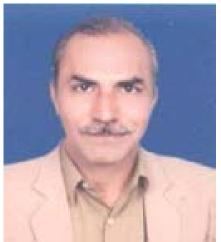# Design for All

DESIGN FÖR ALLA.SE

Chairman's Desk

Dr. Sunil Bhatia

Humans are constantly living under the various perennial webs of problems. Little is known and majorities are yet to see the light and unknown to mankind. Man tries to surpass all with his one factor that is 'collective but never ending courage'. He accepts the challenges because he is left with no other option but to accept or fear extinction. Sometimes challenge comes singularly with a dimension and in few occasions it comes in plurality with multi dimensions along with flood, tsunami, earthquake and nuclear radiation from nuclear plants. Man is constantly struggling for his survival from challenges of natural and manmade problems.   Whatever may be challenges but ultimate aim of human is to survive as long he can. Human history is complete with such mighty problems but human lives continue to exist. In few occasions, man succeeded in overcoming these hurdles and majority of the time he struggles with his all mighty forces and even loses his life. He left the legacy of courage for coming generations to follow and put forward their struggles for encountering grave problems. Grave problem gets high priorities in human life. Grave problems are

those who make the survival of man utmost difficult or carry fear of extinction. Those problems are mostly natural calamities and have power to wipe civilizations but some cases manmade like nuclear reactor leakage. Man invites problems and also guilty either by disturbing the ecological balance or his efforts to overpower the functioning of nature for benefits of mankind or it is purely human error. Man is guilty in disturbing the nature and it can be solved collectively by controlling our selfishness of not exploiting the nature for our insignificant interest. It demands collective efforts and change of our lifestyle.

Natural problems remain problem for many centuries and many generations have collectively or individually attempted but failed in finding the appropriate solutions. Time to time various solutions with tailor made design have surfaced to counter its affects but prove inadequate and not full proof. Society always desires and aims for universal full proof solution. Reason of man's failure in solving problems associated with nature is the day man was born and tug of war is still going on and his all earlier attempts stand nowhere against the mightier power of nature. Reason of his failure is man lives entire life with learning and whatever best he does with his limited capacity of knowledge, resources and difficult for him to come out from the influence of the philosophy 'Man proposes and God disposes'. He never asses his reason of miserable failure rather he believes in others and questions as they know the answer 'whatever I am attempting that is my best & sincere efforts, why successes is distant dreams?' This question is his

attempt in deleting the background of the problem and more concern for moral, ethical & social responsibilities correlating with success and failures. Lack of proper knowledge and understanding about life and problem makes him to believe there is some force that is controlling his success and failure. His philosophy of life gradually changes 'unknown force has all solutions, enjoys unlimited resources, powers and he is sole responsible for our all problems as well solutions. We move as He wishes us to move. He maps the mind of the man in such a fashion that he is bound to be fail and will create that nature and degree of problem for what he is wishing. When He wishes us to find the solution he changes our mind accordingly and keeps on guiding for our successes. 'Man always lives at His mercy.' He never allows the man to sit idle and throws him in new situations every moment. Reason is, man's mind is under His influence and gives the impression that these problems are His wishes and He is judging as well as providing opportunities as special man for better person in this earth that makes his thinking confined and never allows thinking beyond Him. It never diminishing his faith in Him and feels His presence around him. Man thinks he is in safe hand and protecting us. This complete faith in God becomes his strength. But beauty of man, he never gets disheartens inspite of series of failures and always works for improvement in his resources and knowledge. 'Problems are curriculum of life.' Ancient man was crawling with two feet, hands and lived under various problems which modern person cannot imagine. Once ancient man realized, we can be better by standing on feet instead of crawling that evolution has changed the face of mankind. Man has capability

to stand firmly, run and slowly in this process his brain developed with logic faculty what others living beings does not have. This philosophy has made man altogether a different personality. A confident, believe in himself and owner of everything in this universe. When failures keep on knocking at his door inspite of his best attempts his confidence shattered and comes under the influence 'we are nothing, problems are mightier and solutions are unknown. We are less than dust.' We continue to live with our limitations because every time new problems emerged out of blue and our limited knowledge again feel helpless in solving. Gradually his helplessness changes to passive man as he has lost faith & confidence. Hopelessness touches bottom and he leaves everything to fate & destiny. All of a sudden certain solution surfaced from unknown and it boost his confidence about faith in god and feels safe under some divine force that is the reason of his survival. Man finds living with uncertainty of surfacing of problems and their solutions. This philosophy has given another dimension to mankind but robes many things. Man lost his faith in his potentials and it makes him sublimation toward problems for which he would have found the solution .One thing he understood and learnt from his past mistakes that knowledge is real weapons. Till today knowledge is playing significant roles. 'Knowledge has overthrown our modern time dictators.'

The grandest design of ancient society functionalities was based on 'the challenge of human society is for human beings to find ways of organizing and structuring their relationships

with each other so that we are able to live together.' Collectivism was source of power. Debate, arguments were absent because new problems surfaced all of sudden and it was demanding quick actions or lose lives. Those failed did not survive for any argument and those survived they believed it was the best solution and this technique will always keep them in winning side. Everything was sudden and solutions were also at spur of moment. Ancient man strength of survival was unique and they had conquered all the problems through their unique qualities & wisdom. Modern man are blessed with better technologies, resources and knowledge and what our ancient man could not do we can dream to do so. Ancient man has given us opportunity not think for survival rather work collectively for survival along with progress. We need courage, passion, and commitment with social responsibility. When we discuss about Universal / Design For All we are propagating such philosophy. Every one wishes to enjoy as much freedom as he can but he is constantly living under the numerous fears, with limited resources & knowledge, it becomes compulsion to live collectively. The desire for freedom may well be universal, but what people mean by it is very particular. One's freedom to achieve those things that are constitutive of one's well beings and all the public policy are aiming for promoting the wellbeing freedom. Designers in ancient times were enjoying privileged class and their roles in framing the policies were great. Modern designers are less interested for social roles because of their modern education. It corrupts their minds with the feeling of professionally qualified and takes away social profile. Our traditional craftsmen or artisans were trained with traditional

manner under the direct supervision of master who made them to understand for respect of all livings and high social values. Design isn't merely craft, or even art. It's life itself, underlying everything. Design is directing the public policies and caring for wellbeing freedom of individual and collective society. In our ancient civilization a very few were teachers and one or more administrators for proper functioning of society and its progress was resting on workmanship of craftsmen & artisans. They worked with such care and keeping the respect of their master in their mind, produced the goods for benefits of state without disturbing the social fabrics. This sense of responsibility was reason that they were influencing state policy. Progress was slow but happiness was prevailing. With advent of modern technologies they lost their earlier glory and their role is confined only as supportive to commercial world. Designers are questioned by commercial world whether it's good or bad design or in other words 'is it profitable or loss making ventures.' Commercial world's basic rule is to look for short term solution for commercial gains. Long term solutions have character of social change and need cultural support for its successes and are advised by social thinkers without tinge of commercial parameters. Social responsibility is outsourced by an individual to government or institutes and they criticize for their actions but never come forward for helping hands for such activities. This criticism is another form of individual is to believe he is best but society is not caring for his ideas and he passes the judgment without caring of legal authority. Never be judgmental because we are not best to judge. What is best at present may prove obsolete in future. I endorsed the

philosophy of Europe–Design For All 'Good design enables and bad design disables'. Reason is it is free from time and commercial parameters and user oriented.

When design communities forced the policy makers to introduce legislations is effort in the direction of well beings & respect for all. The aim of policy should not push people into achieving things or reaching state that are valued by the others but to give them the opportunities to achieve what they ' have reason to' value. We should not forget the power of youth and never underestimates the role of technologies. These forces are driving issues of changes. The practices and social relation of technologies go hand with global and local capitalism. When we utter global or local forces we actually whisper 'it is satisfying according to market driven forces and it is commercially viable.' I am against this market driven concepts because man has inner strength to find solution of whatever mighty problems but our commercial world kills that solution for its own survival and never allows judging the solution with the social parameters. At social levels various solutions are exist but it never gets prominence because disapproval of commercial world 'it is not commercially viable'. On further thoughts, perhaps it makes sense that solutions are simply solution and it cannot be great or tiny but it is perfect gift for mankind.

'Man lives constantly under natural problems.' This utterance expressed the inbuilt message of knowing the problem but his inabilities to solve, helplessness for pain, sufferings for his

fellowmen those are victims and survived act as mute spectators and allow to surrender to fate & destiny. It appears as their past actions were proved infertile and solution was beyond the reach of man. His firm beliefs in his fate, destiny makes him 'it is better to move along as and when these natural calamities surfaced rather fighting means definite looser.' That losing instinct develops an escaping attitude and thinks to avoid calamities by moving to safer places. He believes he can either reduce the losses of mankind by developing warning signals before the calamities or works for rehabilitation after the devastation. Modern man is still continue to live what our ancestors used to think and whatever knowledge we have acquired in past using only for designing warning signals. We have developed many disaster programs but none is focusing how to counter attack and tackle with all mighty force rather they develop the attitude 'how to save our lives under such conditions.' It is our appeal to design communities that they should work as team with scientists, architecture, civil engineers and other associated areas like material sciences etc. to tackle such calamities and it should not repeat like in 2004 in Indonesia, India and 2011 in Japan.

Ancient history is full of valor personalities those who had sacrificed their lives for social responsibilities and they were acknowledged and respected by that society. These personalities were loaded with social responsibilities and they were aware that their sacrifice will save many lives. Their gallantries prove nothing against the mighty problems but their lives left a clear message 'legacy of social responsibility, it is

bigger than an individual life'. This simple word 'nature' is viewed as our ancestors as sign of helplessness, given us singular sophisticated word 'culture' .This is another kind of 'return-to nature'. 'Modern Culture' may be an advanced but it has robed valor persons of ancient culture who were looking for opportunities when they can sacrifice their lives for fulfilling social responsibilities. That was the reason they have solved many problems simply by their courage inspite of limited knowledge. In modern culture, man feels alone, collective efforts are missing, and has outsourced his social responsibilities. Urban culture drawback is too much interdependency with one another, if one area disturbs its affects is clearly visible on associated areas. We must work collectively to improve the bonding & social responsibility. Now it is designers turn to bond with the man and we can achieve strong bonding by adapting the concept of Universal/ Design For All for regaining our lost glory in society. A few designers say that natural calamities have such a huge power that is beyond the control of mankind. I agree with their logic, question them 'our ancestors had faced such powerful animals that could kill individually but due course of time our ancient man had developed solution to control and overpower. Can modern person not find the solution of mighty problems inspite of better resources? I am citing another example in modern time there is a tribe. They are hunting for food without any weapons. When they see a deer that entire tribal community run after and keep chasing till deer exhausts and they capture for food. It is the passion, commitment and sense of social collective responsibility that leads to solution. Our modern man

has passion but commitment is missing. If passion along with social responsibility is in man, it leads to social solution but no takers in commercial world. That solution dies naturally without any takers. We must develop a system where social evaluation should be focus and rest subsidiaries that should not that significant what in modern world it enjoys the status.

Other problems are manmade where man is guilty of inviting the natural calamities by exploiting the nature for his vested interest in such a way that ecological imbalance creates short term as well as long term problems for all living beings. We further classify the problems either it is manmade-because of ignorance or inspite of knowledge. We simply sideline natural calamities by saying it is beyond the reach of mankind. We further say 'change of life style or culture is solution; otherwise we are not well equipped to handle the wrath of nature.' Pluralities of problems are expressed by singular solution 'nature'. Man further classified his problems that some problems can be solved at individual efforts is known as personal life but certain problems need collective efforts and no individual can solve is his public life. Initially he outsourced problems those require collective efforts for solution and later on it became government and he was enjoying his personal life. Modern government slowly controlled the personal life in the name of collectivism by spreading their domain in personal life. Modern government plead with ' it is an era of global conjecture of belonging' , in which the global circulation of knowledge of humans are taking place at unbelievable manner in such a high speed and where at the same time 'local' is

identifies with pride but appears dwarf. Any local imbalance will affects globally and it is no more local but global concern and need collective efforts. **"*Our problems are man-made; therefore they may be solved by man. And man can be as big as he wants. No problem of human destiny is beyond human beings" (John F. Kennedy).***

Singularity has no role in modern world. Plurality is everywhere and gives protection to singularity. I further say there are different categories and nature of problems. One, where person wishes to do for progress of society but it has inbuilt character of generating another problems. Reason of surfacing problem is ignorance. It is not that dangerous because man intention is good and he keeps on improving his earlier efforts. Society forgives the unintentional error and it never run down the individual or institutes by stating 'it was human error' and allows learning from trial and error technique. This sense of understanding for appreciation of his works by others never allows doing those things it may harm the interest of society and never comes under the influence 'I am the creator'. These problems can be control by check & balances by society. Other problems come when we believe in our definite capabilities, confident about our actions and problems surfaced inspite of our best knowledge. It is nothing but human errors. Man was in position to avoid such situations but actions, functioning of mind fail to create proper coordination and problem surfaced and proves pathetic. I have seen many expert physicians and surgeons who have performed many surgeries in past with perfection but in

particular case they performed in irresponsible manner and patient suffers with permanent damage and never behaves as normal human in his rest of life. Doctors simply utter to cover their failing in duties 'it is 'matter of facts' that patient is suffering and I think it was the wish of almighty and I could not go against His wish.' There is sense of pride, confidence and repentance in his word consoles the attending patient because error is irreversible. *"Never let a problem become an excuse."*

Man classified the solution by saying 'matter of facts' and 'matter of concern'. Matter of facts is not purely nature related but partially man made. 'Matter of concern' is purely natural and it embraces morals, ethics and gathers various practices. It has to be liked, cared in every way. 'Matter of facts' comes to existence, when we delete the background that contributes to the impression that facts for themselves and they are indispensable. It is result of 'God's eye view'. Irony of the society is that all types of solutions should qualify the criteria of our commercial world. It performs in that is highly insecure environments and it grows under the fear of losses. That fear makes judgment bias and what may be benefited in future rejected by commercial world and promotes those solutions that have commercial viability and value. Evaluations of solutions according to social parameters are none. It has tilted our society more toward commercial and none toward social criteria. This is the reason ,a huge imbalance among men are existing and some are capable but proved incapable by commercial parameters and those who knows the art of

proving capable inspite of incapable are enjoying at helm of affairs. Whatever may be the reason humans are placed at the center of economic and social processes. In hierarchy, a few enjoys more freedom and majorities are deprived. A few are capable and majority of the class are manipulators and twist freedom of choices in their favor. What is freedom of choice ?If compare a child who is starving because he is not resourceful and other hand a monk is starving inspite of enough available resources, monk is capable but renouncing, another is incapable and struggling hard to have it. There are two types of poverty, one where person is capable but by choice he wishes to remain poor and renouncing the commercial world, another is where person struggles hard to be rich but compel to live in poverty. This stage is more painful when you are incapable but wishes to enjoy the freedom. Modern civilization is suffering with these diseases. Man can prove his worth and solutions are within him but out of habit he looks toward others with merciful eyes. He forgets that modern civilization and its era is institutions based and various experts who are at helm of affairs have vast knowledge but nowhere wisdom is reflected in their actions for solutions. An individual is indifferent toward the problems because he has outsourced his social responsibilities, even their wisdom and thought process. *"Have you got a problem? Do what you can where you are with what you've got." Theodore Roosevelt*

Europe has unique character of as a union where every state has flexed their muscles in past to be world leader and living with extremely difficult ambitions to rule the world. Rome has

history, Greece where Alexander tried his level best, Germany was responsible of world war, Portugal, and Spain flexed their muscles to be ruler of the world. History is complete with such act in Europe. This is the reason even today every state is virtually under the threat of World War and they fear it should not trigger third time. To counter, each European state has come together to form a union. It is the platform where every member nation will share their intellectual property as well as commercial facility for collective progress. They feel mutual progress will not create imbalance and it will not trigger the idea of war with another nations. They have suffered a lot in war just to prove others their supremacy and result was Europe has majority of war disables.

Europe has glorified history when individual or states have contributed their creativities and innovations that have benefited the mankind and changed the face of human. But as a European union they are unable to progress with that pace what they have capacity as an individual state. Reason is an individual country has own pride and at what point this pride will trigger the hibernated thought to rule the world and will eventually lead to inevitable war. Modern history has witnessed sufferings of humanities, holocaust, Atomic bombing at Hiroshima and still reeling under its long adverse effects. At this juncture no country can afford war. It is compulsion for everyone to move as a union along with every other states of union at the cost of fast pace progress. Let it be slow progress but socially relevant. Progress should benefit all. Sharing of social responsibilities is most important. This has made them to

use the European market for manufacturing and selling their products and services. Even they have introduced the common currency EURO. In social responsibilities they have their own rules like Disabilities acts, Europe-Design For All etc. They believe using the concepts of others countries may interfere in their usual thoughts and it might derail their development process and lead to war path. That is the reason Europe has own terminology that is DESIGN FOR ALL and USA has more popular word Universal Design. United Kingdom is under its past glory and introduced the concept of inclusive and Europe has adopted it with little modifications and coined the Word 'Design For All'. To avoid any interference in their affairs they are working as close knit family and in special cases allowing minimum interference. Rest of the world feels difficulties in distinguishing between universal/ Design for All and with ease they interchange as per their conveniences. Their minds clearly associate and visualize with INCLUSIVE or BARRIER FREE or ACCESSBLITY terminology and their imagination works perfect to their expectations. An ordinary citizen feels little apprehension in understanding Universal/ Design For All. Europe never expresses any disrespect rather feel comfortable with other coined word by different countries and they believe others are somewhere progressing our own philosophy. Collectively we can achieve our social movement. "*No problem can stand the assault of sustained thinking.*" Voltaire

Europe has established distinct modern character and rest of the world admire their achievements. Modern Europe is no more under the influence of Roman, Greece mythology &

philosophy. Their architecture is no more an Arch and heavy & rounded Norman arch but buildings are designed with modern concepts and it has functional value rather than decorative concepts. Each building has modern concept of accessibility for all and they have simple design by using three concept of design of slabs, column & beams .Architect of people are important part of their history. It is the enduring form of their public life; it is the index of the state of knowledge and social progress. If we look at Barcelona, it is modern city of Spain and all prominent architects of the Europe are showcasing their works in this city. Showcasing their work in this city for them is sense of pride

European admires creativity, innovation and allows everyone to participate for progress of society. Even Cobbler can dream to be professor and history is they were decorated with prestigious Noble prize. In Asia, caste system is so strong that birth in specific caste becomes his biggest curse and what he is capable to give to society they reject and even kill the creativity. We live with close prejudice mind and traditions are above than creativity, innovation. One day I was passing in Barcelona and I noticed very unusual crowd that is rare in European city and I asked the passerby 'Why this crowd and standing in a queue?' He answered it is time of opening of museum of Picasso painting. I was shocked to hear. In our country only worship place attracts unimaginable crowd. Anyone can guess without knowing what for there is crowd, his answer will be 'There may be some worship place or gambling is going or they are fighting out of fun of no reason, it is their

time pass. There is sea difference in attitude toward life. Europe philosophy is collectively we can progress .If anyone is left out in the development may invite war. Majority of Asian are busy in achieving their own virtual goals of pleasing their gods and never give any attentions to their struggle of mankind. They will recipients throughout their lives. Logical conclusion of developed states is 'how long anybody will take care for their problems. They should solve their own problems' and it will engulf imbalance between developed and undeveloped. Knowledge & technologies are easily access and widespread for benefits of the society, we need passion, social responsibility and commitment from individual for solving the problem.

Europe has realized their earlier mistakes of ruling the world with weapons and they are rectifying mistakes by moving aggressively in the direction of welfare of mankind. They have become so sensitive that they have extreme care feelings for all livings. In this direction, European Commission's Joint Research Centre (JRC) and European Space Agency are working for effective organization of humanitarian operations when any major disaster strikes in remotest parts of the world. That will helping in assessing in population density and its losses. The aim is to give early warning also for attack of such calamities. It will available globally. One of the major problems in disaster-struck areas in less developed countries is the lack of relevant and up to date pre-disaster information that can help to quickly locate and assess the type and extent of damage, especially in populated places. The GHSL will help to

focus damage analysis very quickly over populated places, leading to improvements in emergency rescue and humanitarian relief operations. All the crisis management cycle (including damage assessment, recovery, as well as reconstruction and planning) should benefit from an improved and globally-consistent description of human settlements. This is good collective beginning and has high social relevance. I am concluding with the statement of our friend, philosopher from Japan Mr. Satoshi Nakagwa of Tripod wrote to me after recent catastrophe "I've been researching about Expectology for years. Future is always of uncertainty; the fear is caused when we start to be conscious of the future. We are starting to react more sensitively once we start to fear." We do need to learn from Japan and move to design and preparedness. We should change our centuries old mind set & attitude of outsourcing the social responsibilities to others. We should work collectively what anyone can make whatever small contribution will ultimately will make never ending caravan of extraordinary.

'Just achieving the ordinary can be extra ordinary.'

With warmest regards

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Forthcoming issues:

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
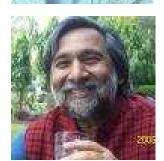
May 2011 Vol-6, No-5

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

July 2011, Vol-6, No-7

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

August 2011, Vol-6, No-8

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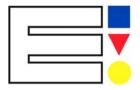
 Vice Chairman

Content of March 2011 Vol-6, No-3

Other regular features

EIDD DESIGN FOR ALL EUROPE

ENHANCING THE QUALITY OF LIFE THROUGH DESIGN FOR ALL

Finn Petrén, President,

EIDD Design for All Europe

Finn Petrén has a M.A. in sociology and philosophy from the University of Stockholm 1971. For almost three decades, 1977-2004, he worked for the Nordic Council of Ministers, the governmental cooperation between Denmark, Finland, Iceland, Norway and Sweden. He was the Managing Director of the Nordic Cooperation on Disability 1980-2004 and Secretary General for the Nordic Council on Disability Policy 1997-2004. He started and developed both these and other Nordic bodies such as the Nordic Staff Training Centre for Deafblind Services, the Nordic Forum for Telecommunication and Disability and the Nordic Development Centre for Assistive Technology.

On the European level he has been a member of several expert groups under the European Commission 1985-2004, including the European Experts Group on Accessibility in 2004. He is also a founder member of the ECA network (European Concept for Accessibility). On the international level he had a major role in the work leading up to the UN Standard Rules on the Equalization of Opportunities for Persons with Disabilities, 1993.

Being one of the leaders in the development of the Design for All concept since the early 1990s he became a member of the EIDD Design for All Europe Board of Directors in 2001, Vice-President in 2003 and President in 2007. He is also a founder member of the Swedish member organisation EIDD Sweden, Vice-President since its start in 1996 and President since 2004. www.designforalleurope.org.

Since 2005 Finn Petrén has been running his own consultancy Form&Funktion working as an international consultant, lecturer and keynote speaker on sustainable planning, architecture and design.

Guest Editor:

Finn Petrén
President, EIDD Design for All Europe

A 21st century design challenge

The Guest Editorship of this March 2011 issue of the Newsletter of Design for All Institute of India gives me a fine opportunity to introduce recent activities within some of EIDD Design for All Europe's more than 30 member organisations in 23 countries. Eight cases will be presented showing a variety of activities in different parts of Europe. This time the examples come from Poland, Estonia, Latvia, Serbia, Slovakia, Portugal, Germany and Italy. With two more future special issues of this Newsletter it would be possible to highlight another sixteen member countries.

Before introducing the EIDD member entries for this issue I would like to share some reflections on the Design for All concepts with all you readers. One of my hypothesises is that present design thinking and most of today's design practices lack a crucial dimension, one that we like to describe as the

necessary paradigm shift moving from "the average person" to the human diversity of the real world as the basis for all planning decisions and designs of built environments, infrastructures, products and services. The prime mover for such a paradigm shift is EIDD Design for All Europe.

EIDD Design for All Europe

"Design for All is design for human diversity, social inclusion and equality." (The EIDD Stockholm Declaration, ©EIDD Design for All Europe, 2004)

EIDD Design for All Europe is the joint European platform for social planners, architects, designers and others who believe in the potentials of their professions to play a vital role in the necessary transformation of our societies into more innovative, cohesive and sustainable ones. With member organisations in 23 European countries and with a concept that is attracting increasingly growing interest around the world, EIDD Design for All Europe is dedicated to change global mindsets by exploring and demonstrating how design can improve life for everyone.

EIDD is inspired by a vision of a society where all people, regardless of age, gender, functional ability and ethnic or cultural origin, have equal opportunities to use, experience and enjoy all features of the built environment, services and everyday objects. To meet the goal set in its vision, EIDD's mission is to ensure that in Europe, by 2020, social inclusion and cohesion are the basis for political and corporate decision-

making on all levels and are achieved by applying the Design for All approach and methodology.

How realistic then is this scenario? I have been told by intelligent people, social thinkers and politicians among them, that we are aiming high, that our declared mission is heroic or even utopian. I don't agree. What we can imagine and perceive we can also achieve. Not at once but step by step, provided that the vision stays clear. To EIDD Design for All Europe the Design for All vision and methodology is one of the most powerful tools in the struggle for a better world for humanity. With such a tool in our hands it is easy to stay motivated. Nothing very heroic about that!

EIDD's vision and mission have a clear focus on decision-making. Without political and corporate insight and commitment only marginal results will be achieved. Our challenge is to produce and demonstrate by concrete action convincing arguments for the necessity to adopt the Design for All approach and to facilitate by sound decisions its broadest possible practice.

A parallel focus lies on the design community. There are so many professional challenges and opportunities involved in the Design for All concept that can't wait for political and corporate breakthroughs. So with all efforts to communicate our message to the European Commission, governments and the business society we also have to produce and demonstrate good examples on what the Design for All approach means in

practice and what can be achieved by using it. A couple of such examples will be presented in this issue of the Design for All Institute of India Newsletter.

A third focus relates to academia and the education of the next generation's design professionals. The complexity of the challenges facing the world means extraordinary opportunities for design thinking and professional designers. Designers do have a responsibility to try to make a difference in the organisations where they work with sight set on making the world a bit better. This is the message that we want to convey to schools. We are therefore very pleased with the unique channel created through our collaboration agreement with CUMULUS, the International Association of Universities and Colleges of Art, Design and Media. Equally important is the education of the decision-makers of tomorrow. We are therefore also pleased with the increasing interest shown to us from business schools around Europe.

Design for All: a bigger picture

Going back to the title of this editorial, "A 21st century design challenge", and the role of design in society I would like to expand a bit on challenges and opportunities.

We are all aware of the new mega challenges that characterises the 21st century. It's not only about global heating and the absolute need for reducing carbon emissions, it's also about pressing social challenges such as radical

demographical changes and the evolving human diversity. These challenges are universal by their nature, but the socio-political solutions must be local. They will also press for new kind of demands on innovation.

"Social innovation" has become one of the new buzzwords within the design community and academia. "Design thinking" is another and "social sustainability" a third. So far I perceive a certain lack of substance and context when it comes to translating the words into practice, but change is underway.

Last year in June I was invited by the Singapore government to speak at the prestigious World Cities Summit. I was the only speaker at this mega event talking about the social dimension of sustainability in the context of developing "world class city environments". All the other speakers were more or less "green". This only goes to say that the challenges ahead are manifest when it comes to introducing the Design for All paradigm as a basis for all city planning and development around the globe. But the fact that I was invited as a Design for All thinker and practitioner was still encouraging. While having me there the organisers also asked me to perform a workshop for forty young architects who were employed or about to be employed by the Singapore Building and Construction Authority. Even more encouraging!

To "social innovation" and "design thinking" context is crucial, so are the practical links to society and social needs. One missing link is Design for All, seen as a new paradigm for

decision-making and for all kinds of design practices. Neglecting this proposition and unique opportunity to gain new relevance and significance would be a serious mistake on the design community's part. The same goes with the decision-makers within politics, administrations and the business community. Design for All pays back. Design for All aims at and leads to social cohesion and sustainability. Design for All is social innovation put in practice. The world simply can not afford not to adopt this approach. But it is still up to us to prove our case.

Social innovation and sustainable social solutions for today's complex world can not be delivered by experts in administrations and companies behind closed doors. Nor can they be produced through regulations and standards only. What it also trakes is a shift in mindsets and a higher degree of empathy, understanding the nature of the challenges. By their very nature they involve a wide plethora of actors and stakeholders. Innovation, therefore, has to be more inclusive, co-creative, open and democratic. This will have a profound effect on design.

While industrial design and engineering was a product of the industrial age, social design and innovation will evolve to match a new socio-ecological age and demand a different mindset and different approaches and methods. A more widespread power and more creativity and innovation throughout the system, enabled also by the new digital and social technologies, mean that old hierarchies will give way to

more collaborative, connected and bottom up structures, and to truly inclusive design processes. The Design for All methodology fits nicely into this picture.

The last decennies of the 20th century were obsessed with the business of design, but given the challenges of the 21st century more attention must now be given to the culture of design and design thinking. Design for All, that is design for human diversity, social inclusion and equality, is an indispensable part of this bigger picture.

The discipline of design has always been people centric, looking at the world through the lens of people rather than the technology, and again this is a mindset that agrees with today's major challenges. People lead, technology enables. Designers are also trained in facilitating and integrating, which are important skills in an era of co-creative, multi-disciplinary and multi-stakeholder innovation processes. And just as such processes need facilitators and mediators they also need the practical design skills in making different options tangible for all the participating stakeholders. Making the intangible tangible is a powerful strategic tool, also when adressing social challenges.

Again: With an internalised Design for All approach the design disciplines will gain increased relevance and a new significance in the years to come. This message needs also to be conveyed to politicians, administrations, businesses, and educators all over the world.

Design for All challenges the education system

I have already mentioned the collaboration agreement signed by EIDD Design for All Europe and CUMULUS, the International Association of Universities and Colleges of Art, Design and Media. The agreement is still in an early stage and remains to be filled with content. But I think both parties are very happy with the prospects. One organisation gains a major channel to schools all over the world and the other gets access to cutting edge knowledge, competence and practical experience in Design for All. A perfect win-win situation.

It has been said by many, Victor Hugo maybe being the first, that there is nothing as powerful as an idea whose time has come. I am optimistic, I beleive that the broad breakthrough for the Design for All approach and methodology is underway.

To business the Design for All approach widens the scope of social responsibility from "doing good" to a win-win situation by expanding the regular customer base for goods and services. For society the profitability is even bigger by doing it right from the beginning when planning and designing physical environments and public services in accordance with real people's needs and aspirations.

Will design education and designers of tomorrow be up to the challenge? Who will take the lead, design schools or business schools, designers or decision-makers? Hopefully the challenge will be addressed from both sides rather simultaneously.

Hopefully, since excellence in terms of results depends on the productive meeting between informed decision-makers and aware designers, on the design brief itself.

Design for All: a statement (summary)

The paradigm shift initiated by Design for All thinkers and practitioners relates to the basic question: For whom do we plan our societies and for whom do we design? For an "average person" or with the precious and evolving human diversity in mind?

Design for All is design for human diversity, social inclusion and equality (The EIDD Stockholm Declaration, ©EIDD Design for All Europe, 2004)

Design for All is process, not a standard. It's a verb, not a noun. Design for All is not directly related to building regulations and product standards. Compliance is mandatory but doesn't need designers. Design for All goes beyond compliance.

Design for All is a creative and collaborative process departing from any given standard and aiming at solutions with qualities that cannot be obtained through legislation and engineering only.

Design for All is about doing it right from the beginning by using more relevant parameters in decision-making processes.

The design brief is a key. It is in the meeting between well informed decision-makers and well prepared design talents that the best designs are being created by a process that engage all stakeholders.

Eight articles from members of EIDD Design for All Europe

When I accepted the kind offer from Dr. Sunil Bhatia to be the guest editor for this issue of his Newsletter I knew that collecting a couple of articles from EIDD Design for All Europe's many member organisations would be a pleasant task. It was. The first eight organisations I asked said yes immediately. Which only goes to say that it wouldn't be too difficult to do a follow-up with a new selection of organisations.

This issue of the Newsletter of Design for All Institute of India features:

The Silesian Castle of Art and Enterprise in Cieszyn, Poland: *Inauguration of the Michal Ozmin Design for All Archive and Research Centre (Lubomira Trojan and Pete Kercher)*

The Estonian Association of Designers: *Cities for All – Tallinn for All (Ilona Gurjanova)*

Design Information Centre, Latvia: *Design.Future 2011 announces call for young designers (Daina Vitolina)*

Inclusive Society Development Center, Serbia: *The Mobile Inclusive Museum (Aleksandar Bogdanovic)*

The Centre for Design for All at the Faculty of Architecture, Slovak University of Technology in Bratislava, Slovakia: *Tourism for All – Projects (Maria Samova and Lea Rollova)*

Fundacao LIGA, Portugal: *Design and Accessibility (Margarida Fragoso)*

EDAD - European Institute for Design for All in Germany: *Germany's small and medium-sized enterprises go for Design for All (Beate Schlink and Peter Neumann)*

Design for All Italia: *An Italian experience: the DfA Quality Marks (Daniela Gilardelli, Luigi Bandini Buti and Avril Accolla)*

I look forward to facilitating at a later stage further inputs to this newsletter from the member organisations of EIDD Design for All Europe. In the meantime you can find them all on our website www.designforalleurope.org.

Finn Petrén
President, EIDD Design for All Europe

"Good design enables, bad design disables." (Paul Hogan, founder of EIDD, 1993)

Lubomira Trojan - *culture anthropologist, since e few years working for Zamek Cieszyn - the regional design centre in Poland. Coordinator of Michal Ozmin Design for All Archive and Research Centre and the Design Department in Zamek Cieszyn.*
www.zamekcieszyn.pl

Pete Kercher is the Ambassador of EIDD Design for All Europe

Inauguration of the Michal Ozmin Design for All Archive and Research Centre

Lubomira Trojan and Pete Kercher

There were smiles and congratulations on all sides on Saturday 4 December, when EIDD Design for All Europe inaugurated the Michal Ozmin Design for All Archive and Research Centre, hosted in the Silesian Castle of Art and Enterprise in Cieszyn, right on Poland's southern border with the Czech Republic and only a few kilometres away from Slovakia.

But the biggest smile was on the face of the guest of honour: Michal Ozmin is a very determined man, so determined that not even his terminal cancer would stop him from making the long journey from Warsaw to be there with his friends and colleagues at the inauguration of the Centre that now proudly bears his name.

Not content just to cut the ceremonial ribbon, Michal also made the longest speech of the event, carefully detailing his vision of the structure to be developed for the Archive and Research Centre.

Before Michal took the floor, Ewa Golebiowska, Director of the Silesian Castle of Art and Enterprise in Cieszyn, launched the proceedings with short introduction; Pete Kercher, EIDD Ambassador, gave a brief historical perspective of the development of EIDD and of Design for All; EIDD President Finn

Petrén spoke some warm words about the wonderful experience of working closely with Michal over the last eight years, calling the inauguration a "moment of glory", and David Roberts, one of Michal's very first students of design in Dublin and now an eminent lecturer himself, described Michal in another role: that of the man whose impact on the scene of design education in Ireland has been that of a veritable giant.

Finn Petrén, Michal Ozmin, EIDD Vice-President Finance, and Pete Kercher

The Centre will benefit from the advice of a Think Tank, to be chaired by Pete Kercher, while its administration will be in the capable hands of Lubomira Trojan.

About the Castle

The small town of Cieszyn, in the very south of Poland, directly on the border with the Czech Republic and also very close to Slovakia, is home to the Zamek Cieszyn, the country's only regional design centre. The institution operates on the cusp between business and culture, promoting design in various areas of human activity, from entrepreneurship to the public

sector and promoting design as a factor contributing to the growth of businesses and of the region, putting great store by activities in public space and the social role of design.

Joining EIDD Design for All Europe was a natural consequence of our activities and our chosen priorities. Pete Kercher, the EIDD ambassador, and Professor Michał Ozmin – an outstanding Polish-Irish architect and designer who established design education in Ireland and was an active member of EIDD, serving on its Executive Committee for eight years – became regular visitors to the Zamek, educating Polish designers, entrepreneurs and local government officers in DfA (Design for All). They also ran practical workshops, containing elements of accessibility audits. The Zamek's activities, its central-European location, proximity to the Czech and Slovakian borders, accessibility and facilities resulted in the EIDD Board of Directors deciding to set up the EIDD Archive and Research Centre here, in Cieszyn. This was discussed and approved by members at the 33rd meeting of the Board which took place in Riga, Latvia, on 9 October 2010. It was suggested that the Centre be named the Michal Ozmin Design for All Archive and Research Centre, to honour a man who was dying of cancer.

What is the Centre?

As the name implies, the Michal Ozmin Design for All Archive and Research Centre comprises two elements. The first is an archive, whose aim is to collect and collate an extensive

collection of material, both historical and current, to constitute the essential central knowledge resource that has always been sorely missing in our efforts. The second is a functioning research centre, whose purpose is to make the archive material available for research students wishing to prepare PhD theses and/or develop on particular aspects of Design for All.

The Centre is ideally located for this purpose: in addition to the space necessary for the archives and for scholars to conduct their research, its host structure in Cieszyn has a small guesthouse available, where scholars can be hosted at a very modest cost. While the town of Cieszyn is located astride the ancient Amber Road, in a focal point of gravity in Central Europe, it is quiet enough to encourage study without too many distractions. The town council has adopted the Design for All approach to achieve accessibility in the urban environment as one of its main priorities.

The EIDD Archive currently houses publications focused on DfA and EIDD publications and materials donated by Pete Kercher and other members. We have begun the lengthy process of cataloguing the printed materials in the archive, and it's our long-term plan to digitise them.

The Archive will establish the academic basis for discussion about DfA, while the Centre will conduct research and also popularise the idea of adapting the human environment to people's wide-ranging needs and make the collection in the library available for study. We also plan to organise thematic

seminars and conferences, as well as workshops aimed at equipping people with the skills needed to carry out access audits. At the moment, we are the only centre of research into Design for All in Poland.

We hope to take part in international collaborations, both with members of EIDD and with all organisations involved with DfA, with the aim of identifying and sharing examples of best practice and experience. We are working on creating a website and we would like to consolidate and grow the archive, encourage people to create new publications and conduct new research (including MA and PhD dissertations), create catalogues and exhibitions of accessible-to-all products.

How can you help?

By contributing material for the archive: please add the Centre to your mailing list for hardcopy books, publications, newsletters, magazines, journals, exhibition catalogues and any other material that can help scholars in their study of the many different facets and applications of Design for All, as well as background material about design in general. The archive is multilingual, already containing material in more than 20 European languages and three alphabets contributed by its founders. We practise cultural diversity.

In the near future, the Centre will also start developing a web resource to store virtual archives. Once this has been established, we shall be inviting all members of EIDD to

contribute their virtual archives, in whichever language they use, and to copy their virtual communications to the new database.

The postal address for your hardcopy material is:
Michal Ozmin Design for All Archive and Research Centre, c/o Silesian Castle of Art and Enterprise
Zamkowa 3 a, b, c
43-400 Cieszyn, Poland

Lubomira Trojan - culture anthropologist

Pete Kercher is the Ambassador of EIDD Design for All Europe

Ilona Gurjanova
President The Estonian Association of Designers
Estonian Association of Designers, chair
BEDA, Board member
EIDD Design For All Europe, member of board of directors
Education: Estonian Academy of Arts, design 1985
Communication designer and managing director in her own company: [LeArt] Design Management Ltd
Estonian representative in international design organisations ICSID, BEDA, EIDD. Representative of the European Design Management Award in Estonia. Partner of EU project European Innovation Festival IF... Lectures and articles about Estonian design, Estonian design policy, design management.
Main design management and corporate identity projects:
Fashion Fair, Food Fair, several music festivals (Rock Summer)
Gateway-Estonia - package of CD, catalogue and video introducing Estonia and its export potential
Kotka Shipyard (design management), Finland
Kotka Energy (design management), Finland
Design Museum Helsinki, Finland
Castelo Golf Real Estate, Portugal
Estonian Design in Focus - brand for launching Estonian design internationally
Shopping in Tallinn – booklet for tourists
Design and layout for several books
LeArt Collection – surface design on tiles - cooperation with Savcor Ltd, Finland
Insomnia - collection of bed-linen sets (Sheep Counter and Trips-Traps-Trull) in cooperation with Wendre Ltd
Identity of Estonian House (Eesti Maja) in Helsinki
Work:
2010 Tartu University, Pärnu College, lecturer
2004 Project Manager / Design Information Centre-Ministry of Economy and Communication
1994 - enterpreneur, LeArt [Design Management]

1993-1994 designer at Altosaar ja Tiik Ltd
1993 designer at Makarov Muusik Management
1987-1993 designer at advertising company Inorek
1978-1991 designer at town and countryside planning institutes
1976-1978 head of office – Ministry of Social Affairs
Main Curator Projects:
2000 "Estonian Design in Focus" Design Museum, Helsinki Museum of Applied Art and Design, Tallinn
2004 "Light. Things", Berlin, Estonian Embassy
2004 "DesignMai Berlin"
2004 "Light. Things" Design Forum Finland, Helsinki; Tallinn
2000-2008 St-Etienne International Design Biennial, France; Tallinn
2005 "Redesign Europe", Berlin, Communication Museum
2004-2006 Finnish/Estonian furniture cooperation project 10D competition and exhibitions in Pärnu, Tallinn, Turku, Design Forum Helsinki
2006 trademark "e-design", launching Estonian design in France;
2007 Collapsibles competition, initiator, curator
2006 Estonian Design Award Bruno initiator
2006- design festival DesignNight in Tallinn, initiator and main organiser
2004-2010 curator of Estonian design collection exhibiting on international fairs Maison & Objet, now! Paris; 100% Design, London; Ambiente, Frankfurt
2010 founder of trademark design_estonia
2010 founder of Estonian Design House in Tallinn
2010 initiator of Cities For All-Tallinn For All project
Judge:
Lithuanian Design Awards
Estonian Best Design, Architecture and Interior Design for magazine RUUM; Estonian Design Award "Bruno"
EULDA - European Best Logo
Estonian Republic 90th anniversary
Tallinn Culture Capital 2011, souvenir competition
BIO (Biennale of Industrial Design, Slovenia)

Cities For All – Tallinn For All

Ilona Gurjanova

The Estonian Association of Designers, a member of EIDD – Design for All Europe, has launched a project **Cities For All – Tallinn For All**, in the framework of Tallinn European Capital of Culture 2011, introducing the megatrends of this century that should be known by all designers, architects, producers and public service employees, as well as service designers. The purpose is to make the city easily accessible and comfortable to use for all age groups, nations, mothers with small children and persons with special needs by means of social involvement. The challenges arise from the needs of users in the process of creating new products and services, where problems are turned into new possibilities and profitable innovations.

As society has developed, changes have always been driven by technologies and the market, relying to a great extant on products, means of production and the attractiveness of brands. Users, as people of different kinds who have different needs, have started to play an increasingly important role in this process lately. The era of social innovation and design has dawned. In addition to globalisation, digitalisation, changing values, economic growth and the dematerialisation of industry, the megatrends of this century include demographic changes, as our society is gradually ageing. It has been estimated that there will be approximately 113.5 million people of more than 65 years of age living in the European Union by the year 2025.

If we keep putting off thinking about our days of retirement, about how to continue our lives in future or about the lives of our loved ones after they have broken some bones or become paralysed, of we do not think about it, then when will we ever start to think about it? The elderly and disabled people are also very keen to travel, for example: the prolongation of life expectancy increases the number of retired travellers dramatically.

Tourism is one of the leading global industries, with a significant rate of employment. There is ruthless competition going on between tourism destinations, as the industry is constantly trying to find new ways to draw travellers towards different countries with various attractions such as history, entertainment or comfort of travelling. What makes travelling comfortable is good design of products and services: flawless information systems, carefully planned and communicated traffic systems, easy-to-use ticket vending terminals, accessibility of transport and buildings to persons with disabilities, hotels that consider the wishes of their guests, free WiFi, considering the needs of children and older people and so on.

Our initiative aims to improve the quality of everyday life for local people as well as tourists. With the help of students from different countries, specialists, interest groups of persons with disabilities and others, a dozen new products and services are about to be created during the course of a year. These solutions will concentrate on accessibility and they will be

introduced at the Innovation Festival IF, to be held in Tallinn in September 2011, in Finland (at Helsinki World Design Capital 2012) and in France (Cité du Design St Etienne).

The pioneers of Design For All are busy taking part in the seminars, conferences and workshops. Of special interest will be the results of a design competition under the Cities For All - Tallinn for All banner, where a set of ten challenges, from better street mapping and signage to sidewalk improvements and information technology solutions for the disabled, are tackled by up-and-coming designers mentored by leading lights in the design world.

Finn Petrén (Sweden), the President of EIDD Design For All Europe and Ambassador Pete Kercher (Italy) try to find the answer to the question 'Why Design for All?'. Francesc Aragall (Design for All Foundation, Spain) talks about a city without barriers and explains that the success that Barcelona has in the tourism sector is not only due to its old town; working in co-operation with Kalle Pabut (Estonia) and a group of international students, he will map the accessibility of the city; the Royal College of Art's Julia Cassim (UK) provides examples of service design and talks about the difficulties associated with finding the right way in a strange environment and is slated to work with Kristjan Mändmaa and Norman Orro (Estonia) on creating a consistent graphics and signage system for Tallinn—which, if you're a driver in the capital or are trying to figure out the trams, will be a solid improvement! Italian designer Avril Accolla (Vice-President of EIDD Design for All

Europe) tells what to regard as important when looking at products and packaging in order to make them useful for left-handed and disabled people. Villu Urban's presentations are based on examples of accessible Estonia.

The inclusive design platform of Design For All, which is gaining more and more supporters from around the world, gives Tallinn, the European Capital of Culture 2011, a chance to modernise and become friendlier towards people and open to all.

Ilona Gurjanova
PresidentThe Estonian Association of Designers

Daina Vitolina *has earned an education as a Graphic Designer at the Art Academy of Latvia- Department of Visual Communication, enhanced her knowledge in international management courses at WIFI - the Austrian Institute for Economic Promotion, and studied cultural management at the Marcel Hicter Foundation. She has been an active professional in cultural management since 1996. Daina's noteworthy projects in strategic development and oversight include: The Latvian Programme at the Smithsonian Folklife Festival (1996-1998), USA; founding consultant (planning, strategic development) of the Latvian magazine Design Studio. Since 1999, she has worked at the design agency Pieci Ezeri and has contributed to several key projects, among them – the Latvian pavilion at EXPO 2000 in Hannover and the Latvian exposition at the Venice Architectural Biennale (2004). Together with other design advocates, Daina founded the Design Information Centre, which will be hosting the 7th international festival "DesignFuture" in 2011. Within the last year she has implemented a significant project in the realm of cultural*

tourism development – the concept for the retail gift/souvenir collections at the Latvian National Museum of Art. Since 2010 Daina is a member of Riga European Culture Capital 2014 Monitoring Board, where she represents the nongovernmental sector of the cultural realm. She is also an expert for the State Culture Capital Foundation of Latvia and BEDA (The Bureau of European Design Associations) Board member 2010-2012.

Design.Future 2011 announces call for young designers

This October, Riga (Latvia) will become a design city, since a festival Design.Future 2011 will take place here for the seventh consecutive year. This year is remarkable for two significant events – the Baltic Nordic Design Week and the 3rd Riga International Young Designers Biennale, whose motto is Design for All and Everyone. The festival's organisers – the Design Information Centre – welcome international applications from design schools and individuals. Don`t miss the deadline – April 25, 2011!

Within the framework of **Design.Future 2011,** due to be held in October this year, the city of Riga will become a design space: exhibitions, seminars, conferences and workshops will take place and Design Days will be organised in shops, design and architecture offices and educational institutions. The 3rd Riga International Young Designers Biennale will be held at the Museum of Applied Arts and Design. On October 1st , we shall be celebrating the European Design Day.

"**Design.Future** has become a significant event in cultural life for both Riga and Latvia as a whole. Our objective is to

facilitate and popularise design, as well as to enhance the inclusion of designers in processes of European and world design life. Through the festival's seven years of history, we can follow the emergence of a new and strong generation of Latvian designers who enter the design world ambitiously". This is how the development of **Design.Future** is described by Inese Petersone, the festival's curator.

The goal of the Design Information Centre is to shape Riga into a design centre of the Baltic region and explain the importance of design in our everyday life to the general public. In order to achieve this goal, an aggregate of events is organised in national cultural life, thus activating and developing quality design life in Latvia. The design festival **Design.Future** is one of these events, whose programme provides an opportunity to become acquainted with the best achievements of the world of design. Exhibitions, seminars and conferences are the forum for hearing opinions of world-known design specialists, for seeing achievements of Latvian design and for understanding development trends in the design world.

Design has no boundaries. It serves people – their social integration, equality, opportunity to participate. Good design – an adequate environment, everyday objects, services, accessibility of culture and information – everything that is meant and created by and for human beings. It should be accessible, convenient and easy to understand for every member of the society. A unified, innovative approach and creative solution of ethical issues is equally important for

designers and politicians, architects and businessmen, civil servants and engineers. Design is a tool to give our living space more quality.

The aim of this year's Riga International Young Designers Biennale is to encourage the prospective members of the creative industry to think in a more global perspective, to give a chance to establish new professional contacts and to get to know about different views when solving similar issues. As a result, the participants in the biennale have an opportunity to evaluate their own achievements, to see the response of their school and their country to world challenges and to establish new partnerships, bringing together representatives from different countries.

During the Biennale, the young designers are encouraged to think not only about the aesthetic qualities of design, but also about its ethical aspects, to encourage dialogue between designers, businesses and consumers of the products, to facilitate mutual comprehension and encourage to create solutions that meet human needs regarding the living conditions of the 21st century world.

Overall information of the Biennale:

Theme: Design for All and Everyone
Categories:
Product design.
Graphic design.
Interior design.

Services design.

Who can participate:

- **Design, art, architecture or other educational institutions**
- **Associations of designers or architects representing designers up to the age of 30**
- **Individual designers or architects up to the age of 30**

Eligibility:

- **Applicants who have applied according to the registration procedure – forms submitted by April 25.**
- **The works shall meet the theme of the biennale - "Design for All and Everyone".**
- **Prototypes of product design objects and projects created during the last two years can be submitted, as well as design objects, the production of which has been started no longer than two years ago.**
- **For study and qualification works, the name of the educational institution, educational programme, course, title of the task and the advisors shall be indicated.**
- **Each participant can submit a maximum of three entries for each of the categories.**

Jury:

The Jury will select works for the exhibition of the Biennale. The Jury has an equal representation from the international design community and the Latvian design experts. Members of the Jury will be announced by March 31, 2011.

Meeting the registration requirements and the decision made by the Jury ensures the following for the participant:

- Inclusion in the exhibition of the 3ʳᵈ Riga International Young Designers' Biennale Exhibition.
- Exhibition area for an educational establishment/participants group – roughly 10 m², (the size of the area can be changed if necessary), general lighting, standard platform, annotations and the name of the educational establishment/participant according to the general concept of the arrangement of the exhibition.
- Exhibition area for an individual participant according to the dimensions of the submitted objects, general lighting, standard platform, annotations and the title according to the general concept of the arrangement of the exhibition.
- Inclusion in the exhibition e-catalogue.

The layout of the exhibition is determined by the Biennale's theme and will be designed by a team of authors, the Austrian set designer Rudolf Bekic and a design agency *Pieci Ezeri.* More detailed information and application forms will be available on www.dic.lv.

You are welcome to participate and join also other events of the festival **Design.Future 2011**!

Daina Vītoliņa

dic@dic.lv

t. +371 29556087

The Design Information Centre (DIC) was established in 2004. Its goal is to support and organise activities of Latvian design life. DIC operates as an active centre of design information circulation, providing information support to professionals, students and the general public, as well as developing and co-ordinating cycles of thematic target programmes. DIC is a member of EIDD – Design for All Europe and of BEDA.

The Design.Future Festival was established in 2005 and contains an aggregate of events for the public at large – exhibitions, seminars, conferences, meetings with designers and entrepreneurs.

In 2011, the 3rd Riga International Young Designers' Biennale will promote the importance of Design for All as a significant event in the cultural life of Northern Europe (the Baltic region, EU).

Daina Vitolina

Bogdanović Aleksandar

Disability: hard of hearing
Studied chemical engineering and economy in Moscow, Brussels and Belgrade.
Trained in human rights, management, employment and strategic planning at institutions in Washington, Munich, Nuremberg, Strasbourg.
Serbian, English, French, Russian speaking.

2000 – entered the NGO sector at Association of Students with Disabilities, as volunteer, than project manager and finally as deputy executive director, working on a project to introduce the social model of disability in Serbia, in the fields of higher education, social policy, capacity building, foreign partners relations and accessibility.

2005 - Co-founded the Inclusive Society Development Centre (CRID), where he still works now, and started introducing the Design for All philosophy in Serbia as new tool for creating the conditions for inclusive society.

2006 – National Director for Serbia at EIDD Design for All Europe. At the same time, he became a member of the Youth Advisory Council at the Council of Europe. Worked as Course Director at European Youth Centre in Budapest.

2007 - International Co-ordinator for project of IFHOHYP – International Federation of Hard-of-hearing Young People, Netherlands.

2009 – Member of the Committee of Experts on participation of people with disabilities in political and public life (CAHPAH-PPL) at the Council of Europe.

2010 –Eastern European Regional Officer for Disability Rights Promotion International (D.R.P.I.), the worldwide collaborative project of the University York, Toronto, Canada, for monitoring the rights of people with disabilities.

2011 – Member of the Government of Serbia team for making the report on the UN Convention on the Rights of Persons with Disabilities

The Mobile Inclusive Museum in Serbia: Designing objects that make life easier!

Aleksandar Bogdanovic, Inclusive Society Development Centre, Serbia – a member of EIDD Design for All Europe

Introduction

In a previous article about the beginning of the project last year, you had the opportunity to read about the reasons for launching it, the phases of the project, the themes for the proposed designs and planned activities.

Just to remind you:

Eurobank EFG, the Serbian Ministry of Labour and Social Affairs and the Inclusive Society Development Centre (in further text, I will use the national abbreviation CRID) started to support the creation, development, production and promotion of things for everyday use, whose precondition would be to have the practical value of enabling people with disabilities to be active members of society, not the passive receivers of social remunerations.

As Pete Kercher then stated, the main reasoning for this project was this:

Serbia's economy faces multiple challenges: although the country is not a member of the European Union, it is a fact that no stable development of the geopolitical area is possible in the

medium to long term without Serbia's integral inclusion. As Serbia lies in the very heart of the Balkans, it has potential markets on all sides, as well as a younger than average population with a fairly high level of education and training and a reasonable level of infrastructure, compared to some of its neighbours.

Yet many of the more enterprising young members Serbia's population do not appear to perceive sufficient opportunities for personal development if they remain in Serbia. As a result, the country risks an ongoing brain-drain, paying the cost of educating new generations, only to see the better ones leave and makes careers elsewhere.

With the advent of the world economic crisis, Serbia needs to find concrete, cost-effective and sustainable ways of developing its economy, so as to keep its best brains in the country, lure its emigrants back, build up export potential and improve social cohesion throughout the country… not only in Belgrade and the wealthier province of Vojvodina (Northern Serbia).

With this idea in 2010 the CRID realized the project "The Mobile Design for All Museum" (in Serbian we called also The Inclusive Museum, we took this name in order to put accent more on character of project), with the purpose to disseminate the idea of what is Design for All and how design can promote human diversity, social inclusion and equality.

The project had three phases:

I. **The lectures on Design for All in all faculties relevant to design topics and higher schools concerning design in Serbia in all five of the country's cities with a university: Belgrade, Novi Sad, Niš, Kragujevac and Novi Pazar. Those lectures served to transfer the tools to the students of how they have to think in order to develop the Design for All products.**

II. **The publication and realisation of a public competition with the main goal to create original designs of items of use that make life easier for everyone accordingly to Design for All principles, choosing the best proposed works and preparing for the exhibition. 118 works were submitted from 14 faculties and schools in Serbia and one from Bosnia.**

III. **According to the competition rues, the idea solutions could be submitted by students of faculties where the lectures were held. This was the phase where all EIDD – Design for All Europe was involved, having in the first row the international team as jury: Professor Carlo Branzaglia, EIDD Ambassador Pete Kercher, the EIDD President Finn Petrén and myself. In addition to our original plan to choose the ten best works to be prepared as an exhibition, the quality and diversity of the entries was such that 27 best student designs were selected and ten more were prepared in a video format. From those ten best exhibits, the three best were granted a money award. Finally, the ultimate winner will spend a three-week study session at**

the Bologna Academy of Fine Arts this year. The submitted work from Bosnia was selected as a special wining work to be shown in the exhibition.

IV. **Launch of the Mobile Museum – the mobile exhibition of Design for All idea solutions coming from the competition and the best entry award winners. The exhibition was originally planned to visit all four university cities, one after another, in a mobile prefabricated structure, because it is not easy to find suitable and available exhibition space in those cities. But because the project was so innovative, more exhibitions were held. The best works were presented in the form of posters and were presented in five exhibitions in Belgrade. The first of these was in the main hall of the National Bank of Serbia, with the presence of the Minister of Culture of the Government of Serbia, Mr. Nebojsa Bradic, accompanied by the Design for All in the Balkans Conference held during the regular annual meeting of EIDD members. The exhibition was then included as a part of the Mixer Design Expo, the national exhibition of design and art, the National Night of the Museums and one held in a square in central Belgrade, as a part of the festival of art dedicated to the theme of people with disabilities. The last venue in Belgrade was in the city's leisure recreation area. The exhibition also had two venues in Niš, the second biggest city of Serbia, at the central square and in the main shopping mall, then one in the Gallery of the People's Museum in Pirot and finally one at the Faculty of Architecture in Novi Pazar.**

V. **Aftermath: The original plan was for at least one of the exhibits to be put into production. This part of the project has also achieved its purpose, as two preliminary designs have started the process of production. The items are the cup with Braille and NOTE magnets.**

Both items represent an innovative design that makes life easier for people who are visually impaired due to disability or age. We hope that a large number of student design ideas will find manufacturers, but because of the difficult economic situation we have not had much luck so far. However, it is certain that all the solutions designed by young Serbian design students will find applications. During the project, we managed to secure additional funds to start production of the NOTE magnets.

Appreciating the vital importance of undisturbed access to the physical or virtual environment (since a society in which accessibility is a privilege for just a small amount of users is an unsafe and unhealthy society), the CRID's Inclusive Mobile Museum project achieved great popularity and successfully promotion the concept of Design for All, animating talented young designers.

The extensive media attention that the project attracted certainly enabled us to influence the spread of awareness for the need to develop an inclusive society in which all citizens have equal opportunities.

At the end of 2010, the Eurobank EFG and CRID won the Serbian national Virtus Prize for corporative philanthropy for this innovative project.

Vesna Bogdanovic (in the middle) and Aleksandar Bogdanovic (to the right)

Bogdanović Aleksandar

Assoc. Prof. Ing. arch. Maria Samova, PhD.

- architect,
- since 1972 lecturer at the Faculty of Architecture Slovak University of Technology in Bratislava
- consultant in the field "Design for All"
- course supervisor of the compulsory subject „Universal Design / Design for All"
- Research Centre of Design for All - CEDA at FA SUT Bratislava – director
- specialist at healthcare building design

Ing. arch. Lea Rollova, PhD.

- architect,
- since 1998 lecturer at the Faculty of Architecture Slovak University of Technology in Bratislava
- consultant in the field "Design for All"
- course supervisor of the compulsory subject "Landscape Design for All"
- Research Centre of Design for All - CEDA at FA SUT Bratislava – researcher
- specialist at sports and leisure-time facilities

Tourism for All - Projects at the Faculty of Architecture SUT Bratislava

Assoc. Prof. Ing. Arch. Maria Samova, PhD.
Ing. Arch. Lea Rollova, PhD.

The promotion and practice of accessible tourism is one of the essential requirements for sustainable development. The European Union Sustainable Development Strategy for Tourism (February 2007) focuses on

- economic prosperity and
- social equity and cohesion

with the aim of enhancing the quality of life of local communities through tourism and providing a safe, satisfying and fulfilling experience for all visitors, regardless of their physical and orientation mobility. Tourism can only be truly sustainable if it is environmentally, economically and socially sustainable. "Design for All is an approach towards (re-)designing the built environment, products and services in such a way that all persons are enabled to participate equitably in life in the community" (cf. EUCAN 2003, p. 22).

In accordance with the UN Convention of the Rights of Persons with Disabilities, each human being has the right to visit and enjoy access to places for cultural performances, sporting activities, architectural sights or the beauty of nature, especially in the context of tourism. The term "tourism" does

not only mean accessible infrastructure of all kinds of traffic systems, barrier-free accommodation facilities, leisure facilities and information. It also means that all the elements of the built environment must meet standards of accessibility, as one of the most important criteria influencing the quality of services provided in tourist trade is to take into consideration the requirements of a broad spectrum of clients. This assumption is fundamental for working the system of Tourism for All. In various countries, there are many strategies how to increase accessibility in the built environment.

As a response to European Resolution ResAP (2001) on the introduction of the principles of universal design into the curricula of all occupations working on the built environment, the Centre for Design for All at the Faculty of Architecture of the Slovak University of Technology in Bratislava introduced "Design for All / Universal Design" as a compulsory subject in the academic year 2005/2006.

The Centre for Design for All at the Faculty of Architecture, Slovak University of Technology in Bratislava, co-ordinated the Lifelong Learning Programme ERASMUS – Intensive Programme (IP), the general topic of which was Design for All – Universal Design. Participants came from universities from Austria, Belgium, the Czech Republic, Poland and Slovakia.

For the academic year 2007/2008, the Centre selected a specific topic "Tourism for All", while in the academic year

2008/2009 it was "Culture for All", which is considered to be one of the most important parts of tourism.

Education about Tourism for All should use an active way of acquiring knowledge and implement various empathic methods to raise students' awareness about ageing and disability by getting some time "in other people's shoes". Therefore, our two-year Intensive Educational Programme consisted of different types of activities, including

- lectures, discussions with disabled users,
- empathic exercises and on-site observations,
- access audit of selected cultural buildings in Bratislava,
- two workshops (each for a different academic year).

The aim of the 1st workshop was to develop accessible routes and multisensory information in the town of Poprad, which is the centre of the Slovakian tourism region of the High Tatras mountains. The exhibition of student projects was then installed in the Municipal Office.

The objective of the 2nd workshop was to design and prepare an exhibition called "Design for All – Culture for All" in the entrance hall of our faculty.

Empathic exercises in the IP ERASMUS focused on a simulation of certain impairments and on-site observations of the exterior and interior of buildings from the position of people in wheelchairs and persons with visual impairment. In orientation

exercises led by persons from the Slovak Blind and Partially Sighted Union, students tested how people with different perception abilities move and orient themselves in the environment. One part of the observation was aimed at using additional assistance devices for people in wheelchairs to overcome level differences. The Slovak company "ARES" made a presentation about these devices and students had the opportunity to test them. Empathic exercises helped students and teachers to understand the different users' needs and requirements.[1]

For the purposes of the Poprad workshop, we prepared a local analysis of an urban structure in the town of Poprad, focusing on tourist attractions and localities attractive to tourists, taking all the following aspects into account – transportation, local attractions, urban structure and economical influences. These aspects have to be implemented in the Design for All methodology. The objective of the workshop "Tourism for All" was to create accessible routes and an orientation system in the town of Poprad, taking into consideration all the needs of parents with baby prams, seniors, people with physical, sensory or mental disabilities, wheelchair users etc.

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[1]   *Ceresnova, Z. – Koncekova, D.: Culture for All – Intensive Programme ERASMUS. Bratislava: CEDA FA STU, 2009, p. 5-9, ISBN 978-80-970177-0-5*
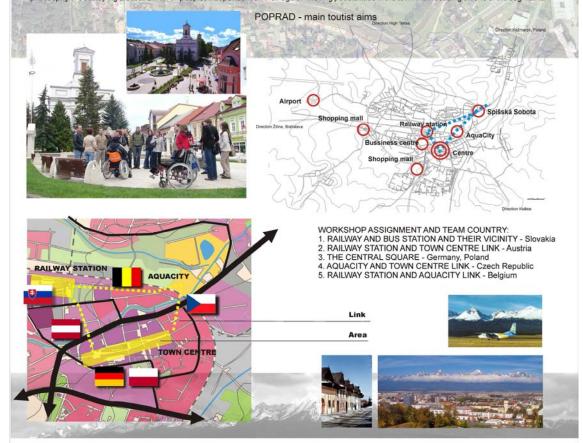
Design for All - Universal Design: Tourism for All

For future development of the town and the region it is necessary to develop each part of the region depending on the qualities and spatial – economic assumptions. For creating the assignments of the workshop there was prepared The Local Analysis of Poprad Urban Structure – focusing on tourist attractions and assumption of tourist attractive localities. Several points of view were taken into consideration as follows.
- Transportation point of view
- Local attraction point of view
- The AquaCity point of view
- The economical point of view
- The Urban Structure point of view

Considering all these points of view the result of analysis pick out four points of main tourist attraction – Railway station, The Town center, AquaCity, and Spišská Sobota Urban Preservation and links between them.. As for the Spišská Sobota Urban Preservation and the link to it, it is considered as self standing problem, these workshop assignments are focused on the town center and adjacent areas. The main assignments are to create a whole philosophy of developing the tourism for all people, independent on their age or moving possibilities in the town with focusing on one of the segments.

POPRAD - main toutist aims

WORKSHOP ASSIGNMENT AND TEAM COUNTRY:
1. RAILWAY AND BUS STATION AND THEIR VICINITY - Slovakia
2. RAILWAY STATION AND TOWN CENTRE LINK - Austria
3. THE CENTRAL SQUARE - Germany, Poland
4. AQUACITY AND TOWN CENTRE LINK - Czech Republic
5. RAILWAY STATION AND AQUACITY LINK - Belgium

On-site observation and analysis of tourist region Poprad

The Intensive Programme ERASMUS also included a student workshop which focused on designing and preparing the exhibition "Design for All – Culture for All". The ceremony was opened by Finn Petrén, President of EIDD – Design for All Europe, and by the representatives of the Faculty of Architecture SUT Bratislava. The exhibition was presented in a playful, interactive and educational way, showing the importance of the Design for All methodology.

Finn Petrén and Lubica Vitkova (vice-dean of FA SUT), discussing the exhibition.

One of the most important parts of the Intensive Programme was an Access Audit of selected cultural buildings in Bratislava. Students received an accessibility checklist with questions

concerning different fields of the built environment. One part of the checklist was dedicated to questions about the exhibition venue. In this way, students could recognise a wide spectrum of factors which need to be considered when designing cultural buildings. The accessibility checklist contained easily understandable questions with "yes" and "no" answers for students visiting the museum premises, so that students could perceive problems which they should note when evaluating cultural environments. At the same time, they had to note why the existing parts of the building or individual objects on display do not fulfil Design for All criteria. At the end, they had to prepare a report on the cultural buildings they visited. The following example of a student analysis of barrier-free accessibility shows that the project was meaningful and that the problem was well comprehended by students.

Example: Access audit of the Archaeological Museum in Bratislava

Attractive from a tourist's point of view, the Archaeological Museum in Bratislava is a specialised workplace with a nationwide scope. It focuses on the acquisition, recording, restoration, preservation, presentation and publishing of archaeological findings in the territory of Slovakia from primeval ages till the peak of the medieval times. The museum prepared an exhibition in co-operation with the Slovak Blind and Partially Sighted Union, which is why it is well prepared for disabled persons, especially those with visual impairments. The museum's staff is qualified and ready to provide assistance and

services during the visit, including lending wheelchairs or audio devices.

Photos of various of the museum's premises with comments show how the students evaluated the milieu of this building from the accessibility point of view.

Exhibition

+ Clear pathways, consistant light, tactile opportunities and multisensory experiences.

– Tactile orientation system, display cases and tables to high and display cases with reflection.

Signage and information

+ Information and signs are easy to read, there are tactile and Braille signs used and hearing augmentation available.

– The texts is not easy readable

Part of the students' analysis

Dissemination of the IP ERASMUS projects:

The projects were prepared with the support of the European Commission and the Slovak Ministry of Economy – the Tourism Section. The projects had a positive influence on local authorities and political decisions.

The Slovak Government has implemented the development of "Tourism for All" in its Programme for the period 2011 – 2015. In 2009, our Centre of Design for All prepared a research study about Tourism for All in Slovakia and about a system of certification of accommodation facilities.[2] Our aim this year is to prepare basic documents for new legislation which should include the requirements of Tourism for All. We hope that our pedagogical and research activities for the tourism sector in Slovakia will bring positive results for disabled tourists from all over Europe and the whole world. But it will take some time...

Assoc. Prof. Ing. arch. Maria Samova, PhD.

Ing. arch. Lea Rollova, PhD.

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[2] *Rollova, L.: Tourism for All. Demands of Disabled People on Accommodation Facilities and Services. Bratislava: CEDA FA STU, 2009, 119 pages, ISBN 978-80-970177-1-2*

Margarida Fragoso

Ph.D. in Design from the Faculty of Architecture, Lisbon Technical University, MSc in Multimedia Educational Communication from the Open University and First Degree in Design from the School of Design.

Her research projects, developed with support from the Portuguese Foundation for Science and Technology, fall within the domain of Design, Culture and Society.

Researcher responsible for the area of Design and Society of the Study Center Human Diversity and Complexity, Fundação LIGA.

João Branco Award in 2008

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Design and Accessibility

Margarida Fragoso

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Researcher at Design and Society Program, Fundação LIGA

Accessibility at Fundação LIGA is integrated into the Design and Society Programme which aims at promoting human development through the improvement of means of empowerment and human functionality specific aids: support for movement, communication, creation, relationship, among other amenities, are the priority objectives of this program that is understood at Fundação LIGA as the "front" of a diversity culture.

The issue in Design is the human and social development, and in this sense, Fundação LIGA has been developing postgraduate courses in different universities to train professionals capable of conceiving and designing products, buildings, public spaces and services that meet the needs of all users. The short-term release of a Postgraduate Diploma in Human Functionality directed to current needs, for example the support to the needs of an aging population, and a Postgraduate Diploma in Accessibility Consulting, bridging the lack of training in this area in Portugal, update the program of education provided by the Foundation.

Currently, Design and Society and Human Functionality are the lines of research of the Study Center Human Complexity and Diversity of this Fundação. Design, diversity, sense of human development and human functionality are the areas where systematization of knowledge and scientific innovation are developed and promoted.

At Fundação LIGA accessibility is also understood in a broader perspective. Accessibility is understood as the possibility of enjoyment of an area that can be physical but also sensorial and knowledgeable.

This concept is commonly associated with mobility, external devices for the individual that go from the outside to the inside. But we can have an organized and accessible environment and to live an intense emptiness.

At Fundação LIGA we believe that all the areas that provide the absence of physical, informational, communicational and social barriers should be guaranteed but there is a valance that should not be neglected: the human fulfillment is only achieved by the accessibility to the fields of experience and knowledge and this condition is valid for all individuals. The true human fulfillment is only get by going "inside out"!

Physicist Stephen Hanking or musicians like Joaquim Rodrigo or Beethoven are examples of fulfilled lives while being physically conditioned at the same time. A "ramp to the outside" must be guaranteed but the "ramp to the interior" is

as important as the first and should be encouraged and built. This is a pedagogical intention of Fundação LIGA and a focal point of our accessibilities program.

It is the continuing maturation of this knowledge and awareness of the importance of an accessible environment promoting a better quality of life for every member of society, that on November 30, 2010 was publicly launched in partnership with the Centro Português de Design, the project "Selo Acesso", www.seloacesso.eu, citing the interest of several Portuguese entities that have begun the first phase of the process to receive "Selo Acesso" certification.

Promoting a policy of accessibility that is not limited to technical intervention and to the "here and now" is the great challenge that lies ahead.

Margarida Fragoso

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Beate Schlink

Founded in 1921, RKW is a German network committed to the promotion of small and medium-sized companies. Across its twelve regional associations, RKW has 5000 SMEs as members. As a part of the network, the RKW Competence Centre is a non-profit organisation, located in Eschborn near Frankfurt am Main. It is financed by the Federal Ministry of Economics and Technology and also has strong links with various other ministries and the social partner organisations. It has recently finished projects on human resource development, e-learning programmes, informal learning, material efficiency, alternative financing etc. www.rkw.de

Dr. Peter Neumann

EDAD in short The European Institute Design for All in Germany e. V. (EDAD) is the German-wide platform for Design for All, established in 2004 as a non-profit association. EDAD is the German member organisation of the Europe-wide network EIDD-Design for All Europe with partners in 23 European countries.

www.design-fuer-alle.de

Germany's small and medium-sized enterprises go for Design for All

Beate Schlink (RKW Competence Centre, Eschborn /Germany)
Dr. Peter Neumann (EDAD – Europäisches Institut Design für Alle in Deutschland e.V.)

As a result of demographic change and its impact on small and medium-sized enterprises, the topic of Design for All (DfA) is gaining more and more importance in Germany. The current demographic and social trends constitute new stimuli to include the concepts of comfort and safety, integrated with accessibility and usability topics in the design process.

The study "Impulses for economic growth and employment through the adoption of the Design for All concept in enterprises and economic policy" (2009), written by the IDZ and commissioned by the Federal Ministry of Economics, underlined the positive effects of DfA for German businesses and economy.

Following a recommendation of this study, the RKW Competence Centre has organised a series of DfA seminars commissioned by the Federal Ministry of Economics and Technology since 2009. These seminars will continue until 2012. For small and medium-sized enterprises (SMEs), the seminars should provide a platform for sharing information and experience and for networking with major representatives from business, science, social organisations and politics. They focus on the presentation of the most recent research results and examples of good practice, preferably from SMEs, demonstrating that Design for All provides considerable benefit in respect of innovation, success, growth and employment.

Until now, three of these seminars have been planned and held together with the EDAD (European Institute Design for All in Germany e. V.) and other partners.

The topics of the kick-off event, held in Mannheim (Baden-Wuerttemberg) on 3 November 2009, provided an overview of the diverse fields of action where the DfA concept is employed. One forum dealt with **urban and housing design**. The basic statement was that the principle of DfA must become a much more important part of daily work, not only for urban planning experts, local authorities, designers and architects, but also for craftsmen. The presentation of good and bad examples from the fields of construction and urban design triggered constructive discussions. Interesting and affordable electronic solutions were shown, which can make the living environment

safer and help people to live an independent life in their own homes.

Under the topic **tourism and recreation**, representatives of small companies gave vivid descriptions of guided tandem tours, bus and boat tours which are offered also to blind and partially sighted tourists. Innovative bicycle types were shown, which can easily be turned into tandems or tricycles, providing new mobility to many people. Another section described how the inclusion of people with physical and mental disabilities in the world of employment can be achieved and designed for the benefit of all. In these inclusive hotels, accessibility refers not only to the workplaces, but above all to services for the guests. "We see our work not as a social achievement, but as an economic one", the hotel manager stated. The fast expansion of the hotel network proves him right.

Finally, impressive examples of **product and packaging** design were presented. The function of the "age explorer" was explained: The user slips into the suit, so to speak, "into the skin" of a person who has to struggle with various impairments of the motor system and of the sensory organs. This enables him or her to optimise the design of people's living environment, of services and products accordingly.

"Housing today" was the topic of another seminar held in the Münster Chamber of Crafts (North Rhine-Westphalia) on 31 May 2010. One report was about what is **needed in homes from the users' perspective**, explained by the outcomes of

a recent survey of the Department of Geography at the University of Münster: "Continued independence" ranked highest with regard to dwellings. An ideal housing location was characterised by short distances, accessibility and security. It was described how local authorities already have to adapt to the requirements of demographic change in the medium term, e.g. by preventing further urban sprawl, by increasing the density of urban district centres and by promoting accessible multi-generation housing projects according to the Design for All concept. After that, a representative of the rural district of Osnabrück described the **regional strategy** that has to turn over a new leaf in housing and development policy by making districts with old buildings attractive for young households. They must also become active by raising architects' and craftsmen's awareness of the growing demand for the modernisation of existing buildings.

Impressive examples of **homes planned** or **adapted to meet the needs of different generations** were contributed by architects. "I sell the fact that it looks very chic" goes the confession of one of the lecturers. In his experience, attractive solutions can be achieved even on a rather modest budget.

The report from the **perspective of the crafts** sector emphasised that "Design for All and crafts – they go together perfectly". Although neither the term DfA nor the concept would play a relevant role in the crafts sector right now, the crafts could be considered as a most important branch of the

"silver economy". Through co-operation and co-ordination with other trades and service providers ("all you need from a single supplier"), SMEs are able to provide optimal customer service.

The importance of **household-related services** as part of consumer facility management was reflected in the following contributions. It was stated that there is a general lack of products that are innovative, integrated and tailored to suit people's needs. It was explained that the combination of technical solutions and services is an optimal way to develop such products, e.g. for support to dementia sufferers (position-finding systems, visiting services), families (smart refrigerators/child care) or senior citizens (nursing assistance/bath lifts). Examples from the Netherlands illustrated how co-operation between SMEs and care or nursing facilities, for example, result in innovations and their successful marketing.

The nationwide conference **"Redesigning tourism – market opportunities for small and medium-sized enterprises"** took place on 15 September 2010 at the Federal Ministry of Economics and Technology (BMWi). Together with its partners, EDAD and DSFT ("German Seminar for Tourism"), the RKW Competence Centre welcomed more than 200 participants from the world of business, management consulting and further education, professional, industrial and social associations, science and politics, also from abroad.

Photo: View of the auditorium at BMWi

The good practice examples illustrated ways in which structural and interior design can create an accessible and at the same time attractive ambience.

The meeting presented a number of other innovative DfA highlights: i.e. audio-guides for tourists, a restaurant offering also gluten-free dishes and "experiences for all" at a small winery. Last but not least, an exhibition about Design for All in tourism offered information about the most varied Design for All approaches in SME practice.

All the three seminars clearly showed that SMEs could successfully benefit by understanding DfA as a cross-sectorial task and a quality benchmark. With this, a new corporate and

economic dimension is opened up that generates innovations and added value.

More information about the RKW-seminars can be found at **www.rkw.de/dfa**. A first documentation about "Design for All in Tourism" will be prepared in German as well as in English in early 2011.

RKW in short

Founded in 1921, RKW is a German network committed to the promotion of small and medium-sized companies. Across its twelve regional associations, RKW has 5000 SMEs as members. As a part of the network, the RKW Competence Centre is a non-profit organisation, located in Eschborn near Frankfurt am Main. It is financed by the Federal Ministry of Economics and Technology and also has strong links with various other ministries and the social partner organisations. It has recently finished projects on human resource development, e-learning programmes, informal learning, material efficiency, alternative financing etc. *www.rkw.de*

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www.design-fuer-alle.de

Beate Schlink

Dr. Peter Neumann

Daniela Gilardelli is a marketing consultant (Dott, MBA, CMC), ex-marketing manager in a multinational corporation and since 1986 proprietor of the studio gilardelli. She has been in the board of many associations and is now in the Design for All Italia board of directors with the mandate for DfA marketing.

She has laid the first foundations for two innovative marketing approaches: "DfA marketing" and "3 Values marketing" and holds lectures, conferences and seminars on these approaches. She has also written many articles and, recently, the marketing section of the book Design for All, il progetto per l'individuo reale, published by Franco Angeli, and the book Il progetto Idea DfA, published by the Milan Chamber of Commerce, which reports on the first Italian project to introduce DfA in small businesses and derives some guidelines from its benchmarking

Luigi Bandini Buti, is an architect, European ergonomist (Arch.Eur.Erg.) and president of the association Design for All Italia. He has been president of the Italian Society of Ergonomics (SIE) and the Italian Association of Industrial Design (ADI).

He has worked over thirty years on projects of applied ergonomics in many fields, intervening in places, systems and products. He has received many international awards, including the ADI Compasso d'Oro Award.

He teaches in Italy and abroad, in particular at the Milan Polytechnic Faculty of Design, at the Istituto Europeo di Design and at the Brera Academy of Fine Arts. He has written many articles for prestigious magazines and several books, including the recent Ergonomia olistica, published by Franco Angeli, Milan 2008, which builds a DfA approach to ergonomics.

Avril Accolla, designer (dott.D.I. Milan Polytechnic) specialises in Design Direction, Diversity, Marketing, Training Management, Prototyping. Professional works since 1998 include managing a production engineering R&D department focusing on industrialisation of innovative products. Opened her own studio, avrildesign (product and multimedia) in 2002, she focuses particularly on Design for All (DfA) and co-operates with professional studios and companies, in Italy and internationally, to achieve innovation in the sectors of High Technology, Product, Research & Development. Her work has been selected twice for the ADI Design Index. Vice-president EIDD DfA Europe, Vice-president DfA Italia and Professional Member ADI, she teaches and speaks in various countries. Since 2007, she has been a professor in the first DfA methodology and philosophy course. In 2008, she published the book Design for All, il progetto per l'individuo reale with Franco Angeli, Milan.

An Italian experience: the DfA Quality Marks

The DfA Quality Marks: Why?

"Products strengthen social practices exactly as social practices strengthen them"
Harvey Molotch

Design for All (DfA) is the development of a philosophical, social and political proposition – "everyone should have equal opportunities to participate in every aspect of society" – and a methodological proposition – "good design enables, bad design disables" (Paul Hogan, 1993). This is followed by the design methodology for human diversity, social inclusion and equality but, if it is to achieve its mission, DfA must enter our everyday life.

In recent years, DfA awareness has increased in the Italian academic and professional world but, to be a real opportunity of social participation, this awareness must be translated into everyday reality, so into DfA products, services, places and systems. In fact, only when a significant number of DfA achievements have become social practices will there be a diffuse consciousness of DfA, so that decision-makers interest in achieving DfA solutions grow as consequence. In order to build this consciousness, people must recognise DfA solutions for what they are: this was our first motivation in creating DfA Quality Marks. Another advantage of creating the DfA Quality Marks is the chance to offer an incentive to companies and institutions to achieve DfA solutions.

For these reasons, the Board of Directors of DfA Italia mandated three of its members – the designer Avril Accolla, the architect and ergonomist Luigi Bandini Buti and the marketer Daniela Gilardelli – to develop a DfA quality mark system. That a marketer was chosen as group leader is a sign that the marks were meant to have an impact beyond the political and academic world from the very beginning.

The DfA Quality Marks: What?

"We know the price of everything, but the value of nothing"
Friedrich Nietzsche

The DfA Marks aim to attest the value of DfA solutions, a value that is destined to remain unknown to the public until it has tried them. More specifically, these marks certify the DfA quality of completed DfA solutions which express significant DfA content without contradicting any of its precepts. The marks can be assigned to all material or virtual executions, such as industrial products, works of architecture, services and graphic and multimedia creations.

There are two levels of DfA achievement: Start and Quality:

• **The DfA Start Mark** recognises the DfA intention in design and execution, which results in the application of *most* fundamental DfA principles and the satisfaction of *some* significant DfA requirements.

• **The DfA Quality Mark** recognises the application of *all* the DfA precepts and compliance with *all* the DfA requirements relative to the area in which the awarded solution is classified.

The DfA Quality Marks: How?

"Measure and you will master"

Leonardo Da Vinci

Our big problem was how to measure. DfA is a cultural approach: it does not say that a door must be 110 cm wide; it says that the door must be easy and agreeable for everybody to pass through! Easy, agreeable… these are highly subjective concepts! Nonetheless, it is logical that, if we don't design for the "standard man" but for all different individuals, we have to deal with subjective realities.

Finally, after much thought and group discussion, we defined two tools of measurement. Both are subject to updating, because design is a living discipline which evolves as society evolves. These tools are:

• a DfA Italia list of the fundamental general principles to be adhered to in the design process (for example: consultation with potential users and/or their representatives throughout the whole process) and in the execution (for example: social, environmental and economic sustainability), updated every year;

• an analysis of the requirements of the specific category of the item in question, conducted by experts chosen by DfA Italia. These requirements are always qualitative and not quantitative (for example: multisensory communication).

These tools are fundamental to the process of assigning the Marks, which follows this path:

• a DfA expert analyses the item to be judged and works with the applicant to collect all the appropriate information;

- **DfA Italia appoints a jury of a minimum of three experts, chosen from the areas of design, business and potential users;**

- **the jury, assisted by the non-voting DfA expert, examines the item and the related material compiled and then expresses its favourable or unfavourable opinion, together with its reasons;**

- **the DfA Italia Board of Directors analyses the jury's opinions and motivations and either assigns the DfA Start or Quality Mark or refuses to do so.**

A small fee is levied to cover the costs incurred in this process and there is also a one-off fee for the IP rights involved in using the Mark.

The DfA Quality Marks: the first

"Science gives only the conceptual rules that lead to the practical solutions" Richard Kuehn

The first two practical solutions to receive the DfA Start Mark in its launch year, 2010, were a public place and an electronic device. Some valuable insight into the logic behind the DfA Mark can be gained by reading the motivations cited by the Jury.

The fast food area in the Autogrill Service Station Canteen at Ravenna.

The DfA Quality Mark Jury, having viewed the documentation submitted by Autogrill SpA, recognises that the fast food area in Autogrill Service Station Canteen in Ravenna has no features

that could be considered to be in clear contrast to the principles of DfA and complies with the following basic requirements:

- the architectural structure is accessible in all its areas in a non-discriminatory way;
- the architectural structure and the furnishings are designed and manufactured to cater for human diversity;
- the architectural structure and the furnishings are easily and intuitively usable;
- the architectonical concept has a strong character and expresses the concepts of environmental compatibility and energy-saving with a high degree of quality;
- the architectural structure is illustrates and expresses Autogrill's virtuous policy of ecological and environmental compatibility and of universal accessibility;

In order to comply fully with the listed criteria, certain critical aspects of the fundamental requirements must be corrected:
- chairs without armrests,
- tables with sharp corners,
- orientation for the blind,
- menus that are difficult to read.

The commission therefore proposes that, once it has been demonstrated that these critical points have been amended, the fast food area in the Autogrill S.p.A. Service Station Canteen in Ravenna will be able to bear the DfA Start Mark awarded by DfA Italia.

Polyx Indoor Video Terminal

(This is the indoor terminal of an interphone home automation system that provides voice contact with a visitor at the external terminal, opens the door and controls lighting, CCTV etc.).

The DfA Quality Mark Jury, having viewed the documentation submitted by BTicino Spa, recognises that the interface of the Polyx Indoor Video Terminal has no features that could be considered to be in clear contrast to the principles of DfA and complies with the following basic requirements, with features that place it among virtuoso products in the field of DfA. These are, specifically:

- multisensory perception of commands (sight, touch, hearing);

- a strongly hierarchical interface;

- a graphic design for the interface that has transformed the need for hierarchies with multiple levels of visual impact into an opportunity for quality;

- innovative Tele-loop technology to facilitate hearing-impaired people who use hearing aids;

BTicino embraces the DfA philosophy and provides explicit evidence of this in its institutional documents: Polyx Video is one of the first applications in this sense.

The Jury therefore believes that the interface of the Polyx Indoor Video Terminal can bear the DfA Start Mark awarded by DfA Italia.

Avril Accolla
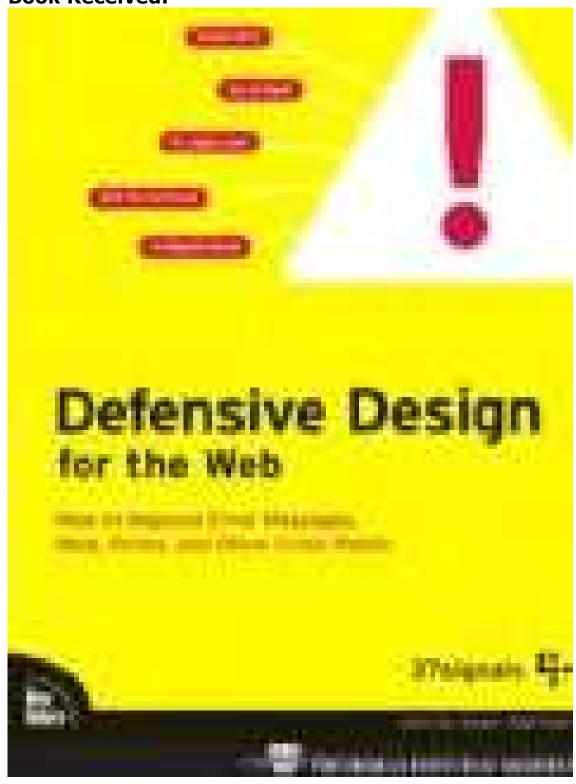Luigi Bandini Buti
Daniela Gilardelli

Daniela Gilardelli

Luigi Bandini Buti,

Avril Accolla, designer (dott.D.I. Milan Polytechnic)

Book Received:

Wisdom Tree, New Delhi
&
National Institute of Design (NID), Ahmedabad

cordially invite you to the launch of

Deepak John Mathew's

PRINCIPLES OF

DESIGN

THROUGH

PHOTOGRAPHY

Shri Jawhar Sircar
Secretary, Culture, Government of India
will release the book

Young representatives from the Art fraternity
Sahar Zaman & Blanca Peralta
will read from the book and share their experiences

7:30 p.m on Thursday, 10th March 2011,
Jacaranda II, India Habitat Centre,
Lodhi Road, New Delhi-110003
Entrance from Gate No 3

Kindly join us for cocktails after the launch
RSVP: wisdomtreebooks@gmail.com

राष्ट्रीय डिज़ाइन संस्थान
NATIONAL INSTITUTE OF DESIGN

wisdom tree

Appeal:

News:

1.

Contest for European Fashion Council program

The European Union NGOs of Fashion and Fashion Design, representing the interests of the European Commission's cultural policy, declare a contest for a unique Logo, Slogan, Music and Text in relation to its upcoming start of public activities and the "Fashion Europe" program, and execution of the "EUROPE2020" strategy of the European Union.

Time: March 1, 2011 at 12am to March 31, 2011 at 12pm
Location: Europe
Organized By: European Fashion Council headquarters

1. Purpose – The purpose of the contest is to create a unique symbols representing the Organisation, by letting all the artists and companies partisipate and show their creativity and style on a European and World renowned level, now and in the future.

2. Eligibility – The contest is open to everyone 18 years of age and older, or with a parent's consent for younger gifted individuals.

3. Submissions – All submissions must follow these parameters.
3.1. The logo design should incorporate the words "European Fashion Council"

3.2. The Slogan should be 3-4 words maximum

3.3. The music (anthem of the EFC) should be up to 3 minutes long. And a shorter one of 1 minute.

3.4. The text to the music should be 2 minutes, when performed

4. Deadline: The deadline for all parts of the contest is 23:59 on 31st March 2011, Central EU time.

6. Intellectual property rights – the winning designs submitted for this contest become the property of EFC. By submitting the

design, the entrant warrants that the work is original and free of all copyright or other encumbrances that would prevent its use by the Council for any of the intended purposes.

7. Privacy and Personal Data – Submissions are confidential until the completion of judging and until the announcement of the winner. Only the submissions of the winner will be disclosed and published. The designs and all personal data of all other submissions will be kept confidential, other than announcing the total number of submissions received.

Unification Development of Fashion Design on relevant national level European Territories, EFC 2020 was founded on May 19, 2007 in Bulgaria.

European Fashion Council

2.

Heritage body plans to make monuments disabled-friendly

Signage in Braille, tactile exhibits and audio guides are among the few measures the Archaeological Survey of India (ASI) plans to implement in order to make museums and monuments in the city more friendly towards the visually challenged.

The ASI is in talks with the National Institute for the Visually Handicapped, Dehradun, that works under the Ministry of Social Justice and Empowerment, to introduce several Braille devices and signages at the sites. Officials said following a request from the Ministry, the ASI has been coordinating with the NIVH to develop the system.

"Currently, some sites like Sanchi and Sarnath Museum have Braille signages. We are now planning to take the initiative forward to other prominent sites across the country. The idea is to make the monuments and museums disabled-friendly and to open them up to as many people as possible," BRR Mani, Joint Director General-ASI, told Newsline. "We are in talks with the Institute and have sought their expertise on developing the various Braille devices and signages that will help the visually impaired experience the heritage of our country."

Officials said the pilot will begin with monuments and museums in the Capital and will be extended to other circles later. Following a meeting of Director General (ASI) Gautam Sengupta with NIVH officials last week, details of the project are now being drawn up.

The institute has been asked to suggest a comprehensive plan to design and develop the system. "The project will be implemented in a phased manner. Braille signages with extensive information on the monuments and cultural notice-boards will be developed and tactile pathways made at the monuments," said Mani added. "Funds should not be a problem as we have been looking forward to introduce the system. Even the Ministry of Social Justice and Empowerment has shown keen interest in funding the project."

The NIVH undertakes research and developmental activities to ensure the emergence of disability-inclusive policies, programmes and practices. It has contributed to a number of useful tools and technologies for equal participation by the visually impaired. The institute is also one of the largest producers and distributors of Braille literature and devices in the country.

(Courtesy : **Sweta Dutta New Delhi)**

3

4.

Annual Dinner and Design for All Foundation Awards 2011

Last 24 of February 2011 the second edition of the Design for All Foundation Awards was held in Barcelona.

The ceremony took place in the context of the Annual Dinner of the Foundation that this year celebrates its 10th anniversary. It counted with the presence of representatives of all the companies, administrations and entities that are part of the Foundation and also with the presence of those interested in knowing more about our task.

During the event the present and future projects in which the Foundation is working were presented, as well as handing over the diplomas that acknowledge the Promoters of the Network

for Excellence of Towns and Cities for All, and also the companies that have carried out actions to implement the Design for All in their products processes and services.

The great finishing touch of the night was the Design for All Foundation Awards ceremony; a contest that this year has introduced a series of changes and advantages for the participants, and has stood out both for the quality of the candidacies submitted and for the high level of demand imposed by our jury, made up of an international group of experts in Design for All.

Beyond the acknowledgement to the efforts of companies, entities and administrations of all over the world that work so that the environments, products and services respect human diversity, the Design for All Foundation Awards are a window display of the best international practices and a source of inspiration for those who aspire to improve everyone's quality of life.

In an atmosphere of great expectation, the jury's decision was announced as the different prices and trophies were given to winners and nominees in each category as follows:

Company Category

Winner: Landscape Structures Inc.
Nominees: TAU Cerámica – Accessible Portugal and Essentia.

Administration Category:

Winner: Ayuntamiento de Málaga
Nominees: Swedish National Property Board – the norwegian municipalities of Skien, Oslo and Porsgrunn.

NGO Category:

Winner: Baskin
Nominees: Asociación Retina Navarra- Sonokids Australia

All the Foundation's team want to repeat our most sincere congratulations to all the winners and nominees for their effort and work that has made them deserving of this acknowledgement. We, of course, want to also thank to all the people who attended for being there and sharing with us such a special night.

5.

European Disability Strategy 2010-2020

European Commission today adopted a new strategy to improve rights of people with disabilities

Viviane Reding, EU Commissioner for Justice, Fundamental Rights and Citizenship, announced the adoption of a 10 year strategy which promotes equal opportunities for people with disabilities at the 4th Equality Summit organised by the Belgian Presidency of the European Union on the 15th November. The EU strategy focuses on empowering people with disabilities to enjoy their rights on an equal basis with others and on removing obstacles in everyday life. The main actions are:

· **Accessibility** initiative: considering how to use standardisation, public procurement or state aid rules to make all goods and services accessible to people with disabilities while fostering an EU market for assistive devices ("European Accessibility Act"). This market is expected to grow considerably in the coming years, following the experience in the United States;

· **Participation:** making sure that persons with disabilities and their families exercise their EU citizenship rights on an equal footing through the mutual recognition of disability cards and related entitlements; facilitating the use of sign language and Braille when exercising EU citizens' electoral rights or dealing with EU institutions; promoting an accessible format of websites and copyrighted works, such as books;

· **Funding:** ensuring that EU programmes and funds in policy areas relevant to people with disabilities are used to promote sound working conditions for professional and informal care providers and develop personal-assistance schemes;

· More cooperation between Member States (through the High Level Group on Disability) and civil society: providing a forum for the exchange of data and policy coordination, in particular on the portability of rights, such as the right to personal assistance;

· **Awareness-raising:** raising public awareness of disability and accessibility, such as through the European award for accessible cities;

- **Data collection and monitoring:** improving knowledge about the situation of people with disabilities in Europe and the barriers they face in their everyday lives while also identifying and promoting successful support structures put in place by Member States at national level

The strategy includes a list of concrete actions and a timetable. The Commission will regularly report on the plan's achievements and progress complying with its obligations under the United Nations Convention on the Rights of People with Disabilities (UNCRPD) which it has signed.

Find the European Disability Strategy 2010-2020 and the List of Actions here

Source: European Commission   15/11/2010

6.

Japanese Good Design Exhibition in New Delhi , First Time in India

New Delhi, March 7, 2011- Opening ceremony of the Japanese Good Design Exhibition in India and the I Mark launch event took place at the Federation House on March 4th. 8 representatives from India and Japan participated and addressed their remarks on the opening of the exhibition and the newly created I Mark.

Deputy Director-General for Infrastructure and Advanced Systems Promotion, Creative Industries Promotion, Japan Ministry of Economy, Trade and Industry (METI), Masakazu Ichikawa, addressed his excitement on the opening of the exhibition and the expectation for the future collaboration between India and Japan. Dr. Amit Mitra, Secretary General of Federation of Indian Chambers of Commerce and Industry (FICCI) followed, "We at FICCI feel that design can be one of the important factors for deepening our bilateral ties. India aspires to be the manufacturing hub in the coming years and design plays an important role in this evolution". On behalf of Shri Anand Mahindra, Chairman of IDC & Vice Chairman/Managing Director of Mahindra & Mahindra, Roney Simon, Director of FICCI, quoted his keynote address "I am absolutely delighted at the increased and well deserved attention we are giving to design through the National Policy on Design, the Indian Design council and the launch of the I Mark. Our

design thinking would have to be not just holistic but also unique to us. If we want to put India on the design map of the world, then we would have to find our own design voice- a design vocabulary that is uniquely Indian but has universal appeal". During the launch of the I Mark, Prof. Pradyumna Vyas, Member Secretary of the India Design Council and Director of National Institute of Design said, "Design is integral to the process of creating an effective system for the development of long term advantage and we need to foster the culture of good design practice and recognition of good design in the country. In this regard, IDC is committed to encourage the development of a Design led economy that is productive both ecologically and economically. The introduction of the India Design Mark is one significant step in this direction." For the vote of thanks, the producer of the exhibition Kazuo Tanaka, President of the GK Design Group Inc. and board member of the International Council of Societies of Industrial Design (ICSID) ended, "What is design? It is not a job merely deciding a color or a form of an object. Design makes people's daily lives comfortable and affluent by resolving today's many kinds of problems. A beautiful and easy to use design might innovate our lives, society, and economy."

From the 4th to the 6th of METI will hold an exhibition titled Japanese Good Design Exhibition in India. This event will be the first of its kind to be held in India. It aims to promote the idea that "Good Design is Good Business," and will highlight 95 products from Japan including appliances, cars, motorcycles, lifestyle items and even machinery. The exhibition will be held in association with FICCI, the India Design Council and the Japan Industrial Design Promotion Organization (JIDPO) at the Federation House. Please visit the venue to see and feel what the newly created I Mark is aiming for.

Background

In recent years industry has become increasingly aware of the importance of product design. In response to this growing awareness, India's government announced their National Design Policy in support of fostering innovative design. Further to the announcement of the National Design Policy, India Design Council was set up and one of the key mandates of the Council was to establish a mechanism for recognizing and awarding industry achievers in creating a brand image for Indian designs through the award of an India Design Mark or I-Mark. To help establish India's own award system, the India Design Council contacted the Japanese government to learn from their experiences in creating Japan's Good Design Award. The Japan

Industrial Design Promotion Organization (JIDPO) and India Design Council signed a memorandum of understanding in April 2010.

Objective of the exhibition

The Good Design Award is a comprehensive program for the evaluation and encouragement of design organized by the Japan Industrial Design Promotion Organization (JIDPO), which was established in 1957 by the then Ministry of International Trade and Industry (the current METI). JIDPO receives approximately 3,000 submissions from more than 1,000 companies and designers every year. These designs are screened by about 70 design experts, who select and recommend those designs worthy of the Good Design Award. However, the Good Design Award is not a beauty contest, nor is it an award that assesses the design's outcome in economic terms. Rather, the Good Design Award is a system that aims to channel the eminent powers of design to build prosperous lives and encourage sound industrial development. Ultimately, it is a campaign to brighten and enrich society through design.

METI, through collaborative efforts, will offer support to establish an Indian design award alongside the Indian Design Council to create a mutually beneficial relationship between Japan and India. Additionally, a key aim of the event will be to further understanding of how design in Japan has contributed to industrial, economic and social development, and apply that knowledge in India.

What is I MARK?

- I MARK is a proposed marking (symbol) that the India Design Council plans to confer on selected products, services, objects and works that conform to the processes and standards that are set by it, to help define good in the concept of good design.
- The objectives of I MARK process are to:

Raise the profile of Indian design: Increasing general awareness of design to increase interest of students to study new design programmes. This award will also make entrepreneurs aware of ways in which design is integral to business planning.

Encourage and demonstrate the use of design: I MARK will bring to fore projects of social and economic value that have benefitted from good design processes, thereby encouraging other stakeholders to emulate these successes.

Give broader recognition to the value of design: As of now the value of design is understood only in academic circles. Value of design needs to be recognized in wider circles for design to become useful to society, industry and government.

Document case studies of successful design: I MARK is a good method for the India Design Council to recognize and document case studies.

Future Developments

METI will continue to offer support leading up to the launch of the India Design Award. Additionally, the Japan Industrial Design Promotion Organization (JIDPO) and the India Design Council will continue to work together based on their cooperative agreement after the launch by holding joint discussions.

About Japanese Good Design Exhibition in India

Event name   Japanese Good Design
Exhibition in India

Theme   Good Design is Good Business

Host   Japan Ministry of Economy, Trade and Industry (METI)

In Association with   India Design Council

 Federation of Indian Chambers of Commerce & Industry (FICCI)

Japan Industrial Design Promotion Organization (JIDPO)

> Producer   Kazuo Tanaka, President of the GK Design Group Inc. and board member of the International Council of Societies of Industrial Design(ICSID)
>
> Location:
> Federation of Indian Chambers of Commerce & Industry (FICCI) Federation House, Tansen Marg, New Delhi, 110001 India

Date   March 4-6, 2011

Open Hours   Open to public on 5th (11:00 to 20:00) and 6th (11:00 to 16:00)

Admission   Free

Exhibition Space   1090 sq meters

Items to be Exhibited   95

About the Good Design Award

Japan's Good Design Award is the biggest design award in Asia and is well known and widely respected the world over. Every year more than 3,000 products from 20 different countries apply to be judged for this prestigious award. Products awarded with the Good Design Award receive the "G Mark". This mark is a sign of reliability and represents the connection between industrial design and real life.

 Please visit the below link for further information:

l About METI   http://www.meti.go.jp/english/

l About JIDPO   http://www.jidpo.or.jp/en/

l About FICCI   http://www.ficci.com/

l About IDC   www.indiadesigncouncil.in

l About the Indian Design Policy
http://pib.nic.in/newsite/erelease.aspx?relid=24647

For inquires please contact:

Sonali Sokhal/Ashutosh Srivastava

Hanmer MSL +91-9811630333/ 9873968211

7.

Milan product designer speaks at Carleton about Design for All

Fifield, an internationally recognized design consultant imparted his wisdom to more than 30 Carleton University students in the campus's Architecture Building on Feb. 28.

Fifield operates Studio Fifield out of Milan, Italy, and is the co-founder of Design Continuum Italia, where he helped provide leadership and direction to the design and product development programs there.

The major points he made during his hour long lecture was to for budding designers to find methods to create easier to use products that do a good job of hiding the complex innards powering the product. He called the initiative "Design for All."

"It's an evolution of designing for as wide an audience as possible," said Fifield. "There are extremes, and sometimes these extremes unfortunately require special projects. But designs that take into account the widest population and these fringe groups, you can get information and ideas that can very valuable to a much wider group. The wider you can go, the better off you are in creating a meaningful experience for the user."

His lecture also focused on making products easier to use for elderly or disabled portions of the communities.

"There's no reason that we shouldn't be creating beautiful objects with mass appeal in our profession," said Fifield. "At the same time, we need to take into consideration those in

population how have physical barriers or hurdles to overcome and we need to take into consideration this large segment of the population. We need to design for everyone instead of a segmented philosophy."

Fifield used a wide variety of examples of this design philosophy while he chatted with the students at the University. Examples such as slanted measuring cups, soft handled potato peelers, push button doorknobs, simpler glucose readers for diabetics and even popular search engine Google as successful examples of this design philosophy.

"There are a lot of familiar archetypes out there that we've become so accustomed to using that we don't even see them as being a designed for all solution," said Fifield. "Things like automatic doors. Google is a great example as well. Google has a lot of really complex technology that has been made really easy to be used by anybody. Anybody. My youngest child to my mom, it runs the whole spectrum. It wasn't designed for them, maybe they thought about it when they were working on it. I call it the Google factor. There's so much going on behind the scenes that isn't apparent to us. That's the beauty of it, the real stuff is what we see, that ease of access without barriers."

Fifield's lecture had more to do with frame of mind in the designer than a list of concrete instructions on how to properly design a product for any segment of the population. This outside the box thinking is exactly what Fifield was encouraging the students to consider.

Studio Fifield is responsible for many different designs in a wide variety of products. These products include experimental soft grips on screwdrivers, racing skis, office chairs with weight activated back support, OLED based light bulbs, tennis rackets and even Accu-Check Compact glucose meter that won gold in the 2002 Medical Design Excellence Awards.

In the end, for Fifield, being able to design products for such a wide range boils down to looking at existing products from a fresh perspective and fixing problems that most people never realized where there.

"Ideas are brilliant - that is, when they work," said Fifield with a laugh. "It's about working around problems that you never

even knew it was there. That's the beauty of being a designer, you can step back and look at things from a fresh perspective, especially if you can train yourself no to take anything for granted. Thinking through associations is a great way to come up with ideas."
8.

Universal Design Functional for All

Universal Design is a method of designing a space that will be functional for all, and the creation of products that may be used by as many people as possible, regardless of age, ability, or circumstances.

If you are planning on remodeling your bathroom, it is important to think about what you can do now to ensure a smooth transition as you grow older, and to have functional products in place should an unexpected disability arise. Moen Inc. has been at the forefront in product offerings that incorporate Universal Design. Their shower products combine the latest technology — digital thermostatic anti-scald temperature controls for safety, and lever handle trims for ease of turning on and off.

Hand showers on slide bars for multi-height adjustability along with the flexibility to remove the hand shower from the holder for those who are wheelchair-bound.

Secure mount anchor bolt kits which can be installed with the slide bars to safely support up to 350 pounds. Moen also offers decorative grab bars which have been designed to coordinate with their most popular styles and finishes.
Available in a wide range of sizes, grab bars should definitely be incorporated into any shower or bathtub application.
Knowing a grab bar is there for a just-in-case scenario, is the greatest peace of mind one can have.
Moen has also given considerable thought to their sink faucets. They offer everything from hands-free technology to single loop or single lever handles; again without sacrificing styles or finishes.
Lever handles do not need to be gripped to use making them much easier for small children and older adults struggling with arthritis.
Moen has also extended their Universal Design products to include accessories: pivoting toilet paper holders, tank handles,

and LED lighting that uses low energy, non-glare, light bulbs. Remember, creating a bathroom with Universal Design does not mean sacrificing style for function. To see Moen's wide range of products, come visit us at GSI Bath Showplace, 373 96th Street, Stone Harbor, or visit us at www.gsibathshowplace.com.
—Submitted by Juliana

9

Program & Events:
1.

Design: Ahmedabad-London

A collaborative conference between the National Institute of Design, Ahmedabad, the Royal College of Art, and the Victoria and Albert Museum, London. It is the first platform for design historians and interdisciplinary practitioners in NID, Ahmedabad, and the Royal College of Art/Victoria & Albert Museum MA Course in the History of Design to develop an ongoing dialogue.
Dates: **Friday, 18 – Saturday, 19 March 2011**
Venue: **NID Auditorium, Paldi, Ahmedabad**

Day 1 / Friday 18th March / 9.30am – 5pm
The first day of the conference explores the growth of design history as a specialism – in its Indian and British contexts, as well as considering the possibilities and challenges of its development as a global discipline. Panellists discuss the activities and perspectives of both academic institutions, the NID and the RCA. MA students present their current research and comment on disciplinary issues from their own perspectives. Faculty engage with the question- Why a student of design, who will eventually *practice* design, needs to engage with the history of design?

Session 1: **Introduction**

Session 2: **Design History at Large**

Conference event: Guided Tour of NID Design Classics Collection

Day 2 / Saturday 19th March / 9.30am – 5pm
An original motivation for the development of the history of design was to inform designers about their own practice. In recent years the discipline has arguably detached itself from this purpose, instead focusing on exchange with social historians, museum curators, cultural theorists, and other academics. The 'global turn' in design history, however, may offer the opportunity to consider new ways in which design historians and professional designers could exchange knowledge. The old questions remain pertinent: How do designers make sense of history and how does it shape practice? And, is there a difference between approaching the history of design from the *perspective of history* and the *perspective of design?*
Session 3: **Contemporary and Historical**
Session 4: **Engaging with Museums as Research Practice**
Conference Event: Our Design Histories, a participatory history wall that explores the relationships between personal and global histories.

Register by sending an email to **tanishka@nid.edu**

Registrations close on 14th March 2011

2.

trans_d

THEME FOR TRANSED 2012

"Seamless access for all:
Universal Design in Transport system and built infrastructure, a key element in the creation of livable cities."

SUB THEMES

- Role of the UN Convention on the Rights of Persons with Disabilities (UNCRPD)
- Best practices and innovations
- Accessible tourism Conservation, access to the historic and cultural heritage
- Environmental impact, sustainability and accessibility of integrated multi modal systems
- Accessible Bus Rapid Transit
- Highway design and safety
- Pedestrian mobility & safety for livable communities
- Rural access and mobility
- Implementation, monitoring and enforcement
- Other related topics

ABOUT TRANSED

The TRANSED conference is designed to review advances in research, profile international breakthroughs, and explore perspectives for technological innovation in response to the mobility challenges of an ageing population and persons with disabilities. It also aims to examine ways to address challenges associated with improving mobility and transportation needs for the elderly and disabled.

We look forward to welcoming you to India. India has enchanted and intrigued the world's top travelers for centuries. Not only is India known for its legendary hospitality that fascinates those and all but the vibrant needs of India and its people from across the globe.

Let's make incredible India... Accessible India!

LANGUAGE:

The conference will be held in English & Hindi.

HOST:

Svayam, an initiative of... a Charitable Trust, India

CO-HOST:

- Government of Delhi
- Ministry of Transport, Government of National Capital Territory of Delhi

PRINCIPAL SUPPORTING ORGANIZATION

Ministry of Tourism, Govt. of India

CO-SPONSOR

Transportation Research Board (U.S.)

ORGANIZATIONAL STRUCTURE

- International Steering Committee
- Scientific Committee
- Local Organizing Committee

CALL FOR ABSTRACTS

Presentations at TRANSED 2012 can be either papers or posters. Abstracts must be submitted by 30 March 2011, covering core research, practical experiences or policy issues based on the themes and sub-themes. Papers may be on any of the listed themes, on multiple themes, or on other related topics.

Authors will be notified by October 2011 whether their abstract has been accepted for presentation as a paper or poster. Final papers and posters are required to be submitted by 1 2012.

For topic codes, list of abstract submission dates and to submit the abstract please visit our website www.transed.com.in

3.

4

5.

Samvad : Dialogue 2011

31st August and 01st September 2011

Organised by

SID RESEARCH CELL, Faculty of Design, CEPT University, Ahmedabad, India.

Venue

Ravi J Mathai Hall
Indian Institute of Management
Ahmedabad, INDIA

Seminar Convenors:

Snehal Nagarsheth
Anand Ramakrishnan

Samvad:Dialogue, the seminar is organised by the SID Research Cell, Faculty of Design, CEPT University, Ahmedabad, India.

The seminar is being organised as a pre-cursor to the workshop being conducted for the students of the International Master of Interior Architectural Design (IMIAD) coming from Stuttgart, Edinburgh, Istanbul, Lugano, Lahti and Ahmedabad and aims to offer a strong theoretical background and provide a worthy take-off point for the participants.

6.

**Design a poster that inspires Japan and helps them resurrect themselves from the aftermath of
earthquake, tsunami and nuclear meltdown.**

History tells us that Japanese are familiar with such set backs and are well capable of rebuilding their lost paradise.
But can they again be the same confident driving force of the past? More than anything else they need our support to boost their psyche.
Who better than us, designers to take this initiative and inspire the battered nation.

UMO invites Designers, Illustrators, Artists, Cartoonists, Photographers, Design Students and Enthusiasts from
all over the world to stand ready to assist them in a unique approach

For more details : bit.ly/unitedforjapan

Participate and promote to show your empathy.

Job Openings:

1.

Excellent opportunity for Industrial designer and System Thinker
Company profile:
Instillmotion is an innovation consulting start up in Hyderabad. Dealing in product, process and service innovation and sometimes a combination of them – business model innovation.
Instillmotion brings together the fine unity between Business, Design and Engineering.

Our Clients/ Partners include: Basix, Marico, Johnson and Johnson, NREGS, Royal College of Art, Imperial College – London etc.

Understand consumer needs, current practices, pain points, attitudes and perception, around a specific domain User and Design research
Identify opportunities for new interventions or gaps in the existing product experience. Brain storm with a diverse group of people
The solution may be a product, process, service or an entire business model
Prototype/ pilot to test
Requirements:
Conversant with User Centered Design method
Understand and empathies with peoples needs. Get to the bottom of it to find the real need.
Visualization skills
Ability to clearly express ideas.
Translate research findings to innovative solutions
Fair amount of business understanding would be a bonus
hershhaladker@gmail.com

2.

Tata Elxsi is looking for Interaction & Graphic Designer, Please find details below
Position 1: Interaction Designer (Location: Pune / Bangalore)
Industry Experience: 2-3 years
Responsibilities: UI design for Web, Software / Embedded Product & Vehicle infotainment systems
Specific Skills:
* Interaction / Industrial / Graphics design from NID/IITs
* Good visualization and analytical skills,
* Exp. in information architecture, Conceptualization of UI,
Wire-frames, UI prototypes, Building Design specifications etc
* Proficiency in Adobe tools, (PS/Illustrator/Flash etc), Visio / Axure etc..
* Strong communication and collaboration skills
Position 2: Graphic Designer (Location Pune / Bangalore)
Industry Experience: 3-4 years
Responsibilities: Graphic design in the area of User interface, Product, Packaging & Vehicle infotainment systems
Specific Skills:
* Bachelor or higher Degree in Graphic Design from NID/IITs or other reputed institutes
* Good sketching and visualization skills
* Proficiency in Adobe Photoshop, Illustrator, Flash etc

* Building Interactive prototypes, static visual designs of high quality
* Skill in 3D modeling and rendering applications will be a major plus
* Strong communication and collaboration skills
Please send us your resume and portfolio (Less than 4MB) through email or Link to:
Mr. Satish Patil, (Senior manager) satish@tataelxsi.co.in
<mailto:satish@tataelxsi.co.in>
With Cc to Mandar rmandar@tataelxsi.co.in
<mailto:rmandar@tataelxsi.co.in> & Aurobindo
aurobindonayak@tataelxsi.co.in <mailto:aurobindonayak@tataelxsi.co.in>
3.

Endeavour Software Technologies is a global leader in Mobile & Enterprise Application development.

Here, Design team is looking for talented Interaction/UX and Visual designers who will extensively working for digital and interactive spaces like Smart Phones, Tablets and IPTv (all platforms).

You will closely work and collaborate with – design team members, technologists and business leaders.

Interaction/UX Designer (2 openings)

- Minimum 2 years of experience in interaction/UX design
- Strong interaction design skills
- Proficiency in Adobe creative suite, especially Adobe Photoshop & Illustrator
- Strong in ideation, story board, IA + Navigational flow & ability to create wire-frames
- Excellent organizational skills and high attention to detail.
- Should understand and come up with solutions based on the business models of clients and stake-holders.
- Technology and gadget freaks will have an extra edge.

Visual Designer (2 openings)

- Minimum 2 years of experience in visual design / interactive space
- Strong visual design skills
- Proficiency in Adobe creative suite, especially Adobe Photoshop & Illustrator.
- Knowledge of Flash and/or After Effects.
- Have strong typography, color and layout skills.
- Must be able to generate production quality assets for UX designers and developers.
- Ability to create wire-frames, information architecture would be a huge plus.
- Excellent organizational skills and high attention to detail.
- Should understand and come up with solutions based on the business models of clients and stake-holders.

- **Technology and gadget freaks will have an extra edge.**

Visual Design Trainee / Internship

We are looking for an open minded team player who is keen on taking initiatives and wants to work in a non-prestigious and creative environment.

If you also are a creative, curious and dynamic person interested in working highly talented people, this might be right position for you!

Mention your College/Institute name & interest areas & time line as per your institute.

Education for both the position: Degree (diploma/bachelor/post-graduate) in Industrial / Interaction / Visual / Graphic Design or related studies.

Mention job title in subject & send your CV & portfolio on
hitesh.ruwala@techendeavour.com

Company website: http://www.techendeavour.com

4.
1. Apparel Designer- Specialized in Zardozi and othe hand work.
2. Textile Designer- Specialized in Rich look soft bedding and table linen.This requirement could be for full time or on freelance base.
Brief:
Sahara India Pariwar, which is one of the most eminent members of the Indian Corporate World.
Having made its mark in the domestic scenario, Sahara is plans to enter the global platform. To achieve the same, our endeavor is to take the hand crafted Master pieces of the Master craftsmen on a global platform through a chain of Stores established at the prominent locations of the world. The first City on the roll out Map is London. The store is being positioned as "Premium Luxury Store exclusively selling hand crafted items". Shopping here would be a rich man's necessity and a common man's aspiration.

Our USP is basically enhancing Sahara's brand image & positioning it in the eyes of the world through the stores and catalogues which will be launching soon. We will be offering exclusive high end products with respect to Furniture (Glass & Sliver), Soft Home Furnishings, Jewellery, Artifacts (Pottery) and Luxury Accessories.
Design Studio is based in Mumbai.
Design Dept. Sahara India
Gurgoan
5.
General Motors Design Studio located at Bangalore have openings for Digital Sculptors (Proficiency in Alias) .
Candidates with relevant experience (1 year to 3 years), please send me your profiles and portfolios.

General Motors Design Studio located at Bangalore is looking for Color and Trm Designer with 1 to 4 years of experience.
Candidates with relevant experience ,please send me your profiles and portfolios.
Assistant Manager , Talent Acquisition,
GMTCI- Bangalore.
6.

A little less than 2 years young branding agency (We have already won our first Cannes award) is looking for designers to lead their creative team.

Candidates with a BFA degree from leading applied arts schools with at least 10 years experience in a design/ branding agency as an Associate Creative Director or Creative Director.

Experience in Corporate Branding, Consumer packaging designs, Retail Spaces etc is a must.

People skills, creative excellencies, understanding of the latest trends, technology is needed.

Please note this is a senior position, preferences will be given to candidates from Bombay.

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

7.
Paper Plane is looking for experienced Design & Usability professionals to join our design team in Mumbai, India. Paper Plane is a leading experience and interaction design firm with an unrelenting focus on cutting edge design techniques and standards used to build interfaces for online brand experiences & application interfaces for desktop and web applications. We rely heavily on understanding and addressing user needs through the lifecycle of each engagement and provide value to our clients by helping them create usable, functional and adaptive interfaces to enhance the online experience. You can also go through our website at www.paperplane.net

You will work as a valued member of a team dedicated to ensuring that our client sites meet the highest design, quality and content standards. This is a great opportunity to be part of a team that develops and manages websites for large brands in India, United States & United Kingdom. Paper Plane also has secure engagements with leading products and services companies in the US and UK, and is making a concerted attempt to increase its global presence. Our client list includes HDFC Securities, Thomas Cook India, Thomas Cook Publishing UK, Verve Magazine, Development Credit Bank
and Sula Vineyards, ABN-Amro Asia Equities, among others.

We are looking to fill multiple positions to support our growth plans in our two primary services: Brand Experience Design (web) and Application Interface Design

Salary
Starting salary will depend on experience, skills, and quality of work but is above the normal starting salaries

Position: Interaction Designer

Required knowledge and skills:

1) Graduate degree in design or equivalent experience
2) 3+ years of industry experience
3) Excellent verbal and written communication skills
4) Excellent knowledge of interface design processes, user-centered design methodologies and design constraints for desktop and internet applications.
5) Experience creating storyboards, wireframes, prototypes and user interface specifications
6) Experience conducting competitive analyses
7) Knowledgeable with professional design and prototyping tools (e.g. Dreamweaver, Flash, Photoshop, Illustrator, Fireworks)
8) Ability to work with geographically distributed and multidisciplinary teams
9) Ability to travel on occasion
10) Ability to negotiate deliverables, dependencies and schedules with product teams

Preferred knowledge and skills:

1) High degree of creativity and problem solving ability
2) Attention to detail and passion for designing compelling user interfaces
3) Excellent presentation & communication skills
4) Strong team player
5) Prior experience designing user interfaces for complex, transactional web applications
6) Experience with web design style guides
7) Expertise with the following prototyping tools: HTML/DHTML/CSS, Adobe Photoshop. Macromedia Flash, JavaScript
8) Knowledge of web technologies
9) Knowledge of cross-platform considerations
10) Ability to improve business processes related to user interface design

Responsibilities:

1) Represent the "User Experience" by translating user and business requirements into defined specifications that inspire clients and development teams to build the right product.
2) Help to create a shared vision of a product's user experience through storyboards, prototypes, and user interface specifications.
3) Help to gather and analyze user research data and usability test findings, ensuring insights are effectively translated and applied to product strategy and design.
4) Define functionality, content, navigation, and interaction models through wireframes, site maps, process flows and any other necessary

documentation; create personas and use-case scenarios.
5) Create innovative user interfaces and interaction styles which are useful, usable, accessible, branded, visually appealing, and which ultimately result in improved user productivity.
6) When necessary, contribute to the development of content and data models, nomenclature and taxonomies.
7) Present deliverables and recommendations to clients and lead related meetings.
8) Contribute to the accurate definition of project scope, phasing, and planning; when necessary, develop and negotiate project plans.
9) Research and share information on the latest tools, methodologies, best practices and trends that relate to the field (rich media applications, Web 2.0, social media, ...
10) Evaluate future products for usability, usefulness, desirability and consistency.
11) Grow with our growing organization
Interested candidates do mail me your updated cv along with your links to your work at this same email address. Also do pass on this message to someone else who may be interested
8.
please respond to him at sunil.rao@cmykhealth.com with your resume and link to your portfolio.
The four fountains spa is seeking a talented designer / visualiser to come on board and join. The designer needs to translate the organisation's new positioning into a complete campaign.
The scope of creative work would include designing the following
1. Advertisement: print ads (newspaper / magazine), outdoor hoardings, bus stop shelters, pamphlets
2. Collateral for promotions: vouchers, leaflets, danglers, posters, standees, banners, kiosks
3. Web-related: web banners, e-fliers
4. In-store branding: posters, danglers, signages
5. Stationery: feedback forms, profile forms, membership cards, gift vouchers, spa menu, takeaway menus, informative leaflets, visiting cards, letterheads
The candidate must be based in Mumbai who can work corporate office in Goregaon (E).
A design graduate with 0-3 years of work experience.

9.
amaravati jewelers , hyderabad looking for freelance jewelery designers.
interested people do get in touch with Anish at
anish_1717@rediffmail.comdirectly
10.
User Experience Designer

- Experience 6—8 years

- Need to provide inputs on the mobile applications for the

enterprise segment in terms of

o Concepts

o Intuitive UI

o Data models – what should be shown, what is irrelevant (my engineering team will want to show everything they have, even if the user faints seeing that ;))

- Gr8 communication skills – we will take this person to client meetings as a differentiator

Use Experience developer (I don't know a better word)

- Experience 2-3 years

- Creating visual designs and other production assets based on UX design guidelines.

Get in touch with directly

*Praful Bhoyar***

Portfolio Director, Enterprise Mobility

Dell | Dell Services

office +91 80 28413000 Ext. 2747, *cell* +91 9686331299

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Bangalore 560066

p: +91 80 32471481

www.studioabd.in

11.

Videocon Group is looking for a Passionate and Enthusiastic Graphic Designer to work on challenging projects at our studio in Corporate Office, Gurgaon.

Videocon Group has 17 manufacturing sites in India and plants in China, Poland, Italy and Mexico. Since 1998, it has expanded its operations globally, especially in the Middle East.

In India the group sells consumer products like ColourTelevisions, Washing Machines, Air Conditioners, Refrigerators, Microwave ovens and many other home appliances, selling them through a Multi-Brand strategy with the largest sales and service network in India. Videocon Group brands include Electrolux, Kelvinator, Kenstar, Next, PlanetM, Sansui, Philips (TV Products) etc.In November 2009 Videocon launched its new line of Mobile Phones and

mobile services in many locations.

The Company gives utmost importance to R & D activities and innovations which are carried out, atits in-house R & D centers at India and China. With plans to expand the team for various products including appliances, mobiles, CE etc we require a passionate Graphic Designer who fit the following profile. The Graphic designer will be a part of the Design Team which is responsible for coming up with New Product Concepts and Innovations.The candidate will be positioned according to experience.

Requirement:

* Bachelor's and / or Masters degree in Graphic design.(Preferably from NID and IIT,s)

* Passion for design and sense for balance and out of the box graphics with excellent illustration skills

* Hands on experience on Corel, Illustrator and Photoshop, Flash will be an added advantage

* Practical Knowledge of various print media and new processes

* Candidate should be resourceful, team player and come up with unique concepts to make our products stand out in the market

Role:

* On Product Graphicsfor appliances, mobile phones and consumer electronics

* User Interface for digital devices including mobile phones. TVs etc

* Product Packaging Design

* Product Brochures, catalogues, User Manuals and On product Stickers.

Please send your CV and Portfolios to

prajaktashetye@vgmail.in

12.

opening for a Retail Designer at Grey Group, Mumbai.

The ideal candidate should have a strong retail design background in terms of design education (retail design, communication design, spatial design) and quality work experience (3-4 years). We're looking for a motivated individual with an evolved sense of design and creative vision. He/she should be able to work with a team and manage resources effectively to meet deliverables in a fast-paced, high pressure work environment.

Job Description:

- Understanding the brief and planning the retail strategy and design approach

- The candidate will be responsible for providing retail design solutions (Conceptualization, visualization, detailing and execution)

- Working with and managing teams/resources effectively to meet project timelines and deliverables

- The candidate should have adequate production knowledge and technical expertise to guide the production team

- Should have excellent interpersonal, management, presentation and communication skills

- Software proficiency: Autocad, Photoshop, Illustrator, Microsoft Office. Adequate knowledge of 3D MAX to be able to guide the 3D Visualization team

If interested, please send your resume/portfolio to juhiegupta@gmail.com

13.

Position Title: Sr. Visual Experience Designer
Position Description:
You will be responsible for providing world class visual experience for next generation products .This position needs out of the box thinking, a deep thought process and creativity in designing the web portal interfaces .Yow would be required to provide a balanced design philosophy that delights both end users and customers(Enterprise & SMB)
Position Type: full-time
Position Requirements
Should be Excellent in creating vector & raster graphics

- **Must have effective & Creative branding skills**
- **Must follows design factors: clean ,Simple, Consistent**
- **Effectively communicate conceptual ideas & visual design Rationale**
- **Design all visual Artifacts including icons, typography & page elements**
- **Align visuals factors with latest design trends**
- **Own the visual design deliverables, provide rationale & style guide**
- **Knowledge of HTML & CSS including the limitations is a must**
- **Work on necessary iterations and Deliver with very minimal guidance**
- **Have an eye for minute details**
- **Define overall styles & imagery, including page layout (Screen Schematics)& interactions(user path)**
- **Previous product design Experience would be plus**

Additional Qualification Desired
Soft skills
Open to learning & Possesses a positive attitude

- **Persevering and hardworking attitude**

Tools
Photoshop, Illustator, corel Draw, Flash
Educational Requirements:
5 to 7 years Experience with Bachelors or Masters in any discipline
Formal Education at a design school would be plus

Company: Jamcracker Software Technologies Pvt. Ltd.
Place: Bangalore

14.

Design Profile – UI/UX + Corporate Identity

About Welue
Welue is a start-up with a pioneering concept for the Indian market. Attached document has the introduction of Welue Health Alliance – our first initiative getting ready for launch. Interested candidates may send their profile at work@welue.com.

Our website is still under construction. We plan to go live in the next few weeks. If you have the conviction in yourself to work and grow with a start-up, please revert to us with your latest profile. We will be happy to provide more information or any clarifications that you may need to assist your consideration.

We have a matrix role structure that offers multiple avenues for growth for every team member. Moreover the initial team will have the advantage to witness the journey of a start-up to emerge as a large organization in the coming years. We want to nurture the passion in people to make a difference. This experience will offer an all rounded growth and professional grooming for the candidates for a strong career ahead. We do not want to restrict the selected resources to a particular area of the business as many large companies do. Instead our role structuring offers a wide array of experience to build a holistic understanding of the business and its management.

Design Job Description

The role transcends across various domains of business and market communications - both digital and print covering both content and copy. The position is part of the Marketing, Communications & Design Team.

Primary Role includes (not limited to)

- Website Design & Updates
- E-mailers to subscriber groups
- Branding & Corporate Identity

- Marketing Documents
- Concept Notes
- Marketing Material like leaflets etc
- Surveys/ Opinion Polls - Analysis Reports
- Newsletters/ Publications
- Forms
- User Interface/ User Experience
- Story Boarding
- Develop Wireframes
- Design prototype
- Design mockups
- UI level testing/ Usability Testing
- Go Live

Other parts of the role

- Marketing Merchandise like joiners kits etc
- Interface/ project management with Communications Team to deliver the final communication deliverable
- Collate feedback from network teams to iterate the user interfaces
- New solution launch strategy and implementation
- Other initiatives across the company as per business demands

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)

Professor Dr. Peter Zec
President of red dot

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

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