions and to develop “Diagnosis of

Accessibility Conditions for Museums administrated by IPHAN in the State of Rio de Janeiro” (FAPERJ Project, Edict for the Assistance in the Development of Citizenship for Persons with Disabilities). Therefore, we believe to be contributing in some way to the creation of a new paradigm in inclusive architecture and universal design for museum atmospheres.

THEORETICAL BASIS

In order to introduce some aspects that have guided our actions in the study of museographic atmospheres, we hereby aim at presenting the main concepts that are the groundwork of our ideas: accessibility, universal design, inclusive architecture, atmospheres, routes and passageways. In the item below we will present some experiences throughout Brazil and especially in the State of Rio de Janeiro, adding our first results in the research of protected historical facilities to our analysis under the perspective of senses and sensations.

a) Accessibility, Universal Design and Inclusive Architecture

Based on the concept of Spacial Inclusion (Duarte & Cohen, 2002), we are in possession of results from previous studies which aim at generating strategies for improving the accessibility of people as a whole, favoring the inclusion of persons with reduced mobility, the elderly, and persons with physical disabilities, be they, sensory or neurological.

We believe that even if just one single citizen is prevented from having access to a museum, the function of its social and cultural spaces must be questioned. The research developed in this field

have made the need to investigate barriers, architectural or urban, for all types of disabilities explicit.

And, above all, the importance of studying the interrelationship between these barriers and their spacial solutions . We have seen, for example, the grave mistake of building a ramp access for people on wheelchairs without remembering that a blind person who is guided by the curb by using a cane, may lose all sense of direction when faced with such a ramp. Similarly, some solutions used for deaf or blind users, are items that must be addressed globally, as a group which belongs to the environment of museums, the free areas, and their surrounding buildings. Thus highlighting that the accessibility to the constructed space should not be understood as a set of measures favoring solely persons with disabilities - which might even lead to the increase of spacial exclusion and segregation of these groups, but technical and social measures to accommodate all potential users (Duarte and Cohen,2004).

After a gradual change in some planners' vision, the concept of "Accessibility" was introduced in specialized literature. The term, Inclusive Architecture, inclusive design and inclusive planning, have been found much more frequently, having evolved into the concept and philosophy of the Universal Design, a term that turns design and planning into a more comprehensive and universal concept.

Accessibility and Universal Design, comprises much more than the concern with the elimination of barriers. We should envisage inclusion and the Inclusive Space of a Museum as one that allows (including persons with disability) the option of experiencing all of its atmospheres. In other words, the understanding of the concept of atmosphere also involves the awareness that it is possible (or not)

for one to enter, and circulate in all the areas of a museum. In this context, one may understand that "Inclusive atmospheres" are those which by directing a Person with Disability's (PD) actions, are able to provide the PD with a sense of security, power and freedom in spite of their limited mobility, and consequently establish a harmonious relationship with their museum atmosphere.

b) The concept of Atmospheres

"Atmosphere is the foundation of sensibility, because it associates the one who perceives with the perceived object. An atmosphere is born from the encounter between the physical surroundings, my corporeity with its ability to feel, move, and become an affectionate tonality".

Jean-François Augoyard. La construction des atmospheres quotidienne: l'ordinaire de la culture.

In CULTURE ET RECHERCHE No. 114-115

Scholars of the spacial characteristics which influence people's behavior have long abandoned a purely Cartesian approach, one which analyzes solely the physical constraints of the environment.

Thus, a search for a new concept and paradigm associated to it has begun. One which also involves the body in motion, its motor expressions, its sensorial and kinesthetic paths, its ability to feel, being enveloped by these emotions and sensations in its search for identity and ownership of these spaces.

The concept of atmospheres expresses the material and moral environments which include the thermal, light and noise sensations. (Amphoux Pascal, 2004). Its first academics sought interdiscipline in

the development of their research, thus seeking to show that architecture and the city are based on interdependencies between the built and the perceived shapes.

Atmospheres can be perceived through a special light or a particular sound when we approach or reach a certain space. This space, according to the perceived sensations, may present itself as a calm and peaceful atmosphere, or, on the other hand, a confusing and disturbing one.

According to Nicolas Tixier (2007), an atmosphere is always unique and irreducible, varying according to the day, time, people and our actions. Despite all of these variations, there are characteristics that bestow it with an identity, making it possible for us to recognize it. According to Tixier, the notion of atmosphere contradicts any strict definition. "Our perceptions, senses, actions, and representations are perceived in a singular way, as a whole, not as individual entities." (Tixier, 2007, p.10).

To Jean-François Augoyard (2007), one of the first academics to work with this concept, the activities or materialization of life are already possible, but include many more feelings. "From subject to object, subject to subject, body to body, empathy is our first primitive and irreflective way of being a part of the world" (Augoyard, 2007, 60).

Firstly, according to his conception, we meet with the other, the atmosphere, and we become involved and affected by those around us, "we become part of it". This is a process in an intuitive world. The atmospheres proposed by Augoyard strive to take into account the perceived sensorial qualities of the environment, such as light, sound, tactile matter and spaces that call for kinesthesia and

posture. Seen from this point of view, the museum atmospheres that will be discussed here fit with precision in the context of disabled people, absorbing the intersensorial dynamics.

Following this trend, the French sociologist Jean-Paul Thibaud (2004) works with a pragmatic perspective of urban atmospheres, taking into consideration the need to look for ways in which the city can be approached in a sensitive manner. He proposes an interdisciplinary approach that is based on the phenomenology of perception -which searches for a way in which to position the body so that it may learn the world.

Thus, this concept resembles the notion of space presented in a large number of contemporary essays on a variety of disciplines, which criticise the abstract space and goals. Furthermore, Thibaud (2004), states that orientation, paths, and the mobility of individuals through or along spaces and atmospheres embrace the corporeal advancements in a character's perception of time and space context.

c) Mobility and Routes

Mobility and routes are concepts which are extensively studied by Jean-Paul Thibaud (2001, 2004), with the argument that not only the organic aspects of people's characteristics, but also the sensations, are involved in the dynamics. Seen from this perspective, mobility can be considered more than a physical condition. Therefore, affections and emotions are a part of the the act of moving, going through, and perceiving a museum atmosphere. And this is the way in which is we hope this research will be analyzed. Some Brazilian museum administrators have shown concern towards the adaptation of their spaces and atmospheres. And, what we are

interested in is the relationship between the accessibility discourse and the perspective of a PD going into a museum, the route the PD takes to get there and the implementation of these concepts. In other words, the way this mobility occurs in the IPHAN-protected museums in the State of Rio de Janeiro and their urban surroundings.

OUR METHODOLOGY: How to research Brazilian museums?

We started our research with random explorations on accessibility in some museums in Brazil and around the world. Later on, because of a demand from IPHAN, we decided to study the accessibility in protected patrimonial buildings which expresses different collective representations. The research outlines the position of those with disabilities as they walk through the spaces of museums and become real interpreters of the accessibility conditions of their own patrimony.

As part of our methodology we investigate the conditions of 'Having access, Walking-through, Seeing, Hearing, Feeling and Touching'. Besides that, we evaluate the interpretations and mental reconstitutions given by visitors with disabilities as they 'travel' along their imaginary visited sites.

We have defined that all the phases of our museum research, are part of a museographic experience developed in a specific context which analyzes the pieces of art in relation to its users. Therefore, besides the recognition of conditions and singular characteristics of accessibility, the results have led us to incorporate the 'Guided Tour' methodology. To accomplish that, we have begun working with the group 'Rompendo Barreiras' of the State University of Rio de Janeiro

(UERJ), which organized the guided tours with PD, after the field surveys.

“I was really well guided; people gave me the right instructions, everything I needed to know... it was really good for me, it was a gift, since it is the first time I come to the Imperial Museum”.

Report from a Down syndrome person about the Guided Tour to the Imperial Museum. In order to accomplish the analysis, we followed the routes made by many visitors with the aid of art-educators or simply someone from the staff that knew how to explain the route. They were sometimes permitted to touch a piece and being able to do so would surprise and delight our visitors.

As the tour ended, we searched for a quiet place to take some notes and record the reports about their experiences and the perception they grasped from that atmosphere. With all this material coming up as thoughts and memories, the PD started recollecting and reconstructing their experience as a way to explain the sensations and perceptions which evolved during the tour.

“In fact, I enjoyed everything... it was a pleasure to hear all I heard, I did not think it would be so nice to visit a museum. I enjoyed this museum very much... I had always wanted to come here; the explanations were awesome”.

Report from a user. ‘The pleasure of Experience’.

Although we worked with informal interviews it was necessary to find a schematic plan to guide our main questions during the process of recollecting. This would help us solve problems of nonregistered situations that came up during the tour such as, physical characteristics, images that had appeared in their minds,

comparisons to other museums, influences on walking, and emotions or feelings that had arisen during relevant points, as well as the interference of the disability during the tour.

According to John Zeisel (1981: 137) informal interviews help researchers find out what people think, feel, do, know and want. In our case, they have contributed to the analysis of the locomotion of Persons with Disability in museums, with the environmental practice and experience (experienced environment), with the definition of environmental characteristics (situations) and situational perceptions (perceived environment).

We have been working with museographic atmospheres which are run by IPHAN in the state of Rio de Janeiro. The methodology is, though, pretty vast to be presented in a few lines. We prioritized the idea of routes and reports that users have offered us. However, as speeches sometimes betray the real sensation about the places, we decided to incorporate the use of ethnographic videos in order to analyze the relation between people and their sensitive atmospheres.

Accessibility to Atmospheres of Protected Museums Administrated by IPHAN

"The cultural heritage, when well understood, expresses different collective representations, which provide multiple connections, and in research situations what stands out is the transformation of the informant into an interpreter of his own heritage." Mariza Velozo. *The Fetiche Heritage*.

In Regina Abreu, Mário de Souza Chagas and Myrian Sepúlveda dos Santos.

Museums, Collections and Patrimony: polyphonic narratives.

The examples hereby placed are part of our finest research in Brazil and we think the partial results are of great concern.

According to Françoise Choay (2006), the idea of historical patrimony derives from a singular mentality which is embraced by many countries in the world. It makes us confront our interrogations about the accessibility and difficulties we have been facing throughout our investigations in Brazilian museums.

“Núcleo Pro-Acesso” started its first project with a wide survey of physical barriers found in the spaces of the university: The Federal University of Rio de Janeiro (UFRJ). Later on, our team started surveying some public and private schools in the state of Rio de Janeiro.

It is worth mentioning that our criteria for selecting the examples were based on the location of buildings, the range of choices they offered to the community, and the eventual recognition of its excellence.

In the first mentioned project titled “Accessibility to Atmospheres of Museums in the State of Rio de Janeiro”, supported by FAPERJ, we decided to adopt the same criteria and roughly analyze some institutions with the same characteristics. It would also be necessary to focus on the relevance of these institutions in the cultural context of protected buildings by IPHAN in our state.

Within this small context, regarding the problems and difficulties of our cultural system and taking into consideration the process of

preserving and legally protecting our patrimony, some actions related to the incorporation of a group of people known as 'Persons with Disability' (PD) have always been delayed or postponed. It has been hard to see any effective measures being taken towards PD.

Taking these points as a starting motif for research, we began our project in 2008 considering some questions that have led us ahead: What are the real concerns regarding accessibility in physical and sensorial aspects in museums? How is it possible that after a great victory – the improvement of a regulation on accessibility – we still find no concrete solutions for matters related to body in movement, touching, hearing and the development of sensations in preserved buildings?

We will present some of our results in the following lines and conclude with an evaluation of the routes, interviews and our own participant observation at the end of this presentation.

1. The National Museum of UFRJ

The National Museum of Rio de Janeiro is one of the oldest museums in the country and belongs to the Federal University of Rio de Janeiro (UFRJ). It is protected by IPHAN and linked to the Ministry of Education. The building is known as a historical, architectonic landscape sample of the period when the Imperial Portuguese Family lived in Brazil.

In relation to the matter of accessibility, the museum has already started some physical adaptations to ease the entrance and experience of PD in its inner premises. It is the beginning of a process to solve sensorial hindrances related to other disabilities (vision and hearing). According to the artist and educator Beatriz

Falcão, these were some of the actions which were recently developed by the National Museum: exhibition of pottery manipulated by blind people from Benjamin Constant Institute (IBC); Alternative Educational Program (PREA) – ‘Knowing the Museum through TOUCHING’; TACTILE access to part of the scientific works developed by professors and students in the National Museum-UFRJ; GUIDED TOURS to the Princesses’ Gardens: some syllabi made in Braille and also printed ones (on capital letters) have been handed in to PD in order to emphasize the knowledge acquired during the event; celebration of the 200th anniversary of the Imperial Family arrival – some actors were selected to perform and interact with blind people from IBC.



Fig.3: Interviews performed after the visit Fig. 1: Guided Visit with an art-educator



Fig.2: A person with visual disability exploring a piece through touch

The visit to the National Museum provided for a group of blind people and one deaf girl was quite interesting, due to the fact that they were able to report their knowledge of the pieces in the museum through touching.

The testimony of a person with visual impairment is quite revealing:

"It was a very good experience, because we were allowed to touch several pieces" "I have no words to explain how delighted I was." However, this experiment is inconsistent with the actions taken by museum administrators, which still offer strong resistance because the pieces are protected by the Brazilian Patrimony. This is what the manager for planning and architecture of the museum had to say:

"Accessibility is a concern everyone who works with public property has and we would like to apply it to our work. But the difficulties are many due to the building and its pieces being protected".

2. The Museum of Religious and Traditional Art of Cabo Frio

The Museum of Religious and Traditional Art of Cabo Frio – MART – had its opening in 1982 in the courtyard of Nossa Senhora dos Anjos Church – a valuable sample of the Franciscan architecture from 1686 – and an important figure in the stage of the colonial history of the city of Cabo Frio. Because of its importance, IPHAN decided to turn it into a protected monument in 1957. Well known for its work with the local community, MART is distinguished for encouraging many kinds of cultural manifestations that utilize the idea of patrimony as a source of inspiration. The collection of MART is composed of sepia images and polychromed wood from the XVII and XVIII century.

MART has been a benchmark in trying to establish a fine relationship between patrimony and society.

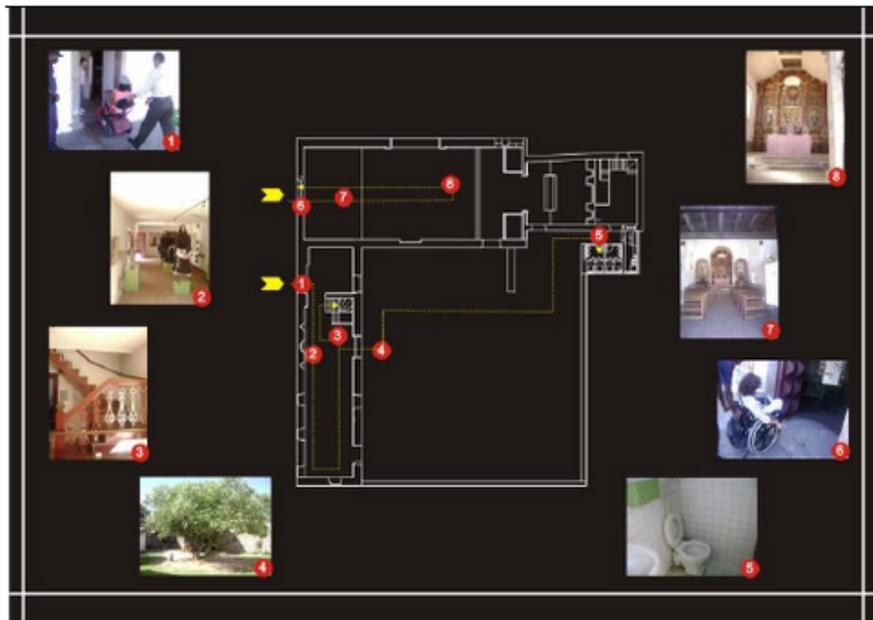


Fig.4: Route taken by PD in the Museum of Religious and Traditional Art of Cabo Frio



Fig. 5: Museum of Religious and Traditional Art of Cabo Frio



Fig.6: Person on a wheelchair accessing the entrance

THE MUSEOGRAPHIC EXPERIENCE – ACCESS AND ROUTES

Even though the city has a large number of active people with disability, the museum has never committed itself to the necessity of improving the access and quality of spaces, neither physically nor scenically. Because of the many obstacles and stairs which hinder their mobility, few persons with disability and the elderly visit the museum, according to the Museum's director's opinion.

Furthermore, the architect we interviewed believes that it is difficult to adjust the building due to its characteristics, and the fact that it is a protected monument. He says the legislation is contradictory and controversial; while it requires that the demands of these people be met, it does not allow any adjustment in its architecture. Decharacterization of its architecture and any adjustments in its building are a delicate matter and a great challenge for any planner.

3. Santa Rita Church – The Museum of Sacred Art of Paraty

The goals of this museum are to research, conserve, and exhibit the collection of sacred art that once belonged to Religious Fraternities of the city as well as culturally promote festivals, encounters and parties related to the religious local immaterial heritage. The Museum of Sacred Art of Paraty exhibits its collection of wooden imaginary animals, pottery, silver and royal crowns from the XVII, XVIII, XIX and XX centuries - used in the religious festivals and service reunions in the ceremonial celebration of Easter.



Fig.7: Main Facade – Museum of Sacred Art of Paraty



Fig.8: Main access to the Museum of Sacred Art of Paraty

The city of Paraty presents several mobility difficulties due to the characteristics of its historic paving, the uneven and irregular stones used, and also because of the fact that the city itself is protected by the Heritage of Humanity. According to the persons with disability who took part in our research, the feelings experienced were daunting, and deterred many from taking in the rich culture of the museums we visited.

One of the people in a wheelchair gave the following testimony:

"This is a moment where I have been beaten by the difficulties, having to ask to be carried in all the time, wears me down."

THE MUSEOGRAPHIC EXPERIENCE – ACCESS AND FEELINGS

4. The Perpetual Defender Fort – Paraty

Built on the top of Vila Velha Slum or 'Ponta da Defesa' Slum, this monument is part of the primitive dwellings established in 1630, during the process of the construction of Paraty – which is celebrated in August 16th. In 1793 a fort was built to protect the city; which with the economic decay of the city, came to ruins in no time. It was left in ruins up to 1822 when the local government decided to reconstruct the fort and name it after the Emperor and Perpetual Defender of Brazil, D. Pedro I.



Fig.9: Museum – the Perpetual Defender Fort in Paraty



Fig.10: Access to the Perpetual Defender Fort in Paraty

THE MUSEOGRAPHIC EXPERIENCE – Walk-through, Seeing

"The museum doesn't appeal to me due to the difficulties that I encounter. It's not that I don't like coming to the museum, but the difficulties prevent me from doing so. "

Despite the importance of this cultural area which is situated in a prime location - a hill with beautiful views, surrounded by the ocean

and a landscape full of beautiful, historical homes, the Perpetual Defender Fort of Paraty is not an appealing place for people with disabilities.

The statement above is just one of many which show the frustration experienced by those who are not able to fully appreciate the place. Though Paraty has become a Patrimony of Humanity we find it necessary, at the same time, to find a way of presenting this Fort to Brazilian and foreign visitors, students and anyone wishing to truly experience Paraty. The local community is eager for a especially designed place to receive their 'narratives' of the city's history, in an educational and enriching manner, which is not, at moment fulfilled by "Casa de Cultura de Paraty".

5. Home of Ivy Museum – Vassouras

Construction dating from the first half of the XIX century, the Home of Ivy Museum is one of the most significant monuments of Vassouras; Joaquim José Teixeira Leite's (1812/1872) family lived in it for many decades and influenced the history of the coffee economy in Rio de Janeiro. The mansion has lost its natural simplicity due to many adaptations which have given it a very fancy appearance.

Among the many dwellers we find Eufrásia Teixeira Leite (1850/1930), a woman known for her strong temper and a fine taste acquired from her many trips to Paris. Before dying, she decided to donate all her possessions to philanthropic institutions, one of them, the Home of Ivy Museum – legally protected by IPHAN in 1952. The Ivy Museum is one of the most expressive samples of the golden times of coffee in Brazil.

With respect to the routes and accessibility to the Home of Ivy Museum in Vassouras, among the many testimonies given by limited mobility users, we highlight that of a little people:

“I am a little people and have difficulty walking, however, apart from the stairs; the rest of the museum was easy to walk through. I did not have access to the outside area. The canebrake area is a place I wanted to go to, but the difficult access impeded me from doing so. I loved coming to the house, I hadn’t imagined how it would be, and apart from the difficulties of accessibility, I enjoyed the visit immensely”.



Fig.11: Home of Ivy Museum
Vassouras, Brazil.



Fig. 12, 13: Home of Ivy Museum
Vassouras, Brasil – Routes.



THE MUSEOGRAPHIC EXPERIENCE
Walk-through and Access

*Fig. 11: Home of Ivy Museum Fig. 12, 13: Home of Ivy Museum
Vassouras, Brazil. Vassouras, Brasil – Routes.*

THE MUSEOGRAPHIC EXPERIENCE

Walk-through and Access

6. The Imperial Museum – Petrópolis

In 1822, D. Pedro I tried to get some social and military support to promote the movement towards the Independence of Brazil. Meanwhile, he started a trip to familiarise himself with the natural beauties of the country and ended up falling in love with the Atlantic Forest and the chilly weather from the upper regions. The result of this trip was the acquisition of a great farm. When he died in 1834, his son, D. Pedro II inherited the land and started building his favorite summer resort in Brazil. In order to get the construction started a decree was released in March 16th, 1843, creating the city of Petrópolis.

Therefore, a great number of European immigrants came to Brazil and were responsible for building the city, and the Royal Palace. The construction of this sample of neoclassic architecture dates from 1862 and went through an adaptation in order to receive the collection of the Royal Imperial Family in 1943. The museum also has a beautiful garden which is frequently visited.

The testimony of a person with a hearing impediment, regarding the route taken in the gardens and the explanations provided, give us an overview of what must be taken into consideration when taking persons with disability through an atmosphere which hasn't been adapted to their reality: "I questioned the guide about the way he presented the history of the park during the walk-through. He should not turn his back to the deaf while speaking. When people

talk, they must do so slowly so that people with hearing impediments may understand what is being said."

7. Rio Negro Palace – Petrópolis

This Palace was built by the Rio Negro Baron a few months before the proclamation of the Republic of Brazil, in 1889. Its elegant lines and traditional eclectic style offer a good sample of the civil architectonic characteristics from the end of the XIX century. The building's abundance of richness and good taste in the interior decoration left some profound impressions in the collective memory of the Petropolitan society, in the beginning of the XX.

In 1896, The Rio Negro Palace became the official residence of the State Government of Rio de Janeiro, and in 1903, the official summer Presidential residence.

In November 2005, the architectonic group of buildings that compose the Rio Negro Palace was given in guardianship to the Department of Museums and Cultural Centers of IPHAN (DEMU-IPHAN).

This museum has not provided any physical adaptation to the reception of persons with disabilities, be they physical, visual, hearing etc. In a research trip taken by our group, participants with special mobility demands (one in a wheelchair and another a little people), had to be carried up in order to have access to the building.



Fig. 14: Person with disability touching a sculpture of Imperial



Fig. 15: Main Access to Rio Negro Palace in Petrópolis

Museum Gardens

THE MUSEOGRAPHIC EXPERIENCE

Touching and Accessing

Conclusions - Senses and Sensations on Access to Culture and Museums

"To speak of perception is to speak of the body. The perceived world is a combination of the meanderings of the body. The body is the fabric of all the objects it comes into contact with. And it is, at least in relation to the perceived world, the general instrument used for our understanding. The body knows, the body understands, and it is in it, that the meaning of things manifests itself."

"Having all the organic senses is completely different from lacking one. The perceptive experience deals with the how, rather than the object, and offers itself as a way of getting to know the reflective individual. Everyone understands the world based on their own personal views and experiences, without which the mechanisms of science would have no meaning."

"Every aspect of the perceived object is an invitation to see beyond."
Maurice Merleau-Ponty. *The Phenomenology of Perception*. 1984
Taking into consideration the importance of the senses and sensations, we believe that these dimensions are essential to the understanding of any proposal for a museum. The museum is a plural entity, it is aimed at the same time, to the individual as well as to a collective group. If the scope of sensorial, emotional and poetic discoveries are endless, how must one find their way? No one

should be neglected, most importantly those which speak the sensorial language. He is a player and not only a spectator.

In our ethnographic quest, as Laplantine François (2008), we have made many mistakes in the field, mistakes which resulted in information for our research. This universe of sensations and emotions have brought us face-to-face with some very unexpected events. However, it is safe to say, that the people with whom we shared our routes and speeches throughout the museums we analysed -through a ethnographic prism, were eager to use their bodies to participate, talk, touch, smell, feel and move.

The museum atmospheres that were part of this research are quite unique in their characteristics, but have enough general details which could be observed and applied to a large number of exhibitions. By exploring and understanding them, we were able to come face-to-face with many unforeseen situations described by Laplantine (2008).

The visits we have made along with persons with disabilities, have aided us in shaping the atmosphere of the museums we have investigated. We tried to observe all the possibilities for perception - audible, visible, tactile, and mobile - seeking an understanding of what may be visible or memorable through our visitors optics. Above all, we endeavoured to monitor their perceptions, motivations and intentions according to their sensitive or sensorial abilities - visual, audible, tactile, kinesthetic, or olfactory.

By using these resources, we accompanied our visitors during the journeys made throughout the exhibitions, and analysed the extent of the events and offers presented to them along the way. A

museum and its exhibitions bring into evidence not only spaces and objects, but also bodies and movement.

The Pompidou Center in Paris yields tactile pathways which offer great opportunities for the “discovery” of its many pieces. For each new presentation exhibited by the museum, new pathways are organized. The Pinacoteca of the São Paulo state in Brazil spearheaded, and is at the forefront of the catering to the fascinating, sensorial and emotional experiences in museum atmospheres.

An arresting testimony from a visitor with visual impairment:

"My experience at the Pinacoteca of São Paulo was amazing. Touching an embossed Monalisa thrilled me because it brought back the memories I had of the reproductions I had seen of the painting when I still had my eyesight. The interesting part was that no one in the environment I was in could determine if the piece was good or not and I felt euphoric, because for me, it was perfect! I recovered for a second, the visual arts, something I had lost when I became blind at 21. Art and sculpture. Yes, they brought back through my hands what I had already seen and remained in my memory, as well as new memories which will be imprinted in my mind".

It is plain to see, that this is a project which is being developed with the support of many witnesses, many positive experiences in Brazil and abroad, and in partnerships with other institutions. We have provided some examples of atmospheres which were collected throughout our research and participant observation in ethnographic museums protected by IPHAN, and located in the State of Rio de

Janeiro. However, our research is far from being over, all the museums we have visited still need a deeper analysis of their accessibility conditions. What was shown in this article is a sign of how Brazil, and more specifically Rio de Janeiro, finds itself in dire need of inclusion when it comes to the fundamental spaces necessary for cultural growth in a society, such as museums.

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Alice



Regina Cohen



Cristiane Rose Duarte



Ingrid M. Kanics, OTR/L is an Occupational Therapist who has worked for 10 years helping communities create and run amazing places where all children can play together. She was senior consultant on the national advisory team for the Center for Creative Play, Pittsburgh, PA. During that time she worked with numerous communities and 38 children's museums helping them expand their understanding of Universal Design and the importance of sensory play in every child's development. She continued this work as Therapy Director at Hattie Larlham, Mantua, OH, where she oversaw therapy and recreation programs for children of varying abilities. She now owns her own consulting business Kanics Inclusive Design Services, focusing on great play spaces in communities. She has presented at universities and local, state, and national conferences on the topics play, sensory integration and Universal Design. Conferences include the Association of Children's Museums, American Occupational Therapy Association, Parents As Teachers, and National Association of the Education of the Young Child (NAEYC). She is currently a member the Landscape Structures, Inc Inclusive Advisory Board and is actively working with the Chicago Children's Museum, The Gloria & Roger Jones OH WOW! Children's Center for Science & Technology and Zing Zumm the Children's

Museum of Jacksonville, NC. Yearly she hosts a two-day Inclusive Play Symposium called Play for Life that brings together key speakers in the worlds of play and inclusive recreation to share design and programing ideas to help build more inclusive communities.

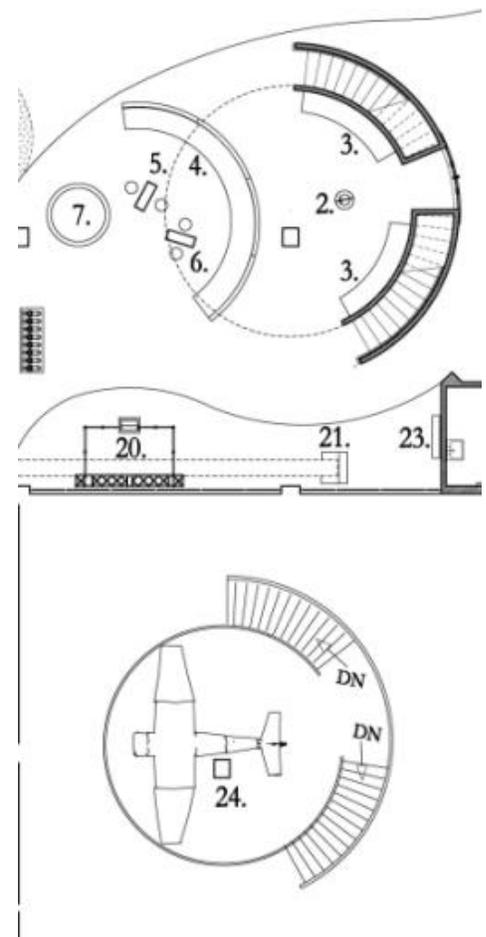
ART OH WOW! : Designing for the Children's Center for Science & Technology

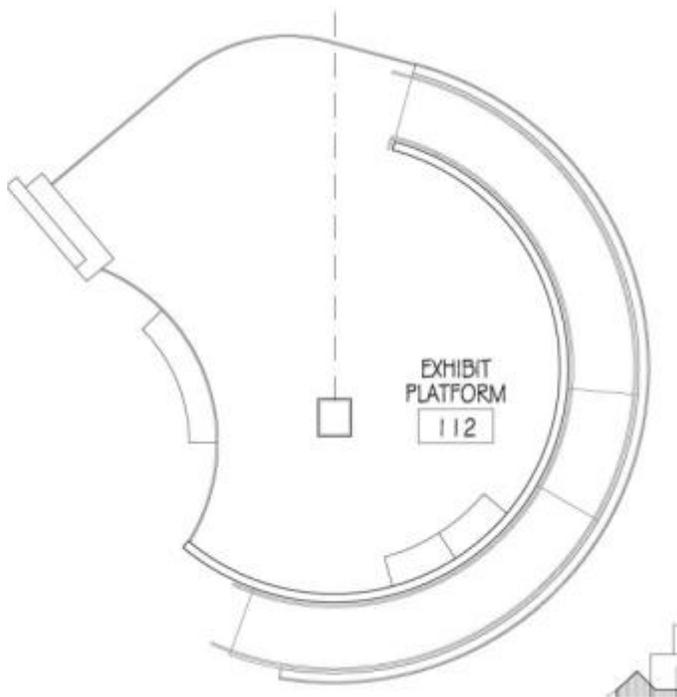
Ingrid Kanics

This past week I had the chance to play in one of my favorite places, a construction zone. I know this is not the typical place to play for someone who uses wheeled mobility but it is a place I find myself more and more. This particular project is in Youngstown, OH, a town that has fallen on hard economic times and is trying to reinvent itself. Thanks to the work of a local foundation, the Hine Memorial Fund (part of the Youngstown Community Foundation) this community's redesign efforts include the principles of universal design. The project I'm working on in particular is a little science museum, The Gloria & Roger Jones OH WOW! Children's Center for Science & Technology and it is the cornerstone of the movement. With a considerable donation from the Hine Memorial Fund this museum is striving to embrace universal design and I have had the chance to work with the architects and builders to make it happen. I love all aspects of working with a community on projects like this, getting to know them, educating them on how universal design can benefit their project on many levels, physically, economically and socially, creating a design that where all visitors can truly enjoy the museum. I love the design process, the construction process and most of all seeing all the children play in the environment when it is all complete. But I love construction process because here is where all the dreaming, designing and modification become real.

In this particular museum there is one element or exhibit that I really can't wait to see become real. This is the airplane exhibit, the center piece for the whole museum. This is the one element in the museum that everyone from child to architect eagerly awaiting. The airplane has been the biggest challenge as well mostly because it is designed to be on a platform off the floor giving it an illusion of getting ready to fly. Elevation always seems to present an issue for inclusion because stairs can limit access for a variety of visitors. In this case to make things more complex, we are working in a historic building in the downtown core, a building with limited options to create access for elevated elements. The museum design already included adding a new elevator to provide access between floors which was a huge expense in the project. So, creating access to the plane needed to be creative and cost effective.

The first renderings (to the right) of the plane exhibit included two sets of stairs to access the plane. Originally the plane was to be 8 feet off the floor providing an early childhood play area underneath it. In the drawings the upper illustrates area under the plane in relationship to other areas of the museum. Some elements would actually be under the raised platform to create a nook for children to play in while the lower illustration shows the airplane on its platform with access via stairs.





From an inclusive play standpoint this limited access to the full plane to those who could walk up the stairs. We discussed having a control station on the main floor to converse with those up on the platform but this did not provide us with the inclusive experience that we really wanted to have in the museum so we went back to the drawing board.

After much discussion and other design considerations, the decision was made to lower the overall platform to roughly 3 ft off the floor. This provided the opportunity to create a playful ramped pathway to the airplane that includes a variety of wall textures while providing greater access to all visitors. The illustration to the left shows the new design as it is now being constructed. This takes me back to my construction visit from last week. Renovation of the existing building and construction are well under way including the building of the platform for the airplane. The photo below shows the unique ramp design that leads visitors up to the area where the plane will eventually land. The outer wall is a corrugated aluminum and the wood surfaces will include other textures to add to the play experience. Continuous handrails have already been custom designed by local craftsmen and been brought in for fitting to the actual structure. So, it looks like our plane will be able to land where everyone can have the chance to play with it.



During this visit I also had the chance to meet with the supervising and site contract team. One of them asked me how I happened to get into this career of helping communities create more inclusive play environments. I told him that play had always been an important part of my life but I came to understand the importance of play for everyone came after a life altering event in my own life. The story I told him went like this . . .

I entered basic training the fall of 1992, Desert Storm action was just ramping down and I was told that after training to be a physical therapist I would be able work in a variety of locations helping those with injuries in their recovery process. I was eager to see the world and help with the healing process so I jumped right in.

Here my life changed on many levels. Basic training is an experience in itself. Those who have been in any type of military training know what it is like and it is hard to describe it to those who have not experienced it. When you are done you know what you are made of and what you are willing to do for your buddies.

In my particular case I learnt more about myself than most. I had an experience early in training that changed my life forever. It was not anything major; actually it was a really simple fall, a fall head first into the floor. I did not fall from very high but I did have a 60 lb. ruck sack on my back. But it did not break my neck (at least that is what I thought). I was able to get up and continue my training but it became clear that something had happened with the fall.

At first I started with numbness in my right hand, I thought maybe I hurt my shoulder when I fell; my right arm had given out in the fall. Within a few days the numbness was going up my right arm. Meanwhile, when we would go out for long runs I was beginning to collapse at the end of the run, no warning, no pain, just a step and I was kissing the earth. Over the next few weeks the distance became shorter and shorter and a simple march became a problem. The numbness in my right arm was there all the time now but despite numerous visits to the medical teams no one seemed to think anything serious was going on. Actually, they seemed to think this was "all in my mind" and I would be fine with some rest.

So, they sent me home to rest a week before graduation. I was so close to finishing and I was going home for a month of rest, a month where I did rest but continued to get weaker and lose more sensation in my right arm and in the skin on my left side. At times I would begin choking for no reason at all and bladder function became unpredictable. By the time I returned to my unit 30 days later I was worse than when I left and the doctors continued to wonder what was happening.

Finally a neurologist at another military post was brought in to review my case. We went from not knowing what was wrong to a

fairly serious diagnosis of Brown Sequard syndrome, a syndrome that involves direct pressure on the spinal cord. In my case it was in the cervical spine area at C5-C6. It seems that head first fall into the floor did more damage than we thought. After a transfer to the neurologist's hospital I had an MRI to confirm the diagnosis. I had surgery at a local VA hospital because the injury was too unstable to fly me to Walter Reed Medical Center for surgery. Within 48 hours I had surgery and was going home with no guarantees of regaining any of the functions I had lost. Actually, I was not even guaranteed that I would walk out of surgery even though I had walked in (barely).

It all happened so fast that I really did not realize I had now joined the largest minority population in the country, that being the population of individuals with some type of disability. I now official had a spinal cord injury that most likely would have a permanent impact on how I would be able to live, and play. It was a "brave new world" so to speak but one where I was a bit of an anomaly, I could still walk but with considerable difficulty. That would improve with time but the more I walk the more fatigued my leg gets. So, I entered what I call the bi-mobile world, sometimes I walk and sometime I roll. My injury put me in a unique group of people who straddle the world of "walkers" and "rollers". But I'm getting ahead of myself here.

After 30 days of recovery at home I returned to active military duty, still in a trainee status and began my own rehab. Suddenly, I was on the other side of the physical therapy table and for the next 18 months I would work hard to regain what my body would let me regain. I really do not feel like I was any type of inspiration, some days were good and early on lots of days were not so good. My job

was to rehab and that is what I did for four to six hours a day. I went through the assorted emotions of having a change of this type in one's life but I cannot say that dwelled there very long. I knew two things, I was able to do what I could because that is what God wanted me to do and I had a job to be sure to use what I did have to make things better for others. I didn't know how but I felt it had all happened for a reason and the how would become know when I needed to know. So I went to my daily physical and occupational therapy sessions day after day and learn to write again and strengthen the muscles that were working. I knew enough about the human body and neurology to know it was important to make as many reconnections as I could and that was the job of the next 18 months.

Fairly early in my rehab process I was asked a key question by an occupational therapist, he said "tell me how you deal with stress?" and I replied that recreation and sports had always been my stress release, basically the more I played the less stress I had in my life. Of course, now I was working with a body that was not very coordinated anymore. I was in the most stress-filled experience of my life and had lost my most effective way to decompress. His focus was to be sure that all parts of my body where addressed not just my physical recovery, he wanted to be sure that emotionally, psychologically and spiritually I was working on accepting the changes in my life. It was through the many hours in this therapy gym that I found my new profession. I knew that being a physical therapist was not an option for me. Actually, the more I explored occupational therapy the more I felt it was the perfect fit for me. Go figure, I had to have my own life altering experience to find the perfect fit but I was not done there.

After 12 months of rehab it was determined that I would never be able to run the final two miles needed on my final fitness test to graduate from training. I would never be fit for duty and a medical board was started on my case. Six months later I was transitioning home to start life again, start again with a body I was still learning to work. Thankfully my parents were willing to put me up and help me get back on my fit. I was able to find a job in an occupational therapy clinic as an aide. I job involving cleaning and supporting the therapy staff. It involved a lot of organizing the clinic rooms and school materials so that therapists could be more effective with their clients. It was a sensory integration clinic and in the 18 months I was there I learnt so much about children with sensory processing disorders. At times it was physically too demanding but we made it work and I continued to learn about what I could and could not do.

During this time I was also learning how the Veterans Affairs systems worked and found out I qualified for vocational rehab funds to go back to university. I began the application process for occupational therapy schools. I was able to find one with a weekend program which would allow me to work part-time and take classes. I won't say school was easy, I was still learning what my body could and couldn't do and at times I had to ask for help, something I was not very use to doing with others. I did find that my life experience to date was a huge advantage in getting my occupational therapy (OT) degree. I had collected a variety of perspectives in all my different aide work and my own rehab added a deeper dimension. During this time I was still very much in the mindset that I would regain as much function as I could, I learned all about adaptive devices, like wheelchairs and hand-controls but I didn't think that I would need them. I was still very naive about my new body.

One of our experiences during OT school required us to do some work with local non-profit organizations. The task was as follows; go to your non-profit organization, do a need assessment for them, pick a need, design a program to meet that need and write the Pennsylvania Common Grant to fund the program. We had one month to complete the project. My group got to go to a wonderful place call The Center for Creative Play, an amazing indoor play space where children of all abilities could play together. I had volunteered at this organization while in OT school and I loved what they were all about. Little did I know that this project would eventually land me a job with this organization.

While I was completing my OT degree I was doing some research with our department neuroscientist. We had received an NIH grant to study the sense of touch in individuals with low vision and I slid right into the study when I graduated. I ran most of the test subjects and learned more about individuals with visual impairments. I was fascinated by the variety of jobs and recreational activities that each did around town. We presented our research at assorted conferences and were published in several different neuroscience journals.

About halfway through this study I was approached by the director at The Center for Creative Play about a new position. They had moved into a new 15,000 square foot space and had received a grant to create a consulting division. They were interested in my applying for a position in the consulting division. It was an opportunity that I could not turn down. It would be a place where I could bring together my love of play and this new world of varying abilities. Here I would have the chance to learn about things like universal design and what true inclusion can really look like in a community.

For the next six years I would be immersed in play and learn how important it was for everyone. I would learn to play again myself, as I had lost some of my playfulness as I went to school and continued to work on regaining physical skills. I discovered that I could play basketball again if I used a wheelchair. I learned that a wheelchair was an effective tool that allowed me to have the energy to work in communities. I still straddled the world of “walkers” and “rollers” but I was able to learn from both and improve my overall understanding of myself and how I could help others. I was in a unique position to bring a perspective to those around me in a fun and playful way through workshops and trainings.

I would have the chance to meet many different individual of many different abilities and learn for them that we all have the desire and need to play. I would learn that it is often the environment that is the barrier to inclusion. I would get to work with children’s museums and parks on improving their understanding of what inclusion could look like in their community. I found myself blessed with a combination of life experiences that allowed me to bring a message of what true inclusion could really look like for all of us. I could not believe that I was so lucky to meet and work with so many people who made me continue to look at what we are all capable of doing as opposed to seeing what we can do. I learned about architecture and landscape architecture. I learned about universal design and design for all. I continue to learn about these all the time. I continue to challenge myself to understand each person’s life experiences and points of view.

I seemed to have finally found where I belong and the perfect job! That is usually when the world comes crashing down and so it did. Suddenly, The Center for Creative Play was on shaky financial

ground, the economy was shifting and non-profits were struggling and so were we. Roughly, three years ago The Center for Creative Play collapsed under the burden and I found myself out of a job. I was able to find another non-profit to work with, one that had vision and was in the process of creating a Center for Creative Play environment for its community members. My role would be as a more traditional therapy director including overseeing the recreation department, and the upstart of The Play Center and inclusive autism preschool. For 18 months I worked with some amazing people at this organization but again the economy hit hard and my position was eliminated as part of budget cuts.

So once again I found myself unemployed. I also found out that being a therapy director was not the job for me. I missed the community contact and the design work that I had done previously with museums and communities building parks and playgrounds. At the same time my father was quite ill and I chose to spend more time with him and my mother as I decided what to do next. We spent a lot of time talking in those first few weeks of his recovery and it became clear to me that I needed to venture back into the world of play and inclusive design that I had started to build while at The Center for Creative Play. In one of the worst economies I would take what savings I had and create my own little company to continue this mission to make the world around me more fun and inclusive for us all. Much to my surprise the business took off in several directions. I was able to reconnect with museums that I had done inclusive work with like the Chicago Children's Museum. I was able to connect with new museum projects like OH WOW and Zing Zumm the Children's Museum of Jacksonville, NC. I had begun a relationship with Landscape Structures, Inc., a playground

manufacturer in Minnesota that had a strong history of supporting inclusion in playgrounds. They were interested in working with me to continue to develop their products, message and expand their trainings about inclusion.

Ultimately, I find myself back doing what I am meant to be doing; helping communities create great places where they can all play together. The journey was not one that I planned but am so grateful to traveled. Where it will go I cannot begin to imagine but I know that I am in it for the long haul because I believe that we all benefit from playing together!



Ingrid M. Kanics,

OTR/L is an Occupational Therapist



Deborah Davis

Co-Founders Travability

Deborah has been a founding inspiration in the creation of Travability. She was born and raised in Maryland and moved to Miami in 1984. She was involved in a car accident at the age of 18 sustaining a C6/7 spinal cord injury resulting in incomplete quadriplegia. Deborah has had a successful career in the medical sales field and was the Director of Abilities Florida. She has extensive experience in developing and conducting training programs on disability awareness and the seamless inclusion of accessible facilities. She has a wealth of experience in marketing. She is well travelled and enjoys the thrill of discovering new places. As an active and accomplished individual she is passionate about our dream of making the world accessible to all.

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Bill Forrester grew up with travelling as a child. He has visited over 32 countries and owns and operates four retail travel agencies in

Melbourne Australia. Four years ago he became so frustrated with the lack of accessibility information on destinations that he had visited and knew that he, in partnership with Deborah Davis, formed Travability an organisation dedicated to providing detailed information on accessibility. He has become a passionate advocate of Universal Design and social sustainability. He recently spoke at the Inaugural Access Tourism New Zealand conference in Auckland and in January gave the opening address at the SATH World Congress in Florida.

How simple ingenuity can make an experience truly Inclusive

*Bill Forrester and Deborah Davis
Co-Founders Travability*



On a recent visit to Florida I was able to catch up with Travability's co-founder Deborah Davis. I was determined to fulfill an ambition of mine and see the Everglades from an Airboat. After spending a

day visiting operators I was getting disheartened as I wanted to include Deborah in the adventure. Most of the airboats said they were accessible but on closer examination their definition was that they would lift a person with a disability into a standard airboat and expect a companion to make sure they would fall out of the boat.

Perhaps it shouldn't have come as a surprise when I called in at the last operator on my list Coopertown Airboats. Their sign did say they were the original after all.



Coopertown had a completely different attitude and had two airboats that they had modified to take a wheelchair. The following day Deb and I returned for our outing on the Everglades.

The “can-do” attitude was everywhere including being shown through their nature enclosure while the boat was prepared.

The dock was level and an easy roll down from the greeting area, a flat board was laid out into the boat where Deb’s chair was securely tied down with ratchet straps to special brackets on the front of the boat. Her chair backed up against the front seat allowing me to be within easy talking distance to share the fun.



Coopertown's ingenuity wasn't done just yet. To keep Deborah secure in her chair they had a standard builders lifting brace, a strong webbing belt with velcro, that they wrapped around her waist and the back of her chair to give her total security.

After some initial apprehension we were off to explore the Everglades and a fun afternoon with the bird life and local alligators.

The key difference here was the approach and a recognition that with a few simple modifications a person could not just be accommodated but feel like a truly valued customer by an organization that not only understood her needs but also her fears. That understanding made for a really enjoyable afternoon and something all tourist operators could learn from no matter what size they are.



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Albert Park, Melbourne Australia

An inclusive parkland with activities for all abilities

Just five kilometres south of Australia's second largest city, Melbourne lies a tranquil 560 acre parkland surrounding a lake of 120 acres. Albert Park and Albert Park lake have become well known to the rest of the world for the Melbourne Formula One Grand Prix. The street circuit surrounds the lake in a unique setting.



The area was originally part of the Yarra River delta and was nothing more than a series of lagoons and swamp land. It wasn't until 1873 that much of the silt was extracted from the lagoons to form a continuous and permanent lake with the surrounding area being

built up into parkland.

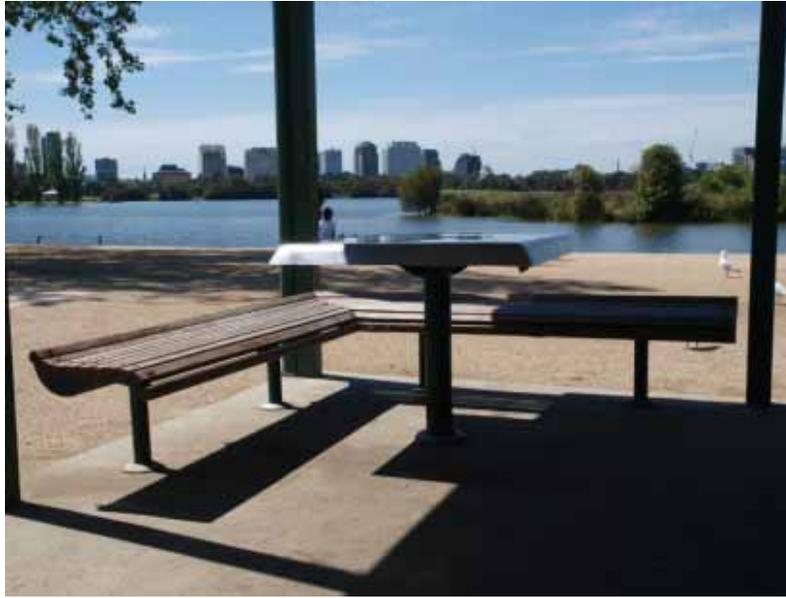
Today the park is a major recreational area for the city of Melbourne including picnic areas, playing fields, playgrounds, walks, fishing, sailing and the Melbourne Aquatic Centre.

Over recent years the park has developed into an area that caters for and encourages participation by people of all abilities.

Picnic facilities

The park has nine major picnic areas, three of those are large grassed areas with easy access while four, Swan, Coot, Cormorant, and the Community Playground have fully accessible picnic pavilions complete with roll under tables. The unique feature of all of these pavilions is that all of the tables have a roll under section that will cater for two wheelchairs. All four of those picnic areas have accessible toilet facilities within an easy roll from either the carpark or the picnic area.





Trails and paths

The entire Albert Park area is flat as it surrounds the lake. The lake is the feature of the park. The paths around the lake are all wide and flat with the surface varying from sealed concrete to hard packed fine gravel and all give spectacular views over the lake and park and back towards the city skyline. Fishing is an active pastime in Albert Park lake and the trails give direct access to the lake edge for people using wheelchairs.





Playgrounds

The park has two unique facilities for families or groups with a disabled member. At the Coot picnic ground there is a wheelchair swing. The community playground is a large wooden play area. Through the centre of the playground is level ramped section allowing either children or parents with a disability to join in the fun with the rest of the family or group. The ramped area gives access to a central sitting area.





Sailing

The size and sheltered nature of Albert Park Lake has long made it a mecca for sailing, especially with lightweight skiffs. In recent years it has become the perfect venue for a program called sailability. Sailability is a program that operates around the world and is designed to teach everyone to sail. It is often referred to as a disabled sailing program, but the access dingy was originally designed to teach all comers to sail as the ballasted boat removed the fear of capsizing. That feature and its joystick controls makes it perfect for people with disabilities to enjoy sailing. Albert Park offers sheltered water, direct wheelchair accessible floating jetties and a lift for getting into the boat.





Melbourne Sports and Aquatic Centre.

The Melbourne Sports and Aquatic Centre is Melbourne's premier swimming centre and has hosted major sporting events including the 2006 Commonwealth Games, 2007 FINA World Swimming Championships and the Deaflympic Games. It boasts a 75 metre indoor pool, a 50 metre outdoor pool, 10 court squash facility with international standard glass show court, 12 court badminton stadium, 27 table tennis facility, 10 court basketball facility including the 1800 seat show court and 3 volleyball Courts. The MSAC facility has state of the art equipment for access to the pools and changing areas.



***Bill Forrester and Deborah Davis
Co-Founders Travability***



Gerald Adams

Manager, Online Services

Since 2002, Gerald Adams has been developing programs to support Scootaround's national marketing efforts. He prefers a hands-on approach to the job and assists various Scootaround divisions with everything from mobility product selection and testing to working directly with the customer. When he's not out facilitating Scootaround's rental programs at some of the largest conventions and events across the country, you'll find him at Head Office working with the Scootaround team to support the services on which their valued customers depend

Mobility Equipment for Leisure

"He enjoys true leisure who has time to improve his soul's estate." - Henry David Thoreau.

Duties and responsibilities are a part of life. It is our diligence in carrying out our respective tasks that keeps our individual worlds from spinning out of control. But as important as our responsibilities to others is our responsibility to ourselves. The pursuit of relaxation and happiness through leisure time is an important part of life for many. Even the medical profession agrees that leisure time is essential and contributes to our well being.

One of the most beneficial ways of spend leisure time is to maintain a healthy lifestyle through physical activity. The goal is simple; get out and enjoy life by taking advantage of the activities that are available to us.

But what if we rely on mobility equipment as our main form of conveyance? Is there equipment available that will allow us to take part in the activities that we wish to explore and enjoy? Are there companies and manufacturers that see the growing need for equipment advances and who are willing to produce devices that fulfill our changing requirements. Will this equipment afford us the same options and opportunities so we can do all there is to do?

The answer is **yes!**

With today's expanding market of mobility products, it's become much easier to choose the right type of equipment for many different types of activities. Manufacturers exist who take the

business of mobility very seriously and who make it their goal to provide suitable mobility equipment that helps to enrich the lives of those with physical challenges.



Form and Function

Feel like getting in the water for a swim in your local pool? We have a chair for that! Several companies now manufacture aquatic wheelchairs that are designed for use in and around water. This gives the rider complete access to appropriately shallow swimming pools and can even be used in various water spas and showers. The need is obvious and smart manufacturers are acting accordingly.

Perhaps competitive sports are more your style. If you wish to play basketball, softball, ping pong or even rugby, we have a chair for

that too! For example, Rugby-specific chairs are designed and manufactured with the sport in mind. Manufacturers have even modified the chairs to be position-specific; forwards and offensive players have chairs outfit with offensive wings while defensive player chairs have no wings and are slightly elongated with added surface area to defend against opponents.

How about mobility scooters for the travel-minded? We have a mobility device for that! The Freerider Corporation makes the Luggie Portable Travel scooter that remains in one complete piece as you fold it down to fit inside its own travel suitcase. The need for a truly compact travel scooter was voiced by mobility scooter users and the manufacturer acted accordingly to bring it to market. Their innovation has resulted in benefits that are felt across the board -- from the rider who has expanded travel options right through to the manufacturer who has opened a new market for their products.



An Expanding Market for Mobility Equipment

In the year 2000, approximately 605 million people worldwide were 60 years or older. By 2050, that number is expected to be close to 2 billion. This represents both an amazing challenge and an amazing opportunity.

In the mid-1990's a small company was launched to support the growing need for mobility equipment rentals across North America. Scootaround Inc. began offering rental services to all types of travelers. Their approach was simple; encourage travelers to leave their mobility equipment at home and instead, have a rental unit delivered and waiting at their point of destination.



Now Scootaround has become the worldwide leader in accessible and mobility solutions and continues to serve the traveling public through an expanding suite of services. In addition to rental programs for North America and cruise ports worldwide, the company now offers equipment repair services for the airline

industry through the Scootaround Optimum Service division (SOS). They also offer their Total Mobility Management program to convention and meeting planners and to the nation's largest Convention facilities. Their website (www.scootaround.com) allows for online bookings in popular tourist locations and provides tips and articles designed to enhance the traveling experiences for their customers.

What's Next?

As our population ages and expands, manufacturers must listen to the concerns being voiced by this community and continue to develop new products to meet their needs. Service providers like Scootaround must also continue to develop additional services to support the needs of their customers and for travelers at home and abroad.

Today's innovative equipment and mobility solutions help us deal with some of the physical limitations of "getting out there". These advancements really have given us the ability to better enjoy the activities we need to be fulfilled. Let's take advantage of these innovations to stay active, to keep moving and to keep building activity into our everyday lives.



Gerald Adams, Manager, Online Services Scootaround Inc.



Andrew J. Garnett, has over ten years of leadership within the Special Needs industry, as an advocate, educator, consultant and service provider. Known worldwide for his expertise, Andrew helps shape industry policy vessel design for the cruise industry.

An advocate for the disabled and with a vision to “dissolve travel barriers”, Andrew founded Special Needs Group / Special Needs at Sea in 2007, creating a company that quickly became the category leader.

He holds an economics degree from the University of Florida, and is known for his ability to combine the philanthropic aspects of his industry with business acumen.

Andrew J. Garnett

President and CEO

Special Needs Group, Inc.

TRAVELERS WITH DISABILITIES FULFILL VACATION DREAMS

One in seven persons in the U.S. has some form of disability; one in five families is touched. And whether for vacation, business or to attend special events, these individuals –and their families– want and need to travel.

Special Needs Group (www.specialneedsgroup.com) is an essential resource for providing wheelchairs, motorized scooters, power chairs, oxygen equipment, patient lifts, bed & bath safety equipment, hospital beds and other special needs aides for persons with disabilities.

The company delivers directly to cruise ships, hotels, resorts, convention centers, theme parks and other venues worldwide. Services are customized, and everyone can be accommodated, from infants to individuals weighing over 500 pounds.

Between 2009 and 2012, 52 new ships were delivered or will be delivered within the cruise industry. This recent building boom foreshadowed the future of cruising. Cruise lines went large building ships such as Royal Caribbean Cruises' 5,400-passenger *Allure of the Seas* and *Oasis of the Seas*; Disney Cruise Lines' 4,000-passenger *Dream*; and Norwegian Cruise Lines' 4,200-passenger *Epic*.

Additionally, by 2015, the percentage of persons 65 or over is expected to jump to nearly 25 percent of the population in Europe and 20 percent in the U.S. This so called "Silver Segment" of the population has the time and resources to travel. They also tend to

have special needs relating to hearing loss, diminished vision, limited mobility, breathing problems and other consequences of aging.

With increased ship lengths—1,184 feet from bow to stern for *Oasis* and *Allure* —and the ageing population, more and more cruisers are requiring wheelchairs, scooters, walkers and other mobility aides to navigate these newer ships. As a result, Special Needs Group grew by 50 percent in 2010, zooming from a virtually unknown company to a category leader. Since its inception in 2007, Special Needs Group now has the ability to assist persons in 55 cities in 20 countries around the world.

Clients like Shari Tetrick says the scooter she rented for her husband, Kelly, prior to their cruise changed the entire trip. “Kelly gets around fine at home, but on a large ship and shore excursions, I knew it would be difficult. Originally, Kelly didn’t want a scooter, but I wasn’t going to let anything ruin this cruise.”

As importantly, the wheelchair, scooter, oxygen and other rental aides make travel accessible for persons with temporary needs like Gina Morris who rented a scooter when she injured her leg before her cruise.

“My goal is to ensure that no one misses an opportunity to see the world or join a family vacation because of a physical impairment,” says Andrew J. Garnett, president and CEO of Special Needs Group. “Even if travelers have their own equipment, wheelchairs and scooters can be a hassle to transport, and there’s always the worry of damage or loss. We end the worry with customized, on-site delivery and pick-up.”

For the 53 million Americans with limited mobility, oxygen requirements or other form of physical limitation who want to travel, accessible features are not only an option, but a requirement.



Andrew J. Garnett

President and CEO

Special Needs Group, Inc.



Liz Hamill began experiencing chronic pain when she was 28 years old. Naturally, she decided to become a travel writer soon afterward. A graduate of Stanford University with a B.A. in English Literature, Liz writes a blog titled [Travels With Pain](#). Her first book on the topic of travel with a hidden disability, [The Imperfect Traveler's Guide to Traveling With Pain](#), is coming out in April of 2011. Her travel articles and posts have also appeared in the [Rolling Rains Report](#), [AbilityTrip.com](#), and the [San Francisco Chronicle](#).

Walt Disney Theme Parks Lead the Way to Inclusive Play

Liz Hamill

When it comes to creating the ultimate inclusive playground, nobody does it better than Disney. In addition to being the “happiest places on earth”, the Disneyland and Walt Disney World theme parks exceed the US ADA minimums for accessibility of recreation facilities. These two parks embody not just the letter, but the spirit of Article 30 of the UN Convention on the Rights of Persons with Disabilities. Without prodding by any government body, Disney has paved a path to genuine inclusion in these parks—kids of all ages and nearly all physical and mental conditions can come out to play.

A Walt Disney theme park environment presents significant challenges to people with disabilities. To see a minimum number of shows and ride a minimum of rides, patrons must negotiate miles of varied terrain. During the summer and holiday times, hundreds of thousands of people pack the parks, creating intensely crowded conditions. Rides range from short, sedate mini-train trips designed for small children up to high-intensity roller coasters and free-fall drops. At the Disney parks, even the movie-themed children’s rides like *A Bug’s Life* are designed to appeal to all the senses, including motion, surround sound, and scents that match the ride’s action. Children of all ages stay at the themed resorts operated by Disney for weeks at a time, running themselves ragged revisiting their favorite rides, shows, shops, and landscapes. It takes a great deal of energy to do justice to a visit to Disneyland and California Adventure in Anaheim, California; Walt Disney World with its four separate

amusement parks and two dozen on-site resorts could take months of intensive exploration before a visitor could claim expertise of all its attractions.

And yet, both Disneyland and Walt Disney World roll the red carpet down the ramp, taking pains to include as many people of as many different ability levels as can afford a ticket.

Mobility Aids

At all of the Anaheim and Orlando Disney Parks, guests can rent either wheelchairs or ECVs for ease of mobility around the parks. Guests are also welcome to bring their own chairs or scooters, or to rent them from nearby medical equipment shops (an option that tends to be cheaper than renting directly from the Disney parks). Some equipment rental companies will deliver an ECV right to the gates of the park for a guest who's reserved in advance.

Wheelchair users can ride most Disney rides. A tiny minority of rides require guests to walk. The vast majority of the rides and attractions divide into two categories—those that let wheelchair and ECV riders stay in their vehicles for the duration of the ride, and those that require that riders transfer from their chair or ECV to the ride seat. The park provides transfer access vehicles for some of the transfer-required rides, to make it easier for guests to make the transfer.

Given the sheer number of rides in Disneyland and Disneyworld, it's possible for chair users who can't transfer to spend a very, very full

day at the park playing on the attractions that let them remain in their own conveyances.

Audio and Visual Aids

In 2010 Walt Disney World Orlando rolled out a new and improved device for their visually impaired guests. The *Handheld Assistive Device* provides in-depth audio descriptions of the visual aspects of rides, grounds, parades, and shows.

Operating on a wireless network that lets the device “know where it is,” the Handheld Assistive Device also provides amplified audio for shows, closed captioning for TV-style portions of pre-ride line entertainment, and captioning for rides that have an audio component.

In addition to the Handheld Assistive Device, visually disabled guests can also get Braille park guidebooks and a more basic digital audio tour of the park they’re visiting.

Hard-of-hearing guests can select from a variety of captioning and interpretive devices and services, including reflective captioning in theater attractions, handheld captioning devices, pre-show (in-queue) video captioning, and sign language interpreters.

Pregnant Women and Family Accommodations

Like wheelchairs and ECVs, Disney rents strollers to parents who haven’t brought theirs along. And like the wheelchairs and ECVs, Disney doesn’t charge cheaply for their rental strollers.

Moms and dads of very little kids love the Baby Care Centers that generally appear near the First Aid stations at most Disney parks. (The Water Parks don't have Baby Care Centers, probably because they don't attract as many parents toting kids under two years old.)

Baby Care Centers at Disney parks have couches in front of TVs to distract older kids, nursing rooms with rocking chairs, changing tables, sinks, and of course plenty of baby necessities for sale (formula, diapers, bottles, nipples, baby foods, sunscreen, and so on) just in case a mom has forgotten anything. Pregnant women are welcome in the Baby Centers, as are dads.

Best of all, the Baby Care Centers offer exhausted moms and moms-to-be a place to take 15 minutes off their feet in the air-conditioned shade.

Hidden Disability Accommodations

Disney park guests with hidden disabilities and conditions that aren't usually viewed as "disabilities" will find accommodations as well. Perhaps the single best thing Disney's got for people with chronic physical conditions, both hidden and visible, is the Guest Assistance Card.

Available at Guest Relations from all the Disney parks, the free-with-admission *Guest Assistance Card* (GAC) provides a discrete and easy to use shortcut for both park guests and cast members. The GAC describes what kind of assistance or accommodation the guest needs. For example, a family with an autistic child or an adult with an anxiety disorder show the card at the entrance to a line for a ride.

The card tells the cast member to take the holder and his or her companions out of line and show them to a quiet, uncrowded area “behind the scenes.” There the guests wait about as long as they would have in line, then get to board and enjoy the ride. A guest with chronic pain is offered the same service, including a place to sit down while she waits. Another guest with low vision will be seated at the front of shows. Guests who use wheelchairs but have enough mobility to walk from chair to ride use their GACs to park their chairs and access to an exit that doesn’t require crossing the ride’s tracks with the chair.

Motion sickness makes many rides less than fun for theme park patrons, and on some rides the crowded conditions can heighten anxiety to an unmanageable level. Seizure disorders triggered by flashing strobe lights make high-intensity rides less thrilling and more dangerous.

To make it possible for people with these invisible disabilities to enjoy the visual and audio journey of a ride like Finding Nemo at Disneyland without the movement of the jam-packed submarine, Disney has created a ride with the same view, minus the problematic aspects. Patrons can request the alternative, which is a showing of the same film that displays throughout the ride, but in an uncrowded theater-like setting. This type of alternative also pops up throughout the other parks, like Mission: SPACE in Disneyworld.

Restrooms

Restrooms at Disney parks are probably the best amusement park bathrooms in the world. Newcomers to the parks may find the

restroom signs a bit too subtle at first—they tend to blend into the décor of the “lands” and “worlds.” But once inside, there’s always a member of the cleaning staff in the restrooms. Ladies’ facilities include changing tables and enough stalls to keep lines short most of the time. Most of the big restrooms have at least one accessible stall, and companion-assist restrooms dot each park.

Genuine Inclusion

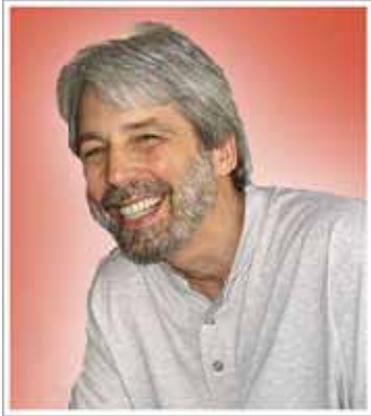
As marvelous as all the technical and personal accessible features Disney theme parks offer to their disabled guests, it’s not those things alone that provide the feeling of genuine, playful inclusion that Disney achieves so effortfully. What makes it work is the attitude Disney cultivates at its park—an attitude that could easily and cheaply be adopted by other theme parks, museums, monuments, malls, parks, and stadiums.

Disney doesn’t treat its disabled guests like charity cases or victims. It treats them like *customers*. While some of its accessibility features come free, others cost money that Disney knows disabled people have. And Disney doesn’t offer free or discounted admission to disabled park patrons (excepting critically ill children visiting as part of the Make a Wish foundation or a similar program). Major tourist attractions, sporting arenas, and parks around the world could follow in Disney’s footsteps, creating their own versions of the GAC, licensing the technology of the Handheld Assistive Device, and thus drawing customers from the fastest growing minority group in the world.

Disney theme parks have found the leading edge of the wave—they're aware that people with all kinds of disabilities have discretionary income to spend and a strong desire to get out into the world and play. As a result of their universal designs and inclusive attitude, Disney takes in a significant share of the tens of billions of dollars that PwD spend on travel and play each year. With that money, they invest in new technologies that make their parks even more inclusive, and thus more profitable. As others study and mimic Disney's example, the world of play will open wide for Pwd of all ages and ability levels.



Liz Hamill



*Scott Rains writes on travel and issues of interest to people with disabilities. His work appears in numerous publications and online at RollingRains.com. He is the founder of the global forum on inclusive tourism, *Tour Watch*, and has worked worldwide as an advocate for inclusive tourism. You can reach him at srains@oco.net .*

<http://rollingrains.com/>

ACCESSIBILITY IS *NOT* INCLUSION

Dr. SCOTT RAINS



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

Historically, accessibility was the rallying cry of a political movement springing from the civil rights era of the 1970s. Inclusion is its offspring — a goal that reflects a globalized network where freedom of movement and the full participation of all is taken for granted — and enshrined as a right.

Economically, inclusion expands your market. It just makes good business sense. Advertising persuades a customer they need your

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

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

Accessibility looks backward. It goes halfway toward overcoming outmoded and artificial standards of what — and who — is "normal." Accessibility too often becomes "mere compliance" — obsession with checklists, concern that people with disabilities are risk management problems. Slipping down that backwards-facing slide, accessibility accepts performance according to the standard of the "least worst" — aiming only for whatever minimum can be codified after the political compromise of legislation, regulation and code enforcement. It establishes a floor, but often assumes the ceiling is out of reach.

INCLUSION: ABOUT COMMUNITY

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

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

The positive impact of a playground is easily measured on a community. Inclusion challenges the community to be certain it is measuring the impact of good design on traditionally overlooked community members. It goes beyond measurement of physical infrastructure to record the increase in social capital and draws new community members into full participation in the act of doing so.

The Institute for Human-Centered Design explains how Universal Design (modeled on the concept of inclusion) pushes beyond mere access:

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

Universal Design is also called Inclusive Design, Design-for-All and Lifespan Design. It is not a design style but an orientation to any design process that starts with a responsibility to the experience of the user.

Universal Design and green design are comfortably two sides of the same coin, but at different evolutionary stages. Green design focuses on environmental sustainability, Universal Design on social sustainability (from www.adaptenv.org).

INCLUSION: A 21ST CENTURY VISION

The word “universal” doesn’t mean “one-size-fits-all.” Such a goal is impossible. Even in a single person’s lifetime one’s stature, ability, and desires change. So some prefer the term “Inclusive Design” to signal that inclusion makes the best of accessibility socially sustainable by being intensely engaged in problem-solving with those who are disadvantaged by what passes for normal.

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

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

At election time, remind decision makers of the value of an enthusiastically loyal constituency (that has previously been underserved). Playgrounds get out the vote, too.

Accessibility is doing *for* — a 20th-century task. Inclusion is doing *with* — a 21st-century vision. Which approach makes for stronger communities?



Scott Rains,

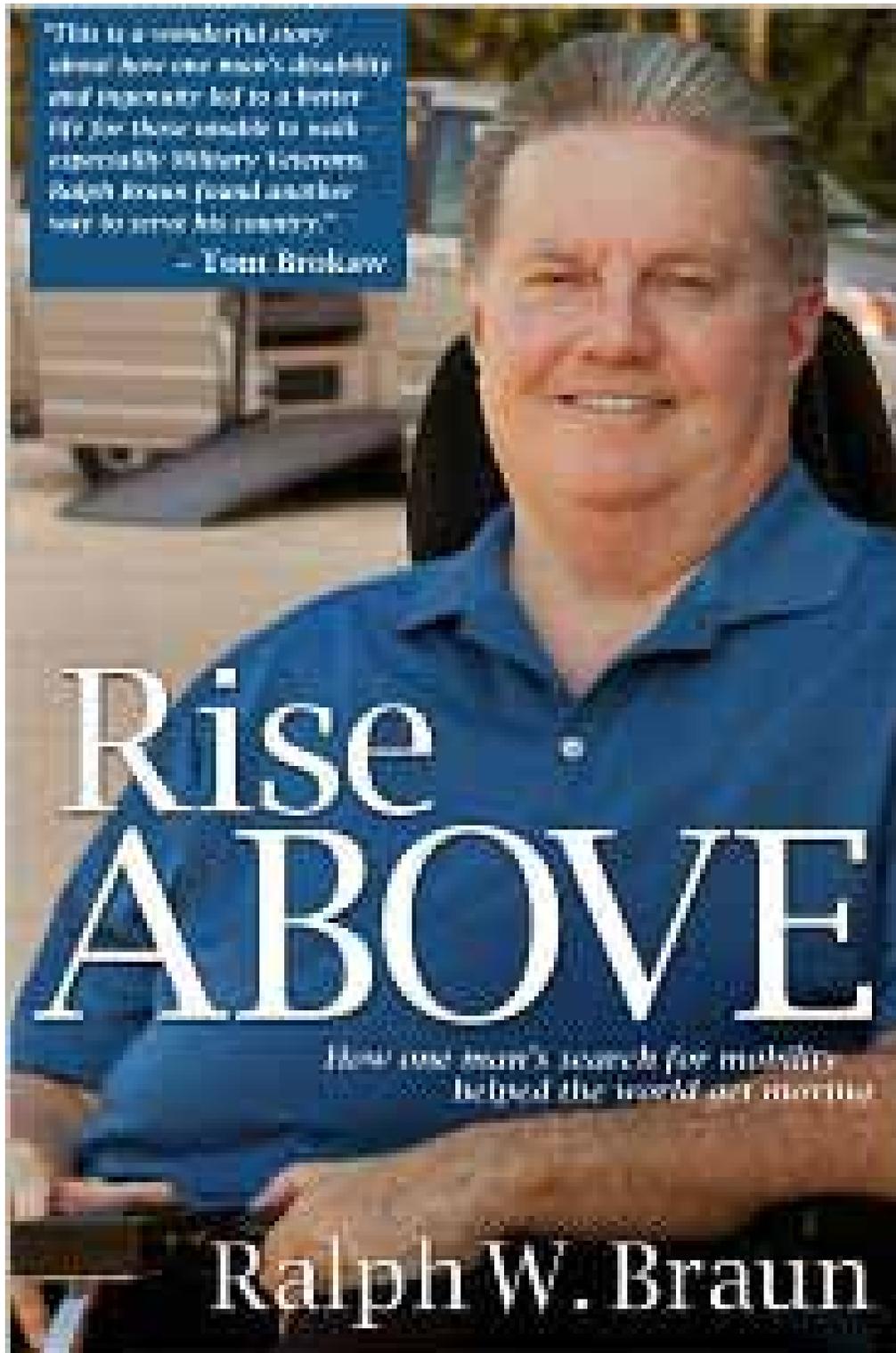
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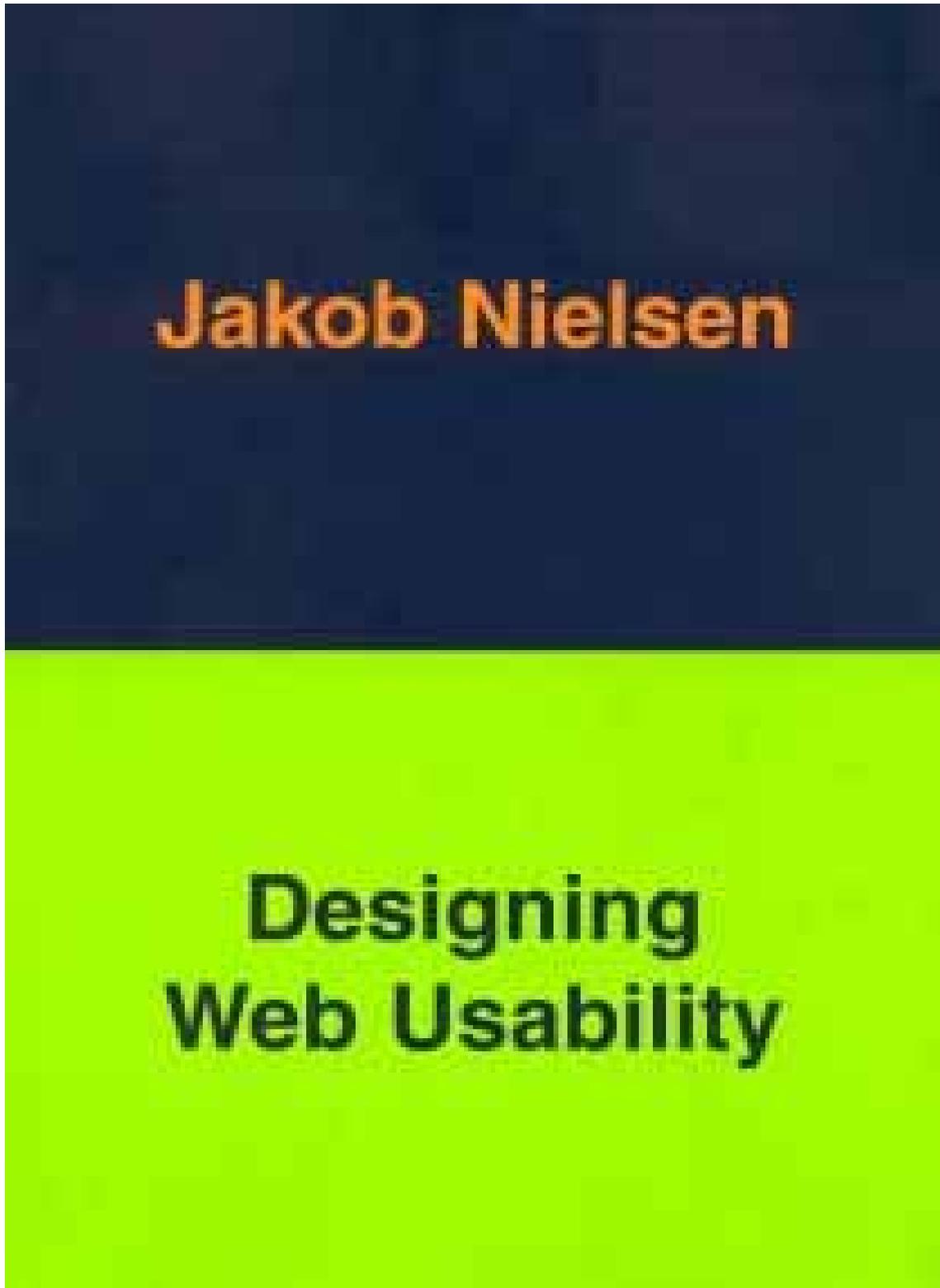
(This article first appeared in New Mobility magazine.)

Book Received:

1.



2.



Appeal:

1.

Concern for the people in devastated areas

Dear my friends,

I hope this finds you well. This week is the beginning of Cherry blossom season in Japan. However, it does not seem as cheerful this year.

As you have been hearing and reading about, Japan has been struck by the huge earthquakes, the tsunami, and now the nuclear reactor threat. The series of three disasters has completely damaged the society as a whole. I am writing to inform you with the situations and to ask you for any suggestions to make things better at the devastated areas.

Two weeks after the major earthquake occurred, I visited the stricken area with my colleagues from the University of Tokyo and my company staffs.

Seeing the devastated area and talking with some of the people there, I realized the severity of the situation. What I am worried about the most now is the psychological impact on the victims. Not to mention that they have been deeply hurt, they still fear for the potential disasters to come. For instance;

1) Earthquakes – The possibility of more earthquakes (bigger than magnitude 7) to hit in the next three months can be as high as 30 percent. The



three major earthquakes have damaged the coastline, which spans across 500 km. The aftershocks of magnitude 5 or bigger have hit approximately 370 times.

2) Tsunami – Most of the ports along the coast had measures for prevention of catastrophes from tsunami. Some even had breakwaters that are 60 meters under the water and 10 meters above the water.



Nevertheless, a series of 20 meters–high tsunami destroyed the breakwaters and the local towns.

3) Nuclear reactor – They are still at the temperature much higher than they need to be. What is worse, the radioactive contaminated water is leaking beneath the ground. There are still people left within 30 km from the reactors, who cannot



move for the lack of means to evacuate. Although the rice-planting season is around the corner, it will be difficult in the surrounding area of 600 km. In addition, all the other farming and marine products are heavily damaged.

At the same time we wish this type of accidents would not happen at the other 54 nuclear reactors, we will be about one third short of electricity in the coming summer.

Although people are motivated to restore their towns and

communities at the moment, I am concerned that the pain they experience would not be healed easily. Having lost family members, friends, and places to live, it will be inevitable that their motivations would fade away. I would like to do something to help the people by starting projects of solving the social issues created by the disasters. If you have any ideas, please share them with us. We appreciate your considerations.

With their loved ones still being missing, people can not accept the situation nor think about the future. That is, however, why I feel we should be the ones to heal them through conversations and to look at their future.

Sincerely,

Satoshi Nakagawa

Project Professor/ The University of Tokyo

CEO tripod design

2.



International Exhibition of “Designers United for Japan”

An 8.9 massive magnitude earthquake hit Japan north of Tokyo on March 11th, 2011 causing havoc with tsunami, blackouts, fire, and nuclear meltdown. Over 20,000 people are dead or are missing still unaccounted for and now nuclear catastrophic meltdown threatens the remaining.

Government and many institutions are helping by sending rescue teams and relief funds, but as an individual, you can also contribute and motivate others to help for the cause. We are all

trying to find ways to help devastated Japan. As designers what can we do? We have a responsibility to respond as a community.

CALL FOR ENTRIES
INTERNATIONAL EXHIBITION OF



UsabilityMatters.Org (UMO) a not for profit organization works for design awareness took a step to initiate International Exhibition of ' Designers United for Japan' to boost their morale and inspire people to donate for the Japan. UMO invites designers, illustrators, artists, cartoonists, photographers, design students and enthusiasts from all over the world to design a poster that inspires Japan and helps them resurrect themselves from the aftermath of earthquake, tsunami and nuclear meltdown.

More details can be found at <http://www.usabilitymatters.org/> Participate, promote and show your empathy

News:

1.

IDR: WHAT TOOL?

WWW.INCLUSIVEDESIGNRESEARCH.ORG

APRIL 2011

ISSUE 7

"EASE OF USE" IS NOW SO IMPORTANT TO THE PUBLIC THAT IT IS NOW EQUAL IN IMPORTANCE TO THE DIMENSION OF "HIGH QUALITY"
- THE PHILIPS INDEX

Over the years, there have been a number of tools and methods developed to support inclusive design. However, there is a lack of evidence of how effective, or to what extent, these tools are used by design practitioners. The Inclusive Design Research group have conducted a study with both professional designers and design students, and have evaluated a selected range of inclusive design tools.



TOOLS FOR INCLUSIVE DESIGN

It has been found that designers have little awareness of the tools available and there is a significant difference between the viewpoints of professional designers and design students. The interface and visual presentation tools also have a great impact on their perceived usefulness. The insights gained from the study are being used to assist the development of new tools that communicate user data to designers.

A number of tools were selected for the evaluation, including:

- Design for Ageing Network (DAN) Teaching Pack
- Ergo-CES (A searchable database with people and product information, allowing comparative visualisation; prototype available for testing at the evaluation workshop)
- Impairment simulator
- Inclusive design toolkit: freely available online.
- Involving with people book
- MIRROR (A web-based tool under development, with Means for Human Information Retrieval, Representation, Organisation and Reflection; demonstration available at the evaluation workshop)



CHRIS MCKINLEY

Chris McKinley is a graduate of the Royal College of Art and Imperial College's joint IDE (Industrial Design Engineering) course, where he explored interactions within the home; how lighting, furnishing and household objects could be designed with intent, to enhance experience, independence and wellbeing.

He is currently undertaking a PhD at the School of Engineering and Design in Brunel University. His research is exploring the development of tools and techniques for 'human information' transfer to assist designers in gaining insight, inspiration and information about those they design for.

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UPDATES

DR. HUA DONG TO PRESENT AT INCLUDE CONFERENCE

Two research papers will be presented to design professionals, students and industry by Dr Hua Dong at the Include conference. The papers cover:

- Inclusive design in China
- Tools for students and professionals in inclusive design

UD2011 IN HAMAMATSU

Another paper, 'Inclusive data communication: a multidisciplinary approach', which was included in the UD2011 Hamamatsu conference is soon to be made publicly available.

Join us on Facebook, where we try to post more regular updates about inclusive design. To join our group click [here](#).



EVENTS

STUDENT RESEARCH CONFERENCE
TONGJI UNIVERSITY, SHANGHAI
APRIL 24

USABILITY WEEK 2011
LONDON
APRIL 5 - 8

IDSA 16 CONFERENCE
DESIGN 4 2011
PHOENIX ISLAND SCHOOL OF
DESIGN
APRIL 5 - 8

INCLUSIVE DESIGN RESEARCH UK (DHFB),
SCHOOL OF ENGINEERING AND DESIGN,
BRUNEL UNIVERSITY, UERB DGE UERB 0PH

ENABLING ACCESSIBLE TECHNOLOGY IS A GROWTH OPPORTUNITY, IT MEETS CUSTOMER NEEDS, AND IT'S THE RIGHT THING TO DO.
- STEVE BALLMER, CEO MICROSOFT

The basic premise behind inclusive design is that the design of products and services can exclude and discriminate against certain groups in society. This new concept not only recognises the diversity of people, but also represents a fundamental shift in perspectives – from considering people in environments as being disabled, to considering environments and products as being disabling. This week we look to India for examples of inclusive design in action.



INCLUSIVE INDIA

India is known the world over for its cultural, linguistic and biological diversities. Thus its people are inherently familiar to the idea of inclusion in various ways. Genuine attempts are being made by Government organizations and Non-government groups in the country, some of the results of these efforts are as follows:

- In the past decade many films were made about social inclusion of the visually impaired, hearing impaired, elderly, dyslexic, autistic, Schizophrenic, Dementia affected etc. With Indian productions not only being very popular mass entertainment in India but also abroad, this media has provided a significant impact in raising the public empathy towards differently-abled people.
- "Design for All Institute of India" started in February 2006 regularly brings out an online Journal dedicated to Universal Design. It also holds seminars and online discussions with designer groups in India. It has done much to increase the awareness of UD among design community.
- Since 2005, Samaritiya, a charity trust for people with disabilities, is assisting the Indian Railways towards inclusion.

(This weeks content is from Prof. S. Balaram's article in AIDesign magazine, which is now available. To get your copy, email inclusiveDesignresearch@gmail.com.)



MEMBER PROFILE: DR. XUAN ZONG

Xuan Zong is an Associate Professor in Architecture. She has a bachelor's degree in Architecture Design and a PhD in Architecture Design and Theory both from Tongji University, China. She has contributed to many design projects (e.g. Stadiums, Museums) as an architect and her research interests are large-scale building structures and modular building. She has an increasing interest in inclusive design in housing and public buildings.

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SHANGHAI 200092, P.R. CHINA | TEL: 0086-21-6500076 | EMAIL: INCLUSIVEDESIGNRESEARCH@GMAIL.COM



UPDATES

ERGO CES

We are now adding Chinese data to Ergo CES, which includes up to date ergonomic and ethnological information on Chinese anthropometrics and lifestyles.

A poster about the latest development of the ErgoCES has been presented at the 3rd International Materials Education Symposium (7th and 8th April 2011, Murray Edwards College) at the University of Cambridge. There were over 100 participants from more than 20 countries at the symposium, and many showed an interest in the ErgoCES poster.

Join us on Facebook, where we try to post more regular updates about inclusive design. To join our group click [here](#).



EVENTS

INCD LUNCH & LEARN LECTURE
INSTITUTE FOR HUMAN CENTERED
DESIGN, BOSTON, MA
APRIL 13

ECD DESIGN FAIR SPRING 2011
THE WATERHOUSE, SHANGHAI
APRIL 14

MEETING OF MMDS
BRITISH MUSEUM, LONDON
MAY 5

INCLUSIVE DESIGN RESEARCH (UK) LTD,
SCHOOL OF ENGINEERING AND DESIGN,
BRUNEL UNIVERSITY, UXPIDGE UXP0PH



Himalaya on Wheels

Himalaya on Wheels invites you to explore the spectacular mountain region of Ladakh in your wheelchairs, with your family and friends. RAGIR, a group of people with disabilities, has helped identify sites you can visit, sometimes with a little help, to get a glimpse of the Ladakhi way of life. You will be accompanied by a Helper and a Driver who have been specially trained to make your journey through Ladakh comfortable. A guide book will tell you the history of each place you will visit along with details of the accessibility issues there.

If you do not use a wheelchair and would like us to organize your Ladakh holiday for you write us at travel@anandholidays.com or call us +91 9900 342 073.

What to do there

The first day of any trip to Ladakh is a mandatory day of rest, giving the body time to get used to the high altitude with its low oxygen levels. Try not to sleep during the day. Read a book (the guide book!), chat with friends, walk in the view of the mountains or just lie. Drink a lot of water throughout your life and especially on the first day.

While headaches are normal, any sign of discomfort beyond that needs the attention of a doctor. It is better to take a little pain-killer before the early signs of high altitude sickness. Please read the details in the guide book.



Once you are better adjusted to the high altitude, get ready to start the adventures of Day 10th and 11th; we the Helper or Driver will take a spectacular path through the rugged mountains, on a little shopping and watch a cultural programme in the evening. Shopping will include buying the typical Ladakhi accessories as well as products made out of wool by local weavers. The camp at Uley Tolpo will give you views of the towering peaks around and the quietness there before, while you make your way through corridors. If you choose to stay for an additional day, you can hold your breath at the beautiful Pangong Lake (as known by Anne Cleve in "The Snow Bird") or the Tibetan houses of rooms, as that in Ladakh is complete without a bowl of soup or the famous nomadic sheep herders. Also take a cup of the butter tea that is unique to Ladakh.

The climatic disposition of the Ladakh and the range of their seasonal greeting, July will keep you occupied throughout your visit and its surroundings.

Accommodation- Luxury

In Lark, you will stay at the Hotel Grand Chango a 4-star hotel. The hotel is built using local traditional architecture with modern amenities to ensure a comfortable stay. The double-glazed windows and central heating ensure that the rooms are warm even in winter.

FACILITIES

There are 52 Deluxe Rooms and Royal Suites. There is a 24-hour front desk. The hotel has a restaurant and a coffee shop. In addition, there is a doctor on call, in-house laundry and dry cleaning, CCTV for monitoring and internet access.

ACCESSIBILITY

The hotel has a step-free entrance. The hotel provides a narrow wheelchair for accessible guests in the lift which can accommodate six persons.



The guest rooms have a wide door for wheel chairs to go in. There is a small threshold at entrance which is covered with a ramp in one room to make it accessible. The bed and study table are at a convenient height for wheelchair users and there is sufficient maneuvering space.

The shower room (shower door is narrow) (gap is 62 cm of clear space). The hotel wheelchair will have to be used to use the bathroom. There is a 5 cm threshold over which a ramp is placed at the bathroom door.

The wardrobe is 77 cm high with a lower-type lap making it accessible. It will not be possible to enter the shower cubicle using a wheelchair, as there is an floor threshold and a door that is 77 cm wide for the cubicle.

The shower can be used by those who have the option of taking a low step.

ACCOMMODATION - STANDARD

The family-owned 28.28 guest house has newly added four rooms to their existing set of rooms. Of these, they have made two rooms accessible to guests using wheelchairs.

FACILITIES

28.28 guest house is located in one of the beautiful localities of Lark popularly known as Chango, which gives you the flavor of rural Ladakh. There are 17 rooms in the guest house with 24-hour hot-water supply. The guest house provides traditional Ladakhi breakfast for its guests.

ACCESSIBILITY

This guest house is less than 500 meters from the main bus stop. The vehicle can park close to the guest house. The guest house has a step-free entrance with a gentle ramp.

The guest rooms have a 76 cm wide door for wheelchairs to go in. The door of the attached bathroom is 76 cm wide. The wardrobe is 84 cm high with a lower-type lap. There is maneuvering space in front of the water closet and wash basin. There are two grab bars - one horizontal and one vertical - near the water closet and wash basin respectively.

The bed is at a convenient height of about 180 mm from the floor. All beds are easily accessible and are at a height ranging from 900mm to 1100mm.



ULEY TOKPO CAMP

All guests will spend one night at the Uley Tolpo Camp, which is about 2 hours away from Lark. It is set in the middle of an orchard with 180-degree views of the mountains above and the river below.

FACILITIES

The camp has beds with common toilets and bathrooms as well as newer cottages with attached bathrooms. The wind screen provides all round. There is an gymnasium on the campus as well as a lounge with board games, magazines, a TV, etc.

ACCESSIBILITY

The camp has been built with ramps making it step-free. While the beds are too small for a wheelchair to manoeuvre inside, the newer cottages have been built to be accessible. An easy ramp leads inside the room through an 80 cm doorway. The room is spacious enough for a wheelchair, as is the bathroom with a 76 cm doorway.

While there is a ramp to the dining room, if it is found to be too steep, food will be arranged in the lounge area for our guests.

TARIFF

Package	Luxury	Standard
3-night	Rs 10500	Rs 9500
4-night	Rs 14500	Rs 12500

*Cost in Indian rupees per person on twin-sharing basis

*Taxes valid upto 31 March 2012



PRICE INCLUDES
 Stay at category hotel for 2 nights of 3 or 2 nights of 4 and 8 key/drop camp for one night
 Breakfast, Dinner, Pick up from airport, drop to airport
 Mobile for making only 3 placed land or 10 calls
 Recreational limited charges, hotel tax to service permit for Pangong Lake
 Trained driver to help in person using the wheelchair
 Trained driver to help in driving the wheelchair on road
 Soft copy of the go website that lists the accessibility options of each place on the trip
PRICE EXCLUDES
 Airfare from and to Leh, Recreational camera and video courses, key chain to
 Tigo, internet, laundry, phone calls, key personal expenses & extra meals
 Anything not specifically mentioned under "Price Includes"

NORMAL PAYMENT POLICY
 Deposit the entire amount at least 45 days in advance to:
 Name: TMI Responsible Tourism Consultants PvtD
 Bank: HDFC, Branch: Area Regdar Moha, Chennai, A/C No.: 06 10 210880 11118
 By per: Current, RTGS/NEFT #IC: HDFC0004870

NORMAL CANCELLATION POLICY
 Full refund for cancellations up to 90 days in advance, 50% refund for cancellations between 45
 days and 90 days in advance.

PAYMENT OPTIONS
 Direct Bank Transfer or Demand Draft in the name of TMI Responsible Tourism Consultants PvtD
 payable at Chennai to the following details: Area Regdar Moha, Chennai | 600 040, India

HOW TO GET THERE?
 Leh is connected by daily flights to Delhi as well as weekly flights to Jaipur and Shimoga.
 By road, it is a two-day trip from either Shimoga or Manali.

TMI RECOMMENDATION
 Going to Leh means an exceptional experience for you. Most friends and family discussed me, being
 aware of the rugged terrain in the airframe and any limiting problems caused by a high-level
 spinal injury. But I managed well. Initial blocks were caused by my injury and landing on the
 first day, drinking lots of water, using light and using video equipment made my mobility

The natural beauty of Ladakh is incomparable and I would term it as 'Heaven on Earth'. Being a
 wheelchair user, I tend to enjoy nature more as it is usually more accessible. The natural beauty of
 Leh is so magnificent and awe-inspiring that it completely humbles you and creates a sense of
 peace and calm. No wonder I survived so well without mobile or internet connectivity and without
 worrying about time during the six days I spent there.

Each mountain in this dry land is of a different colour. Each view is such that you would want to
 photograph it. Two significant tourist locations are Khumbumga pass, the world's highest motorable
 road, and the Pangong Lake, a 134 km long lake extending from India to Tibet. Being nature's gift,
 both these places are fully accessible. For me, the beauty was so awe-inspiring that it was easy to
 overlook some inaccessibility. However, Ladakhi people are very welcoming and helpful. Members
 of the Himalaya on Wheels team went out of their way to ensure I enjoyed the trip, assisting me
 whenever required. Given a chance, I would not have any year to do this and be one with nature.

By Shivanj Gupta
 Director, Accessibility

HOW YOU MAKE A DIFFERENCE
 Himalaya on Wheels has been set up by Dinesh Anand in India with
 expertise provided by INGER, People's Action Group on Inclusion and
 Rights or INGER is a group of people with disabilities and their
 families who have come together for their collective rights as well as
 to secure livelihood options for people with disabilities. The
 President of INGER, Mr. Mohammed Iqbal, was recently conferred the
 "One to Watch" Award by CNN-IBN. You can see a video about his work
 at <http://www.youtube.com/watch?v=3546kPj0vcs>
 He was conferred the National Film Award for employment of disabled
 persons in December 2010.

Profits from Himalaya on Wheels will flow back to INGER to help them take forward their work.
 During the trip, you will visit the INGER shop 'Jangma Chompa' where their members have
 transformed waste into craft, making beautiful products such as mobile pouches, leather bags,
 shawls, etc. These products are Jangma Chompa's contribution to a cleaner Ladakh and
 towards the economic independence of people with disabilities.

So go ahead, indulge! And do your bit for the land of timeless beauty and opportunity.

To find out more write to info@himalayaonwheels.com or call at +91 9990 110 873.

3. Radio interview of Ms. Ruth Clark



Ms. Ruth Clark

Just finished my interview with Dan, on Dialogues with Dan. We had a great chat about Fashions for People with Disabilities and mentioned my work with Models of Diversity. Have a listen and drop me a note <http://www.rocklandworldradio.com/program/dialogues/>

4. Event: Promoting Tourism for Sustainable Development and Poverty Reduction

By **Scott Rains** on April 9, 2011 2:07 PM

The UN World Tourism Organization published the following press release on the place of tourism in development:

Tourism has been identified by more than half of the world's poorest countries as an effective means to take part in the global economy and reduce poverty. To maximize tourism's role in helping countries reach their development goals, UNWTO has come together with seven UN agencies



and programs to boost tourism as an instrument for development.

Tourism is increasingly a major, if not the main, source of growth, employment, income, and revenue for many of the world's developing countries. The sector is currently the first or second source of export earnings in 20 of the 48 Least Developed Countries (LDCs) and is demonstrating steady growth in at least 10 others. As such, tourism has become one of the main engines of socioeconomic progress for many countries and a development priority for a majority of the LDCs.

In order to better position tourism in the development agenda and maximize this potential, UNWTO has come together with seven UN agencies and programs - the International Labour Organization (ILO), International Trade Centre (ITC), UN Conference on Trade and Development (UNCTAD), UN Development Program (UNDP), UN Industrial Development Organization (UNIDO), UN Educational, Scientific, and Cultural Organization (UNESCO), and the World Trade Organization (WTO) - to create the UN Steering Committee on Tourism for Development (SCTD).

By harnessing the strengths and expertise of each agency and creating synergies between UN organizations, the committee will deliver more coordinated, effective, and efficient technical assistance and support to developing countries.

One of the first activities of the committee will be the holding of a Special Tourism Event at the Fourth UN Conference on Least Developed Countries (LDC-IV) to be celebrated in Istanbul, Turkey, May 10, 2011.

The event, "Promoting Tourism for Sustainable Development and Poverty Reduction," will set the scene for a new international framework for development through tourism, providing

the opportunity for LDCs, UN agencies, and key players of donor countries and other institutions to find ways to foster tourism for development and create mechanisms for LDCs as they seek to combat poverty, diversify their economies, and pursue inclusive growth strategies.

The role of tourism in increasing LDCs' participation in the global economy, and as a means of poverty reduction, will be the focus of the World Export Development Forum (WEDF), the International Trade Centre's flagship event, held this year at LDC-IV in partnership with UNWTO (Istanbul, Turkey, May 10-11, 2011). The WEDF will focus on the role of the private sector for tourism-led growth and inclusive sustainable development through the creation of key pilot projects.

RELEVANT LINKS:

Joint Tourism Special Event - Promoting Tourism for Sustainable Development and Poverty Reduction: www.unwto.org/en/event/promoting-tourism-sustainable-development-and-poverty-reduction

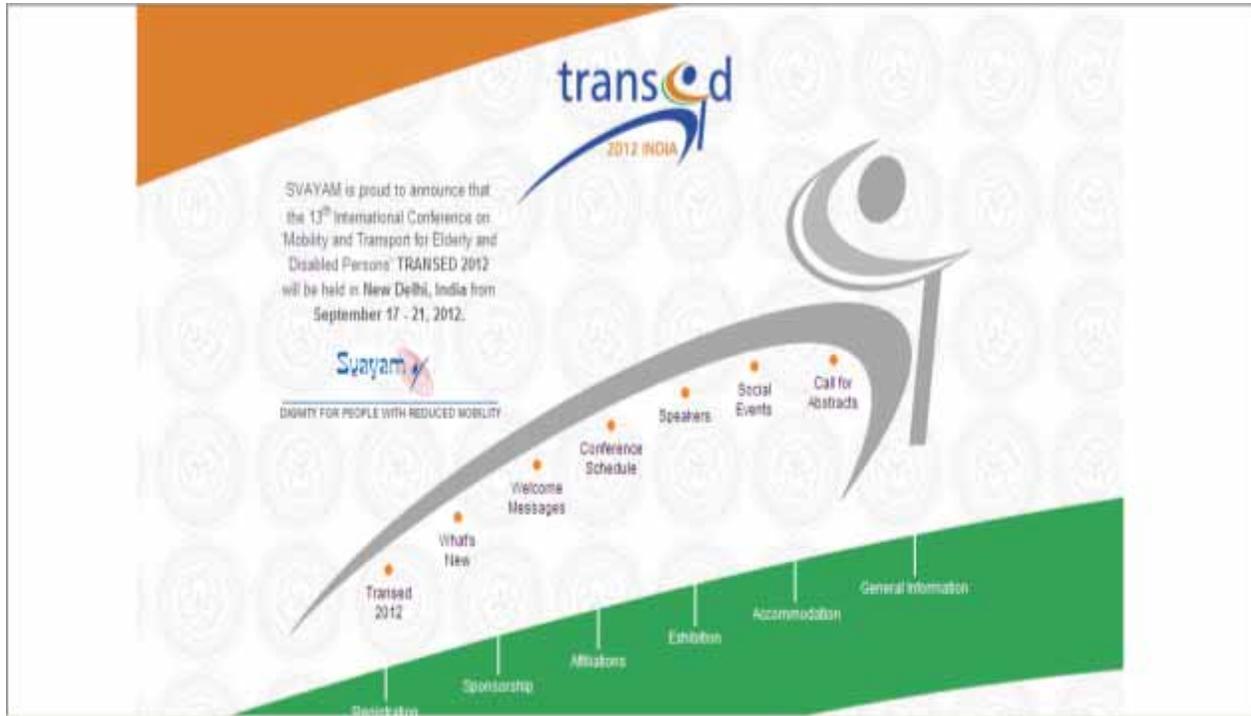
World Export Development Forum - Private Sector Engagement with LDCs for Tourism-led Growth and Inclusive Sustainable Development: www.intracen.org/wedf/

MEDIA CONTACT: Principal Media Officer, Marcelo Risi, Tel: (+34) 91 567 81 60, Email: mrisi@UNWTO.org , Web: www.UNWTO.org ; UNWTO Communications Program, Tel: +34 91-567-8100, Fax: +34 91-567-8218, Email: comm@UNWTO.org

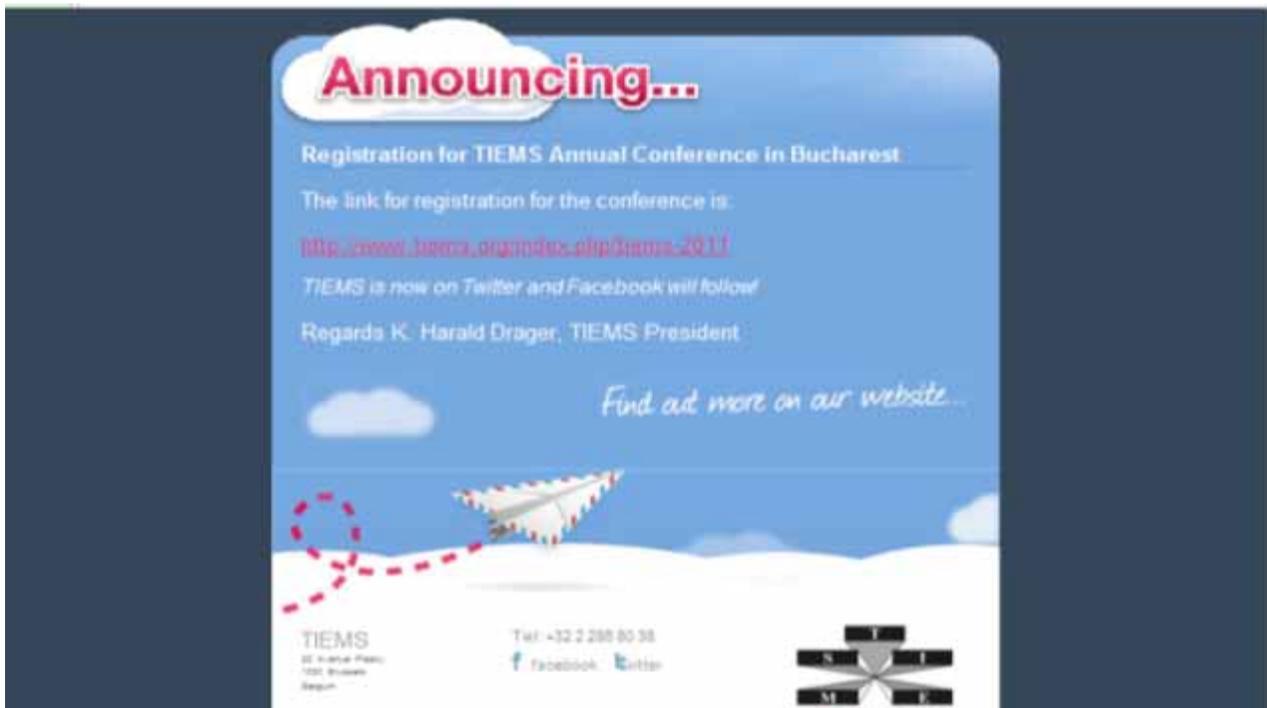
Related articles

- [How sustainable tourism can help stimulate a green economy and create jobs \(terracurve.com\)](http://terracurve.com)
- [A Growing Role for Tourism in Sustainable Development \(dailyfinance.com\)](http://dailyfinance.com)
- [UNWTO to support ecotourism in West Africa \(vanguardngr.com\)](http://vanguardngr.com)

Program & Events:



2.

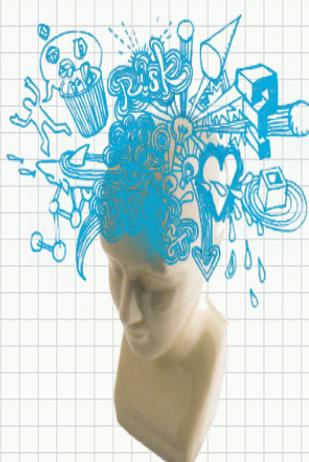


3.

JAMES DYSON AWARD

ENTRIES CLOSE:
 Days Hours Mins Secs
 118 17 11 1

[HOME](#) [ABOUT THE AWARD](#) [PROJECTS](#) [REGISTRATION](#) [LOGIN](#) [PARTNERS](#)



DESIGNERS, ENGINEERS AND PROBLEM SOLVERS WANTED

The James Dyson Award 2011 is now open for entries.
THE BRIEF: design something that solves a problem.
THE PRIZE: £10,000 to you and £10,000 to your university department.

"I want to celebrate young, inventive problem solvers who are unafraid to question. It's these minds that will solve the challenges of the future."

James Dyson

4

Fashion Moves Competition

Creating a bridge between the Fashion / Garment Industry and People with disabilities. Exploring textiles and design to create Fashionable, functional clothing while providing a good fit.

[Home](#) [Collaboration with Design for All Institute of Ind...](#) [Models of Diversity - going Global](#) [How YOU can help!](#)

WEDNESDAY, MARCH 20, 2011

Let the Fun begin! Register NOW to join Fashion Moves Competition

Welcome to the Fashion Moves Fashion Design Competition!

Fashion Designers, here is a unique opportunity to learn about an untapped segment of the Industry and make a world of difference.

Fashion Moves has created a Design Competition that aims at creating stylish and easy to wear clothes for active Professionals, Athletes, Parents and Volunteers, who happen to have disabilities.

This Competition is an open challenge to both Design Students and working Designers to showcase your creative skills. Amongst other things, winners will have an opportunity to license their designs for the RTW market.

Registrations are free. Join Now! Multiple entries are allowed (One garment per application).

Join with others from around the World and be part of creating a new movement in the Fashion world.

New York to New Delhi
 Everybody is going Bmmr watch their videos on
Youtube.com-Chessola

UV and Painless Tattoo
 Great tattoo at reasonable prices! UV tattoo & painless option avail!
www.sunstudies.com

Ads by Google

FOLLOWERS

BLOG ARCHIVE

- ▼ 2011 (3)
- ▼ March (3)
- Let the Fun begin! Register NOW to join Fashion Mo...
- An important way YOU can help
- Competition Guidelines and Registration

- choose to engage in. This will include:
- At home and Leisure
 - Athletic and casual
 - Office and Professional
 - Semi-Formal / Formal
 - Outerwear (winter wear, wet weather wear or sun protection)
 - Lingerie

You will design clothing for

- people who are arm or leg amputees
- people who use wheelchairs full time and maintain the seated posture all day
- lateral asymmetry (one side of the body a significantly different size than the other side)
- short limbs due to thalidomide or other birth defects
- Dwarfism
- general weakness, etc due to M.S. or Fibromyalgia where you must consider the weight of the garment and touch on the skin
- single hand dressing, and many other life conditions

Time Lines:

Registration - March 30, 2011 - May 31, 2011

Interim report due - July 30, 2011

Final report and finished garment due - October 30, 2011

All submissions will be made via e-mail, except the finished garment which will be mailed to an address provided at a future date.

Judging and moving forward:

A panel of Judges will review and grade each garment based on a preset list of criteria including but not limited to

- Proof of understanding the issues and reasonability of functional solution
- Clarity of drawings
- Design
- Presentation, etc

Prizes:

- First Prize for each category - these garments will be made into a paper sewing pattern. These patterns will be available for sale World Wide. The Designer's name will be on their pattern and the Designer will receive a payment based upon sales, for as many years as that pattern is purchased.

- First Prize for each category - these garments will be made into a paper sewing pattern. These patterns will be available for sale World Wide. The Designer's name will be on their pattern and the Designer will receive a payment based upon sales, for as many years as that pattern is purchased

- Second and Third place prizes to be announced.

In addition, a select number of Competition Designs will be chosen each year to be included in travelling Fashion Shows. These Shows will be held in various Countries around the World, Modelled by groups such as Models of Diversity, Sunshine Project HELP and others. Designer information will be included with each Fashion Show. Other demonstration opportunities will be maximized at the choice of Fashion Moves.

Who can take part:

The Fashion Moves Garment Design Competition has two categories: one for Design Students and one for working Designers. Students will be required to provide the name of their School and the level of their study.

To Register and take part in the Fashion Moves Garment Design Competition, send your name, e-mail and phone number to fashioncompetition (at) earthlink.net. We will send a Registration package by return e-mail.

Do you have ideas and suggestions for new Designs but are not a formal Designer? Get in touch and we will see if we can link you with a Competitor who is interested in working as a team.

Thanks for joining and together we will create new horizons in the Fashion / Garment Industry!

Ruth J Clark

Fashion Moves

fashioncompetition (at) earthlink.net

250-314-1849 (Pacific Time Zone)

ABOUT ME



Ruth Clark

Over the years the Fashion Industry has successfully recognized the design needs of the Big&Tall and Maternity customers. These well developed niche markets now account for Billions of dollars of sales each year. The Fashion needs of one group that is yet to be addressed is that of People with disabilities. In 2012 the Paralympics will be held in London. Most of these world class athletes have a 'day job' as well and need clothing that addresses the use of prosthetics or wheelchairs ; single-hand function or a wide range of other issues. Where do these athletes and others with disabilities find clothing designed for Fashion and to meet their needs? This is the goal of Fashion Moves. We will convene a conversation between Designers, Paralympic and Amateur Athletes, Business professionals, parents and kids. Through our Internet Radio programme we will provide design ideas and reveal the lifestyles of many active People with disabilities. Garment, Fashion and Textile Industry news and tidbits will lead at the top of the show. Listen to our show on BlogTalkRadio at:

<http://www.blogtalkradio.com/fashionmoves> Join the Design conversation today!

[View my complete profile](#)

Posted by Ruth Clark / Fashion Moves at 6:35 PM 0 comments



5.



The image shows a website banner for the Design for Asia Award 2010. The main title "DESIGN FOR ASIA AWARD" is prominently displayed in large, white, sans-serif font. Below it, the subtitle "Recognising the Most Influential Good Designs in Asia" is written in a smaller font. To the right, the text "2010 WINNERS" is displayed in red. On the left side, there is a vertical navigation menu with links such as "DFA AWARD 2010", "AWARDS", "DESIGN CATEGORIES", "JUDGING CRITERIA", "JUDGING PROCESS", "JUDGING PANEL", "REGIONAL EXPERT PANEL", "SUPPORTED BY", "SUBMISSION CRITERIA", "SCHEDULE", "ONLINE SUBMISSION", "DOWNLOAD", "PAST WINNERS", and "HOME: HKDC AWARD". The HKDC logo is visible at the bottom left. The background features a stylized graphic of a mountain peak and a compass needle.

6.

Call for Papers on Leisure, Health, and Disability

Posted by Sandra Rhodda in Accessible Tourism, Ageing and People with Disabilities, Current markets, Future markets, Health Tourism, Inclusive Tourism, Inclusive sport, International AT research, Law, policy, development, Markets worldwide, Recreation, Sport, Recreation, Culture, and Community, World Access Tourism. Comments Off



The *World Leisure Journal* announces a special issue on **Leisure, Health, and Disability** aimed at a wide range of topics. Empirical research (both qualitative and quantitative), systematic reviews, scholarly descriptions, brief reports, and book reviews are invited.

Sample topics may include:

- Models of disablement and their implications for leisure and health research
- Intersections of aging and disability
- Disability demographics and statistics as they apply to leisure behavior and services
- World Health Organization's ICF and its implications for leisure and health services
- Research on service provision for individuals with disabilities (including therapeutic recreation)
- Policy and systemic issues relating to disability, health, and leisure
- Medical and health-related travel and tourism

Manuscript Submission Procedure

Submit to: Guest Editor Dr. Norma Stumbo [nstumbo@illinois.edu or njstumbo@gmail.com]

- 1. All manuscripts must be in English and normally not exceed 5,000 words.**
- 2. Manuscripts must be in Times New Roman 12 pt and adhere to American Psychological Association style as described in the *Publication Manual of the American Psychological Association* (6th ed.).**
- 3. Manuscripts should be double-spaced and sent as email attachments in .doc or .rtf formats.**
- 4. Title page must include:**
 - (a) descriptive title of manuscript**
 - (b) author(s)' names and departmental or institutional affiliation of each,**
 - (c) contact information for corresponding author, including email, mailing address, and telephone number(s)**
 - (d) acknowledgements, if any**
 - (e) funding support, if any**
 - (f) 5 to 8 keywords**
- 5. The first page of the manuscript should include:**
 - (a) Descriptive title of manuscript**
 - (b) Abstract of 200 to 250 words**
- 6. Typical research manuscripts (some variation is possible) should have the headings of**
 - (a) Introduction/Background**
 - (b) Methods**
 - (c) Results**
 - (d) Discussion and Conclusions**
 - (e) Implications for Practice (optional)**

(f) Implications for Future Research (optional)

Criteria for Acceptance

- 1. Adherence to the special issue topic – Leisure, Health, and Disability.**
- 2. Methodological soundness and contribution to the knowledge base.**
- 3. Clear, precise, and succinct writing style.**
- 4. All individuals who are listed as authors must have approved the manuscript as submitted.**
- 5. Citations must be provided for all information either referred to or quoted in the text.**
- 6. Authors should receive written permission from the original author and/or publisher for the reproduction of any copyrighted material.**
- 7. Manuscripts must not be under review or have already been published elsewhere. The presentation of a paper at a conference or the publication of a preliminary report in conference proceedings does not constitute prior publication so long as the manuscript submitted to *World Leisure Journal* differs significantly from the presentation or proceedings paper.**
- 8. Deadline for manuscripts: November 15, 2011**

Additional information:

- 1. Receipt of manuscripts will be acknowledged within 3 business days.**
- 2. Each manuscript will be reviewed by 2 to 4 referees within 10-12 weeks of receipt.**
- 3. Manuscripts will be rated by the reviewers and authors will be provided with copies of all reviews of their manuscripts. Reviews will be summarized with one of the following:**
 - Accept, subject only to copy editing**
 - Accept with minor revisions**
 - Conditionally accept; major revisions necessary**
 - Reject but encourage major revision and resubmission**
 - Reject**
- 4. The Guest Editors will inform the author(s) of the final disposition of their manuscript. If revisions are required, authors should revise and return their manuscript along with a description of how they addressed reviewer concerns and suggestions. While authors may dispute reviewer comments and suggestions, they must provide a sound argument in support of their position. When only minor revisions are needed, the Guest Editors can**

approve revised manuscripts without the need for further review by the external reviewers. Major revisions may be re-sent to the external reviewers.

6. If accepted for publication, the Co-Editors-in-Chief will provide authors with a transfer of copyright form for signature and return. World Leisure retains the copyright on all published manuscripts. Final versions of manuscript should be submitted in hard copy and identical electronic form.

7. Authors whose manuscripts have been rejected for publication will be informed of the reasons for the rejection by the Guest Editors. Authors are welcome to submit their manuscripts/revised manuscripts to the *World Leisure Journal* for independent review in the normal way (i.e., for consideration for a non-special issue) via the Scholar One

7.

Pacific Rim International Conference on Disabilities Includes Tourism Themes

Posted by Sandra Rhodda In Accessible Tourism, Community, Inclusive Tourism, Inclusive sport, Infrastructure, International AT research, International Bodies, Law, policy, development, Recreation, Sport, Recreation, Culture, and Community, Travel, Universal Design, World Access Tourism. Comments Off



The Pacific Rim International Conference on Disabilities (Pac Rim) will this year include a number of themes in the realm of tourism. These are:

- Best practice for inclusive and accessible tourism which includes destination, products, and services
- Accessible tourism best practices, information, guidelines, audits for tourism products
- Universal design (i.e., design which includes all people) for tourism, sport, and recreation, international accessibility standards, and technologies
- Community tourism as a means to reduce poverty and prevent disability or provide accessibility or services

The Pac Rim conference takes place April 18 and 19th in Honolulu. Pac Rim – run by the Centre on Disability Studies, University of Hawaii – has been widely recognized over the past 25 years as one of the most “diverse gatherings” in the world. Each year the conference hews to its traditional areas which have bred much of the interdisciplinary research and educational advances of the last three decades. But each year new topics are introduced to foment discussion and change. The intent is to harness the tremendous synergy as generated by the intermingling of these diverse perspectives. The event encourages and respects voices from “diverse” perspective across numerous areas, including: voices from persons representing all disability areas; experiences of family members and supporters across all disability areas; responsiveness to diverse cultural and language differences; evidence of researchers and academics studying disability; stories of persons providing powerful lessons; examples of program providers, natural supports and

8.

4th International Conference on Accessible Tourism Next Month in Taiwan

Posted by Sandra Rhodda in Accessible Tourism, Ageing and People with Disabilities, Current markets, Future markets, Inclusive Tourism, Infrastructure, International AT research, International Bodies, Law, policy, development, Travel, World Access Tourism, eAccess. Comments Off



2011 ICAT 第四届无障碍旅游国际研讨会

The 4th International Conference on Accessible Tourism (ICAT) 2011

Date: 2011年4月11-14日 April 11-14, 2011

Venue: 台大國際會議中心 NTU International Convention Center Taipei, Taiwan

The Asia Pacific Disability Forum (APDF) and Eden Social Welfare Foundation (ESWF) are holding the 4th International Conference on Accessible Tourism, "ICAT 2011", Taipei Taiwan 11-14 April. Amongst supporters of the conference are the Ministry of the Interior, Ministry of Economic Affairs Board of Foreign Trade, Tourism Bureau, and the New Taipei City Government. The aim of the APDF and the ESWF is to promote accessible tourism in the Asia Pacific Region and around the world, and to turn Taiwan into the leading pioneer of accessible tourism in Asia. Invited speakers include Lilian Müller, President of the European Network for Accessible Tourism (ENAT), who will give a plenary presentation on "Global Trends for Accessible Tourism". Other speakers come from Taiwan, Hong Kong, India, Japan, Malaysia, Singapore, Thailand and Vietnam. Under discussion will be

- Accessible tourism & national economic development.
- Accessible tourism & the development of human rights, and national well being.
- The construction of friendly living circle (soft and hardware).
- Accessible transportation and devices.

9.



10.



Design:Made:Trade

Design:Made:Trade is a diverse and inspiring trade exhibition space, including some of Australia's leading furniture, fashion and industrial design brands. Design:Made:Trade returns for its fourth year and will be accompanied by a huge number of programs including workshops, talks, exhibitions and displays. This historic site comes alive with activity during the first week of the Festival.

Dates & Times:

Thursday 21 - Sunday 24 July 2011

To discuss your participation in more detail, please contact Eleni Lazaris on tel 03 9650 3963.

11.



Together We Play

Enter for a chance to win
\$100,000
in inclusive playground equipment and
\$50,000
in project development, design services
and comprehensive educational
programming.

CLICK HERE TO ENTER

Do you dream about creating a playground where children of all abilities can play together? Tell us about your commitment to social inclusion and your community's vision for an inclusive playground.

For complete contest details, visit playisi.com/Together-We-Play.

sparkawards

12.



sparkawards

SPARK:PRO AWARDS • SPARK:CONCEPT AWARDS •

Spark World of Design

Autodesk IQ | www.autodesk.com

13.



Call for Papers

Human Work Interaction Design for e-Government and Public Information Systems

A full day workshop at INTERACT 2011, Lisbon, Portugal

Organized by

WG 13.6 Human Work Interaction Design

Submission Guidelines

Submission of Papers: June 10th, 2011

Types of Research Papers Invited:

Position Papers (10 Pages)

Case Study Papers (4 pages)

All papers should be in the working conference publication format and sent as both pdf and MS Word files to dinesh@cdac.in, pedro.campos.pt@gmail.com, ampcse@mail.dk, tc.inf@cbs.dk, RIOR@dpu.dk

Paper Format Guidelines:

The papers must be as per the format guidelines of INTERACT available at

<http://interact2011.org>

Acceptance Notification to Authors: July 1st, 2011

End of early bird registration: July 15th, 2011

Registration details will soon be announced on the INTERACT Website.

<http://interact2011.org>

Workshop venue and the schedule during INTERACT Conference will be announced soon.

Job Openings:

1.

Title: Industrial design manager

Schneider Electric India is seeking a design manager , who will be based in the "Design Lab" in the Bangalore office and will report to the Senior Vice President, Industrial Design & Ergonomics.

Competencies :

The ideal candidate has several years (Minimum 5 years) of experience within a design team, either in a company or agency, having integrated design in the strategy of product conception.

He/she must be capable to manage a team of 4 people which includes product, UI, and graphic designers.

He/she must possess a strong artistic and technical culture enabling the creation of brand design defined by our design charters.

Graduate from a design school.

Age can be from 30 to 40 years old

The future design manager is able to:

- * Express ideas clearly and build on the ideas of others.**
- * Inspire, provide vision and direction through work and approach within the community of people from many disciplines (interaction design, engineering, marketing and business)**
- * Translate user needs, technical realities, brand attributes and business needs into compelling products that embody a positive experience.**
- * Experience managing complex, multi-disciplinary programs in parallel.**
- * Demonstrate ability to coordinate and track deliverables, schedules, budgets, teams and resources.**
- * Anticipate next steps, ensuring seamless flow of communication between BU and internal and external teams.**
- * Build and maintain relationships with clients (BU)**
- * Demonstrate excellent visualisation skills**

- * Express a unique point of view on the design brand strategy.
- * Demonstrate knowledge of and empathy for the manufacturing process.
- * Understand product development cycle.
- * Handle the technical connection between visual and functional design elements.
- * Hand-on model making experience
- * 3D CAD Skills
- * Process a great general knowledge of design trends and the curiosity to challenge them.
- * Demonstrate an energetic, curious and Charismatic personality that infects others with passion for design.

Mission:

- * Centralise all design projects from within the continent
- * Carry through, with the team, the design projects which have been confided to the design lab (concept, project, mock-up)
- * Help to select the local external design agencies.
- * Organise, plan and accompany the projects confided to external design agencies (conception, functional and aesthetic mock-ups).
- * Evaluate costs and optimise the budgets with regards to projects given to external agencies.
- * Organise and oversee constructive communication between R&D, marketing, and the external agencies.
- * Participate towards the annual budget evaluation of the design lab.
- * Oversee that the internal designers and external design agencies are appropriate, and respect the rules of our brand design.
- * Contribute, diffuse and survey the respect of the design charters.
- * Animate and stimulate the creativity of the team with the support of our design charters.
- * Fix objectives and evaluate annually the design lab team members, following the HR process.
- * Participate monthly at the design project review, presenting the key projects of the design lab. This project review is conducted with the 4 design labs and corporate design.

- * **Maintain contact and work with the other design labs within the group.**
- * **Contribute towards the elaboration of an annual Schneider Electric design seminar, including both internal designers and external design agencies.**
- * **Recruitment (with the validation of SVP Design & Ergonomics) of the designers within the team.**
- * **Organisation and animation of the "design days" within the continent.**
- * **Pilot design prospecting (design schools, universities, design centres).**

Additional skills required:

All candidates should present their portfolio or provide work samples as part of the application process, you have to be able to justify your role and contribution for each project submitted, and candidates must be fluent in English and speak Hindi.

About Schneider Electric design:

Schneider Electric has been built progressively by acquiring companies at the forefront of their fields.

Our aim is to bring together and unit this key know-how in order to propose new solutions tailored to fit our planet's challenges.

As the global specialist in energy management, we want a brand language that is more precise, radical and consistent with our specific personality. This is the major avenue for Schneider Electric's differentiation. Our vision, in the long run, is a coherent offer portfolio that conveys reliability, simplicity/easy to use, and ingenuity.

About Schneider Electric:

As a global specialist in energy management with operations in more than 100 countries, Schneider Electric offers integrated solutions across multiple market segments, including leadership positions in energy and infrastructure, industrial processes, building automation, and data centres/networks, as well as a broad presence in residential applications. Focused on making energy safe, reliable, and efficient,

the company's 100,000+ employees achieved sales of more than 15.8 billion euros in 2009, through an active commitment to help individuals and organisations "Make the most of their energy".

www.schneider-electric.com

Those interested may kindly send in their CV & Portfolio to my below email ID's

gowthaman.rajana@in.schneider-electric.com / gowtham_rr@yahoo.co.in

2. A global Branding firm in the space of Consumer packaging is looking for Lead Designer.

Creative Head

Candidates with a BFA degree from leading applied arts schools with 8 to 10 years experience in a design/ branding agency as a group head or as an Associate Creative Director. Experience in Consumer packaging designs, Retail Spaces is a must.

People skills, creative Excellencies, understanding of the newest trends, print technology, substrate knowledge is needed.

Salary: competitive

Please note this is a senior position, preferences will be given to candidates from Bombay. Need someone who can join urgently.

Please send your updated CV to dcosta.francis@gmail.com with details of current compensation and notice period.

3.

Senior Interaction Designer

Application User Experience Team Oracle

Oracle's Applications User Experience team of over 120 people brings together some of the world's best designers and usability engineers. We create the user experience for the next generation of enterprise applications to help our customers grow their business and our users become more productive. We work primarily on AJAX-based applications that leverage the latest from Web 2.0 (blogs, wikis, social networks), desktop integration (widgets, gadgets, mini-apps), and mobile devices.

Responsibilities

- Collaborate with product teams to produce user interface scenarios, task flows, storyboards, wireframes, and interactive prototypes
- Communicate with product teams to evangelize UI design directions and resolve design and implementation issues
- Create and document design solutions and guidelines

- Review and provide feedback on UIs produced by product teams
- Collaborate with usability engineers to conduct user research and support usability efforts throughout the development cycle
- Develop project plans and lead projects independently.

Qualifications

- Five to Six years of industry experience designing interactive applications in collaboration with product teams
- Bachelor's or Master's degree in Human-Computer Interaction, Industrial Design, Visual Design or a related discipline
- Strong conceptual and analytical skills and demonstrated ability to design and prototype elegant UI solutions to user problems
- Proven track record in applying user centered design processes and methods to product development
- Strong communication and people skills in working in a multidisciplinary, collaborative environment
- Attention to detail while working on multiple projects
- Experience designing enterprise applications and domain knowledge of procurement or other enterprise domains a plus
- Strong Portfolio is a must.

Position available at the following locations: Bangalore

Please send your resume and portfolio only to achappa.bheemaiah@oracle.com

4.

looking for a design associate to work with us on affordable habitat.

*Post: *Design Associate

*Duration: * 2 years

*Qualification: * B.Arch/M.Arch

*Experience: *Min 5 years experience in the area of alternative technologies for affordable housing.

*Location: * IDC, IIT Bombay, Powai, Mumbai 400 076.

*Remuneration: * In line with experience and qualification

Candidate should apply with a sample portfolio to

shenoy.innovation.studio@gmail.com

5.

We have an urgent opening for HTML developer with 2-6 yrs experience , preferably in IT.

Job location Pune

Please revert with your CV and portfolio if any , on the following Ids

madhura@pureuse.com

madhura25@gmail.com

6. We require IIT or NID PG graduates to take part time / short duration classes at Chennai. Please do contact me at jamesjulienuw@gmail.com with your details. You may check us out on www.afdindia.com or cal 9811504652.

7. looking for a Freelance web designer who can rebuilt his website on wordpress/joomla/drupal. Here is the link to his website <http://handakafunda.com/>

If interested please feel free to reply to this mail with your resume or portfolio or a sample of your past works.

8.

Paper Plane is a leading experience and interaction design firm with an unrelenting focus on cutting edge design techniques and standards used to build interfaces for online brand experiences & application interfaces for desktop and web applications. We rely heavily on understanding and addressing user needs through the lifecycle of each engagement and provide value to our clients by helping them create usable, functional and adaptive interfaces to enhance the online experience.

You will work as a valued member of a team dedicated to ensuring that our client sites meet the highest design, quality and marketing standards.

This is a great opportunity to be part of a team that develops and manages websites for large brands in India, United States & United Kingdom. Our client list includes Thomas Cook, TimesCity.com, in.com, Blue Frog, HDFC Bank, HDFC Securities, Reliance Securities, Asian Paints, Baer Capital Partners, and Sula Vineyards, among others.

We have also incubated two online businesses in travel (cleartrip.com) and premium local search (burrp.com), both of which are now successful consumer models. Our core focus remains delivering high quality User Interface & Experience Design primarily to the Indian and US markets. You

can also go through our website at www.paperplane.net

Position: Web Application Developer [Software]

Minimum Qualifications:

- 2 – 5 years of experience developing dynamic, and scalable, web applications using any MVC web development framework such as, Ruby on Rails, CakePHP, Zend, Java etc.
- Strong grasp of computer programming and the MVC framework, and ability to get up-to-speed on new programming languages/frameworks quickly
 - o In particular, you will be required to become an expert on Ruby on Rails, CakePHP, and Drupal
- Experience, familiarity or desire to work on the Apple Macintosh platform, or any other UNIX based platform

If you have these it's a bonus:

- Experience with Ruby on Rails
- Experience with Drupal
- Experience with deploying scalable applications on Amazon Web Services

Key Responsibilities

- Create fast, scalable, and highly usable web applications using the Ruby on Rails, PHP and/or Drupal framework.
- Be responsible for the quality/hygiene of your own code
- Manage your time and deliverables according to plan
- Be able to work in a RAD environment
- Research and development on new versions, technologies, and frameworks

Interested candidates do mail me your updated cv along with your links to your work at this same email address. Also do pass on this message to someone else who may be interested

9.

Fuego Furniture Pvt Ltd, Bangalore are looking for Furniture/ Product designers with 1/2 yrs Experience. kindly contact for further information

Keyur Zaveri Furniture Designer, 9916392456keyur@fuegofurniture.com Fuego furniture Pvt Ltd, Bangalore

10.

A brief description about SETU & the jobs/projects for which we need suitable resources:

A social enterprise, named 'SETU-The Bridge to Artisans', located in Gwalior, India. We are a Fair trade company, working with 43 artisan groups in 16 different states of India. We export handmade, sustainable products made by underprivileged & marginalised artisan communities. Our mission is to promote self-sustainability, at the same time working for social, economical & environmental well being of the artisans. For more details, pl. visit www.setufairtrade.com

Projects :

1) .We have a project that needs someone who is interested / expert in making videos/documentaries. Also in preparing documentation. The project requires travelling to rural areas.

Following jobs need to be covered:

- Documentation of various art forms .
- Details & significance of traditional designs
- Description & history of artisan communities
- Videos/documentaries on artisan communities, their lifestyles, their challenges/ inspirations, their environment etc.
- Production processes for different arts & products.

(This will involve, writing/documentation, photos, videos/documentaries

2). Documentary on SETU & its activities.

These jobs would be one time job i.e. a project. So we can work out a suitable stipend for interns. (Say Rs 20000-30000 for the total project+ travelling expenses).

For some experienced, we can increase the amount to 40-50 thousand.

SETU-The Bridge To Artisans

453, Rana Sadan, Hargovind Puram,

City Centre-2

Gwalior-474011

Madhya Pradesh (India)

Ph: 91-9406502461, 91-751-2232431

www.setufairtrade.co

11.

Truth school has started a 9 weekend programme of filmmaking for working professionals and young who want to explore film-making as a career and as a story telling tool. Hence we are looking for faculty to teach creative writing for TV and films who can TEACH OVER WEEKENDS.

Pl do feel free to write to me at pant.deepti@gmail.com or call me 9910114584 incase you are interested. We are also looking for faculty to teach various subjects in Truth School - an Institute of Innovation and story telling. Pl have a look at our site www.truthschool.in and tell us if you can teach any of the modules or programme. The site is still under construction but if you feel you can, pl feel free to call me.

12.

Zynga India is looking for UI Designer(s). Please find the description below. Interested people can send their resumes and portfolio link(if possible) to mkumar@zynga.com

Responsibilities:

We are looking for a UI/2Dartist who will be mainly working with our art team, creating user centered and interaction design solutions. Collaborate with artists, engineers, designer and product management to create user interface and game art assets with a consistent art style throughout the entire project.

Required Skills:

- ž Good knowledge of user interface design best practice, and interactive design Fundamentals.**
- ž Good ability and high efficiency to design and create UI**

components, in-game HUD elements, menus, icons, and other 2d game assets etc

- ž Have ability to communicate ideas through mock-ups, wireframes flow diagrams and prototypes.
- ž Good understanding of layout, graphic design, typography and color theory
- Good understanding of Usability concepts.
- ž Expert knowledge of Photoshop, Flash, strong skills in Illustrator,
- ž Good understanding of the limits of web technologies and game development process
- ž Maintain consistent style under the direction of the Art Director
- ž Ability to communicate visually, and to identify and define visual design issues and solutions
- ž Experience in social or casual games development (shipped titles a plus!)
- A passion for casual cartoon style games, virtual worlds, and social networking

Extra Credit

- ž Knowledge of 3D skill
- ž Graphic Design or Web Design background
- ž Working knowledge of HTML, CSS, JavaScript,
- ž Good at Flash animation

13.

We at Eureka Moment are currently hiring a visual communication designer preferably with a couple of years experience.

Those interested kindly send in your CV and a PDF of select work at

design@eurekamoment.in

To know more about us log on to

www.eurekamoment.in

14.

INTERACTION DESIGNER

Job purpose

We are seeking a talented Interaction Designer to help us define the user experience of our product and own the design of various integral features.

InsideView brings real-time sales intelligence, gathered from social media and traditional outlets, to our clients to drive increased sales productivity and velocity. In this new role, you will have a direct impact on the user experience of the product. InsideView is experiencing tremendous growth and in this role you will have the opportunity to be a key player in accelerating that growth. Our sales intelligence application, SalesView, continuously aggregates and analyzes relevant, executive and corporate data from thousands of content sources to uncover new sales opportunities. SalesView delivers this intelligence natively within CRMs and mobile devices, and has become the default intelligence application for over 21,000 users and 2,000 customers worldwide, including Adobe, BMC, CapGemini, Polycom, and VMWare. InsideView's CRM partners include [Salesforce.com](https://www.salesforce.com), NetSuite, Microsoft, Oracle, and SugarCRM.

As InsideView's Interaction Designer, based in our international Hyderabad headquarters, you will be tasked with designing key features of our system. You will use your experience developing user task flows, high-level design concepts and detailed design wireframes in a fast-paced agile environment to ensure our features are both useful and easy to use. Join InsideView today and make an immediate and tangible impact on a game-changing start-up.

Responsibilities

- Create process and task flow diagrams.
- Create UI wireframes, mock-ups and prototypes to effectively communicate interaction design ideas.
- Identify possible usability issues and make constructive suggestions for improvement.
- Work with product team to define product requirements.
- Develop and communicate UI standards.
- Work with engineering and QA to ensure designs are implemented as intended.

- Prepare graphics for use in the UI.

Background & Skills

The ideal candidate has a strong understanding of user-centered design and a proven track record designing enterprise and/or complex web-based applications. You are passionate about design and technology and get along equally well with designers and developers.

- Background in human-computer interaction or related field.
- Bachelors or Masters Degree in Interaction Design or related discipline.
- Strong experience designing usable, complex web-based interfaces.
- Solid understanding of DHTML, scripting, and web technologies
- Strong, clean visual design sense.
- Excellent leadership, communication and teamwork skills.
- Proficiency in process flow diagramming (Omnigraffle or Visio) and wireframing (Omnigraffle, Visio, Fireworks, Illustrator, or Photoshop)

"Must have" skills...

- Expertise in interaction design and usability principles
- Experience creating documents to describe the UI and detailed interactions.

"Nice to have" skills...

- Experience working in a rapid development environment
- Experience with UI visual design
- Experience with User research and usability testing
- Experience with CSS

Notes

1. Expertise - advanced understanding and command, skillful.
2. Experience - understanding and proven ability to perform.

3. **Competent - basic understanding and command.**
4. **Knowledge of - aware of the ideas and theory, not necessarily skilled in implementation.**

Attitude & Traits

- **Strong analytical and design skills. Detail-oriented; user-focused.**
- **Effective communicator and collaborator – a team player who can both champion ideas and follow direction.**
- **Able to thrive in a startup environment, where opportunities are many and bounds few – likes to think strategically and is good at tactical execution.**
- **Enjoys moving quickly, can make decisions rapidly.**

15.

Studio ABD - Whitefield Road (Bengaluru Area, India)

Job Description

We invite creative design engineers who could take up challenge of creating engineering solutions & specifications for new product designs in the area of consumer appliances, luxury products, packaging etc. Applicant should have good command on softwares like PRO-e, autocad and other related engineering softwares. Good understanding on materials and production processes is essential. Any knowledge on rendering software (3D max, Rhino etc) will be an added advantage.

Along with technical specification development, he/she will have to manage projects, prototype development, interacting with vendors for implementation and various related documentation

Desired Skills & Experience

- **PRO-e WF4, Autocad, project management tools**
- **experience 2-4years**
- **3D rendering software knowledge**
- **project management**

- **vendor management**

Company Description

About Studio ABD

Studio ABD is international award winning design consulting firm helping brands in creating superlative design experience. Currently we are sharing our design experience with brands like, HUL, Titan, Tanishq, BPL, Coke, CPL, Paramount etc.

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

send your resumes at work@studioabd.in

16.

We are looking for interns to work with us on affordable habitat.

*Position: * Internship

*Duration: * 2 months or more

*Qualification: * Pursuing B.Arch/ M.Arch/ B. Des/ M. Des

*Project Area: *Multi-dimensional aspects of affordable housing.

*Location: * IDC, IIT Bombay, Powai, Mumbai 400 076.

*IITB Fees: * Rs. 5000/- to be paid by intern for IITB for registration.

*Stipend: *A monthly stipend of Rs. 10,000/- will be given alongwith accommodation at IITB hostels if candidate is from outside Mumbai

Interested candidates should apply with a sample portfolio and CV to

shenoy.innovation.studio@gmail.com

17.

We have immediate openings for designers at Cleartrip. (Location: Bangalore & Mumbai)

We are looking for designers with a portfolio of consumer web products & a comfort level with writing HTML/CSS.

At Cleartrip we believe that user experience is all about how things work as much

as how they look. For making the right design decisions, we lay a great deal of stress on prototyping every feature just so we are closer to experiencing how a user will finally use it. This not only enables us to refine interactions but also enables us to build the most responsive experience for our customers.

It's a great opportunity to work with the one of the best product companies in the country - challenging problems to solve for millions of users and an exciting team to work with.

If you hate bad design & and want to build the best experiences on the web do get in touch with me on sunit@cleartrip.com

18.

Huawei Device is ranked in the top 500 companies in the world and is considered a leader in the field of communication devices. Huawei Device products cover a wide range of series, including Mobile Phones, Mobile Broadband, Convergence Terminal, Fixed Network CPE, and Video Products. Huawei Device has established R&D centres in the U.S., UK, Sweden, Russia, India, Japan, Beijing, Shanghai and Shenzhen. Its sales and service operations have spread across more than 70 countries and now serve 48 of the world's top 50 telecom operators.

<http://www.huaweidevice.com>

Due to incredible growth, we have openings for a number of fixed contract positions within the Consumer Experience Design Centre (CXD) in our Bangalore office. Details below:

Job Title:

Principle UX Researcher / Director of UX Research

Locations available:

- Bangalore, India

Type:

1 year fixed term contract with the option to extend.

Salary:

Competitive package

Main Responsibilities:

- Direct and occasionally conduct User research utilising qualitative & quantitative methods to gather local User requirements to inform product design,
- Manage outsourced projects with external research agencies,
- Act as key liaison with local Operators/Carriers and communicate their

requirements back to the design team,

- Analyse the local market and consumer trends to advise Huawei product strategies.

Basic requirements:

- Masters degree or above in HCI, Human Factors, Psychology or related discipline.
- Must have 8 or more years experience working with mobile devices or within the telecommunications industry.
- A team player and able to work alone when needed.
- Exceptional communication skills with good report writing and persuasive presentation skills.

Please send English CV / Resume and work samples to Mr Nam Loc at NamLoc@huawei.com & Mr Bing Yu Sha at shabingyu@huawei.com.

19.

Company: Symantec

Job Location: Pune

Position Title: Senior UI Designer, User Experience.

Job Description:

Symantec is committed to providing the highest quality interface for its products and, in this role, you will have an opportunity to continue and build on that success. You will work intimately with product managers, engineers, technical (documentation) writers and customers to infuse new ideas into the product line. At the same time you will be joining a great team of UI designers at Symantec. We have an outstanding team of designers covering a wide range of UI design challenges. The position offers great opportunities for individual creativity and innovation as well as the benefits of a diverse and supportive design community.

Responsible for providing UI Design and Usability support to Symantec product development teams, including designing and specifying product UIs, the analysis and investigation of application usability, and field studies. In this role you will create, adapt, and implement innovative ways of achieving highly usable products within Symantec by driving UI design and coordinating usability on multiple, unrelated projects. You will be responsible for setting project usability objectives while you work on problems of complex and diverse scope, identifying creative

alternatives. You will collaborate closely with development, visual design, product management, and program management to ensure the success of product UIs. Responsibilities also include:

- Creating and maintaining UI prototypes and UI specifications

- Translate market and product requirements into first class user interface designs in the form of conceptual models, wireframes, paper prototypes, screen mockups and other specifications
- Create and maintain the internal standards, templates and processes necessary to ensure a consistent, unified, high-quality user experience across all products in the suite
- Plan and manage customer and usability testing
- Oversee the visual design process by managing internal and external design resources

Qualifications:

- Bachelor's degree required
- Human factors engineering experience required
- 5+ years of UI Design and Usability evaluation experience
- Demonstrated skill in conducting all feedback methodologies (e.g., usability testing)
- Demonstrated track record of designing high quality user interfaces for enterprise software applications
- Demonstrated skill in leading design and documenting UIs.
- Demonstrated experience with Web 2.0 related presentation technologies
- Must have solid experience with and knowledge of web-based UIs and HTML, and be able to produce UI prototypes
- Graphic/Visual design skills a plus

- **Demonstrated ability to work collaboratively in diverse, cross-departmental teams**
- **Comfortable in front of customers**
- **Demonstrated ability to work closely with engineering**
- **Strong project management skills, including managing contractors, vendors, and interns**
- **Excellent written and verbal communication skills**
- **Entrepreneurial: flexible, optimistic, problem-solving approach to work**
- **Ability to work in a team setting and be independently motivated is key**

Contact Information: Send your resume to aruna_nair@symantec.com Please include the position for which you are applying in the subject field.

IMPORTANT ANNOUNCEMENT:

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

Prof Peter Zec of Red Dot, Germany,

Prof Jim Sandhu, U.k

Mr Mike Brucks , ICDRI

Prof Lalit Das, India

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

Mr Pete Kercher, Ambassdor EIDD (2nd Volume)

Prof Ricard Duncan, USA,(2nd Volume)

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



Those who are interseted in free DVD kindly write to us along with their postal address or you can download from our website www.designforall.in or download from below links for single clipping

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

Prof Peter Zec of Red Dot Min -8

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

Mr. Mike Brucks of ICDRI Min 1.5

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

Prof Jim Sandhu, UK Min-8

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

Index of the film Min-1.2

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

John Salmen of UD Min-3

Universal Designers & Consultants, Inc

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

Indian Example of Sari (female dress)

and Dhoti(Male dress) Min-4

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

Mr. Francesc Aragall Min- 5

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

Welcome note of Design For All

Institute of India Min-1.3

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

We solicit your cooperation and looking for feedback at Dr_subha@yahoo.com



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

*With regards
Dr. Sunil Bhatia
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Forthcoming Events and Programs:

Editor@designforall.in

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

***(Cover Design: Design For All Institute of India
Photo Courtesy: Ms. Penny Richards)***