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Design for All

2010 HAMAMATSU

第3回国際ユニヴァーサルデザイン会議
2010 in はままつ

The 3rd International Conference
for Universal Design in HAMAMATSU 2010

Chairman's Desk

Dr. Sunil Bhatia

Human mind is designed in such a fashion that it always appears to be hungry for new ideas. One idea is not yet properly settled another idea pops up in quick succession and tries to overtake the earlier one. Out of the blue human mind flashes a new idea for that we have never given any thought and it is followed by succession of extension of new ideas. This is the reason, we feel the influence of fickle mind and last idea of quick flashes registers in our mind and rest we forget. Only one idea of long episode of different ideas remain with us and rest of the ideas are bogged down our all previous ideas .Various ideas of short span of life are inconsistent and do not bear any similarity. These ideas give the feeling of nervousness to those who are sensitive and wishes to do some kind of betterment for society. They come under the influence of hurriedness for not missing the opportunity that is knocking at their door steps and this influences their thought process and they behave desperately for coming out as they are lost in dense, complex jungle of new ideas. Our past similar experiences remind us that it is next to impossible to recall the point of significant idea that would be

useful in long run. Rare persons are those who successfully recall that consistent idea and remember the inconsistent sequence of flashes of ideas. Rarest of the rare are those who not only dream but dare to chase to make it reality .They assert all resources even ready to sacrifice their lives to make it reality. Societies are not mature & caring for these sensitive persons and fail to understand their latest findings or ignore these persons for their selfish interest for own survival and sometime even take the extreme steps to eliminate that individual.

Everyone experiences the dreams and some time it is about what an individual wants to be in his life or it is associated with what is his inner intense wish to give new momentum to in that area where he wishes to progress or it comes out of the blue . First two types of dreams are governed by conscious mind but last one is uncontrolled and functions under the influence of subconscious. Majority of the ideas of common people come from subconscious but are lost in their day to day routine struggle of living. Their minds are not that mature & trained to register that specific idea and it slips completely out of the mind because of lack of understanding of its importance. Whatever may be the reason a few passionate dreamers succeed in realizing their dreams into reality and rest lost into oblivion. Small numbers of dream realizes gradually create that impact in the society that it changes the face of humanity and we experience society is no more what it used to be. That's why society experiences very gradual change and traditional people are blindfolded with moral values fail to understand the social impact of these dreamers and keep on criticizing for degrading the society . Imagine the world, if all the people with sane minds

are dreaming, their minds are trained in such a way that they capture, recall and use to make it reality for the benefits of mankind ,our world would no less than the heaven where everyone are busy in realizing their own dreams and least bothering for what others are doing. Negative criticism would have no place but positive will help in correcting others activities. It is the beauty of our mind that it thinks fastest among human knowledge and no one can match its speed. It keeps changes from one area to another in no time so swiftly without caring for good or bad. It is its nature to be preoccupied with one or other sensible or ostensible issues. Mind can not remain idle for a moment. Idleness creates some uneasiness in an individual and some horrifying experiences make the feeling of nonexistence. When good thought does not strike into mind, its energy directs for some kind of engagement that will prove nonproductive or may be disastrous in future. 'Engage everyone's mind if we wish to avert any small or big disastrous actions.'

Everyone should follow the personality of Benjamin Franklin who dreamt to know the secret of lightening and dared to experiment with his limited resources and his findings have revolutionized the life of human society. New thoughts had taken shape thereafter. Problem is those who are formally trained never wishes to entertain such creative ideas because they fear it may ruin their settled life style .Such people do not deserve to be in position what they are enjoying, are living with false ego and status. They are hounded by constant fear of replaced by more talented peoples. They never dare to adventure with new ideas because if they fail in their experiments. That will expose their

hollowness and their fellowmen would ridicule. Majority of the population lacks resources for realizing its dreams or remains busy in its struggle of survival since that does not permit it for chasing that dream but some rare people are aware about its importance and their minds keep on agitating till their dreams are realized. Rare maverick people like Benjamin Franklin are those who pursue their minds numbing dreams that are constantly calling, inviting and they can afford the luxury to realize it without caring for their lives. They with all sincerity recall and chase that idea, enjoys groping in the dark inspite of all criticisms. Majority of the people are maudlin and will find describing their experience similar to the person who is successful because he succeeded in chasing his dream till its realization. 'I also experienced the same dream and it was resurfacing in my mind on many occasions but I could not give that much thought over its importance that failed me to translate into reality .' There is reflection of repentance in their voice as they have missed the opportunity. I call these people unfortunate and poorest of poor because some divine force has selected them to do some good for the society but they lack courage to put into action and fail to embrace the nature's call or mind's dream and feel proud in ignoring and happy in what way they are living. Their illusion is passive and it is way of lives .Their thinking is confined only to struggle for living and beyond that nothing exist for them and their dreams remains dreams and never comes to reality. The term "illusion" therefore points to the disparity between how we perceive things and how they really are. Their attitude of surrendering to fate generates hopelessness of ever coming out of these meaningless lives. 'Hopelessness is a biggest threat for any progressive society'.

Why hopelessness does surface in mind and control our body not to act?

It is still a mystery for us how our brain functions. Why does it function in such mysterious way? When we wish to recall why does it never respond? Our mind wishes to remain in inertia, if it is flowing with some ideas it will wish to remain to flow in same direction or if it is in static, it never wishes to be in dynamic and refuse to entertain new ideas. Beauty of the mind is that most of the times it functions linearly and very rarely it surges. When it is linear, static and never think out of box, we call that individual an expert. But society wishes to maintain the status qua but unforeseen forces never allow it to remain as it is. Society needs movement for progress and to govern better it needs a few select genius or creative persons. Majority people are working linearly and we can call them prejudice mind, traditional and even a villain of new ideas. They have mastery in managing the shows but lack the courage to give new momentum. To induct new momentum or direction we need people with character of innovation and creativity. When certain people are suffering with constant surge, we call their mind restless, not in peace or destructive set up. I have found the modern designers are formerly trained in institute to remain in linear and easy to claim others as an expert by exhibiting their different degrees from prestigious institutes and working experiences they have acquired by associating with most successful commercial organizations having business operation in many countries. Their lives miss excitement of adventure of exploring new and they die unnoticed. Their degrees are proved to be nothing but

means for their bread & butter and out of this act society does not get any rewards.

Surging minds are unusual and we judge human mind by our society's set norms and standards. We do the mistake of judging everyone with same yardstick. These people are very delicate & sensitive and they need special treatment for handling because they as an individual lives in restless states, their family expectations are for sharing the responsibility to run family affairs smoothly is demanding and above all society expects sharing of minimum responsibility and they should not be any type of liability. These factors contribute for their nonperformance and what they are suppose to do never perform and it proves societies greatest lost. Their urges and aspirations do not fit in normal thought process and society sidelines them for their nonperformance. Society has limited vision and these people can see beyond that vision. People in general are not that mature & capable that it can understand their findings. Creative minds are so much engross with their innovation, creativity and chasing of their dreams that they do not care for society and in this process they forget what society's minimum expectation from them. In return they are ignored by society and may face starvation. I remember a historical genius Leonardo di ser Piero da Vinci whose mind was always in surging states and bubbling with new ideas, but he was very composed and steady personality but it never reflected in his actions. Our education should be in such way that designer's faculty of mind should be open and ready to welcome new ideas. He should not merely be receptive. Our present education trains our designers by instilling fear 'Focus on one area and don't experiment with new

otherwise survival be in danger' that is the reason they fail to design masterpieces. This is the reason of linear thought process our current designers are not experimenting with idea of concept of Universal/ Design For All in their design and those who have understood they are convincing to others in market driven terminology but no one is understanding that it is a social movement. They keep on doing in what they are doing without realizing Universal/ Design For All concept and its benefits for mankind. I think Leonardo never said no to any ideas and experimented with engineering, social science, painting, sculpture and many more related ideas. He was man of many dimensions. His fears with experimenting new were not visible in his actions. He used his positive as well as negative energy for executing and translating his dreams into reality. He was master dreamer, great realizer and beautifully used best blend of his negative and positive energies. We must create such situation for our designers that negative as well positive energy should work together in harmoniously for progress of humanity. *"Men and women are not prisoners of fate, but only prisoners of their own minds. - Franklin D. Roosevelt.* The only thing that limits aspiration of everyone from accomplishing anything that he can conceive in mind is a missing ingredient from the following equation. Awareness + Desire + Belief + Action = Unlimited Capability. Adopting it our minds switch to higher level of thinking. Mind's functioning is based on broad knowledge – it works as fishing net to catch innovative ideas, open mind- is fertile land for germination of idea, lateral thinking -is like search light and above all passion- is accelerator. To be creative we need balanced ingredient of all and any one is missing will

create imbalance and will allow us to depend on our luck for our success. ‘Luck works once but creative mind always.’

By rigorous training and practice, we tuned our minds to function in focused way to achieve what we wish. Human nature is not to live linear and life without experiencing excitements and thrills does not serve higher purpose. Reason of Adam & Eve was to disobey the God in paradise was they were living linear monotonous lives and serge of excitement, uncertainty, innovation was missing. This small element forced them to experiment with excitement and ate apple to embrace earth and its consequences. This basic behavior of Adam & Eve is still in humans and it forces them to keep on experimenting whatever be the consequences. In simple language we call it gambling instinct is in our genes. Humans all mental trained power does not permit for new experiment but their untrained soul and body efforts is to maintain lively & surging lives. Ordinary mind wishes to be linear, it never allows any deviation from its routine and does not entertain any surge. Mind only permits surge to act when question of life and death. It tends to keep thinking in linearly in normal time. To illustrate this, try this easy test suggested by Timothy Foster:

What do you call a funny story? – joke

What are you when you have no money? – broke

What's another word for Coca Cola? – Coke

What's the white of an egg? ----------

It isn't yolk, its albumen. Were you tricked? Most people are. The thought process in human likes to race ahead, because mind maps as it already knows the answer. Why do we laugh when

someone crack jokes? Reason when a narrator narrates the story our minds move along with his story and weave its own story in mind for what is going next. As a narrator all of sudden at unexpectedly takes sharp twist in story, we feel foolish and that makes us to laugh. Society's all efforts is to identify a mind who has genuinely creative and by providing & training for using the unlimited capabilities of that mind by channeling uncontrolled potential for benefits of the society.

When our mind sences or comes face to face with any seen or unseen trouble it is surging with all energy, focuses in solving the current problems at top priority and tries hard to save us. Normal circumstances it behaves as other organs of the body functions . When we are searching in normal time for design for welfare of humankind, it works linearly and it takes its own time for searching of proper design. It is passion that works as catalyst in solving our problems . Degree of passion defines the limit of engagement of our mind for solution. We are aware from our past experience that extrem serge may spoil the settled life and to control further damage it keeps on reminding 'There is no hurry to solve the problem.' Tool of anxiety is useful in emergency but in normal time it may spoil the show. Anxiety if it is working under our control it prove to be useful for us and to achieve this we should rigoursly train our body and mind enough for sychronize manner. Our athletes use anxiety, nervousness and other negative forces for winning the race by stimulating the natural hormones for best performance. To do this they need well trained mind and proper synchronized body. Our lives never move in what we fashion rather these move in their own way

and every moment a new mystery surfaces for us to deliberate. We train our mind that it should be under our control and should be alert in stand by mode to catch the mystery for solving the unsolved puzzles. As and when, mind senses some emergency, it should comes into the action for rescue and should take the quick charge of the situation and take us out safely. Our mind receives the sudden untoward changes either from our five senses and some time from its intuition or some unknown force that guide and come into action for yet to face adverse situations. It releases some aderlinal or secretes some hormones and pumps such energy and allows us to work in such way that in normal time it will be impossible to do with such efficiency. At that particular moment if mind refuses to act, no power can change its stand . The thing that we call "mind" is quite peculiar. Sometimes it is very stubborn and very difficult to change. But with continuous efforts and with conviction based on reason, our minds are in general quite honest. When we really feel that there is some need to change, then our minds may change. If it swiftly comes into action, it works with such tremendous energy that it executes what it was its dream. Why our mind in denial mood refuses to act and acceptance of challenge makes us to execute in unbelievable manner?

When I was student and felt that particular examination paper was not prepared to qualify , my mind used to make me nervous and my reading of chapters was so perfect that once reading was sufficient to remember the all and at the time of examination each word, line and pages floated in front of my eyes. I wonder how could it be possible what I was fearing most in appearing

this paper I have fared well compared to my preparation and in those paper I was confident of doing well I fared poorly. The reason was my mind was very active when I sensed fear and not that active in normal circumstances. Nervousness or anxiety related with result oriented performance affects anyone's mental states. Some time it trigger for unexpected results but in majority it works as barrier . If it adds adrenalin in this excitement that brings a never ever experince of that energy and focuses our mind in unusual manner to function. When a child is under fear of punishment and time is pressurising to perform well, leaves a prmanent imprint in his mind and he carries that even he grows old. He never performs in natural way rather find himself under the pressure and never enjoys comfort and relaxation in his entire life. He never gives that output what he is supposed to give in most relaxed manner. He dies performing under the pressure of wrong training of mind.

How to train our minds that it should be in optimum use in normal circumstances without putting ourselves in any danger? Successful people have one thing in common that is mastering the mind .Our ancestors have understood the basic theory of training and devised different techniques of training their thought process like debate, conferences, seminars, workshops for exchange & sharing of ideas. That takes us from our linear thought process to many dimensions and helps in opening our faculty of mind. I remember a story where two saints, one was atheist and other was believer. They happened to come face to face in one occasion and started discussing what they believed in God and logically they were justifying their stand. Next day the person who was an atheist became believer and who was

believer he turned atheist. The reason was their minds were clubbed with linear ideas and to remain in linear it has collected those arguments that suit their thought process and never allowed them to look for the other sides. It was debate that opened their minds. One was thesis and other was antithesis and when both did the synthesis they found other arguments were more logically and it surprised them with one another and they changed completely. “Exchanging ourselves with others” should not be taken in the literal sense of turning oneself into the other and the other into oneself. This is impossible anyway. What is meant here is a reversal of the attitudes one normally has towards oneself and to others. Mind Power "The Potential Of The Human Mind Is Subject To, And Limited Only By, Our Individual Beliefs or Un-beliefs As To Whether We Can Accomplish A Thing Or Not. Human Mind Power is evidenced in the fact that we always get to be right" -Chuck Danes.

Conferences purpose is to invite the expert peoples from the concerned and its allied areas. The purpose of the conference is consultation or discussion. A exchange of views. A meeting of committees to settle the issues of bones of contention for proper compatible functions of different areas . It is working on linear process and it only helps in improving the thought what an individual was thinking. Conferences are generally in democratic and civilized way of discussion. In conference, the element of surprise is missing and everyone behave as they already know and nothing new will be discussed. Everyone feels it is conscious conclusion and resolutions are passed with majority and sometimes it is legal bindings or they will work as they wish by following these devised guidlines that everyone will work in this

direction under the general consciousness of the attendees. It is designed for improvement and general agreements for future course of direction. What is common to such moments is that consciousness is full of experiences, and these experiences are in harmony with each other. Conferences help in developing standardized for channellized progress.

Workshops (a brief intensive course for a small group; emphasizes problem solving) are conducted where people are ignorant about that topic or their thought process are not tuned to achieve their goal. They have wished to improve but technique is unknown. In this process the person who conduct the workshop is suppose to know the finer aspects of that topics and find difficulty in removing fears associated with the topic in the minds of participants. I say they are in linear thought process and never want to put themselves in new situation where fear of unknown may grip them It is our firm belief that when we use the mind to optimum by using what we can do easily . That enhances our confidence and our mind says to us 'you can do' and we found we have done. We can speak and our normal speech is 90-120 words / minute but our brain can say 300 to 1000 words to themselves in a minute. It means mind can execute faster but our physical limitation are hurdling the speed of execution. By instructing to our mind that speak positively to themselves we can learn how to "override fears" resulting from the amygdale, a primal part of the brain that helps us deal with anxiety. And finally, with arousal control we were taught how to act to help mitigate the crippling emotions and fears that some of their tasks encouraged. It doesn't have to be pain that brings about this desire to change. But it does have to be a STRONG

emotion. We know our anger, frustration, anxiety could be our motivating force...that feeling of rejection or denial can arouse such emotion that disturb our mind and out of these negative forces we may gain result for betterment of society.

Latest is Brainstorming (a group problem-solving technique in which members spontaneously share ideas and solutions) where they are breaking the rule to be civilized and allowing the animal instinct to surfaced and everyone is free to spell out what they feel about that topic . It is the way where inhabitations are removed, cover of artificial civilized person is uncovered and counter-anti-counter arguments come openly. I call this technique where negative energies of persons are channellized for benefits of the society.

Mind is aspect of intellectual and consciousness experienced as combinations of thought, perception,memory ,emotion, will, and imagination, including all unconscious cognitive processes. The term is often used to refer, by implication, to the thought processes of reason . Mind manifests itself subjectively as a stream consciousness. In popular usage *mind* is frequently synonymous with *thought*: the private conversation with ourselves that we carry on "inside our heads." Mind is existing but it is difficult to define physcially . ‘ Is mind a matter?’ When mind is working it needs huge energy to perform the work. A simple lalbourer who does phsyical work consumes 1K to 1.5 K Calorie of energy and otherside a student mind needs 2K calorie energy. The brain consumes up to twenty percent of the energy used by the human body, more than any other organ. It shows mental exercise consume more energy than what we do with

physical strenth . Reason is our all departments of the body is supporting in useful of the best what mind wishes to realze. In this process body needs more energy than what phsycial labour require.

Mind is not physically existing in our body ,still it consumes good amount of our body energy and everyone is experincing its presence but no one has ever explained and pinpoint where it is in the body. Similarly we can say for associated area like memory, thoughts. Its presence is experinced by us but we can not define where it lies in body. When the things are not existing how can we talk about training of mind for achieving our set goals ? What does it make the mind to set the objectives at first place? Is it not competent to handle too much problems and sets its own priority? When it has limitations why we concentrate on limited resources? Is it fear dynomo of our mind? Is mind under control of well trained body? Is occassional dreams are guiding our mind for progress? What is the use of training of mind if it is under the influence of autotelic. I use the word 'Autotelic' for our modern designers . Autotelic is a word composed of two Greek roots: *auto* (self), and *telos* (goal). An autotelic activity is one we do for its own sake because to experience it is the main goal...Applied to personality; autotelic denotes an individual who generally does things for their own sake, rather than in order to achieve some later external goal. They seem to be hungry for new ideas but their belly is full. They manipulate the ideas without consuming their energy .Manipulation becomes their lifestyle. They spent their entire lives in feeling that what they are doing is for betterment of the society and in this process if I enjoy little more than that what a

common person what is harm in it? I deserve for it for my more contribution for progress of society. At what point of life their needs converted to greed they fail to understand and they die thinking they have performed more than the expectation of society. Our current designers face practical deliberation often involves conditional judgment about what will likely happen if certain alternatives are pursued. If they sacrifice commercial benefits and work as their heart dictates that path logical conclusion is poverty, hunger & sufferings and no one by choice chooses that difficult path .If they attracted by materialistic world and succeed in acquiring all their lives are comfortable but it defeat the main purpose of man's birth in this world 'Do something good for betterment of the society. What we are at present claiming civilized, advanced & modern because of past generations have designed platform by sacrificing their comforts assuming future generation will follow the same path. We have many options for caring our life because we can afford this luxury to abandon the path of our ancestors. We should not forget that it is loan of future generation and we have to repay with interest. They have high hope that we may be one of them for whom our past generations were looking for who will revolutionized the society by certain acts of knowledge , will abandon the field of all possible experiences and , by means of concepts to which no corresponding object whatever can be given in experiences, have the appearance of extending the range of over judgments beyond all limits of that experiences. We may be more knowledgeable compared to our ancestors but to prove we need better platform and to create platform it takes centuries to build. Genius studies the casual thoughts and they are with sign of originality.' Of course no one is fully autotelic,

because we all have to do things even if we don't enjoy them, either out of a sense of duty or necessity. But there is a gradation, ranging from individuals who almost never feel that what they do is worth doing for its own sake, to others who feel that most anything they do is important and valuable in its own right. It is to these latter individuals that the term autotelic applies.

Have we ever wondered what our true human potential is? Have we ever wondered who we are and how we would be living our lives if we reached our true potential? Sciences and ancient religions has proven that everything starts from the mind even the universe that we are currently in. Our reality expands as we think along and it is shaped by the exact blueprint we have in mind. Whether we believe it or not, we can manifest money, health, relationship or just anything if we dare to think about it. The matter of the fact is every living human being is constantly in the state of manifestation but most of them never realize this. The power of the thought lies not in what we speak but in the way that it is thought. Designers should mind one's Ps andQs . Every mind must know the whole lesson for itself- must go over the whole ground. What it does not see, what it does not live, it will not know

Our modern world wishes to remain in linear and society , civilization also works in this direction. Linearity has its own advantages and reson of survival of our old system till today is its inbuilt character to comeback to linear whenever any serge has experinced. It suits the mind of the majority. Those who wishes to lead the serging lives they allow them to experiment in

isolation in lab, studio and farm fields etc in control manner and a few select will deceide which results are benificials for societyand rest will be dumped . A few personalities are bit more sane and defy all the imposed restctions of the society and expriment in what they wish. Sometime they are rewarded for good contribution & majority are punished by society for their contributions. Majority of results are lost somewhere without realizing their importance by people at helm of affairs and they die as unsung ,unnoticed. How to create balance in using the adventurenous of human minds and it should not disturb the social fabric? Society lives under the fear that any type of imbalance will ruin the progress of the society and will lead to decay of the civilization. We need correct balance and timely corrections otherwise we all will persih. We will fail to progress leap & bound and renaissance will be a dream and never comes to reality. We need a world where everyone can experiment with his own dream and has analytical judgment to select which are beneficial for society in coming days.

With warmest regards

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Forthcoming issues:

February 2011 Vol-6, No-2

issue is special issue on 'Garment Design for disable. This issue will be edited by our Guest Editor Ms Ruth J Clark of Fashion Moves

March 2011 Vol-6, No-5

issue is Special with EIDD and President Of EIDD Design for All Europe will edit this issue. He is also Chairman at EIDD Sweden

April 2011 Vol-6, No-4

issue is special issue on 'Travel and Universal Design' and this will be edited by Dr Scott Rains of Rolling stones

May 2011 Vol-6, No-5

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

Content of January 2011 Vol-6, No-1

Jim Singh Sandhu

Emeritus Professor in Inclusion Research, University of Northumbria/Consultant, European Commission : UK

Sandhu is a post-graduate of the Royal College of Art and has received many honours, awards and fellowships, including a Churchill Fellowship and Fellowship of the Royal Society of Arts. In December 2008 he chaired a session of the European Ministerial Conference on e-Inclusion in Vienna. In 2003 he chaired a key session in the European Parliament of the European Day of Disabled People. He has been a major player in Inclusive Design since 1972 with over 300 wide-ranging publications and 80 public domain designs. He has been a consultant to the World Bank, various UK Government Departments, the European Standardisation Institute, the German Ministry for External Development, the European Commission's Fourth and Fifth Research Framework Programs and including Euro-India, Euro Latin-America, Euro-Caribe. Sandhu is a founder member of the European Disability Forum, European Cooperation in Science & Technology 219, European

Institute on Design for Disability, International Federation for Information Processing WG13.2, European Consumers Standardisation Body (ANEC), etc. He has worked in over 40 countries and lectured extensively including over 100 keynoters. Sandhu was instrumental in initiating the crucial Technology Initiative for Disabled and Elderly People (TIDE) in Europe and been a recipient of over 150 major research grants in R & D.

THE 3rd INTERNATIONAL CONFERENCE FOR UNIVERSAL DESIGN IN Hamamatsu 2010

Saturday, OCTOBER 30, 2010 16:10-18:00

OPEN SYMPOSIUM

Panel Discussion: "For the People and the Earth of Tomorrow"

Patricia Moore (President, Moore Design Associates: USA)
Jim Sandhu (Professor Emeritus, University of Northumbria: UK)
Thomas Bade (Managing Director, Universal Design GmbH: Germany)
Singanapalli Balaram (Professor, DJ Academy of Design: India)
Coordinator: Masafumi Narikawa (Chairman of the Board of Directors, IAUD/Director & General Manager, Sales Division, Tokyo Electric Power Environmental Engineering Co., Inc.: Japan)

>> MASAFUMI NARIKAWA: *Professor Jim Sandhu, who has 41 years of research experience in disability, ageing, and developing countries will be speaking on a range of topics pertinent to inclusive design. He has one of the most diverse experiences in the field, having worked in over 36 countries ranging from Mexico, Hong Kong, Bahrain, Sri Lanka, etc. As a past proponent of UD he has increasingly turned against universal design as a meaningless concept borrowed from a range of European sources. He will be lecturing tomorrow on the importance of diversity and inclusion. But he would like to share his thoughts with you in short words and perhaps you can allude to things happening in relevant parts of the world.*

>> JIM SANDHU: Thank you very much, Mr. Chairman.

I want to start by thanking you, by praising Japanese people and your government, by bowing before you, for the great gift you've given developing countries in the context of sustainability. Your government announced last week an allocation of 6 billion US dollars for the poorest of the poor in the world to focus on sustainability.

That is translating spiritual and social values into action. And action, as the Buddha said, is the very heart of the matter. That is how you translate good will to other people. So that is a positive point to start off with.

I believe that in order to understand what inclusive design and universal design have done for developing countries and the majority world, we need to adopt a very hardheaded approach. We need to ask serious questions. We need also to understand where does universal design comes from? It doesn't come from the United States. Conceptually, it starts, with the industrial revolution. The need to standardize components in the shipping, chemical, agricultural, transport, and so on, was based on maximizing markets – to cater to as many people as possible.

It then conceptually comes a little bit from the French revolution in 1793, the focus on brotherhood, equality, and liberty.

And of course it also comes from the Russian revolution of 1917, where the theoretical focus was that everybody shares the capital of the country. We know that did not happen, but

conceptually it added to supporting the concept that people mattered.

But in more tangible terms, it comes from the Scandinavian normalization principle, which began to focus more and more on disabled people. How to bring them back into the community. What to provide for them. What kind of services were required? It comes very much from the British, which have the greatest amount of legislation in the field than any other country.

From the normalization principles, the British adopted the Chronically Disabled Persons Act in 1970 which enjoined on the government and local authorities to provide the maximum of help for people living at home who had some form of disability. This included design support to activities for daily living. This act was adopted by the European Council in 1972.

It comes from the civil rights struggle by African-Americans, who fought for their rights in the 1950s.. And finally it comes from the Americans with Disability Act (ADA). In between there was in Europe, the development of the Amsterdam Treaty 1997 with its focus on equal opportunities. Back to UK again, the evolution of the Equal Opportunities Act 1995, followed soon after by the Amsterdam Treaty.

Now, theoretically, the shift from disability to the broader population has been quite a major step forward. But when you examine it closer, and I always have developing countries or the majority world in mind, we have made very little progress in utilizing universal design to benefit anyone between 1995 and

now. We are still very much bound by the focus on disability, as I will show to you in more tangible terms.

In the period under discussion, there was a parallel shift from usability to social, political, legal, issues, which broadened the whole concept and made it much more difficult.

Presently we have religion, mysticism and meaningless value loaded terms such as “beautiful universal design” being introduced by our US colleagues. I feel these terms obfuscate and defuse the issue in the context of the poorest of the poor, in the context of the majority world.

I believe in retrospect, having worked in the field for many years, that with regards to the majority world, Ron Mace and his acolytes actually did not, despite all the good will in the world, have any understanding of what the needs and requirements of poor people were. Not even one iota, as expressed in their literature, despite having a distinguished Indian on their panel. In spite of talk about the concept of universality, in actual fact, time and again when examples are given they are culled from mainstream design or bear no semblance to actual reality. The saddest fact is that after all these years since the ‘eureka moment’ of the discovery of universal design the acolytes indicate nothing but profound ignorance when it comes to the majority world.

I showed this slide about ten years ago to a group in New York. And my first question was, can you please tell me what this is?

There were something like 80 people. No one spoke up. And then one person said " I see the swastika on the white wall", which happens to be a Sanskrit term for life force, and that was it. Another one stood up a few minutes later and said that it seems to be a pile of rubbish. And I was astonished, because there were many designers and architects present. It was not a pile of rubbish. It was a home for a mother and daughter. How universal design applies to that abode is something that we seriously need to consider. How do we apply universal principles to that abode? How do we apply universal principles to a lady like this, whose arm has been chopped off in Sera Leon?

The only people I know working to help this group are not those working with universal design. They are people working in intermediate technology, largely from Britain including some parts of Europe. But universal design hasn't made any difference to this lady and others like her.

When I take a city like Chennai, where I was last year, there are endless pavements, which are like huge walls. They can be about half a meter high, then suddenly drop down to ground level and equally as suddenly rise up half a meter. Someone in a wheelchair would find these obstacles quite a problem let alone an elderly weak person encountering these obstacles. The sad part is that absolutely nothing is being done to resolve the accessibility issue.

In the context I am simply trying to act like a mirror to ask serious questions. Is it not amazing that in 1200 pages, in both the books of Universal Design Handbook 1 and 2, there is no mention of Africa. There is one mention of China, and that is in my chapter. There are a few references to India that is in my friend Balaram's chapter and my chapter. There is no mention of United Nations Standard Rules for the Equalisation of Opportunity 1993, which are very important in the context of the poor countries. There is no mention of Millennium Development Goals, which bring into focus all the needs and requirements of the majority world.

There is no mention of the United Nations Agreement on Human Rights. When I look at the handout for UD 2, I find it says it's a complete coverage of policy, guidelines, and case studies. It is patently obvious it is not a complete coverage at all. It is a spurious claim, some what symptomatic of the usual claims for universal design. I have the highest possible respect to the contributors and the greatest possible respect to the editors whom I know well, and who mean well 100 percent, but the handbook is not a complete guide to policy - it doesn't cover developing countries, certainly not countries in Africa.

Many of the principles of universal design, especially principle three, are based on the assumption that everybody can read and understand a language and certainly understand symbols and so on. The principles do not take into account combination of illiteracy, poverty, hunger, poor housing, poor public amenities, services and ignorance.

In the context of a holistic approach when discussing universal design I think we need to go back to much earlier developments than the launch of the concept in the US. This earlier diagram not only includes the so-called seven principles but also holistic components such as compatibility, cost, relevance, etc which are more appropriate to the poor of the world. It is intriguing to think how the standard Japanese toilet, with its electronics, automatic warm wash and flush facilities would fit into the context in terms of the mother and little girl living in the hut I showed earlier. Does it apply in terms of context, cost and culture? If not why not? But how can we use inclusive design in that context?

In the final analysis, terms and processes are irrelevant to the things that I'm focusing on. The user's main interest is does the product/environment enable her to live better? Can the person perform a task better? Can she go from point A to point B more conveniently? They have no time for ideologies or hot air principles.

I'll end now. Thank you for listening to me.
(Applause)
>> MASAFUMI NARIKAWA: Yes, thank you very much, Professor Sandhu. I would ask further of your opinion later.

So we learned much about India today. For example, if seeing from the western world, from the United States, from Britain, those of you who are from America or Britain, do you have any ideas about what things must be done in the developing world?

Do you see the world as a whole or do you have any special ideas for the developing part of the world?

>> JIM SANDHU: I think more than any other time in my life I've become very conscious that in some ways the world is getting smaller and smaller. I mean, all you have to consider is people traveling by air. In just 20 years, the figures have quadrupled and perhaps more. We now have the Internet. We have telecommunications where we can contact our friends, our business partners, within a split second.

We have a world where the economies are very tightly meshed in with each other. When China coughs, the world shakes. When America coughs, the world shakes. And poor people shake more than anybody else. And it's a fact. It's not a metaphor. It's a fact.

So, in a sense, we all are in it together. And the more we solve problems for each other, big and small, the better it is. But not in a dogmatic sort of way. There are no formulas for this. It's hard graft and hard work. There are no formulas that will work. That is clear.
Thank you.

>> MASAFUMI NARIKAWA: Thank you very much.
Do we have anything else? Going back to what I've said, in your presentations, do you have something to comment back to each other or ask questions of other people's presentations? Please share with us if you have.

We still have time. So, perhaps we should open the floor and ask the audience if they have any questions. So, do you have any questions? Do you have any requests or suggestions of the panelists? Please raise your hand if you have. And if you are chosen, please wait until the microphone -- please use the microphone to ask the questions, because it has to be interpreted.

So the floor is now open.

>> AUDIENCE: Hello. Good afternoon or evening. I can't remember, because I'm coming from San Francisco. I'm chair of the design and industry department at San Francisco State University. And I wanted to open up with Prof. Sandhu's challenge regarding design in the majority world, because I know this is a subject in the matter that is very close to me. And I know it's a subject that has been brought up in past Universal Design conferences, mainly some that were in the states and in Brazil for sure at the last conference in 2004.

So, I think it's a very timely opportunity to bring up this issue again and I would also challenge and welcome participating with Prof. Sandhu on trying to address some of these concerns with some of our colleagues in Africa as we spoke briefly and in South Africa or in Kenya, and also in Brazil and other areas. Because I think -- I haven't fully absorbed this entire program yet, so I'm not sure where that subject matter may come about, perhaps in an open forum or perhaps as I remember back in Providence, Rhode Island, in I think 2002 or 2000, there was an ad hoc group that got together and addressed the issue.

Thank you.

>> MASAFUMI NARIKAWA: Who would take up that question?

>> JIM SANDHU: My understanding of Ricardo's statement was that it was a statement, rather than a question. I think what Ricardo said really reinforced the many, many dialogs that he and I have had over many years. We are concerned with the same issues, that of poverty and that of the majority world. And I'm increasingly, of course, very concerned by Africa.

If you remember, I showed a slide which indicated that there were many countries and many topics that were missed out of the Universal Design Handbook, not out of a deliberate effort. The editors had to rely on material that was submitted to them, and the material that was submitted to them had nothing but nothing on Africa, and that is sad.

What you have to consider very seriously is the lowest common denominator. When you think of universal design, inclusive design, barrier free design, design for all, or whatever you call it, you have to, in the context of the majority world, think of the lowest common denominator. And that is a person for whom the only concern, but the only concern, is where is her next meal coming from? Now think of that on one side. And then think of inclusive design, universal design as promoted on the other.

If you have any questions or answers, I would, through the chairman, more than welcome that. Thank you.

>> MASAFUMI NARIKAWA: Thank you. Then Mr. Balaram please.

>> SINGANAPALLI BALARAM: Thank you for the question. I think mine is not an answer, but just a suggestion. Until we, the designers, as responsible professionals, until we looked at the others, others more -- other segments more than normal, other than average, others defined exactly, the disabled, elderly, pregnant, whatever, we did not have the Universal Design inclusion design, barrier free design, et cetera.

Today, we are talking about the majority world or the industrially developing world. That is a good sign for me. Because unless we look at the other world, recognize it, accept their needs, we will not have a different or a relevant Universal Design.

This is not something that can be done by kind of patronizing statements, but this is to be done by working not for the majority world, but with the majority world. I cannot work for an elderly person unless I work with an elderly or disabled person. In the same way, first of all, the needs are to be recognized. The answer is not in the Universal Design, as my friend Jim said, it's not in the Universal Design book, it is not in the book. There is not a single person, except mine is the only single chapter, but otherwise there is not a single person from the so-called developing world to contribute, because there is no experience. This is where the problem lies.

So it is only from the minority world or the industrially developed world people with a good intention to help the majority World come forward, but I always have my limitation.

When I work for a person with a disability, I have my bias, which is inherent. This is to be broken only by working with them. Right now, there is not even data about what is the real need of inclusion in developing countries.

I'll give you one example, and I will stop, because the time is running out. In India, still, after so many years, independence, 60 years, there is still a caste which carries human excrement. They use their hands without gloves. And it's left to that particular community to do it. They are called untouchables. And Mahatma Gandhi tried to stop it, but it was so deep rooted. Today, 2010, it's still an issue.

What are we talking about? Social inclusion? And that has taken out the biggest barrier. The other barriers are small in comparison. But these needs are to be looked at. And many times, as I said, design alone cannot solve. Every problem is not -- cannot be solved by design, but design plays a very important role in changing people's perception, in changing the perceptions of the policymakers, in making the physical world accessible.

Thank you.

>> MASAFUMI NARIKAWA: Thank you very much. And thanks for all the presentations and being very punctual. We still have more time. So if you have more to say, then please use this opportunity.

Is there any questions from the floor? If not, if there are no other comments from the panelists, we still would be able to accept some questions from the floor if there's any.

>> AUDIENCE: Thank you very much. My name is Hua Dong. I'm from the UK. Currently, I'm in China. I agree with Professor Sandhu, inclusive design for developing countries is very important. And it is my dream. I want to introduce inclusive design to my home country, China. Surprisingly, recently I did a very initial study and found that there are already 600 post graduate dissertations with the key word of "Universal Design." A very rough analysis suggests that many of them deal with accessibility and the seven principles of Universal Design. And I was thinking what is the best way of introducing this concept to China? Because disability and aging population especially in big cities is already a significant phenomenon. Focusing in 2020 in China, there will be 24 percent of aging population.
And now, already, one in five people will have a close relative who has a disability.

In western countries, the approach to design, business strategies exist. But in China we have to think about inclusive design as a means to realize social harmony. I am very interested in your mention in the handbook about China. What is your comment and what is your suggestion? Thank you.

>> JIM SANDHU: I know that at a very small level that the changes brought about in a tiny little busti of about 1.3 million beings in Mumbai, small changes were brought about by a British film called "Slum Dog Millionaire." Now, that's a rather strange thing to say, because in some ways the authorities who matter in the context of your question, local authorities, central government authorities, are some of the key players. How do

you influence them? I know from my experience of Scandinavia, and Europe, having long involvement with the European Commission, and certainly having worked in the US and knowing the UK very well, that very often it's legislation that starts the process. I'm aware, for example, great strides were made in America with the ADA and in the UK with the Anti-Discrimination Act. However, it doesn't mean that such legislation stopped discrimination or prejudice. But they do over the long run enshrine citizenship. Citizens can complain under the Anti-Discrimination Act that they have been prejudiced against in transport, in education, in employment and so on and get redress.

China and India, in my experience, are culturally some of the oldest civilizations in the world. Deep cultures, very profound, very sophisticated, but at the same time in both countries, because they are so large, there are problems with entrenched attitudes. As my friend Balaram has already pointed out some of the caste aspects, people who still have to do horrendous types of jobs simply because of their caste.

Some of the values are so deeply engrained that somehow we need some earth shattering experience to change that. I believe one of the biggest ways forward is for government to realize that these are citizens that can be productive. And that is an inclusive approach. These are productive citizens. Given the right support and service, they can become self supporting. And then for these governments, central and local, to enact legislation that enshrines their rights.

I know it sounds very simple, but I've seen it work. It certainly has worked in the United States. It has certainly worked in many parts of Europe, where legislation has brought about rights and rights have brought about societal changes. They brought about changes in attitudes.

Sadly, what I found both in my response to you -- and I have great respect for your name, because I have heard it so many times -- is I'm still focusing on -- we are still focusing on disability issues when in fact universal design is meant to have taken things way beyond disability. But we still seem to be hung up on the topic, which is both a sad fact and a major challenge. Universal design has made no progress since its founding.

Thank you.

>> MASAFUMI NARIKAWA: Thank you very much. Did that answer the question? Do we have other questions?

>> AUDIENCE: Thank you. My name is Moy Mostuki and I'm a doctoral fellow from Sweden and a lecturer in the human interaction department down there. Thank you for the very useful and fruitful panel discussion.

I would like to ask a question in respect to what you just talked about, professor. Since the first thing that comes in our mind while we think about Universal Design is disability issues and age related issues, like you were talking about and which is true, I totally agree with you -- how the designers, how the inclusive designers, how the Universal Designers should focus doing

inclusive design or Universal Design? Should it be in their particular geographical area context? Should it be cultural context? Because there is cultural inclusion and exclusion. Political exclusion and political inclusion. Like we were listening to situations in India, which is quite different than the situation in Germany or Sweden, for example. Because the problems that India is dealing with right now in Mumbai, or Delhi, the examples we saw were settled 20 years back in Sweden.
Now they are focusing on different stuff, which they are calling Universal Design.

So, in terms of this discussion, should the designers focus in their own problem and thereby achieve universality or globalization of a design? Because while you were criticizing a little bit about the handbook of Universal Design, there is no certain design principle that someone should follow to achieve Universal Design.

In that respect, this book is not universal. So some discussion about this question will be really appreciated.
Thank you.

>> MASAFUMI NARIKAWA: Who would like to answer that question?

>> SINGANAPALLI BALARAM: Good question. I will try my best to answer it.

The thing is that when you try to design, design is not just solving one simple problem, as I mentioned earlier. The cultural

barriers, the political barriers, the social barriers, these are very, very important barriers in connection with the physical barrier. And unless the designer takes a comprehensive view of it, the problem is not really solved. This is the reality of the majority world. When somebody is trying to work, the problem has to be looked at in this comprehensiveness, that is one aspect.

The other aspect, whether it should be really universal, I personally don't believe that there are any universal solutions. Like there is no universal medicine. The medicine which works for you, it may not work for me and which may not work for someone else. Every doctor knows this. But what we are talking here is not a universal medicine. We are talking about an attitude of universality where we consider everybody as equal. In that spirit, yes, the solutions are said to be local but the thinking always has to be global and inclusive.

Thank you.

>> JIM SANDHU: I think we have to recognize that designers on the whole work in a commercial context. And contexts can be very varied. The client comes with a problem to be solved. And on the whole designers work in a particular context. Nevertheless, given their context, they can adopt an approach that caters to the greatest good of the greatest number.

That last phrase, incidentally, is much, much older than universal design. The greatest good for the greatest number. When I look at two designers that I know well, one is James Dyson, who was at the Royal College as a student when I was a research fellow, never, ever used the concept in his work. He was a very hard

working, very dedicated designer who used the best principles covering the broad range of human factors, ergonomics, materials knowledge, understanding of human factors of people, but never ever bothered with concepts like design for the non-average, which I endeavored to introduce a long time ago, long before universal design or inclusive design.

I then also looked at a student of mine who is even better known. He was at the University of Northumbria and he opted to attend my course the second sometime around, "Design for the Non-Average." And that is Jonathan Ives who is now the chief designer for Apple. He was a bright chap, very quiet, unassuming, and he came up with a lot of original designs. Once again, nothing but nothing to do with universal design principles or inclusive design or whatever. Again, very straightforward, humble designer, using standard principles of mainstream design.

And what I find, to digress a little bit, what I find rather strange is we who focus on inclusive design and universal design are still largely embedded in the 1960s on disability and aging. The people I'm talking about are actually way in advance, because they're talking about the broad average. And if you look at their products, they are quite viable. They cater to a wider range of people. In truth, they cater to a more diverse population than so-called universal design.

How do you bring about change? How do designers bring about changes? I think apart from what I said earlier about legislation from the top down helps, because legislation, by definition, has

to be from the top down, whether it's at a local level or a national level. It can be a facilitator.

But design promotion organizations in most developed countries, certainly in Europe, certainly in the US, have various professional bodies, which can play a key role in propagating an understanding of what is good design, what is bad design, what are good products both to the potential users and designers. Because potential users can say we don't want to buy this because it's of no use, the manufacturer gets feedback. And designers can do the same to some extent. Once manufacturers realize that the potential market can be doubled, by adopting some of the principles of good practice, using best ergonomics, human factors, knowledge of materials, it ensures the promotion of good design. That is, through practice and not some abstract principles

That's a partial answer, but I think I endeavored to give you good information when employing or using design best practice.

>> MASAFUMI NARIKAWA: Thank you very much. Any other questions?

>> AUDIENCE: I'm from here in Hamamatsu. I have a few comments and a little bit of argument to raise.

First, as Patricia said, the good design, the outcome is what we as users would like to have. And as to the users, for the designers, or for the manufacturers, the potential users, they

have assumed that the potential users are much narrower than we actually have. This is one point.

According to the Universal Design, the word "Universal Design" tried to be neutral, not to be fighting to the discrimination against People with Disabilities.

Inclusive design wanted to eliminate the possibility of excluding someone, try to include everybody. So, in a sense it implicitly had the idea of human rights issues. Now, this is -- as a sideline, I'd like to raise a discussion about that, the Universal Design or -- and in the developing world -- I mean the majority world.

I'd like to point out that some years ago, the World Bank introduced the kind of fundamental idea that when they will give the loan to the developing countries for the buildings and facilities, that they would like to ask they design and build buildings and government to be complying with the accessible and usable features, the Universal Design concept.

And that's actually applied to a kind of high end buildings and facilities, but not in the average buildings and facilities or the kind of housing.

So there is a wide gap between what the people in the majority world build by themselves, their own dwellings, or compared to the buildings or the kind of prestigious more kind of memorial buildings and facilities, which are a little bit beyond the building

and facilities that the majority of people in the majority world would frequently use.

So how do you think you can -- we can fill the gap between the two extremes?
Thank you.

>> SINGANAPALLI BALARAM: The World Bank example, which was just given, was a good one. We have several such examples in India. There, the government with all good intentions tries to give money to help the poor people and many times build houses for them. Most of the time it didn't work because the architects are mainly trained in the ways which are not relevant to the country. Somewhere the problem lies also in the education of the architects in the majority world. The education unfortunately or fortunately comes from the west. So, it has got concrete, cement, concrete, glass, and things like that, but not bamboo and mud and thatch, which are local materials, which the people know. When they make a house for themselves, because they can't afford anything else, so they take these materials and make, in my opinion, better houses than the architects who will build.

So therefore when the government gives them ready made buildings, even free of cost, they will promptly sell it off to somebody because they need money, to somebody who is -- who can use that. But they still go and live somewhere else, building their own houses. I think that is the situation in my country. And I'm sure this is the situation in many developing countries.

Then what is the solution? Should the designers not design for them? Somewhere else, one great British thinker, philosopher, Shumacher, who has been concerned about the majority world, he wrote this book called "Small is Beautiful." And he said if you give a poor man a fish, he will eat it and then the next time again he will stretch his hand for one more fish. So that is actually not the solution.

Probably, if -- I'm a designer myself, so it will hurt me, but the reality is that majority world people, I use the word "people" rather than "majority" and "minority" words, bad words. People really need not designs but capability of design. So the designers' job is to make them themselves. They are very familiar with the problem. No matter how well you do, you're an outsider.

If I as a designer make the people, the design capital, if I give them the process or the training, then they will do it themselves. That solves another problem. The numbers are humongous, 1.15 of India and 1.5 of China come to, what, something like 2.65 or something, which is almost -- if this world is seven billion, that is a tremendous amount of people. And I don't think there are enough designers to solve this for the huge population. So instead of giving them a fish, give them how to fish. Give them the -- like the Bedford designer concept which comes from China. There is the designer concept, which is a barefoot Universal Design. I think universality would move into the regular process of every designer.

Thank you.

>> MASAFUMI NARIKAWA: Thank you very much.

>> JIM SANDHU: I apologize for hogging the microphone. But ideas come from questions, and this question is quite important.

In some ways, if you remember what I said, far more has been achieved in developing countries through the use of 'intermediate technology' which largely was born in the UK. The organisation now works all over the world, in Africa, in India, in Indochina, parts of Latin America, and they are what one would call the barefoot designers. Tackling local contextual issues and problems, not on a grand scale but focusing entirely on tangible needs. Very often the people they serve say, look we haven't got water. We know when we dig a well it's very deep. But if you can help us put a pump, reach down with a pipe it would make a vast difference to our lives. And it frequently does compared with the lackluster and negligible achievements of universal design.

To another point that Sotoshi made in reference to the power of the World Bank, not only the World Bank, but the International Monitory Fund, I have some knowledge having done some work for the World Bank and so I have some direct experience of impositions from the top down. The European Union told accession countries, in other words, countries from Eastern Europe who desperately wanted to join the European Union to gain from the economic support of much larger markets. It told these countries, if you want to become a member we will give you three years and we will even support you financially. But

you have to meet these conditions. And since we have been focusing largely on aging and disability, they also stipulated that by such and such a time you've got to have legislation in place that enhances equal opportunities, enshrine the rights of disabled workers in equal opportunities. Unless you do that, you will not become a member.

Here is the money for you up front but in two years' time come back to us with a full program, policy and plan. If we are not satisfied, you're out.

And that has worked; not very well, but it has worked.

I think one of the biggest problems is synergizing and linking up all these big and little efforts at the local level, the intermediate technology, the barefoot workers, barefoot designers, and at the great big global level of the International Monitory Fund, the European Commission stipulating various measures. It's a question of how do you synthesize and bring to a focus all the diverse activities, actions, from around the world? Not only within a country, but hopefully at a world level. I think that is a question that I haven't got any answers for as I prefer to think local.

And that's a question for you, in case you want to ask us more questions. Thank you.

>> MASAFUMI NARIKAWA: Thank you. So, the next person? I think someone had raised a hand earlier.

>> AUDIENCE: Hi. I'm a professor from South Korea. And I appreciate the panel. You raised very interesting questions for the Universal Design paradigm for the future.

Here the panel said I think we all agree it's now to disseminate the Universal Design and more widely to the global world. And then to widely disseminate Universal Design, we really need very strong theoretical systems which is strong enough to explain all the particulars. And here we say there are many panels who pointed out not inclusivity of the Universal Design paradigm itself. And here we talked about -- mentioned about the social integration, and there is a democracy, and then also the emotional intelligence, which is very important. And the Universal Design is, in fact, it's an ethical design, ethical building and ethical engineering.

So we really need a very strong system which embraces all these important concepts in order to persuade the importance of Universal Design to all the people in different situations, in different locations. And so that's my point.

And then also second, Universal Design started from the field in building and design, but it's about to mean everything. So we have to also -- we need to create effort in making more broad and comprehensive definitions which have clear Universal Design all along.

This is my comment.
Thank you.

>> MASAFUMI NARIKAWA: Thank you very much for your comment. So, we will take that as a comment. But is there any opinion or comment from the panelists? If not, we have time for another question if there's any.

>> AUDIENCE: Yes, actually, I wanted to wake up Patti here for just one moment. She has been quiet and the only reason I want to wake her up, in fact it's a good segue to my colleague here. Back in 1998 at the first Universal Design conference in New York with Ron Mace, Patti at time was kind of the provector, because she was talking about Universal Design in terms of being about economy of scale, about the fact that Universal Design was not dealing with issues of poverty and social inclusion. And, in fact, I think we were talking about it at that time that Universal Design goes beyond the physical environment. It's not as much about the physical as it is about the social phenomena. And I think some of the things we have been addressing here has been about the social phenomena or the lack of that representation in respect to the majority world.

And I would like to add to what the committee was saying, the term is participatory design, which goes really beyond commercial design. Participatory design is really not the vehicle which drives commercial design, but is the vehicle that designs, as designs a tool for development outside of that.

And you find that many design firms, like I do, when they deal with design for social impact in their social toolkit, is empowering people to take design beyond the commercial, beyond the industry.

And with all due respect for many of the sponsors here at the conference here in Japan, which is largely represented by very well-known companies who have advocated Universal Design, again, I think where Universal Design or inclusive design takes on another face in regards to the majority world is where it becomes more about policy, which takes on how governments and how we put policy from the UK policies to the ADA policies, that can bring about a more social awareness in a much more larger understanding that goes beyond commercial applications.

So again, I would like to again thank Patti for, I thought, bringing up that term which I think goes full circle to where we are today and the challenge again for how we use this conference as a way of being very participatory in some of the discourse that will take place with the sessions to come.

Thank you.

>> PATRICIA MOORE: Okay. You asked for it. I'm thinking of three little stories, and so if I lose count, someone remind me, Ricardo. The first story is a little girl standing by the roadside, watching all of the men fighting and screaming and scratching their heads because a very large truck has gotten stuck on the road between the road and an overpass.

And the engineers and all the city officials are trying to figure out how they are going to get this large truck off the road. And finally the little girl goes up to the man and tugs on his coat and said: Let the air out of the tires.

Now, whether or not this is a true story, it's a good parable, because sometimes I think we do lose sight of what we should be doing. And if we're going to let the air out of our tires, it's going to be to recognize that as long as we live in a world where someone has no place to sleep or no food to eat, it really doesn't matter what kinds of products and environments we can see and conceive and build. So if we are truly to have equity in the world, we have to look for the means by which we can provide for the simplest of human needs, wishes, wants and dreams.

From the little girl, I think of the engineering class that I had at Carnegie Mellon University in Pittsburgh in the United States sometime ago. And we asked the students to come up with a way children could play with a tree. And of course we knew the answer already, because we had asked the little children what they wanted with the tree. But the engineering students came up with these remarkable pieces of equipment, all sorts of whizbang gadgetry and very scientific bits, but in the end all the children wanted was two pieces of rope and a small piece of wood, tying the rope to the limb of the tree so they could swing. That's all they wanted. Something simple. Something direct.

And so there is the second challenge to us this week. First, to rethink what we're saying by letting the air out and second to look at our actions in terms of sometimes the simplest solution is the most sublime.

And now she's thinking, what was the third piece? Because as a post menopausal woman I'm having issues with things like this

and I have no paper or pen up here. Let's see if I can remember what it was. No, it's gone. But you have two things at least to think about. Maybe later over a cocktail I'll remember the third.

>> MASAFUMI NARIKAWA: Thank you very much. I think you may want to ask or pose more questions to the panelists, but I'm sorry, the time is already coming to the end. Therefore, let us close this panel discussion.

Now, I am hoping that this panel discussion we had today would be of any help to all the activities that you're taking. And from tomorrow, various sessions are going to take place. For example, regarding diversity and the UD in terms of the travel industry. And if you're interested in those topics, then please, too, we will welcome you to participate to those sessions.

So the panelists, thank you once again very much for sharing your insights. And I would like all the people to give a big round of applause to the panelists who were very cooperative to us today.
(Applause)


Prof Jim Sandhu

He is a graduate in therapeutic pedagogy from the University of Barcelona. He has developed his career in the world of ergonomics, biomechanics, accessibility, and Design for All, a concept which has been spread throughout Europe through the European Institute for Design and Disability (EIDD), of which Mr. Francesc Aragall i Clavé was President from 1998 to 2001, and the Design for All Foundation.

During the period of construction of the installations destined for the 1992 Olympic Games, he was responsible for urban accessibility, transport, and technical assistance of the Barcelona City Council until 1993, when he assumed management of the Consorci de Recursos i Documentació per a l'Autonomia Personal (CRID), (Resources and Documentation Consortium for Personal Autonomy).

He was member of the Consell per a la Promoció de l'Accessibilitat i Supressió de Barreres Arquitectòniques de la Generalitat de Cataluña (Council for the Promotion of

Accessibility and the Elimination of Barriers) since July 2004 until September 2006.

Presently, he is a Lecturer of various Master and Doctorate courses at the University of Barcelona and the University of Lisbon, Trondheim, Cali, etc., author of the "European Concept for Accessibility" (2003 edition), Member of the Accessibility Working Group of the Barcelona City Council, Patron of the Barcelona Centro de Disseny (BCD), President of "Coordinadora del Diseño para Todas las Personas en España" (EIDD-Spain), Member of the Board de EIDD-Design for All Europe, General Director of ProAsolutions, an accessibility and Design for All consultancy company with offices in Spain, Sweden, Germany, Italy and Serbia, founder of ProAsolutions.PT , based in Oporto, as well as founder and President of the Design for All Foundation.

MOST RECENT PUBLICATIONS:

- *Manual d'accessibilitat de platges de la província de Barcelona (Accessibility manual for beaches for the Barcelona province), (2001) published by the Barcelona Province Council.*
- *De la Ciutat sense barreres a la Ciutat per a Tothom (From the City without barriers to the City for All) (February, 2002), published in catalan by the Barcelona Province Council, from the Urban Public Spaces collection.*
- *BARCELONA. Del Pla d'Accessibilitat a la Ciutat per a Tothom (From the Accessibility Plan to the City for All) (April, 2003), published by the Design for All Foundation, with the collaboration of the Barcelona City Council.*
- *European Concept for Accessibility (ECA) 2003, published by European Concept for Accessibility Network (EuCAN)*

with the support of the Ministère de la Famille, de la Solidarité Sociale et de la Jeunesse de Luxembourg.

- *ECA for Administrations (2008) in cooperation with SP. Neumann and S. Sagramola, edited by Info-Handicap. National Council for People with Disability of Luxembourg.*
- *La accesibilidad en los Centros Educativos (Accessibility in Schools) (2010) form the "Telefónica Accesible" collection, sponsored by CERMI and Telefónica and edited by Grupo Ediciones Cinca, SL*

AWARDS:

- *RON MACEY AWARD 2004, awarded to his personal and professional career in the field of Design for All by Adaptive Environments de Massachusetts.*
- *1st. POSITION IN THE COMPETITION OF IDEAS FOR THE ACCESSIBILITY IN THE OLD PART OF VITORIA, awarded by the Vitoria city council.*

3rd INTERNATIONAL CONFERENCE FOR UNIVERSAL DESIGN IN HAMAMATSU 2010

Francesc Aragall, President of the Design for All Foundation (www.designforall.org)

SUCCESS COMPONENTS OF TOURISM FOR ALL THE CASE OF BARCELONA

In Spain, has received an increasing number of tourists during the last years.

In 1992 Barcelona hosted the Olympic and the Paralympics games. It was the first time in history that both events took place in the same premises.

The city council knew the Olympic facilities and services, the streets and the city in general had to be fully accessible both for the athletes of the Olympics and Paralympics as well as for the audience attending both competitions.

Seeing the high capacities and the diversity among people with disabilities raised the awareness of citizens and public administration about the need for accessibility in the city.

We can find a good example of this when we remember the image of the athlete throwing the arrow to light the Olympic flame, who was an athlete from the Paralympics category.

Archer with the fire arrow

From that moment on, accessibility became more and more important: politicians, technicians and citizens showed their will to live in a better city, to work and get involved in this task.

Cities that have hosted Olympic Games or Expos have experienced the illusion of an increase in their number of tourists due to the event, but then these tourists tend to decrease. This was also the case of Barcelona in 1993, when it realized that tourism was decreasing a little bit. It was then when the different actors in this sector reacted and tried to develop a strategy based on their competence.

To achieve this Barcelona has been constantly improving five main components:

- ü Welcoming and business oriented people.
- ü Reliable information
- ü Public spaces and facilities for all

- ü Offer diversity for all
- ü Wide prices range

But the key issue common to this five components is the ***respect*** to any human being and capacity to *adapt* products, environments and services to all abilities and needs of the visitor. Therefore, to make of Barcelona a City for All it is essential that all the stakeholders involved in this development are aware of the same reality: the *diversity* of people inhabiting and visiting the city. And to share the same goal: guaranteeing *equal opportunities* for each and every person, allowing them to access and enjoy the services, places and activities the city has to offer. (See Annexture -1 for detail study)

If we take a closer look at these five main components we'll see that:

ü *Welcoming and business oriented people.*

The first point was to be open to human diversity, ages, abilities, sexual orientation, race, etc.; to be flexible enough to accept everyone. It is important to be client oriented and decisive, because every visitor wants to be treated as the best client.
Barcelona offers a wide range of means of transportation for the visitors to choose, depending on their capacities, preferences, purchasing powers, habits.

From renting a bike, motorbike or car, to using public buses, tourist buses, trains, metro or taxi, everyone will find a convenient way to get around.

Also other areas of the tourist chain of services have specialized to satisfy the diversity of needs and now you can choose, for instance, between ‘family hotels’ or ‘hetero friendly hotels’, or between family beaches and nudist beaches.

Many bars and clubs are also oriented to specific audiences depending on their age group, sexual orientation, etc.

ü ***Reliable information***

The information available about the city given from the City Council, as well as from the different public and private agents, must be reliable and verified to offer the information any visitor may need, according to the reasons for visiting the city, such as participating in a congress, studying, etc.

And taking into account that some visitors (ecologists, family groups, groups of a specific age…) will need very specific information to meet the expectations they have of the stay in the city.

There are many websites like the one managed by the City Council, that explains in detail the accessibility of Barcelona, the Barcelona public transportation website where you can find the best itinerary to get around the city or a privately owned website with information about accessible services, transportation, activities and accommodation.

ü *Public spaces and facilities for all*

About public spaces and facilities for All, Barcelona has implemented and created new solutions having accessibility and Design for All in mind.

If we take a look at the public space, keeping in mind some streets in Barcelona will never be accessible due to their steep slope; all the other streets have sidewalks wide enough for two pedestrians to walk past each other, even if they are wheelchair users, or push a pram. And the narrowest streets have been transformed into pedestrian streets or one-level streets, which means both the sidewalk and the road are at the same level, as you can see in the following picture:

Pedestrian commercial street

On the other hand, pedestrian security has been increased; this means taking into consideration where to place street furniture, improving the signaling (for danger, works in progress, etc.), the design of the different elements and the relationship between pedestrians and vehicular traffic, both public and private (buses, taxis, motorbikes, bicycles, etc.) .

Another change consisted of rearranging the parts of a street to make the space more intelligently distributed, sustainable and accessible. These rearrangements of streets have happened all throughout the city.

For instance, cycling paths were added that have allowed Barcelona to become more sustainable. Apart from improving the health of those who take this means of transport, it has entailed a reduction of pollution, noise and traffic congestion.
We can see an example of street rearrangement here:

Changing the street section to increase pedestrians space

By doing this, we have observed that, when you reduce the space for cars and increase the sidewalks, there is a gradual increase of the number of bars, restaurants, shops, etc. due to the fact that people can walk along more comfortably and enjoy the street life.

In Barcelona, public facilities are not only thought for the citizens, but also for the visitors. The fact that 90% of all means of transport are accessible or that signals have been placed in all traffic lights to give directions of street and numbers, making it

easier to understand the structure of the city, are good examples of this.

ü *Offer diversity for all*

Barcelona offers to the diversity of the people who crowd its streets on a daily basis an architecture that is made accessible to as many people as possible, from public buildings to historical ones.

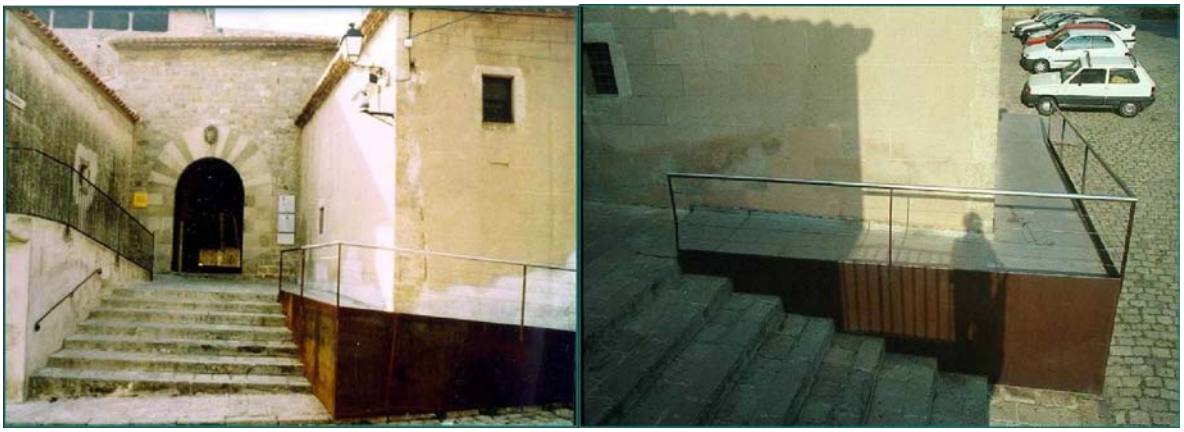
Ramp in Sagrada Familia

Sagrada Familia

As architecture, culture is also made accessible through ramps and lifts when needed, and other technological devices. Notice the Museum of History of the City, where you can visit the remains of the Roman walls.

Crystal path in Barcelona's History Museum

Another example is the Monastery of Pedralbes that has a part that contains medieval religious paintings, which led to the need to make an accessible entrance for visitors to enjoy this art.



Details of ramps in Pedralbes Monastery

And regarding shopping, it is important to notice shop owners were the ones who discovered that premises should be made accessible, because they want all the family being in the shopping area as much as possible. The best way to achieve it is to make it really accessible.

One of the most appealing aspects of Barcelona, its beach complexes, have also been adapted to make them really good and accessible, with wooden platforms that run till the very water, which was done primarily for wheelchair users, but then people with bikes, buggies, etc or simply those who do not want to burn their feet with the scorching sand saw its advantages.

Wooden path in the beach *Accessible shower in the beach*

ü *Wide prices range*

Another peculiarity of the city is the wide range of prices it offers, from low cost airlines and online hotel bookings to average travel agency rates for hotels, campsites and hostels. Here we have a very special example, the "In Out Hostel" where 70 percent of the employees are mentally disabled, which adds an extra value to it.

Employees of In Out hostel

The city also gathers many meetings and conferences all through the year, which has help reduce seasonality and lower the difference between low and high peak season times.

Offering special deals for groups of retired people, students or young people who come from abroad for special occasions, all

year round is also a good strategy to reduce the seasonality and help the sustainability of the tourist sector.

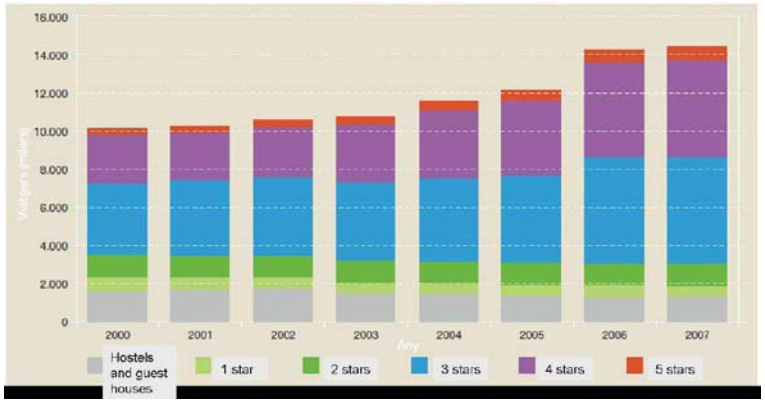
As a conclusion, we can say the chances of success in tourism are higher if we try to offer pleasing experiences to everyone instead of providing closed destinations for people with functional limitations or any other group. Having our minds open to welcoming everyone is very important.

Improving the tourist destination's networking capacities is another point to consider. This means increasing the capacity of all the actors in the destination to work together, to contribute in creating a pleasant environment, but also networking with people from abroad, with other destinations, trying to cooperate and share the knowledge.

To sum up, it is essential to be aware that there is no "Us" or "Them". When we talk about people, we are all "All."

(Annexure -1

Some interesting data:



Number of hotels per category chart

The evolution in trips and staying-in hotel facilities in Barcelona according to category is shown in this chart. You can realize that from the year 2000 to 2007, the number of beds in one and two star hotels barely changes, but the number of four stars has increased steadily.

	City	1990	2000	Variation %
1	London	91.300.000	120.400.000	31.9
2	Paris	31.166.712	31.633.273	1.5
3	Dublin	15.359.000	16.898.000	10
4	Rome	12.915.225	14.781.281	14.4
5	Madrid	9.481.728	12.655.413	33.5
6	Berlin	7.243.638	11.412.925	57.6
7	Prague	4.524.000	7.921.953	75.1
8	Barcelona	3.795.522	7.777.580	104.9
9	Amsterdam	5.720.500	7.766.000	35.8
10	Munich	6.923.970	7.756.152	12

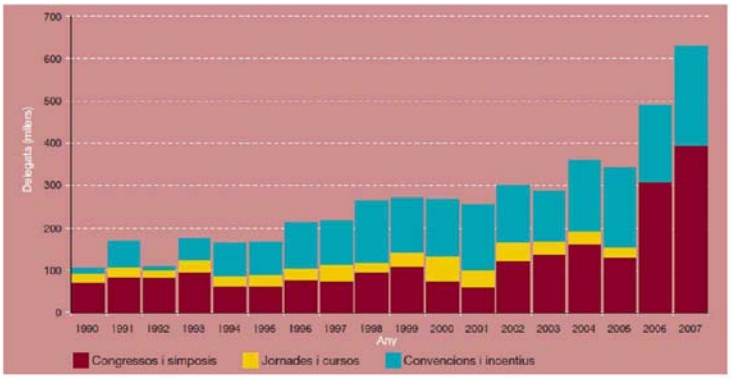
Cities tourism ranking chart

In Barcelona, unlike other cities, the number of tourists has been constantly increasing along the years. You can see that from 1990, from the year 2000, the variation was 104 percent.

	1990	1992	2000	2009
Number of hotels	118	148	187	621
Rooms	10.265	13.352	16.561	30.933
Beds	18.569	25.055	31.338	60.331

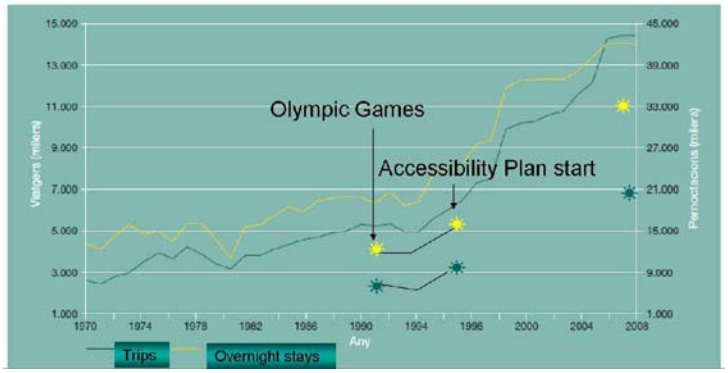
Hotels, rooms and beds evolution chart

This chart shows the hotel accommodation offer. These impressive figures show how the number of hotel bookings between 1990 and 2009 has increased from 118 to 621, and the beds from 18,000 to 60,000.



Evolution of congress tourist chart

The evolution in the name of delegates of meetings and conferences in Barcelona, according to the typology, has also shown an important increase



Evolution of tourist figures in Catalonia and Barcelona chart

This graphic shows the evolution in Catalonia, in general terms, of tourism up until the Olympic Games. The lower lines represents the evolution of trips and stays in the City of Barcelona itself (from 1990 to 1996), which, as you can see, shows a smooth decrease after the Olympic Games, and then it starts recovering, in correlation with this new strategy of implementing the new accessibility plan for Barcelona. Notice how this client oriented approach has brought to our city more tourists than the ones we received due to the Olympic Games.

	1990	1992	2000	2009
Number of ships	207	220	495	799
Number of cruises	115.137	132.807	572.571	2.151.465

Evolution of cruises tourist chart

Another last piece of interesting figures is shown in the number of cruises and ships arriving to our harbour. If we look at the number of ships and cruises from 207 ships arriving Barcelona, to almost 800 in 2009, and from 115 people arriving from the sea to more than 2 million. We must take into account a very important datum: the average age of the cruiser is 46 years.)

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http://www.ud-germany.de/cms/ud/en/universal_design_award_2011/universal_des

Thomas Bade is a licensed disability support worker and holds a diploma in Social Pedagogy (Dipl. Sozial-pädagoge/Dipl. Sozialarbeiter), he is co-founder of universal design e.V. and Executive director of universal design GmbH. His work focuses on the development of service concepts (service design) with special regard for criteria of universal design. His has 30 years of experience in social economy and has worked more than 20 years as a corporate manager of a stock corporation.

In his current capacity as Executive director for universal design e.V. and the universal design GmbH, Mr. Bade developed in conjunction with the International Design Forum (iF), the first international universal design award 2008. Other accomplishments include the conceptualisation of universal design projects for exposition and exhibition (CeBIT 2006 –

2010) and a special exhibition on assisted living ("living space" exhibition Altenpflege+Propflege 2003 – 2010).

He was also responsible for several research projects (funded by the Robert Bosch foundation, Germany) in cooperation with the Bauhaus University, Weimar und Technical University, Munich (Germany)

Mr. Bade has given numerous lectures and expert testimonies (amongst others. Designtage Essen 2007, and abroad: Institute of Technology of the University of Kyoto) and as an expert for the program "Alter schafft Neues" (Age creates novelty) at the invitation of the Federal Minister for Family, Elderly, Women and Youth. He is a member of the selection committee of the Lower Saxony universal design award and of iF – Industrie Forum Design e.V., Hannover, Germany.

'For the People and the Earth of Tomorrow'

First of all, please allow me to thank you for the honor of being a guest in your beautiful city and in your beautiful country today.

As the CEO of two German organizations, I am representing these organizations during your conference. universal design e.V. is an association of companies, organizations, universities, architects and designers whose goal it is to develop and work with a wide-ranging interdisciplinary approach. In this non-profit organization, we are mainly involved in development and research projects on the topic of universal design. We make all our findings and publications available free of charge. This is financed by our membership fees, research and foundation funds (with the Robert Bosch Foundation as just one example).

With universal design GmbH, we pursue the goal of offering our competence as consultants and marketing experts to companies and service organizations in the development of products, architecture and services.

We place a special focus on organizing design competitions. In addition to the opinions of the experts, we usually also try to include the opinions of consumers and users. We find it very important to include as many different age groups as possible and both genders. We present the award-winners of our competitions during exhibitions at trade fairs, in conference centers and in public buildings.

In cooperation with users and experts, we are currently developing a universal design building for a project owner in the “Hafen Stadt Hamburg”, that is the harbor area in Hamburg. In this case, we want to place special importance on including the needs and desires of the customers and users in the planning process of the architects, designers and service organizations.

In this respect, please allow me to alter the title of this panel discussion just a little: “With the people for the people of a common Earth of tomorrow”.

Personally, I believe that we all have to learn once again how to listen, to observe and to understand people.

The modern world of communication often misleads us by suggesting that we already know what we have to design for people.

We in particular, as experts, scientists, architects and designers, often rely too much on statistics, survey findings and so-called mega trends.

In dealing with products and architecture, universal design should look for a real dialog between the generations. And we should prove that form really does follow function.

It seems to me that when we say universal design, what we really mean is design for the disabled or for the elderly.

That is a fatal mistake! In my opinion, the justified demand of inclusion means that all the options are taken into account and included. It will, however, not be possible to satisfy specific demands only by covering specific forms of disability and age. Still, this certainly does not mean that the criteria of universal design do not also apply for the design of assisted-living products.

For the people – also means dealing with the topic of “simple language”. In Germany alone, there are approx. three to four million people who are unable to read properly! And this figure does not even include the people who come from other countries.

This will also have a significant influence on instruction manuals, contracts and descriptions.

For the people – also means discovering and developing new forms of communication. I am sure that this can only be done by linking the virtual and real communication spaces in a new way.

For the Earth of tomorrow – means for us an ecologically oriented world, in times when resources are in short supply and we see the limits of what is possible.

The Earth of tomorrow will also have to become a world of new humbleness if we don’t want to lose democratic control.

In its entirety, universal design has an enormous job to do, the dimensions of which are becoming more and more visible.

For the people and the Earth of tomorrow, however, also means supporting cultural identities and encouraging the preservation of these identities.

Universal design has to be more than just a direction in design – universal design must be the basis for a deep understanding of people's needs and the worlds they live in, nationally and globally. This mind-set and the understanding of interdisciplinary process control are the things that will open up room for architecture and design and its creative potential.

Universal design: What's in Store for the Future or the journey from Babylon to Babylon

Dear President, dear colleagues at the IAUD, dear friends of universal design, dear ladies and gentlemen,

Some years ago, I had the honor of describing the situation of universal design in Germany from the point of view of our organizations, universal design e.V. and universal design GmbH, at the universal design conference in Kyoto. As a result of our holistic approach, one of the things I talked about at that time was a Babylonian confusion of languages (Photo Babylon). As you know, we Germans are famous for developing a "DIN" (German Institute of Standardization) and at least one form for everything that happens in our country. This has led to the following, not quite serious phrase: "From the cradle to the grave ... it's forms and more forms the way that pave".

Has anything changed? Have socially related groups joined into the closer discussion and is there any way to identify a national strategy of universal design on this basis?

Yes and no.

Yes. The experts from the relevant organizations devoted to such topics as "accessibility", "design for all", "design for seniors" and "universal design" have found a solid basis for the constructive exchange of information.

No: The dynamics and effects of the demographic change are currently “rolling over” the politically active like a natural disaster. There is a hectic search for solutions. Solutions to problems that we have all known about for years, if not decades.

An example:

In spite or perhaps because of his ripe old age, Helmut Schmidt is considered as a respected authority in Germany. In an interview, as he lit up his twentieth cigarette, he was asked if he hadn’t realized how dramatically the demographic change was affecting us during his period as Chancellor (from 1974 to 1982). His answer: I realized it. Question: Why didn’t you intervene and devise a future-proof policy focused on ageing? The former Chancellor replied: “I wanted to be voted back into office again.”

According to the opinion we all share, universal design is predestined to answer the major questions of demographic global change. However, perhaps you will agree with me that we have not always recognized the complexity of this task early enough.

Before I describe a few examples to you, here is a question that I am currently dealing with and that has me quite concerned.

In Germany, the demographic change is showing facets that go far beyond the questions of product design, architecture and service design.

And these facets have all the politicians alarmed because they are urgently searching not only for answers but they are also probably even more afraid of the next election.

Here are some facts on the German job market:

1. *The age at which the average person retires has been increased to 67 in order to make pensions more secure. There is some discussion about raising the limit to 70.*
2. *In Germany, it is no longer possible to fill all the vacant apprenticeship positions with young people.*
3. *There is serious depopulation threatening some of the eastern German states. A popular phrase for this is: the last one to leave switches off the lights*
4. *Small and medium-sized enterprises, the central pillar of the German economy, are threatening to die out because there are no suitable successors or candidates to take over small businesses.*
5. *The international hunt for high potential has started. Qualified workers focus on international markets. Germany does not currently offer the best prerequisites.*
6. *International workers will once again (photo of "guest workers") play an important role in Germany.*

These facts will have a major impact on the German and European living and working culture. In terms of universal design, I believe that we are not well prepared for this new situation (picture of young women with a German flag). The group of Muslims, for example, has grown from three to four million within the past ten years.

We can also see that, in Germany, we have not yet explored the questions of interculturalism with respect to universal design deeply enough. Or in other words: We have not yet been successful in interpreting the demographic dimension of interculturalism and in applying it to the corresponding solutions for product design, architecture and service design.

We revised our strategy for the implementation of universal design in Germany during the first national universal design Experts Conference in Weimar in 2009.

During the Experts Conference, experts from different professions (architects, designers, businessmen, scientists, language researchers, social scientists and social workers, doctors and publicists) discussed the interdisciplinary dimension of universal design and manifested the national status in the "Weimar Declaration"):

The signatories of the Weimar Declaration hereby state that:

universal design places the main focus on people.
universal design is not only a design topic.
universal design is an interdisciplinary task.
universal design is open to all users.
universal design creates service systems.
universal design is a process, not a standard.
universal design promotes social inclusion.
universal design deals with questions concerning the future.

universal design is a mindset and a responsibility.
universal design must be firmly anchored in the education system, early and continually.
universal design undertakes to enlighten the worlds of politics and industry.
universal design secures and promotes economic growth.

What is important to us is the realization that universal design cannot be a standard, but rather only seen as a process in the sense of a systematic strategy. In this respect, please view the following passages as directions or tendencies in a complex structure.

We see user-oriented processes as most important to make all the relevant groups more sensitive to the demographic changes as the central point in the acceptance of universal design. Up to now, “we” experts have not been successful in implementing understandable ways for communication and interaction. The language of architecture, product design and service design needs to be interpreted to create acceptance and demand.

The full power of the demographic change is now arriving in Germany and in Europe in full force. The discussion about raising the age of retirement alone has led to mass protest in France because young people in particular are afraid for the future of their working lives.

Experts in communication design are also in demand in the design of campaigns that reach all the groups in Germany if

possible with their image and text language. We are still standing at the starting line here!

Despite all the enthusiasm for the world of the media, we must also not forget to develop a new culture of social interaction to activate new forms of social togetherness. Despite all the enthusiasm for what technology can achieve (in the ambient of assisted living) to enable as long a self-determined life as possible, don't let us run into the trap of the exclusive option. We need the same investments that are used for this technology for the "technologies of social interaction" as well in order to prevent a battle of the generations.

In the last part of my analysis, I would like to take a closer look at the topics of architecture, product design and service design.

Architecture

The need for universal design homes in Germany is estimated to increase to 2.5 million units by 2020. The main question here will be where – or better – in which structures the demand will occur or will be possible to be realized.

The population of the city of Hannover, for example, is not expected to decrease in the coming years. The absolute number of inhabitants of 500,000 will remain stable, but the age structure, of course, will change dramatically. Initial discussions have been launched to strategically prevent such changes in the population. Social structures develop in a new way. Family is defined with an increasing number of new facets. The number of

single parents, for example, has increased from 1.39 million (1999) to 1.56 million in the past ten years. As a result, pioneering architecture also affects national structures and cultural identities that cannot always be globalized! And I think that's a good thing. It has taken "us" western Germans, for example, almost twenty years to learn to understand the architecture and the way of life of our eastern German neighbors and not to simply impose our western German ideal image on them.

If we remain consistent, the change in social relationships must lead to new, more flexible and sustainable architectures, also in the sense of wise investments. One of our members, architect Eckhard Feddersen, has formulated the following approach: "From First Class to Coach". In other words: to learn and optimize from first-class projects that open up room for the development of visions of universal design for all user groups, if possible.

A random survey conducted by universal design e.V. indicates a number of trends:

- *Young users tend to search more for generous units that seem to reflect the ideals of their parents*
- *but that have been planned responsibly in terms of the environment*
- *and have a high standard technically*
- *a trend towards small, flexible, mobile solutions can be observed among older users (50 plus)*

A clear distance to highly technical solutions for smart-living concepts is important for all user groups. Remaining the “master” of technology is an essential requirement.

In Germany, there are many model projects that show new or old forms of living with nothing but a new “face”. And there is considerable doubt about the supposed or required social togetherness.

In this case, we need interdisciplinary dialog in particular in order to prevent the mistakes of the past (the formation of ghettos).

universal design e.V. Germany has decided to add to the currently few practical examples in a concrete way.

We are currently very confident about building the first universal design house in Germany (Hamburg).

Concrete planning will start at the beginning of 2011.

The main concept was developed in cooperation with the members of universal design and a group of consumers/users and is currently being further developed to create a requirements profile for architecture and the construction industry.

Product Design

With the universal design award and the universal design consumer favorite, we have been presenting a selection of the best examples in product design for more than four years now.

The special thing about our competition is that is that there is a jury of consumers in addition to the assessment of the jury of experts.

This Consumer Jury consists of 100 men and women ranging in age from 14 to 78.

And we learn new things every year!

Our reference testers are particularly “allergic”, that is they reject products when they feel stigmatized or put into a certain pigeonhole. Despite a clear definition of universal design, designers and businessmen are still not able to correctly identify needs and attitudes.

Recalling our panel discussion on Saturday, please allow me to add the following: *For* the people doesn’t work *without* the people.

I would also like to mention two additional aspects. Technology must become even simpler and easier to manage. German consumers are becoming much less interested in why it works – they just want to be sure that it works.

This attitude has a significant influence on other elements of interdisciplinary universal design: good and easy-to-understand packaging, prevention of packaging waste, high-quality materials, short and easy-to-understand operating instructions, trained sales staff and excellent after-sales service!

We see a significant need for the development of jobs, work tools and equipment and work scenarios specially designed for the demographic change. By this, we mean a better networking in particular of design, ergonomics and “interior architecture”. Universal design can have a central influence on jobs that are able to handle demographic and intercultural change.

Service Design

Service culture develops only slowly and gradually. Germany can and must still learn a lot in this respect.

Unfortunately, we are still not at the point of understanding service as something that has to be paid for. It is no surprise, then, that illegal employment is “booming”, as in many other countries.

Learning to walk in the shoes of the customers is a guideline (formulated by Prof. Birgit Mager, Cologne) that must be developed intensively in Germany in order to offer the quality of your products and architectures on a national and international scale in the future as well.

We believe that the service design industry is the industry with the greatest potential for growth in Germany!

And we are happy to find out about your ideas and suggestions on this topic.

In summary, please allow me to say that:

The wave of demographic reality has now finally arrived in Germany as well. Universal design is recognized and accepted as an important factor.

However, we should not be lulled into a false sense of security here. In Germany, the world of politics reacts only when the next election approaches or voters begin to drift away.

Universal design must already formulate the future today. Demography offers enormous opportunities, new markets and economic potential.

But please don't let us forget: Demography will change Germany dramatically! The golden years will become the poor years. Universal design must communicate ... and be communicated.

And here is the main goal that we have in Germany: the inclusion of the upcoming generations has not yet been taken into account to the extent that it has to be.

So let's not only work *for* people and the users, but *with* the people. Let's become the advocates of our customers!

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Ricardo Gomes received a BFA in Industrial Design from the Massachusetts College of Art in Boston, MA (1980), an MFA in Industrial Design: Design for Low-Income Economies (1984) and an MA in Architecture: Alternative Building Technology & Materials (1993) from the University of California, Los Angeles.

He is a Professor and Chair of the Department of Design and Industry (DAI) at the San Francisco State University (SFSU) where he has been a faculty member since 1991. Prof. Gomes is the Director of the Design Center for Global Needs, a non-profit international research and development center dedicated to promoting responsive design solutions to local, regional and global issues such as universal design, health care, the aging, community development and sustainability.

For nearly 25 years, Prof. Gomes has presented at national and international conferences and seminars and served on juries related to Inclusive Design, Universal Design, Design for Social Responsibility, Global Design and Cultural Identity. He has lectured at universities throughout the U.S., Africa, Europe, Latin America, Japan and Tahwan

Inclusive Table/Bench Design Workshop for the NTUST Campus Landscape

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Abstract

The case study project documents the development and implementation of an intensive 2-week Universal Design Bench/Seating Design Workshop that was conducted in the College of Design at National Taiwan University of Science and Technology (NTUST) last July 2009. The objective of the paper will be to present an analysis of the universal design teaching methodology that was implemented in utilizing the NTUST campus as a case study in creating universal design concepts for an inclusive environmental landscape. The study will draw upon the comparison of teaching methodology and learning outcomes between similar projects conducted with students at SFSU and NTUST. The paper will highlight teaching methodologies and techniques that were utilized in facilitating language and cultural differences in benefiting universal and inclusive design outcomes.

Keywords: Universal Design; Landscapes for All; Inclusive Environmental Landscape; Accessible Street Furniture

Introduction

This year 2010 will mark and important milestone celebration of the 20th Anniversary of the landmark passage of the Americans with Disabilities Act (ADA) in 1990, one of the nation's premier civil rights laws. There still remains a lot to be overcome for us to achieve full inclusion not only for persons with disabilities in America, but worldwide, particularly in the emerging and less privileged countries. Nevertheless, we are a much better towards a more inclusive society and a more responsive world today that can be attributed to the first 20 years of the ADA and the applications of universal design.

The Landscapes for All project, started in the early 1990's on the San Francisco State University (SFSU) campus, aimed to question the status quo of disabled accessibility standards. The paper explores the idea of improving public landscapes based on inclusion for all through innovative design. The objective was to transcend this inclusive and universal sustainable design practice to the National Taiwan University of Science and Technology (NTUST) by conducting an intensive summer workshop for design students at their campus.

The case study project documents the development and implementation of an intensive 2‐week Universal Design Bench/Seating Design Workshop that was conducted in the College of Design at NTUST last July 2009. This paper presents an analysis of the universal design teaching methodology that was implemented in utilizing the NTUST campus as a case study in creating universal design concepts for an inclusive

environmental landscape. The study draws upon the teaching methodology and learning outcomes between similar projects conducted with students at SFSU and NTUST. The paper highlights teaching methodologies and techniques that were utilized in facilitating language and cultural differences in benefiting universal and inclusive design outcomes.

The paper demonstrates the benefits and rewards of international scholarly exchange. It illustrates the valuable end results that can be forged through community outreach service-learning experiences in conjunction with the international promotion of universal design principles.

Urban public landscapes have traditionally been designed based on criteria appropriate to only the non-disabled population. As regulations have begun to dictate the need for access, we have seen a proliferation of ramps, railings, and other improvements. Unfortunately, some of these new features in access have been obtrusive or otherwise dysfunctional in terms of the overall use and enjoyment of the site. Despite federal and state legislation, most persons with disabilities still have limited access to the pleasures of public landscapes.

The Accessible Landscapes Project is San Francisco State University's award winning program committed to bringing inclusiveness to the campus landscape. Through efforts by students, faculty, facilities, and

administration, inclusiveness and accessibility standards have been raised throughout the campus.

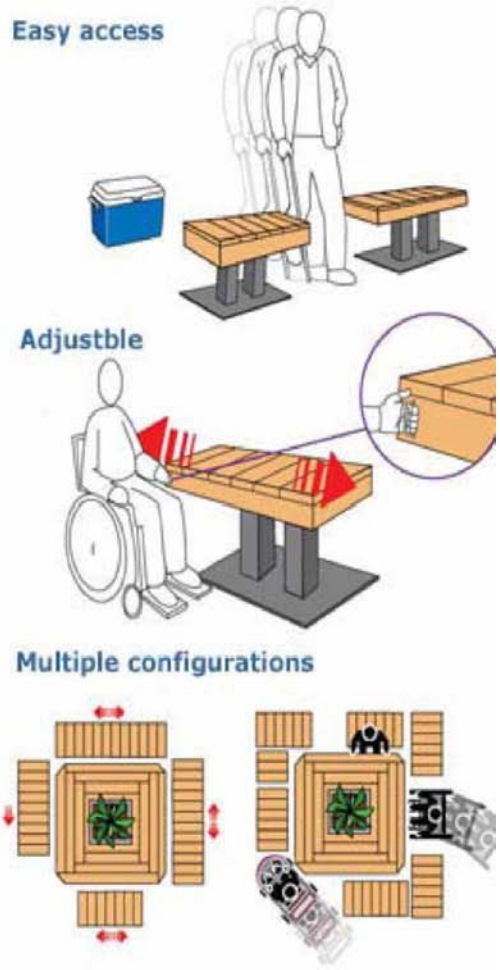
At San Francisco State University we believe it is possible and practical to design more accessible landscapes, and that access improvements can meet the needs of a wide range of people. The Accessible Landscapes Project is dedicated to these principles.

The goals of the Accessible Landscapes Project at SFSU is to stimulate discussion and further innovation throughout the professional community, to help create a new vocabulary of inclusion and a new standard for design of accessible, inclusive landscapes, to promote the development of user - friendly public landscapes throughout the world.

The Universal Seating Design Studio is part of San Francisco State University's ongoing process to maintain a sustainable and accessible campus. Located on the Patio level of the Fine Arts Bldg are the 'Open Bench' and 'My Table 2' projects that recognize the need to create outdoor furniture that is accessible and usable for all users. The seating studio is accessible via ramp, stairs, and elevator and each seating space features adjustable benches and tables to maximize utility and comfort.

http://plopws.sfsu.edu/alp/

The Open Bench is an answer to the constraints of traditional fixed benches. This bench is user - friendly and accessible for all. The bench is safe, practical, combines design and comfort in a truly versatile, inclusive, and accessible outdoor bench.



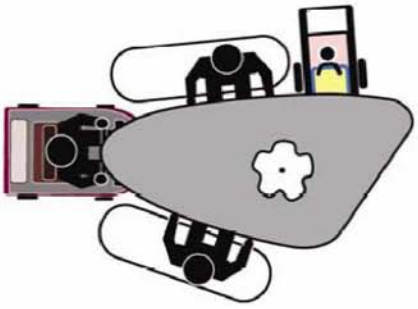
My Table 2 is designed to be easily adjustable using an electrical motor powered by solar energy. By allowing users to adjust the height of the table the designers have made it possible for wheelchair access from all sides.

Universal Design Seating Studio

The Universal Design Seating Studio is a collaboration between the departments of Design And Industry (DAI), Engineering, Facilities, and the Disability Programs and Resource Center (DPRC), to sponsor and showcase student design innovation in seating for public spaces. The MyTable Project provides user-adjustable table height. Please visit us on the web: http://plopws.sfsu.edu/alp/

MyTable 1

MyTable 1 features a manual lift.



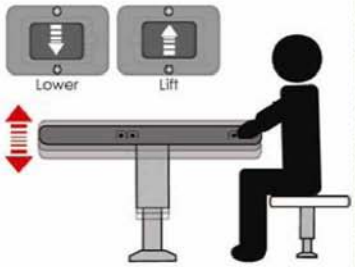
Turntable
Users rotate the wheel to manually adjust the table height.

MyTable 2

MyTable 2 features a solar powered electric lift.

Solar Power
Uses renewable and sustainable energy.

Buttons
Pairs of up/down buttons are located on each side of the tabletop to adjust the height.



Inclusive/Universal Design Workshop Outline:

The Workshop Objectives were to implement universal design concepts and applications through the introduction of an "in-situ" case study project that utilized the NTUST campus environment in designing an Inclusive & Sustainable Bench Design for NTUST Accessible Landscape. Through research, Focus groups, and the execution of the principles of Universal/Inclusive and Sustainable Design, the project focus is to design an outdoor table/seating system that provides a more inclusive and sustainable accessible environment. The workshop also overviewed Universal/Inclusive Design research and applications in built environment developed and documented by the Taiwan Design Center through its UD Explore Team project and through visiting the Universal Design

Simulation Studio at the Taiwan Design Center.

The Workshop contact hours were from 9:30 AM – 4:30 PM, Monday – Friday for a total of 60 contact hours for the 2-week period. This did not include extensive after hours research and

project assignment deliverables that were due on a daily basis. Needless to say, the students were expected to conduct themselves in a concentrated charrette‐like manner, somewhat of a “design marathon.” Although the work‐pace was rigorous, the atmosphere in the classroom was very relaxed, casual and participatory, which was implemented in an open studio environment.

Workshop Curriculum Procedures and Methodology

The following curriculum methodologies and module greatly assisted in the instruction of an intensive two week universal design workshop in the College of Design at the National Taiwan University of Science and Technology. The objectives of the workshop were to design an Inclusive Universal Design Table/Bench concept for the NTUST Campus environmental landscape.

There were 24 product design students in the workshop that ranged from Junior‐level to graduate‐student level. Although Mandarin is the official language in Taiwan and at the university, the designated language of instruction for this international design workshop was English. Most of the students had a varying command of basic conversational English that ranged from fair to good. Those students that were not as proficient were able to consult with some designated TA “translators” in class. In addition, the workshop was structured to formulate teams of 3 students, which created eight working groups for the workshop. This arrangement also greatly facilitated the student’s use of English, because as a group or team they could rely on each

other's support in translating and understanding the workshop lectures, demonstrations and critiques.

As an international visiting professor, with no Mandarin speaking skills, or cultural modus operandi, my initial concern was how to best communicate in an effective, constructive and stimulating manner. The use of participatory activities and exercises, along with peer-supported group activities and role-playing scenarios helped to bridge language and cultural barriers, as well as stimulate active and engaged project research and exploration. The use of personas and scenarios helped to formulate and develop user and environmental empathy for the students.

The active engagement, observation and assessment assignments that were allocated to the students, also greatly assisted in providing real-time data, information and context to myself in allowing me to better understand the local way of life, values, principles and vernacular.

In order to limit any misunderstandings in the short time that we had to constructively work together, I provided a variety of methods; examples and resources for the students to reference that were both international, as well as proverbial to Asia, Taiwan and Taipei in respect to universal design applications and case studies.
The following are some of the methods, techniques and sources that I employed during this two-week period.

Workshop Methodology, Development Process and Activity Modules–

Contact and Liaison with Taiwan Design Center in San Francisco, Mr. Yu Hsiu, Yang regarding TDC/Universal Design efforts and resources

a. Special Edition on Asian Universal Design Network (AUDN) Published on Newsletter of Design for All Institute of India, February 2009, edited by Mr. Tony KM Chang, CEO of Taiwan Design Center

b. Asian Universal Design Network – Future Mobility in Asia

c. Universal Design in 2008 Taiwan Expo

http://audn.boco.com.tw/english/index.htm

d. Taiwan Universal Design Award, organized by Free Universe Education Foundation

e. UD Taipei City Explore Team - UD Taipei, 2008

Established an on-line "Moodle" class reference source, called "iLearn."

iLearn (http://ilearn.sfsu.edu) is a Learning Management System (LMS) that SF State has adopted to enhance sharing of online resources, as well as facilitating student learning, interactivity and collaboration. This resource gave the NTUST students online access to the workshop lectures and demonstrations, as well as, examples of previous student concept solutions and reference sources that were conducted in a similar SFSU UD course. Access to such information was very helpful in providing the opportunity for the NTUST to replay lecture information in English at their own pace and comprehension.

NTUST Workshop Format

INTRODUCTION:

1. Background Profile

DISCOVER:

2. Activity # 1 "*How did we get so much stuff?"* ("Ice Breaker Group Activity)

a. "Break the Ice" and establish a casual, interactive, positive and energetic tone for the course – in English!

b. Students form groups of 3 – 4 which helps to introduce students to each other; initiate them to working together in a participatory context; as well as helps students get used to peer‐support in using and speaking English for the workshop.

c. Helps students to establish a more rationale understanding, context and significance to the value of first‐hand primary research, information gathering, analysis and interpretation.

3. Conduct "Day‐in‐the‐Life" Family Persona Group Scenario exercise

Scenarios:

1. A trip to Shin Kong Mitsukoshi Life Square shopping mall
2. A Sightseeing to Yangming Park or National Park Taipei
3. A trip to the National Palace Museum
4. A trip to Miramar Entertainment Park
5. A trip to Taipei Zoo
6. A trip to Taipei Story House

OBSERVATION:

4. Visit to Taiwan Design Center and Universal Design Simulation Lab

UNDERSTANDING:

5. Documentation of the “Activity” design problem and solution as identified from the Family Persona Group Scenario. Conduct an evaluation of the selected “Activity” and determine how it may be best resolved through the design of an object, device, or the built - environmental.

PHASE I: Critique Review of Existing Public Seating/Tables & Design Proposals

DISCOVER - OBSERVE - UNDERSTANDING - INTERPRETATION:

6. Observation and Assessment of Existing Campus Table/Bench Seating at NTUST

7. Product Analysis of Existing Public and Commercial of Table/Bench Designs

8. Identify designated campus location for proposed Table/Bench Design concept

9. Establishment of a Theme, or Inspiration/Design Drivers for their designated

Table/Bench Design concept

10. Develop Inclusive Table/Bench Design Concept Proposal - “Basis of Interest”

Proposal, must depict the overall project site as well as the different design details, user and environmental interface points.

11. Development of Personas and User Scenarios of designated user - interaction and benefit provided by table/bench concept

12. Establish Behavior, Needs, and Problems Assessment

PHASE II: Inclusive Table/Bench Design Concept

VISUALIZATION:

13. Preliminary Design Guideline & Develop Preliminary “Brainstorming” Concept Drawings

14. Refine Concept Review drawings & develop orthographic & pictorial drawings

1. User - Centered Environmental Product Development Research

2. Develop & Illustrate "before and after" images. Use 11”x17” (A2) presentation

Format / Visual Documentation

3. Review of Refined Concept Development Drawings

12 - 15 sketches; OPEN STUDIO for the development of 6 (minimum) Scale Sketch Model Studies

PHASE III: Final Product Design Solution -

4. *Design Approval*: Advanced concept development & implementation schedule review

5. *Scale Model Concepts*

6. *Final Review* of Inclusive Bench Design

7. *Final Design Process & Presentation Booklet*

(Graphic Documentation / Visual Communication)

8. *Final Model complete*

9. Final Presentation

Universal Design Research & Development Curriculum Methodology

1. One of the key success in universal design workshop was to also develop a clear instructor curriculum methodology that not only facilitated instructor’s facility, but more importantly facilitated transcending potential language, cultural and communication barriers within the workshop. This was facilitated through the introduction of

informational resources, activities and programs that were made available to the workshop participants by local, national and international design professional organizations such as the Taiwan Design Center (TDC) in San Francisco and the through the national office in Taipei. This organization provided valuable information on the resources, programs, activities and achievements that the TDC has conducted over the past few years relative to promoting universal design in Taiwan and through the Asian Universal Design Network. Some of the more noteworthy resources that were of specific benefit to the NTUST Universal Design Workshop were the Universal Design in Taiwan Information Catalog; the UD Taipei City Explore Team DVD and visiting the Universal Design Simulation Studio at the Taiwan Design Center. The TDC Office in San Francisco, through Mr. Yu‐Hsiu Yang, as well as, the Taiwan Design Center Headquarters in Taipei, through Ms. Holly Yu, was of tremendous local and international resource. Their leadership and assistance in the field of universal design in Taiwan, gave tremendous first‐hand learning experience and professional community outreach for the students and faculty of NTUST, as well for a visiting professor, like myself.

The inclusive approach to universal design that was outlined in the workshop looked carefully at how students address design methodology and processes in the implementation of universal design curricula development, is having to have a clear understanding of the environment.

(1) *UNDERSTANDING* is the first and primary stage that we encouraged the students to look at to finding the problem, understanding the problem thru discovery. We want to compel students to be removed out of their comfort zone. We want them to go there, to go beyond their studio, their work place, their home, their computer ... where design is applied and where it can be most beneficial. In this regard we look at trying to orientate the students to universal design principles and methodology. We have them look at existing products and environments to profile them and analyze them. We have them conduct literature reviews, compare market research. We use personas and scenarios to help to formulate, develop and simulate user and environmental empathy in facilitating a participatory user - centered design approach.

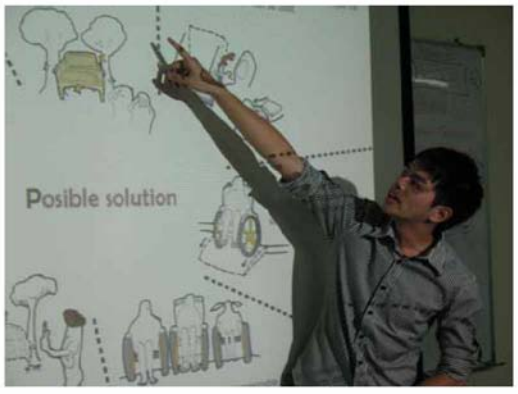
(2) *OBSERVATION* is the second stage that we have the students employ after they have established a clear understanding of the problem. Observation can be done in a variety of manners and approaches such as:

• interview focus
• artifacts reviews
• looking at the existing market
• looking at the user profile
• site observation
• user observation
• media documentation
• interview
• shadowing

There are number of different ways and methods that we can engage our students in prompting them to explore problems and research that is outside of their comfort zone and sphere of influence. The areas that we really like to touch on, which address again universal design learning principles are representation, engagement and expression done thru participation and documentation. Once the students have been able to collect and gather all this information thru the compilation of developing a clear understanding and observation of the subject matter, they then need to analyze and interpret that data.

(3) *INTERPRETING* is the third stage which will be translating the research data, realizing they are not the experts and they need to be very narrative and interpretative and in their own words understand the situation. So developing their basis of interest for the project, their project proposal, comparative design researching examples, inspiration, branding strategy, how again they are going to frame or package this concept in terms of the interpretation, the validation of the problem. This can be done also in developing character profiles, user profiles, and also to establish what would be the key features or specifications or selling points of their design.

(4*) VISUALIZING/REALIZING* Once they have established all of these areas, then at that time can they begin to start to visualize, realizing their design idea, their design approach through conceptualization and solution development. This is where the exploration begins from the visual idealization in modeling. Visual brainstorming, initial design sketches, establishing a design guide and frame work for their design, looking at potential life cycle assessments in regards to material considerations, further development of their concepts in establishing a clear design direction but at the same time always addressing user participation.



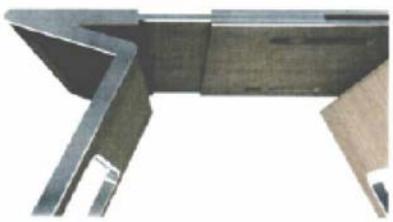
(5) *EVALUATING & REFINING* is that testing and refining process of design that is paramount. The whole design problem solving process must engage in the testing and refinement of design solutions. So this can be done through simulations, role playing,

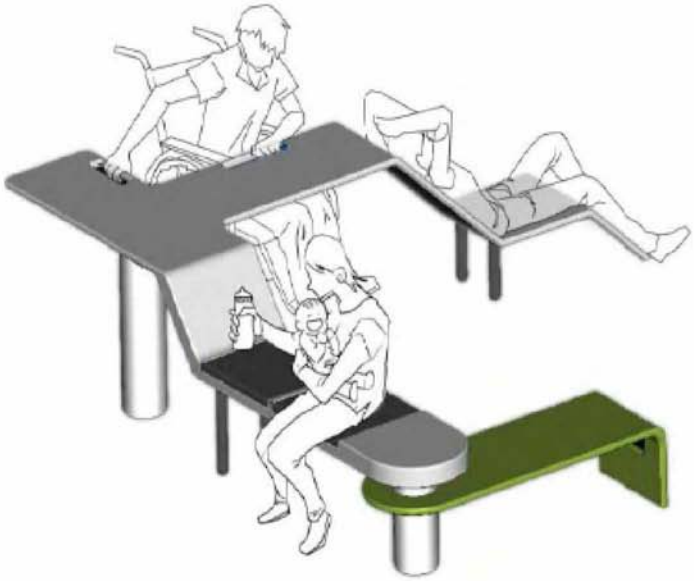
testing with various groups so they can try to discover problems that they could not foresee. So this process involves engaging potential users or placing the project in the particular environment which could be developed.




(6) *IMPLEMENTATION* is the final stage in area number six would be the implementation stage: the tangible solution.





Environmental View

Post - Workshop Comparative Analysis

Although the NTUST UD Workshop was only for two weeks, compared to a similar five week class conducted at San Francisco State University in the Summer of 2007, the final results from the NTUST Workshop proved to be more productive and comprehensive. In general more concept sketches, models and final concept solutions were presented in a more comprehensive, articulated and resolved manner. What makes this preliminary comparative analysis most remarkable and noteworthy, was that the design development process conducted by the NTUST students was brilliantly articulated and communicated in English, which was the language of instruction of the workshop for a Mandarin - speaking Taiwanese student body.

If there was an advantage, or incentive to be given to the NTUST students, it was the concentrated timeframe of the workshop which by default mandated an intensive daily focus throughout the two weeks of the project. As stated earlier in this paper the UD Workshop at NTUST had 60 designated contact hours in a 2 - week period.

Another factor which benefited the NTUST students was that the students were able to reference and utilize examples of class materials; student project work and research from the SFSU 2007 UD Summer class and project results. The NTUST did find these examples to be very helpful in conveying and articulated the expected deliverables, this was of particular significance since the format and results were expected to be completed in English, as well as implementing methodologies that were more

unique to Western principles and pedagogy. There may have also been a higher respect and consequent desire, or drive by the students, as well as perceived expectations from the university administration, for students to perform well because the workshop was being conducted by an international guest professor.

In contrast, the UD Summer Session at SFSU was not as intensive and concentrated as NTUST. The students met 4 days a week for 4 hours per day (5:00 – 9:00 PM) for a total of 80 hours. However, it also should be noted that the SFSU class session had the students working on a preliminary UD project, before starting on the Table/Bench Design project, which consumed at least a week and a half from the class session. Consequently, the students at SFSU had about 56 hours to work on the Table/Bench design project.

One should note that because the SFSU class was in the evening at the end of the day, the student's attention span and focus was not as "prime" as the students at NTUST, who were taking the class in the morning at the beginning of the day and for the entire day. It should also be noted that is more than likely that many of the SFSU students, were either working during the day, or taking another class.

Asia/U.S Collaborative and Comparison

For the past year, the Design and Industry Department at San Francisco State University has had the pleasure and opportunity to host Ms. Machi Sakata as a Visiting Scholar from the Japan

Patent Office. Ms. Sakata is a Design Examiner specializing in Intellectual Property and Universal Design. She has been involved in Universal Design for about 10 years, in which she had researched about Universal Design as a graduate Master's degree student in the Department of Design and Architecture, Faculty of Engineering at Chiba University. At Chiba University, she worked on the development of a new guideline / checklist for Universal Design, called the C‐System." This concept was presented at the International Conference for Universal Design, Nov/Dec 2002, Yokohama, Japan.

As part of Ms. Sakata's visiting scholar research at SFSU, I had asked Ms. Sakata to utilize the "C‐System" guideline developed at Chiba University to analyze and critique the
"Inclusive Universal Design Table/Bench Concepts that were developed by SFSU and NTUST students in Summer Session Design Workshops that were conducted in July 2007 at SFSU and Summer 2009 at NTUST.

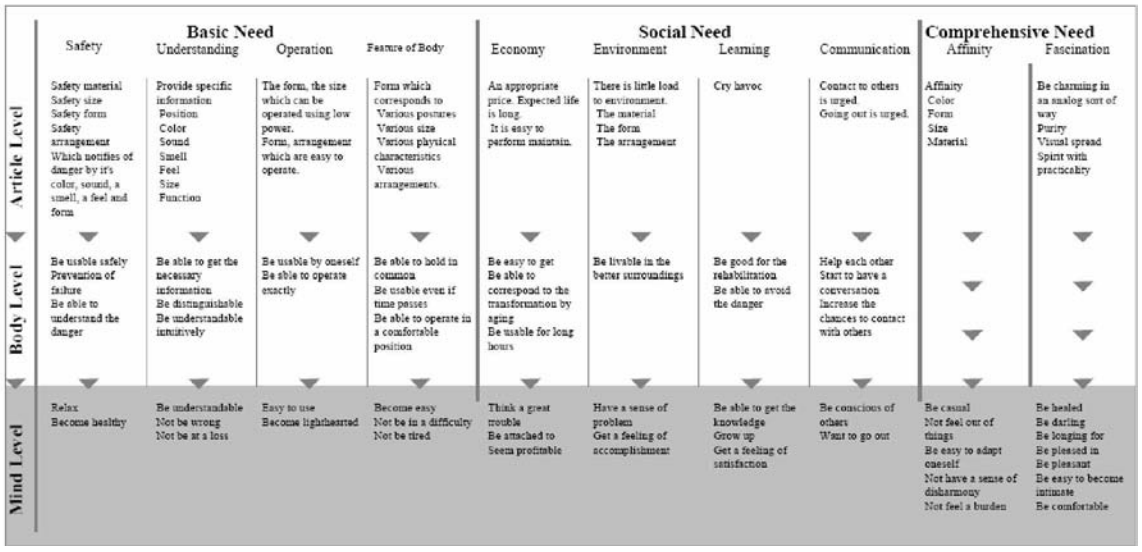
In working with Ms. Sakata during her research study at SFSU it was determined that in the Universal Design Table/Bench Project that was implemented at SFSU and NTUST many universal design research issues and design concepts were submitted, but these issues have not been properly analyzed yet. One of the instruments that were utilized to analyze the concepts was of the "C‐System," a Universal Design guideline/checklist which was developed at Chiba University in Japan in 2002. We briefly summarize and analyze the "Universal

Design Bench Project" at SFSU and the NTUST Workshop in Taiwan, and to seek the future direction of this project.

"C‐System"

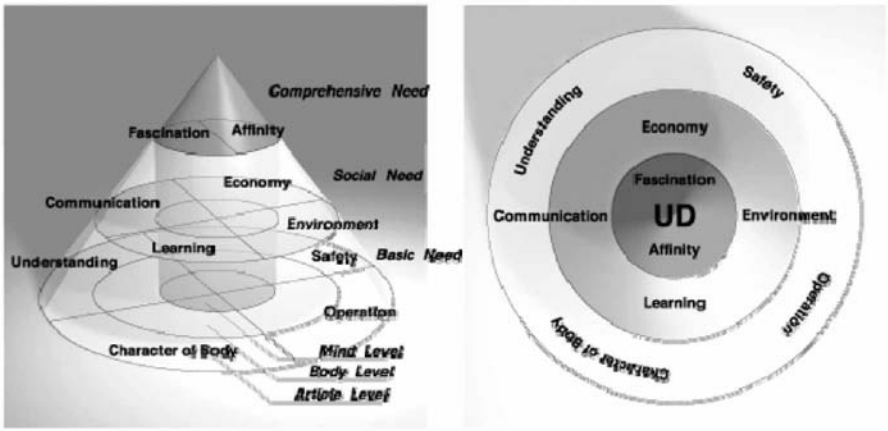
"C‐System" (Chiba University System) is a guideline / checklist in Universal Design, which developed by Chiba University in 2002. This guideline / checklist augmented the Seven Principles, advocated by R. L. Mace of the Center for Universal Design at North Carolina State University.

The C‐System reassembles the original Seven UD Principles, however it incorporated some new viewpoints from perspective derived at Chiba University that re‐focuses the design development process in Universal Design from both the user and the designer's point of view. It has created a cross‐layered matrix structure consisting of: Basic Need, (safety, understanding, operation, feature of body); Social Need, (economy, environment, learning, communication); Comprehensive Need, (affinity, fascination), juxtaposed by an Article, a Body and a Mind Level.
Below is the matrix of C‐System and the conceptual models.



	Basic Need				Social Need				Comprehensive Need	
	Safety	Understanding	Operation	Feature of Body	Economy	Environment	Learning	Communication	Affinity	Fascination
Article Level	Safety material Safety size Safety form Safety arrangement Which notifies of danger by it's color, sound, a smell, a feel and form	Provide specific information Position Color Sound Smell Feel Size Function	The form, the size which can be operated using low power. Form, arrangement which are easy to operate.	Form which corresponds to Various postures Various size Various physical characteristics Various arrangements.	An appropriate price. Expected life is long. It is easy to perform maintain.	There is little load to environment. The material The form The arrangement	Cry havoc	Contact to others is urged. Going out is urged.	Affinity Color Form Size Material	Be charming in an analog sort of way Purity Visual spread Spirit with practicality
Body Level	Be usable safely Prevention of failure Be able to understand the danger	Be able to get the necessary information Be distinguishable Be understandable intuitively	Be usable by oneself Be able to operate exactly	Be able to hold in common Be usable even if time passes Be able to operate in a comfortable position	Be easy to get Be able to correspond to the transformation by aging Be usable for long hours	Be livable in the better surroundings	Be good for the rehabilitation Be able to avoid the danger	Help each other Start to have a conversation Increase the chances to contact with others		
Mind Level	Relax Become healthy	Be understandable Not be wrong Not be at a loss	Easy to use Become lighthearted	Become easy Not be in a difficulty Not be tired	Think a great trouble Be attached to Seem profitable	Have a sense of problem Get a feeling of accomplishment	Be able to get the knowledge Grow up Get a feeling of satisfaction	Be conscious of others Want to go out	Be casual Not feel out of things Be easy to adapt oneself Not have a sense of disharmony Not feel a burden	Be healed Be darling Be longing for Be pleased in Be pleasant Be easy to become intimate Be comfortable

A category of analysis that appears to be unique to a Japanese, or Asian perspective from the original 7 Principles of Universal Design is the notion of “Comprehensive Need” relative to “Affinity” and “Fascination.” At first sight, the terms “Affinity” and “Fascination” may appear to be the misinterpretation, or translation of Japanese to English, as these words may seem to be too literal, or emotional. But after further thought and discussion with my Japanese colleague, Ms. Sakata, I realized that this category and term was defined correctly and perhaps distinguished the manner in which products and environments are marketed, or “valued” to consumers in Asia versus consumers in the U.S.



Comprehensive needs (Affinity and Fascination)

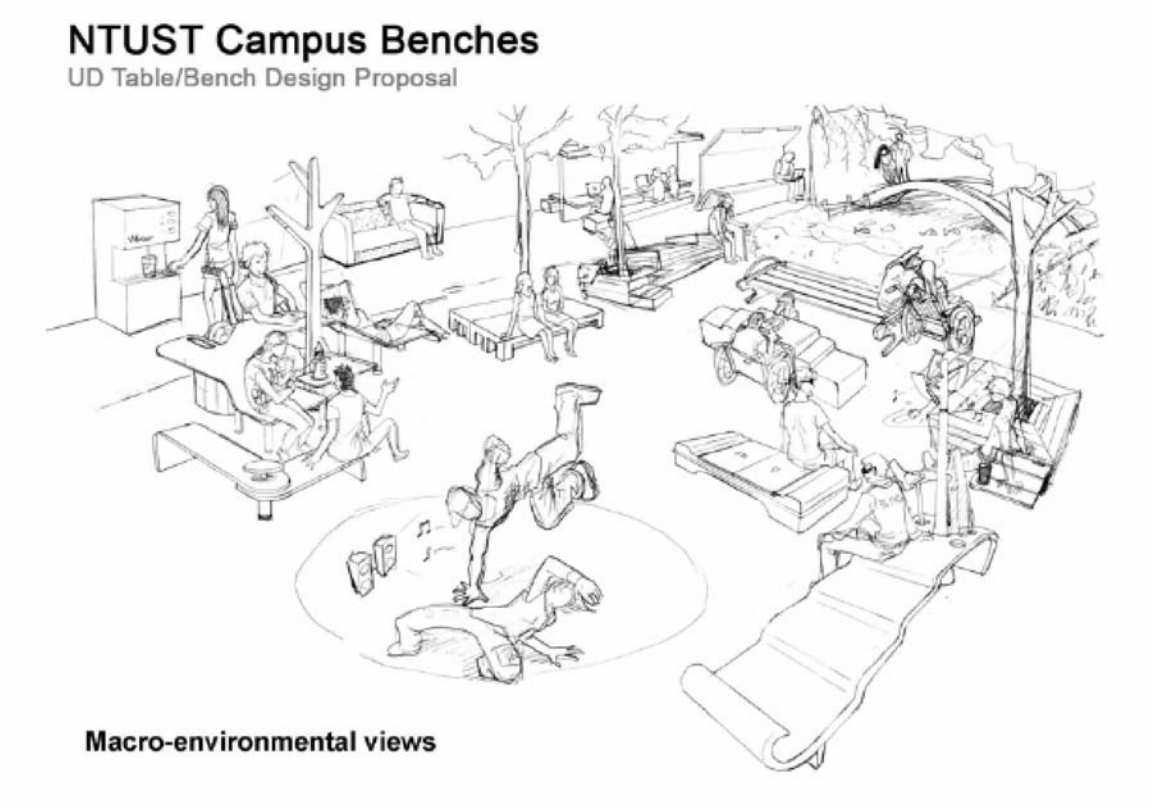
Upon conducting a comparative analysis between the UD Table/Bench design concepts developed between the students at SFSU and NTUST, Ms. Sakata noted that there were many examples representing works about Affinity and Fascination showed in Taiwan, but very few, if any designs about Affinity and Fascination in United States. Affinity and Fascination are emotional needs, and these concepts are not familiar with design development process in United States. People in United States are focused on function and efficiency more than emotional issue, but in Asian countries, such as Taiwan or Japan, the perceived feeling of customer is very important.

Affinity is one of the comprehensive/emotional needs that people are feeling not separated, disharmony, specialized from others or surroundings. In Asian countries, such as Taiwan or Japan, which tends to be more homogenous in its culture and diversity than the U.S., people tend to not want to stand out from others. If people have a disability, they do not want others to realize it. That is why Affinity is important in Asian countries.

Fascination is also the comprehensive/emotional need. If the consumer is fascinated with the product, then the user will feel a strong connection between product and themselves. Consequently, the user takes care of the product well. In many Asian counties, this feeling between product and the user is important in the design development. For example, there are some products to entertain people, such as AIBO by Sony, or Tamagocchi by Baidai. There is also “Kansei” engineering, which

is the method for translating feelings and impressions into product. Kansei engineering was developed in Japan.

In conclusion, further thought and deliberation of the terms, “Affinity and Fascination,” do appear to be relevant to the notion of a higher‐level of perceived value that has been adopted from Maslow’s Hierarchy of Needs of lf‐actualization; creativity; or beauty. Such values can be perceived to be personal and/or subjective. As such, it is a pinnacle of aspiration that may distinguish or drive ones individuality and self‐esteem. Such a value should not be lost, or marginalized in the creation and development of more inclusive and appealing universal design products and environments.



1. Overview of the works from the Universal Design Workshop in National Taiwan University of Science and Technology in Taiwan (Machi Sakata)

Following contents are overview of the works. Not final designs but some principal ideas are selected and categorized by C‐System. Generally, the ideas are their design proposals, but some of them are existing ideas picked up from their research part.

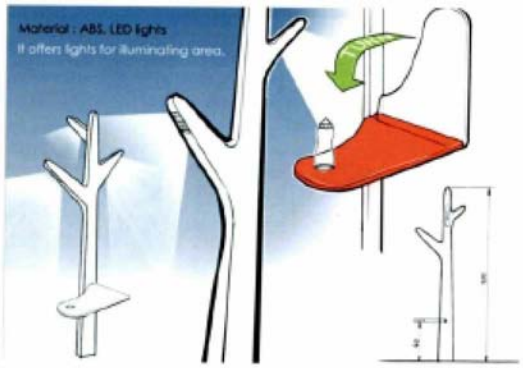
BASIC NEED

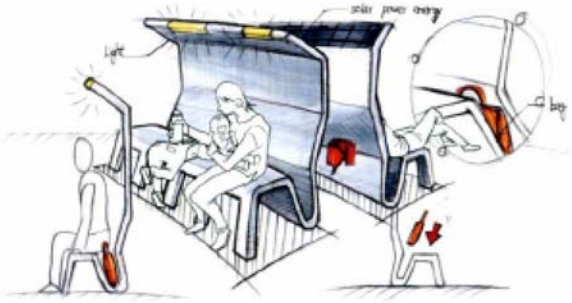
Safety

Using soft material to prevent injury

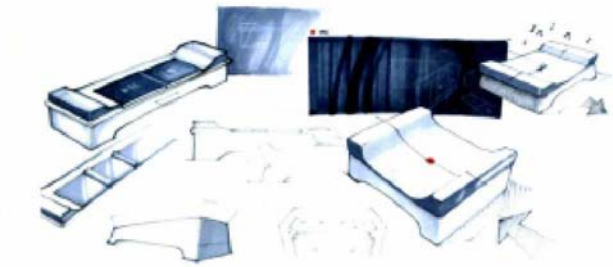
Understanding

Offering lights for illuminating area





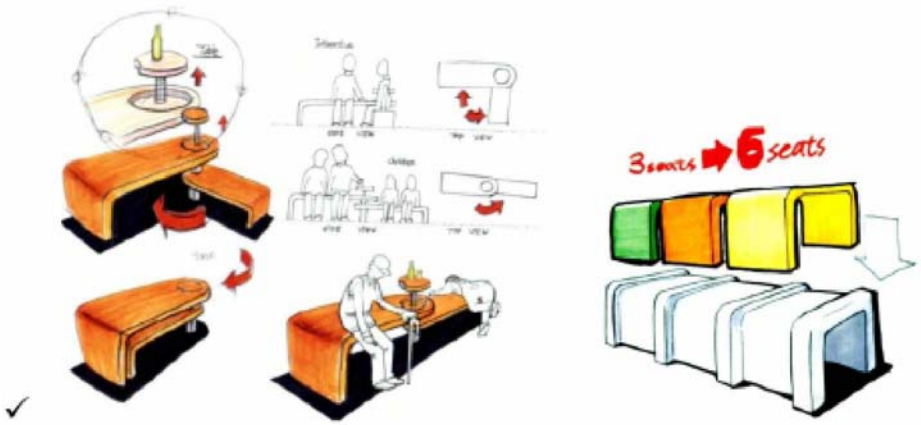
Making sound for visually‐impaired users



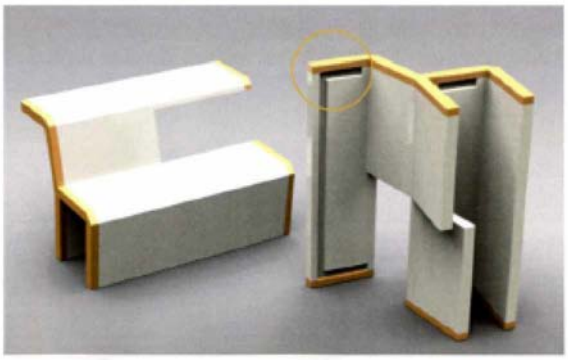
Operation

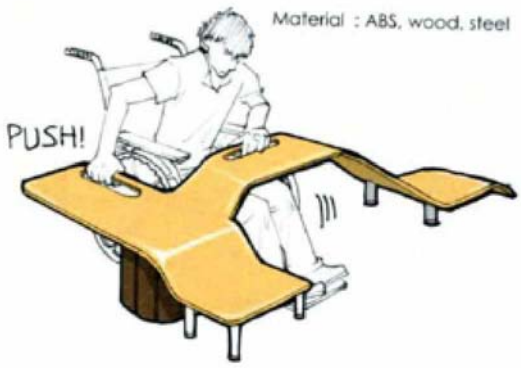
Easy to build or adjust

Easy to move or extend

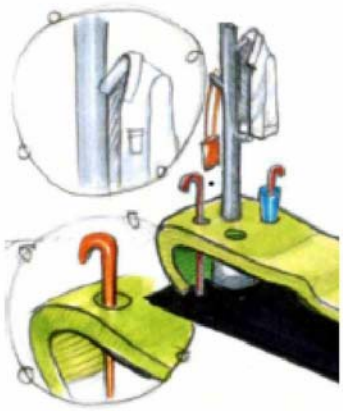


Offering areas for easily gripping table and seating surfaces





Offering the spaces for personal belongings



Feature of Body

Offering seats in the several different heights

Offering the spaces or shapes for people in different table/seating positions and accommodation

SOCIAL NEED

Economy

Using the materials which are maintained easily Communication

Offering the space for two or more people to communicate easily

COMPREHENSIVE NEED

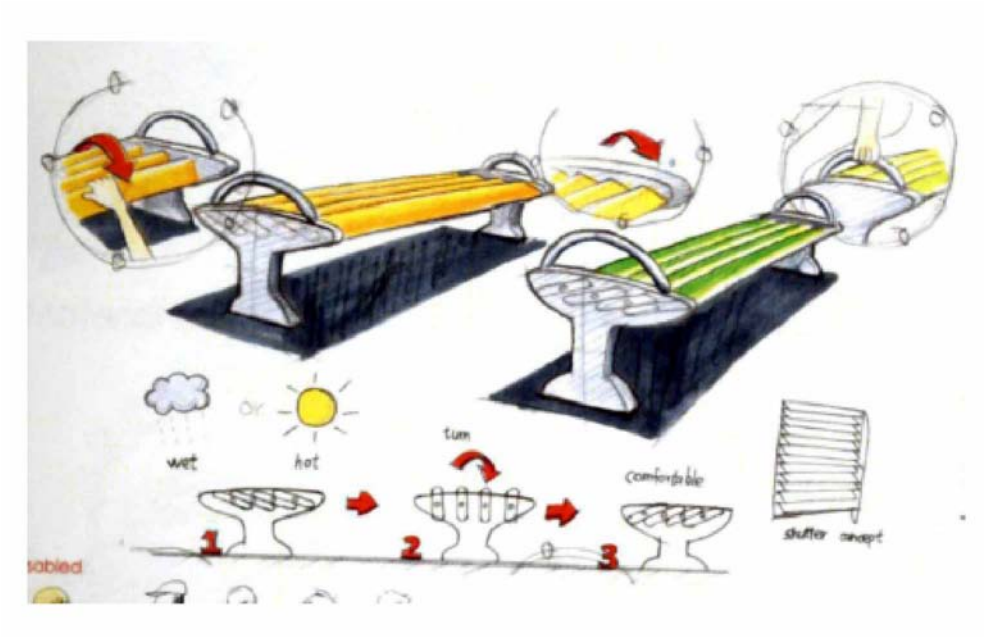
Affinity

Offering not separated or specialized design

Harmonized with surroundings Fascination

Able to use it for another purpose

Preventing from wet condition



Offering additional function

2. Overview of the Works in DAI400 (Machi Sakata)

BASIC NEED

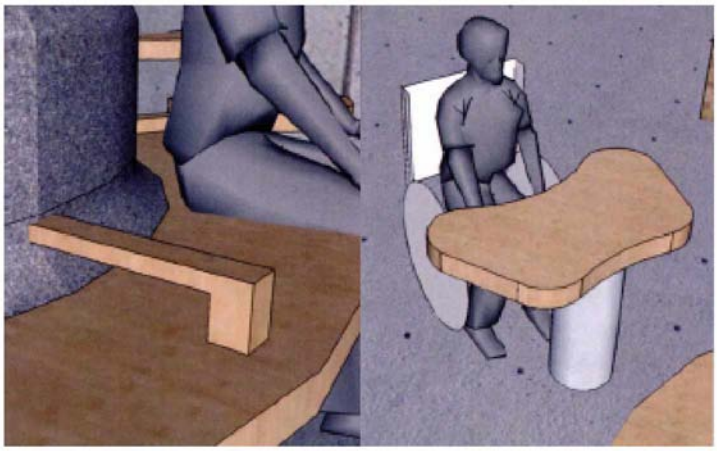
Operation

Easy to move or extend

Feature of Body

Offering seats in the several different heights

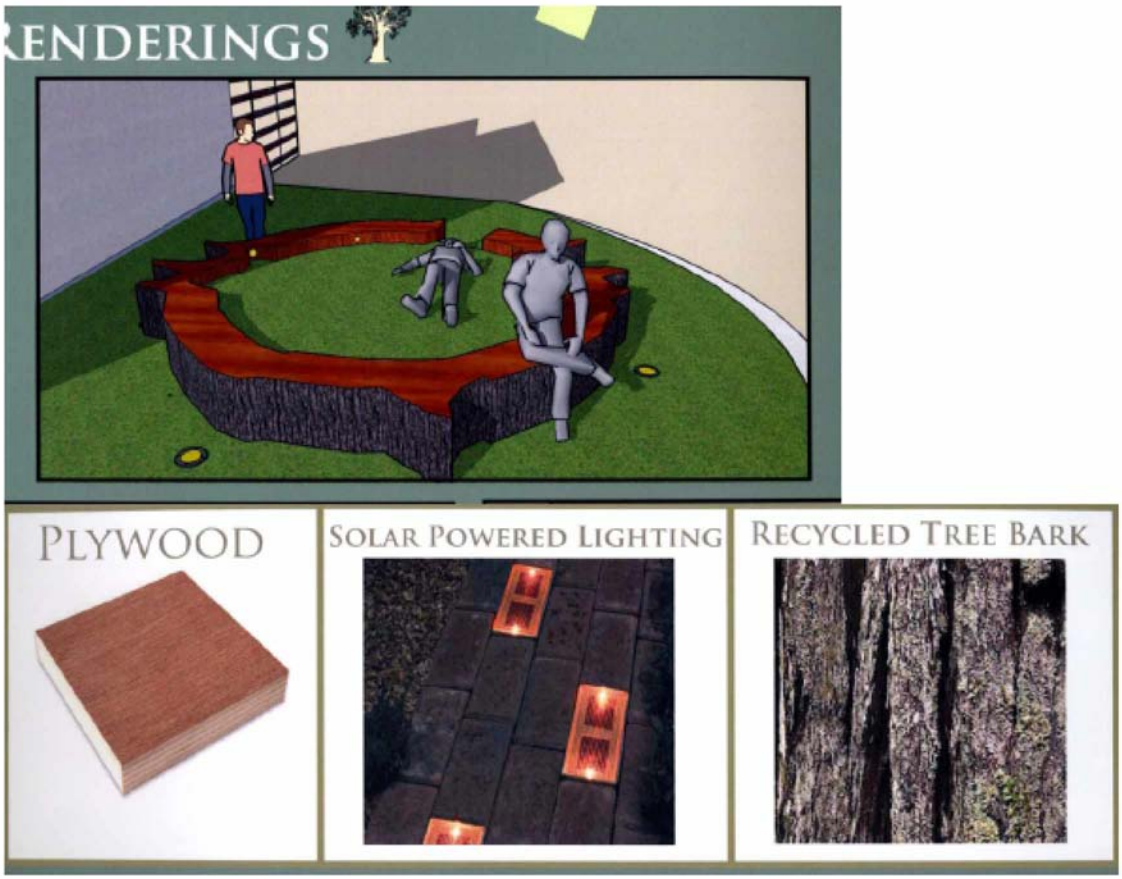
Offering the spaces or shapes for people in different posture



SOCIAL NEED

Environment

Using material which has little load to environment



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Additional Credits:

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• Professor Pin - Chang Lin and Professor Jeng - Neng Fan, NTUST, Department of Industrial and Commercial Design, College of Design • Robert Natata, Lecturer (Accessible Landscapes Handbook, illustrations)

• SFSU DAI 400 Product Design 2 Students, Summer Session 2002

• SFSU Students: Kevin La, Jasper Kirsch, Josh Williams (My Table 2 Design Development, Fabrication and Installation)

Prof Ricardo Gomes

Ricardo Gomes received a BFA in Industrial Design from the Massachusetts College of Art in Boston, MA (1980), an MFA in Industrial Design: Design for Low-Income Economies (1984) and an MA in Architecture: Alternative Building Technology & Materials (1993) from the University of California, Los Angeles.

He is a Professor and Chair of the Department of Design and Industry (DAI) at the San Francisco State University (SFSU) where he has been a faculty member since 1991. Prof. Gomes is the Director of the Design Center for Global Needs, a non-profit international research and development center dedicated to promoting responsive design solutions to local, regional and global issues such as universal design, health care, the aging, community development and sustainability.

For nearly 25 years, Prof. Gomes has presented at national and international conferences and seminars and served on juries related to Inclusive Design, Universal Design, Design for Social Responsibility, Global Design and Cultural Identity. He has lectured at universities throughout the U.S., Africa, Europe, Latin America, Japan and Taiwan

San Francisco State University / Hitachi Universal Design Elementary School Workshop: Localizing a Japanese Universal Design Elementary Educational Workshop for U.S. Schoolchildren

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Mr. Hiroki Takeshita, Graduate Research Associate, Design & Industry Department, SFSU

Abstract

This paper documents the collaborative project between, Hitachi Ltd., Tokyo, Japan and the Design and Industry Department (DAI) at San Francisco State University (SFSU). The aim of this project was to localize educational materials for a workshop in Universal Design (UD) that Hitachi had originally developed for school children in Japan so that it would be appropriate for middle school children in the United States. The project underscores and summarizes the significance of such academic and corporate collaborative ventures. Such collaborative ventures enhance the dynamic linkages between corporate social responsibility programs and academic community service-learning experiences. This paper outlines the mutual goals that were the framework of the partnership between Hitachi and SFSU. This project led to the presentation, in April

2009, of a successful UD workshop given by Hitachi America, Ltd. and SFSU at the Clarendon Elementary School in San Francisco.

Keywords: Universal Design; Project‐Based Elementary Education; Corporate Social Responsibility; Community Outreach service‐Learning Experiences

1.1 INTRODUCTION

2010 marks the 20th Anniversary of the landmark passage of the Americans with Disabilities Act (ADA) in 1990, one of the nation's premier civil rights laws. Much still remains to be done to achieve full inclusion. This is a reality today, not only for persons with disabilities in America, but worldwide, particularly in emerging countries. Nevertheless, we are a much better towards a more inclusive society and a more responsive world today thanks to the first 20 years of the ADA and the applications of Universal Design.

The many changes that have taken place since the passage of the ADA have by and large improved the physical, social and pedagogical structure of our learning environments in our efforts to promote and create a more inclusive, universal and sustainable society. A concern for people of all ability levels should be embedded in our primary elementary and middle school curriculum and learning environments. Designing user‐friendly, project based learning approaches, structured

within a flexible learning environment, is “a matter of common sense and creativity”.[1]

What does Universal Design have to do with early care and education?

Universal design is a broad - based methodology to promote the design of products, buildings, and environments that are accessible to the largest number of people possible regardless of age, gender, or physical ability level. The concept of Universal Design has been broadened beyond the creation of physical space and objects, to include the design of curriculum, teaching strategies, and assessment with the aim of increasing accessibility in education

[1] *James Rydeen, Universal Design, http://asumag.com/mag/university_universal_design/ , May 1, 1999. Accessed July 29, 2010.*

1.2 PROJECT OVERVIEW

The objective of the study is to document and analyze the collaborative project between, Hitachi Ltd., Tokyo, Japan and the Design and Industry Department (DAI) at San Francisco State University (SFSU). The aim of this collaborative effort was to localize a Hitachi UD Elementary Educational Workshop that was originally developed for school children in Japan so that it could be delivered to school children in the United States. The analysis underscores the significance of such academic/corporate collaborative ventures. Such ventures enhance the dynamic linkages between corporate social responsibility outreach and academic community service - learning experiences and provide mutual benefits.

The study outlines the shared goals that were the framework of the educational partnership between Hitachi and SFSU. The collaboration began with an initial meeting in September 2008 at SFSU. The overall project benefited from the research and development efforts of our Faculty and Graduate Research Assistants; along with university and elementary school liaisons that supported the development of the project as a whole. Our initial corporate partner was Hitachi Ltd of Japan, although we subsequently worked with Hitachi America; both branches of the company were involved throughout the development process. The joint cooperation between different parties led to the successful presentation, in April 2009, of the Hitachi/SFSU UD Educational Workshop project at the Clarendon Elementary School of the San Francisco Unified School District (SFUSD).

(Photos: Ikue Enomoto)

1.3 PROJECT PARTNERSHIP

The SFSU/Hitachi study was based upon the Hitachi, Ltd. Universal Design Program, which teaches elementary school students in Japan the principles of Universal Design. This program was implemented in 2005 by Hitachi employee volunteers visited elementary schools to give lessons on universal design to help children think more freely and creatively in expand their understanding about people‐friendly living spaces and communities. The purpose was to promote through Hitachi's Corporate Responsibility program, how to create a comfortable living environment for all.[2]

This collaborative educational partnership was led by Mr. Kazuyuki Miyanaga, Senior Manager, Corporate Social Responsibility Promotion Department and Ms. Yukie Motomiya, Senior Designer of the Hitachi, User Experience Research Department. Hitachi provided valuable information on the resources, programs, and activities that Hitachi had conducted

[2] *Hitachi Universal Design Program, Hitachi, Ltd., The Caring Tree, Vol. 13, Winter 2007 http://www.hitachi.com/society/global/ican/pdf/Ct13.pdf, Accessed July 29, 2010.*

over the past few years in order to promote UD education in Japan. This community service outreach effort is part of Hitachi's greater Corporate Social Responsibility efforts, which not only benefit community partners, but also provide engagement and service - learning experience for their employees.

The localization of the UD workshop for US schoolchildren was greatly assisted by Ms. Carol Kalé of Hitachi America's Corporate Social Responsibility Department, who was the principle liaison and facilitator in the educational partnership between SFSU and Hitachi.

1.4 PURPOSE

Hitachi, Ltd. was interested in expanding and implementing its Corporate Social Responsibility efforts with its Hitachi America Ltd offices to incorporate Universal Design educational outreach into its employee community service outreach training. The localized UD workshop materials were to be used to train employees from Hitachi America Ltd to serve as instructors/facilitators for future UD Elementary Educational workshops in the US.

1.5 SFSU PROJECT DEVELOPMENT

The curriculum developed in the Design and Industry department at SFSU was aimed at U.S. elementary and middle school children, mainly 5th – 7th grade. The study involved the research, planning and implementation of an interactive slide presentation and UD workshop class materials. We assumed students would have diverse backgrounds, and as such some of the images and references from the original Hitachi presentation had to be changed, in addition to the translations and other factors.

The department study greatly benefited from having two experienced Japanese Graduate Research Assistants, Ms. Ikue Enomoto and Mr. Hiroki Takeshita, who were both familiar with Universal Design principles. Both Ikue and Hiroki were instrumental in researching and developing the universal design audio/visual presentation and workshop.

One of our Graduate Research Assistants, Ikue Enomoto, happened to be in Japan on two occasions during the development of the project October 2008 and March 2009. As a result, she was able to meet with Mr. Miyanaga and Ms. Yukie Motomiya to gain first‐hand information and feedback from the Hitachi User Experience Research Team. Ikue was able to observe and document two UD Education workshops at an elementary school in Japan. In addition, she was able to show our design team the different workshop approaches, and interpret the cultural and pedagogical differences between learning environments in Japan and in the U.S. Our second

Graduate Research Assistant, Hiroki Takeshita, was also able to provide significant resources related to UD Elementary Education. During the Fall Semester 2008, Mr. Takeshita had been looking at implementing UD into elementary education research as part of his research for a class called DAI 805 “Seminar in Design Topics: Case Study Design Education.”

Prof. Hsiao‐Yun Chu, DAI Product Design and Development Coordinator, provided significant input to the scripting, formatting, content and delivery of the UD presentation and workshop. Prof. Chu’s expertise in universal design education and learning strategies greatly assisted in developing an engaging and multi‐faceted US workshop presentation and execution with age‐appropriate teaching methods. Localizing the curriculum also meant being aware of different learning styles, cultural references, and classroom preferences of US students, which Prof. Chu helped to interpret.

The holistic development of the project at SFSU benefited greatly from the expertise of representatives of the University’s Elementary Education program and Disability Program Resource Center. These two established university programs have a profound impact and influence on campus and community‐outreach service learning experiences at SFSU.

Mr. Geoff Brown, Program Coordinator, at the SFSU Disability Program Resource Center, provided constructive feedback on the Universal Design principles and strategies that were being developed for the UD presentation and workshop materials for

the workshop. Dr. Debra Luna, Associate Professor, SFSU Elementary Education and Ms. Diane Garfield, 5th Grade Teacher, Clarendon Elementary School, San Francisco provided constructive feedback and validation of the educational appropriateness of the presentation format and workshop materials for 5th grade elementary students. In addition, Ms. Garfield allowed us to implement the UD educational workshop within her 5th Grade class.

1.6 WORKSHOP OBJECTIVES AND PROCEDURES


(*Photo: Carol Kalé)*

There were twenty-two 5th graders in the UD Education Workshop, and the class instructor (Ms. Diane Garfield), along with one Hitachi representative (Ms. Carol Kale); two SFSU faculty members (Profs. Chu and Gomes); and three SFSU student facilitators (Milan Bhatt; Jennifer Cheung; and Lisa Eriksson).

The objectives of the Universal Design Elementary Education Workshop were to:

1. introduce students to UD principles in an intuitive and practical manner
2. build empathetic understanding of other people's needs and points of view.

3. expose students to good examples of universal design that illustrated the role and responsibility of design in society

4. appreciate the knowledge and thought that designers put into designing products

5. Create an awareness and appreciation of UD principles relative to the existing established values and concerns in elementary and middle school programming, such as: safety; emergency preparedness; recycling; sustainability; accessibility

1.7 WORKSHOP METHODOLOGY:

1. Students follow lecture on Universal Design principles, the importance of it and good/bad examples.

2. Class discussion of good/bad examples of UD, led by facilitator.

3. Introduction to the activity part, with slide presentation. Students are presented with a mystery item (remote control) in a sealed cloth bag. Using their sense of touch, they have to guess what is inside the bag to develop empathy with people of differing ability levels (in this case, reduced sight).

4. Students think critically about what might make a product or environment easy to use for everyone.

5. In small groups, students brainstorm and sketch their ideas for a new remote control designed with UD principles in mind.

6. Students presenting their ideas by explaining their sketches.

The workshop focused on three primary elements that Universal Design needs to be:

1. EASY TO USE

2. EASY TO UNDERSTAND

3. APPEALING

1.8 UNDERSTANDINGS

We wanted the students to develop a clear and practical understanding of universal design principles that they could personally relate to, as well as apply in a general context to their home, school and play environments. We wanted to:

1. establish an awareness and appreciation for the perspectives of people living with disabilities.
2. show the importance of being considerate of other people
3. illustrate the concept that things should be intuitive to use and understand for everyone – A “human centered” design approach.

The following are some essential questions that were presented to the 5th Grade Elementary students during the slide presentation:

1. Why is Universal Design important to us?

2. What products can you find in your everyday life that is easy for everyone to use? What products are difficult to use?

3. How can you design a product and environment that can make life easy for everyone to use and understand?

Learning Outcomes, Knowledge and Skill Sets that the Students will gain as a result of the

UD Slide Show Presentation, Lecture Demo and hands-on brainstorming Workshop:

knowledge and skills in:

1. project based learning

2. human-centered design

3. listening and understanding diverse perspectives other their own

4. observation and analysis

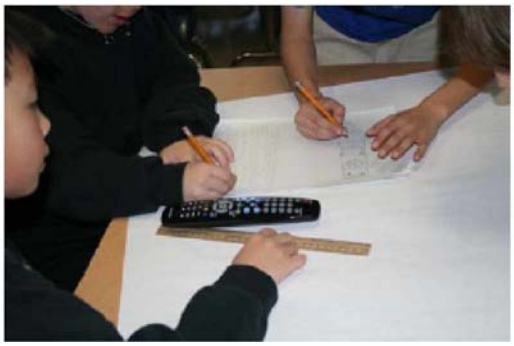
5. idea generation/brainstorming/sketching

6. communicating ideas

7. group participation and interaction

8. design thinking

9. respect for other of different abilities and needs



1.9 Universal Design Workshop Format and Instructions

An annotated guideline was developed for Hitachi America facilitators to use as a template for delivering similar UD Workshops at designated elementary schools in their local community service outreach area. This material was designed for 4th and 5th graders. We suggested variations in times spent on the presentations and activity sessions depending upon the intended length of the workshop. The general framework included several slide presentations and the following guidelines:

1) Present the PPT1 lesson material – make it as interactive as possible with the students while maintaining the integrity of the script. This presentation introduces the principles of Universal Design with visual examples. Allow 20 - 30 minutes.

2) Present the PPT2 workshop presentation – this provides the instructions for the activity portion of the workshop. Allow a few minutes for the slides and give the students 30 minutes for the workshop and another 15 minutes for the students to present their designs to each other.

3) Present the PPT3 Review presentation and follow-up material – This is a wrap-up with new examples. This presentation could also be used if the sessions are not back to back. For example, if you do PPT1 on Monday and go back on Thursday to do the workshop, you can use PPT3 as a refresher. Allow 15 minutes.

4) Suggested Materials:

a. PPT1 – all are optional but if present, effectively illustrate the concept and can be passed around the room for the children to hold

b. PPT2 - mandatory

i. cloth 'hiding bags' containing remote controls, for workshop (provided by Hitachi America)

ii. to obtain the remotes – ask colleagues to donate unused ones from their homes

c. PPT3 – no supplies needed

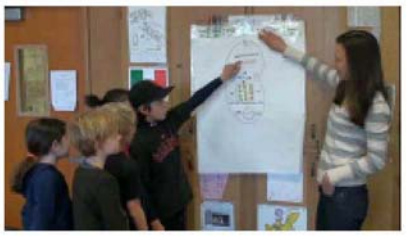
5) IT considerations – Facilitators must either bring a laptop and LCD projector, or check that the classroom has a projector, as well as a screen, or whiteboard. The slide presentations may be placed on a thumb drive for use on the teacher's laptop and AV set-up. It is recommended that the small PPT2 be emailed to the teacher to check for compatibility.

6) Workshop Report – following completion of the workshop a Report should be emailed to Hitachi America Ltd Project Coordinator with a simple narrative summarizing the workshop experience, how many sessions it took and how many students were involved. Photos are appreciated but please follow school policies regarding photography permission clearance.

Universal Design Workshop Format

SESSION TITLE	OBJECTIVES	SCRIPT	ASSETS
I. Introduction	Understand the concept of UD and problem presentation of why it is important in society.	**1.** Intro to Universal Design **2.** What is "Design"? **3.** Who is a "Designer"? **4.** Not Everything is Designed to be Easy to Use **5.** What is "Universal Design"? **6.** Why is Universal Design Important? **7.** Diverse People in Our Community **8.** Importance of Universal Design **9.** In Your Lifetime **10.** Universal Design Examples	**PPT 1 file** (20-30 min.) **Universal Design Examples**

		For Slide #3	Water bottles
		For Slide #7	Door handles (round and lever)
		For Slide #8	Measuring spoons (generic silver metal and Oxo brand)
		For Slide #24	Prescription bottles (generic and Target brand)
		For Slide #25	Telephone (good and bad ones)
II. Experience It Yourself		Hands-on Experience/Group Work	PPT 2 file (10 min.)
			1 Bag for hands-on experience session per group
			1 TV remote control for hands-on experience session per group
III. Group Work			Workshop (30 min.) Scrap paper (for notes)
			Drawing paper
			Color markers
			Pencils
IV. Presentation		Presentation of Student UD Concepts	(15 min.)
V. Conclusion		Conclusion of the workshop Q & A's	PPT 3 file (10-15 min.)



1.10 POST - WORKSHOP ANALYSIS

The Hitachi/SFSU UD Presentation and Workshop at the Clarendon Elementary School was a rewarding and inspiring

experience for all involved. The participation and support of students, staff, faculty and school principal all ensured the success of the workshop and interactive ,participatory experience.

The 5th Grade students' responses and feedback were extremely informative in validating for us the benefits of this educational service - learning experience. During the UD Orientation slide presentations the students were periodically asked to respond to the primary UD factors, and showed surprising ability to empathize with people of differing ability levels. Their suggestions for the redesign of a television remote control, during the activity portion of the workshop, showed that they had taken the principles of UD to heart and were able to creatively implement them into the design of a new remote control.

Students generally showed sensitivity to Universal Design principles, as well as an ability to empathize with different types of users, throughout the workshop. They also indicated their interest in sustainability and the environment, for example by suggesting recyclable remote controls or remote controls made out of biodegradable materials.

1.11 CONCLUSIONS

The localization of Hitachi Japan's Universal Design Education Workshop at San Francisco State University involved contributions from the Corporate Social Responsibility Promotion and User Experience Research Departments at Hitachi Japan, Ltd

and Hitachi America, Ltd; contributions from the faculty, students and staff in the DAI and the Elementary Education departments; contributions from the Disability Programs Resource Center at SFSU; and the overall cooperation of the Clarendon Elementary School in San Francisco.

What distinguished the collaborative Hitachi/SFSU partnership was the unique balance of academic and professional expertise. We also benefited from the diverse background and interdisciplinary abilities of faculty and students in the DAI department, as well as the University as a whole.

By developing new workshop materials and refining them along the way with expert feedback, we were able to successfully transition and localize an educational module originally developed for Japanese students to the US population. By testing the Education Workshop at Clarendon Elementary School in San Francisco, we were able to validate the effectiveness of the new curriculum. This experience benefited Hitachi in the area of corporate social responsibility, provided valuable research and service learning opportunities for SFSU students, and gave our faculty the opportunity to apply their expertise in design and education. Hopefully, this joint curriculum development effort will provide the opportunity for many more elementary students to learn about Universal Design in the future through Hitachi's outreach programs.

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SFSU/Hitachi Universal Design Elementary School Workshop R. Gomes, H. Chu, I. Enomoto & H. Takeshita

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• *Mr. Geoff Brown, SFSU Disability Program Resource Center, consultant*

• *Dr. Debra Luna, Associate Professor, SFSU Elementary Education, consultant*

• *Ms. Diane Garfield, 5th Grade Teacher, Clarendon Elementary School, San Francisco Unified School District (SFUSD), consultant*

• *Clarendon Elementary School, SFUSD, 5th Grade Class, Ms. Diane Garfield, Teacher*

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Julia Cassim studied Fine Art at Manchester College of Art and Design and at Tokyo University of Fine Arts and Music on a Japanese Ministry of Education (Mombusho) postgraduate scholarship. She has an MPhil from the International Centre for Heritage Studies, University of Newcastle upon Tyne, is visiting professor at Kyushu University and trustee of the charity Mobility Choice.

From 1971-1998, Julia lived in Japan. As arts columnist of The Japan Times, she founded Access Vision, a non-profit organisation for visually impaired people and curated and designed award-winning exhibitions for audiences with visual impairments and learning disabilities.

Julia joined the Helen Hamlyn Centre in 2000. Since then, her main research focus has been the development of creative

partnerships between people with disabilities and designers; ways to involve them in the design process to encourage innovative, inclusive thinking and the design of mainstream products, services, communications and environments that work better for all.

She runs the Challenge Workshops, a knowledge transfer programme in inclusive design which brings together professional designers at all stages of their career with disabled people in a co-design process based on equality and mutual benefit. The DBA Inclusive Design Challenge she has organised annually since 2000 has proved influential. Julia has developed and extended the model in different contexts, in the UK and internationally. To date nine 24 and 48 Hour Inclusive Design Challenges have been held in Norway, Dublin, Seoul, Tokyo, Kyoto, Sarajevo, Jerusalem, Hong Kong, London, and Singapore involving over 700 designers from different countries. The programme is the subject of Trading Places a touring exhibition first shown at the Victoria & Albert Museum that will be travel to Boston and Korea later in the year.

Plenary Session “Significance & Results of UD Workshop” – November 3, 9.00
“Beyond the Ergonomic Guinea Pig”

Julia Cassim, Senior Research Fellow, Royal College of Art, Helen Hamlyn Centre

For the past ten years I have run the Challenge Workshops Programme whose is to bring together designers and disabled people in a co-creation process of mutual benefit.
When I started the programme in 2000, it was with the following objectives. I wanted to:
•*show how disability could be powerful creative resource in the design innovation process*
• *create a collaborative mechanism to allow this to happen*
•*develop more mutually satisfying and productive designer/user relationships*

The mantra of my programme is that by understanding the extreme you can innovate for the mainstream

And I knew this to be true from the years I spent in Japan working with visually impaired and learning disabled people and museum collections

And organising exhibitions or work by visually impaired artists such as Takayuki Mitsushima, Jonathan Huxley and others who had inspired me profoundly

You did not have to go very far to prove your point that design innovation came from extreme scenarios and could point to the many examples of innovative mainstream products that had their origins in disability like the typewriter for example –first invented in 1808 by Pellegrino Turri to enable a blind Italian countess to compose legible letters or to more contemporary aspects of assistive technology developed for hands free scenarios in mobile communications all of which had their origins in extreme need and even the humble pedal bin

But the design world has forgotten these origins and for designers the biggest issue was that they felt that answering the needs of older and disabled people placed limitations on their creativity

so I set out to dispel and disprove these misconceptions – went back into the history of the HHC and revived a mechanism that Roger Coleman had trialled in the early days of the DesignAge programme that led to the creation of the Helen Hamlyn Centre in 1999. The central mechanism of the programme is an annual mentored design competition lasting five months framed within the time span of a typical commercial design project so that the lessons learned could be applied directly to those realities.

The ten years of the programme was recently the subject of an exhibition at the Victoria & Albert Museum in London which will travel to Boston and Seoul later this year. It has seen over 500 professional designers work closely with disabled people in the DBA Challenge alone with 700 taking part in the many shorter 24

and 48 Hour Challenges I've organised in ten cities across the world from Hong Kong to Dublin to Oslo to Seoul to Jerusalem.

The design teams worked with a wide variety of disabled and older 'users' from project inception to finish through the medium of user forums and ethnographic research in the their homes and working environments.

And by structuring the process so that different aspects of disability were covered –in this case to include issues relating to visual impairment, dexterity and extreme scenarios such as Tom on the right who has no arms it allowed two things to happen – firstly that the users negotiated a position that worked better for them all and was not skewed in the direction of a single disability. But their role although inspirational remained that of the expert user.

After the first few Challenges requests came from design firms who had participated in the Challenge for help in organising design innovation workshops for their clients based on the Challenge model lasting from two to five days and these and the 24 and 48 Hour public Challenges that I organised all over the world allowed me to broaden the nature of user involvement in the design process. I was determined to shift the emphasis from their stereotypical role of ergonomic guinea pig whose role was to highlight design failure to one that was more mutually satisfying for both designer and user and tied in with participatory and co-design principles.

And so in the many shorter international challenges lasting from 24 – 48 hour they have become full creative partners in the process working with the teams on a basis of creative equality – as can be seen here at a 48 Hour Challenge in Tokyo where the architect Reiko Kojima fulfilled the dual role of design partner and lead user

And the range of innovative and exciting projects that have resulted range from

From the customisable remote control at the first IAUD 48 Hour Design Marathon in Kyoto

to bollards which in Dublin were transformed from an obstruction into a valuable navigational marker

To a karaoke game inspired by the profoundly deaf partner who like many of us fears singing off tune.And in the process I have discarded the word user and in its place substituted design partner which is more expressive of their real role – When you say user you are defining the relationship in a very different way and expressing the limitations of the relationship and also what they bring to the process since the qualities they bring of inspiration and aspiration are not implicit in that expression – it's about functionality not desire or emotion.

But it was the request by two young designers from Sarajevo a city still reeling from the impact of the Bosnian conflict that allowed me to develop the relationship even further.

The aim of the ongoing All Inclusive Sarajevo project has been to harness design thinking to empower economically four workshops of skilled deaf craftspeople who had been disenfranchised socially and economically

In Bosnia deaf people had been declassified as disabled and the funding for their activities in their sheltered workshops removed because of the terrible state of the Bosnian economy
The situation was very serious indeed and the skilled deaf craftspeople who worked there had not been paid for months.

It was important to help the deaf cratspeople to understand how to work collaboratively with designers and in the process acquire design skills of their own. And this we did by creating a range of signature designer goods that utilised their existing technical skills and production capabilities, to provide an income stream for the future.

Four workshops centred on metalwork, sewing, leatherwork and printing were involved –Five designers from the UK headed teams of young designers from Bosnia, Serbia and Croatia. All gave their time for free and for each a portfolio of signature goods were created using in this case scrap plastic materials that they had previously discarded

A new identity and a design-based business plan and website were created for each workshop along with the new product portfolio– this is Pismolik the transformed printing company which has seen its business go back into the black

This is what the industrial seamstresses were producing before

And this is the range of accessories that resulted from the collaboration

And the signature bag product which is on sale in Belgrade and Sarajevo

For the third workshop of embroiderers, silk painters and leatherworkers a signature bag was created in a male and female version

Which was reversible and a website that allowed it to be ordered in a customised version

At Librag a metal processing workshop that produced guttering and fences

The deaf metalworkers and the designers created a range of furniture for public spaces – a giant lamp

Seating that utilised their skills in galvanised metal bending

And their hit product – the street ashtray on the left which has been bought by the mayor's office of Sarajevo and the British Ambassadors in both Zagreb and Sarajevo. All of the prototypes were refined over four months and shown at the National Gallery in Sarajevo, in Belgrade and Croatia and have resulted in the transformation of the fortunes of the workshops. I think more than anything this project demonstrates how inclusive design

can be the key that unlocks so much potential and radically change a limiting or unsatisfactory status quo

For each workshop a brand was created

As well as an overarching brand for the project

My last slides relate a further development of the designer/disabled design partner relationship in a project I ran in Jerusalem in March this year

Working with SHEKEL a sheleterd workshop for people with learning disabilities that produced candles

Packaging and sewn items

And where switch boxes were assembled. All demanded that the work be finished to an industrial standard and while the switch boxes were perfect for those on the autistic spectrum for whom perfection and repetition were qualities that tied into their condition – the other products were unsuitable and resulted in frustration, wastage and only a small number that could be sold.

And so the aim of the project was to design not only a portfolio of new products but also their accompanying manufacturing processes .

The design brief I set stipulated that the manufacturing and quality control process for the products should also be designed to take account of the limitations and possibilities inherent in the

context, the equipment available and that the final products should embed manufacturing mistakes as a positive design feature.

This is the brand created by one team

And the set of urban balcony garden products from corrugated cardboard that they created – a planter, tags with embedded seed that could be dispensed and a bird nesting box for the dry climate of Jerusalem.

Along with the armatures and moulds necessary to make them

No text for following slides

And so in closing I would say that if we are to progress to a more productive and creative relationship between disabled people and designers we have take it away from the welfare/ medical model to one where each supplies the missing qualities that the other cannot supply.
Thank you very much indeed.

Julia Cassim

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Karin Bendixen is director of the consultancy Bexcom, and founder and president of the Danish Design for All network. Bexcom is a business primarily focusing on Design for All, communication, research, user involvement methods and innovation - working interdisciplinary and closely with users.

Karin is educated as an occupational therapist and a journalist, and at the moment she is taking a master's degree in journalism specializing in sociology at the University of Aarhus. She has a Diploma in Internet Journalism and has taken courses in Labour Market Issues, and has a special insight in Nordic related issues. During the last 20 years, she's been actively involved, nationally as well as internationally in Design for All activities. She has lectured and been running workshops on the subject in Denmark and abroad. She's been consultant for Design for All policies and communication for various organisations, educations and enterprises.

She's been Project Manager and researcher on a number of projects on the subject of disabled and elderly people and Smart Home Technology at Danish Centre for Technical Aids for Rehabilitation and Education as well as Head of Communication at the Danish Centre for Accessibility. She's also been responsible for a numerous projects, campaigns and competitions initiated by organisations and Danish ministries like the "Accessibility award" by the minister of Culture as well as projects under the Nordic Council of Ministers like the Nordic research group concerning the status of Design for All in the Nordic countries

Lately she has been project partner on the project "Products for the multifunctional room (family room) – build on user driven innovation and Design for All" and the design-innovation project i-SIT (seniors and chairs) partly granted by the Danish Government's ambitious project for User driven innovation. Karin is member of: the Board of Danish Designers, the Board of Advisers of the Royal College of Art Helen Hamlyn Centre in London, the Board of EIDD – Design for All – Europe.

In spring 2010 Karin received The "Encouragement Price" form The Danish Disability Foundation for her work in the field of Design for all and people with disability.

In 2006 she received a Nordic Councils journalist grant.

Perspective from Denmark: Design for All – Point of no Return!

Karin Bendixen, Bexcom, Denmark

Summary

Over the last 17 years, we have seen an increasingly qualified approach to Design for All in Denmark in terms of methodology, solutions and concept development, based on the Scandinavian welfare model, Scandinavian functionalism and Scandinavian co-operation. Scandinavia's common socio-political background has provided a common platform and led to a change in direction—from a purely social dimension, focused on solutions and design for people with disabilities, to a design topic that is associated with business potentials, sustainability, innovation and Corporate Social Responsibility (CSR).

The success that any Design for All policy can achieve in promoting the inclusion of all people—people with disabilities and the growing number of older people—in mainstream society will depend, among other things, on the extent to which that policy is followed up by obligations and supported by initiatives and commitment on the part of others—society in general, employers, design and architectural associations, companies, business, educational institutions, providers of goods, transportation systems, services etc. As an example, both the Danish Designers' Association (DD) and three Danish Architects' Associations have drawn up a Design for All Policy. DD has incorporated a very strong commitment to and policy on Design for All in its new vision and strategy, entitled "The Role of Design

in the 21st Century". Other important players in the field are networks and NGOs, including the Design for All network and the Danish Disability Organisation.

The above will now be explained and illustrated with several specific examples describing Design for All processes, concepts and policies.

This article will take you on a journey - with pit stops in the Design for All landscape in Denmark and featuring a detour elsewhere in Scandinavia.

Content of my presentation

1. *The Scandinavian Platform & Common Mindset*
2. *The Danish Design for All Platform*
3. *Dedicated Advocates & Key Players in Promoting Design for All*
4. *Target Populations & Customer Involvement*
5. *The Danish Intra-governmental Programmes*
6. *From Ramps & Toilets to Processes, Concepts & Policies (five examples)*
7. *Design for All Challenges & Perspectives on a Larger Scale*

The title of this article is "Perspective from Denmark: Design for All—point of no return!" This "point of no return" is a very journalistic way of emphasising that we cannot go back. We have to go forward: we have to use the knowledge and experience that we have gathered over the years and share them, so as to go even further in innovating Design for All national and international.

For the purposes of this article, I use the terms inclusive design, Design for All and universal design synonymously, even though there are differences in their content and they are understood and used in different cultural contexts.

How do we look at Design for All? Is Design for All a separate area or is it part of a bigger picture?

> *"We can look at Design for All from two points of view – one is focused on the individual, concentrating on the disabled person; the other looks at society at large as being disabled. We need to bring out products that are beneficial to all instead of manufacturing individual solutions characterised by inferior design and expensive repairs.*
> *A society based on the principle of Design for All allows us to benefit much more from our human resources. This could also be a valuable approach when facing the growing senior population."*

The quotation derives from an interview I did some years ago with Yrjö Sotamaa, Professor Emeritus of Design Innovation in the Aalto University School of Art, in Helsinki, Finland. I find the point of view he expressed in this quotation to be very useful and right. We must all ask ourselves how we look at and perceive Design for All: the answer is the starting point for our work and the success of Design for All in the society.

The Scandinavian Platform & Common Mindset

The Scandinavian welfare model is often used as a general term to encapsulate how Denmark, Finland, Norway and Sweden have chosen to organise and finance their social security systems, health services and education. Their shared democratic

perspective means that these countries also share their recognition of everyone's right to participate fully in society.

Design for All has roots both in 1950s Scandinavian functionalism and in 1960s ergonomic design. It also draws on the socio-political background of Scandinavian welfare policies, a common set of basic values and democracy based on dialogue, consensus and commitment. One concept that was leading in the Nordic countries was "A Society for All" and some architect Schools and professionals focused on ergonomic and human centred design. One of the thinkers who initiated some of the earliest discussions in the Scandinavian countries about social responsibility, ecological sustainability and ethics with regard to product design was the Austrian designer and professor Victor Papanek in the late 1960s and early 1970s. His point of view was that "the only important thing about design is how it relates to people". These facts and Papanek's ideology gained ground. But it was not until the United Nations member states signed the UN's "Standard Rules on the Equalisation of Opportunities for Persons with Disabilities" in 1993 that accessibility and political action plans really made it onto the agenda in the Scandinavian countries.

In addition to the 1993 UN Standard Rules, the Scandinavian countries have of course also been influenced by EU legislation, recommendations and resolutions. More recently, our governments also signed the *UN Convention on the Rights of Persons with Disabilities* (CRPD), which I am sure will have a major impact on Design for All work, not only in Denmark and the other Scandinavian countries, but throughout the world.

The Danish Design for All Platform

In the Scandinavian and Danish tradition, the Design for All concept (sometimes other terms are used) has developed from a purely social dimension, focused on solutions and design for people with disabilities, to a design topic that is associated and discussed both in terms of business potentials and innovation and in relation to Corporate Social Responsibility, CSR: this latter is a very important point.

In Denmark, we have always preferred to use dialogue rather that legislation to get to the right solution: this approach has also been applied to finding the right Design for All solutions. The overall objective of Danish disability policy since the early 1970s has been equal treatment, independent living and the promotion of human rights; this policy is pursued through integration and compensation, such as assistive technology first and later accessibility and Design for All.

Let me tell you very briefly about the terminology that we use in Denmark, although for me the most important thing is what Design for All can do for us and for the world, rather than what it is and how we define it. The fact that we use different terms - Design for All, accessibility, inclusion and universal design - depends on organisations and persons. But since the UN Convention on the Rights of Persons with Disabilities was in the process of being ratified, the community in Denmark also discussed whether we should find or agree on a common and standardised term to be able to “measure” what exactly we understand by UD. I find the term Design for All very useful and operational: it gives you a goal. Regardless of whether you are going to design a house, IT, a product etc., the starting point is

that it must be for ALL. The common denominator shared by all these terms is that they have equality and dignity as their main goal. The EIDD Stockholm Declaration, which dates to 2004 and is translated into 22 languages, has a very fine definition of Design for All:

> *"...Design for All is design for human diversity, social inclusion and equality. This holistic and innovative approach constitutes a creative and ethical challenge for all planners, designers, entrepreneurs, administrators and political leaders.*
>
> *Design for All aims to enable all people to have equal opportunities to participate in every aspect of society".* (Quotation from The EIDD Stockholm Declaration©)

Please take a look on the EIDD—Design for All Europe website for further information.

Design for All is not only about including: it is also about designing usable houses, surroundings, products, IT etc., in order to prevent situations in which people may suffer pain or use the body incorrectly.

Demographic Changes

Like many other countries, Denmark is facing demographic changes, as an increasing ageing population generates increasing pressure to make society inclusive and thereby increases the demand for Design for All. That is why it is important that we do not only think about people with disabilities, but also include the elderly in our design processes

and planning, since the barriers that people with disabilities face in society are also experienced substantially by older persons, nor should we forget parents with prams, children, people who are temporary disabled because of a broken leg or arm etc.

Dedicated Advocates & Key Players in Promoting Design for All

In my work I have always been very keen on co-operation with both users and other professions. For me, that is the way ahead for Design for All to be successful and this fact is also underlined by Anna Lawson, from the University of Leeds, who points out that the success of any policy in promoting the full inclusion of disabled people in mainstream society is likely to depend—in part—on the extent to which it is underpinned by an effective obligation to practise reasonable accommodation.

Such obligations require duty-bearers, such as employers, providers of goods, designers, architects and public authorities etc., to take responsible steps to adjust their policies, practices and premises in order to remove the disabling barriers that lie in the path of relevant individuals.

All these advocates and duty-bearers have an incredible power and they all use different tools to get the message through. We need their commitment. If we do not include all the stakeholders, we will never succeed.

In addition to the initiatives launched by the Danish government and its agencies with regard to Design for All, accessibility or inclusive design, other parties also make contributions in the form of knowledge, debates, communications and method development. The disability organisations are of course key

players among these parties. The Danish Disability Organisation is an umbrella of 32 member organisations with a total of over 320,000 individual members covering all types of disabilities, which keep the politicians on their toes!

Other interested parties include organisations for seniors and elderly people. In each municipality in Denmark, there is – by law – a "Senior and Disabled Citizens Council", while trade associations, NGOs (including the Design for All network), associations of professionals, design and architecture firms all have a function and play a very important role as a critical mass, but also as initiators and promoters of discussions, projects, policies and plans.

In each municipality in Denmark, there is – by law – a "Senior and Disabled Citizens Council", they have the power to get Design for All on the political agenda. (Photo: Karin Bendixen).

Besides the Danish Disability Organisation as a key player at one end of the scale, I would also like to tell you about the association of Danish architects and the Danish Designers Association (DD) at the other end. As a matter of fact, I am a member of the DD board. DD and the three Danish Architects' Associations have just agreed on a strategy for a common policy for implementing the UN Convention. Which is quite unique.

The Danish Designers Association – with approx 900 members – has incorporated a very strong Design for All commitment and policy into its new vision and strategy called “The Role of Design in the 21st Century”, which can be downloaded from the DD website (http://www.danishdesigners.com/?lang=uk). The Danish Designers association is a professional designers’ community with a main focus on “What can design do for the world?” And DD highlight the following in the stategy:

a) *for design to be meaningful, it needs to balance concerns for people, profit and the planet;*
b) *designers need to focus on what design can do - rather than what design is;*
c) *design must contribute to fulfil the needs of the future;*
d) *four building blocks are needed to fulfil this goal: design research and education, design support, design promotion and design commitment.*

The three PPPs - PEOPLE, PROFIT and PLANET - are not new: they were introduced at the turn of the century by the UK-based consultancy firm SustainAbility. Many have adopted this concept since then and this also includes Danish Designers: I contend that it could also be used as a tool for working with Design for All.

Another important player on this scene since 2002 is the Danish Design for All network (Design for Alle.dk), a cross-disciplinary, cross-sectoral network with more than 45 members, including private and public companies, educational organisations etc. Design for Alle dk puts its focus on Design for All into practice by

networking, holding seminars and entering into co-operation agreements and is invited by the government to provide input to Design for All related issues.

Target Populations & Customer Involvement

Whom do we want to reach with our Design for All message? Who are the target population who constitute the customers?

It is difficult to find out whether companies involve users/customers with disabilities in their design process and how they do so, when they do, but from many of my interviews with companies I know that they very often say that they try to "imagine" the needs of people with disabilities—but they do not involve them. They very often use their own employees, their family or neighbours or just one token person with a disability. This of course is unacceptable...

One Scandinavian research project conducted ten years ago, entitled "Methods Used for Development of Products with Assistive Technology", examined the approaches involving users adopted by Scandinavian companies and which methods they used. Most of the companies in question gave the highest priority to three methods:

- Market analysis;
- Active involvement of several end-users with different disabilities, in part of the development process or the whole process;
- Use of professionals with experience of working with disabled persons i.e. training and treatment.

This combination seemed to be very strong and efficient, showing that Scandinavian companies were aware of and interested in user involvement in product development.

But when it came to practice, the result was quite different, as the majority of Scandinavian companies stated that they mostly used these methods:

- Feedback information from sales staff and dealers;
- Using professionals with experience of working with disabled persons (i.e. training and treatment);
- Using technical experts.

These results highlight the need for Scandinavian companies to involve design consultants to a higher degree, especially considering the fact that people with disabilities and professionals operating in the area often say that many assistive devices are ugly and do not have good functionality for use in daily life. Clearly, the majority of companies do not find it very useful to involve users in the planning phase or the design phase: only 8 to 10 percent of the 94 responding companies indicated that they found it useful to involve users in the process. But this is slowly changing – except for it is not that often that people with disabilities are involved systematically.

Some years ago, I was a project partner in a Danish research project, in which I examined user needs and demands for the kitchen-dining area and family room. The report, entitled "Family room - Space for All: User Survey and research on the basis of the demands and needs of people with rheumatism", concluded that:

- There was a lack of efficient (Design for All) mainstream products and that the assistive devices found stigmatised the individual;
- Users preferred to use products that were aesthetically attractive, rather than ugly aids, even though they may cause them pain;
- People who already used assistive devices often felt stigmatised by their use (as did their families – this was new knowledge), because the fact that they were using the devices signalled that this was a user with a disability;
- There was a lack of information about aids and services and the interviewees did not know where to seek help;
- There was a lack of marketing and promotion of the efficient products and services by both public and private providers.

This insight into the "world" inhabited by users and their daily life contributed to new ideas and inspiration for designers and manufactures, among others.

The Danish Intra-governmental Programmes

Besides legislation, regulations, recommendations and guidelines whose specific aim is to support and secure accessibility, the Danish Government has taken initiatives and implemented plans to factor Design for All into some overall government action plans in the fields of public procurement, culture, the built environment, transportation, IT etc.

In addition, Denmark also has some other very interesting intra-governmental programmes, focusing on user-driven innovation, Corporate Social Responsibility (CSR) and – the latest - the

Renewal Fund, which supports business opportunities for green growth and welfare technology. This new fund, which aims to support the green transition and economic renewal, especially in small and medium-sized enterprises and welfare technology, will distribute 760 million DKK (138 million USD) in the period 2010—2012.

These programs do not exactly mention Design for All but they all have it as an element but it is our job to find opportunities in these programs.

The Danish Government's User-Driven Innovation Programme

Denmark is a pioneer in user-driven innovation. This is partly because Denmark was the first country in the world to have a strategic focus on the area and partly because we in Denmark have a tradition of dialogue, of working together across disciplines and finding common solutions that function in practice.

The Danish government's programme for user-driven innovation had an annual budget of DKK 100 million (18 million USD) and covered the period 2007-2010. Run by the Ministry for Economic and Business Affairs, it had several themes: one of these was elderly people and people with disabilities; others included public health and disease. The key point in the programme was innovation, with an emphasis on developing methods, processes, interdisciplinary collaboration, products and business models.

Preliminary experience from the projects shows that they contributed to creating value for the participating parties and contributed special help for developing new methods of user-

driven innovation in the public and private sectors. An evaluation of the programme conducted at mid-term showed that 72 percent of the participating companies were developing new products, services or concepts and 36 percent of these had already done so, while 82 percent of the public institutions involved were developing new products, services or concepts and 32 percent of them had already done so.

These projects are innovative, creating unique knowledge, new constellations and unprecedented models of innovation. Professions and industries that had no tradition of working in interdisciplinary settings or including elderly users or people with disabilities have gained access to new knowledge, new methods and a new market potential—as well as knowledge about Design for All. A survey of 62 innovation projects from the programme identifies 30 methods and tools that were described in a report published by the Enterprise and Construction Authority (Ministry for Economic and Business Affairs). By strengthening the diffusion of methods for user-driven innovation, the programme aimed to contribute to increased growth in participating companies and increased user satisfaction and/or increased efficiency in participating public institutions. In order to be eligible for grants under the programme, projects had to include user needs and examine them in news ways.

From Ramps & Toilets to Processes, Concepts & Policies

At one time, any discussion about Design for All used to be deflected into one about accessibility, ramps and toilets... but

that has changed now! Some of the Danish examples of Design for All process, concepts and policies that I am using to illustrate this support both quality and business potential. The first one is an interactive web-based education tool about Design for All called “Accessibility—take up the gauntlet!”

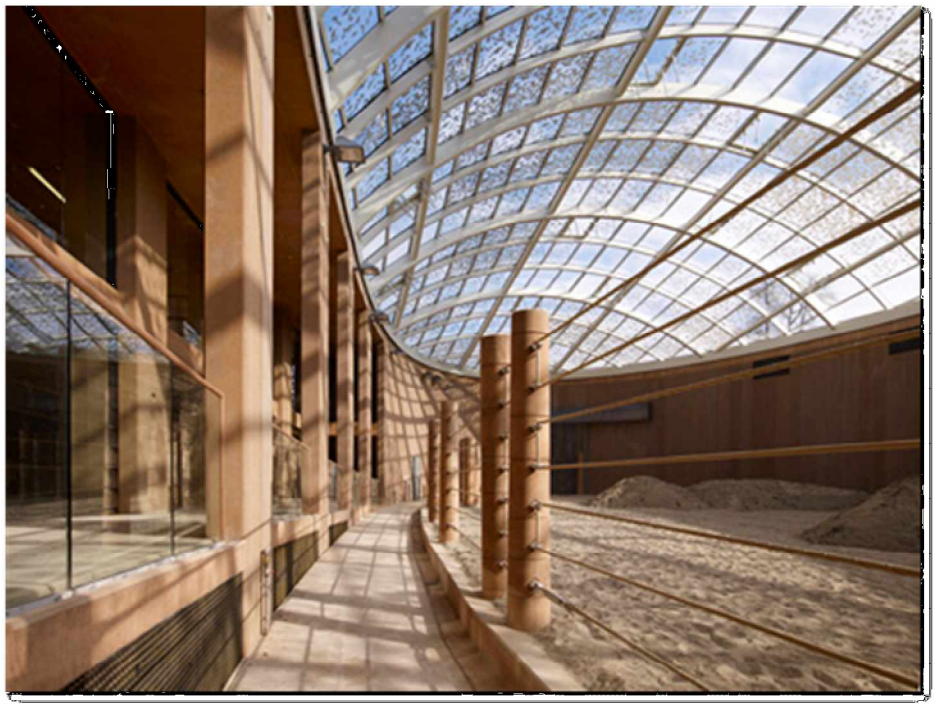
Example A: Interactive web-based education tool: “Accessibility—take up the gauntlet!”

“Accessibility—take up the gauntlet!” which I developed in co-operation with the Danish Architecture Centre. The website targets students and lecturers at educational institutions working in architecture, urban space and design. It is part of the Danish government's 2007 architectural policy “A Nation of Architecture—Denmark - settings for life and Growth”, which focuses on ten target areas. One of those areas is “Innovative architecture must create healthy, accessible and sustainable buildings”. Unfortunately the website is only in Danish. (http://www.dac.dk/visEmneside.asp?artikelID=3920)

The Interactive web-based education tool: “Accessibility—take up the gauntlet!” is part of the Danish government's 2007 architectural policy “A Nation of Architecture—Denmark - settings for life and Growth”.

Example B: Architecture: The Elephant House

From the outset, Design for All was a highly prioritized quality as part of the architectural vision for the Elephant House in Copenhagen Zoo. (Photo: Karin Bendixen)



The Elephant House in Copenhagen Zoo, by Foster + Partners (2008). The English architect Norman Foster wanted to create a facility that offers optimum conditions for animals, zookeepers and guests. (Photo: Niegel Young).

Designed by Foster + Partners (2008), the Elephant House in the Copenhagen Zoo is an exemplary case of taking all users' needs into account. From the outset, Design for All was a highly prioritised quality in the architectural vision. The idea is that the public should be able to move through the structure on a ramp: this enables families to visit the Elephant House together, even if one family member is in a wheelchair or a stroller. The English architect Norman Foster wanted to create a facility that offers optimum conditions for animals, zookeepers and guests. Even the toilet for disabled visitors is an aesthetic experience – something that is not very usual in any country.

Example C: Bus Shelter - Design for All & Sustainability

Another great example is a concept that combines "Design for All and sustainability". The bus shelter and public toilets designed by Knud Holscher Design and manufactured by the international company JCDecaux for Aarhus City Council feature the Design for All concept adopted by the company, whose managing director states that there is major business potential in the combination of Design for All, environmental sustainability and social responsibility.

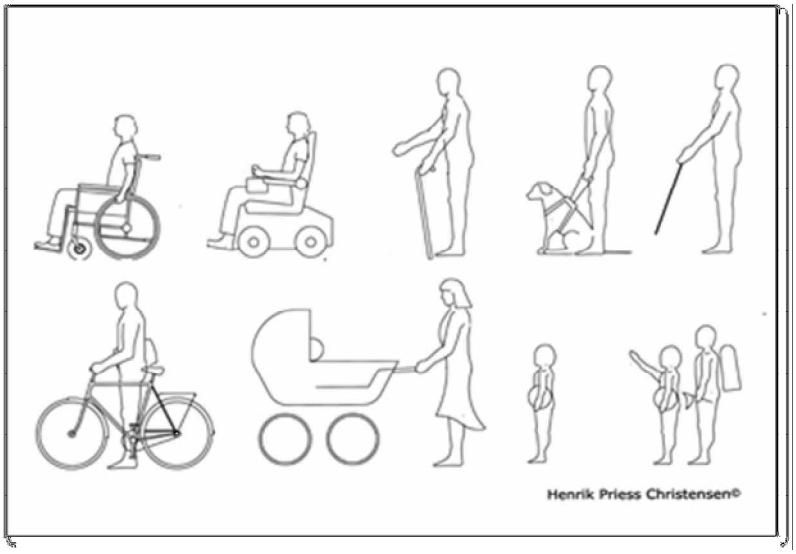
AFA JCDecaux's bus shelters I Aarhus, Denmark. They have developed a Design for All concept with tactile information about the bus lines and tactile pavement. Users have been involved in the process. The combination of Design for All and sustainability has a major business potential. (Photos: Karin Bendixen)

The company has partnered with famous designers and architects, including Philippe Starck and Norman Foster, in several different countries, combining good looks with functionality. Knud Holscher's bus shelter for Aarhus City Council is used in the City of Aarhus accessibility plan. The Danish shelter has tactile information about the bus lines and a tactile pavement.

Example D: The Copenhagen Metro

The third example is a comprehensive project in the area of public transport and is probably my favourite Design for All example, one that I have promoted everywhere I have been. It is the Copenhagen Metro and you have probably seen the pictures before.

The Copenhagen Metro (platform and the train design) is the result of a deliberate design process and strategy that included the users from the early planning stage. The Copenhagen Metro has managed to minimize the distance between platform and train. (Photos: Karin Bendixen)



The Copenhagen Metro. User requirements were specified in the brief (sketch: Henrik Priess Christensen)

The Copenhagen Metro is the Copenhageners' preferred means of transport: both the platform and the train design are the result of a deliberate design process and strategy that included the users from an early planning stage. User requirements were specified in the brief and one of the essential requirements expressed by the client was to ensure that the distance between the platform and train would be minimal. The development process included tests with full-scale mock-ups for all user groups and was followed up by user interviews. The seats in the Metro train have no legs, as they are suspended from the wall, making it easy for passengers to push their luggage under the seat, while blind passengers also have plenty of space for their guide dogs. And the train is also easy to clean.

At the moment, the Copenhagen Metro is being expanded, as construction is under way on the City Ring, building on experience acquired from the old Metro and including new user needs and demands. The key objectives are to create a fully inclusive Metro system that is also very efficient, with short

headways etc. The inclusive design approach is regarded as beneficial to this outcome.

Example E: Knowledge Transfer: the i-SIT project

My fourth case is about knowledge transfer. Organised under the Danish government's programme for user-driven innovation, i-SIT was an interdisciplinary project working with user-driven innovation in the furniture industry. The objective was to create an example of the use of interdisciplinary knowledge and systematic user involvement to produce better and more competitive furniture (easy chair) that meets future seniors' demands.

The i-SIT project: The findings of the user survey and user fieldwork were transformed and presented as personas that can be used by designers. (Photos: Karin Bendixen).

In the i-SIT project, we gathered all the findings from our user surveys and academic research into two "personas", in the shape of a woman and a man. The tool proved to be both operational and very effective for project partners who had no prior experience with users with disabilities and elderly people.

A word about the interdisciplinary approach: it does not mean that any one participant in the process somehow "takes over"

others' competencies, but that a real exchange takes place on the basis of reciprocal respect and the resulting knowledge is then applied. One way to get this knowledge implemented in a design process or in the planning of a building is to use personas as a method, as our experience in i-SIT showed.

The Design process took over two and a half years and involved six partners—partners who would never have had the chance to work together without the governmental user-driven innovation programme. The six partners were the Knowledge Centre for Smart Textiles, the Furniture and Wood Development and Research Centre, the furniture company Magnus Olesen, a manufacturer of furniture fabric, a design company and my company Bexcom as a Design for All expert responsible for user tests, methods and communications. I am mentioning the partners because they would never have had the chance to work together with people with disabilities or the elderly under normal market circumstances. For the furniture company and for the smart textiles and furniture and wood centres, it was a completely new world and an eye-opener.

The project was interdisciplinary, aiming at creating an example of using interdisciplinary knowledge and systematic user involvement and producing better and more competitive furniture that meets future seniors' demands. If you have a bad back, problems with your legs, hips or knees, you soon find that the chairs available for the elderly are all horrible chairs that simply don't fit into the Scandinavian seniors' homes.

The objective was to create an example of the use of interdisciplinary knowledge and systematic user-involvement to produce better and more competitive furniture that meets future seniors' demands.

We succeeded in transforming the findings of our user survey into an attractive Design for All easy chair, which has already won two international awards, and the chair will be put into production in 2011.

Design for All Challenges & Perspectives on a Larger Scale

One of the most important challenges is communicating and disseminating Design for All—not only to those who already know about Design for All and are convinced that it is an obvious tool to achieve a more inclusive society—but especially to those who are not yet convinced. We must be aware of what we want to achieve – is it debate, awareness, information, provocation or something else?

Two examples—a Danish and a Swedish—of communication the Design for All message to the public in stations. (Photos: Karin Bendixen and Eva Lindblad).

We could cast a sidelong glance at the discussions about sustainability and the eco-friendly market to see if we can learn something from this area. When we are talking about sustainability, buying and acting in an eco-friendly manner is much more within the power of the consumer, who can decide and act in daily life as a consequence. But that doesn't go for Design for All, where users and consumers are dependent on politicians, organisations, manufacturers etc. The supply of Design for All goods and services is limited. There is no doubt that when design meets the demands of Design for All, it may mean that products and services will carry a higher price. Yet some of my examples and others like OXO show that enterprises that use the Design for All approach perform better in the market, so Design for All is important for the competitiveness of Danish and worldwide enterprises.

If Design for All is the answer to the need for anti-discrimination, what are the demands for Design for All? This is something we have to take into account: Design for All must be part of a larger scale if it is to be efficient; it must be part of a cohesive mindset.

Design for All must been seen as a whole: the concept has an important role to play in relation to demographic change, which will bring a drop in the number of hands available to work in the public sector and a rise in the use of welfare technology; other factors at work are the increase in numbers of seriously overweight people, the UN Convention on the Rights of Persons with Disabilities, international dissemination of Design for All and education. And none of this happens in isolation: at the same time, we also have to pay attention to and make due allowance for climate change, economic crises and migration.

> *"Design for All is more than an appealing point of view. It is a concept that offers a new set of challenges capable of generating innovation and giving architecture and design added value and weight in the 21st century!"* (Karin Bendixen, Bexcom)

We are on our way and we are getting there: for sure, we are at *the point of no return*!

Thank you very much for your attention!

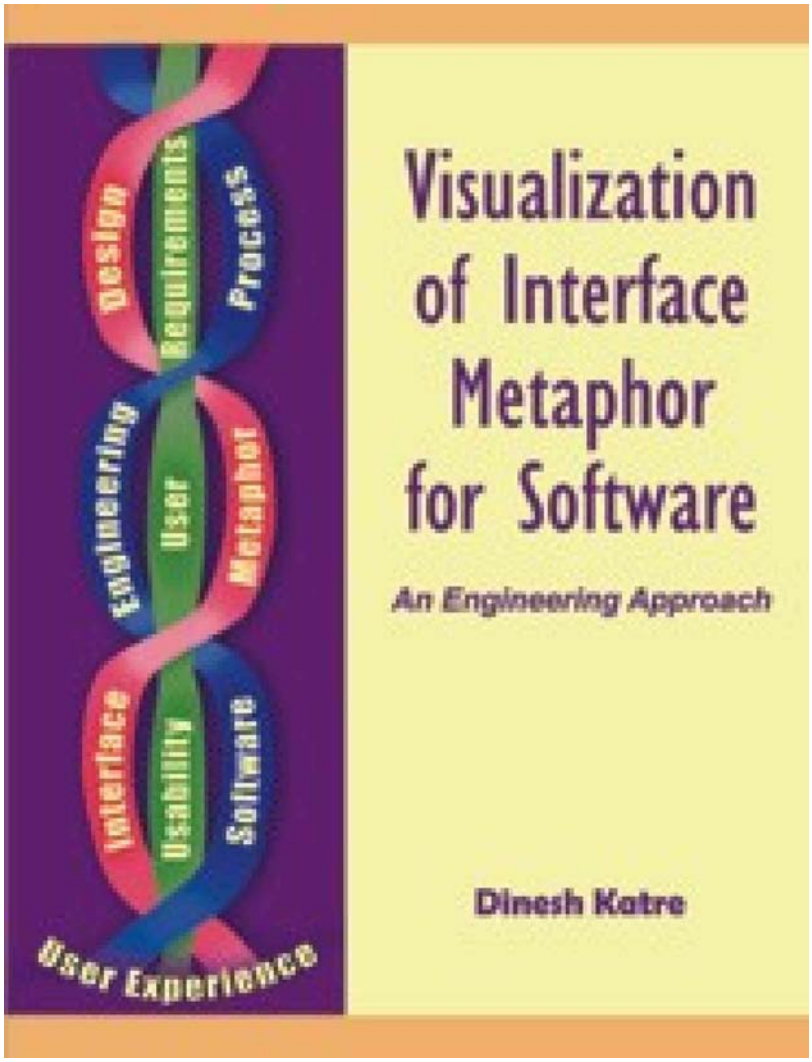
Karin Bendixen

http://www.bexcom.dk

Book Received:

Visualization of Interface Metaphor for Software

An Engineering Approach



by Dinesh S. Katre

- Number of Pages: 221
- ISBN-10: 1599423774
- ISBN-13: 9781599423777
- Publisher: Dissertation.com
- Year: 2005

NEWS:

Press information

universal design honor award was assigned during the 3rd universal design conference in Hamamastu to the IAUD – International Association for Universal Design, Japan

What we all have in common is our fascination for universal design. As you and I began to get involved with this topic, we were not always able to foresee the dimensions and the depth of the task we were facing.

We can be sure, however, that universal is and will remain a global challenge.

The IAUD is now hosting a meeting of the experts in universal design for the third time. As a representative of universal design Germany, I would like to sincerely thank you for this opportunity to take part in the conference.

Universal design Germany is proud of having its roots in the work you have done and which is recognized worldwide in the name of universal design. Your strategies and input challenge us to reach the milestones you have also set.

We would like to show our great appreciation of your work, our great respect and high regard for your activities on a global scale by presenting you with this honor award.

As a member of the universal design association Germany management board, please allow me to present you, the participants of the third universal design conference, with the honor award from universal design e.V.
The universal design honor award 2011

The management board of universal design e.V., Germany, was unanimous in their decision to present this year's universal design honor award 2011 to the Japanese organization

IAUD – International Association for Universal Design

The jury's comments:

The global demographic change is influencing the living environments of everyone on this Earth to an increasing degree in a dimension and at a speed we have never experienced before.

The IAUD recognized the resulting effects on product design, architecture and service design at an early point in time, communicated this information in an excellent way, which has had a strong influence on the discussion and the development of the idea of universal design worldwide.

The honor award presented today during the third international universal design conference in Hamamatsu, Japan is being presented for the second time by the founders of universal design e.V. and is an expression of our respect and our high regard for the outstanding achievements of the IAUD.

With the presentation of this honor award, we also welcome you as an honorary member of universal design e.V., Germany.

Signed by

Chairman of the Management Board

(Ralph Wiegmann)

Managing Director

(Thomas Bade)

Chairman of the Jury

(Prof. Fritz Frenker)

Thank you for your time and your attention and I wish you all continued success in our cooperation for the ongoing development of our common philosophy of universal design.

2.

Al-Shaibani elected president of GAATES

Mukhtar Al-Shaibani

Saudi Architect Mukhtar Al-Shaibani has been elected the president of Global Alliance on Accessible Technologies and Environments (GAATES). Al-Shaibani was nominated by the Kingdom to this global position, and is the first Saudi national to assume this title.

Al-Shaibani, who has 30 years experience in the field of accessibility to persons with disabilities, attributed his elevation

to hard work. His appointment was announced during the General Assembly of GAATES held on Dec. 14, according to a press release.

Two vice presidents, one from US and Japan, were also elected, and the rest board of directors from (Canada, Mexico, Brazil, Jordan, Denmark, Libya, Austria and South Africa).

Al-Shaibani said, “This is international recognition of the Kingdom’s progress in the concept of universal design to serve all its citizens especially persons with disabilities and the architectural and engineering sectors.”

GAATES is a nonprofit civil organization, headquartered in Canada, and works in coordination with the United Nations body to broadcast the concept of universal accessibility for everyone around the world, according to the UN Convention on the rights of persons with disabilities on the year 2007, and ratified by 150 countries around the world.

GAATES has signed cooperative agreements with many Arab and Gulf States and a number of civil and governmental Arab and global associations and organizations, dealing with the universal design, to organize training courses and academic workshops to disseminate the concept of universal design for the benefit of persons with disabilities.

3.

A report on “Evaluating wayfinding systems for blind and partially sighted customers at stations” has been published by the Rail Safety and Standards Board and is at http://www.rssb.co.uk/sitecollectiondocuments/pdf/reports/research/T881_rpt_final.pdf with the appendices at http://www.rssb.co.uk/sitecollectiondocuments/pdf/reports/research/T881_apps_final.pdf

Summary

The research found that there are a significant number of existing or potential rail passengers who are blind or visually

impaired. Improvements to the network are being undertaken by several parties within the GB rail industry to provide benefits to passengers with a range of specific needs, building on the considerable investment in recent years in systems such as real time audio and visual information and provision or improvement of step free access to stations. This work has included a pilot deployment of the RNIB React system in Scotland. Whilst demonstrating some benefits of the React system, the pilot has also exposed some difficulties in planning, implementing and maintaining the system cost effectively.

Train and station operators have expressed support in principle for the consideration of wayfinding technology at stations but have expressed some reservations about the RNIB React system on grounds including costs, the difficulties in effectively integrating the system within existing rail systems and also the potential for the system to be superseded in the short to medium term by alternative technologies, which have been evaluated during this research.

These alternative technologies include:

- Infra-red
- Radio Frequency Identification (RFID)
- Bar codes
- Wireless (including Bluetooth and React)

There is some uncertainty around the quantification of the costs and benefits of current and future technologies, including React. It is also not clear which of several possible emerging technological directions might become appropriate for the GB rail industry to deploy in the future. However, the economic evaluation carried out within this research project concludes that systems benefiting wider groups of passengers whilst also providing benefits to passengers with visual impairment have a stronger business case than those based on assisting passengers with specific needs. This suggests an 'inclusive design' strategy, with the possibilities of allowing individuals to customise their interaction with systems, known as adaptive user interface.

The research concludes that the GB rail industry should not, at present, commit to large scale investment in wayfinding or assistive technology, but should continue to actively review the evolution of existing systems, including RNIB React, as well as

the development and availability of currently emerging technologies.

The industry should also take account of the rapid development of communications technologies including 'smart' mobile phones and wireless communications, as well as the ongoing capability and coverage of smart cards such as concessionary travel cards.
Regards
John Gill
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UK
Tel +44 7590 982 732
Skype johngill1753
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Web www.johngilltech.com
4.

NID's creative display at IHC

For youngsters, creativity remains the biggest motivation. As their imagination runs riot they come up with something unique and out of the box. Looking at the works of the National Institute of Design (NID) Ahmedabad passouts, whose works were displayed recently at India Habitat Centre, it becomes apparent that these talented youngsters are pushing the envelope and doing some exceptionally good work.

Take the case of a totally new concept of ludo. You can play this ludo to learn traffic rules. Manish Kumar Singh has come up with this unique design concept which has two cars and two pedestrians besides bridges, zebra crossings and signages. The main purpose of this ludo is to make children aware of traffic rules. Then there was an art piece of steel using advanced technology. This miniature steel garden can be used to beautify public places or your living room. Another major attraction of this exhibition was the car for the Indian youth named Eva. It is a concept car designed by Peter Alwin for the youth of 2020. The interiors are flexible one can customize the vehicle to suit users of different ages and even the differently-abled. All these

projects have been privately funded and guided by NID faculty.

Said Pradyumna Vyas, director, NID, "This year, the NID is entering the golden jubilee year which marks the fifty years of formal design education in India. In these fifty years, NID's biggest achievement has been to promote a multi-disciplinary learning environment where 17 disciplines ranging from the disciplines of industrial design, communication design, textile and apparel design to IT integrated design are housed across three campuses in Ahmedabad, Gandhinagar and Bengaluru." The exhibition now moves to Bangalore.

In the last five decades, NID has trained more than 2,000 graduates who have been instrumental in setting up other design institutions, design offices in organizations, their own design studios and in spreading the power of design to build the nation's economy. The exhibition was inaugurated by RP Singh, secretary, DIPP, government of India.
5.

Superstreet Traffic Design eliminates left turns

Ever wondered what would happen to the world if there was no such thing as a left turn? Well, that is what the Superstreet Traffic Design is all about, touted to deliver significantly faster travel times alongside a drastic reduction in auto-collisions and injuries. These ground level streets will not be part of a raised freeway or highway, and hence will be able to make room for greater volume of thru-traffic simply by re-routing traffic from side streets that would normally be attempting to cross the main road. The idea itself isn’t new, as it has been hanging around

urban transport modeling textbooks for more than a couple of decades, but researchers from the North Carolina State University decided to do something about it and test the concept in the real world with some rather promising results. While implementing this idea will definitely require a paradigm shift among all road users, we do wonder whether it will lull drivers into a sense of complacency, and when they head out to different countries which have not yet adopted the Superstreet design, will they have difficulty driving there?
6.

The British Medical Association is calling on healthcare organisations to prioritise design in all future building projects.

A new report presents research showing that the architectural environment can significantly affect patients' recovery times.

In contrast, poorly designed hospitals and surgeries can cause anxiety, delirium, high blood pressure and increased use of painkillers, it says.

The report, The Psychological and Social Needs of Patients, published this month, consolidates many pieces of research that underline the link between design and patient recovery.

It was welcomed by John Cooper, chairman of Architects for Health, who intends to contact the BMA to show how better design could save the NHS money in the medium term.

"I will demonstrate that if you embody these findings into your design it might cost you a bit more but in revenue terms you will make savings after three to five years," he said.

Alistair Cory, principal of health specialist NBBJ, said: "It's great that an organisation like the BMA is not just recognising the importance of good design but shouting about it.

"I hope the report will encourage the appointment of someone senior on the client side as a design champion who can fight for the cause. We have found that to be critical."

The report's recommendations include eliminating long corridors because nurses can spend up to 40% of their time walking instead of caring for patients.

It also warns that patients should not be overcrowded and should have a variety of spacious, quiet, well-lit and well-ventilated spaces with pleasant views.

Researchers found patients hospitalised for depression stayed an average of 3.7 days fewer if they were assigned east-facing rooms exposed to morning light, compared to patients in west-facing rooms with less sunlight.

The report said: "Healthcare building design should extend beyond functional efficiency, marketing and cost. It should promote wellness by creating physical surroundings that are psychologically supportive...

"There is a developing evidence base on the psychosocial, and physical costs of not meeting [patient's] needs, and on the positive effects of changing the way in which we care, and the environment in which we offer care."

Program & Events:

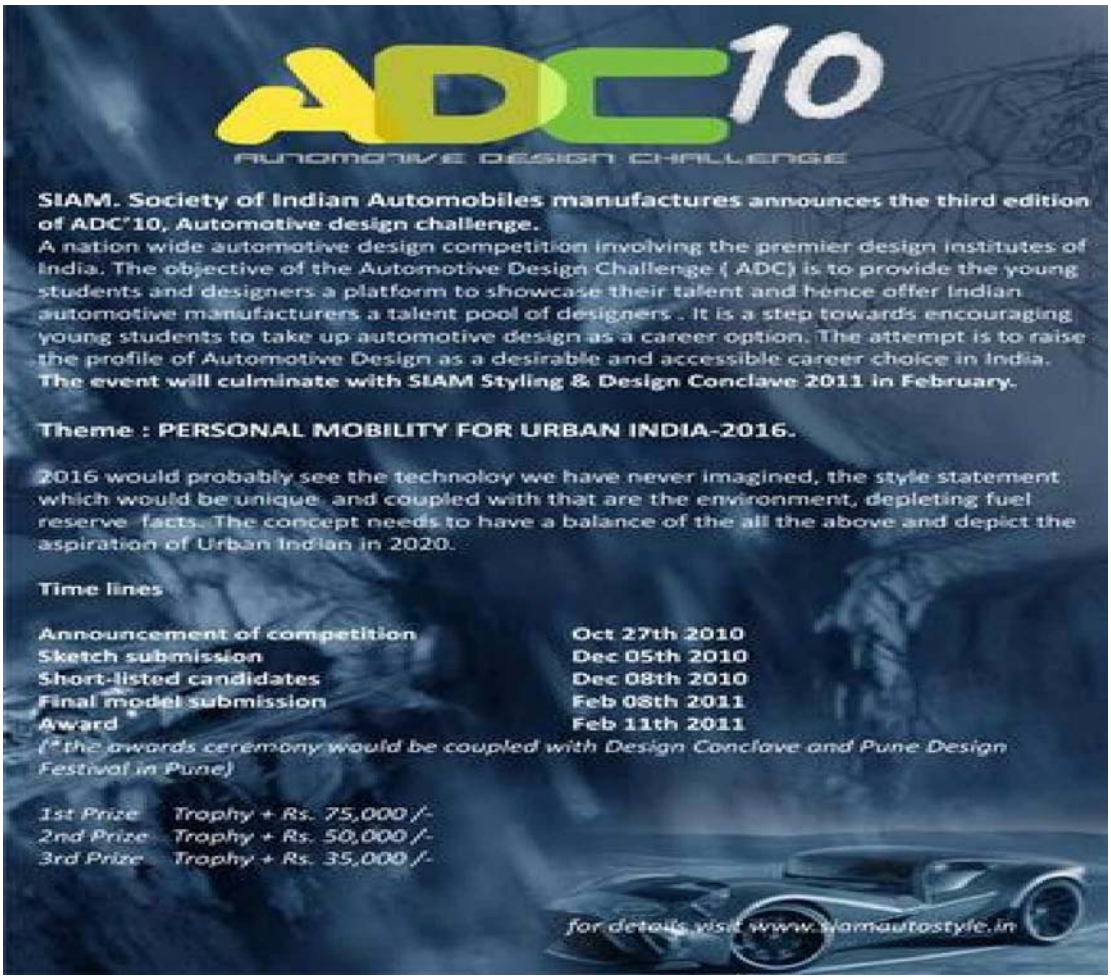
1

DISEÑO UNIVERSAL
2º FORO INTERNACIONAL
DESIGN FOR ALL
Málaga 17 - 18 feb 2011

Málaga will hold the 'II International Forum of Universal Design'

The II International Forum of Universal Design will be held in the Palacio de Ferias y Congresos de Málaga on the 17th and 18th of February 2011.

2.



3.


icograda
IDA
design week
vilnius, lithuania • 9–13 may, 2011

4.


Doctoral Education in Design Conference
Home
Introduction
Call for Papers
Areas of interest
Important Dates
Submitting Extended Abstract
Review Process
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Submit Paper
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Practice
Knowledge
Vision
22–25
May 2011
Hong Kong
* Call for Papers
Doctoral Education
in Design 2011
now accepting submission
for extended abstracts
Organizers
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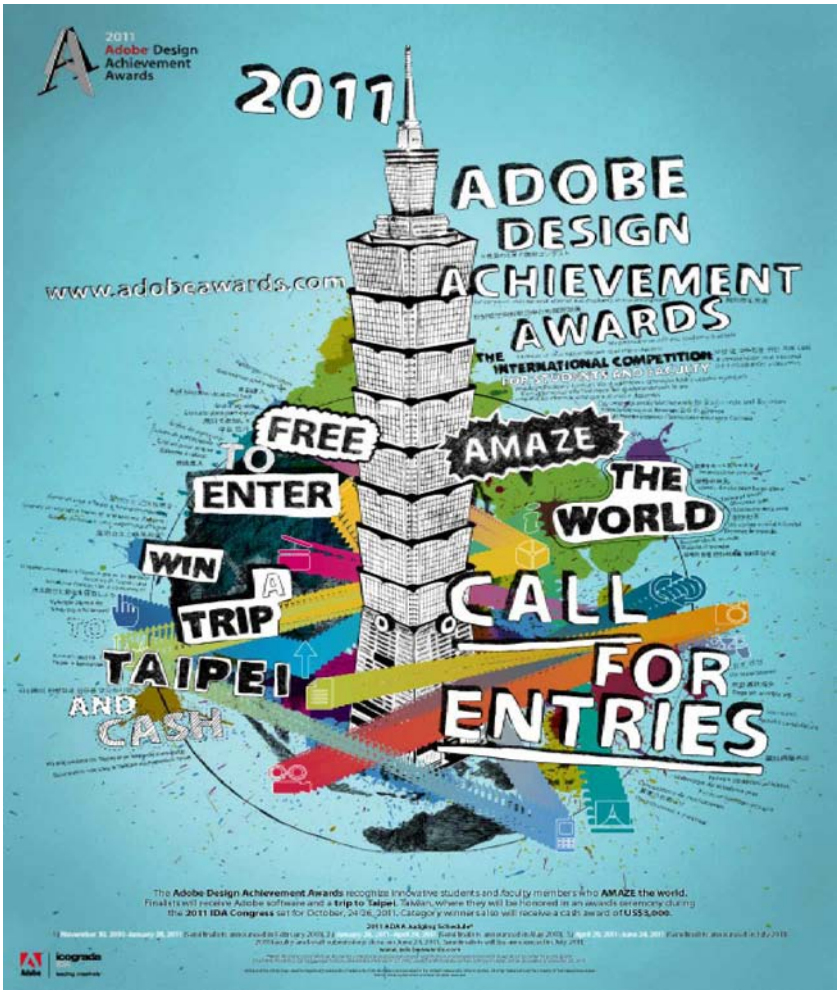
5.


design AT THE EDGES
2011 IDA CONGRESS
INTERNATIONAL DESIGN ALLIANCE
TAIPEI

6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WORLD
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A
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AND
CASH
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FOR
ENTRIES

7.

Design for all FOUNDATION

Avgda. Marqués de Comillas, 13
Recinte Poble Espanyol, Bústia nº 97
08038 – Barcelona
TEL +34 93 470 51 18
FAX +34 93 371 76 49
foundation@designforall.org
www.designforall.org

Design for All Foundation Awards 2011

The Foundation is happy to announce the **Design for All Foundation Awards 2011**, whose main aim is to acknowledge the efforts of companies, entities and administrations worldwide that work so that environments, products and services respect all aspects of human diversity, thus promoting the participation of All in the the building of our society on an equal basis.

To continue with the initiative that started this 2010, and that seeks to become an annual event of acknowledgement and spread of **the best international practices in the field of the Design for All**, the next edition of the Awards adds a series of novelties. These want to stimulate the participation of candidates and ease the collaboration of companies and entities that wish to support this idea.

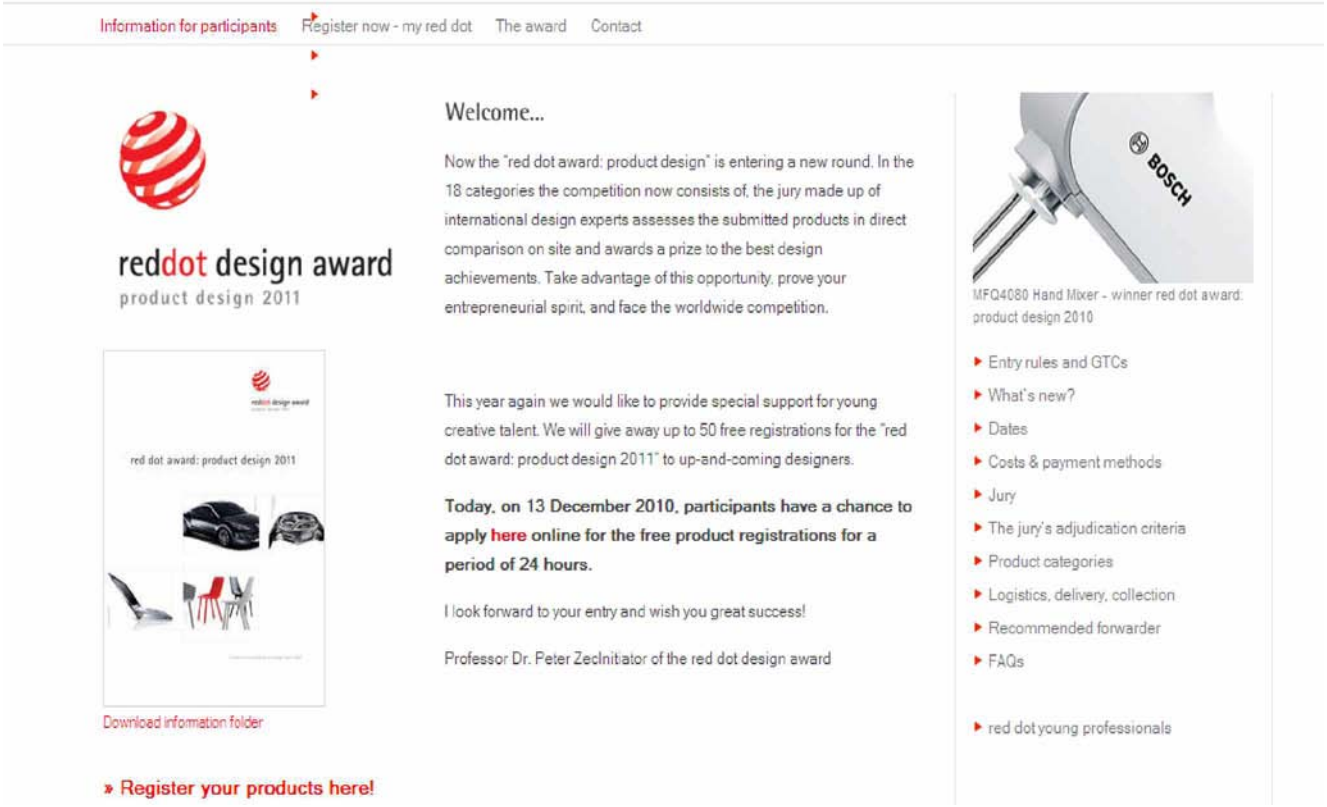
Some of the highlighted changes regarding the previous edition are **the evaluation of projects, products or initiatives**, instead of organizations, and that these projects must comply with at least one of the established objectives. Furthermore, for the first time, you have the opportunity to support the Awards and contribute to maximize their impact becoming **Official Sponsors**.

The winners will be chosen by an international jury of experts in the field of the Design for All and will receive, apart from the acknowledgment and prestige that obtaining the award entails, **a series of incentives** offered by the Design for All Foundation.

Next **24th of February de 2011** the Awards Ceremony will be held in our headquarters in Barcelona, where we will reveal the selected projects.

We invite you to visit our website and download the application form to participate and send your candidacies until January 15th 2011. In the web you will also be able to check the calendar, rules and all the information regarding **Design for All Foundation Awards 2011**.

8.


Information for participants
Register now - my red dot
The award
Contact
reddot design award
product design 2011
Welcome...
Now the "red dot award: product design" is entering a new round. In the 18 categories the competition now consists of, the jury made up of international design experts assesses the submitted products in direct comparison on site and awards a prize to the best design achievements. Take advantage of this opportunity, prove your entrepreneurial spirit, and face the worldwide competition.
This year again we would like to provide special support for young creative talent. We will give away up to 50 free registrations for the "red dot award: product design 2011" to up-and-coming designers.
Today, on 13 December 2010, participants have a chance to apply here online for the free product registrations for a period of 24 hours.
I look forward to your entry and wish you great success!
Professor Dr. Peter ZecInitiator of the red dot design award
red dot award: product design 2011
Download information folder
» Register your products here!
BOSCH
MFQ4080 Hand Mixer - winner red dot award: product design 2010
Entry rules and GTCs
What's new?
Dates
Costs & payment methods
Jury
The jury's adjudication criteria
Product categories
Logistics, delivery, collection
Recommended forwarder
FAQs
red dot young professionals

9.


UNBOX
CONFERENCE
FEB 2011 FELLOWSHIPS
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A FESTIVAL OF ACTION AT THE INTERSECTIONS
UnBox is a festival celebrating action at the intersections of different disciplines. It is an attempt to build momentum around design thinking and inter-disciplinary collaborations as the means of driving more sustainable and impactive social and cultural change in India. Know more
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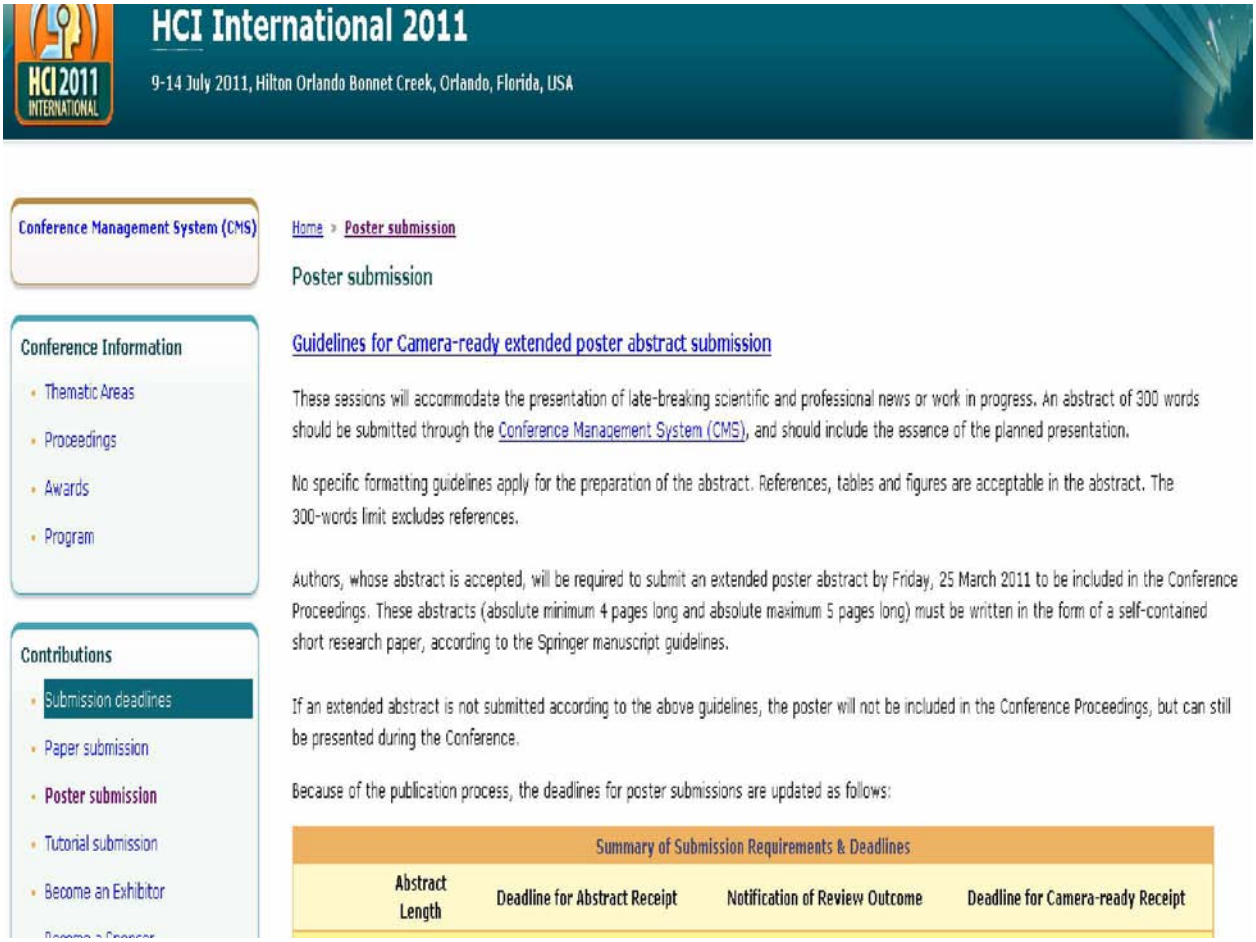
10.

FUJITSU DESIGN AWARD 2011

11.



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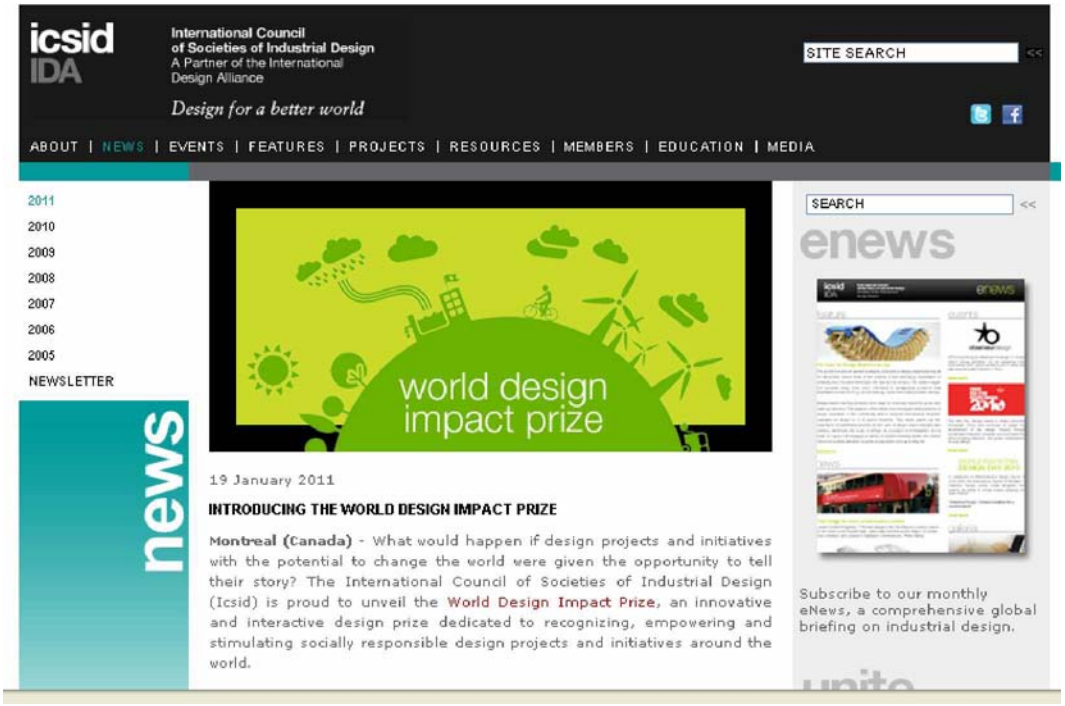

icsid
IDA
International Council
of Societies of Industrial Design
A Partner of the International
Design Alliance

FOR IMMEDIATE RELEASE: 19 January 2011

Introducing the World Design Impact Prize

A prize honouring designers dedicated to creating a better world

Montreal (Canada), 19 January 2011 – What would happen if design projects and initiatives with the potential to change the world were given the opportunity to tell their story? The International Council of Societies of Industrial Design (Icsid) is proud to unveil the World Design Impact Prize, an innovative and interactive design prize dedicated to recognizing, empowering and stimulating socially responsible design projects and initiatives around the world.

Starting 22 February 2011 at www.icsid.org, Icsid will begin accepting nominations from member organisations for exceptional industrial design led projects and initiatives that exemplify progress, impact and social responsibility in design.

"We at Icsid truly believe that the World Design Impact Prize has the potential to be a great vehicle for social, cultural, economic and environmental progress throughout the world," stated Icsid President Dr. Mark Breitenberg. "This new prize concept will create an international platform to encourage and promote projects that are solving actual social and humanitarian problems using the processes of the expanding field of industrial design."

A unique characteristic of the World Design Impact Prize is the unprecedented international selection process created to decide the winner. This will consist of over 160 Icsid Member organisations voting to determine the Prize winner through a collective internal selection, developed to involve local and regional communities. With each Icsid Member organisation casting their vote online, the selection process will bring together a tremendously accomplished group of leaders, pioneers and educators from the international industrial design community to determine the inaugural World Design Impact Prize winner. The official voting will be preceded by a public review process in which all nominated design projects and initiatives will be visible online for the public to view, critique, rate and share throughout their networks.

"For the past three years Icsid has worked hard to create a project that will advance responsible design around the world, draw on the unrivalled expertise of our members and include the participation and interaction of the public," declared Dr. Breitenberg. "With the involvement of individuals working to improve their communities through design, Icsid Members and design enthusiasts worldwide, Icsid will take a great leap towards its vision of creating a world where design enhances quality of life."

The World Design Impact Prize will culminate in the announcement of the Prize winner at the XXVII Icsid General Assembly on 27-28 October 2011 in Taiwan (Chinese Taipei), immediately following the inaugural 2011 IDA Congress held on 24-26 October.

icsid
IDA

International Council
of Societies of Industrial Design
A Partner of the International
Design Alliance

For more information, please contact:

Rafael Mayor-Mora
Icsid Communications Manager
t: + 1 514 448 4949 ext. 223
e: rmayor@icsid.org

Links
World Design Impact Prize
Icsid Member organisations
2011 IDA Congress

About the World Design Impact Prize
The World Design Impact Prize is a biennial designation created to recognize, empower and stimulate socially responsible design projects around the world. Established by the International Council of Societies of Industrial Design (Icsid), the World Design Impact Prize will honour and reward industrial design driven projects that are making a positive impact on our social, economic, cultural and/or environmental quality of life.

By drawing from the expertise of Icsid's network, the World Design Impact Prize creates an exciting opportunity for members and the general public to play an active role in recognising and honouring projects, and project partners, that create a better world through design. Furthermore, the establishment of a prize specifically for industrial design driven projects will produce tangible examples, best practices and socially responsible industrial designs that will help shape the future of the profession.

About the International Council of Societies of Industrial Design (Icsid)
The International Council of Societies of Industrial Design (Icsid) is a non-profit organisation that protects and promotes the interests of the profession of industrial design. Founded in 1957, Icsid serves as a unified voice of over 50 nations through which members can express their views and be heard on an international platform. Since its inception, Icsid has continued to develop its wide-reaching network of students and professionals devoted to the recognition, success and growth of the industrial design community. Together, professional associations, promotional societies, educational institutions, government bodies and corporations create a comprehensive and diverse system on the forefront of industrial design education and progress.
www.icsid.org

Job Openings:

1.

Intuit India is looking for a full-time contract visual artist, an illustrator (video storyboard artist) that can help communicate our innovative ideas in story board form communicating conceptual and technical thinking in a visually interesting way. We are looking for one who can conceptualize & produce videos that are fun and illustrative like such <http://www.youtube.com/watch?v=NugRZGDbPFU> or <http://www.youtube.com/watch?v=WfCUxeQ2VSE&feature=related>

If you are the one or know someone who can help us in this, please send the CV and the Portfolio to kaushik.ghosh2[at]intuit.com

2.

Think Design Collaborative has immediate openings for User Interface Designers to join its team.

No. of openings-2
Location- Hyderabad

Interested candidates may apply by sending CV and Portfolio to rama @ thinkdesign . in
Requirements from the Designer:
* Strong design aptitude with flair for working in a diverse workplace.
* Ability to analyse product, gather user feedback through methodologies like task analysis, usability audit and usability methods.
* Designing mock-ups and developing prototypes while integrating feedback from the product teams and end-users.
* Developing detailed interaction and visual design specifications and work closely with the development teams to implement them.
Candidate should be willing to travel for on-site project executions for short durations in India and abroad.
What Think Design Collaborative is offering:
- Challenging and exciting projects
- Creative work environment
- Good remuneration

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Think Design Collaborative Pvt. Ltd.
6-3-252/1/7/1, APM Square, Adjacent to Taj Deccan,
Off Road No. 1, Banjara Hills, Hyderabad - 500016.
Ph: +91 40 64555114, M: +91 9849449014,
www.thinkdesign.in

3.

Ticket Design Pvt Ltd, Pune, requires Industrial Designers (Freshers as well Designers with 1-2 years of experience)

Key requirements: Passion for user research and going beyond the logical solution. Passionate quick sketching in 3D, use as well as

understanding of 3D Software using powerful ways to communicate your ideas, ability to delve into the details and prototype until you get it right. Interested designers please send your profile and your best thinking sketches to jobs@ticketdesign.in

We seek as well as offer exciting, ground breaking design opportunities to create products and solutions that are way beyond the ordinary.

Please do not reply to this email. Please send an email to jobs@ticketdesign.in with the subject: DesignIndia IDJan2011

More about us at www.ticketdesign.com
4

Asian Paints Ltd is looking for graphic design agencies/ graphic designers based out of Mumbai to work on a project.
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If you are looking for stability and just a cool place to work : this is not the place
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Work would be 60-70% Design Conceptualization, Styling ,Rendering and presentation and 30-40% Engineering followup and execution
Need someone who can TAKE A STAND on RATIONAL GROUNDS and fight to preserve a good idea
Extent of work and diversity of projects is good ; Salary is "ok" for starts but growth potential of salary based on performance is tremendous
If it makes sense to anyone you know, let them contact me only through e mail at ratanjit@yahoo.com
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6.
"Paper Plane Solutions".

To tell you more about our company we are a 11 year old small but progressing company providing designing solutions. We have grown from a boutique consulting firm to a robust Design House focusing on user experience design, user interface design and digital marketing. Our user-centric approach delivers the highest value to the customers while keeping business objectives in sharp focus.You can also go through our website www.paperplane.net

We are looking out for a HTML-CSS Developer/Front End Developer/User

Interface Developer for our organization.Am attaching the job description below.

POITION: HTML CSS Developer (1-3 years experience)

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

You will not be expected to do any Design work or Server Side coding however experience in it will be an added advantage. Developers with 1-2 years hands-on experience working with XHTML/CSS (Div based layouts) need
to apply. The requirement for the job is very specific. Programmers and Software developers SHOULD NOT apply.

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

Role:
1) Ability to make pixel-perfect, beautiful websites and apps that mesh with back-end software and functionality
2) Absolute mastery of HTML and CSS (table-less development only – Light Clean Scalable & Semantic code)
3) Basic knowledge of JavaScript (should be able to re-use code or source new code as per the need)
4) Optimize Websites / UI across browser on different platforms
5) Familiar with W3C standards
6) Prior work experience at a web design agency or an internet company 7) Be responsible for website updates and maintenance on an ongoing basis 8) Provide a bug free and high performance experience to our clients 9) Always find the simplest and most efficient way to create a call to action 10) Improve the internal procedures to shorten the delivery processes 11) Collaborate with the designers and programmers
12) Should not hate IE6
13) Familiar with tools such as Web Developer Tool/Firebug/Page Speed 14) Should keep him/her self up to date with the latest Web Technologies and Web Standards

CMS Experience
1. Should be able to develop websites using CMS like Wordpress, Drupal or Joomla
2. Should be able to locate the right plugin/component/article for a

particular requirement
3. Ability to customize plugin/component is a definite plus
Personal Qualities
1. Candidates should be quick learners and be able to apply best practices with minimum support
2. Must be extremely attentive to detail
3. Must be able to meet tight deadlines and work in a fast-paced environment 4. Proven ability to work in fast paced environment; positive and
proactive attitude
5. Strong commitment to quality and usability
6. Superb organizational and time management skills

Skills Required :
- Javascript(self coding)
- Javascript frameworks like jquery/prototype/dojo,
- HTML5
- CSS3
- Server Side Integration
- Rails

Experience: 1 to 3 years

Interested candidates do mail me your updated c.v. along with your links to your work at this same email address. Also do pass on this message to someone else who may be interested
www.paperplane.net
7.

Designation : Architect/ Interior Designers

Company Profile: Pioneers in Indian Modular Kitchen market, providing Italy's topmost kitchen brands under one roof.

They have been bringing fine products along with service and experience of more than a decade.

The company will soon have Italy's top brands for complete furniture for your home, Including Living room, Dining room and bedroom furniture.

Location : South Bombay

Architect /Interior Designers

Job involves designing high end Italian Kitchens, as per customer requirement.

Experience in Interiors of at least 4 years is essential.

Complete knowledge of AutoCAD is required and fluency in written and spoken English is must.

Client servicing, offering / approving estimates and complete order execution on site come as a part of the job.

Salary: upto 300,000 per annum
Manager for Italian / Indian Kitchen Showrooms
Candidates should be between 35 to 45 years.
Experience in Modular kitchen of minimum 5 years is essential. (Imported Modular kitchen Preferred).
Ability to understand designs and basic knowledge of AutoCAD is essential.
Proficiency in written and spoken English required.
Excellent Marketing and Management skills form part of this profile.
Candidate should have a pleasant personality and should be able to deal with high profile customers. Hard work and honesty are the basic qualities required. Candidates should effectively manage their teams to achieve targets.
Salary: upto 600,000 per year
Please write in with your CV along with your current CTC along with your expectations to dcosta.francis@gmail.com
8.
We have an opening for a junior / mid-level furniture designer with Pantaloon Retail. The furniture category in Pantaloon caters to formats like HomeTown, Furniture Bazaar, BigBazaar and HomeTown.
We develop 50% of our merchandise locally so there is plenty of scope for ground up development.
Requirement 1
Position - Deputy Manager - Design (Category furniture)
Domain - Product Design / Furniture Design
Location - Mumbai
Qualification: Interior Designers / Architects / M.Des. grads
Experience: 2-4 years of relevant work experience in the field of furniture design / interiors / architecture
Required software experience : Rhino / Solid works, Adobe Illustrator Photoshop , AUTOCAD.
Please send in your details (resume + portfolio) to
mark.dsouza@futuregroup.in
Attachments should be less than 3MB.
9.
We are a Pune based online social gaming startup. We are looking for a comic-artist/graphic designer who can draw comical characters and

environments for our games. The need is immediate. If interested please reply to this email with some reference of your work.

One of our existing products can be found at the following link for your reference: http://mindtickle.com/thedesiquest

10.

We are looking for freelance Graphic and Exhibition designers. Looking for people with a strong ability to conceptualize and to translate concepts to imaginative visuals. Please email me on mitali@drartanddesign.com or call me at 98335 91901. A sense of humor will be an added bonus.

Managing Director

Dr.Art+Design

(+91) 98335 91901

11.

Inwindow Outdoor is an innovative outdoor advertising company specializing in providing advertisers with high profile messages in prime storefronts and malls throughout the United States. The company invented the concept in 2002 and today creates cutting edge displays incorporating unique technology and interactive components. Their client list includes brands such as HBO, HSBC, Intel, Absolut, Target, Pepsi, JetBlue and BMW. For more information, please visit www.inwindowoutdoor.com

We are currently in the process of setting up a new office in Pune and have multiple openings for C++, Java and Web programmers to join our already amazing development team. Ideal candidates will have several years hands-on experience as a programmer and consider themselves excellent at what they do. We strive to create amazing, interactive software that utilizes a multitude of interactive technologies. Our work environment is casual, exciting and at times stressful but most importantly, fun. We like to produce the best software for our industry and seek programmers who are at the top of their game, who are creative and who can write top-of-the-line software. Please see the requirements below:

Requirements:

- Passionate about building GREAT and STABLE software
- Fully Proficient in C++ (5+ years of actively programming with C++)
- Familiar with OOD principles
- Creative problem solver - out of the box thinker
- Excellent communication skills, both written and verbal
- Ability to multi-task
- Ability to work in a fast paced environment
- Team Player and ability to work well in groups
- Working knowledge of SVN
- Excellent with time management and prioritization of tasks

Experience in any of the following is a plus:

· Experience with Win32 GUI programming

· Web-application coding (perl/php/html/javascript) - any additional languages are a big plus

· Graphical Design · OpenFrameworks · Interactive camera based solutions

· Touchscreen solutions · IR experience · Firm understanding of TCP/IP/SSL and other standard networking protocols

· Image Analysis · Electrical Engineering

Please send your resume and salary requirements via e-mail to mooshir@inwindowoutdoor.com

12.

INTERACTION DESIGNER
Candidates from IIT/NID preferred.
Job location: Hyderabad
Compensation: Very competitive
Job purpose
We are seeking a talented Interaction Designer to help us define the user experience of our product and own the design of various integral features. As Interaction Designer, based in our international Hyderabad headquarters, you will be tasked with designing key features of our system. You will use your experience developing user task flows, high-level design concepts and detailed design wireframes in a fast-paced agile environment to ensure our features are both useful and easy to use. Join today and make an immediate and tangible impact on a game-changing start-up.
Responsibilities
• Create process and task flow diagrams.
• Create UI wireframes, mock-ups and prototypes to effectively communicate interaction design ideas.
• Identify possible usability issues and make constructive suggestions for improvement.
• Work with product team to define product requirements.
• Develop and communicate UI standards.
• Work with engineering and QA to ensure designs are implemented as intended.
• Prepare graphics for use in the UI.
Background & Skills
The ideal candidate has a strong understanding of user-centered design and a proven track record designing enterprise and/or complex web-based applications. You are passionate about design and technology and get along equally well with designers and developers.
• Background in human-computer interaction or related field.
• Bachelors or Masters Degree in Interaction Design or related discipline.
• Strong experience designing usable, complex web-based interfaces.
• Solid understanding of DHTML, scripting, and web technologies
• Strong, clean visual design sense.
• Excellent leadership, communication and teamwork skills.

• Proficiency in process flow diagramming (Omnigraffle or Visio) and wireframing (Omnigraffle, Visio, Fireworks, Illustrator, or Photoshop)
"Must have" skills...
• Expertise in interaction design and usability principles
• Experience creating documents to describe the UI and detailed interactions.
"Nice to have" skills...
• Experience working in a rapid development environment
• Experience with UI visual design
• Experience with User research and usability testing
• Experience with CSS
Notes
1. Expertise - advanced understanding and command, skillful.
2. Experience - understanding and proven ability to perform.
3. Competent - basic understanding and command.
4. Knowledge of - aware of the ideas and theory, not necessarily skilled in implementation.
Attitude & Traits
• Strong analytical and design skills. Detail-oriented; user-focused.
• Effective communicator and collaborator – a team player who can both champion ideas and follow direction.
• Able to thrive in a startup environment, where opportunities are many and bounds few – likes to think strategically and is good at tactical execution.
• Enjoys moving quickly, can make decisions rapidly.
Job location: Hyderabad
Compensation: Very competitive
Send resumes with portfolio/work samples to: reachabhijeet@gmail.com

13.

Head – UI (Sr.Manager / AVP / VP), details are as follows:

Location: Delhi / NCR

Job Role includes:

·Will be responsible for communicating, conceptualizing, designing, meeting guidelines and applying out of the box ideas to various software applications in an effort to maximize user experience, site/product effectiveness, consistency & branding.

·Leading multiple project teams simultaneously and ensuring that all of them make quality, timely and cost-effective delivery of projects assigned to them.Ensuring the project deliverables meet the quality and schedule commitments.

·Defining User Experience Strategies for various Internet applications, Conducting Usability testing and Accessibility compliance of the application

·Will be responsible for the complete User Experience of the product, for which she/he will have to coordinate with all the cross functional groups like product, marketing, technology etc.

· Provide expertise and support to the product and development teams during creation of User Interfaces. In addition, will drive usability evaluation efforts with the goal of analyzing and translating usability evaluation outcomes into design improvements.

· Creating work models, user profiles and usability objectives aligned with business goals for moderately complex projects.

· Implement design methodology to include; personas/archetypes, interpret user goals, workflow diagrams, mockups/storyboards, paper and interactive prototypes, design and administration of usability.

· Managing the team and projects work including work and resource allocation, mentoring and coaching, guiding in their career growth and development, reviewing the quality of deliverable and providing them directions.

Qualification & Perquisites:

Masters degree (Industrial Design/Product Design/Visual Design/ HCI/Architecture with over 5 years of experience within IT/Dotcom companies.

Should have:

·Knowledge of internet portal business and models(MUST).

· Academic or practical knowledge of user research methods, including lab-based usability studies, field studies, and usability inspections (heuristic evaluations or cognitive walkthroughs).

· Knowledge of HCI principles, UDC, Usability testing & techniques.

· Knowledge of emerging technologies and capabilities of different platforms and browsers.

· Excellent analytical ability, especially with regard to observation of user behavior.

· Team player with excellent communication skills as well as the ability to lead a team of designers.

Interested to know more details, please drop your updated profile on simi@naukri.com or reach me on 080 – 40439045.

14.

We are looking for a person who has at least 10 years of design management experience working with large-scale design projects on any of the domains preferably Automotive, Medical devices, Consumer Electronics, Home Appliances,

Industrial machinery. Must possess thorough understanding of formal design processes, interactive communications, user interface design and the commercial
aspect of a project.

Location is Gujarat
Thanks and Regards,
Priyanka Choksi
Recruitment Consultant-Engineering, Manufacturing & Infrastructure
Mobile : +91 9978908486
Direct Line : +91 079 3011 4394
15.

YUJDesigns
Partners in Design

Contract Position: Senior User Experience Designer

Job Profile

- Work independently with the client (multiple stakeholders) to diagnose business and users' needs
- Create interaction design wireframes: Provide insightful UI solutions to business challenges and design robust UI structures
- Work as a project lead and manage all activities of the project including visual design and UI development
- Work closely with the backend development team to ensure your design gets translated well as a final product
- Manage communication at all levels and project deliverables

Requirements (Must haves)

- Hands-on experience of all usability processes
- Proven ability to plan and conduct all usability activities independently
- Eye for details with strong knowledge of visual design principles
- Experience designing different types of UI (Website, GUI, Web, Mobile applications) using wireframing and prototyping tools
- Familiarity with various UI technologies
- Must possess excellent interpersonal, communication, management, negotiation and client relations skills
- 5 to 8 years of solid industry experience

Location: Pune

Compensation: No constraint for the right candidate

Design portfolio is a must; please do not apply without portfolio. Send your latest resume and portfolio to talent@yujdesigns.com

YUJ Designs 2011 Advertisement

16.

Lumium (www.Lumium.com) is looking for 2 creative directors at senior levels (10 years ++ experience) at our Ahmadabad location.Verticles: FMCG, Consumer Electronics, Medical products, Home appliances, Automotive
We are a team of 80+ employees, with 20+ industrial designers, lookingto expanding the team further. We have around 2-4 openings, and allare invited!! Please read the details about our company and the profile below,and respond quickly!!Company: LUMIUM (earlier known as IDEA (Innovative, Design,Engineering,Animation) Pvt. Ltd)
Location: Ahmedabad, India
Fields: Industrial Design
Job Functions: Design and Engineering
Job Level: Senior level Staff, Mid level staff
DESCRIPTION :
LUMIUM is destined to become one of the best "Integrated Innovation,Design,Engineering and Animation" company in the world. Backed by one of the biggest Venture Capitalist funds in the world, LUMIUM boasts of a refreshing "hierarchy free environment" and a dynamic team of highly motivated diverse group of designers, engineers and animators.
Being one of the fastest growing companies in the industry, LUMIUM has evolved a culture that encourages a very open, creative environment and is "ever evolving" in its approach to design. This allows the right balance between creative freedom and timely delivery to our customers in a "fast pacedfun environment", with an unparalleled focus on quality and innovation.
Based out of India (Ahmedabad), with a branch office in San Francisco, USA, LUMIUM offers a distinct cultural diversity, an unsaturated design market and "a huge variety of products" that need design intervention (we work on 20+ different product categories worldwide). So if you are excited byvariety of experiences and are looking at adding some real "spice" to your designs,IDEA is the right place for you!!
Creative Directors: (10++ years experience) LUMIUM is seeking exceptional, hands-on, highly motivated Industrial designers with globalexposure, to join its Ahmadabad based team exploring an unparalleled variety of projects. In this role, you will be required to interact directlywith the customers, and take the projects right from inception to completion.Responsibilities include development of design criteria based on research, design and development of finished mockups, client communication, usertesting and validation, and coordinating activities with various development partners inside/outside of LUMIUM for prototyping and short runmanufacturing.
Requirements:
- B.S. or M.S. (or equivalent) in Industrial Design with 10 years ofexperience in medical/ automotive / consumer product design
- Involved sketching and mockup making skills, with a flair for quickrepresentation of ideas
- Impressive communication skills as you would be independentlyinteractingwith the customers and product development teams.
-Demonstrate a portfolio of successful launched products

- Solid 3D surfacing skills (Rhino and Alias preferred; and working knowledge of Solid Works and Pro-E preferred)
- Expressive Graphic design skills (Photoshop, Illustrator, CorelDraw etc-Flash a plus)
- Experience and/or training in applied ergonomics/human interface design a plus
- Knowledge of product design for Global / US markets preferred
- Must be self-motivated, with strong interpersonal skills.- Able to produce results independently as well as collaboratively in a team environment.

We offer state of the art tools, a stimulating Global work environment and excellent compensation and benefits (best in class) and we are an equalopportunity employer. To know more about our location and work environment at our Ahmadabad based facility, please visitwww.Lumium.com

HOW TO APPLY:
Qualified candidates should send or e-mail their portfolio, resume, and cover letter to: sandy@lumium.com or careers@lumium.comPlease do not send original materials, as we cannot return samples.

SandySanandan SudhirVice President- DesignL U M I U MA-504, Shapath 4, Opp. Karnavati Club,S G Road, Ahmedabad - 380051Email: sandy@lumium.comMain: +91 79 4020555 (540)Fax: +91 79 40205528 Mob: +919898942020Web:www.Lumium.com

17

Philips Design, India, is looking for professional photographers in and around Delhi to work on assignments.

Photographers should have experience of working on product and food photography.

Please share your online portfolio or mail relevant examples to the following mail ID.

jissa.cj@philips.com
amritpal.singh@philips.com.

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:
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