

# Design for All

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## **Chairman's Desk:**



### ***Dr. Sunil Bhatia***

**Traditional entrepreneurs of East are generally practicing on well trusted run of the mill, safe philosophy of success mantra practiced by their ancestors. They do not entertain any doubts & never dare to raise any questions and keep on working on the concept of secrecy in every actions of life and lives with aged old fear of ` our actions should not be exposed to anyone . Others may exploit that for own benefit. I will be biggest loser.' In exception case, a few may experiment with new ideas and they may imitate some success mantra of western ideas into their enterprises. They remain the same traditional at the bottom of their heart and deviating to other philosophy is nothing but eyewash. Fear of exposing of secrecy is associated with insecurity and it makes their life miserable and never allows them to live in peace and mistrust becomes their life style. Their entire positive energy is channelizing in controlling the all possible leakage so that other should not enjoy benefits what they were supposed to be. `Clasping of everything becomes their**

**habits and never dare to enjoy unclasping.’ These habits never allow them to learn the art of delegating the powers to others who are potential to perform better. Result is they never grow to that height what they can easily achieve by trusting. ‘An era of secrecy and protection of self-interest is history. Collective, sharing & openness of ideas is real winning mantra of present.’**

**Every secret degenerates in due course of time because it is nature’s law ‘what is secret at present has inbuilt ultimate destination of openness.’ At the beginning affects the surrounding peoples and compels a few to think a better solution of secrecy because a few select people are privileged and enjoying its benefits. It may be out of jealousy and it forces work toward ‘open the secret’ or some believe it may also benefits as what others privilege people are enjoying at present or rare personality thinks it may help in progress of humanity in long run. Person with wisdom of any era thinks alike and everyone has realized that foundation of progress of civilized society is nothing but ‘openness’ ‘It is the only path that leads to salvation; needs minimum energy for progression with maximum peace of mind serves the purpose for all and helps in progress of humanity.’ It is irony of current designers that they do not heed or give ear to ancient wisdom keep their self-interest above than any interest that benefits in large and live the chaotic & disturbed and stressful life style.**

**Current business standards have changed, so their methods & techniques. If designer communities around the world do not change and strictly keep on following old mind set of designing the products/services to win over the various clients around the world by using concept of secrecy are sooner or later bound to commit**

suicide. 'Why do we hesitate in changing? Is it insecurity of an individual guiding force for survival at any cost?' We should learn a lesson from our history that experimentation with new idea is the only way for our survival and those expressed any type of hesitation suffered a lot and even this mistake proved reason of downfall It did not spare individuals, nations and civilizations .Once a prosperous country stands nowhere in present because practicing the philosophy of 'closeness' became the reason of fall and proved victim of own philosophy. Few decades back a country was considered to be one of the largest economy of the world failed in capitalizing the new philosophy of 'openness' and it is gradually at the decline and its future is nothing but stark dark because it is deliberately refusing to embrace the call of the time of 'openness'. How long anyone can live with selfishness and protecting the interest of local? Openness is other side relates us with rest of the world and takes away our meanness , selfishness , narrow vision & makes us the part of the world, supports in expanding our ideas of innovations and helps in learning better way to progress our humanity. To counter our selfishness religion has coined the word charity. 'How long any one can accumulate wealth, it needs way to come out and benefits all through charity.'

Resources of the world are abundant to cater the present populations but who can afford is a great question. Resources are still out of the reach for ordinary person with exceptional ideas. They are still moving around the rich or resourceful individuals or institutes or organization for patronage. Every company around the world faces the crises of limited resources and greed is guiding for optimizing commercial profits by exploiting the political, social and

**technological parameters. When local people are affected by exploitation by foreign companies, they feel cheated when they are deprived with their genuine share and cannot tolerate this loot. This makes them to look for some points that may goes against the exploiting company for disturbing their operations. I call 'clash of greed of various vested interest groups for optimizing commercial profits is more dangerous and works as catalyst in faster decay of the civilization'. It is advice to our designers that they should work in collaborative manners for making better human material. The role of designers is crucial and if they work to safeguard their mean local interest without caring for people around world, it will allow everyone to point accusing fingers on this profession. Don't be reason of degenerating of society.**

**Designers should design the products/services with the concept of universal design for the upliftment of the humanity. Do not care if it demands sacrifice of local values for larger interest. 'How long anyone can work in isolation for meeting the needs of a few?' Opening that much that can serve their heinous selfish purpose will not work anymore. It is demand of the time to complete open .Common people have understood commercial institutes undercurrent thought process and it may lead to revolt. Everyone is qualified and trained in optimizing their greed 'how come anyone can tolerate delay'. Any delay in their result means inviting wrath of consequences of impatience. Impatience is root cause of all evils in our society. We are gradually forgetting patience and tolerance. Impatience, intolerance has become our lifestyle and it is important ingredient of designing our thought process. When society is opening and one section is cleverly protecting their self-interest by**

participating in all the international platforms, forums and enjoying the benefits of open sharing of ideas, innovations and creativity and hesitate to discuss their own will not work anymore. They wish to enjoy the entire benefits of the open society but sharing their secrecy is no way with others will not work in future and one day or another they will be isolated by others. 'Building a trust is most difficult task but ruining needs fraction of seconds.'

Clients are placed at different geographical areas where time scales are different and foreign manufacturers are forced to work round the clock to meet the different requirements of various customers and difficult to ignore local support & coordination for survival. Every foreign institute has to perform better compared to local but various local laws are biggest challenges along with manpower of different cultural backgrounds. Local people work in different attitudes of supremacy and believe what he is doing is absolute right and there is no scope of improvement. These parameters restrict the greed of foreign institutes and to exploit quick return of investment and attempt to protect investments they indulge in political power games. This impatience is visible in a few and feels these local laws are biggest hurdles that do not permit them to exploit the resources & human power beyond certain limits. 'Why not change the political power and install the puppet government?' These methods are unethical and never take to that height for what they are aiming. Business is flourishing for those who are open and practice ethics. Those are governed by their greed attack the sovereignty of others for fulfilling greed at any cost and a few are supporting this act in hope that they may also get some booty out of their role either by financing the war or providing the army. In

reality this consortium has come to existence to enjoy the profits by looting and I feel everyone is culprit.

Another way is to expand the business in peaceful manner and share all the information. Those who started opening their business and its design, products/services were initially treated as laughing stock but later on they were prove the wisest , smartest people and declare as 'man with survival instinct.' I know when one website was launched by a few unanimous people and keep posting the various electronic design circuit diagrams and allows anyone to participate, improve the performance; lots of suggestions from around the world poured and made that an ordinary design into exceptionally high. This is the beauty of openness. Many people with formal training or informal training enjoys the benefits of open platform and without any difficulty can participate collectively for betterment. Participation of many people from every walk of life with exceptional or ordinary minds can make any design wonderful thorough collective efforts. 'It is an era of sharing of ideas, collective efforts and openness to welcome all to feel a progressive family. No more need for an individual to work in isolation to change the face of humanity'. This new website is an example where thousands of thousands circuit designed are posted by various people from different areas in hope their design will be used by someone. I am informed even the best established companies are lifting many designed for their own purpose or float the idea by requesting that we are looking for solution of our problems . Participating peoples are not interested in copyright or patent because they wish their innovation should benefits all not individual or limited to those who can afford. These silent unknown heroes are working quietly in

unknown place but their inner wish is that humanity should prosper and they post information without craving for commercial benefits. The success of Linux, Wikipedia and Design For All is because it is open, free platform where everyone is welcome with better ideas and feel like to help in progress of humanity.

Eastern peoples by birth are 'quite' people and prefer 'quietness' in their behavior and 'silence' is real weapon for them to win the full of chaos world. They are always subject of curiosity for rest from ancient to modern days. Rest of the world is curious to know what, when and how they are functioning .It is mystery of East that attracts everyone. 'What is the secret of their progress? Why does not East sacrifice traditional values inspite of strong wave of globalization?' Reason is they are not highly ambitious and they prefer peaceful life over materialistic. When I look at the works of western designers I found too much detailing with best possible logical pattern in their design and soul of liveliness is missing in their works. A traditional designer of East is subconsciously working for ecological balance, uplifting the social values and some situations forego the commercial benefits if it is adversely affecting large sections. 'Learning through practice under the supervision of master with upholding the social values was the practice among craftsperson for passing the better knowledge from one generation to another'. Traditional handicrafts manufacturing in East did not lead to its separate from farming, nor did it lead to the various growths of towns, nuclear households, earlier marriage and population decrease , such as occurred in Western Countries where they could not stand and uprooted because of industrializations .I always say globalization is nothing but western people have coined



for meeting their hidden goals. History of Western rulers tells us that a few select had become over ambitious and wished to rule the world but could not succeed. Otherwise rulers were focusing on welfare of local populations and by heart a peace loving. We cannot deny their contribution in making our world a worth place to live in decent way. West contribution for science and especially in medical science benefits all. Religion was sensible and sensitive toward fellow human being and allowed to operate the womb of the dead pregnant woman to save the child before the burial. When pregnant woman used to die or newly born child was dying because of ignorance about Cephalic pelvic Disproportionation (CPD). In medical science western people contributions are marvelous and they have devised all possible technologies to meet the new challenges. They are master in designing best possible alternative by introducing the concept of surgery. Surgery has saved many lives till today .It is myth that the first cesarean child was Julius Ceaser but there is historical evidence that much before tribal were performing caesarean for safe child birth in case mother was suffering with CPD problem.

An eastern person by heart follows the philosophy of 'family household'. Family means to them is enjoy the breakfast, lunch and dinner together but agricultural lands is distributed among members for cultivation. In western philosopher Adam Smith has described it as 'invisible free hand' on the basis of rational individuals perusing their own goals with self-regulating for optimizing market economy 'third hand' but it is different from second hand , by which the state engage in a variety of interventions in order to perfect the functioning of such a market economy. There has certainly been a

great deal of speculation lately regarding the real or perceived rise of Eastern industrial design. We say "perceived rise" to emphasize that their impending world domination in this field is not a foregone conclusion. We would agree that designers from East have fewer roles to play into the global design community but no one can ignore their presence. Product design is reflecting art and scientific temperament of the area. It is a kind of culture which is formed and developed on the basis of the production practice of human beings. It is the combination of the physical and mental culture of a civilization in a relative period and can be inherited and shared. The splendid Eastern culture and spirit was formed in the long history. The culture hasn't disappeared in the modernization, globalization and many natural or made problems like world war or nuclear disasters. As Second World War was over a few select countries came closer to West and at very right time they used west association for commercial benefits and acquire the second largest economy in the world in terms of currency. As time passed they could not sense the change in environment and are still living with same mindset thinking by using the secrecy of technologies or working within the close door or in simple word opening the door good enough to sell their products. Opening the limited door is gesture of unwelcoming and present generation is smart enough to sense the welcome gesture. Customer needs proper welcome, open discussion of technologies and freely available information of what he/she is buying. Those who are still traditional and believe their hard work and intelligence will make them to return their once acquired glorious days are daydreaming and world has moved to next higher level.

**Team of Design for All Institute of India expresses their deep regret to our readers about not publishing the special issue announced as per our program with Dr. Hua Dong who has expressed her reservation in this issue. She is holding this special issue and we may bring in future. It was good opportunity for us to showcase the works of China but it could not materialize. She not only accepted our invitation but eager to make our presence in grand scale in the land of beauty of designers, who are dedicated and adopting the modern knowledge without sacrificing their traditions .This land has contributed a lot and given the new dimension to our modern civilization by their design, innovation & creativity. This land has given us Comb, paper, mirror, fireworks and there is endless list of their contributions and in modern time it is call 'Dynamo of the world economy' and it is only one country from the East whose contribution no one can deny that is CHINA. Design For All publication works purely by crowd-sourcing and collective efforts of the unknown and known ordinary and extra ordinary people around the world to showcase their works for the benefits of humanity and follows the philosophy of 'openness' and 'Grow collective, works collective, enjoy the fruit collective. If anyone is left behind it will prove dangerous for entire civilization'.**

***Share whatever you have and it will grow. Become afraid of sharing, of design and of love and it will shrink. Life knows only one law and that is law of expansion and sharing. Design For All Institute of India is providing a platform to everyone whosoever wishes to serve the humanity by showcasing their works. It is an alternative platform for serving the humanity where people are not suspicious and do not***

***works for exploiting others for their mean interests. Everyone is welcome by open arms.***

**Bunch of wrong individuals cannot make right by singing in chorus because their motives are guided by wrong soul. An individual guided with right soul may face the challenges for betterment of humanity will suffer a lot but sooner or later he/she will prove winner.**

**With regards**

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## **Forthcoming issues:**

### ***March 2012 Vol-7, No-3***

**Adjunct Prof Ravi Hazra of IDC, Indian Institute of Technology – Mumbai, India will be the Guest Editor and he will invite the author of his choice for contribution of articles for this special issue.**



### **April 2012 Vol-7 No-4**



**Dr. Sherril York is the Executive Director of the National Center on Accessibility (NCA), a center within the Recreation, Park and Tourism Studies department located at Indiana University in Bloomington, IN. Dr. York brings over thirty years of experience in higher education in personnel preparation, direct service programming, and research with people with disabilities from toddlers in early intervention programs, children/adults in physical activity development, to elite athletes in adapted sport programs. She will be the Guest Editor for our special issue of April 2012**



## **May 2012 Vol-7, No-5**

**A special issue on archive articles of EIDD  
and Guest Editor will be Mr. Pete Kercher  
Ambassador/External relations: Pete Kercher,  
E-mail: pkercher(at)libero.it**



## **June 2012 Vol-7, No-6**

**Prof Marcus Ormerod is co-director for the  
SURFACE Inclusive Design Research Centre  
with Rita Newton and they will be guest  
editors for a special edition of getting  
outdoors.**



## July 2012 Vol-7, No-7

**Dr. Eujin Pei is a Senior Lecturer in Product and Furniture Design at De Montfort University in the United Kingdom. His research interests include inclusive design, multi-disciplinary design and additive manufacture. He has worked at leading institutions including Brunel University, Loughborough University, University of Southampton and Vaal University of**



**Technology. Eujin is a Fellow of the Royal Society for the Arts, Manufactures and Commerce, and a member of the Editorial Advisory Board for the Journal of Assembly Automation. Email: epei@dmu.ac.uk**

## August 2012 Vol-7, No-8

**This is special issue with Portugal and the Guest editor will be Ms. Ana Maria Marquis Garcia Rodrigues holds a Business Management degree . Since 2008 is the Managing Partner of *Accessible Portugal*, a Portuguese tourism company founded in**



**2005 and focused on people with special needs, their family and friends. *Accessible Portugal* has been talking with major players in the field, spreading good policies and practices and suggesting reasonable changes which would benefit all in their places or projects.**

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***Prof. Ms. Ketna L Mehta***

***Masters in Marketing Management***

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***FIMC, Fellow of Institute of Management consultant***

***Editor & Associate Dean, Research***

# **EXPERIENTIAL MARKETING – A radical new idea for the Indian Disability sector**

***Dr Ketna L Mehta, PhD***

**Marketing is constantly evolving with the objective of going beyond awareness about a product or service to actually customers undergoing an experience of the same before buying it. Conventional marketing is an organizational function and set of processes for creating, communicating and delivering value to customers and for managing customer relationships in ways that benefit the organization and its stakeholders.**

**Experiential Marketing connects audiences with the authentic nature of a brand through participation in personally relevant, credible and memorable encounters. Whereas traditional marketing has focused on mass communication using rational, left-brain directed persuasion, experiential marketing focuses on making a personalized connection using emotional, right-brain directed involvement.**

**There are a plethora of companies who have resorted to this new model of marketing to attract and retain customers. From personal *experience* (pun intended!) I visited an experiential zone of the brand Canon in a mall in Mumbai. The design of the entire space was done by a reputed company based in Singapore after having studied and researched the intended target audience in detail. All the various brands were displayed attractively all over the zone. Visitors were encouraged to hold, handle, check the features and even click with the various canon cameras and take a print of the snap to know**

**the quality. Besides this there was a piano and Harley Davidson bike. One could pose at either of these spots and take a picture or try our hand at the keys and play some music. One wanted to spend as much time as possible in this place and at leisure check out all the various products of the Canon Brand. Refreshingly unique experience indeed.**

**This concept can be extended to the disability sector. An experience zone of the various products for the differently abled along with accessible, barrier free environment. Different sections can be earmarked for home spaces including washrooms, kitchen, bedrooms etc; work stations, playgrounds and recreational spaces. Then invite the policy makers or ministers in the ministry of social justice and welfare to inaugurate. Make them sit on a wheelchair provided there and allow her/him to freely experience the benefits of wonderfully built spaces like ramps, railings, low elevator buttons, low reception counters, different products to improve the quality of life and statistics on improvement in the overall productivity of the country of our nation if made completely disabled friendly. Providers of various products like aids, appliances, rehab products can take stalls and it would be a one window experience whether one is temporary or permanently disabled. This would not only serve the customers but also provide revenue for the service providers, besides a three dimensional demonstration of how simple and easy it is to make our public and private spaces disabled friendly.**

**Why let such a potent concept in management of Experiential Marketing go waste. Do we sense a scramble towards taking this idea to fruition? Hope many do!**



***Dr. Ketna Mehta is founder trustee of Nina Foundation and editor and Associate Dean WeSchool, Mumbai.***

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### ***Dr. Peter Gibilisco***

***I was diagnosed with Friedreich's Ataxia at 14 and then my mother died of cancer when I was 18. I was well and truly on a downward emotional and physiological spiral. By 23, I was confined permanently to a wheelchair. But it was also around this time, with the encouragement and perceptive advice from a close lady friend which lifted me out of a fantasy land of selfpity, that I began studying for an Associate Diploma in Accountancy at Dandenong TAFE. That inclusive and happy learning environment gave me inspiration to tackle life with vigour and it still serves as a reminder to me when, like anyone else, I develop the usual emotional itches which need scratching. That was my 1984. By 2007 Peter had graduated with a PhD in Sociology and in that year was presented with the Emerging Disability Leader of the Year Award.***

***Peter is a person who has Friedreich's Ataxia a neurological condition that is progressive and has left him wheelchair bound and with slurred speech, to name a few inherent defects. Despite***

***this he has shown a command of different abilities completed a Ph.D at the University of Melbourne, and was recently appointed as an Honorary Fellow of the University of Melbourne. Please view my website online at <http://petergibilisco.com.au>***

# **SOME OF THE PROBLEMS AND CONSEQUENCES ARISING FROM SCRATCHING ITCHES FOR PEOPLE WITH SEVERE AND PROGRESSIVE DISABILITIES**

*Dr. Peter Gibilisco*

**It is probable that everyone will get an itch somewhere, sooner or later. And so, when you get an itch, you do what comes naturally: you scratch it! It is a simple process that itches are made to feel better when scratched. Or so it seems.**

**But what if you can't scratch? I mean, what if you can't scratch where it itches because you have nothing to scratch it with? It may be an itch that is underneath your plaster cast that is in place to help with the healing of your broken knee-cap. What if the itch can't be localised? What then? It is not such a simple problem.**

**I happen to know a lot about the problem of scratching itches from a rather unique perspective How? Because I have a neurotransmitter dysfunction that simply won't allow me to reach wherever it itches. So I have learned to cope, to block out the irritation. I have to admit that it is, indeed, a luxury when I am fortunate enough to have a very empathetic support worker who can help me by scratching my back or my ear, but I won't bore you with all the details of my relief because I have only raised this with another purpose in mind, a purpose I might add which**

**might help our society understand the itches people like myself have to deal with.**

**I would like to draw attention to what disablement can mean to someone like me who suffers from Friedreich's Ataxia. I've been attacked by this progressive disease, since I was first diagnosed in 1976 when I was 14. Now I am confined to a wheelchair and need daily assistance with routine transfers, hygiene and most of my daily activities. Living with a degenerative disease has broadened my thoughts concerning disablement and allowed me to focus on the need for empathetic behaviour from those directly related to disability.**

**In 1981 I was 19. That was the year of the first United Nations International Year for Disabled People. You'd have to say that my life, with the progression of Friedreich's Ataxia, since then has tracked the development of public policy that has, in significant ways, taken seriously the problems that disabled people have to continually and progressively confront.**

**In this sense mainstream society has begun to acknowledge disablement as a serious itch that needs to be carefully scratched with appropriate care, tools and resources that are outlined in just policies.**

**And so there are policies, legislation, a wider social commitment, education and programs now in place that show, in this country, that we have a significant society-wide compassion to assist those in great need. But, yet the itch is still not appropriately scratched!**



**Yes, we need ramps and railings that lead into public buildings. But, there needs to be something more. Let me tell you that I have received much, for which I am very grateful. And have come such a long way with so many people to thank. I often wonder, how can someone like me have got this far? And with a disease that has made a greater impact over my body as time passes.**

**I am now 49 and my care needs increase almost by the day. I was diagnosed with Friedreich's Ataxia at 14 and then my mother died of cancer when I was 18. I was well and truly on a downward emotional and physiological spiral. By 23, I was confined permanently to a wheelchair. But it was also around this time, with the encouragement and perceptive advice from a close lady friend which lifted me out of a fantasy land of self-pity, that I began studying for an Associate Diploma in Accountancy at Dandenong TAFE. That inclusive and happy learning environment gave me inspiration to tackle life with vigour and it still serves as a reminder to me when, like anyone else, I develop the usual emotional itches which need scratching. That was my 1984.**

**But that year, 1984, reminds us of something else doesn't it? Since then, my life has been not unlike the problematic world that George Orwell describes. It is especially relevant to people like myself who are really very grateful for all the special consideration, no matter how insignificant, equal opportunities and affirmative action we have received over the years.**

**But why is it problematic? It is problematic in an Orwellian sense because we know that if we raise a voice in criticism, even**

**if we are trying to be constructive, we put ourselves in an exposed situation. After having traveled so far, with so much kind assistance, it can too easily sound like we can never be satisfied and can never get enough freebies.**

**It's as if after graduating with my PhD, and then in 2007 when I was presented with the Emerging Disability Leader of the Year award, I developed a new itch, but just didn't know where so it could be scratched. My PhD thesis, my academic journal articles and my *On Line Opinion* pieces were all being applauded but, somehow, the major issue I was trying to discuss was being ignored.**

**I think public policy towards people with disabilities, and in particular severely disabled or progressively disabled, has ignored some important factors to the detriment of our society.**

**First, I will sound like a broken record by offering my analysis over and over again; and second, our society cannot be, or become, the compassionate solidarity it claims for itself if it doesn't hear what I am trying to say. I have a sense of obligation here to speak out. It's not just for me, although I am painfully aware of its application to myself and to my own situation.**

**The point is this: for some of us the special consideration, equal opportunity and affirmative action, designed to get disabled people into the mainstream, paradoxically brings us to a more exposed and needy situation. This cannot be addressed without more special consideration, further and ongoing application of equal opportunities after training is completed and further**

**affirmative action once we have obtained our qualifications. It is a simple point that can be readily illustrated.**

**This illustration of policy dynamism is based on the approach I have identified as pragmatic social democracy, advocated by Hugh Stretton, in my Doctoral Dissertation.**

**Once a person with a severe disability at TAFE, for example, receives a diploma then society's responsibility to that person is not somehow fulfilled, because at that point the obligations have actually increased. The person may need special support to attend interviews, and when that person is offered and accepts a position of employment it may be necessary for technical and other assistance.**

**I could repeat this point for each of the steps I have made through my own higher education: TAFE Diploma, Bachelor of Business, Bachelor of Arts, Master of Arts, and Doctorate of Philosophy. There are other facets to keep in mind as well. Somehow we need to find a way to view and support people with a disability in pro-active methods of equal opportunity; rather than focusing on the medical model's view of a sympathetic approach: people with severe disabilities need an empathetic approach, aligned to the social model. My assertion is that society's responsibility increases in specific ways oriented to professional commitment and involvement, once the student with a severe disability graduates.**

**But, as my own needs, and possibly those of others, have increased or are increasing, support is not only to be seen in educational terms. The dynamic of increasing support reflected**

**in policy should also seek to meet the increased needs which the policy at an earlier point has also helped to bring about. There are also increased needs of those who support, as well as, the increasing needs of the person with a disability.**

**For a TAFE graduate like myself, I was faced with a daunting prospect. I had a wonderful Technical and Further Education experience, which affirmed me as a mature-age student, and I was no different in some ways from any other TAFE graduate: "What next?" we asked. Leaving TAFE for all of us in that year was a life changing experience, but life moves on.**

**Life moves on. That is the irony that is central to my attempt to point to the dynamic at work here. But the paradox is that not all of us, and not all disabled people, have to deal with a progressive disease. To apply for a job in an accountancy firm after my graduation from Technical and Further Education would have been to ask the prospective employer to initiate a general policy change that we, as a society, were only just beginning to think about let alone implement.**

**The political consideration of equal opportunity and affirmative action was still at an early stage. So, as I look back on it now, it is no wonder that I was attracted to the higher education field which proved to be more advanced, and hence more hospitable to me with my particular needs, than most other areas.**

**I am the beneficiary of higher education which has been required to make room for people with disabilities. But then, it seems that higher education was also being re-oriented to make it compatible with job training for a post-industrial society. In**

**such an environment, as Marta Russell has pointed out, a university degree becomes the evidence that society has met its obligations to help people with disabilities, compete. Equal opportunity was not always matched with appropriate affirmative action.**

**In this respect I would suggest that affirmative action needs to be taken to a new level. And perhaps this new level cannot be reached without recognising the ongoing obligation which a degree-granting institution has to its graduates. Understanding mutual obligation from the institution to its highly qualified graduates is downplayed if not lost entirely.**

**In my own case, a university which takes a qualified post-graduate student with Friedrich's Ataxia into its PhD programs, should not view itself as giving a sympathetic expression according to the medical model's agenda, which has the unfortunate ability of systematising disability policy pursuits. Although that is, I am sorry to say, the predominant way in which Australian higher education under third way and neo-liberal policies tends to view such achievements.**

**That's the itch I have wanted to scratch. We need universities that will recognise that their institutional mutual obligation is not transacted merely by granting degrees and then every year thereafter sending out brochures inviting its highly qualified alumni to give generously to the university's noble cause.**

**In my case I am forced to ask: How is it that the university has not required me to give back by post-doctoral research and to be part of its ongoing research effort? How is it that it can take on a**

**candidate without expecting to maintain its responsibility to provide ongoing support after graduation, and also, in order that its own research work is enhanced by my contribution?**

**Note, my point is not to ask that my work be judged before I do it. I am referring here to the lack of effort or empathy that seems to come from the side of those administrating higher education institutions in Australia.**

**Writing *On Line Opinion* pieces, or developing my own Blogspot, are indeed satisfying experiences and I would not want them to be taken away. But such personal satisfaction at getting a paper published is not the main game. What I am concerned about is the development of genuine policy for the severely disabled, and in particular, policies that will seek to meet needs that arise from progressive disability.**

**And now, in many ways due to the fact that my efforts were not rewarded with employment and in many ways societal inclusion. So, despite the stereotypes of many in society , I delivered what is my biggest achievement to date is the recent publication of my book *Politics, Disability and Social Inclusion*. What am I to say about my experience that no major mainstream Australian publishing house seemed eager to touch a book on disability? Doesn't this only clarify at a deeper level the importance of such books and the subject matter they present to us? And so after many negative and disheartening attempts with publishers, I finally went to an on-demand publisher based in Europe and the US.**

**This is a review of my book given by the knowledgeable Dr Bruce Wearne, who states**

**This work is the result of great persistence over many years. It is the re-written PhD dissertation which the author completed at the University of Melbourne. Not only does it provide readers with a cogent critique of neo-liberal economics from the seat of an electrified wheel-chair - its social justice perspective buttressed in particular by the critical economics of Hugh Stretton - it will also provide insight into the kinds of problems faced by severely disabled, non-celebrity members of our consumeristic societies who are determined to live out their lives by also making a difference to our political understanding.**

**As an artifact, it is a concrete demonstration of how the mastery of "simple matters" like writing and publishing a book - NB at a typing rate of much less than 5 words a minute - can eventually lead to significant contributions that call upon us all to think again.**

**Dr Gibilisco's analysis encourages us to see social life and our taken-for-granted mobility in a new light by putting his finger on delicate points of public policy. It is hoped that policy makers may heed his call to take seriously the task of forming a comprehensively just society that is open to the lives of all of its members, including scholars like Peter who, because of the progression of his disability can no longer coordinate an electric wheelchair! Think about it?**

**We can be grateful that he and others in similar trying circumstances can still communicate on the web and via email,**

**but our response to this book mustn't stop there. There's still lots of political work on this front for all of us to be busy with.**

**Bruce's review captured my passion for 'a just society - inclusive of people with disabilities.**

**In writing this book, I allowed myself to focus on a comforting belief, that is, there might be thousands of people out there who may find my opinions valuable. Was this simply a self-indulgent thought? Whether it was or not it still became the motivating thought behind the completion of this task which, for me, was huge.**

**During the period of writing this book, I had no problems bringing my thoughts on politics to the fore and so I found myself happily plunging into the analysis of some of the major issues contributing to the social exclusion of many people with disabilities; that is, people not completely unlike myself. The major problem I had was that my far from adequate typing speed would constantly create problems for me.**

**Confronting and analysing some of the political issues concerning people with disabilities had its ups and downs. But the exercise was productive in that it reminded me of our potential in society as people with different and, let it be said, in some cases better abilities than those who are able bodied.**

**But, in reality, were the cost-benefits involved with the pursuance of academic excellence, in reality, all worth it? Will this give me the necessary backing to pursue my goals of assisting in the provision of a just and inclusive society for**



**people with disabilities? Are such pursuits beyond me because of my affliction, or do my personal narratives identify the political hurdles with greater clarity for people with severe physical disabilities?**



***Peter Gibilisco***

## **A reform Disability Services needs to push**

*Dr. Peter Gibilisco*

**Direct Payments cuts, the financial costs and messy paper-work associated with disability supports, has changed the financial middleman and putt some control over how the state government's Disability Services - Department of Human Services' (DHS) money is spent. It places it directly into the hands of the disability support users.**

**Direct Employment takes Direct Payments further, by allowing the person with disabilities, family or Trustee to be an employer and administrator of his/her own support workers (disability supports).**

**A person with disabilities, family or trustee, if accepted, can apply for an Australian Business Number and, according to the rules of Direct Employment, may start up the management and employment of their own disability support.**

**Therefore, a large amount of money is put into the training of disability professionals. But there is little credit given to the ability of people with disabilities, who often act in management roles, for the day-to-day management of their home based support workers or the management of disability professionals.**

**Direct Employment practices the belief that the people being supported are, more often than not, the best teachers regarding the support they need and how it can be delivered.**

**In short, whether through a financial intermediary or direct payments, you are locked into paying your service provider close to or the full amount of the hourly rate of \$37.30 per hour, provided by**

**Disability Services. Yet, Disability Service Providers only pay Support Workers a meager portion - around \$20 per hour.**

**Therefore, the amount of around \$17 per hour is quite substantial and should be used for what it was intended - rather than being used to pay a hierarchy of administrative wages for the service providers.**

**Direct Employment, is to ensure that financial control of the supports being used is in the hands of people with disabilities, family or trustee. They will have far less overhead costs and can look at increasing workplace morale by increasing wages and/or increasing the hours work available.**

**And so, the Disability Services will be asking people with disabilities, family or trustees, to take on these roles, sharing their know-how and experience when it comes to disability supports - something which usually takes a disability professional many years to achieve through training.**

**Often, the need for disability support is stretched beyond the means offered by government and NGOs. Individuals and groups are left needing disability support at times when the service fails to keep up with growing need.**

**Direct Employment develops the empowerment of people with disabilities, by giving to them more control over their disability supports. Also, this will give them the ability to build up responses to problems faced by many individuals with disabilities, as well as their families, friends and community.**

**Direct Employment can build ways to gain information about how people can use community-based peer relationships, such as the**

**necessary communication requirements and other methods that can be used to support each other. This can lead to a greater independence and a trimming of the work load and stress on those with growing needs for disability support**



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# **Education for authenticity and cultural ROOTEDNESS**

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## **Abstract:**

The biggest threat of modernity is homogenization of the human cultures. The visual experience of modern spaces all over the world is beginning to look alike- Architecture, artifacts, life style. About a century ago we had diverse cultures with a distinct way of life which defined our aesthetic sensibilities. The real issue is to understand how culture is formed and how cultural diversity could be retained. Culture is the result of how aesthetic sensibilities of people get manifested in the things they make and how they live, and aesthetic sensibilities were awakened naturally by engaging with their contexts. In modern situation, Education conditions and homogenizes the sensibility of people through various subjects like art, architecture, design etc. All over the world the same syllabus is taught! Hence if aesthetic education involves awakening the senses by creating situations for connecting to the natural context of the learners' lives, there is a potential for making the learner authentic and original. This authenticity will create rooted cultures and thus retain diversity.

## **Key words:**

**Authenticity, homogenization, culture, diversity, de colonization, aesthetic awareness.**

## **1. Introduction**

**Culture has direct link with aesthetic sense, creativity and the respective ecology in which people live and connect. In fact beauty is the link that connects people to their environment. Cultural diversity has been the result of diverse aesthetic sensibilities developed in people as a result of living in diverse ecological conditions. This act of authentic living is itself an act of knowledge creation. The outer manifestations of any culture- architecture, craft, food, music, dance and ritual are imbued with the aesthetic sense of the people who belong to that culture.**

**Modern education not only kills creativity but also kills the cultural diversity and aesthetic sense as it ignores the two most important aspects of knowledge creation, which is the biological process involved in making sense of the world and the need to connect with the space in which they live.**

**Design education today creates problems at two levels; one at the aesthetic level and the other at the process level. The real issue then is to understand how to retain the cultural diversity and help learners to retain their original, authentic sense of beauty.**

## **1. 1. Revisiting the fundamentals**

**To begin with it is important to revisit some basic issues that are being taken for granted like what is the purpose of beauty in human life? Just as what is the purpose of knowledge in life? It is important to go deeper in to some of these basic issues like what is creativity & culture and how is it formed, also what is Cognition and aesthetic sense?**

**Before delving into the above raised issues let us also look at what has been achieved by the teaching of art, architecture and design. The visual experience of modern spaces all over the world is beginning to look alike- day today products, consumption pattern, life style, architecture, signage, hoardings, products, colour sense, food, eating style. All over the world western products, sensibilities are being brought in through commerce supported by miseducation. What is culture then? How does culture gets transmitted? How is cultural diversity preserved?**

## **2. Schooling the world**

**Design education cannot be seen in isolation to address the issue of homogenization of our minds, as right from the time the child is born homogenizing and conditioning is going on as its parents themselves are victims of modern education. The modern educational process has ensured the colonization and conditioning of our minds. The basic premises from which the modern education has taken roots has got the basics wrong.**



**Schools were set up based on the need to 'teach' children without taking in to consideration how children learn and what children learn naturally based on their biological propensities and processes. Adults thought they knew what to teach and how to teach and where to teach. Thus schools, teachers and pedagogy came in to being. Modern education reverses the learning process by putting 'knowledge' which is in fact result of a process of knowing, before the actual process itself takes place. This takes us in to verification mode rather than the natural process of discovering. Thus we are all the time engaged in verifying what we have been taught. Also knowledge as a product is stored in our brains thus on encountering the unknown one is involved in recollecting. This also prevents the formation of an attitude for spontaneity, exploration, openness, tentativeness and creativity. Creativity also then becomes application of methods.**

**Even a greater damage to 'knowledge' preceding 'knowing' is that reasoning mind gets developed with total elimination of intuition. Reasoning capacity can only deal with what is known. Thus we have modern human beings who are homogenized, mechanized, cloned and fragmented. Pride makes us experts in self-deceit and keeps us from true self exploration.**

**Thus when students come to design schools they have already gone through 12 to 15 years of mind damaging and dehumanizing schooling. The so called good students go for medical and engineering studies and what design schools get are comparatively less damaged. Even then the foundation program has to be set up to undo the damages of schooling and making students as free as**

possible. Even though steps are taken for bring back creativity the basic paradigm of design education remains rooted in the western world view. The courses responsible for creating design sense or aesthetic sense like elements of design, composition, various courses related to colour, form etc are still based on Bauhaus and even today it is taught more or less in the same manner. Design method or design process is also taught as a method which the student has to follow in order to design products.

## **2. 1. architectural education – a case study**

Architectural education has been even more damaging as the number of culturally uprooted architects being churned out is much larger and they have homogenized almost all modern cities and towns. Srinagar, the capital of Kashmir, is the only city in India that has a distinct architectural character. That is because in Srinagar architects have not had opportunity to practice architecture. Even though the designer has to function in local contexts the design education is out of their real context. Contextually rooted aesthetic sense is what once created the diverse cultures around the globe. The present architecture of Srinagar also points to the fact that 'un trained' people have the ability to respond to modern needs with in their cultural frame work, most often unconsciously.

May the conscious and sensitive designers role is to step out and allow this to happen.

## **2. 2. Design education- Institutional Conditioning of aesthetic sense**

**It was during my study at NID (National Institute of Design), India, a premier design institute that I began to explore certain fundamental questions regarding beauty, aesthetic sense, spontaneity, creativity, culture etc.**

**At NID, the dichotomy was that the process of learning design is completely and clearly west oriented. After a period of conflict, the three years I spent at the institute became an intense period of self-exploration. What came sharply into focus and was exemplified in the 'education system' at the institute was the direct relationship that existed between colonized minds, cultural and spiritual alienation and formal schooling/education. If ones sense of beauty is conditioned and colonized then what is the meaning of culture and what is left to be called as one's own?**

**Education has been the most powerful tool to condition and colonize the people as it has completely overturned the worldview of the so-called educated people of the world all over. It just replaced religious superstition to scientific superstition. It turned us into believers of a different kind. It turned us from active creators and inventors of knowledge to passive believers of text and experts. We no longer use our senses and feelings and experience to know the world.**

**This is true of all educational institutions in this country. All aspects of our being are subjected to this false conditioning. At the level of information all we learn is about the west. At emotional level we feel inferior to the west and become imitators and our aesthetic sense is**

also transformed as we learn the western aesthetic sense. At the same time all true qualities of a learner is also destroyed by the schooling process. One learns to compete, lie, to cheat, to project one etc. Thus as a student of design what I questioned is how do I become true representative of my culture. And that led to asking what culture is? What is the connection between aesthetic sense and culture, cognition and culture?

### **3. Reversing the learning process**

#### **3. 1. Learning from the non literates**

In confronting this predicament, which I then considered was essentially a personal quest; I decided to spend time with the rural tribal communities. Having escaped 'education' and 'development' I gathered that they would still be original and authentic people who are holding on to the culture and worldview which sustained them for centuries.

#### **3. 2. Attempts in de-conditioning**

I began working very closely with many artisan communities within the country. I started with the Ao-tribe of Mokukchung district of Nagaland and later with many artisan communities in Bengal, Orissa, Bihar and Tamilnadu. I experimented with diverse crafts like Pottery, Brass, Kantha, Embroidery, Bamboo, Stone, and Horn etc. I settled down finally in Aruvacode, a colony of potters in Kerala where almost all my work in the last decade has been done. My journey into the world of the rural artisan communities was not with the intention of 'developing' them or educating them. I went to them to regain that which I had lost in the process of getting educated. I

went to learn from them. Having escaped 'education' and 'development' they were still original and authentic and were holding on to a culture and world-view, which had sustained them for centuries.

While these interactions helped me distill myself in many ways, they also made me understand the umpteen hurdles that confront the artisans. From lack of availability of raw materials to the lack of demand for their products, there is a pattern to the problems faced by the artisans. These remain discernible problems and need direct solutions. Some problems or should I say consequences, are insidious in nature and spring from interventions that come in the guise of "helping" 'them' out.

### **3. 3. The Do Nothing Method**

From 1993 I have been living in Aruvacode, a potters village in Kerala, learning/ imbibing the being-ness of non literate people and at the same time trying to revitalize the dying tradition of pottery. A fundamental premise of the interventions at Aruvacode is the cultural, aesthetic and creative superiority of the trainees, compared to the 'developed' mainstream of Indian society. The basic attempt therefore at the training programs is to help the individuals regain the wisdom and confidence, which lies embedded within their own communities and culture.

During the first training conducted in 1993, it was very difficult to convince the women about their abilities. The hang over of my NID days did not help matters either. Initially when training methods were introduced with a group of women, we began with drawing

straight lines, circles, etc. in free hand and moved on to exploring clay and making objects giving free vent to their imagination. We then sat together and started improvising on the designs to make them functional. In 1995 again there was a formal 6 months 'training' programme. This time most of the trainees were of the younger lot - 13, 14, 15 year olds. While the method was the same-freehand drawing, colours, clay work etc. my confidence about minimalist interventions had indeed grown and I deliberately kept myself away from the scene as far as possible. Their creations were simply superb. Several new designs emerged and an entire product range – coiled tiles was the result of the exercise.

#### **IMAGE**

This kind of work puts challenges to the prevalent notions about teaching and learning of art and aesthetics etc.

Through the series of efforts at recovering creativity, the realization also dawned that what is actually happening in the name of teaching and training of rural and artisan communities is the corruption of their sense of knowing.

Traditional artisan's learning is experientially rooted, learner driven. It has the quality of re-creating, re-inventing and re-living knowledge. The cognitive space ensures the first handedness in these learnings and helps the learner to situate oneself in the cultural conditions of one's life. Can there be an education that is sensitive to these vital issues that retains diversity and authenticity?

### **3. 4. Learning from Children**

**The latest of my interventions at initiating creativity among the village children proved beyond doubt that our interventions, if at all, need to be restricted to erecting a fence against outside influences that corrupt the genuine aesthetic sensibility and sense of perfection in children.**

### **3. 5. Sensing Nature; Knowing Nature**

**Sensing Nature; Knowing Nature is a workshop I have been conducting from 2003 at Aruvacode, Nilambur during the summer holidays – April and May. Each and every time children have proved that they are born genius and they need to be left alone to make sense of the world.**

**Senses connect not only to knowledge but also to the beauty of living. Sensitivity is in a way is matter of the awakening of the senses and feelings.**

**The fundamental issues we raise through this event is the 'nature of learning, biologically embedded aesthetic sense in children, role of the 'teacher', do nothing method etc. It looks like that we are already born with aesthetic sense. I think this is our connection to the world and the way we conduct our lives provided we leave that to the nature in us.**

**The work shop on sensing nature is for providing space to come together to listen, to see, to taste, to touch, feel, to make etc. There is no teaching.**

## **4. Experiments at design schools**

**From 2004 onwards I have been conducting some courses in various design institutions in India where I attempted to explore how aesthetic sense can be awakened in students rather than teaching them colour theories, rules of composition, exploring materials, exploring form etc. Need to integrate and synthesize various aspects of design education was another focus of my work. Material exploration is separate from form exploration and is separate from design process. This kind of compartmentalization is counterproductive.**

### **4. 1. Aesthetic awareness**

**Awakening aesthetic awareness was the focus rather than teaching or imposing aesthetic sensibility. Various elements that are the building factor in awakening the aesthetic sense were explored experientially from the daily context of the learner's life. This workshop has to be meditative and experiential with focus on keen observation of the immediate environment for colour, texture, shape etc. Various activities would be drawing, painting, clay work, wood work etc. So the focus is on experiencing of points, lines, colour, colour interaction, form, texture, patterns, geometry in nature, form transition etc is from the daily experience. Examples of this work can be seen at the following links. Material exploration naturally gets linked to the work.**  
**(<http://awakeningaestheticawareness.wordpress.com>)**



*Exploring colour scale from nature*  
*Exploring lines, shapes, form etc*  
*Original inside the fake made in clay and painted*  
*Original leaves with painted ones*  
*Form exploration and material exploration*

#### **4. 2. Orientation program**

**This is an integrated course where the students were introduced and oriented to the self-learning culture needed in design education, getting the students to reconnect with their authentic self and ground them to the social realities with cultural sensitivity. They were also initiated in to a lifelong enquiry addressing the importance of hand/ body/ experience in the larger context of culture, ecology, spirituality etc and exploration of self. This will give them grounding in aesthetic sense and design thinking.**

**The whole program is meant for re orienting the students from product (knowledge) oriented learning to process (knowing) oriented learning.**

**There were three aspects to the program - Learning to learn (from teacher/taught paradigm to learner led paradigm), learning to see (awakening the sense of beauty) Learning to be (exploration on self, context, society, cognition and culture)**

**Learning to Learn addresses the cognitive damages that prevent us from natural learning/ knowing. This is to re orient from 'knowledge dependency' to 'natural knowing' there by enabling the learner to regain the qualities and abilities of a true learner damaged by the**

**'schooling'. Openness, ability to hold doubts, exploring without fear of making mistakes, humility and innocence are the true qualities of natural learner. And help students to re look at the tools acquired like rote learning, memory, reasoning etc.**

**15 to 20 years of spoon fed schooling makes the student in to a passive learner. This shift can be quite difficult as 10 years the student had relied on teachers' words thereby making memory and reasoning the only faculty that developed. This leads to fear of exploration, fear of making mistakes, inability to judge one's own work, inability to hold the question/doubt as the mind is very static and is full of rigid notions of what is right & wrong. The brain structure is of a believer; just collections of truism & belief. Habit formed mind**

### **Learning to See**

**Even though the most natural act as of now seeing doesn't happen as we are full of theories. Seeing requires us to be present. True seeing also awakens our aesthetic sense. Beauty can help us to move away from the egoistic reasoning mind. Learning to see is about seeing without concepts and biases. Conditioning makes us see the conceptual world as per our convenience or as we are directed to see. This is important for all and for design students the aesthetic aspect of seeing needs to be addressed.**

### **Learning to Be**

**Learning to Be has to do with learning from children or from non-literate people as they are being in the world totally grounded/**

**totally present. Flowing with life and being part of what is happening.**

**Preoccupation with knowledge has turned us from 'human beings' to 'human knowings'. This alienation has resulted in dislocation from being rooted in culture and nature. In a strange way knowing culture/ nature has taken precedence to being rooted.**

**Exploration is around nature and nurture, to understand the equilibrium.**

**Exploring how we are formed by culture and then how we in turn form culture. Other aspects that will be explored are what does culture mean to us subjectively. How am I cultured or uncultured or colonized etc? What of me can be called as my 'thought'? Role of education in forming culture, world view etc. While we talk about some great Indian culture we imitate the west in most things we do. How did this happen? What can we do about this? How is 'culture ' transmitted? Where will you place Laurie Baker, the British born, educated architect who made very rooted architecture in Kerala, Himachal etc? Whereas most of the Indian architects shamelessly imitate the western architecture? What is the role of commercialization and commodification in forming culture? The role of people like Tagore, Gandhi in the formation of the modern Indian 'culture' as well as how did colonization affect the culture as well as how it continues to have impact.**

## **5. Conclusion**

**This journey has led to many questions, some answered and some in the process of being answered. Looking cohesively at all the issues and how life presents itself within this changed perspective of seeing, I draw the following conclusion from my experience.**

### **5.1 ABOUT BEAUTY**

**1.Beauty is a biological aspect with our body/being and Art is a psychological construct.**

**2.Beauty is not something to be developed separately but is an integral part of our being, which gets awakened in the process of engaging with the world.**

**3.Beauty is the most fundamental of human existence. Beauty is what truly makes one authentic. Beauty is what binds us to the external world. Beauty is what creates culture-the architecture, the food, the music, the artifacts, various dance forms and agriculture.**

**4.De-colonization and de-conditioning process is essentially a process of recovering one's authentic sense of beauty and reclaiming ones senses.**

### **5.2 ABOUT COGNIZING THE WORLD**

**1.Senses connect us to the outer and the inner world as we engage with it with autonomy.**

**2.Rather than 'teaching' what one should do is to create situations for awakening the aesthetic awareness.**

**3.Process of learning need to be re awakened to recover various natural cognitive tools.**

### **5.3 About life & culture**

**1. One doesn't create culture but culture gets created through our innocent and non-egoistic selves.**

**2.Human beings are in some sense the most helpless and with enormous capacity for self-deception...**

**Every generation needs to relive, relearn, recreate and reinvent certain aspects of its cultural sensibilities by engaging with the reality around them.**

**The natural state of being is to be authentic and original. In that state one is creative, is inventing all the time, is discovering all the time and is new all the time. This brings in concrete and first-hand experience as the basis for creating/ accessing or being in knowledge. Senses are tools that connect us to the concrete experience as well as our inner nature. This demands then we sharpen or sensitize our senses as those are our primary tools for knowing.**

**An educational process based on this would require sensitivity, trust and indeed careful planning for the unplanned to happen.**

## **References:**

*The main write up is from my personal experience of living with the rural tribal communities and from the documentation and research done to understand how children as well as non literate artisans learn.*

*Many philosophers, thinkers, scientists and teachers have helped me to understand these issues.*

*Among them the prominent are as follows. Ivan Illich, Dr. Humberto Maturana (the Chilean School of Biology of Cognition), John Holt, John Taylor Gatto etc.*

*Web site and blog link to my research/ work with artisan, children, and design schools.*

### **Artisans**

*The basic approach in working with artisan is to enable them to create without any inputs. See detailed philosophy at <http://www.re-cognition.org/crafts/philosophy.html#>*

*Sculptures by Lakshmi who has never been to school or even seen books on art etc.*

*<http://my.opera.com/enableartisan/albums/show.dml?id=896327>.*

*The women potters have been developing unique times and murals and this can be seen at:*

*<http://www.re-cognition.org/crafts/coiltiles.html#>,*

*<http://www.rediscoveringchildhood.org/kumbham.htm>.*

*Similar exploration with women artisans doing straw craft <http://www.rediscoveringchildhood.org/kollam.htm>.*

*Enable artisan was a project I attempted in order to work towards setting up an institution for artisans.*

*[www.enableartisan.org](http://www.enableartisan.org)*

<http://www.rediscoveringchildhood.org/enableartisan.htm>,  
<http://my.opera.com/enableartisan/albums/show.dml?id=761059>.

### **Children**

*The sensing nature; knowing nature workshop I have been doing from 2003 during the April/ May months at Aruvacode, kerala proved to be of great help in understanding the true potential of children. See the link*

<http://my.opera.com/jinankb/albums/show.dml?id=65285>,

<http://www.rediscoveringchildhood.org/sensing.htm>.

*Based on this understanding I set up a rural design centre for older children of Aruvacode.*

<http://www.rediscoveringchildhood.org/ruraldesign.htm>

*Reimagining schools is a project that came out of these experiences with children.*

<http://reimaginingschools.wordpress.com/>

### **Design education**

*See the link to see exploration at various design schools on aesthetic sense awakening.*

<http://awakeningaestheticawareness.wordpress.com/about/>

**POWER POINTS** <http://www.authorstream.com/tag/Jinankb>

<http://www.slideshare.net/jinan>



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### **Bill Forrester**

***Bill was born and raised in Melbourne, Australia. As a child he was fortunate to travel to many parts of the world and to learn and appreciate cultures other than his own. That passion for learning and understanding has never left him. Bill spent most of his working life in the corporate field in both financial and operation roles. He specialised in corporate and cultural change. He has extensive experience in facility management, major project delivery, stakeholder relations and corporate training programs. He has worked in the private, mutual, and government sectors. Five years ago he left the corporate world and bought three retail travel agencies in Melbourne to pursue his love of travel.***

***Recognising that there was a lack of information of accessible tourism facilities, three years ago, Bill formed Travability with a mission to change the way the tourist industry viewed travellers with disabilities and the way accessible information was made available.***





### ***Deborah Davis***

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

# ***Inclusive Tourism Marketing Toolkit Workbook for collecting key information on Accommodation and Resorts***

***Bill Forrester***

***Deborah Davis***

## **What is Inclusive Tourism?**

All sorts of terms have been used to describe this growing market from Barrier Free Tourism in the United Kingdom, Accessible Tourism in Australia, Access Tourism in New Zealand. All of those terms have their foundations based on the physical term of “access” More often than not those expressions also have a narrow interpretation as people think of them applying only to travelers with a mobility related disability.



**More correctly what we are describing in talking about Inclusive Tourism is an environment where people of all ages and abilities are felt welcome and wanted as customers and guests.**

## **Market Size**

**For the first time Inclusive Tourism is being regarded as an economic market driven by the retirement of the baby boomer sector. Inclusive Tourism is already a major tourism sector with Australian research putting its value at 11% of the total industry market share. US research by McKinsey & Company predicts that by 2015, the baby boomer generation will command almost 60 percent of net U.S. wealth and 40 percent of spending. In many categories, like travel, boomers will represent over 50 percent of consumption. The impact on the Inclusive Travel sector is significant as over 40% of them will be retiring with some form of disability, raising the total value of the Inclusive Tourism sector to over 25% of the market by 2020.**

**There are myths in the marketplace that suggest that people with a disability travel far less than the general population, however, the 2008 Australian National Visitor Survey estimated the following:**

- Some 88% of people with disability take a holiday each year that accounted for some 8.2 million overnight trips.***
- The average travel group size for people with a disability is 2.8 people for a domestic overnight trip and 3.4 for a day trip.***
- There is a myth that the inclusive tourism market does not spend because of economic circumstance. That is false as it is a significant proportion of each travel market segment.***
- They travel on a level comparable with the general population for***

*domestic overnight and day trips.*

- *The total tourism expenditure attributable to the group is \$8bn per year or 11% of overall tourism expenditure.*

***"American adults with disabilities or reduced mobility currently spend an average of \$13.6 billion a year on travel. Creating accessible cruise ships, accessible ship terminals, accessible ground transportation, and accessible tourist destinations is not charity. It is just good business."***

***Dr Scott Rains. a US expert on disability issues***

## **Enhance your Utilisation by providing the right information**

**The Victorian Competition and Efficiency Commission's draft report on the barriers facing Victorian Tourism expressed some concern over the cost and lack of utilisation of accessible rooms. A review of the accessibility requirements, however, argued business could address this low use of accessible rooms by more carefully designing accessible rooms, educating staff and better marketing to older people as well as people with a disability.**



Customers who have specific access needs are part of every tourism “segment”. Their interests are as wide as any other group of people. They may be looking for mountain adventures, concert performances, a seat at the AFL Grand Final, a honeymoon hotel or a business lunch. In business terms, they are simply ‘customers’ but they need good access – otherwise they will choose to go elsewhere. They also travel with family and friends so you could not just be losing one customer but potentially many more. It is about gaining market share.

### **Key elements are:**

- *Don’t assume all disabilities are the same*
- *Don’t hide the information, put it where the rest of the facility information is. Bookings are often made by friends, family or employers. Headings such as “special facilities” or “compliance requirements” are meaningless and demeaning.*
- *Provide enough detail*
- *Use photographs of your accessible facilities*
- *Include people with a disability in your general marketing and imagery*

### **Purpose of this guide**

Design that caters for the needs of everyone is formally known as Universal Design or Design for All. Sometimes the smallest things like providing a walking stick holder at your reception desk, making sure planter boxes are not placed below lift call buttons and ensuring bathroom and kitchen taps provide purchase for those with a poor grip, can make a huge difference to the experience of your guests. This guide encourages owners and operators to take a fresh look at their premises from the point of view of someone with a

**disability. Further, good design for someone with a disability is better design for everyone and will be appreciated by young families with prams and pushers, the elderly and for businessmen with heavy suitcases. The Scandic case study, on the following page, shows how providing a design that caters for everyone results in commercial returns, by increased utilization and customer satisfaction and loyalty.**

**The workbook is not a statutory audit checklist, it is designed to be used as a “walkthrough” tool to enable you to collect information on your facilities. It collects the sort of data that is important to a various range of disabilities and will allow people with a disability to make an informed decision as to whether a facility is suitable for them or not.**

**Most of the data collected with this guide should be available on your web site. The best facilities will remain invisible to your potential customers if they are not promoted. Terms such as “we have an accessible room” is largely meaningless as is the simple use of the “wheelchair” disability symbol. Having a tag line of “call us for accessibility information” is putting potential customers at a disadvantage over other customers searching on the internet and potentially putting your establishment at a competitive disadvantage over your competitors.**

### **Further Assistance**

**If you require further assistance in conducting an audit of your facility or in putting together your marketing information contact us at [bill@travability.info](mailto:bill@travability.info)**

## **Improved accessibility – a commercial success for Scandic**



*Photographer: Jonas Hessman*

**Scandic is intensifying its successful focus on improved accessibility. This year, over 100 new rooms for disabled will be added to the portfolio and 2012 there will be even more to meet the large and growing demand. More and more companies and organisations seek rooms and conference facilities that are accessible to all. At the same time the numbers of older, active private travellers who are attracted by improved accessibility are increasing. Improving accessibility has proven to be a commercial success for Scandic, the Nordic region's leading hotel chain.**

**Design for All is a key concept in Scandic's accessibility work. The aim is for the rooms for disabled to be just as well designed as any other room, with practical solutions that go almost unnoticed, except by those who really need them. Hooks, mirrors and keyholes at two heights are appreciated by children, short adults and those who use a wheelchair. Height-adjustable beds and extra spacious bathrooms are popular with all guests. Scandic's comprehensive 110-point accessibility programme covers everything from team member training to adapted rooms and extensive, detailed accessibility information on every hotel's website.**

**"When we take over a hotel, we implement our accessibility programme within three months and, after just one year, we tend to notice more bookings from private guests and from companies and organisations, thanks to our accessibility work. This gives us a clear competitive advantage and, as well as showing our commitment to social responsibility, we see major commercial benefits in being accessible to all," relates Anders Ehrling, President and CEO of Scandic.**

### **New hotels require smart new solutions**

**A lowered reception desk for wheelchair users, a guest computer in the lobby at a comfortable height for a wheelchair and an ordinary chair, a hearing loop in conference facilities and reception, and vibrating alarm clocks that also hear the fire alarms are just some examples of smart solutions that ensure a high level of accessibility. Scandic's accessibility work remains a core focus in its new and refurbished hotels, with numerous examples of best practice:**



**With Scandic Victoria Tower, the new spectacular 34-floor hotel in Kista, Stockholm, Scandic shows that it is perfectly possible to offer rooms for disabled with fantastic views high up in the building, with the help of fire-safe elevators that allow wheelchair users to evacuate the building easily.**

**The flagship Scandic Grand Central opening soon in central Stockholm (Oct 2011) proves that it is also possible to incorporate accessibility into a 130-year-old property.**

**This year Scandic Sydhavnen in Copenhagen will become Scandic's most accessible hotel in Denmark, offering 11 new rooms for disabled and reception, restaurant and conference area all on the entrance level, with easy access from the car park.**

***"We have worked hard on accessibility for eight years and learned a great deal about these complex issues, but there is of course plenty still to do," states Magnus Berglund, Disability Ambassador at Scandic. "We have entered an exciting phase, where interest and bookings show our accessibility work is appreciated by many more people than just the guests with a disability."***

## **The Spirit of Inclusive Travel**



***Having fun in the Everglades***

**I travel because I want my mind and my heart and my soul to overcome the boundaries that my body now feels. I travel in spite of the fact that it is "inconvenient" in that I am unable to walk onto the plane or to simply stand up and use the bathroom when needed, or that I have to spend innumerable hours planning and seeking out where I may be able to go in a wheelchair; what I will be able to see and where will accommodate me once I reach my chosen destination. I travel because to do so puts me in the realm of saying "HA! Look at me now!" I can do and be and see and experience this wonderful world. I CAN taste, smell, delight in the people and remarkable sights and win in the battle of my body over my spirit.**

**I was a dancer and I was 18 when I crashed my car in front of the Mormon Chapel on the Maryland beltway. I broke my neck and was told I will never move from the neck down again. Yet, I heard a voice as I lay alone in the night..-**

**"you will not be able to move your legs..but it will not be permanent and there is a purpose"**

**I accepted this, moved on and regained the use of my arms and hands...just like the voice said.**

**So I go--and I relish in the next trip--the next challenge that I WILL over come. I am not a wheelchair sports jock-never raced in my chair or played tennis or rugby or wheelchair basketball. Travel and love is how I survive. I take my love and my will with me and I look strangers in strange lands in the eye as I roll by and I am saying to myself and to everyone who sees me that WE are not pathetic, sad,**

**miserable cripples...**

**WE are here and we want to share the world with you....it is up to me to show you I will come--it is up to you to show me I am welcome.**



***Deborah in Stockholm***

***As published in the New York Times.***











***Bill Forrester***







***Deborah Davis***

***Annexure:***

<b>BUILDING ENTRANCE</b>		
Is designated disabled parking provided near the reception entrance? What is the distance from the entrance? Is it under cover?	Yes/No m Yes/No	
Are there any steps to the main entrance? Number Hand Rail	Yes/No  No One Side Both Sides	
Contrast Edge marking:	Yes/No	
Is there a ramp to the main entrance? Width Slope Cross slope Handrail	Yes/No cm 1/ 1/ No One Side Both Sides Height cm	
What is the width of the clear opening space at the main entrance door?	cm	
Door Type? Manual Automatic Revolving with alternative side-hung manual door Revolving with NO alternative side-hung manual door Other	Tick at least one	
<b>FOYER</b>		
Is there clear access to reception?	Yes/No	
Is the signage clear and contrasting print?	Yes/No	
Is there a lowered section of the reception desk?	Yes/No	
Is a walking stick rack provided?	Yes/No	
Is seating provided in the foyer?	Yes/No	
Is assistance with luggage available?	Yes/No	
<b>LIFT</b>		
Is there a lift? <i>If "No" please go to next section</i>	Yes/No	
What is the width of the clear opening space at the lift-door?	cm	
What is the internal width of the lift?	cm	
What is the internal depth of the lift?	cm	
Is there a verbal announcement for stops at each floor?	Yes/No	
Do the lift buttons have raised numbers or letters?	Yes/No	
Are the lift foyer buttons within easy reach? (ie not obstructed by planter boxes or other floor decorations)	Yes/No	



<b>ACCESS TO PUBLIC AREAS</b>		
<p>Is there level access (with no steps or thresholds), or access by a ramp or lift to public areas:</p> <ul style="list-style-type: none"> <li>• Dining</li> <li>• Bar</li> <li>• Lounge</li> <li>• Swimming Pool</li> <li>• Beach</li> <li>• Sports Area</li> <li>• Terrace</li> <li>• Garden</li> <li>• Picnic Facilities</li> <li>• BBQ</li> <li>• Other (Please List)</li> </ul>	Yes/No	 Photos of each main area.
<b>BREAKFAST / DINING ROOM</b>		
Is there level access (with no steps or thresholds), or by ramp or lift to the breakfast / dining-room?	Yes/No	 Photos of entrance tables and servery
What is the width of the clear opening space at the entrance door to the breakfast / dining-room?	cm	
Is there a choice of dining tables with moveable chairs and access?	Yes/No	
<b>GUEST ROOMS</b>		
<p>Are there rooms, with en-suite bathrooms, intended for guests who use a wheelchair?</p> <p>If "YES" please complete all questions in the following two sections). If "No" please go to SPECIAL SERVICES section below</p>	Yes/No	
Is designated disabled parking provided for each room?	Yes/No	
Distance from room?	m	
Is it undercover?	Yes/No	
<p>How many rooms are available for guests who use a wheelchair?</p> <ul style="list-style-type: none"> <li>• Standard</li> <li>• Deluxe</li> <li>• Executive</li> <li>• Suite</li> <li>• Other</li> </ul>		
Do these rooms have level access (including access by a ramp or lift) from the entrance of the establishment to door of the guest room?	Yes/No	

What is the width of the clear opening of the bedroom door?	cm	 Entrance from interior vestibule	
Can the bedroom furniture be re-arranged, if requested by the guest?	Yes/No		
What is the widest free space at the side of the bed?	cm	 Photo of each layout	
Which types of beds are available in rooms for wheelchair users? <ul style="list-style-type: none"> <li>• One double/queen bed/king bed</li> <li>• One single bed</li> <li>• Two single beds</li> <li>• Two double/queen</li> <li>• One double/queen and one single</li> <li>• Other (Please describe)</li> </ul>	(tick at least one)		
What is the height of the bed from the floor to the top of the mattress?	cm		
What is the clear space height from the floor to under the bed base?	cm		
What is the height to the top of the desk?	cm		
What is the clear space height from the floor to under the top of the desk?	cm		
What is the height of the clothes rail in the wardrobe?	cm		
Electrical switches <ul style="list-style-type: none"> <li>• Is there a free power outlet near the bed?</li> <li>• What is the height of the light switches?</li> <li>• What is the height of the power outlets?</li> <li>• Is there a master switch in the bedside unit?</li> </ul>	Yes/No cm cm Yes/No		
<b>EN-SUITE BATHROOM FOR WHEELCHAIR USERS</b>			
What is the width of the clear opening of the bathroom door?	cm		 Photos showing shower, bath, toilet, circulation space and basin.
Is the bathroom entrance level with the adjacent floor?	Yes/No		
Is there a separate shower with level access (no raised shower tray or step-up)?	Yes/No		
If there is a raised or sunk shower tray, what is the height of the step into it?	cm		
If it is a shower cubicle, what is the clear opening space of the door?	cm		
Is a fixed shower seat or shower chair provided?	Yes/No		
Are there handrails for support beside the shower?	Yes/No		
If there is a shower seat, what height is it from the floor?	cm		
Are there handrails for support beside the toilet?	Yes/No Fixed or Hinged		
What is the width of the widest floor space at the side of the toilet	cm		
What is the length of the floor space in front of the toilet	cm		
What is the height of the toilet seat from the floor?	cm		
Is there an emergency call system in the bathroom?	Yes/No		

Is there is a bath?	Yes/No	
What is the height of the rim from the floor?	cm	
What is the depth of the bath floor from the rim?	cm	
If there are grab bars or handrails, at what height are they?	cm	
What is the height of the sink?	cm	
What is the height from the floor to the bottom of the sink?	cm	
What is the height from the floor to the base of the mirror?	cm	
Is there an adjustable magnifying mirror?	Yes/No	
<b>KITCHENETTE/KITCHEN</b>		
Does your accommodation have a kitchen/kitchenette? If "no" go to "Special Services" <i>All measurements are from floor level</i>	Yes/No	 Photo/s showing kitchen layout and appliances
What is the height of the bench tops?	cm	
What is the width of the bench tops?	cm	
What is the width of the working space?	cm	
What is the height is the hot plate?	cm	
What are the height of the hotplate controls?	cm	
What is the height of the oven if provided?	cm	
What is the height of the microwave if provided?	cm	
What is the height of the cupboards containing:		
• Cooking equipment?	cm	
• Cutlery?	cm	
• Crockery?	cm	
What is the height of the power outlets?	cm	
<b>SPECIAL SERVICES</b>		
Is 24-hour guest service provided?	Yes/No	
Are service dogs allowed in your premises?	Yes/No	
If service dogs are allowed in your premises, are they allowed to stay in bedrooms?	Yes/No	
If not is there a special pet enclosure?	Yes/No	
Do you provide services for guests with hearing impairments?	(Please tick)	
• Text telephone		
• Emergency call system with vibrating pads (if fire alarm is activated)		
• Emergency call system with flashing lights (if fire alarm is activated)		
• Other (please describe)		
• None of the above		

<p>Can your catering staff provide meals for guests with special dietary requirements?</p> <ul style="list-style-type: none"> <li>• Sugar free (diabetic)</li> <li>• Gluten free (celiacs)</li> <li>• Lactose free (dairy free)</li> <li>• Low fat and fibre with no gastric content</li> <li>• Low potassium</li> <li>• Low sodium</li> <li>• Nut free</li> <li>• Additive free</li> <li>• Organic</li> <li>• Vegetarian</li> <li>• Vegan</li> <li>• Kosher</li> <li>• Halal</li> <li>• Other (please list below)</li> </ul> <ul style="list-style-type: none"> <li>• None of the above</li> </ul>	<p>(Please tick those that apply)</p>	
<p>Do you provide services for guests with asthma or allergies?</p> <ul style="list-style-type: none"> <li>• Non-smoking rooms</li> <li>• Rooms with non-allergic bedding (e.g. non-feather pillows)</li> <li>• Rooms with no fitted carpets,...</li> <li>• Non-smoking area in the bar/restaurant/...</li> <li>• Other (please describe)</li> </ul> <ul style="list-style-type: none"> <li>• None of the above</li> </ul>	<p>(Please tick)</p>	
<p>Do you provide services for guests with visual impairments?</p> <ul style="list-style-type: none"> <li>• Contrast markings on glass doors and full-height windows</li> <li>• Guest information in large print format</li> <li>• Restaurant/bar menus/bar prices available in large print format</li> <li>• Well lit areas of restaurants and bars</li> <li>• Tactile route within or outside the premises</li> <li>• Audible alarm system</li> <li>• Other:</li> </ul> <ul style="list-style-type: none"> <li>• None of the above</li> </ul>	<p>(Please tick)</p>	
<p>Do you provide other special services for elderly and/or disabled guests? If yes please describe</p>	<p>Yes/No</p>	



<p>Do you provide disability equipment for guest use?</p> <ul style="list-style-type: none"> <li>• Commode chairs</li> <li>• Shower/bath chairs</li> <li>• Lifts</li> <li>• Beach/pool wheelchairs</li> <li>• Pool lift</li> <li>• Other (please describe)</li> </ul>	(Please tick)	 Photos of each piece of equipment.
<p>Do you have information on accessible local attractions and things to do?</p> <ul style="list-style-type: none"> <li>• Theatres</li> <li>• Restaurants, cafes and bars</li> <li>• Parks and Gardens</li> <li>• Beaches</li> <li>• Recreation facilities</li> <li>• Tours</li> <li>• Fishing areas</li> <li>• Accessible/easy walks</li> <li>• Points of interest</li> </ul>	Yes/No	 Photos of accessible attractions will make your facility more attractive to travellers with a disability
<p>Do you have information on accessible local public transport?</p> <ul style="list-style-type: none"> <li>• Trains</li> <li>• Trams</li> <li>• Buses</li> <li>• Taxis</li> </ul>	Yes/No	

**BOOK RECEIVED:**

# APPLYING ANTHROPOLOGY IN THE GLOBAL VILLAGE



EDITED BY  
CHRISTINA WASSON  
MARY ODELL BUTLER  
JACQUELINE COPELAND-CARSON

## **NEWS:**

**1**

### **Builders design homes easy for disabled to navigate**



*Ronnie Kramer, a resident of Tappan Zee Manor in Nyack, uses a ramp to get from one area of the assisted living facility to another. Ramps are one aspect of the facility designed to be elderly and disabled accessible. / Seth Harrison/The Journal News*

**Contractor Martin Watters earns his living renovating upscale Manhattan home renovations, yet people kept suggesting he focus on the disabled.**

**This business idea eventually led Watters and his partner, Daniel Szalai, to form ADA Lifestyles of New York and to open a model ranch home during the summer on an industrial stretch of Ardsley to showcase universal design, a home-construction concept that creates attractive, stylish spaces that anyone, regardless of ability, can live in or visit.**

**Aging baby boomers and a heightened awareness about home design that doesn't work for the disabled are expanding the demand for universal design. It also got a boost from Westchester County lawmakers in September when they adopted design standards requiring that 50 percent of new construction using county money be accessible to the disabled – meaning bigger bathrooms, wider hallways and doors, and the elimination of stairs, among other design features. The law took effect in September.**

**Rockland County also encouraged accessibility-conscious residential construction last year by incorporating elder- and disabled-friendly recommendations into the new county comprehensive plan. The new plan recommends that municipalities speed up the permit process for residents seeking to modify their homes with ramps, grab rails, wider doorways or chair lifts.**

**“Part of the reason for my getting involved with this issue is knowing what the demographics are and becoming, and wanting to make it clear to the developers that this needs to be part of their planning,”** said Harriet Cornell, the Rockland County Legislature’s chairwoman, who in 2010 led the county’s Project Tomorrow: Aging in Place initiative.

**An example of universal design is constructing lower counters with no cabinets below so that someone in a wheelchair can move their wheelchair and feet under the counter, among other modifications.**

**“We also designed the sink with the drain at the back so if somebody is in a wheelchair and they have problems with getting burned with pipes, all the pipes are out of the way,”** said Watters, 52, a Yonkers resident who became a paraplegic after a 1987 motorcycle accident at Bear Mountain.

**Bill Stoner, associate state director for livable communities at AARP New York, said universal design is gaining traction in New York and nationally. In addition to pushing for universal design in Westchester County, AARP New York also successfully got a law enacted in Suffolk County that mandated greater accessibility in new home construction.**

**“We did a survey in Westchester County and nearly 90 percent of people said they wanted to stay in their homes as long as possible,”** said Stoner, who noted the design changes would help make homes elder-friendly.

**Universal design and compatibility with the federal Americans With Disabilities Act is already a hallmark of complexes that are specifically used for the elderly or disabled. Tappan Zee Manor in Nyack has ramps and elevators, and has made other modifications to the former hotel it occupies.**

**Bathrooms at Tappan Zee Manor have grab rails, wide doorways and sinks with no cabinets below so that the independent and assisted-living center’s 80 residents can ease up to the basins to wash their faces or brush their teeth.**

**There are kitchen-style sinks and counters in the Tappan Zee Manor’s rooms, although they aren’t as low as in ADA Lifestyles’ show home at 459 Saw Mill River Road. Resident Ronnie Kramer, 83,**

who has lived at Tappan Zee Manor for two years, said the kitchen counter's height in her room is not an issue.

"I don't have to wash dishes, clean, cook," said Kramer, who uses a wheelchair and praises the staff at Tappan Zee Manor. "I don't have to do anything but to enjoy my life at this age."

Much of ADA Lifestyles' design and construction is high-end, using upscale brands like Kohler and Gaggenau. Melvyn Tanzman, executive director of Westchester Disabled on the Move, said many people with lifelong disabilities do not have the means to buy homes, much less outfit them with high-end brands.

Still, Tanzman said that a company like ADA Lifestyles will satisfy the needs of Westchester's aging, affluent homeowners who don't want to move out of their homes and prefer to renovate. Tanzman also said that disabled veterans who have subsidies from the federal Department of Veterans Affairs may also be a market for a company like ADA Lifestyles.

Watters and Szalai, 36, of Long Island said the goal of ADA Lifestyles of New York is to banish the institutional look from a disabled person's home. He recalled a visit to his showroom by the 7-year-old disabled son of a client whose house he will build in New Jersey. "He came up the ramp on his own, went through the space for probably half an hour or 40 minutes," Watters remembered. "When he was leaving he said to his mom, 'When can we move in?'"

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**2.**

## **AM+A Wins Three Design Awards for Green Machine, Health Machine, and Money Machine**

**AM+A is pleased to announce that the International Institute of Information Design (IIID, <http://www.iiid.net>) based in Vienna, Austria, has awarded Design Awards for AM+A's mobile concept designs The Green Machine, The Health Machine, and The Money Machine projects in a ceremony at the Taiwan Design Center, Taiwan, Taipei, in October 2011. This is IIID's first international information-design awards competition, which seeks to award the best work and to demonstrate the value of information design. Please see: <http://iiidaward.net/>.**

The IIID Website contains details about AM+A's projects, including the fact that the Money Machine project won the Financial Category award. Beginning in 2012, IIID intends to circulate an exhibit of the winning projects worldwide. IIID will be publishing a book with all the winning entries.

At approximately the same time with this announcement, Information Design Journal (<http://benjamins.com/#catalog/journals/idj.11.1>) published a case study of The Health Machine:

Marcus, Aaron (2011). "The Health Machine." Information Design Journal, 19:1, pp. 68-88.

A case study about AM+A's earlier project, The Green Machine, was published in Information Design Journal, also:

Marcus, Aaron, and Jérémie Jean (2009). "The Green Machine." Information Design Journal, 17:3, pp. 235-243.

Other publications about The Green Machine are the following:

Marcus, Aaron (2010). "The Green Machine." DesignNet, 2010, pp. 114-115 (in Korean).

Marcus, Aaron (2010). "Das Green Machine." Design Austria Mittelungen, No. 4 December 2010, pp. 4-7 (in German).

Marcus, Aaron, and Jean, Jérémie (2010). "Green Machine: Designing Mobile Information Displays to Encourage Energy Conservation." Information Design Journal, 17:3, pp. 233-243.

AM+A has published white papers about all three machines, as well as a later project called The Story Machine, which AM+A completed in October 2011. These white papers are available upon request.

#### **AM+A Publishes Health Machine Article in Chinese**

AM+A has published a conference paper in Chinese about its Health Machine concept design for a smartphone/tablet app that combines information design and persuasion design. The objective of the project was to design a solution that changes people's behavior about nutrition and exercise to avoid obesity and Type 2 diabetes. The article appears in the conference Proceedings of this Usability Professional Association (UPA) conference:

Marcus, Aaron (2011). "The Health Machine: A Mobile Concept Design to Change Behavior" (in Chinese). Proceedings, UPA User Friendly 2011, Suzhou, Jiangsu Province, China, 11-13 November 2011, pp. 9-19, <http://userfriendly.org.cn/en/index/>.

#### **Aaron Marcus named Distinguished Engineer by ACM**

The Association for Computing Machinery (ACM) has named Aaron Marcus a Distinguished Engineer in 2011, an honor based on the confirmation of peers and his career in computer graphics design over the past 40 years. For the 2011 elections in several categories of distinguished professionals, he was the only person so named.

**The Distinguished Member Grade recognizes those ACM members with at least 15 years of professional experience and 5 years of continuous Professional Membership who have achieved significant accomplishments or have made a significant impact on the computing field.**

#### **AM+A Featured Lectures**

##### **The Future of HCI/CHI, according to the Movies and TV**

**I review the last century of movies and some television and these media views about HCI/CHI. Film and TV directors are both very creative as well as seemingly completely ignorant of user-centered design. I discuss some of the high points and low points of some of the most well-known blockbusters like Star Wars, 2001, and Avatar, as well as lesser known films from India and China, to introduce cross-cultural issues. This lecture was the invited keynote lecture for Mensch und Komputer, Technical University of Chemnitz, Germany, 12 September 2011 (<http://english.uebermedien.org/>).**

##### **Culture Audits of Software and Companies: Keys to Product/Service Success**

**I review two new projects, one for a globalization company, to audit software BEFORE translation to uncover problems in metaphors, terminology, graphics, and language that might be problematic, even with good translation, and another project for a tech company to analyze the country cultures of their international development teams to learn how to improve communication, collaboration, and cooperation. Both of these projects have been published in Multilingual, the magazine of globalization/localization.**

##### **Four Mobile Machines: Combining Information Design with Persuasion Design to Change Behavior**

**I review four projects that are conceptual designs for new kinds of mobile applications (smartphone and tablet with associated Web portals) that combine the theories of information design and persuasion design to change people's behavior. The Green Machine persuades home consumers to save energy. The Health Machine persuades people to change nutrition and exercise habits to avoid obesity and diabetes. The Money Machine persuades baby boomers to improve wealth management so they spend and save appropriately. The Memory Machine persuades family members to share more intergenerational stories among families that are geographically distributed, sometimes across multiple time zones and different countries and cultures. The Machines have been published worldwide since 2009.**

**Cross-Cultural User-Experience Design: What? So What? Now What? User-experience design is at the top of concerns for Internet-based product/service user-interface development, especially for global**



deployment. How do culture differences affect that experience? How do the similarities and differences affect emotions, trust, persuasion, intelligence, and even cognition? These questions cut across all design disciplines, all platforms (e.g., Web, client-server PCs, mobile, appliances), applications (e.g., productivity, entertainment, commerce), user communities (e.g., professional, consumer), and markets (e.g., office, home, industrial), and all content themes (e.g., video/music media, information bases, games, etc.).

Mr. Marcus surveys the issues of cross-cultural communication and interaction, introduces culture dimensions, and discusses issues, with examples, that are challenging analysts and designers worldwide. He includes developments in mobile devices and social networking Websites. All developers are seeking to embrace this additional set of concerns that impact usability, usefulness, and appeal. Mr. Marcus helps show the way to improved user experience. Mr. Marcus has presented continually updated versions of this lecture at the United Nations, and as an invited plenary address at CHI-South Africa 2005 and UPA 2005 in Montreal, Canada; as well as at companies and conferences in Austria, China, Finland, Germany, Israel, Italy, Japan, Korea, Russia, Taiwan, Ukraine, and the United Kingdom.

The following is a Review of "Cross-Cultural User-Experience Design" Lecture at AIGA/San Francisco, 20 October 2008:

On October 20, 2008, the AIGA San Francisco presented an evening with Aaron Marcus, Aaron Marcus and Associates.

Mr. Marcus gave a lively and stimulating presentation on the critical intersection of user-interface development and cultural differences in today's globally connected world. He cited many examples to illustrate the array of cultural aspects and dimensions that influence perception and the bane of unintended consequences when cultural assumptions are not deconstructed and contextualized.

The talk was punctuated by questions from the audience, which was made up of a range of design professionals many of them directly working in the area of user-interface as well as design students and professors. Everyone in attendance was fully engaged by Mr. Marcus' insights into cultural intelligence, and disarmed by his humor and dry wit. Mr. Marcus was extremely accessible during the course of the evening. And he was generous in sharing his knowledge, and followed up by personally emailing information, resources and PDFs on this topic to everyone who asked him that night.

Mr. Marcus' studio, Aaron Marcus and Associates (AM+A), is a pioneering user-interface design firm. He has lectured on cross-cultural design to international audiences across four continents. He was recognized for his contributions to the profession over the

course of his 39-year career in information design and visualization, and named the 1997 AIGA Cross-cultural Design Fellow.

David Hisaya Asari, Diversity, Co-Chair

AIGA San Francisco, [www.aigasf.org](http://www.aigasf.org), 510.520.1359

AM+A One-day Tutorials/Workshops

Cross-Cultural User-Experience Design

User interfaces for the Web (as well as desktop, mobile, and vehicle platforms) reach across culturally diverse user communities, sometimes within a single country/language group, and certainly across the globe. If user interfaces are to be usable, useful, and appealing to such a wide range of users, user-interface /user-experience developers must account for cultural aspects in globalizing/localizing products and services. In this tutorial, participants will learn practical principles and techniques that are immediately useful in terms of both analysis and design tasks. This one-day tutorial has been presented worldwide since 1999 to audiences as large as 300 people. For smaller groups (10-70), the tutorial is given as a workshop, not just lectures, allowing participants to participate in hands-on pen-and-paper exercises that are very engaging: analyzing cultural differences of Websites and designing quickly a home page for a national, government healthcare Website for different countries/cultures.

**Mobile User-Interface Design**

Mr. Marcus surveys trends in mobile user-interface design and key issues in achieving a successful user-experience. He discusses mobile TV, social networking, cross-cultural communication, and persuasion issues. He provides case studies of mobile development and introduces basics regarding tools, templates, and guidelines. Mr. Marcus has given this workshop worldwide, and continually updated, since 2000.

**Mobile Persuasion Design**

Mr. Marcus presents four case studies of using information design and persuasion design: concept designs of mobile products that employ smart phones, tablets, and/or Web portals intended to change people's behavior about sustainability in order to save energy use, about nutrition and exercise to avoid obesity and Type 2 diabetes, about saving/spending money so baby boomers can retire safely, and about story sharing among generations of dispersed, asynchronous families. Mr. Marcus will also present guidelines developed for incorporating sustainability/persuasion into enterprise software that resulted from a related project at SAP. Mr. Marcus reviews the user-interface development, competitive product analyses, user profiles, use scenarios, information architectures, and evaluations of users. Three of the projects described have won

design awards from the International Institute of Information Design in Vienna. Case studies and other publications will be provided as handouts and in relation to short exercises to test application of the principles. This tutorial will be given at CHI 2012.

3.

### **Glove translates Sign Language into Text**

Not everyone can understand sign language that makes it difficult for people with hearing disabilities to communicate with people.



Glove works with an Android app to translate sign language into text on a smartphone.

At a recent Google developers' event in Tel-Aviv, Israel, a concept glove that could change the way people with hearing disabilities communicate was demonstrated.

Three developers, Saron Paz, Oleg Imanilov, Zvika Markfeld, and Tomer Daniel have developed a sign language interpreter glove works with 'Show&Tell', a custom android app to translate sign language into text on a smartphone.

The glove incorporates a number of sensors to detect hand gestures which are then interpreted via a smartphone android app to produce text. Flex sensors embedded in the fingers of the glove detect finger position while an accelerometer and tilt sensor detect hand movement and orientation as demonstrated in the video below.

4.

### **Indian Defence Laboratory of DRDO develops low cost hearing device**

The DRDO has developed an affordable cochlear implant which can help millions of deaf people to hear again.

**The cochlear implant is a surgically implanted electronic device that provides a sense of sound to a person who is deaf or hard of hearing. In India, there are nearly one million people who need cochlear implants. Every year 9-10 thousand deaf children are born.**

**“The Naval Science and Technological Laboratory (NSTL), Defence Research and Development Organisation (DRDO) , has developed an affordable Cochlear Implant,” the defence ministry said in release on Saturday.**

**The imported cochlear implant is very expensive, priced at Rs 7–10 lakh. The indigenously developed cochlear implant will cost a just around Rs One Lakh, it said.**

**Noting that the NSTL-developed cochlear implant is undergoing final laboratory evaluation, chief controller V Bhujanga Rao said, “it would be available for clinical trials within 4 months.”**

**“After trials at five centres in the country, the indigenous cochlear implant will go into production,” he added.**

**Former president APJ Abdul Kalam said cochlear implant is a highly complex system requiring extensive research and owing to this the Implant could only be developed by 3-4 countries in the world namely the US, Austria, Australia and France.**

**(Source: <http://www.hindustantimes.com>)**

## PROGRAM & EVENTS:

1.



2.

## CHHAYA International Conference on Photography of India

A poster for the CHHAYA International Conference on Photography of India. The background is a blurred image of a camera lens. The text reads: "Photography Design, National Institute of Design cordially invites you to" and "International Conference on PHOTOGRAPHY OF INDIA 31st January, 1st & 2nd February 2012". Below this, there is a paragraph describing the conference's focus on a critical dialogue over the discourse of photography. At the bottom, there are logos for the National Institute of Design (NID), UCA (University of Creative Arts), International Center of Photography (ICP), New York University (NYU), and the British Council.

Photography Design, National Institute of Design  
cordially invites you to

CHHAYA International Conference on  
PHOTOGRAPHY OF INDIA  
31st January, 1st & 2nd February 2012

The 2-day conference aims at having a critical dialogue over the discourse of photography amongst the contemporary photography practitioners, writers, critics, art historians, curators from all over the world. The conference will also involve a discussion on the practice of photography as a medium of expression in Indian apparatus.

Limited seats are available. Interested people should send a mail to [chhaya@nid.edu](mailto:chhaya@nid.edu) expressing interest to attend.

Registration fees: 5000 INR

राष्ट्रीय डिजाइन संस्थान  
NATIONAL INSTITUTE OF DESIGN

UCA  
university for the creative arts

International Center of Photography

NEW YORK UNIVERSITY

BRITISH COUNCIL

**Photography Design, National Institute of Design (NID) announces the first international conference on Photography of India on 1st & 2nd February 2012 conference, which is held in collaboration with British Council, UCA (University of Creative Arts), ICP (International Centre of Photography) and NYU (New York University). The conference will encompass exhibitions, workshops, panel discussions and paper presentations. The Conference would involve Intellectual discussions; discourse at length with contemporary Photography Practitioners, Writers, Critics, Art Historians, Curators. Eminent personalities will be invited from the industry to present papers and to conduct seminars and workshops, in addition to a student's section of Paper presentations.**

Exhibition on History of Indian Photography will also be a part of this conference.

Registration Fees: 5000 INR.

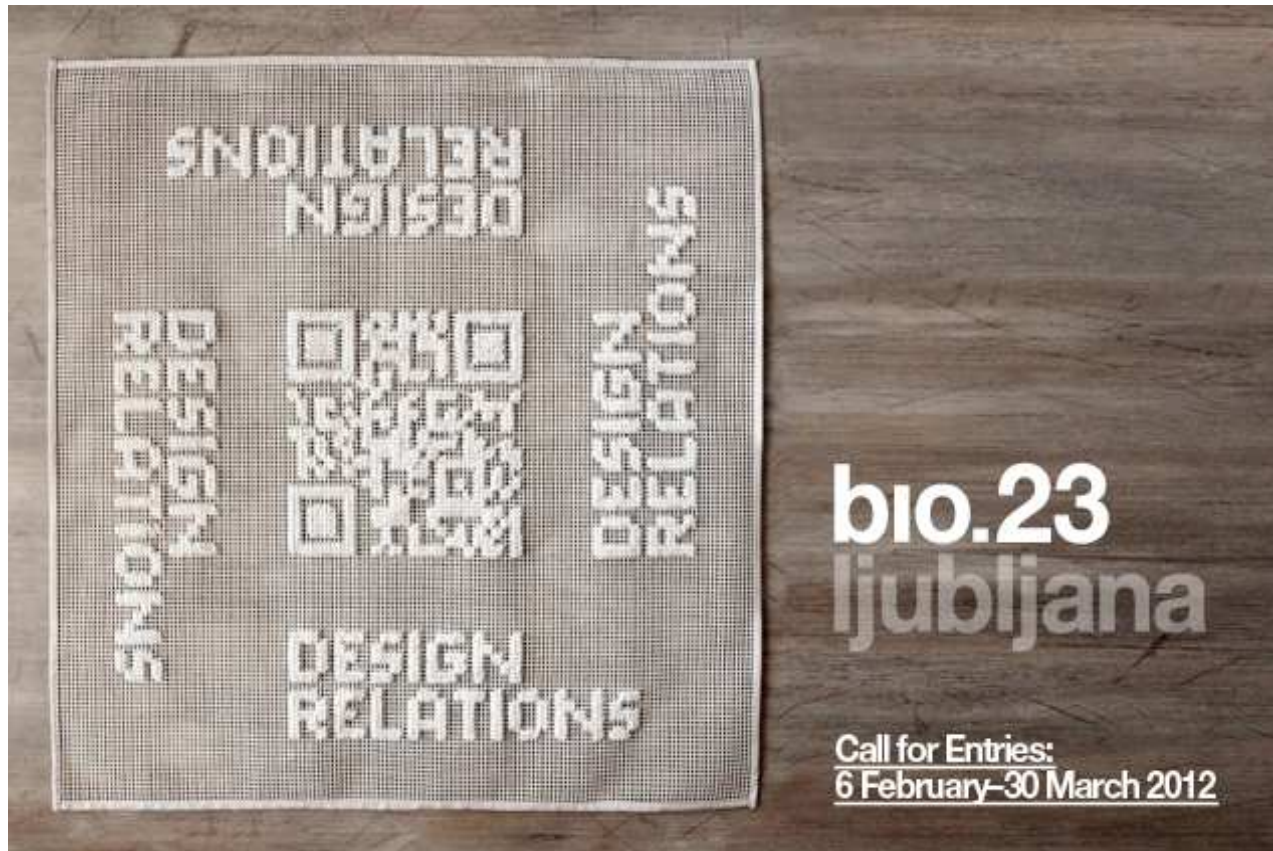
Payment: Cash/Demand Draft (drawn on any nationalized bank in favour of 'National Institute of Design' payable at Ahmedabad).

For more details, mail to

deepakj@nid.edu

chhaya@nid.edu

3.



4.

## Forthcoming publication showing Design for All in action: Call for submissions

 Deadline: 15 February 2012

Organisers: [EIDD – Design for All Europe](#) and [Fundación ONCE](#)

Additional information:

EIDD – Design for All Europe and the Fundación ONCE are jointly producing a publication, to be published in 2012 in English and

Spanish, which is intended to highlight the importance of design that considers human diversity, to demonstrate the practical experience of implementing Design for All and to identify key factors for success.

The editorial committee has called for submissions of case studies from any design sector which demonstrate "Design for All in Action" for inclusion in the publication. Case studies should clearly show a people-centred approach and market-ready solutions are preferred. For a case study to be considered for inclusion, an abstract of roughly 200 words describing the project should be sent to Merih Kunur at the Royal College of Art, London.  
Email: [merih.kunur@network.rca.ac.uk](mailto:merih.kunur@network.rca.ac.uk)

The timetable for submission is as follows:

- 1 January 2012 to 15 February 2012: abstracts of 200 words sent to Merih Kunur.
- 15 March 2012: the editorial board reviews submissions and advises successful authors.
- 30 April 2012: completed articles received.
- 30 May 2012: articles reviewed by editorial committee and feedback given to authors.
- 30 June 2012: 'Camera-ready' articles submitted by authors for inclusion in the book.
- 15 August 2012: ready for print.
- Autumn 2012: book launch.

5.



**Human Factors International**

**Persuasion. Emotion. Trust.**

Mumbai - March 7-9, 2012

**PET Design**

How to Design for Persuasion, Emotion & Trust

6.

discovering

# istanbul

from A to Z

March, 05 - 14  
May, 14 - 23  
2012

A Project-based International  
and Interdisciplinary  
Design Research, Education  
and Development Workshop

Workshop / Project Supervisors  
Andreas Schneider  
IIDJ, Tokyo, Japan  
Cihangir Istak  
VCDMFA, Istanbul Bilgi University

Organization Team  
Cihangir Istak  
Andreas Schneider  
Onur Eroglu  
Patak Kizilasma

[az-bilgi.edu.tr](http://az-bilgi.edu.tr)

 **VCDMFA**  **VCD** 



7.



8.

## **GRANSHAN 2012**

### **5th International Type Design Competition for Non-Latin typefaces**

Type beautifies language. The codification of sounds, syllables and words, each captured in signs, is a thrilling expression of cultural diversity. Frequently, the script system represents an integral part of the user's cultural identity – an unconscious, unchallenged link to their heritage.

We are interested in exploring these notions of 'difference' and diversity. International type design competitions, of which there are few, often are oriented towards the West and usually focus on Latin script. By holding this fifth international type design competition, **GRANSHAN 2012**, the Ministry of Culture of the Republic of Armenia and the Typographic Society Munich (tgm - Typographische Gesellschaft Munchen) intend to enhance the importance of other script systems, beginning with Armenian, Cyrillic and Greek. This year we have included Indic and Arabic text typefaces categories in the competition.

Please submit your entry by 21 May 2012 to the following Email address: [entries@granshan.org](mailto:entries@granshan.org). Any person who participated in designing, producing or distributing the typeface is eligible to enter said typeface. Members of the org.committee, members of the jury board and experts are not allowed to submit their works to the competition. Indic typeface categories are Devanagari, Tamil and Bengali.

A competition fee of 20 Euros is levied on each entry and each category. One typeface can be submitted in up to 7 categories, which results in an entry fee of max. 140 Euro.

In each of the seven categories up to three certificates will be awarded. In addition, the grand prize **GRANSHAN 2012**, awarded by the jury, includes a money prize of 1,000 Euros. Printed examples of the winning entries will be published in a documentation designed by **tgm**.

The winners will be announced at a press conference held by the Ministry of Culture of the Republic of Armenia in Yerevan in the month of June. Following the announcement, winning works and further selected entries will be exhibited in Yerevan and subsequently shown in Munich during the month of November and in Hong Kong during the month of October at ATypI conference.

For further information, please, contact Edik Ghabuzyan: edik@granshan.org

Judges/experts for Indic type:

Dr Fiona Ross

Prof. Ravi Pooviah,

Prof. Mahendra Patel

Mr Graham Shaw

Rathna Ramanathan

Head of Design & Interaction, GCD Programme, Central Saint Martins  
Director, M9Design

9.



Seminar

**Priorities for Standardisation of Accessible User Interfaces 19th January 2012**

This seminar concentrated on user interfaces for public terminals such as cash dispensers, ticket selling machines, access control systems, check-in terminals at medical centres, information kiosks and voting terminals in polling stations. The output from this seminar will be used to formulate a workplan for future work for CEN TC224 WG6 "User Interfaces".

10




11.



12.

**A Two day workshop on  
User Centered Design Process**  
(21 – 22 March, 2012)  
Venue: Seminar Hall, JNTUHCEH



**Coordinators**

**Dr.O.B.V.Ramanaiah**  
Prof. & Head CSE Dept.,  
JNTUHCEH

**Prof.Rajesh Kulkarni**  
JSPM,Narhe

Organized by

**Computer Science and Engineering Department**  
JNTUH College of Engineering  
Kukatpally, Hyderabad – 500 085  
(Andhra Pradesh)

13.



14.

## International Rosenheim Door Conference 2012

**Universal design - Simple, Safe, Sustainable!**

We are looking forward seeing you in Rosenheim at the International Rosenheim Door Conference 2012!



Time	Title	Location
24.05. to 25.05.2012	International Rosenheim Door Conference <a href="#">more &gt;</a>	Kultur- und Kongresszentrum Rosenheim (KU'KO)

15.



4th International Conference on Human Computer  
Interaction  
Pune, India, 18-21st April 2012

## **JOB OPENINGS:**

**1.**

**Moonraft Innovation Labs pvt ltd <http://www.moonraft.com/>**

**Current openings at Moonraft UX / UI designer ( 1 - 5 years of experience )**

**Responsibilities:**

**Conceptualize, design and deliver UI solutions for various digital delivery platforms, including web, mobile, and tablet platforms.**

**Interface with clients throughout the project life cycle, starting from the requirement gathering phase.**

**Own and lead the charge on end-to-end project life cycles.**

**Requirements:**

**Formal design education background.**

**An impressive portfolio is a must.**

**Hands-on experience designing for digital media, websites, etc.**

**Needs to have a firm grasp over IA concepts and be comfortable with IA artifacts like wire-framing, navigation flow diagrams, etc.**

**Needs to have excellent analytical as well as creative skills, and needs to be in tune with the latest trends in the domain of Interaction Design.**

**Should have the ability to work in a multi-disciplinary team and interface with clients to gather requirements, etc.**

**Expertise with design tools like Visio, Omnigraffle, Photoshop, CorelDraw, Flash, In Design, Illustrator, etc.**

**Good communication and interpersonal skills.**

**An understanding/grasp of relevant technology (HTML/CSS/JS etc) that goes with building digital experiences will be an added plus.**

**A small brief about the company.**

**Having an array of options available at a click, customers seek increased emotional connect and superior experience with products and businesses.**

**"Experience" thus becomes a key lever for differentiation in the face of commoditization. The diffusion of digital technology into every day life generates great opportunities to offer differentiated experience but poses unique challenges in engineering them.**

**Moonraft Innovation Labs was founded by experienced design and information technology professionals recognizing this need. At Moonraft, we bring together the disciplines of Design and IT to conceive and engineer optimal experiences for consumers, business, employees and other stakeholders. We address a variety of business needs viz. user experience for ecommerce, solutions for mobile and connected devices, interactive spaces and social hubs, connected retail experiences and so on. Our integrated Experience Engineering services prevent any potential loss of design integrity in the hand-off between design and engineering teams. We bring on board an array of skills in user experience design, product design, visual design, information architecture, information visualization, interactive technologies and technology architecture.**

**7 REASONS YOU SHOULD NOT JOIN US**

**1. You will not be given a career path**

**Because you'll define your own career path**

**2. You will not have work-life balance**

**Because you won't know the difference between work and fun**

**3. You will have to ask stupid questions**

**Because we encourage questioning and believe that ideas can come from anywhere**

**4. Your colleagues will not hear you**

Because they're far out in orbit dreaming up their next great idea, or coding their hearts out, or doing something else that totally consumes them.

5. You will not be given a desk to sit at

Because you will choose where you want to work each day – next to the CEO, or the hot new intern, at home, or the café next door

6. You will have to stand on your head

Or stay on your toes, because what we know today is already out-dated by tomorrow, if we want to be part of creating the future

7. You won't find a 3-year business plan

Instead, you will find an inspiring vision, fuelled by burning passion, propelled by a flexible approach that allows you to explore new possibilities, which you can find only in an organisation in the making – like ours

If any of these interests you do shoot us a mail at [careers@moonraft.com](mailto:careers@moonraft.com)

2.

Mamata N. Rao | Associate Senior Faculty | NID R & D Campus, Bangalore| Mob - 9880 46 1968

Profile for Research Associate at Nokia-NID Digital Experience Lab, NID R and D Campus, Bangalore

Job Location : NID, Bangalore campus

Research Associate :- (Roles and Responsibilities)

1. He/she should preferably be a designer with background and passion for User Experience Design.

2. He/she should have the ability to lead a team of two Diploma interns as per the directions of the faculty members of NID, Researchers of Nokia heading the research activity.

3. He/she would be responsible to take up the full cycle of User Experience Design beginning with User Research, Analysis, Conceptualizing, testing and refinements.

4. He/she should have good knowhow of various research methods so as to set up efficient research goals and outcomes, good knowhow of various forms of Digital media/technologies related to mobile based applications.

5. Preparing weekly progress reports, research study documentations would also be a part of the responsibilities of the Research Associate.

6. Earlier work experience in the above mentioned areas would be an added advantage.

7. Self-motivated person with lot of experience in conducting workshops.

Interested applicants should email [mamatarao@nid.edu](mailto:mamatarao@nid.edu) and [jagriti@nid.edu](mailto:jagriti@nid.edu) with their resume and portfolio.

3.

Proficient in creating visual design based on the brand guidelines or deriving it from the brand guidelines

§ Extensive knowledge in designing Layouts using Photoshop and converting them to XHTML

§ Extensive Knowledge in XHTML and W3C Standards

§ Extensive knowledge in CSS

§ Extensive Knowledge in designing DIV based Tableless Layouts

§ Extensive knowledge in developing pages which are compatible with multiple browsers and versions

§ Develop prototypes / presentation layer using HTML, JavaScript, action script, etc...

§ Generate POC and prototypes

§ Assist with wire frames, prototypes of designs

§ Knowledge in developing Accessible pages which comply with WCAG standards

- § Must be able to work in development Environment to solve design issues
  - § Proficient in JavaScript, AJAX and DOM manipulation
  - § Proficient in Silverlight and other RIA technologies.
  - § Proficient in Sharepoint.
  - § Knowledge in styling third party controls in development environment
  - § Knowledge in coding and using javascript frameworks, for creating prototypes
- Software Skill**
- § Adobe Photoshop, Adobe Dreamweaver & PowerPoint
  - § Adobe Flash, will be an added advantage
  - § Microsoft expression studio and visual studio.
  - § Extensive knowledge of XHTML, CSS, W3C standards, Accessibility and java
- "Avinash Sawnani" <sawnaniania@yahoo.co.uk>Add sender to Contactscript

4.

Glue Design is a 20 year old multidisciplinary design firm based in Noida, NCR. We are looking for a Product Designer to join us at our creative hub on a full time basis.

Our wish list includes - super conceptualisation powers with an ear for business for both consumer and retail products, the skills to drive the design process, and the wardrobe to present final concepts to our customers with subtlety and conviction using sketches as well as 3D software.

We also invite PD diploma students to come and work with us on exciting new products and projects.

We are also looking to handshake with freelance design professionals in the areas of Retail/Space Design, Graphics/Communication Design and Product Design to provide cool solutions for our various projects. We feel confident with professionals with 5 years or higher relevant experience, who can take up particular assignments independently and tune the delivery to fit Glue Design specifications and formats.

Interested ladies and gentlemen for all the above profiles can contact the below-  
Manpreet- [manpreet@gluedesign.in](mailto:manpreet@gluedesign.in) or Manish- [mjoshi@gluedesign.in](mailto:mjoshi@gluedesign.in)

5

**Brief Description - Front End Engineer**

Times Business Solutions is seeking a talented Front End Engineer with strong hands on experience in Delhi NCR, India.

**Responsibilities:**

- Elegantly implement interactive page designs in standards-compliant dynamic XHTML, JSON and CSS
- Ability to develop table-less layouts/pages
- Implement functionality in JavaScript, Java/JSP and using Ajax Frameworks like GWT
- Knowledge of cross browser optimization
- Collaborate with the design team to ensure pixel to pixel design, Interaction design and behavior with focus on consistency and usability
- Work closely with back-end developers to find ways to push the Limits of existing Web technology in service of creating the best Possible user experience
- You should be able to make a reusable library of prototype components which can be used in various projects

**Qualifications & Skills:**

- Bachelor's degree and at least 3-4 years Web development Experience or equivalent
- Strong Web application design skills, including working knowledge of information Architecture, interface design and visual design



- Strong Web development skills, including Java, JavaScript, DHTML (HTML, CSS, JSON and JavaScript) and XML
- Working knowledge of industry standard visual design tools (Visio, Photoshop, Illustrator)
- Ability to understand and interpret existing site design and style guides to perform your work
- Excellent communication skills: able to facilitate your own meetings as necessary, comfortable working with all levels of the organization
- Knowledge of W3C standards
- A good knowledge of Usability testing, Interaction design and user research is a Plus

Please send your resume and work samples to -

Rachna Mittal - Head User Experience at TBSL [rachna.mittal@timesgroup.com](mailto:rachna.mittal@timesgroup.com)

6

IBM is looking for really cool people who love design.

You should be:

- A stickler for detail
- Knows who Paul Rand is?
- Need not be from a D school, but is a designer by heart/Design school

Interns welcome

- Is really good with typography and design fundamentals
- Swears by the Adobe creative suite
- Is super comfortable working on Power Point and presentations
- Knows Mac + Windows
- Willing to learn

You shouldn't be:

- Boring
- Scared of deadlines

What you will get?

- Be a part of a global team spread across the globe.
- Collaborate with the best technical, business consultants to give birth to your unique ideas

Desired Experience

- 1 to 3 years - Junior level

Work Location

- Bangalore

Where to apply

- Write in to [ptharian@in.ibm.com](mailto:ptharian@in.ibm.com) / [amitrpat@in.ibm.com](mailto:amitrpat@in.ibm.com) with your portfolio.

7.

Onio Design Pvt Ltd, Pune ([www.oniodesign.com](http://www.oniodesign.com)) has vacancies for the following-

1. Product Designers
2. Junior Graphic Designer
3. Film/ Animation Designer (Freelancer)
4. Film/Animation Design Intern

Please feel free to call me for further details and mail your resumes and portfolios at [begin@design.com](mailto:begin@design.com).

8.

looking out for a UI Developer for a Digital Media Publishing Software firm in Trivandrum. KERALA

HTML 5 Proficient UI developers

Location - TVM

1-2 years exp in the same domain otherwise 4-5 total exp

Team leader profile

Salary upto 35 k  
sreekanth@estrella.co.in

9.

BeStylish.com is an e-commerce company with young team and vibrant environment. Our goal is to offer best customer experience in business, and for this our platform requires qualified and passionate designers who can make a difference. Please find below the details of this opening and revert if of interest to you or send references.

**Designation: Senior Designer (User Interaction, Experience and Interface)**

**Years of experience: 5 to 7 yrs**

**Salary: Competitive**

**Job Description**

UI/X Designer at Bestylish.com, will be an ace user interaction designer with heart and soul in building world class user experience. S/he comes with background in consumer based software/internet interface design. S/he has grown solving usability related problems and has been settling for nothing less than the best experience.

UI/X designer is expected to:

1. Own, transform, define and manage user interaction and interface design for core online platform bestylish.com in line with business, brand and customer requirements
2. Interact and work closely with product and engineering teams to conceptualize and deliver compelling user interface for various digital platforms i.e. web, mobile, tablet etc. on time as per roadmap
3. Create design specs, information architecture (IA), wireframes and flowcharts to effectively communicate design. Create quick prototypes for early feedback and better
4. Conduct user studies to understand current or proposed service experience better, highlight areas of improvements and help product team to prioritize interface related features
5. Be on top of latest trends in user interface design and usability best practices

**Required Experience and Knowledge**

1. Minimum of 5 years of overall experience mostly as UI designer, preferably in e-commerce or consumer software/internet domain
2. Hands on designer who has demonstrated success in designing, currently live, products/platforms with interface as a critical component. Should have a very compelling portfolio.
3. Should be adept at analysis, concepts, definition and communication of interface design i.e. IA, wire-framing, prototypes, flow diagrams etc
4. Proficient practitioner of design tools like Visio, Photoshop, CorelDraw, Illustrator etc.
5. Knowledge of relevant online technologies (HTML/CSS/JS) will be preferred
6. **MUST HAVE** formal education in Human-Computer Interaction, Digital/Web Design, or any equivalent design course
7. Excellent creative, analytical, written and verbal communication skills
8. Should be team player who has passion to work in a start up to eventually build a world class platform
9. Ability to influence cross-functional teams without formal authority

**About BeStylish.com**

BeStylish.com is an e-commerce startup in premium footwear category, with the largest range of international, high street and popular footwear brands, offers its customers an exceptional online shopping experience in India. Every shoe connoisseur's one-stop destination, the portal offers the largest inventory of shoes

with over 100 brands and 3500 styles available online for men, women and children.

With its innovative, energetic and experienced team, BeStylish ensures exciting products, latest fashion trend intelligence, superior delivery and fulfilment infrastructure. BeStylish is a part of the Smile Group which has consistently created trusted digital and e-commerce assets like FnY and several entrepreneurs in the digital space. BeStylish is also backed by Mangrove Capital Partners who have invested in successful digital companies like Skype and Nimbuzz.

Send your resume to [rajat.shikhar@bestylish.com](mailto:rajat.shikhar@bestylish.com)

8.

Looking for a smart interaction designer with 1 - 3 yrs work experience on web/native applications. Mobile enthusiasts get bonus points. Send resume to [umesh@julysystems.com](mailto:umesh@julysystems.com)

About July Systems: <http://www.julysystems.com>

Based out of: Bangalore, India

**Role Description**

Interaction Designer with knowledge, passion and ability to design compelling and satisfying user experiences for mobile internet applications. As a part of the July's Product Design Team you will be collaborating with designers, product managers and developers to build packaged experiences for Mobile Web, iOS, Android and Windows Phone 7, that will be used by developers and creative users to create high quality mobile applications.

**Key Deliverables of the role**

1) Execute product design definitions into detailed specifications; user flows, low and high fidelity UI and behaviors.

2) Work with developers and QA to to make sure the output is in conformance with the design specifications

3) Innovate clever solutions to enhance and simplify mobile web/native app experiences for end users supporting varied device capabilities, constrains and device user interfaces.

**Skills:** Website/app design - Information Architecture and Interaction design. Strong visual design sense and a good understanding of technology. Mobile enthusiasts get bonus points.

**Years of Experience** 1 - 3 Years

**Preferred education** from Design Schools like NID, IDC, Srishti. Not mandatory.

9.

We are a start up in strategy design and design research.

EMOTOME is constituted by new age of design thinkers nurtured in NID (National Institute of Design),

India's premier design institute. We strongly believe on system level development by design and concentrate

on tailor made research approach that is best suited to meet clients' objectives, available time and resources.

We have a multi-disciplinary team and offer companies a fresh perspective regarding discovery of needs, aspirations, and touch points of customers.

For more information please refer <http://www.emotome.in/>

The Purpose of sending across all this information about EMOTOME is because we see you as the one who can

help us grow further and make a difference in EMOTOME. We are looking for people who can create magic and design a gaming platform for the future.

We require extremely passionate, proactive research and development people in gesture based interaction for gaming and mobile devices. Ones with strong inclination for design and research who would love to work on complex and ambiguous projects. In terms of Experience we need skilled people having experience in design preferably in research domain in interactive applications that deals with general consumers. They would be Responsible to closely work with other designers besides conducting the complete research independently and be able lead the project management team as well as mentor the interns for conducting research.

Prepare the design research document for final delivery and conduct Usability research after product development.  
The candidate could be a resident of ahmedabad or willing to relocate.

We welcome you to this world of creative thinkers with an excellent remuneration and the happiest, addictive work place you can think of. To know more about EMOTOME and the work culture please get in touch with:

Prasurjya Phukan- +91 7874948634, prasurjya@emotome.in  
Jharna Guleria - +91 9909106233, jharna@emotome.in

10.

**We are Hiring the Best Brains in the Industry!!**

hCentive is a leading product company based in Reston, VA. The company is co-founded by three serial entrepreneurs who have already been part of two very successful companies together.

- hCentive selected as a Finalist for the 2011 Red Herring Top 100 Asia Award.
- hCentive selected as a Finalist for Red Herring North America top 100.

Hcentive is in the business of simplifying the complex world of health insurance. We provide technology solutions for health insurers, state health insurance agencies and health care technology companies. These solutions help them reduce cost and administrative complexity, while enhancing relationships with their customers. For more information, visit [www.hcentive.com](http://www.hcentive.com)

**Position : Visual Designer**

**Location : Noida**

**Experience : 2-5 yrs**

1. Lead design through all phases of the product design cycle
2. Create wireframes, mockups, Visual specification, working prototypes

### **3. Able to take direction from product Mangement and implement it**

**If the job profile interests you, do write back on sahil.jain@hcentive.com or reach me on 9891800419**

**11.**

**Polycom is currently looking out to hire a visual designer who has experience working on web products.**

#### **Brief Job Description**

**We are looking out for a Visual Designer with Interaction Design experience or an Interaction Designer with great Visual Design skills. You should have a good understanding of graphic design as it applies to making enterprise web products. You will be working closely with the design and development team to create top class video-collaboration products.**

**The work location is Bangalore.**

#### **Summary of the skills**

- 1. 2+ years of experience designing web-based application user interfaces.**
- 2. Graphic design ranging from web design, design for various screen layouts, iconography, typography using CSS, general pixel perfect eye for aesthetics.**
- 3. Good knowledge of usability.**
- 4. Understanding of front-end technologies like xHTML, CSS, JavaScript.**
- 5. Experience in enterprise application design.**
- 6. Experience in data visualization.**
- 7. Excellent interpersonal skills with the ability to collaborate in a cross-functional team.**
- 8. Clear, concise interpersonal communications.**

#### **About Polycom**

**Polycom is the industry leader in unified collaboration solutions. Companies choose Polycom for solutions that enable their geographically dispersed workforces to communicate and collaborate more effectively and productively over distances. Using Polycom telepresence, video, and voice solutions and services, people connect and collaborate from their desktops, meeting rooms, class rooms, and mobile settings. Organizations from a wide variety of industries and the private sector work with Polycom standards-based solutions to:**

- Gain a fast return on their investment as their teams easily collaborate "face to face" wherever they are**
- Cut the time, cost, and carbon emissions associated with gathering the right people in one place to solve problems**
- Apply saved resources, time, and energy to primary business and organizational challenges**

**Please forward your resume and portfolio with a few lines about yourself to parasar.das@polycom.com**

**12.**

**We are Hiring the Best Brains in the Industry!!**

**hCentive is a leading product company based in Reston, VA. The company is co-founded by three serial entrepreneurs who have already been part of two very successful companies together.**

- hCentive selected as a Finalist for the 2011 Red Herring Top 100 Asia Award.**
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**Position : Visual Designer**

**Location : Noida**

**Experience : 2-5 yrs**

**JOB DESCRIPTION**

- **Lead design through all phases of the product design cycle**
- **Create Wireframes, Mockups and working Prototype**
- **Strong knowledge of Web Stanard**

**If you wish to have indepth understanding of the job profile , do write back on [sahil.jain@hcentive.com](mailto:sahil.jain@hcentive.com) or reach me on 9891800419**

**Manager Recruitment**

**Phone: +91-9891800419 | Email: [sahil.jain@hcentive.com](mailto:sahil.jain@hcentive.com)**

**Skype : [sahil.hcentive](https://www.skype.com/user/sahil.hcentive)**

**B-34/2, Sector-59, Noida- 201301**

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

**Technology Solutions to Simplify Healthcare**

**13.**

**SAP LABS INDIA, Bangalore is looking for qualified User Experience Designers.**

**Persons with relevant qualifications and experience can send in their resumes to: [srividya.v@sap.com](mailto:srividya.v@sap.com)**

**Details are given below:**

**OUR TEAM and its OBJECTIVES**

**SAP User Experience is a truly global team, spread across various SAP locations, including India, Germany, and USA. The team's mission is to design user interfaces that provide users with a truly seamless experience within and across SAP's various product suites. This is achieved through user research, task analysis, development of detailed use cases, interaction design based on SAP's UI Standards and Usability Testing. The team does usability consulting for various Application and Technology development groups.**

**For more information on SAP and User Experience go to:**

**[www.sapdesignguild.org/](http://www.sapdesignguild.org/)**

**RESPONSIBILITIES**

- **Run UI design related projects successfully, well coordinated with other team and project members.**
- **Design and conduct user research at customer and partner field locations.**
- **Design the information architecture of a software component.**
- **Interaction design, including definition of UI patterns (interaction behavior and UI controls).**
- **Validating design prototypes at the usability lab and at SAP customer events.**

**EDUCATION AND QUALIFICATIONS/SKILLS AND COMPETENCIES**

- **Excellent English/ Communication skills**
- **Proven Interaction design skills**
- **Strong experience in translating user data and human-factors principles into UI designs via prototypes, and detailed UI reviews/ specifications.**
- **Experience with developing user profiles, use cases, and scenarios. Must have experience in conducting task analyses, field studies, formal UI reviews, usability tests, and survey.**
- **Theoretical and practical knowledge of user research methodologies.**

- Formal Education in Human factors, Computer Human Interaction, or closely related courses. Candidates from institutes like IIT, NID will be preferred.
- Experience with new generation UI technologies and platforms (HTML5, IOS, Android etc)
- Experience with working in globally distributed teams is a plus.

#### **WORK EXPERIENCE**

2- 10 yrs relevant experience.

#### **WHAT WE OFFER**

Contract Type: Permanent, Full time

Job Location: India, Bangalore

Email your Resume and Portfolio to: [srividya.v@sap.com](mailto:srividya.v@sap.com)

14.

Looking for a Interaction Designer with 4 - 7 yrs work experience with knowledge, passion and maturity to conceptualize and design compelling and satisfying packaged user experiences (modules) for mobile internet applications. Send resume to umesh at [julysystems dot com](http://julysystems.com)

About July Systems: <http://www.julysystems.com>

Based out of: Bangalore, India

Role: Senior Interaction Designer - Product User Experience

#### **Role Description**

Interaction Designer with knowledge, passion and maturity to conceptualize and design compelling and satisfying packaged user experiences (modules) for mobile internet applications. S/he will utilize a deep understanding of social media, web design, mobile web, mobile apps, iPad, and usability to conceive and define the modules. Collaborate with designers, product managers and developers to build modules for Mobile Web, iOS, Android and Windows Phone 7, that will be used by July's DIY product line customers to create high quality mobile applications.

#### **Key Deliverables of the role**

- 1) Conceptualize and Define the work flow and experience of productized modules
- 2) Work with designers, developers and QA to to make sure the output is in conformance with the design specifications
- 3) Innovate clever solutions to enhance and simplify mobile web/native app experiences for end users supporting varied device capabilities, constrains and device user interfaces.

**Skills:** Expert in Web/desktop/mobile app design - Information Architecture and Interaction design. Solid experience and Deep understanding of web technology, social, media, web services concepts. Strong visual design sense. People with Mobile application experience get bonus points.

**Years of Experience** 4 - 7 Years

**Preferred education** from Design Schools like NID, IDC, Srishti. Not mandatory.

15.

Think Design Collaborative currently has an opening for a User Interface Designer at its Hyderabad office.

Location: Hyderabad, India

Please send your CV & Portfolio to

rama [ @ ] thinkdesign [ . ] in

#### **USER INTERFACE DESIGNER**

#### **Requirements:**

Execute the User Interface design projects successfully.

Ability to convert the requirement into wire-frames.

Creating high and low-fidelity wire-frames, task analysis and work flows.

**Good understanding of usability and user centered design principles.**  
**Ability to analyze product, gather user feedback through methodologies like task analysis, usability audit and usability methods.**  
**As a UI designer you will work closely with Visual Designers and if required with development teams to assist with user interface and specifications.**  
**Ability to work independently and in a team.**  
**Strong time management, communication and interpersonal skills.**  
**Working knowledge of UI prototyping tools, such as Visio, Photoshop, MS Office and other related tools.**  
**Excellent written and verbal communications**  
**Bachelors or diploma in Visual Communication or any design related field.**  
**What Think Design Collaborative is offering:**  
**Challenging and exciting projects**  
**Creative work environment**  
**Attractive compensation commensurate with performance**  
**About Think Design:**  
**Think Design is a Global Research, Design and Innovation consultancy with focus on User Experience Design and Industrial Design. We work across a broad spectrum of industries, including Appliances, Telecommunications, Automobiles, Education, Retail, Software Products, Enterprise & Web Application, Mobile Interfaces and Embedded Applications.**  
**Established in 2004, Think Design operates from New Delhi and Hyderabad, with partners across the globe.**

**16.**

**Info Edge Design, Noida is looking for for Interaction Designer.**

**Experience: 0-4 years**

**Location: Noida**

**Job Description**

**Interaction Designer with knowledge and ability to design compelling and satisfying user experiences for Web and Mobile applications.**

**Responsibilities include:**

- **Interact with User Experience and Product Teams to understand requirements.**
- **Explore user friendly design solutions that meet business requirements.**
- **Construct wireframes/low fidelity prototypes.**
- **Engage in extensive user interface testing, and constantly evolve the design based on user feedback.**
- **Convert wireframes into beautiful user interfaces.**

**Skill Sets required**

- **Ability to provide high quality User Interface visual designs**
- **Ability to empathize with users**
- **Ability to take critiques with a positive attitude**
- **Understand the role of business objectives**
- **Imaginative and curious (about almost everything!)**
- **Quick to grasp new concepts and learn new skills**
- **The ability (and desire) to communicate rationale for ideas**
- **Good listening and communication skills**
- **Thirst for knowledge and a strong desire to grow skill set**

**Tools**

- **Comfortable with Adobe software**
- **Axure, Visio**

**Education**

- **Graduate or Masters from NID, IDC, IIT.**



**- Or a person with an excellent portfolio in the field of Interaction Design.**

**Company Description**

**Info Edge (India) Limited is India's premier on-line classifieds company in recruitment, matrimony, real estate,**

**education and related services. Our businesses comprise the following:**

**Recruitment – This comprises online recruitment classifieds [www.naukri.com](http://www.naukri.com), India's leading job site and [www.naukrigulf.com](http://www.naukrigulf.com)**

**a job site focused at the Middle East job market) and offline executive search ([www.quadranglesearch.com](http://www.quadranglesearch.com)). Related sites in this business are a professional networking site ([www.brijj.com](http://www.brijj.com)) and a fresher hiring site ([www.firstnaukri.com](http://www.firstnaukri.com)).**

**Matrimony – This comprises online matrimony classifieds ([www.jeevansathi.com](http://www.jeevansathi.com)) and 14 offline Jeevansathi Match Points.**

**Real Estate – This comprises online real estate classifieds ([www.99acres.com](http://www.99acres.com)), a real estate brokerage business**

**([www.allcheckdeals.com](http://www.allcheckdeals.com), housed in a subsidiary named ([www.allcheckdeals.com](http://www.allcheckdeals.com)) India Private Limited).**

**Education - This comprises online education classifieds ([www.shiksha.com](http://www.shiksha.com)).**

**Send your resumes and portfolio to**

**Vinay Ahuja : Sr. Interaction Designer : [vinay.ahuja@naukri.com](mailto:vinay.ahuja@naukri.com)**

**Or Arpan Sexana: HR Manager : [arpan.saxena@naukri.com](mailto:arpan.saxena@naukri.com)**



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[Feedback@designforall.in](mailto:Feedback@designforall.in)



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request kindly submit your latest articles,  
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*With regards  
Dr. Sunil Bhatia  
Design For All Institute of India  
[www.designforall.in](http://www.designforall.in)  
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**Forthcoming Events and Programs:**  
[Editor@designforall.in](mailto:Editor@designforall.in)

**The views expressed in the signed articles do not necessarily reflect the official views of the Design for All Institute of India.**

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