A publication of Design for All Institute of India

August 2011 Vol 6, No 8

Design For All

IDSA

The Industrial Designers Society of America
Human Interaction Section

Current State of Universal Design in Academia and Industry

Photos courtesy of Smart Design

Chairman's Desk:

Dr. Sunil Bhatia

When an individual strikes a deal in his own way for designing of solution of his problem we praise by calling it innovation, creativity and when it spread among masses in local area in due course of time and people are used to it, we call it common sense. Most of the innovations have come to the existence because of good common sense was prevailing among the masses and no exceptional credits were given to the perception, intelligence and other individual's resources. If high level of common sense is prevailing among masses, it means that their minds are alerts. This helps in searching the better feasible solutions and no one complains for lack of resources. Silence and taking this situations for granted are no use, if one doesn't want to accept a creeping poisoning of the social elements he/she is left with no other option but to fight with all mighty power for dispelling the worst conditions with his/her common sense. Rare person thinks and come to the actions for solution of their problems and a few succeed in crossing the threshold and their successes story from rags to riches set an

example for others. Majority wishes to come out but doesn't have courage to strike and surrender to their fate. Story of success is different and exceptions are those who used the appropriate common sense for feasible solution. We should not forget that our world is neither runs by highly intelligent people nor by fools it is run by mediocre. These average peoples live in dilemma, find themselves always in conflicting situations and every moment they are to select one or another option, have only one weapon for devising the solutions of whatever their problems i.e. "Common sense". We can say in general that common sense is defined as beliefs or propositions that most people consider prudent and of sound judgment, without reliance on esoteric knowledge or study or research, but based upon what they see as knowledge held by people "in common". Thus "common sense" puts knowledge and experience together which most people possess and use the term and believe that they do or should have. The basic level of practical knowledge and judgment that we have helps us live in a reasonable way we define ourselves. It has been said by great thinker "Everyone has a philosophy of life in thought, in word, or in deed, worked out for himself unconsciously ... as it grows with growth."

Common people are generally failure in their lives since their perception about common sense is altogether different against what a successful person feels. Failed persons are sensitive; caring because they have experienced of numerous hurdles & their beliefs have changed after never ending struggles for striving better becomes way of life for survival. It is a common saying among masses 'common sense seems to be the platitudes, half-truths and old wives' tales that we inherit from our parents and surroundings,

stuff like "life is fair", "work hard and you can be anything you want". "dream big and you'll be rewarded big", etc. etc. While there might be a minute grain of truth in such statements but in practical life everything is not substantiated. When someone says that something is common sense, they immediately become suspicious. They think that the person is about to lie, speaking nonsense or be extreme. Their suspicious nature never allows them to trust others and their faiths, intuition betrays and never guides them for proper solutions and it never takes to that height what a man with complete faith and innocence attain. To be guided by common sense individual for social cause he should have faith on others, trustworthy and above all innocent but not ignorant. Innocence is bliss. Ignorance is backwardness.

When I look at the history of freedom movements of various countries, their citizens had come together under one concept of freedom based on prevailing common sense among them. 'Freedom is essential for our survival of our common interest and progress'. This political philosophy creates moral disagreement that extends to the proper scope and limits of tolerance. Citizens disagree, not just about moral truth but also about which manifestations of moral error are tolerable. This judgment comes to the masses with the prevailing level of common sense. In politics everyone is safeguarding their self-interest and to protect it they can go so low that it is beyond the imagination of common person. Rulers' common sense is prevailing at various platforms and those who are ruled are living with different platforms. It is more a less a world of crime where mistrust, deception and other means are tools to eliminate or defeat the opponents. Common person lives under the influence of

rulers is carried away by the metaphorical emotions that he is superior race or is world's best intelligent community or his ancestors had ruled the world and he is destined to be ruled by those who are inferior to him in all respects and dictate the terms of his life. This prevailing common sense motivates the people and stimulates them to unite and fight against the rulers. Some so-called common sense is merely thinly disguised prejudice, such as that certain groups of people are more intelligent/beautiful/harder working than other groups. British rulers were living under impression about the Indian that 'How come poverty ridden Indian can stand in front of British Empire where sun never sets and their common sense made the undervaluation about Mahatma Gandhi's freedom movement. Mahatma Gandhi's entire freedom movement was based on common sense. He garnered the help from all over the world and explained the sufferings by narrating the grave problems and called upon them to support India about her cause but in peaceful manner because our long history of civilization has made us to believe that we are capable in finding the solutions with our common sense. We understood the importance of patience & gratitude in shaping our present & future. It is the lesson we have learnt from long history of civilization. These were the tools of common sense that united the different caste, religion and creed to fight for freedom. United States of America has given unconditional support and made the rest of the world to understand the problem of India because our common sense was at par with one another. USA has applied the common sense political solutions and generated such pressure on ruler that they left the country on 15th August 1947. America has long history of freedom struggle and they were force to go on war because they do not have long history of

civilization as compared to India where majority of the Indians are peace loving and preferred civil disobedience to full-fledged war. Our common sense suggests that war invites destruction ,further enmity and we should allow the ruler to leave our country through peaceful means .Abraham Lincoln also used the common sense that all men are born equal then why should there be this slavery. George Washington fought the civil war against the rulers because the common sense started prevailing among the citizens to get freedom at any cost. Why people become followers and others leaders? They relate to a particular leader because he comes from the same background as do common people or in simple word they easily relate with him because he mostly talks in common sense language of masses and the reasoning behind what leader does is through everything common person does. Nothing is arbitrarily placed or designed. Leaders are generally aware that common sense is superpower and this can only bring quick changes in their favors. Why do we in general keep detective or investigators in high podium? Ian Fleming has sketched the iconic character of James Bond with no extra ordinary features but he has best sense to apply the common sense to meet his goal and kill the villain. Reason is every detective style of working is their common sense and ordinary person never give much detailed attention and he is bound to commit some mistakes what a common sense prevents. Charlie Chaplin used the common sense as a tool for funny situations and he became most popular actor and established himself as iconic figure because he could easily relate and establish a similar chord with every common person. While watching him everyone felt he was not from other planet rather one of among them. This had been the reason of his popularity. He later transformed himself as champion

of humanity when realized the common man's sufferings and struggle for survival. His philosophy was 'Knowing right from wrong'. When anyone asked the winning team what was the reason of their success their answer invariably direct toward the common sense. They say 'We have used our best efforts and losing team could not use the common sense as we did'. When defeated team described reason of their defeats 'Our team did some silly mistakes and was not enough prepared to counter their attacks. Next time we will do better'. In reality the captain of the team admits that they failed to use common sense but admitting this may hurt the sentiments of their fan following because they consider captain possess superior common sense. It is similar to 'Caesars' birth was a cause of his death'. It offends common sense.

In ancient time China and India progressed because their common sense was better than people of other countries. No one would deny their contribution for the overall progress of the world. Take the example of Comb, clothes, mirror and invention of printing and so on. We do not remember the mind of unusual who noticed the impression of cut potato with a mark on his sack bag and it was the prevailing common senses that unknown hero realized the technique of printing. In India, cotton was being grown, spun and woven into cloth 3,000 years BC because the common sense was indicating to the people that nudity would unleash disorder. In the same era, natives of Egypt's Nile valley were making and wearing cotton clothing for expressing their social status. Cotton was first spun by machine in England in 1730 and this mechanization made the revolution in the economy of Great Britain and turned it into super power. The industrial revolution in England and the invention of the

cotton gin in the U.S. paved the way for the important place cotton holds in the world today. Invention and patent made the United States of America leader in the world and it was the high common sense that established them as superpower.

It is common sense design that makes us a civilized person. Look at the clothes it is the common sense that helps us in identifying the natural product that will be useful for clothes. Cotton sedge is complete fiber and by applying of twisting the friction force will give better strength. That made them to design spinning wheel. Weaving by knot we can design the cloth. It is different that every society feels some part of the body is more attractive and need to be cover .Otherwise social consequences will be grave. Clothing did not evolve merely to mask a particular part of the human body. Across the international spectrum, there are conspicuous inconsistencies about which parts of the body people elect to cover, if they choose any part at all. In some places, the feet are to be covered for the sake of modesty. In other places, women's lips are believed to be so seductive that wearing veils in public is imperative. Everywhere, customs and traditions symbolically confirm human uniqueness in the biological world so their common sense. It appears so many possibilities & these are always being motivated.

When I look at the illiterate housewife of my locality and how intelligently she is spreading her washed clothes for drying with her common sense by spreading the smaller cloths around the bathtub when she finds there is no place to dry clothes by spreading over the cord. I admire her sense of understanding about the solution she acquired with experiences. She was aware that to dry the cloths it should be properly spread under the sunlight and clothes should not

soil also it should be placed in safer place. Again a laborer man lifts water with hand pump using the plastic bottle by removing the base for channelizing the flow of water from the mouth of hand pump it made me to think ' Wonderful common sense is prevailing among the masses and without complaining to God or authority they have devised their own solution by using their limited resources. It is amazing.' When common sense prevails, that society strives for achieving next level of better solutions and that area progresses and others who are sincerely striving for solution and in the hope one day or another they would succeed are called as underdeveloped and those who does not have courage to leave their primitive thought process and never wish to come out with innovative ideas remain backward. It is not the prerogative of the talented people to raise question via how, why, what where when & which. The levels of involvement in framing & degree of questions are reflecting the level of prevailing common sense among the masses. 'Deeper the probing may lead to better design.' Woman all over the world support stylish hair, stylish head gear ,look after her hygiene with optimum and behave sensibly not to hurt others, are considered civilized & cultured person. Their journey of proving themselves as civilized might have started with her natural need. For example, it is natural that everyone head scalp releases the dead skin regularly and if it is not removed either by finger's nails or some other means it would continue to disturb the peace of the mind till we solve. Disheveled hair attract more dust and allows to stay longer in between their hairs compared to regularly cleaned, washed and combed. The constant sufferings of itching might have forced them either to wash or shave. In my opinion washing was natural next level of solution because water was in abundant use in their lives. Shaving of head

might have come much later as solution. When objective to keep clean hair was achieved and it became common norms to maintain minimum level of hygiene and long hairs somehow got associated with beauty and attraction for selection of mating for better offspring. Both the sexes prefer to maintain long hairs and for up keeping they started washing at regular intervals. Some places they use river bed soil because it is alkali and generate foam while mixing with water and do not harm the skin. That was the common sense that helped in designing the detergent. Somewhere in evolution, man started to distinguish self and others because of his innate character of common sense, using his talent in the struggle for survival. What we see today's modern world would have not like that if we would have no sense of common sense. Man never becomes extinct species because his common sense is always in search for better outcome and other animals lack this. Most of the animals use their common sense just for survival & not for progress like man. Have ever we given thought 'why man is surviving all odds and continuously progressing?' Reason is, all the animals learn the sex activities limited to reproduction for better offspring and man is not exception, he also learns the sex with common sense and he does not have any formal training school but he indulges in sex activities mostly for enjoyment and that makes man to experiment and it is the reason his mind keep on experimenting and it prove to dynamo of the progress. We are suffering with desire to live longer and that forces our mind to use subconscious and conscious minds for better solutions and it made us to be socially civilized and invent the better technologies and design the solutions that are better and one step ahead in direction of human progress. Understanding or following self-made rules dictated by experiences by consistently

using trained skill for other purposes is reason of progress of common sense.

How to be different and enjoy the best might have introduced the concept of aesthetics and style. Hair cutting was opted by a few and to cut the hair some people learn the art and gradually it turned a profession. That profession goes deeper and considers a human face as canvas and role of style of hair can change the perception of others is considered as Hair style. It was the introduction of certain aesthetics value to head hair. How shaving did come into existence much later of washing? Men started propagating our body has two types of hairs, required for enhancing for attraction and other is unwanted that is repulsing. Wanted needs special attention and care because it has social value and enhance the beauty of person. Unwanted needs no special care it is sign of unhygienic and should be removed from body. To remove unwanted a new design came into existence i.e. razor, safety razor, blades of different metal like stainless steel, platinum and it has revolutionized the mind set of common person. When Philips Company realized that woman armpits, legs and private parts should be cleaned from hairs they designed a special razor and to sell in commercial world they made the propaganda 'Woman without hair in arm and legs enjoys more attraction than who does not .Same with the man who does regular shaving and attracts more the opposite sex'. Prior to this design of razor no woman was giving much attention to their unwanted hair and it was normal practice to keep the hair of body clean but not to consider any hair unwanted. Gradually perception changed so our common sense for woman. Beautiful are those with smooth arm and leg. A woman with hair in body considered as backward unhygienic

and unattractive. This was first time when any commercial product changed the common sense of the masses. Man with beard establish as intellectuals and with shave handsome. Role of hair in common person life is so significant that they keep investing and visiting the professional beauty parlor for shampoo, shaping the eyebrows, removal of hair by waxing, coloring by dye, and cut hair in style just to look presentable and fit in the perception of common person as beautiful. How come religion left out with these developments? In most of the part of the world shaving of head associated with either as sign of mourning or accomplishment of desired journey of holy shrine. This gradually changed to rituals and I say a common practice and majority called it common sense. Common sense, roughly speaking, is what people in common would agree: that which they "sense" in common as their shared natural understanding.

I call it when an exceptional brain find out the solution of the problem and in due course of time it spread among the masses and everyone is accustomed with its design is known as common sense. When automobiles was designed by a few select inventor and they were aware about how to board and alight not at the cost of life and when masses does the same of alighting and boarding if they do not follow the normal procedure we call common sense is missing. Common sense is that which tells us the world is flat but intelligent mind says it is round. When Galileo declared the earth is round after applying his common sense was declared insane. 'Nothing astonishes men so much as common sense and plain dealing' Our knowledge understanding takes the shape of wisdom along with common sense are essential ingredients for shaping our future. But

future is uncertain and no one can define with exactness, preciseness and accuracy but can form the vague shape by common sense.

Philosophers, it seems, are as distinct from the common man as philosophy is from common sense. Common-sense understanding of sensory experience is recognized in science as the basis of development of realistic, practical, scientific, and philosophical thinking. Informed common sense is the means of evolution of higher levels of intelligence, civilization, and social organization. Initial phase of the common sense for the designer is to look after the behavior of the masses and at what ease they are functioning and performing their tasks. I call this stage 'pupil' where common practice among masses makes you to learn. A mistake may punish heavily. In recent Japan calamities where designer followed 'ignore & neglect' philosophy for certain parameters and never realized its significant and devastating capability. Next phase is 'conflict & blame' phase where everyone is blaming others and some are punished and others worked hard not to be party of next calamities. Those worked hard not to repeat the earlier mistakes are in 'Caring & sensitivity' phase. This phase is in reality based on common sense and allows to progress and I call it 'common sense appears as teacher'. Earlier practice of common sense behaves as philosopher & guide for searching of next level of solutions. Once we succeed in locating the solution this phase of teacher turns to pupil and it keep on progressing with never ending solutions. The most understanding humanitarian philosophies of history have been thought out by men with deep sympathetic natures who have experienced bitter suffering with their people under the yoke of legalized privilege and

injustice. Every designer also help in designing the better world what a philosopher doing for humanities Every simple solution when come together in systematic order appears larger than life solution beyond the imagination of common person's common sense. Work for simple tech and simple solutions, it will collectively change our common sense for making our world a better place. In my opinion everyone is a born designer and a few are lucky who are trained with formal education in institute and majority is without any formal training and never have opportunity to visit any training institute. Both uses their common sense for designing the solution of their problems with slight difference that trained one may think with systematic application of common sense and non-trained may use unsystematic but he will more rely on use of his own database of experiences and tries to work with limited resources . Everyone is trying to cross their hurdles to make their lives better and in this effort our world progress. Modern world's journey from primitive begins with common sense application and so many unsung heroes had contributed in past and continuing in present to our modern world in solitude without seeking any recognition. They are driven by their intense passion and that never allow them to think of beyond their passion. Whether society is caring for them with their minimum basic needs or not they simply keep on working. These passionate people have power to change the face of humanity. This is time for our society to search these passionate people with high common sense for betterment of the society rather to rely on those who have various certificates from different institutes. The current state is worst because we forget to give values to those who have high common sense. We are enjoying the dividend of their sincere efforts of applying common sense whether they are in remotest part

of the world or living in our developed country or literate or illiterate or with abundant resources or with limited resources.

We are grateful to Mr. Bill Mak, Chair and Ms. Vicki Haberman, Vice Chair, Human Interaction Section of IDSA (Industrial Designers Society of America) for choosing our platform for dissipating their international activities of academia and industry in area of Universal Design through our publications. It is great honor for us that we are publishing special issue with IDSA on concept of universal Design This is second time that we have collaborated with IDSA since our publications and first collaboration of our special issue (May 2008 Vol-3, No-5) was edited by Mr. James Mueller, Chair , Universal Design Section of IDSA as Guest Editor, received overwhelming response from our esteem readers and I hope the same response will be generated by our August 2011 Vol-6, No-8 issue among our readers.

Enjoy Independence Day 15th August 2011

With regards
Dr. Sunil Bhatia
Design For All Institute of India
www.designforall.in
dr_subha@yahoo.com
Tel 91-11-27853470®

Content of August 2011 Vol-6, No-8

Forthcoming issues:

September 2011 Vol-6, No-9

Special issue with 'The Society for accessible Travel & Hospitality (SATH) on the topic "Accessible destinations" and Guest Editor will be Ms Jani Nayar

October 2011 Vol-6, No-10

Special issue with Institute for Human-Centered Design and Executive Director Valerie Fletcher will be the Guest Editor.

Another issue to celebrate the foundation of UDIP

Professor Singanapalli Balaram with an International reputation will be the Guest Editor and presently working as Dean of DJ Academy of Design, Coimbatore and member of recently formed UDIP(Universal Design India Principles).

November 2011 Vol-6, No-11

Architect/ Mukhtar Mohammed AlShaibani

, president of GAATES has principally agreed to collaborate with us for special issue and he will be the Guest Editor.

December 2011 Vol-6, No-12

is a special issue on proceedings of the "Better Learning by Design" Conference at The University of Vermont on 1st-2nd June 2011 and Guest Editors will be Lawrence G. Shelton, Ph.D. and Susan W. Edelman, Ed.D.

Guest Editor:

Bill Mak

Chair Human Interaction Section of

IDSA (Industrial Designers

Society of America)

Bill Mak, IDSA

http://idsa.org/content/panel/human-interaction-section

Contact Bill at idsa.hix@gmail.com,

From The Desk of Guest Editor:

Right at the start, I would like to thank Dr. Sunil Bhatia, Design For All Institute of India for inviting IDSA's Human Interaction section to present a special issue on Universal Design. Vicki Haberman and I are happy to present the following articles that represent several different voices and perspectives on Universal Design, as well as proudly representing the diverse professionals that make up the membership of IDSA. As a design organization, IDSA aims to advance the quality and positive impact of design, and one of the organization's missions is to inspire design quality and responsibility. Even as design students, we learn early on that Universal Design principles play a central role in design quality and later as professionals, we see from experience that it is also a matter of professional responsibility.

In the first article, Vicki Haberman, discusses the potential for greater cooperation between academia and Industry. Working in both academia and industry, Vicki has first-hand knowledge of the relationship between the two and how they can better work together to help universal design to have broader mindshare. Each environment has different professional structures, processes, procedures, and methods of measuring success.

In the second article, Kevin Shankwiler discusses his exploration of the continual need for design thinking and the strategy and attention to the larger context as opposed to focusing solely on products. The innovations in modeling and manufacturing technologies has enable mass customization of products that has the potential of specifically meeting individual needs at reasonable costs. Kevin explores

questions on how the design of tailored goods differs from design for mass production, how to teach the thinking and skills necessary to design for customization and what are the competitive advantages for deploying mass-customization as a design strategy - particularly in the context of using it as an approach for universal design.

The third article documents my interview with Richard Whitehall of Smart Design, an award winning New York based design firm whose design philosophy, client interaction, and output is synonymous with universal design as a central element of good design. We discuss Smart Design's long and successful association with OXO, as well as recent projects that convincingly demonstrate the positive synergies that are possible when diverse professionals with varying interests, roles, and responsibilities come together under the tent of great design for people, where universal design is a central consideration.

In closing, I sincerely hope this cooperation between IDSA and Design For All Institute of India is the first of many such initiatives. I also hope to see more professional designers, design scholars, and people from the peer professions of India participate in many of IDSA's events, initiatives, and knowledge sharing activities by becoming IDSA international members.

Bill Mak

Chair of IDSA's Human Interaction Section

http://idsa.org/content/panel/human-interaction-section

Vicki Haberman, IDSA

User Experience Strategist

Echo Visualization

PhD Student, Georgia Institute of Technology

Vicki is a User Experience Strategist for Echo Visualization, LLC where she designs engaging interactive digital experiences across a variety of channels and media. She earned a BS in Industrial Design and continues to feed her appetite for knowledge by pursuing a PhD at Georgia Tech. Through this effort, Vicki explores user experience and the design process, focused on the inclusion of diverse needs, abilities & perspectives and the intersection of user & business needs.

Prior to her time at Echo Visualization, Vicki was a Research Project Coordinator and a member of the Rehabilitation Engineering Research Center for Wireless Technology at the Shepherd Center in

Atlanta, GA. In this role, she integrated research and design to evaluate and bring attention to the wireless technology needs of individuals with cognitive impairments. She has also taught undergraduate courses in the Industrial Design Program at Georgia Tech.

Vicki walks in many shoes and enjoys baking shrinky dink earrings as a mental break from brainstorming sessions. You can follow Vicki on Twitter @vhabmn

Bridging the Gap between Academia and Industry in Pursuit of Universal Design

Vicki Haberman, IDSA

User Experience Strategist

Echo Visualization

PhD Student, Georgia Institute of Technology

For the past several years, I've had two jobs. I'm a user experience (UX) strategist, designing engaging interactive digital experiences across a variety of channels and media. I'm also a PhD student, examining UX and the design process, focused on the inclusion of diverse needs, abilities & perspectives for the mobile device platform. Through this contrast, I've gained first-hand knowledge of the relationship between academia and industry. My aim is to present both sides of the story from a designer's perspective, noting academic and industry successes and shortcomings and how the latter can be improved to help universal design (UD) reach its tipping point.

On a daily basis, I experience the mismatch between academia's need for scientific rigor and industry's need for marketplace performance. Academia is a structured environment, with established approaches for conducting research, establishing reliable and valid measures and educating students. Success is

based on publications and personal exposure. While industry also thrives off of defined processes, they are fluid in nature, shifting based on project needs. Structure is based on team collaboration rather than establishing individual "brand" and presence. In contrast to academia, industry measures success based on client and/or management satisfaction and return on investment.

For both academia and industry one of the first steps of a project is to identify the user population. For UD initiatives, parameters for the study population are typically defined by individuals' functional limitations, using extremes in ability to define sub-group(s) with refined detail. This often leads to findings that promote a medical-based approach, supporting the need for specialized design, and unavoidably contradicting the stated intent of UD, to produce design solutions that are accessible to people with and without disabilities. In addition, while there is probability that this approach will result in findings that support improved design for all users, there is the need for greater acknowledgement of the possibility that findings lending insight into improvements for one population could hinder another. Despite these shortcomings, these efforts allow researchers to collectively build a knowledge base that lends valuable insight on designing for individuals diverse in age and ability. The rich analysis often takes the form of design recommendations aimed at helping industry achieve tangible results.

In contrast to academia, industry classifies the user population using more informal factors such as personality traits and prior behavior. From a business perspective, this approach works. It fits with industry processes and the need to identify a niche market to strive for product differentiation within a shorter, more immediate

timeframe. Industry is already centered on a culture that does not create a single device to meet all consumers' needs, so that infinite market combinations and options may be explored for business longevity. Industry has, therefore, found little incentive to expand their target market to people with disabilities unless this population has been defined as part of their target market.

Unfortunately, the plethora of information provided by academia to industry often lacks cohesion and context. Both in conducting research for my PhD and seeking resources for client projects, I've come across contradictory works all with the expectation that others discover, digest and/or apply the insight. While there is the luxury in academia to spend the time analyzing and synthesizing works, industry is constrained by resource limitations that make this extremely difficult. Industry inherently perceives the openly provided data as a commodity where the non-proprietary information limits creativity. With information ranging from extremely detailed specifications to generalized principals, designers can find it difficult to determine the relevancy of information. If designers find the effort required to draw parallels between the recommendations and their current project outweigh benefits they might receive, the value of the information is diluted.

In this instance, academia fall short, giving industry the destination without a map. It's important to reinforce that in promoting UD the process is just as, if not more, important than the end result. The following quote from *Design-Inspired Innovation*, eloquently captures this point:

"When the next design problem is presented, the designer may be unable to apply the same answer, but may very well be able to apply expertly the methods and reasons learned from a pervious exercise) to find a creative new answer (Utterback et al., 2006)."

Unfortunately, industry has failed to take initiative in designing products to meet the needs of people diverse in age and ability. This has resulted in laws and regulations that leverage the detail-oriented academic findings and force industry to address their needs. While successful in getting accessible products to market, it negatively reinforces a solution-based approach. Companies react with a tactical stance. They place their core focus is on ensuring regulations have been met with minimal impact on their operations. This hampers proactive approaches that support a culture where there is the desire to address diverse needs and, as a result, build their customer base. The success of compliance-based initiatives is further overshadowed by their tendency to be subjective, opening up debate on whether they've been fully addressed (Jaeger, 2006).

This disconnect is personified through the following example. In the United States, The Hearing-Aid Compatibility Act of 1988 (HAC Act) generally requires that all telephones manufactured or imported into the US be hearing aid-compatible

(http://www.fcc.gov/guides/hearing-aid-compatibility-wireless-telephonesn). In 2003 the HAC Act was extended to mobile phones. Manufacturers found compliance difficult due to hearing-aid and mobile phone technology incompatibility. The fast pace of industry and technology change, continual demand for advanced features and price competition exacerbate the issues. The process of ensuring

HAC Act was being properly followed added to the already complex regulatory process handsets are required to go through prior to their marketplace release. The HAC Act has left the wireless industry with a negative perception of addressing the needs of people with disabilities. It's viewed as a costly burden rather than an opportunity.

I'm certainly not questioning the need for the regulations; rather, I'm attempting (somewhat idealistically) to draw a middle line. What would have happened if instead of providing detailed specifications, it was a simple statement that mobile phones "have to be accessible to individuals experiencing limited hearing capabilities" without prescribing the details for execution? While still associated with user abilities, this statement presents a root problem rather than a solution. It removes the struggle to make two different technologies compatible, replacing it with a design challenge that has potential for high return. It addresses situational complexities to which people with and without disabilities can relate (e.g., loud bus or train stations) and benefit from an innovative solution.

In the end, framing regulation in this manner would likely have been a difficult endeavor and may have been no easier or less costly for industry to implement. Instead, my reason for describing this scenario was to present an ongoing situation that has had a profound negative impact on the uptake of UD in the wireless industry and describe an alternate approach. This approach, to get at the root of the problem and encourage industry pursuit of a solution rather than dictating one for them, centers on providing strategic

guidance and positive feedback and promoting success versus chastising failure.

A map for achieving UD cannot be created by academia and given to industry. It should be a collaborative, evolving process where both parties have knowledge of each other's capabilities and practices and academia is the open test bed for trying new ideas and methods. Complex research methodologies are impractical for situations where evaluations, if conducted at all, are often restricted by minimal time and resource availability. In the end, this isn't an easy task for academia. The competitive business landscape makes future design directions heavily guarded secrets. Different product domains employ different research, design and development practices (e.g., user-centered design, agile). To achieve success, industry must see the value in collaboration and be willing to participate. At the same time, one thing is certain; industry will always be driven by financial performance, not altruism. Until the atmosphere centered on publications and personal exposure can reconcile with this, the traditional research efforts that promote solutions for achieving UD will continue to have limited success.

Academia has another opportunity for advancing UD in industry by providing appropriate education for future designers. It is encouraging to see UD principles taught in university courses, making students aware of the needs of people with disabilities at a time when they are forming their unique style for problem solving. However, at least in the United States, students have limited knowledge of industry practices when they graduate. They lack understanding of what it takes to go from an initial client meeting to production and how to translate their academic knowledge into

practice. New graduates often find the processes in conflict. They have the desire to put the user first and conduct appropriate research when oftentimes client or corporate decisions prevent it. In these instances, young designers cannot rely on conducting formative and/or summative research with people with disabilities as they've been trained. More often than not, they must rely on their intuition and leverage prior knowledge.

While it's important to provide students the opportunity to conduct design research with people with disabilities, it's also important to provide students with insight and appropriate real-world exposure. This promotes UD not as an added layer to design, rather as a way of thinking about design and about the implications for how we all experience products. It is a bottom-up opportunity where success of the top-down approach of determining and enforcing regulations and recommendations has thus far been limited.

Bouncing between academia and industry has given me a unique opportunity to benefit from and contribute to both areas simultaneously. On one hand, my PhD research follows the established measures for success in academia. It also incorporates lessons from industry on applying UD. The combined influence may result in shortcomings from the perspective of academia and/or industry. However, by bringing the two together, my hope is that my work will help reconcile differences and encourage others to view the academia-industry connection in a new light all aimed at improving opportunities for imbedding UD in industry practice.

Sources:

Jaeger, P. T. (2006). Telecommunications policy and individuals with disabilities: Issues of accessibility and social inclusion in the policy and research agenda. Telecommunications Policy, 30(2), 112-124.

Utterback, J. M., Vedin, B.-A., Alvarez, E., Ekman, S., Sanderson, S. W., Tether, B., & Verganti, R. (2006). Design-inspired Innovation. World Scientific Publishing Company.

Vicki Haberman, IDSA

User Experience Strategist

Echo Visualization

PhD Student, Georgia Institute of Technology

Kevin Shankwiler, IDSA

Assistant Professor

Georgia Institute of Technology

School of Industrial Design

Kevin Shankwiler is an Assistant Professor in the School of Industrial Design and serves on the IDSA Education Council. His research focuses on digital parametric modeling in the design process, and on the application of mass-customization strategies and flexible manufacturing technologies towards identifying new market opportunities for consumer goods. Design engagements have included: semiconductor manufacturing equipment, furniture, outdoor household goods, and virtual prototyping and analysis. You can follow Kevin on Twitter @ShankLab and @Shank71

Design Thinking Is Dead?

A digitally inclusive approach says otherwise.

Kevin Shankwiler, IDSA

Assistant Professor

Georgia Institute of Technology

School of Industrial Design

A *Fast Company* article by Bruce Nussbaum recently proclaimed: "Design thinking is a failed experiment (Nussbaum, 2011)." (For those not familiar with Mr. Nussbaum, he has been one of design thinking's biggest advocates in the press). So, design thinking is dead? Hardly. Perhaps limits of the often-time messy creative process have been reached in certain corporate cultures, or the drive to coin the next design-plus-corporate-strategy moniker is on, but the underlying principles the design thinking movement wrought are still solidly and fundamentally with us. The thrust of the design thinking movement elevated the design process to one of strategy and attention to the larger context as opposed to a focus solely on manufactured artifact. For example, out of the design thinking process has emerged new specialties in industrial design, including but not limited to service design and humanistic design.

This is especially true within design academia. The framework of design thinking has given students and researchers methodologies for considering the larger strategic opportunities and impacts of design. With our work in the School of Industrial Design, we explore digital technologies of modeling and manufacturing as they enable mass customization. Mass customization, a term first made popular by Joseph Pine, refers to the practice of tailoring goods and services to meet individual customer's needs while being produced with near mass production efficiency (Pine, 1993; Tseng & Jiao, 2001). Mass customization allows for the personalization of consumer goods at reasonable costs by taking advantage of flexible, high-volume manufacturing processes, such as CNC and rapid manufacturing (Duray, 2002). The popularity of mass customized products and services are growing. The Cyledge Configurator Database, an internet database that tracks online product configurators[1], lists over 700 company websites offering tailored goods ("Configurator Database,"). See Nike iD for an example.

New and evolving technologies in the realms of product design and product manufacturing have created new markets and novel opportunities for design. User demand for customized consumer and industrial goods is growing, as evidenced by the increasing proliferation of user-targeted product configurators and online marketplaces. Personal fabricators (such as those distributed by Makerbot Industries) and online manufacturing sites (such as Ponoko.com and Shapeways.com) point to the future evolution of

[1] ***A configurator is a software application or online application for designing products exactly matching customers' individual needs ("Configurator Database,"). Common examples are "build your own" sections of many automotive websites.***

manufacturing: where a significant portion of goods will move away from production of hundreds of thousands of copies of an artifact and towards the production of hundreds of *variations* of a product (figure 1). This is a valuable arena for Industrial Design in both practice and education as industrial designers are uniquely capable with the skills necessary to understand user needs and desires and translate them into tangible goods.

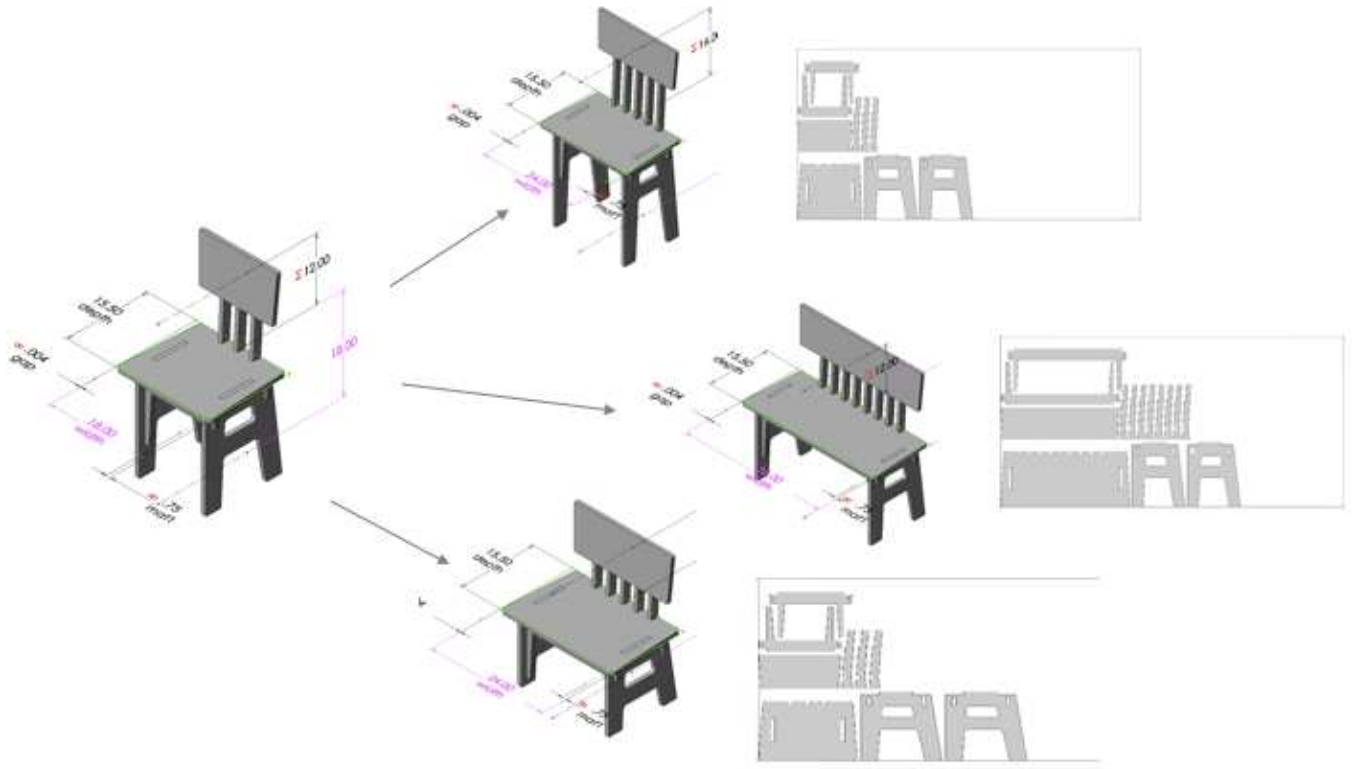


Figure 1: Embedded variability parameters drive artifact geometry and manufacturing data.

So, we can design and deliver products with increasingly complex levels of customization to fit a specific target user's needs, but where lies the strategic advantage, the high-level contextual thinking? Through the lens of mass customization we can ask several key questions:

1. ***How does design for tailored goods differ from design for mass production?***
2. ***How do we teach the thinking and skills necessary to design for customization?***
3. ***What competitive advantages exist for deploying mass-customization as a design strategy?***

Within the realm of mass customization we have identified three areas of strategic design thinking: Product as digital model, distributed manufacturing, and assistive-universal design.

Product as digital model

Here, we challenge previously held definitions of "what is a product?" In this scenario, what designers provide as the 'end product' is a digital representation of an artifact. This digital representation is a rich-knowledge tool embedded with parameters and rules established by the designer for customization by the end user (or an agent acting on the end user's behalf). Parameters establish degrees of freedom in which the product is customized while at the same time preserving certain aspects of design intent. These parameters of customization may include things such as size and dimensions, color, materials of manufacture or other aspects relating to user anthropometry. Design intent may include

characteristics such as branding and brand language, proportion, and structural requirements.

Distributed manufacturing

Here we challenge traditional means as to how and where a product is manufactured and distributed. Key enablers of successful mass customization are integration of digital technology for communication and digitally-driven flexible fabrication processes. The internet enables the rich-knowledge digital product models to be accessed and manipulated by users, at specialized retail facilities or from sites of the users' choosing, assuming adequate communication connections. As the product data resides in digital format after the user has customized the item to his/her specifications, manufacturing commands can be sent to any fabrication shop with the necessary flexible fabrication technology. These fabrication technologies are computer-driven (CNC) tools, such as routers, laser cutters, water jets and lathes. Additionally, additive processes such as 3-D printing are becoming more and more viable as production methods and provide even more degrees of manufacturing flexibility. The distributed manufacturing model allows designers (and business entities) to consider novel methods of product delivery, as the product need not be manufactured in a central fabrication facility, but may be built at a plant closer to the use's location, saving on shipping costs and delivery logistics.

Assistive-universal design

This is a specific application area the research team is investigating. Traditional research methods help designers establish data points,

or targets, for design endeavors. By applying market-focused analysis of these data points, designers identify an appropriate range of users for whom to develop product designs (customers). Universal design (UD) approaches broaden the applicable user range by considering multiple levels of ability during the design process. Lastly, assistive design technologies (AT) focus a product's development on an individual's or a small population's specific needs, based on ability. Taken separately, however, each of the aforementioned approaches fails to adequately address the needs of some potential users. Mass customization approaches, on the other hand, enable products to be designed for a very broad range of potential users and at the same time tailored to specific individuals or small populations for their specific needs, thereby increasing the number of potential adoptees of the product.

We believe that through application of a mass customization approach, implemented via flexible parametric modeling, it is possible to bridge the gap between universal and assistive design approaches and increase the desirability of assistive furniture to a broader market. A recent research endeavor has given some proof to the concept, where we developed a digital model of a piece of furniture embodying universal and assistive design approaches. We designed a craftsman-style dining room chair whose major dimensional characteristics could be modified to fit specific body types and measurements (height, girth, etc.) and purpose (standard chair or with arms). This dimensional flexibility allowed for universal fit among potential users. Additionally, the design team considered varying abilities of potential users – in our domain, wheelchair users. Configurations in chair geometry were considered to allow for

the specific needs of wheelchair transfers and for body support once the user was seated in the dining chair. In this case, a link was made between user *ability* and product geometry, enabling assistive modifications (pre-production) to the chair for specific users.

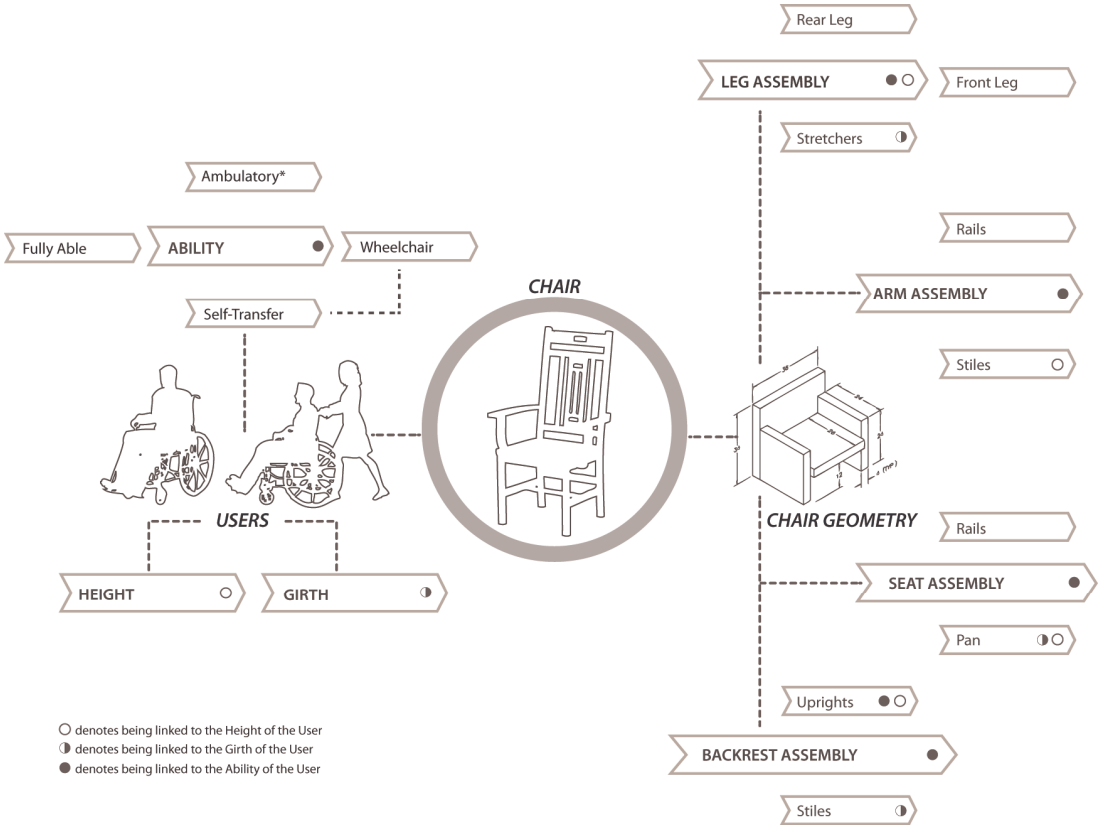


Figure 2: Graph showing relationships between human factors and chair components.

Through this one example of mass customization, we show how the strategic nature of design thinking enables a novel approach towards inclusive design. Bridging the gap between universal design

and assistive technology is but one possible, positive outcome achieved when we reconsider the some of the concepts discussed here: the concept of 'product' (digital vs. physical artifact), new manufacturing schemes, and engage knowledge-rich design processes and platforms. This is the kind of union that only contextually aware, strategic design approaches enable.

Long live design thinking.

Sources:

Configurator Database. Retrieved June 23, 2011, from http://configurator-database.com/

Duray, R. (2002). Mass customization origins: mass or custom manufacturing? International Journal of Operations & Production Management, 22(3), 314-328.

Nussbaum, B. (2011). Design Thinking is a Failed Experiment. So What's Next? Fast Company. Retrieved from fastcodesign.com

Pine, J. B. (1993). Mass Customization: The new frontier in business competition: Harvard Business School Press.

Tseng, M. M., & Jiao, J. (2001). Mass Customization. In G. Salvendy (Ed.), Handbook of Industrial Engineering (3rd ed.): Wiley-Interscience.

Kevin Shankwiler, IDSA

Assistant Professor

Georgia Institute of Technology

School of Industrial Design

Richard Whitehall is Vice President of Industrial Design at Smart Design where he uses his multi-disciplinary background and broad experience to create simple design solutions that connect with everyday people. As a partner of Smart Design, he oversees the Design practices and the company-wide initiative on Sustainable Design. With 17 years experience in the industries of consumer electronics, entertainment, healthcare, and house wares, Richard has worked for clients such as Hewlett-Packard, Imation, OXO, among many others. Richard holds a BEng in Mechanical Engineering from University of Bristol and an MA in Industrial Design Engineering from the Royal College of Art.

S M A R T D E S I G N
601 W. 26th Street, Suite 1820
New York, NY 10001
T +1 212 807 8150
www.smartdesignworldwide.com

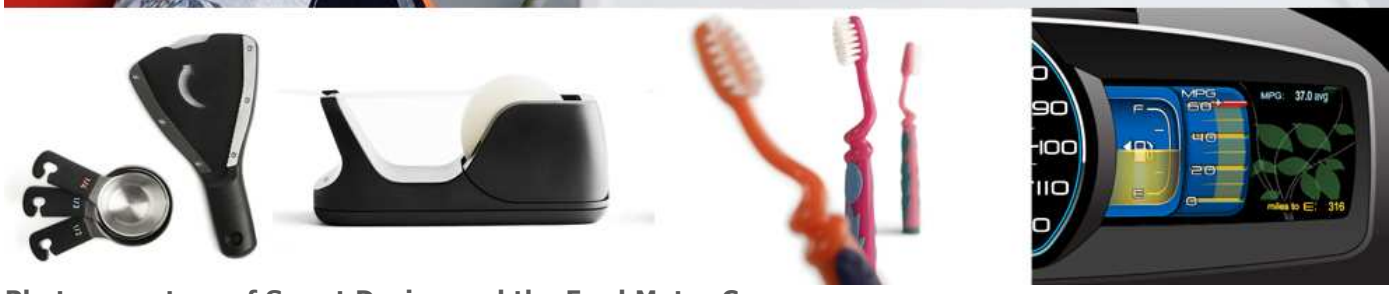
Mr. Bill Mak

Chair Human Interaction Section of

IDSA (Industrial Designers

Society of America)

http://idsa.org/content/panel/human-interaction-section



Photos courtesy of Smart Design and the Ford Motor Company

Get a Grip!

A conversation with Richard Whitehall, Vice President of Industrial Design and partner at Smart Design, New York, USA

By Bill Mak

"Design is About People. That's Smart" This tagline from Smart Design's homepage is a clear and defining declaration from a firm whose award winning output is synonymous with universal design as an organic element of good design for people. Smart Design's long association with OXO and many other companies highlight the firm's approach to universal design as brand driver, strategy, process, and design criteria. I had the opportunity to speak with Richard Whitehall about their work and approach to design.

Bill Mak - Smart Design is a hugely successful firm whose client list and award winning projects has long been associated with Universal Design a core design philosophy. Can you talk about the firm's history and DNA that has provided the foundations for the firm's success?

Richard Whitehall - I think Universal Design is very baked into the DNA of our company as a foundation, and it's more like a way of thinking or philosophy that permeates the company and everybody that works here. So it does extends to the work we do for clients, and also thinking about how we run the organization and how we work with clients, it's really a kind of a core belief of the company in all the important ways.

In terms of the history of the company, we started in 1979 with this core belief that design is about people and not about things. If you think about many of the product designs in the late 70's, it was very much about the kind of object, and making the object beautiful, and very much focusing on the thing.

What Smart Design came to the table with was less about the thing but thinking more about what people were trying to do it, and why does that thing exist and how can we make better connections between people and companies essentially, but through the things that companies are making. And I think it's a philosophy that's been good for us because it's not tide to product design, it's not tide to physical things and objects, it's a philosophy which has extended to work we are doing in the interaction design space, in terms of communications design, and even to environments and things like that.

So I think it's been a good past, and I think this philosophy is something which anyone who comes to Smart Design can see and understand that it's our culture here.

The firm's long association with OXO in my mind is most emblematic of your design philosophy; can you talk about your design strategy and process working with a client like OXO?

The OXO relationship is really interesting, it started in the early 1990's, about 10 years after Smart Design's founding, and there had already been a lot of work before OXO that was trying to design things to fit people's physical needs better.

At the time, OXO founder Sam Farber was retired and living in the south of France with his wife, and she was cooking in the kitchen, and she had physical dexterity problems (because of arthritis) using

kitchen tools, and that's when he had this idea of why can't anyone come up with kitchen tools that his wife could use, which would be great for her and people like her. So he called up Davin Stowell (then and current CEO of Smart Design) and had a discussion, and what Davin came back with was the idea that it would be great to not only design design kitchen tools for people with her physical difficulties but something that would be really appealing to the mass population. That was the seed for the idea of bringing together the mass market and things that was appealing and attractive to a wide range of people, but was inspired by people in the extremes.

In same the way that the relationship with OXO has developed, OXO's culture has become like Smart Design's culture in terms of Universal Design and design being about people. And the reason they continue to be a good client striving for innovation is that everyone in that company believes in that. And if you talk to people there about any of the products they work on, whether it's a marketing person or an engineer, you'll hear a real human story behind what they are working on and how these stories triggered innovation. I think that sort of symbiotic culture between OXO and Smart Design has kept the relationship strong and enabled Smart Design to work with them to expand their brand beyond the kitchen and out into different categories like health care and children's products, but still focused on the philosophy of Universal Design, making strategic decisions based on human needs.

And that is another way to look at Universal Design, as a strategy tool and not just an implementation tool.

I hear from many designers (of both physical and interactive products) that it's very difficult to overcome resistance to universal design thinking with clients, where cost and engineering compromise are often put up as road blocks. How do you approach these headwinds with your clients?

Our general approach with clients is to contextualize the problems with them. Quite often when we work with large companies, there are a number of people within the organization that we are working with, and they have different responsibilities and roles. Those people in their own way are all communicating their understanding of what the problem is, but not necessarily in a holistic manner. Our role is to come in and say - this is the real world, this is how people are experiencing your existing products or products in new spaces you are trying to move into. We get these people to live that experience, so they can develop empathy and step out beyond themselves and look at the problem in a more objective way. I think when you go through that process, it enables everyone to step back and say - hey, my challenge is to make this product as cheap as possible but now I also understand the things people are trying to do with it, it is possible to balance those 2 things and come to a solution which makes sense.

That's really the key, to get everybody to think objectively about the problem but also through the eyes of the user. There will always be balances and trade-offs, and sometime small improvements in design and functionality are all you can achieve in the end, but it's still a really good balance and a good experience for the user. It is

that objectively and perspective that you have to have on the problem.

Photos courtesy of Smart Design

Can you talk about the "OXO Good Grips Tools for Staples", what was the design problem, and what was the focus of the design solution?

This is one of those situations where you have to understand the priorities of all the parties involved. It was setup as a three-way

partnership between Staples and OXO with Smart Design as a design consultant working with both parties. There were different needs from Staples and OXO, with Staples trying to create an in-house brand that offers more value than generic products they have been carrying but repurposed with Staples branding. By creating a strategic relationship with OXO, Staples could add value to that line and offer something that gave their customers a better experience, and the OXO brand becomes an important part of that. The vision for the Staples line in terms of design was trying to look at every little part that happens within the office workflow, and look for improvements that would make thing easier.

The product I always think of is the product that is used for holding pushpins. As a designer, I am always pinning stuff up on the walls, and when you put your hand into that bucket of pushpins, you always end up hurting yourselves. So that is something that is a small thing, but when you do it every day, it can become frustrating over time.

By applying a lens of looking at people doing things, and looking at various problems, you can pick out those things that people don't necessarily think is a problem when you ask them (like pushpins), but you can see people hurting themselves everyday picking up push-pins. So you say, how can we make that better, and we ended up with a simple feature where we put a little magnet on the lid, so when you open the lid, one pushpin comes out and you can just grab it really easily. So it was a low cost innovation, but it's something that solves one of those problems that are unsaid but it's very obvious when you observe people doing things.

Photos courtesy of Smart Design

The "Johnson & Johnson Reach Wondergrip" is significant and radical because it's clearly for kids, though it looks and feels like anyone can capably and comfortably use it, it's really fun. How did you approach this project?

The approach we had when we come in with any client is that we don't want to give them any surprises, but we want to take them on

a journey where we can all come to the same conclusion at the end of it. Usually we are not going into it trying to be radical, but through the process when you step back and look at the project after 6 months or a year, and you realize that you've actually come a really long way. But it doesn't feel like it when you are in the process.

A lot of that project came from watching kids brushing their teeth and understanding the way they grip the brush and try to encourage them to hold the brush in a certain way. We observe a lot of kids using this "death grip" which is like how you would hold a knife if you are trying to stab someone. And because of that grip, they weren't able to brush both sides effectively. So we were trying to get the kids to put their thumbs in a certain place on the brush, and I think a lot of the aesthetics of the brush was to trying to get the kids engaged so that they would hold the brush in a certain way. And that was more of a visual cue rather than the shape of the handle.

So even within that idea of trying to shape something to make it more fun, we were trying to do that with a purpose, trying to get them to a place where we can improve the way kids brush their teeth. When the clients sees this, and they see how much that grip affected brushing different areas of the mouth, and they also see kids who are looking at other brushes that had less energy and fun, and how they reacted that, and the clients realizes that you need to go a bit more radical because that's what's going to make them to undertake the behavior that you are trying to encourage, one that leads to a good result longer term.

Photos courtesy of the Ford Motor Company

The "Ford SmartGauge with EcoGuide" would seem on the surface a large and complex interaction design undertaking, what were the highlights of this project and in what ways do you think the project is representative of your approach to design.

In general, the reason why people are excited about projects is that there is good opportunity to improve people's lives and make a difference to the everyday things that people are doing, and also to make a big improvement to the company's performance as well.

When we took on this project, it was an interesting time for Ford, when they had less successful products and for us it was exciting because there was an opportunity to help them turn their fortunes around, and at the same time, offer drivers an experience that would actually make sense to them in terms of achieving their goals.

One of the things we found out through this process was the different goals, some drivers are in a hurry and they just want to get somewhere very quickly, and they don't really care about fuel efficiency very much, where other drivers are really focused on the environment and they really want to have an impact on the world, and others just want to save money. And the reality is that people shift between those modes all the time, so one of the important factors of that project was trying to understand the different motivations and behaviors that came out of them and try to make a solution which was scalable for all those people.

The bottom line of the whole project and the main insight that we found very exciting was that we realize that most dashboards were essentially giving the driver feedback about what the engine was doing or what the car is doing, so that was where the technology was coming from, and if you took the approach we were talking about at the beginning of the interview, that was focused on the thing, then you might make that gauge more efficient, or more effective in some way, but I think when you say the design is about people, you say may be the dashboard could actually give you feedback about how you are driving and not just be about what the car is doing. Because ultimately that's what is going to have the

highest impact on the efficiency of a hybrid car, which is the problem we set out to achieve.

From Ford's perspective, they wanted to offer a hybrid car that actually got great mileage so people would buy the car, and I think by giving feedback to drivers about how they were driving, we were able to make a significant improvement in the performance of the fuel efficiency, not just by changing the technology of the engine, but by changing the way people drive. Ford quotes a 200 gallons of fuel saved a year by the average driver.

In terms of the brand, the whole idea of the "efficiency leaf" we put in there was something we wanted to introduce a measure to give people feedback over time. Dashboards are generally focused on immediate feedback, and we wanted say how can we do something that people would look at over time and care about. We looked at quite a few methods for what would make sense, but the idea of leafs growing helped people empathized with plants and they wanted to keep them healthy. It also appealed to the gaming side of it, which actually became very compelling to some drivers. We heard people talking about things like I don't want to let my plant wither so I am going to turn off my engine now. All those things became factors built into the performance of the car when you look back over the course of a year. And that became part of the branding of the car, so the brand experience and the driver experience was the same thing.

Finally, Looking towards the future, what do you see are the challenges and opportunities the ever changing digital landscape and exploding ecosystem of interactive products will offer in universal design terms?

It seems like the challenges most of our clients are coming to us with these days are more complicated challenges. There are added levels of complexity of things that are going on in the market place, and a lot of companies are reaching out globally so they are designing for a broader base of people, designing things that are locally relevant. There is a lot of complexity going on with new technology systems and the way that's affecting the way people think about and do things. There is even more complexity around implementation, it feels like there is more partners involved in things and having to work with bigger teams of people that are making things happen.

The interesting thing in that sea of complexity is how do you break it down to fundamental human needs, what are the things that people want to achieve with all these things, and how do we than build experiences around them that are engaging and compels people to do things. That's a really hard thing, and it's fairly easy to add stuff and make products more complicated with all the digital services coming on, but every company is thinking about its service and how that's going to work with other companies' services.

We see our role as being able to step back and understand people, and understand what they are trying achieve, and understand all those different channels of technology and opportunity and try to

create something that at its core is about improving people's lives. That's ultimately what we are trying to achieve, and I think our clients who are able to do that are the ones who are successful, in the end they have a purpose as a company. Apple is an example of that, they have a purpose and they design products around that common purpose and that's true of OXO as well and many of our other clients.

In terms of how it relates to Universal Design, the core of it is still about understanding people. May be the definition of Universal Design should not only be about physical things and about physical differences. Actually there are a lot of dimensions to it which are more about different cognitive abilities, different cultural backgrounds, gender, life phase, family situation, and all these things add new dimensions to design, and are key to product experiences and interactive experiences, and brand.

Richard Whitehall is Vice President of Industrial Design at Smart Design

S M A R T D E S I G N

601 W. 26th Street, Suite 1820

New York, NY 10001

T +1 212 807 8150

www.smartdesignworldwide.com

Bill Mak is Chair of IDSA's Human Interaction Section

http://idsa.org/content/panel/human-interaction-section

BOOK RECEIVED:

PRODUCT:

* Insurance coverage depends on medical necessity as determined by insurer.
Valid doctor's prescription required.

Hoveround Corporation
2151 Whitfield Industrial Way
Sarasota, FL 34243

APPEAL:

PRICE INCLUDES
Stay at category hotel for 2 nights of 3 or 3 nights of 4 and Utey Tokpo camp for one night
Breakfast, Dinner, Pick up from airport, drop to airport
Vehicle for visiting only places listed on itinerary
Fees for places listed on itinerary, including inner line permit for Pangong Lake
Trained Helper to help the person using the wheelchair
Trained Driver to help with lifting the wheelchair when needed
Soft copy of the guidebook that lists the accessibility options of each place on the itin

PRICE EXCLUDES
Air fare from and to Leh, Fees for still cameras and video cameras, Any drinks
Tips, Insurance, laundry, phone calls, Any personal expenses or extra meals
Anything not specifically mentioned under "Price Includes"

NORMAL PAYMENT POLICY
Deposit the entire amount at least 48 hours in advance in:
Name: TAI Responsible Tourism Consultants PLTD
Bank: HDFC, Branch: Anna Nagar Main, Chennai, A/C No.: 00 172 0000 32510
Type: Current, RTGS/NEFT IFSC: HDFC0000017

NORMAL CANCELLATION POLICY
Full refund for cancellations up to 96 hours in advance; 50% refund for cancellations between 48 hours and 95 hours in advance.

PAYMENT OPTIONS
Direct Bank Transfer or a Demand Draft in the name of TAI Responsible Tourism Consultants PLTD payable at Chennai sent to AB 50, Anna Nagar, Chennai 600040, India

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

TAI RECOMMENDATION
Going to Leh was an exceptional experience for me. Most friends and family dissuaded me, being aware of the oxygen shortage in the air there and my breathing problems caused by a high-level spinal injury. But I managed well. Initial hiccups were cured by religiously acclimatising on the first day, drinking lots of water, eating light and using Vicks vaporub inside my nostrils!

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 at Leh is **so magnificent and overpowering that it completely humbles you and radiates 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 Khadungla pass, the world's highest motorable road, and the Pangong Lake, a 134 km long lake extending from India to Tibet. Being nature's gifts, both these places are fully accessible. For me, the beauty was so overpowering that it was easy to overlook some inaccessibility. Moreover, Ladhaki 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 wherever required. Given a chance, I would run back every year to de-stress and be one with nature.

By Shivani Gupta
Director, AccessAbility

HOW YOU MAKE A DIFFERENCE
Himalaya on Wheels has been set up by Travel Another India with expertise provided by PAGIR. People's Action Group on Inclusion and Rights or PAGIR is a group of people with disabilities and their families who have come together for their collective rights as well as to ensure livelihood options for people with disabilities. The President of PAGIR, Mr Mohammed Iqbal, was recently conferred the "Real Heroes" Award by CNN-IBN. You can see a video about his work at http://www.youtube.com/watch?v=0bNoPqFu-rs
He was conferred the Hellen Keller award for employment of disabled persons in December 2010.

Profits from Himalaya on Wheels will flow back to PAGIR to help them take forward their work. During the trip, you will visit the PAGIR shop Jungwa Shrungskyob, where their members have transformed waste into craft, making beautiful products such as mobile pouches, letter racks, folders, etc. These products are Jungkwa Shrungskyob'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 limitless beauty and opportunity.

To find out more writetous@travelanotherindia.com or call at +91 9900 193 873.

2.

Hi friends

A Friend of mine has a 5 year old son who cannot stand or walk properly and needs assistance for all his daily chores. He is confined to a chair or a walker now due to heavy dosage of wrong medicines administered to him when he was less then one year to cure fever. Now he is looking for someone to design a special walker which caters to the needs of this child and is more comfortable for him. If anyone at NID or from this field can help in doing so please contact me immediately.

Meenakshi Das

meenakshi das <meenakshi.focusdesign@gmail.com>

or directly contact the parents of the child

Nikhil Khanna

and Abha Mehta Khanna

Ph- 9727781410

abha_mehta_khanna@yahoo.com

NEWS:

1.

Swinburne Design Factory

The Swinburne University of Technology is opening a 'Living Lab' dedicated to design.

The 'Living Lab' or Swinburne Design Factory, based in Melbourne, Australia, will house teams of business, design, engineering and information technology students working on industry-sponsored projects.

"A Living Lab brings together end-users, researchers and companies in the early stages of product development to experiment with

concepts and their potential value," said Professor Ken Friedman, Dean of Design at Swinburne.

"This engages all the vital actors in a process that leads to breakthrough innovations for society, businesses and their customers.

"At Swinburne Design Factory, students who aspire to a leading role in the global design business will have the freedom and resources to create genuine solutions for client needs, from idea generation and proof-of-concept to prototyping and testing.

"Project sponsors will gain access to design teams of six to ten students to solve challenging real world problems," explained Friedman.

The "Living Lab" was inspired by the world's first Design Factory at Aalto University in Helsinki.

It will provide students with a purpose-built teaching and learning environment reflecting Aalto Design Factory's unique mix of flexible teaching, meeting and social spaces.

Director of the Aalto Design Factory Professor Kalevi Ekman has been appointed Adjunct Professor at Swinburne Faculty of Design.

2.

Stefano Marzano to retire from Philips

Philips has announced that Stefano Marzano will be retiring as chief design officer after twenty years of design leadership on 1 November.

Stefano Marzano, chief design officer, Philips

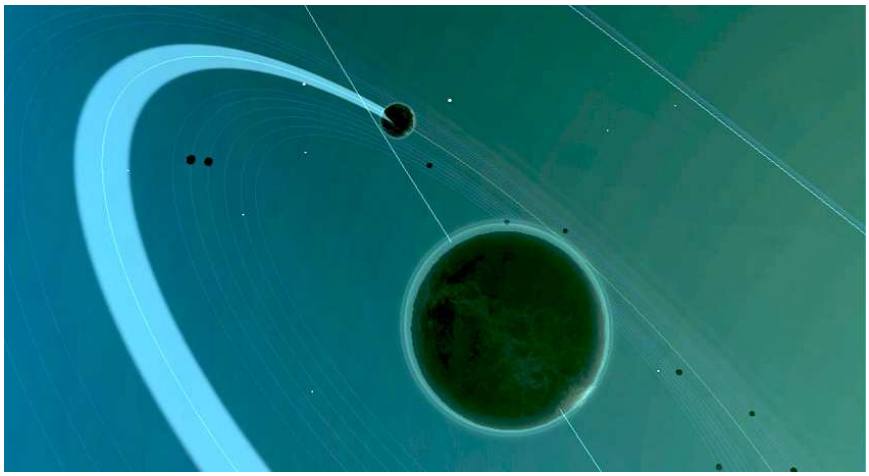
Marzano's successor will be Sean Carney, who is the current chief design officer for the Philips Consumer Lifestyle division.

"I thank Stefano for his considerable contributions to Philips as well as the profession of design at large," said Frans van Houten, chief executive officer of Philips.

"In his twenty years leading design for the company, Stefano has shaped a design competence and team that has been a key differentiator for the company.

"He is a recognised design leader and has been successful in making design integral to Philips' mission, to create meaningful innovations to improve people's lives."

3.

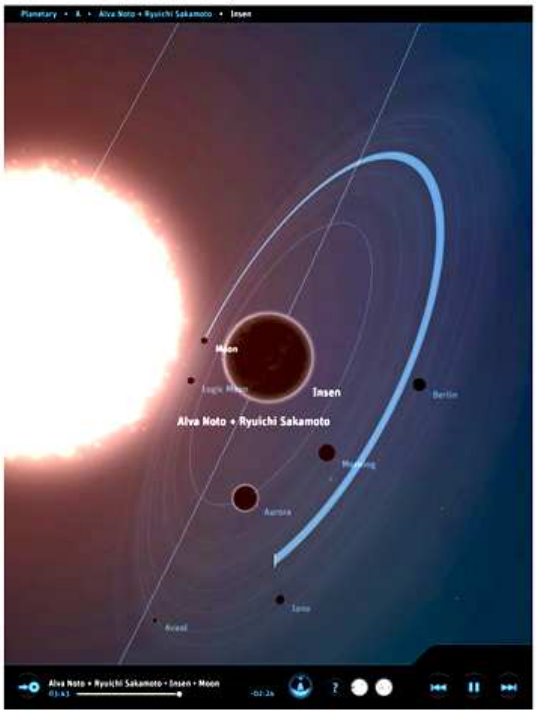


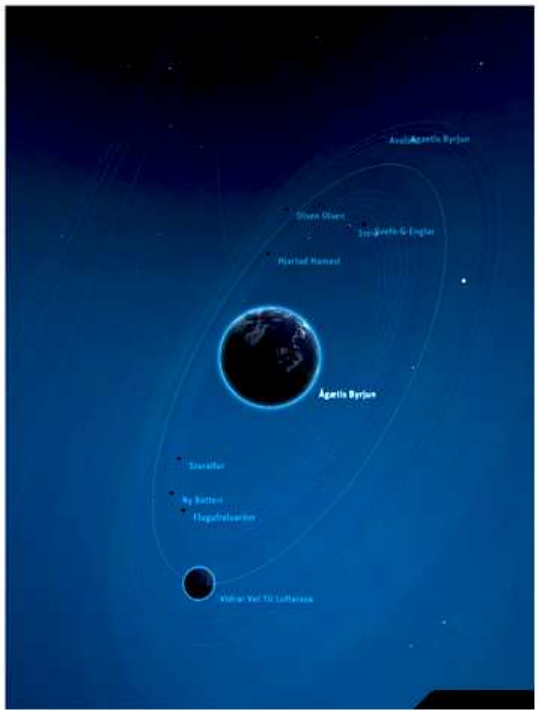
Stunning iTunes Visualizer, Powered By Bold Experiment In UI Design

The eye-popping app from Bloom is actually a new interface metaphor that could be applied to any kind of data, not just your music.

Plantery, a free iPad app from the data-artists at bloom, is jaw-droppingly, eye-poppingly gorgeous. It analyzes your iTunes music library and visualizes it as a 3D galaxy, where artists become stars that form constellations, albums are planets orbiting those stars, and individual tracks are moons that spin around the planets. It's "music of the spheres" made stunningly literal. But according to Bl"With Planetary, we were inspired by the idea that there are certain systems in nature that are already rhythmic and self-organized in an intuitive way," Bloom president Ben Cerveny tells Co.Design. "We wanted to make a connection between the appreciation of natural systems and computational systems." In other words, Planetary takes the abstract mess of your music and maps it onto an equally complex presentation -- the nested,

overlapping, dynamic relationships of moons, planets, stars, and constellations -- that somehow doesn't *feel* complex. In fact, it feels the opposite of "computery": divinely ordered yet invitingly rich, a little coherent universe of your own making, rather than a thicket of disconnected datapoints. With Planetary, you don't just "use" your digital music library; you explore it, discover it.





And that's what makes Planetary much more exciting and powerful than it seems at first glance -- because music ain't the only kind of digital dataset that needs more human-friendly affordances. "Planetary is essentially just a hierarchical file browser, like the Mac Finder," Cerveny says. "You could point it at any data that has that kind of structure, whether it's files on Dropbox or your family geneology, and eventually that's what we hope to do with it. The metaphors in Planetary help you understand relationships." That kind of deep, almost physically intuitive understanding of objects

relating in three dimensions can unlock ways of seeing and working with information -- any information -- that might not have been obvious before. That's Planetary's real innovation.

4.

Astorino vetoes universal design

A compromise between the Board of Legislators and County Executive Rob Astorino appears to have gone down the toilet.

Astorino today vetoed a law over design standards for the county's affordable housing units.

At issue are the bathrooms and whether or not to require one or all in any respective units to include design features for the disabled and senior citizens.

In a letter dated July 22, Astorino called on the board to rewrite to language. It's unclear if it was rejected on a technicality or that the board sent out the wrong wording for signature.

When a law was unanimously passed on July 11, it represented a compromise between the two branches: It had been negotiated over months when the board and administration agreed to require that 50 percent of all new affordable housing units funded by the county incorporate universal designs features that include wider doorways and hallways, accessible entrances without steps, grab bars, open space, lower light switches and other design specs.

Universal design is an architectural concept that espouses construction of units that are accessible to people with or without disabilities.

Correspondence from the federal housing monitor, James Johnson, indicated that imposing such designs on all bathrooms — rather than one per unit — could "impose structural limits on the ability of developers to provide affordable housing."

It would also not be ideal for families with young children who would prefer bathtubs over showers, he wrote.

Astorino had initially called for 15 percent of new building to include universal design, in part because it's more expensive, while the board wanted 100 percent. But they eventually agreed to 50 percent.

No word yet from the county board as to what they will do — override or re-write.

5.

Barrier-free campuses for handicapped

Pakistan's first Independent Living Centre (making disabled persons' access to campuses unhindered) is to be set up at the Lahore College for Women University. Japan's Milestone and Mainstream Association International will provide assistance and guidance for the centre, University VC Prof. Dr. Sabiha Mansoor told a seminar held at the campus on Thursday.

"The centre will be the first in the country's public sector universities. The LCWU will sign an MoU with the Japanese association and the institutions will work together for designing the LCWU's campus on the principle of the Universal Design for

Barrier-Free Architecture. (All academic and administrative buildings of the University will be set up on that design.)

"The centre will also provide technical assistance to other universities and educational institutions across Pakistan regarding designing their barrier-free campus," she said while appreciating the role of the Environmental Science Department of the University for initiating environmental awareness activities and research projects.

The seminar on "Accessible Living Environment for All" was hosted by Environmental Science Department. A delegation of Mainstream Association International including Mr. Matsushima, Mr. Kirian, Mr. Sato and Mr. Shunji Kadaota addressed the seminar. The Japanese partner institutions include Tokyo Institute of Technology, Aichi Gakuin University, National Institute of Advanced Industrial Science and Technology and International Center for Literacy and Culture in Tokyo.

Dr. Kausar Jamal Cheema, Dean Faculty of Natural Sciences, Prof. of Environmental Science Department delivered keynote address. In her address, she described the international protocol and agreements about the rights of persons with disability.

She mentioned different environmental hazards and factors that pose risks and cause disability. She highlighted the needs of desioning the campus LCWU which would be barrier free for all in respect of mobility(and access.

Shm stressed that |he Millennium Dmvelopment Goal nor ensuring environmental sustaanability cannot be achieved unless effective change takes place in national polacies and prograes. She explained that Disabilitq results from af interaction between a non-inclusive society and individuals.

For example; person using a wheelchair might have difficulties gaining employment not because of the wheelchair, but because there are environmental barriers such as signs, inaccessible buses or staircases and ramps which impede access.

Students and staff of educational institutions with mobility related problems and vision impairment become more physically at risk in case of inaccessible buildings, emergency and in situations of disasters.

Mobility and access to class rooms, laboratories, library, computer facilities, cafeteria, grounds and students activity centres are the issues that need special care and priority to address to make institutions more friendly and conducive for the participation of these people more effectively. In case of emergency or accident, evacuating in time and sheltering are the issues of consideration, she added.

Mr. Farrukh Mehmood Malik, President of MILESTONE and Ms. Maria Qureshi described the story of movement of the Milestone Society for the betterment of persons with disability and their independent living environment. Mr. Shafiq ur Rahman, founder of the Milestone Society delivered a detailed lecture focusing on the need of establishing Independent Living Center at educational institutions, such as LCWU.

Japanese leaders from Mainstream Association International, Osaka, Japan described the history of Independent Living movement in Japan and gave their recommendations to establish barrier free living environment for persons with disability in an educational set up in Pakistan. Mr. Shunji Kadaota highlighted the need of self determination as first step towards independent living.

6.

Core77 Taps $7 Carryall As Year's Best Product Design

The low-tech, ergonomic solution from Vikram Dinubhai Panchal is a departure from the slickly designed objects that have become the standard competition winners.

The design site Core77 has announced the winners of its first competition, which -- with categories like DIY/Hack/Mod, Service Design, and Never Saw the Light of Day (our favorite) -- took a

refreshingly inclusive approach to the standard judging process. Case in point: The Product/Equipment winner isn't a magazine-ready, industrially produced piece of technology but a low-cost, ergonomic carrier for improving the working conditions of global laborers.

Worn one way, the pushcart works as a backpack.

Designed by Vikram Dinubhai Panchal at the National Institute of Design, in Ahmedabad, India, the Load Carrier for Labor adapts to three common modes of lifting and carrying: above the head (for light loads), on the back (for medium loads), and by pushing and pulling (for heavy loads). The device has two major parts, one that holds the load and the other that rests on the shoulders, thereby reducing strain on the back and neck. The modular construction and two knobs allow the user to change functions in about a minute.

The carrier can be made by local craftsmen with readily available materials such as cane, plastic, and metal, and Panchal estimates the total cost at 300 rupees, or $6.80, making it a decidedly real possibility in India and other developing countries.

and for spillable, lighter items, it can become a head platform.

7.

Nissan Motor : Nissan to Provide NV200 Vanettes to Earthquake-affected Areas in Japan

Nissan Motor Co., Ltd. will loan 10 units of its compact commercial vehicle, the NV200 Vanette Taxi, at no cost to several taxi operators in the Tohoku region of Japan to help improve public access to transportation in the areas affected by the recent major earthquake and natural disasters. The taxi companies have been designated for this role by the Ministry of Land, Infrastructure, Transport and Tourism (MLIT) in association with the "Utilization and demonstration project of new barrier-free vehicles in areas affected by the Great East Japan Earthquake." The project is part of efforts to develop and promote new types of barrier-free vehicles, including the Universal Design Taxi and will be launched in areas devastated by the recent natural disasters. It is aimed at ensuring access and improving public access to transportation in the affected areas and to confirm the attributes of the new barrier-free vehicles. The NV200 Vanette Taxis will be delivered to the affected areas in the fall of this year.

"We are proud to support the MLIT project by providing Nissan's NV200 Vanette Taxis," said Nissan Corporate Vice President Hideto Murakami, who is responsible for the Global LCV Business Unit. "Our hope is that they will be used to help people in the affected area and, as we go forward, lead to widespread adoption of the Universal Design Taxi nationwide."

Already on sale in Japan from the end of 2010 and having received a warm reception, the NV200 Vanette Taxi is an innovative and functional taxi for everyone, regardless of age, gender and ability, including children, elderly people and wheelchair users. The NV200 is aimed at promoting a barrier-free public transportation infrastructure. With its spacious rear seating and many features that facilitate smooth egress/ingress and comfortable driving over long periods, it was awarded the "Universal Design Award" *1 -- one of the most coveted awards in universal design -- and the "Universal

Design Consumer's Favorite Award" in March 2011, marking the first time in the automotive industry that one vehicle was awarded both accolades.

The NV200 Vanette, which is the base model of the NV200 Vanatte Taxi, was chosen in May 2011 as the next-generation taxi for New York city. It is a model designed for customers around the world as Nissan's next-generation compact commercial vehicle, suited for a wide variety of situations including business, daily use, or leisure.

The NV200 Vanette is sold in approximately 40 countries throughout the world, and has received positive feedback from customers for its spacious interior, fuel economy, excellent driving performance, and attractive design. Following its release in Japan and Europe in fiscal 2009, and in China and Singapore in fiscal 2010, it will be introduced in the U.S. and India in the future. At the end of 2009 it was awarded the "International Van of the Year 2010" award after being selected by journalists from 20 European countries.

Nissan plans to launch an electric vehicle based on the NV200 in the future. The Japan Post Service Co., Ltd., headquartered in Tokyo, has been carrying out tests on an electric vehicle based on the NV200 since July. One test vehicle has been provided to carry out postal collection and delivery tasks for approximately two months in the city of Yokohama, Kanagawa prefecture, to evaluate the vehicle's capabilities under a customer's normal use conditions. Going forward, similar proving tests will be carried out both in Japan and Europe, where comparable evaluations will be implemented in cooperation with local companies.

About Nissan

Nissan Motor Co., Ltd., Japan's second-largest automotive company, is headquartered in Yokohama, Japan, and is part of the Renault-Nissan Alliance. Operating with more than 248,000 employees globally, Nissan provided customers with more than 4.1 million vehicles in 2010, generating revenue of 8.77 trillion yen ($102.37 billion US). With a strong commitment to developing exciting and innovative products for all, Nissan delivers a comprehensive range of

64 models under the Nissan and Infiniti brands. A pioneer in zero-emission mobility, Nissan made history with the introduction of the Nissan LEAF, the first affordable, mass-market, pure-electric vehicle and winner of numerous international accolades, including the prestigious 2011 European Car of the Year award and 2011 World Car of the Year.

8.

NID's unique toilet design bags award

A special toilet designed by the National Institute of Design (NID) that makes life much more comfortable for differently-abled people, has won the national award jointly given by National Centre for Promotion of Employment for Disabled People (NCPEDP) and MphasiS.

Professor at Georgia Institute of Technology in the US, Abir Mullick, who designed the toilet while presiding over the Jamsetji Tata Design Research Chair for Universal Design at NID has been selected for the NCPEDP-MphasiS Universal Design Award 2011.

Universal design enables usage by everyone regardless of gender, age and physical fitness. While the toilets were specially designed to improve health and sanitation in slums, the designers have included features which allow the differently-abled to use them as well.

The toilets are prefabricated units that can be assembled easily. Where space is scarce, the toilets can be stacked up to create two storeys, connected by a prefabricated staircase. The commode has buttock support to help seat children, pregnant women and people with disabilities. The door handles extend lower towards the ground for the convenience of people who crawl. The rest of the interiors can be mass-customized for people with special needs.

Mullick said, "I am very happy that our work at NID has been recognized." He is among three awardees in the working professionals' category. The awards will be handed over at New Delhi on August 14.

Mullick added, "We are discussing with fabricators about making prototypes of the toilets. A private company is also on board with making prototypes of the fixtures. Both the central and state governments have shown interest in supporting of universal design toilets. We are also working closely with the Brihanmumbai Municipal Corporation for field trials of the prototype."

9.

Natasha Fatah: Planning for a more (wheelchair) accessible future

By Natasha Fatah

When I was in high school, I was involved with a community group that organized a fundraising dinner. We booked a great venue, arranged for entertainment, sold all of the tickets. It was going to be a terrific night for a worthy cause and we were pretty pleased with ourselves.

But on the night of the event we were made painfully aware of an oversight in our planning. The venue was not wheelchair accessible.

A gentleman who couldn't walk had bought a ticket and when he arrived at the venue he had to be carried, in his wheelchair by four men, up a flight stairs to the reception area.

We were all embarrassed for not taking the accessibility of the location into consideration and the reason was simple, it just wasn't something we had thought about.

The truth is most of us never think about the accessibility of our homes, workplaces or communities unless we are forced to. And when you do take a careful look around, you quickly realize the number of obstacles facing those with mobility issues.

The price of aging

Don't get me wrong, Canada is a leader and sets a high standard for the care and treatment of people with disabilities. Our inclusive culture socializes us to look out for the vulnerable.

Many national and provincial parks have wheelchair accessible areas and walks. But much of Canada's outdoors is off limits to those with physical disabilities. (Associated Press)

From the little things, like giving the best parking spots to people in wheelchairs or with other disabilities, to making it mandatory for businesses to have push-button openers for their doorways and to making sure our schools and public buildings have wheelchair ramps.

We have made it a legal and moral obligation to make our meeting places and public squares accessible to those who face physical challenges.

But the effort cannot stop there. For most of us, wheelchair-bound Canadians may seem like a small fraction of our population. But Statistics Canada reported there were 4.4 million Canadians with a physical disability in 2006 and that number is about to explode.

The large cohort of baby boomers are moving into their later years and they will be undoubtedly be dealing with the kinds of ailments (arthritis, diabetes, cardiovascular problems) that bring on mobility issues.

This is something that Canadian governments, and all of us, will have to start paying more attention to.

Thousands of baby boomers will be in the situation where they won't be able to live in their homes or enjoy the same kind of easy access they once had to getting around in their communities.

The simple act of going up and down stairs will become a challenge. The average stair lift for a home costs about $2,000, and if you have to get a customized one the price can be four or five times that amount.

Universal design

Think of all the small obstacles in your home that you don't give a second thought to. Are there a series of steps to get to your front door? Are there narrow hallways that may not allow for a wheelchair to pass? Would someone in a wheelchair or using a walker be able to open the heavy doors or manoeuvre around the washroom?

If we don't start preparing now for these inevitable challenges, not just through our health-care system, but through community infrastructures like transit, shelters and workplaces, we could be looking at a much bigger problem down the line.

Recently, I've been accompanying a family member on WheelTrans, which is part of the Toronto transit system's special program for those with mobility issues. The drivers are pleasant and almost always helpful, but there have been times when the drivers don't show up for hours and we have missed appointments.

The issue is one of options. Why aren't there more cabs that can accommodate wheelchairs? Why don't the car companies make more affordable cars that can be driven by hand?

In a recent edition of Zoomer magazine, Moses Znaimer writes about the idea called universal design — the concept of designing products and environments so that they are useable and accessible by people with many different attributes.

Znaimer explains how simple modifications to our homes and consumer goods, and as a general philosophy, benefits not only those in wheelchairs or senior citizens but all of us by making these things more streamlined and usable.

Nature's way

During the devastating floods in Pakistan last year, I interviewed Asim Zafar, the president of Sayaa Association, an organization there that helps those with disabilities.

We know from the pictures and news stories how difficult life was for millions of Pakistanis who lost everything during the flooding.

But Zafar described to me the added suffering of those who had mobility limitations. Many had lost their wheelchairs in the floods and the confusion and they were being transported around in wheelbarrows.

There was no one to help them bathe, dress or eat. The transit shelters and camps were next to impossible for them to access.

We in Canada are unlikely to allow such neglect and indignity to fall on those who are vulnerable.

But we shouldn't rest on our laurels, there is so much more to be done. People in wheelchairs may face some limitations on their mobility, but that doesn't stop them from contributing.

I recently learned about the Lyndhurst Rehabilitation Hospital in Toronto, which offers a program every year to take wheelchair-bound patients camping for three days.

The patients pay nothing and the hospital takes them to a beautiful campsite where they stay in a completely wheelchair-accessible cabin and enjoy nature's wonder in a way that many of us take for granted.

Despite being in the middle of the woods, that for me is the height of civilization.

10.

UB opens state-of-the-art Greiner Hall

The entire first floor of Greiner Hall is dedicated to learning space. Photo: DOUGLAS LEVERE

Sustainable, Plyboo walls. Floor tiling made from recycled soda bottles. Man-made ponds designed to capture rainwater before it enters an overloaded sewer system. Electrical outlets high enough to be easily accessible to wheelchair users. Classrooms and lounges suitable for educational programs and social gatherings.

These are just a few of the cutting-edge features that make Greiner Hall, UB's newest residence hall, a model for campus living.

To be dedicated on Aug. 19, the 198,500-square-foot building has capacity for 600 students, with suites featuring two double rooms with an adjoining private bathroom and storage area. Additional amenities include wireless Internet access, a 50-seat Au Bon Pain cafÃ©, multi-use classrooms, study spaces and fireplace lounges.

"Greiner Hall provides students with a living environment that supports their intellectual pursuits and creates opportunities to socialize and exchange ideas in a vibrant university setting," says Dennis Black, UB vice president for university life and services.

Greiner Hall is reserved for sophomores, who often seek greater privacy and more space as they enter their second year of college.

The building's blend of residential, recreational and academic spaces creates a vibrant living and learning environment for these students, encouraging them to remain engaged in academics as they continue their education. The facility embodies the "learning landscape" concept in the university's UB 2020 strategic plan, which encourages continual student learning by creating an environment that supports discovery outside the classroom.

Located on the North Campus adjacent to the Ellicott Complex, Greiner Hall was designed to earn a gold rating under the U.S. Green Building Council's Leadership in Energy and Environmental Design (LEED) rating system and to conform with best practices in universal design, which refers to the creation of buildings, products and services accessible to people of diverse abilities.

Greiner Hall is named for William R. Greiner, UB's 13th president, who died in December 2009 due to complications from heart surgery. Greiner, who joined the UB Law faculty in 1967, rose through the faculty and administrative ranks, culminating with his appointment as UB's 13th president in 1991. He served through 2003, and was named UB president emeritus in 2009 by the SUNY Board of Trustees.

Greiner Hall stands in memory of Greiner's 42 years of service to the university and his lifelong dedication to UB's students.

The building's many green features include:

- **High-efficiency lighting and low-flow shower heads and faucets.**
- **A roof whose reflective, ultra-white coating helps keep the building cool.**
- **Showers for staff and faculty who work in Greiner Hall and commute to UB by bicycle.**

- **A landscaping irrigation system that draws water from a lake on campus.**
- **Walls made in part from Plyboo, a bamboo plywood material harvested from sustainable forests.**
- **Counters and flooring made from post-consumer materials.**
- **Detention ponds, called "bioswales," that catch and maintain rainwater trickling from the roof and other hard surfaces, preventing the water from entering the sewer system.**

The building's many universally designed features include:

- **Stoves, washers and dryers whose controls are easily accessible to wheelchair users.**
- **Electrical outlets high enough off the ground to ease accessibility for all users.**
- **Adaptable or accessible in-suite bathrooms that feature oversized showers to accommodate wheelchair users and others who need more space; some bathrooms have safety bars that people can grasp for support.**
- **High-contrast finishes on floors and walls in public areas to help people with poor eyesight distinguish between different spaces in the building.**

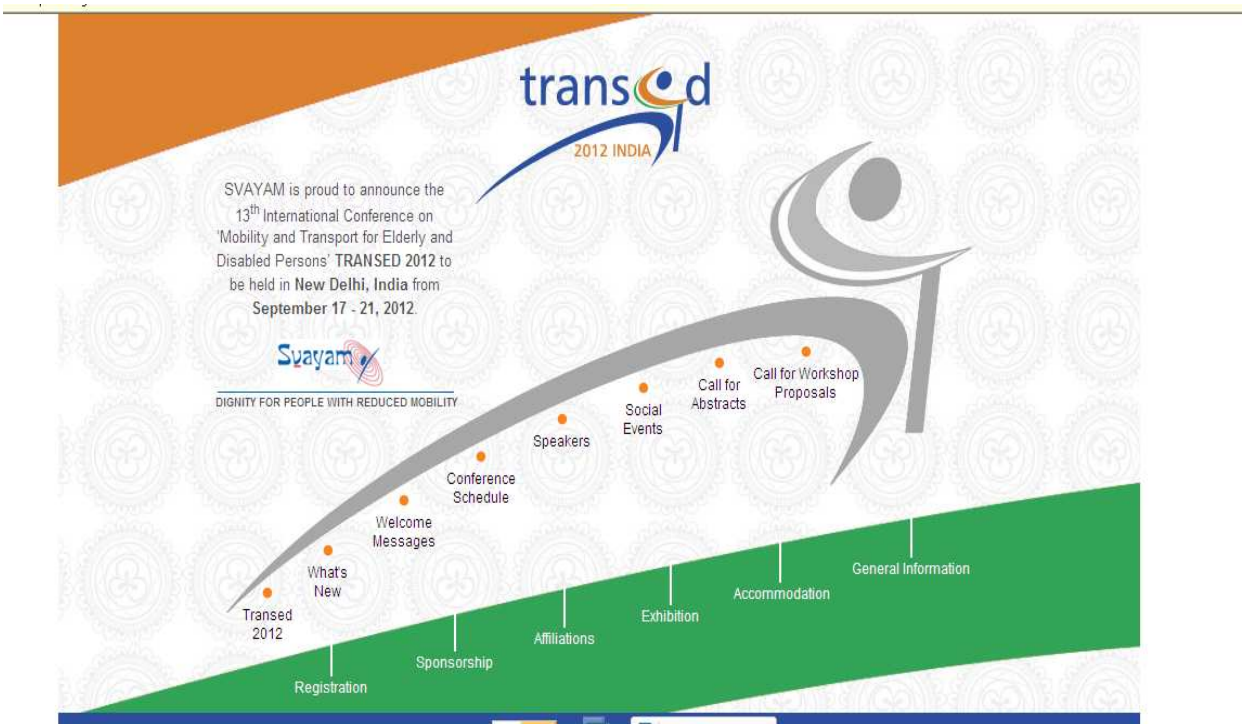
The usability and effectiveness of Greiner Hall's universally designed components will be tested as part of a research project that UB's Center for Inclusive Design and Environmental Access (IDeA Center) is conducting with the goal of evaluating and improving new universal design standards for public buildings.

The study, part of UB's Rehabilitation Engineering Research Center (RERC) on Universal Design in the Built Environment, funded by the National Institute on Disability and Rehabilitation Research, will survey current universal-design practices in architectural design. Results will help researchers develop an improved evidence base for universal-design standards.

Greiner Hall was constructed in partnership with the UB Foundation. Cannon Design served as the architectural and engineering firm on the $57 million project. Construction was managed by LPCiminelli.

PROGRAM & EVENTS:

1.



2.

Aiap Design Per 2011. Cagliari, September 27th to October 1st 2011

AIAP **is pleased to invite you to the third International Graphic Design Week. Workshops, focus-on meetings, conferences, lectures, exhibitions, guided tours, open studios, social dinners, videos, VJ nights. A rich programme of events revolving around the topic of "Textures and fabrics" will provide several opportunities to meet and to develop critical reflection and exchanges on the practices of graphic design. In the course of the week fine visual communication design theories will be presented together with the newest practices of graphic design**

3.

'Expo CD'
3 Day Workshop:
'Communication Design for IT and Media Professionals'

25th - 27th August 2011 from 9.30am - 5.30 pm
at IDC, IIT Bombay
http://www.idc.iitb.ac.in/events/expo-cd-2011.html

Introduction:

The course Expo CD is a refresher course on the finer aspects of Communication Design specifically meant for IT and Media Professionals.

The course will inform the participants about the overall aspects of Communication Design for the Digital Media, a deeper understanding of Communication Graphics, Methods for Structuring and Visualisation of Information as well as exposure to creative processes for solving communication problems.

The subjects covered during the workshop include - Typography for Digital Media, Expressive Typography, Typography for the Web, Information Graphics, Information Visualisation, Communication Graphics, Icon Design, Design Process, Design Methodology, Interactive Design, Identity Design, etc..

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

Course Contents /Lectures:

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

1st Day:
Introduction to Communication Design for IT Professionals
Web Typography (part 1)
Digital and Expressive Typography
Web Design (part 2)
Workshop on Digital Typography
2nd Day:
Gestalt and Information Theory
Information Visualisation and Design
Information Graphics
Ordering of Information
Workshop on Information Design and Analysis
3rd Day:
Communication Design and Identity - theory and applications
Human Factors in Communication Design
Communications, Scenarios and Storytelling - theory and examples
Designing Interactive Communication Experiences
Workshop on Design Methods - worldview, affinities and analysis

Who will benefit?

The workshop is meant for all professionals involved in the communication media and design industry, design consultancy services and marketing of products. This would include designers, engineers and others involved with Visual Design, Web Development, Software Products, Multimedia Products, Digital Media, Product Graphic design, Interface Design and New Media Design. Organisations would particularly benefit from the workshop by sending in a team of professionals to learn collectively from lectures, case studies, new methods and techniques and the theoretical aspects of design principles.

Registration, Accommodation and Contact details:

For registration and accommodation please contact:

seminar[at]idc.iitb.ac.in

Chetan Bhuj
ExpoCD Workshop,
Industrial Design Centre
IIT Bombay
Powai Mumbai- 400 076, India

Phone: 091-22-2576 7820, 091-22-2576 7801
Fax : 091-22-2576 7803, 091-22-2572 3480
4.

5.

about the conference

ANNOUNCEMENT:

Due to the overwhelming requests, we have decided to extend the full paper submission dateline to 15th August 2011.

This conference offers a platform for researchers and practitioners to connect and exchange knowledge and experiences within the realm of user science and engineering and the technologies and context of use related to it.

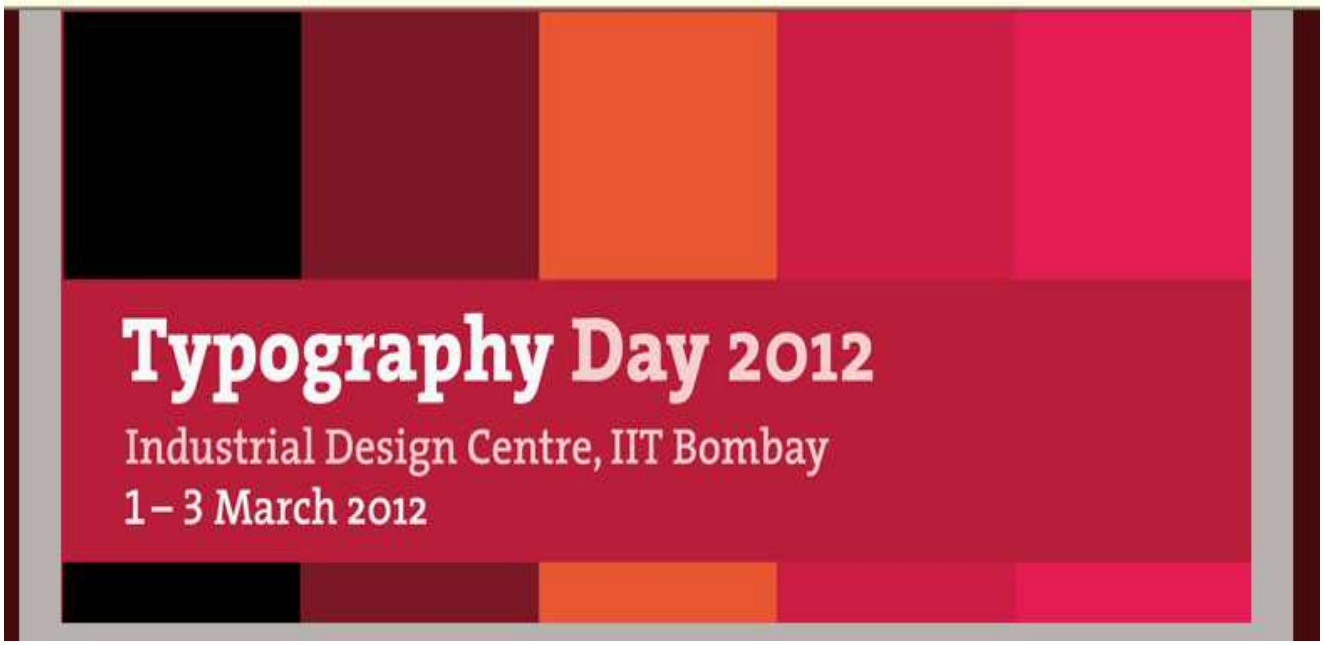
Proceedings of full paper i-USEr2011 will be included in the **IEEE Explore Database**

i-User 2011 has been listed in the IEEE Conference Search.

Proceedings of previous i-USEr 2010 has been included in the IEEE Explore Database.

For any inquiries, please email i-user2011@tmsk.uitm.edu.my

6.


Typography Day 2012
Industrial Design Centre, IIT Bombay
1 – 3 March 2012

7.


STC India
UX Conference
27 August, 2011
Bangalore
Design Experiences for Web and Mobiles
Community Partners
IXDA
The Information Architecture Institute
The STC (Society of Technical Communication) India Chapter welcomes you to the first STC India UX conference (1-day event) in Bangalore.
Date: Saturday, 27 August, 2011
Time: 9:30 am to 5:45 pm
Conference theme: Design experiences for Web and Mobiles.
About the conference: The conference consists of talks from experienced UX practitioners.
Venue: Prin. L.N. Welingkar Institute of Management Development & Research (WE School), Electronics City, Bangalore.
Sponsors
Optimal Workshop
Loop11
balsamiq
Rosenfeld

8.

9.

Dear colleagues,

We sincerely request your submission and participation to The International Conference on Kansei Engineering and Emotion Research 2012 (KEER2012) http://www.keer2012.tw.

This conference is proudly organized by National Cheng Kung University in Tainan City, Taiwan and it will be hosted from 22 to 25 May 2012 at the National Penghu University of Science and Technology in Penghu, Taiwan.

Abstract submission (not more than 800 words) is due by 30 Sep 2011. We are looking forward to your submissions and participation.

Prof. Chien-Hsu Chen
Organizing Committee Chair of KEER2012
Chairman, Department of Industrial Design
NCKU, Tainan, Taiwan

Prof. Chun-Juei (CJ) Chou
Organizing Committee of KEER2012
Secretary General of Taiwan Institute of Kansei
Assistant Professor, Department of Industrial Design
NCKU, Tainan, Taiwan

The International Conference on Kansei Engineering and Emotion Research 2012 (KEER2012) GreenKansei - a must fusion 22-25 May 2012

The Department of Industrial Design at the National Cheng Kung University is proud to organize the International Conference on Kansei Engineering and Emotion Research on 22-25 May 2012 (KEER2012). We invite your paper submissions and participation on the main theme of "GreenKansei - a must fusion."

Please refer to the conference website for further information http://www.keer2012.tw/

Important Dates:
30/09/2011 Abstract submission deadline
15/10/2011 Abstract acceptance notification

15/12/2011 Full paper submission deadline
15/02/2012 Full paper acceptance notification
15/03/2012 Camera ready paper submission
22~25/05/2012 Conference dates

All questions should be addressed to email: keer2012.tw@gmail.com

JOB OPENINGS:

1.

One of India's largest conglomerates with presence across the world is now planning to introduce a retail chain offering a wide range of luxury goods catering to the taste of the elite class across the world. The products will be designed by a panel of selected creative designers from across the globe.

Job Location: Mumbai

We are currently looking for designers in various positions and fields as listed below:

EXPERIENCE IN THE LUXURY SECTOR AND KNOWLEDGE OF INTERNATIONAL AND DOMESTIC MARKETS IS REQUIRED.

1)Design Manager/Design Head (with marketing experience) - Knowledge of various fields of design, materials and processes, commercials, domestic and international markets for the luxury sector and work experience of 10-15 years.

2)Soft Goods Designer - Required: a textile background who has specialized in Soft Furnishings with 5-10 years of experience.

3) Textile Designer (2-4 yrs exp)

4) Graphic Designer (3-5 yrs exp)

5) Soft Goods Designer (2-4 yrs exp)

6) Hard Goods Designer - Required: background in Product and Furniture Design with a good understanding of Art History and Fine Arts. Work experience: 5-10 yrs

7) Furniture Designer (2-4 yrs exp)

8) Product Designer (2-4 yrs exp)

9) Fine Artist (3-5 yrs exp)

10) Lighting Designer - With knowledge of chandeliers and various lighting systems - 5-10+ yrs exp

11) Accessories Designers - Specialized in Luggage (High End) and Shoe Designer, excellent knowledge about leather - 3-8 yrs exp

12) Fashion Designer (Womenswear & Menswear 5-10 yrs exp)

13) Fashion Designer (Menswear 2-4 yrs exp)

14) Visual Merchandiser (2-5 yrs exp)

15) Pattern Maker (3-5 yrs exp)

Kindly send both your C.V and Portfolio to:

zo.moor@gmail.com

2.

Those interested can get in touch with:: mgd.nair@idiom.co.in
Visual Web Designer (VWD-1)
Experience : 5 - 6 Years
Education : BE / MCA / BCA / Degree in relevant fields
Job Description :
The experienced VWD to create visual interfaces for a variety of applications, such as computer programs, databases, websites, games & apps. Possess advanced knowledge of HTML, CSS, AJAX , Flash, Dreamweaver, Photoshop, Illustrator and other computer publishing environments to maintain interfaces. Usability testing to predict how users will utilize the elements in the design. Wireframing knowledge is a must. Ability to work with other departments to collect the needed guidelines, principles and common usage techniques. Good communication skills and know - how of visual arts, graphic design & web trends.
Visual Web Designer (VWD-2)
Experience : 1 - 2 Years
Education : BE / MCA / BCA / Degree in relevant fields
Job Description :
The younger VWD to create visual interfaces for a variety of applications, such as computer programs, databases, websites, games & apps. Possess knowledge of HTML, CSS, AJAX , Flash, Dreamweaver, Photoshop, Illustrator and other computer publishing environments to maintain interfaces. Wireframing knowledge is a must. Ability to work with other departments to collect the needed guidelines, principles and common usage techniques. Good communication skills and know - how of visual arts, graphic design & web trends.
Web Developer (WD)
Experience : 3 - 4 Years
Education : BE / MCA / BCA / Degree in relevant fields
Job Description :
WD to create programs & codes for a variety of applications, such as computer programs, databases, websites, games & apps. Possess advanced knowledge of HTML, CSS, AJAX , PHP, SQL, JQuery and other such programming & coding languages / tools. Flash ActionScripting is a must. Knowledge & experience of payment gateways, SEOs is a definite advantage. Should have dabbled in browser quirks & developments.
3.

DR.ART+DESIGN, the design arm of the Bajaj Group, is looking to hire a full time Graphic Designer. Please find attached position description. We'd love

your help in spreading the word to friends and colleagues who might be interested.
Please submit your portfolio, resume and cover letter to mitali@drartanddesign.com <mailto:mitali%40drartanddesign.com> with the position title and your name in the subject line.
Mitali Bajaj | Managing Director
Bajaj Onyx 36, Union Park | Khar (W), Mumbai - 400052
Off: +91 32221966 | Mobi: + 91 98335 91901 | Fax: + 91 26048911
Email: mitali@drartanddesgn.com | Website: <http://www.drartanddesign.com/> www.drartanddesign.com

4.

Please send your resume to careers@peepaldesign.com

Job Description: Ux Designer

Company Profile: PeepalDesign [a Unit of User Experience Design Consulting (P) Ltd.]

PeepalDesign is a Bangalore based Ux consultancy with few Fortune 500 clients. Started in 2010, Peepaldesign is currently working on designing the User experience for enterprise software applications ranging from business intelligence to enterprise mobility solutions. PeepalDesign also works closely with companies in the life sciences & mobile device space in their quest to understand users needs and design great user experiences.

We want to hire smart, young designers who want to design top of the line software products & enterprise applications. Selected candidates will get the opportunity to work in dynamic project teams jointly staffed by experienced Ux professionals from Peepaldesign and the client organizations.

Peepaldesign provides a supportive learning environment that encourages new ideas and informed risk taking in the interest of providing unique & innovative solutions to our clients.

Job Profile:

Education: MDes/BDes in Design, Graduate / Post Graduate degree in Human Computer Interaction

Experience: 0 to 2 years. (Any experience in designing UI for transactional B2B/ Enterprise applications will be an added advantage)

Interaction Design

- Define User Personas/ Profiles

- Write use cases for a given problem space.

- Transform use case definitions into complete UI designs

- Knowledge of UI best practices and interaction patterns

- Construction of interactive UI prototypes that can be used to test user preference, performance and behavior.

User Research & Testing

- Knowledge of general field user research methodologies.

- Collect accurate user data in the field using observational methods

- Analyze raw data and writing research reports.

Visual Design

- Design of screen layouts, typographic expression, icons and other basic UI graphical resources elements to support identification of actions, objects, status information and UI properties.

- Excellent Knowledge of standard graphic design software tools. (e.g. Photoshop, Illustrator, Flash)

Soft Skills

- Works efficiently and effectively with people in other locations where the development process is not clearly defined.

- Create a basic project structure and plan to integrate and coordinate their own work

- Communicate effectively with all project stakeholders

5.

Need Interior design faculty at Manav Rachna Institute

Post lecturer

special need - Degree / Diploma in Interior designer

Software - Familiar with software

Experience - 2 - 3 experience in related field

Budget - 20000 - 25000, per month

Pl email me at - nishysingh@yahoo.com

6.

JD for Visual Merchandising Manager with Bestseller India.

The opportunity are with Vero Moda & ONLY brands of Bestseller India.

They are looking for Visual Merchandising Manager for both the brands and also looking for Head Visual Merchandising Managers a piece for both the brands.

Location would be based out of Mumbai and interested candidates can reach me on 9820820288 / vaibhav@justcareer.in for any details / queries.

7.

The Appliances division of C.K. Birla Group requires Graphic designers (Permanent and Freelancer) for its Delhi based office. Individuals and agencies with experience in handling product graphics and product packaging (cartons etc) can apply with their resume + portfolio (not exceeding 2MB) to the following email address. ghatwais@orientfans.com

8.

Web Developer position

5+ experience is preferred

Required Skills:

1. Communication

2. Java Script

3. CSS

4. HTML

5. AJAX

6. JQUERRY (or) DOJO

Desired Skills:

1. Prototype

Remarks:

- **Any Objected Oriented JavaScript Framework**
- **5+ experience is preferred**

Web Developer with PHP position

5+ experience is preferred

Required Skills:

1. Communication

2. Java Script

3. CSS

4. HTML

5. AJAX

6. JQUERRY (or) DOJO

7. PHP

Desired Skills:

1. JSON

2. Web Sockets

Remarks:

● Any Objected Oriented JavaScript Framework

● 5+ experience is preferred

Send in your resumes to hrd_hyderabad@meridiansoft.com

MeridianSoft Info Systems Pvt. Ltd.

Madhapur, Hyderabad

9.

XPNEO is a UX based startup that creates next generation experiences across mobile and desktop platforms. We are seeking a talented, passionate UX designer for defining the next generation experiences across platforms. We require a highly motivated, self-directed, persuasive advocate for the end-user and customer who works well in a fast-paced environment handling multiple deliverables.

RESPONSIBLITIES

Analyze user interface problems and create on-brand design solutions that meet measurable business goals and requirements.

Create user-centered designs by considering market analysis, customer feedback, and usability findings.

Use business requirements and market research to assist in developing use cases and high-level requirements.

Quickly yet thoroughly create process flows, wireframes, and visual design mockups as needed to effectively conceptualize and communicate detailed interaction behaviors.

Develop and maintain detailed user-interface specifications.

Have an excellent eye for detail and provide visual direction for the Myntra.com site

THE IDEAL CANDIDATE WILL HAVE

A Design/Computer Science degree from a top-tier college and more than 2 years work experience in the area of design/UX.
An excellent online portfolio of their work which displays their sense of aesthetics and experience in creating user-centered design solutions.
Excellent communication, presentation, and interpersonal skills.
Experience designing for the web and web based devices.
Experience with a variety of design tools such as Photoshop, Illustrator, Fireworks, Visio, and/or Dreamweaver.
Ability to prototype in HTML, JavaScript, and CSS, or Flash
WHAT WE OFFER
You will be surrounded by seriously smart people who are focused on solving the most complex problems you will probably ever encounter.
Uncommon stability and a very high customer visibility.
10.
ViVu Inc. (www.vivu.tv) is a Videoconferencing product based start-up based in the bay area. Our other office is located at MG Road, Bangalore.
We are looking out for a designer with good understanding of graphic design who can also make his/her design come alive with front-end development with xHTML and CSS.
You will be working closely with the marketing, giving and implementing ideas to improve business.
Started by IIT graduates, ViVu is a great place with talented young minds that will give you a great boost to your design career. Flexible and receptive to ideas, we follow a no-nonsense work culture and respect our people. Basically, you'll have a lot of flexibility along with responsibility.
Your motivation and commitment is more important than being from a premiere institute or your educational background.
Summary of the skills that we are looking for
1. Graphic design capability ranging from web design, iconography, print material, typography using CSS, general good eye for aesthetic.
2. Development using xHTML, CSS. You should have created atleast one website on your own that works across browsers.

3. Working knowledge with flash. You can create animating banners with flash at the least.

4. Knowledge of usability, obviously.

5. Motivation to work in a start-up environment.

If you are excited about this opportunity and feel you would fit here, do forward your resume /portfolio with a few lines about yourself to parasar@vivu.tv

11.

We are XPNEO, A Bangalore based UX startup that creates next generation experiences across mobile and desktop platforms. We are seeking a talented, passionate UX designer for defining the next generation experiences across platforms. We require a highly motivated, self-directed, persuasive advocate for the end-user and customer who works well in a fast-paced environment handling multiple deliverables.

RESPONSIBLITIES

. Analyze user interface problems and create on-brand design solutions that meet measurable business goals and requirements.

. Create user-centered designs by considering market analysis, customer feedback, and usability findings.

. Use business requirements and market research to assist in developing use cases and high-level requirements.

. Quickly yet thoroughly create process flows, wireframes, and visual design mockups as needed to effectively conceptualize and communicate detailed interaction behaviors.

. Develop and maintain detailed user-interface specifications.

. Have an excellent eye for detail and provide visual direction for complex e-commerce websites and enterprise web-applications

THE IDEAL CANDIDATE WILL HAVE

. A Design/Computer Science degree from a top-tier college and more than 2 years work experience in the area of design/UX.

. An excellent online portfolio of their work which displays their sense of aesthetics and experience in creating user-centered design solutions.

. Excellent communication, presentation, and interpersonal skills.

. Experience designing for the web and web based devices.

. Experience with a variety of design tools such as Photoshop, Illustrator, Fireworks, Visio, and/or Dreamweaver.

. Ability to prototype in HTML, JavaScript, and CSS, or Flash

WHAT WE OFFER

. You will be surrounded by seriously smart people who are focused on solving the most complex problems you will probably ever encounter.

. Uncommon stability and a very high customer visibility.

12.

Senior User Experience Designer – SocialTwist / Qontext

Responsibilities

§ Work closely with usability team members, product managers, development teams and other internal stakeholders to build storyboards, proof-of-concept mockups, demos and prototypes of proposed and planned applications and features for Socialtwist/ Qontext

§ Collaborate in the definition of user interface design standards for Socialtwist/ Qontext to optimize ease-of-use and achieve an integrated and consistent look and feel.

§ Conduct ongoing research of web-based user interface development best practices.

§ Creating art assets and resources

Requirements

§ >5 years of experience in web applications design / development, with specific expertise with Web2.0 based design.

§ Fluency with web standards and technologies, including: CSS, HTML

§ Knowledge of usability, cross-browser issues and coding practices for accessibility

§ Strong web graphics production capability and practitioner experience with Adobe Photoshop, Macromedia Dreamweaver and Illustrator

§ Creative approach to problem solving, innovation and issue resolution

§ Superior interpersonal skills and the ability to collaborate actively and proactively with others in a cross-functional team

§ Self-motivated and self-managed with a high degree of analytical ability and intellectual curiosity

§ Strong attention to detail, and a commitment to delivering highly-polished web-based prototypes under tight time constraints

Preferred Requirements

§ Exposed to and understands latest design trends specially adopted by Web2.0/social networking sites

§ Familiar with best practices in CSS development

§ Have some experience/knowledge with Flash, Javascript and libraries e.g. JQuery, prototype etc

§ Ability to communicate effectively in writing, verbally and as a presenter

§ Enjoy fast, agile software development

Websites: www.socialtwist.com

www.qontext.com

www.pramati.com

13.

FUSEBO is an experience design studio based out of Bangalore. We have been in business for 8 years now and its been a rewarding journey, having serviced clients across the world and across many verticals. Our primary service suite includes the entire spectrum of usability consulting services and also studio support services such as interface visual and aesthetic design and front end HTML/CSS code.

If you think you've had enough of the big corporate scene or are looking for a small studio with big plans and the freedom to work things out your own way, then do take a look at our careers section: http://www.fusebo.com/#/careers. The pay is good, the food free, the projects world-class and the people real nice. What more could one really ask for?

IMPORTANT ANNOUNCMENT:

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=kFyCLPuQgxk

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

Advertising:
To advertise in digital Newsletter
advertisement@designforall.in
Acceptance of advertisement does not mean our endorsement of the products or services by the Design for All Institute of India
News and Views:
Regarding new products or events or seminars/conferences /workshops.
News@designforall.in
Feedback:
Readers are requested to express their views about our newsletter to the Editor
Feedback@designforall.in

Forthcoming Events and Programs:
Editor@designforall.in
The views expressed in the signed articles do not necessarily reflect the official views of the Design for All Institute of India.
Chief-Editor:

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

Shri L.K. Das
Former Head Industrial Design Center, Indian Institute of Technology (Delhi), India

Associate Editor:
Shri. Amitav Bhowmick Industrial Designer Small Industries Service Institute. Ministry of Small scale, Government Of India, Delhi

Editorial Board:

Mr. M.L .Dhawan
Mr. Pankaj Sharma
Mr. Pramod Chauhan

Special Correspondent:

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

Contributors:

Mr. Bill Mak,

Human Interaction Section Chair, IDSA

(Industrial Designers Society of America)

Ms. Vicki Haberman,

Human Interaction Section Vice-Chair, IDSA

(Industrial Designers Society of America)

Kevin Shankwiler, IDSA

Richard Whitehall, IDSA

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

This Newsletter is published monthly, by
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: Industrial Designers Society of America)