

Design for All

EIDD- Design for All Europe



**The Michal Ozmin Design for All
Archive and Research Centre**

Chairman's Desk:



Dr. Sunil Bhatia

A great man was born in British India (now that place is part of Pakistan) and later on he turned an establish actor in modern India. He made up his mind to visit his birthplace in Pakistan. That Government arranged facilities for his visit. He visited Takshashila(Archeologist claimed that it may have dated back to at least the 5th century BCE and there are the ruins of the Gandhāran city of *Takṣaśilā* which was an important Hindu and Buddhist center) . Government of Pakistan is proud for collecting such old ruins of pre-Islamic eras. A young, bright and government nominated guide was assigned the job to help the visitor to know the background of the ruins. There was no doubt about young's man knowledge as he was explaining everything minutely on displayed archival in museum. He indicated such and such artifact was rare and there were only few pieces of the kind in world. What was in front of you was 'one' and other is in developed country's museum and informed him this one was nowhere while comparing to other one. Another one is far superior. Every time he was criticizing and

proving others pieces were superior. The learned Indian looked at his face and found that intention of the guide was not malafide but constant comparison was hurting. So after hearing for some time, he could not resist and then advised in soft spoken manner, "My dear young man, remember never criticize the father, whatever he is wrong or unqualified." Young man could not understand what Indian visitor was meaning. He spoke to his father that night at the time of dinner about his experience with learned man. His father was not educated as son but he was man of wisdom and had witnessed the partition holocaust of India and Pakistan, explained the reason. "Pakistan was part of India and whatever artifacts are being displayed is not reflecting the history of Pakistan but of united India. Pakistan has born out of India and its history is few years old only .India is like a father and that learned person did not like your knowledge, criticisms and comparison. My dear son, it is not your fault you have been taught the history like that." This story is reflecting the meanness of our ruling classes. They have narrow goals and interpret history in the manner it suits to them. They use archival as evidence for polluting the innocent minds and in proving our race is superior they do all sort of exercise to justify through their designed distorted story with the support of intellectuals class. There are two types of history one is of the ruling class that is political history and another is ordinary peoples associated with day to day struggle who lead their lives with items relating to cooking, wearing and to maintain the social dignity as per social structure etc. It is my advice that we should not try to distort or write the history with some mean intentions

rather it should be without prejudice, unbiased, based on real facts and personal interpretations should be avoided. This is the biggest crime to distort the truth and only intellectuals are empowered to do so to meet their hidden agendas. 'Confusing and misleading the future generations by their distortions or recorded facts are used to meet their vested interests is such crime but no punishment is awarded to compensate the damage they have done.' Its influences are more dangerous for coming generations because it pollutes their thought processes and mind sets. It needs further investigation for the historical conflicts (or as it a continuum?) between archive as culture and as evidence. Archival products are best tools for understanding the struggles, continuity of civilizations and cultures of our ancestors. It needs proper careful & dispassionate studies otherwise it can mislead. Archival products have the potential to change people's lives. They are 'a fundamental bulwark of our democracy, our culture, our community and personal identity'. They are created to enable the conduct of business and accountability, but they also support a society's expectations for transparency and the protection of rights, they underpin citizen's rights and are the raw material of our history and memory.

In general, archives retain of records that have been selected for permanent or long-term preservation on grounds of their enduring cultural, historical, or evidentiary value. Archival records are generally unpublished and are always as these are unique, unlike books or magazines for which many identical copies exist. The United Nations has stated that if items are more than a century old is archive and it should be kept in

safer places and be conserved in special manner. Various technical experts are engaged in preserving these items and designers' role is very crucial there in right from designing the building, preservation and over to it should be accessible to all. There are other organizations of various professions also support in maintaining the archival like these of engineers of different disciplines, chemists, physicists, anthropologists and many more. While designing the products/ services designers experience a few major threats but the major among all threats is from thief because items in archive museums are of high values in the commercial markets and another threat is it is exposed to environmental affects that has capabilities to kill gradually like moistures, dust, light, heat etc. as well as sudden like natural disaster , fire, attacks of insects or bacteria etc. Extension of life of items and minimizing the environmental effects is the biggest challenges for designers otherwise archival will die out naturally. This means that archives (the places) are quite distinct from libraries with regard to their functions and organizations, although archival collections can often be found within library buildings but it needs special protections and attention with certain scientific know how.

When I look at the religious books and the way a common man treats is not merely a book but it is a person that is a powerful guide in bad times as well as that grants his wishes. He lives under the influence of these books and leave amazing effects on his mind set .I notice that religious book is nothing but compilations of sayings of different sages & seers of all time

and these works are not recorded properly but their sayings are passing on from generation to another through verbal communication. These works have significant impact on society and affects the orientation of an individual's mind. That impact is visible in an individual when he wraps up the religious book in red clothes and while placing on its place after reading and takes all care and poured his all sentiments as he does at the time of respecting the wise man or sage. He touches the book only after taking baths when he feels his body & heart are pure. He believes its teachings are words of God and allows us to live with what god wishes. This book's written verses or words are nothing but sermons that are reminding that good or bad days are numbered and it is inbuilt part of life, don't behave in such way in any circumstances that it may invite some trouble in future . This book controlled us in right time by reminding its strict code of discipline. Problem is not when person encounters adverse situations because it invites person to commit errors but real problem is when he enjoys good times and his/her single blunder can create havoc for entire civilization because it is the time when a person goes out of way and success intoxicates his mind 'not to harm anyone, it is temporary phase of life '. Role of religious philosophy is good way to understand the psyche of an individual of that era. If it would have not compiled those important works of different sages might have lost forever. Religious book is archival and faith of an individual works archival technique that ultimate helps the religion to grow is more profound and its appeal long lasting.

Archive does not mean that it should be in museum. It can be anywhere. Some time it is placed under such situation that no one has ever thought. Scientists have discovered the world's oldest blood cells in the remains of 5,300-year-old iceman. The scientists found traces of blood around an arrow wound that killed the man in the mountains of what is now the Alto-Adige region of northern Italy. "Otzi the iceman" was discovered in 1991 at 3,200 meters in a glacier by hikers in the German-speaking region near the border with Austria. A sample of hair or nail or a smallest item can be of archival and it has potential to challenge the existing theories and may over dethrone them. A new discovery throws a new light on specific subject as well as its allied areas .Individuals are also contributing a lot for preserving of past culture. There are music lovers who collect the music records of their times or lovers of books collect & store books, stamps collectors organize stamps of their time and some are engaged in collection of various coins & currencies notes of that era are nothing but archive.

Role of terracotta, iron and copper or any metals helps in understanding of the social life of Iron Age, copper age etc. and their role is significant in studying the past and no one can deny it. An individual contribution when receives the institutional support its impact is larger and archival value climbs up .Institutions and a few ruling families help in understanding what the progress in different areas had been there. In fact they were the patron of science & technology, art, paintings, music, dance and other important activities. When we look at Pyramids these reflect the entire civilizations

of that era and these are nothing but archival to understand the past. Currently certain peoples are discussing the controversies that credit of discovery of America should not be in the name of Christopher Columbus. They have historic documents revealing that with a royal patent from Henry VII of England Italian merchant John Cabot sailed from Bristol to North America in 1497. Similarly there are instances where inventions were claimed by various groups or individuals and it were settled through archival records. There is historic controversy of invention of Radio. Prof J.C Bose from India and Marconi both had claimed their stake but scientific community settled it by going through the past documents. They have not undermined the job of Prof Bose but with human sensitivity pronounced that Marconi was the first who invented. I advise the designer community that they should always uphold the value of human and never do that can downgrade the human sensitivity. This care should reflect in their design. Products / services designed with the concept of Design For All/ Universal Design reflects values and care because this concepts has inherent character of care for all. That design is lasting which is inclusive for human race.

Archive products can resolve the differences and it can trigger the conflict at the individual as well as at community or state level. Documents are indicating ownership of a property is in the name of someone and it is occupied by another can leads to conflict or with the intervention of higher authority it can handed over to real owner and this helps in resolving conflicts. When any nation has original manuscript of one author where

another nation is claiming he/she was originally from their land. To settle the dispute one party establishes the claim by exhibiting supporting documents by using the archival materials. 'Nation's boundaries are changing with the time and never remain the same. These expand and shrink with the nature of rulers. Aggressive rulers generally attempts for expansion.' No neighboring nations rest in peace with one another and it is political demand to raise the one or other controversies with neighboring countries and refer archive materials as evidence to flare up the controversy. Iraq has attacked the Kuwait because of river that they claimed to belong to Iraq but now in territory of Kuwait that disturbed the peace of the world and people feared that it may turn out to be reason of third world war. Mankind has suffered a lot with world war-I & II and affected countries are still reeling under its adverse effects. China is claiming certain areas of India because of cultural similarities but there are various temple ruins dated back to 1500 in longest desert have been discovered, offering valuable insight for historians studying Buddhism spread from India to China and it is valuable assets that has unique architect that was lost long back in China. It indicates that there was unique cultural relations was between two countries at the philosophical and religious level. Jesus was born in Jerusalem and various parties claiming that area as it belongs to them and they have historical support.

Indian government wishes to establish the historical continuity of Indian Cinema completing 100 years in 2013. It found the first version of released film of DevDas was missing and after many efforts they have found a few damaged reels of that film

were lying with cinema hall owner of Dhaka (currently part of Bangladesh). By using diplomatic relations they have brought back that damaged copy of DevDas to India. Various experts were engaged in restoring the film. It will help in shaping the archive in a very real way and their individual enthusiasms, interests and understandings set the course of archival profession. To a great extent it was these individuals, rather than government or legislation, that set the boundaries of archives, they decided what was included (acquired) and what was not (of archival value.) what are archives and what are they for, or if you prefer, 'what good are the archives'? Prof Jeffery H Schwartz visited India and I invited him for lecture on reconstruction George Washington looked like as a young man because he was the project head of 'Putting a face on the first President'. While delivering his lecture he said we were mainly relying on archival data available of that time and we were aware from the history that George was missing teeth and it clearly leave a denting mark on face. While reconstructing we collected the medical data of that area and correlated with their faces. Our reconstruction was based on average technique and we tried to gather as much data so that error should be minimize. His secret of success was archival data in solving the long standing mystery; a forensic anthropologist reconstructs what George Washington looked like as a young man. He said there is no standard format and we have done what we have past data and scientifically feel it is best we can do by interpretation the archival data available to us. We have not seen the real George Washington but it is academics interest and to create the continuity of the history we have attempted.

Archival data helps in establishing the standard for garment, fashion & other accessories industries. It also helps in creativities for locating the ideas which have been forgotten with time but these are still valid and useful. Sometime we have noticed in history that certain products are out of market inspite of best design. A little attention can make the design a worth .Reason is either material available that time was expansive or manufacturing technology was poor and not properly designed. When designer visits he/she notice it can recreate by using a specific material with modern technology and it becomes commercially viable. It is my advice to designers they should visit the museum and explore the past that can be used for benefiting the present. Have we ever given any thought that role of printing has changed the face of recording the history, culture etc. and it has changed the thought process of mankind and various new techniques have been developed to preserve the writings and understanding the continuity of civilizations?

Design of museum needs special attentions and it should be designed in such way that it should be accessible to all and continuity of history should not be disturbed. Curators, designers and other professionals should display the archival after consultations with one another and should do the proper justice with rare artifacts. Design should not confine to boundary of specific state but it should have flavor of all beyond the concept of boundaries. It is my experience that museum should have vast open areas with dense planting of trees and building should be small. It reflects it is closer to nature and it enhances the feelings of sensitivity among

individuals toward environments and fellow human beings. Our museums are nothing but reflecting the struggles of our past generations on every front of their life and these help in carving better human material by avoiding what wrong they have done and damaged the progress of civilizations and adopt what good they have for progress. This is the reason I advocate that humans are basically same irrespective of their color, nationality, religion but their struggles are same irrespective of place and to evolve as a human everyone has to pass the same phase of life and if we classify the museum in these lines it helps the common man to understand the continuity of the human history. After this exercise these archival will be not property of an individual or state but entire mankind. What UNESCO is doing by declaring World heritage is absolutely justified and I support because it is one step that it is responsibility of mankind to preserve the archival. Human experiences are same but it has differences of solving because of different level of knowledge. Human being is generally governed by experiences but I say an individual is bound by ethical practices to serve that helps in progress of society. A designer may have vast experiences but if he has no ethical values that makes him nonentity in society. Divisive tendencies of nationalism, bigotry socialism of some sort, caste color or creed of the people should find no reference in design activities. Such divisive tendencies are disastrous.

EIDD has established archive at Silesian Castle of Art and Enterprise in Cieszyn, one of EIDDs two member organizations in Poland, center named 'The Michal Ozmin Design for All Archive and Research Centre.' The center will serve the entire

membership of EIDD and popularize the idea of Design for All among students, designers, members of local government and entrepreneurs. We are thankful to Ambassador of EIDD Mr. Pete Kercher for accepting our invitation to bring out the special issue on archival of EIDD. We are hoping that it will serve as reference material for our future generations who are interested to study about EIDD and Design For All concept. We are glad to inform the participating delegates in the international conference of 'Cities for All' at Helsinki that you can enjoy our publication that can benefit not only professionally but in progress of human society also. We wish all the success for this conference from the team of Design For All Institute of India and are inviting them for contribution of their articles for our international monthly publication. Some important matters were appreciated in recently concluded conference and reflections of a few matters have been cover in this issue. This report of EIDD is good for our readers that they will understand in what direction Europe in shifting to make the concept of Design for All a success story for the world.

*"Nothing has really happened until it has been recorded-
Virginia Woolf"*

With Regards

Dr. Sunil Bhatia

Design For All Institute of India

www.designforall.in

dr_subha@yahoo.com

91-11-27853470®

Forthcoming issues:

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. Dr. 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.

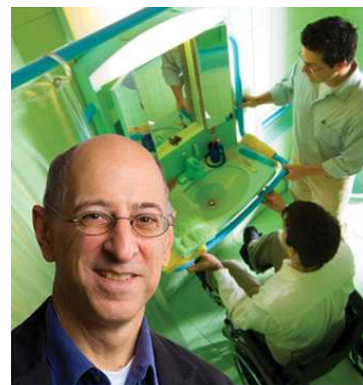
November 2012 Vol-7 No-11

Josyane Franc Director of International Affairs Cite du Design & Saint- Etienne School of Art & Design (ESADSE) since 1989. She has accepted our invitation as Guest Editor for special issue on designers from France.



December 2012 Vol-7 No-12

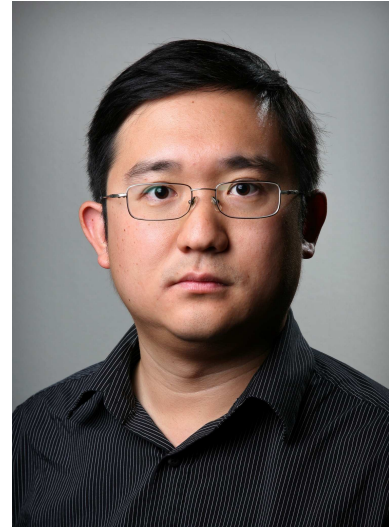
Edward Steinfeld, Arch. D., AIA , Professor of Architecture and Director Center for Inclusive Design and Environmental Access School of Architecture and Planning University at Buffalo, State University of New York will be the Guest Editor of December 2012 Vol-7 No-12



A year 2013 dedicated to young designers

May 2013 Vol-8 No-5

Dr. Kenneth Joh is an Assistant Professor in the Department of Landscape Architecture and Urban Planning at Texas A&M University, Program Coordinator of the Graduate Certificate Program in Transportation Planning, and an Assistant Research Scientist at the Texas Transportation Institute. He will be the Guest Editor of this special issue



July 2013 Vol-8 No-7

Christian Guellerin is president of Cumulus, the International Association of Universities and Schools of Design, Art and Media since 2007. The organization counts 178 establishments in 44 countries. He is also the executive director of the Ecole de design Nantes Atlantique, which trains professionals to create and innovate for socio-economic development, with an interface between technology, economics, and the sciences. Today they're expanding to China and India. He writes on design and pedagogy. He will act as philosopher & guide for this special issue and students of different streams will participate in this special issue.



August 2013 Vol-8 No-8

Dr. Antika Sawadsri PhD in Architecture, Planning and Landscape University of Newcastle upon Tyne, UK. Lecturer, School of Interior-Architectural Design (2004-present) Faculty of Architecture King Mongkut's Institute of Technology Ladkrabang (KMITL) Thailand will supervise this special issue of student designers.



Content of May 2012 Vol-7, No-5

1. Chairman's Desk:.....	2
2. Editorial: New Horizons for Design for All:.....	20
3. At Everyone's Pace: a workshop to promote accessibility in the Prehistoric Rock Paintings Park in Valle amonica:.....	26
4. The Dignified Entrance Project – nnovation through Design for All :	42
5. A.D. Arte: working to make Italy's cultural heritage available for All:.....	49
6. Design in the Field: Discovering, revealing, asking questions :.....	64
7. You can't teach an old dog new tricks:.....	83
8. Design for All: Urban Experiences in Istanbul:.....	91
9. "Inclusive accessibility": the first strategies for reconstruction after the earthquake in the area of L'Aquila:.....	101
10. The Cities for All Helsinki Conference- Building Equality by Design:.....	124

Other regular features

Guest Editor:



Mr. Pete Kercher

Ambassador/External relations: Pete Kercher,

E-mail: pkercher(at)libero.it

Editorial: New Horizons for Design for All

Pete Kercher

Human diversity is a simple fact of life: none of us is identical to our neighbour, not even to our supposedly identical twin (those of us who have one). Logic tells us that it makes sense to take such simple facts of life into account when designing places, products, services, systems and strategies: we call this eminently sensible approach Design for All.

In many countries and socio-economic systems, there is less and less space left over for designing new things and places these days: in many cases, we have as much as we need, often a lot more, creating an abundance of spurious and superfluous “designer trash”, whose planned obsolescence just feeds the mountains of barely-disposable waste that often obstructs the streets in our cities. As a result, conscientious designers find themselves being called on increasingly to redesign what already exists, to find new uses for existing product and places, rejuvenate tired old economic systems and devise innovative strategies for new forms of economic cohabitation that are no longer based on the folly of infinite economic growth in a finite world environment.

This issue of the Design for All Institute of India journal sets out to explore some of these new, cutting-edge developments by describing a series of interesting field experiments in the application of strategic design, design thinking and of course Design for All. Although they may illustrate a product or a place, the accent in these articles is decidedly on describing the

systems that are the natural consequence of holistic thinking, methods and practices, in each case using design methods to face up to one or more of the challenges that beset the modern world.

The issue opens with an article describing an ambitious project in the northern Italian Alpine valley of Valle Camonica, a UNESCO world heritage site famed for its prehistoric rock carvings. The challenge here was how to go about providing real access for all to an amazing collection of ancient artworks that were intentionally located in ancient times in inaccessible places, up in the mountains. By consulting with diverse users and approaching the challenge as a call for system that requires an holistic response, this project maps an interesting way forward that should make us think twice before shrugging off natural settings as intrinsically off-limits to anybody who is not 100% able-bodied.

But access can also be challenge in the heart of a city, as the second article, from Sweden, reports. When a building is a famous national landmark, disabled people have often been sent around to a back door, relegated to a less than dignified treatment. The Dignified Entrance project set out to demonstrate that it is possible to do better and to treat everyone alike, providing a benchmark that challenges us all, public administrations and private building managers alike, to accept the challenge of diversity and respond with innovation and intelligence.

While we are on the subject of cultural heritage, the third article takes us back to Italy to study the innovative A.D. Arte

project promoted by the country's Ministry of Culture: while the immediate aim was to map the real accessibility of museums, theatres, libraries and archives, so as to provide an interactive database for use on the Internet, the potential further applications of this model are truly exciting, opening up possibilities for a reliable, objective source of information not only about the cultural heritage and not only in Italy. This is a challenge to decision-makers everywhere to stop focusing on what economics seems to make "impossible" and start looking at the possible.

Moving in a completely different direction, we next pay a visit to a small town in the Silesian region of southern Poland, Mstow, to observe how a strategic design experience, involving consultation, collaboration and co-design with the local inhabitants, in the finest tradition of Design for All, recently tackled the challenges arising from the sense of loss of perspective often experienced in smaller settlements that find themselves becoming dormitories for larger cities nearby. In the case of Mstow, its vicinity to the tourist magnet of Czestochowa, home of the famed Black Madonna, is just one of the features that can be turned to the towns' advantage: read the article to find out more.

The next article also pushes out the confines of the application of design thinking and Design for All into new terrain by exploring innovative responses to the thorny issue of juvenile and adolescent alienation in a modern urban society. Applying to work as a volunteer in Estonia's ground-breaking auxiliary adolescent education programme, the author describes how she dialogued with her charges, took them on field trips and

worked with them to instil a sense of awareness of and shared responsibility for their own urban environment. If a better world is to start anywhere, it will do well to start with new ideas for education and this article describes an early empirical experiment that aims to put the fine rhetoric of design theory into practice.

From Estonia we move down to the south-eastern extremity of Europe, to the continent's largest megalopolis of Istanbul (whose population is estimated at around 18 million), to witness an exciting new communication campaign that sets out to call attention to the hazards and drawbacks of coping with and getting around in everyday life in one of the city's most central neighbourhoods. Instead of joining the many who complain about the malfunctions that seem to be an almost inevitable feature of such a huge city, the Karaköy Olympics 2012 campaign intends to make people take part, think, remember and then do something about the situation, all with the lighthearted approach of a group of high-spirited students. Already occupying a full-page spread in the nation's leading newspaper during the workshop, the campaign will really take off during the First Istanbul Design Biennial this coming autumn.

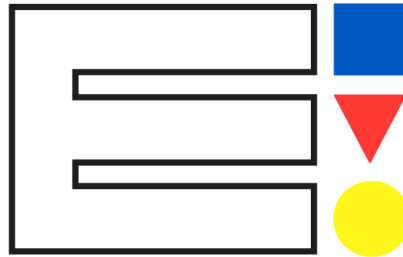
Turkey is a country with a high degree of seismic activity and risk, but it is Italy that has been in the news as I write (from Italy) for the repeated quakes and tremors in the Po Valley this week. Every earthquake brings a new crisis that calls for increasingly complex design solutions in all sorts of respects. In addition to the obvious emergency services of housing, sanitation and food supplies – all services which stand to

benefit enormously by being subjected to the coherent strategic design processes that governments and agencies must learn to adopt, in place of ad hoc solutions – each earthquake unleashes a demand for a major reconstruction effort, both of the buildings and infrastructures and of the shattered economic fabric of the quake zone, which often suffers depopulation before reconstruction can kick in. Such is the case of the district around the village of Goriano Sicoli, set high in the mountains of Abruzzo in central Italy, which was hit by a devastating earthquake just over three years ago, where physical and economic reconstruction is now under way in a project based on Design for All methodology.

Lastly, this issue concludes with an up-to-the-minute report from the exciting Cities for All Conference and Exhibition held just a few days ago in Helsinki World Design Capital 2012. Organised by an international team headed by Sanna Simola, President of the Industrial Designers in Ornamo, the world's oldest design association (celebrating its centennial), the packed conference agenda, with top-ranking speakers from international design associations, prestigious design schools and promotion centres, leading corporations and innovative cities all over Europe, attracted an international audience to the brand-new Helsinki Music Centre's state-of-the-art auditorium, where they could also visit the inauguration of the travelling Cities for All Exhibition and watch the People Come First! Fashion parade.

In essence, this is just a small selection of the many exciting things happening in and around EIDD – Design for All Europe and its members: the real challenge is to tear ourselves away from our absorbing work to find the time to make a written

record, so that readers everywhere of this journal, which Sunil Bhatia and his team have succeeded in making into an international benchmark, can follow what we are doing. If you would like to discuss any of these articles, please just post a note on the Design for All page on Facebook or the Design for All group on LinkedIn. Both are easily identified by the EIDD logo:



EIDD – DESIGN FOR ALL EUROPE

ENHANCING THE QUALITY OF LIFE THROUGH DESIGN FOR ALL



Mr. Pete Kercher



Claudia Comella is a twenty-nine year old architect with a special interest in communication design and cultural projects. After Art School, she attended the Faculty of Architecture at Milan Polytechnic, where she graduated in 2008 with a degree in urban design and landscape, in the same workshop where she still works today as a tutor. In 2010, at the same time as embarking on her professional career, she started working with the Valle Camonica Cultural District, dealing with cultural and tourism projects. In 2011, with the creation of the workshop "At Everyone's Pace. Designing the Accessibility of the Rock Parks in Valle Camonica", she developed an interest in the issues of inclusive accessibility and Design for All, then joined the Italian association Design for All Italia. A few months ago, she founded Voilà, a co-operative for territory development, whose aim is to enhance enjoyment of the local cultural heritage by improving its planning, organisation and management, offering a complete package of cultural and tourist services.

At Everyone's Pace: a workshop to promote accessibility in the Prehistoric Rock Paintings Park in Valle Camonica

Claudia Comella

Walking together, coming up from the Saradina Rock Park, "At Everyone's Pace", and enjoying the landscape, the woods and the rock engravings, smelling the fragrances, collecting materials and experiences; stopping on Bedolino hill, savouring and sharing a moment of meditation and rest; touching the rock engravings, feeling those grooves on the stones, cut thousands of years ago and now smoothed with time... then going back with a rich store of emotions and considerations: these are the key ingredients to share for an engaging story that developed during the seven days of the workshop "At Everyone's Pace".

An Inclusive Story for Italy's First UNESCO World Heritage Site

In prehistoric times, over 300,000 figures of animals, humans and symbols were carved into thousands of rocks in the Valle Camonica, a major valley in the Italian Alps, north of the city of Brescia, constituting one of the most representative elements of this territory and the biggest collection of rock art in the whole of Europe. This extraordinary archive for humanity is all preserved in the open air, in a very evocative natural environment: the two sacred mountains of Pizzo Badile and Concarena, the woods, its colours, scents and sounds.....

Included in 1979 in the UNESCO World Heritage List, as the first site in Italy, the Valle Camonica still promises to bring us new findings that have been hidden away behind flourishing vegetation and are now slowly coming to light, as a result of excavation campaigns, archaeological campaigns, internationally important researches and studies. The scenes and the symbols engraved on the rocks, which are located in seven different rock art parks, talk about the evolution of the local population. The Camuni were little tribes of nomadic hunters, who passed along unexplored paths in the valley and chose this land as a cradle for their own culture, leaving indelible traces of their lives, their beliefs and their way of carving the rocks, a practice that also accompanied the evolution of many other Alpine peoples, from the Epipalaeolithic period (8,500- 5,500 years ago) to the Roman domination and the Middle Ages.

This workshop was organised to cater for the need for new ways to experience the wonderful heritage preserved in the Rock Art Parks in Valle Camonica.

Building a Partnership

Because of the importance of this heritage at a local, national and international level and the innovative and social theme of the project – inclusive use and Design for All – the project focused on the local nature and its fruition, so as to activate all the abilities and skills available in the area for the topic. Consequently, it was necessary to build a broad partnership, both in the area and beyond, and to apply a long process of elaboration and sharing to build the project, by holding round

tables and meetings with the authorities responsible for protecting this heritage and with other parties interested in the topic and in the possibility of sharing an experience of mutual enrichment.

The organisations that took part in the process, collaborating in the workshop, were the Region of Lombardy Superintendency for Archaeological Heritage, the Centre of Prehistoric Studies of Valle Camonica in Capo di Ponte (CCSP), the CTRH of Valle Camonica (District Centre for Disability Resources, a school for integrating people with disabilities), the co-operative Il Cardo and the Design for All Italy, which provided the key concepts for the project.

Design for All Applied to UNESCO Site N° 94

The fundamental objectives of the workshop were to overcome the idea of the “typical user” and to achieve an understanding of the multiplicity of users that need to be addressed: not only those who have a permanent motor, sensory or perceptual disability, but also children, the elderly and pregnant women, people with no permanent injuries or illnesses, or those who by their very nature are found in conditions of different abilities or have special needs in their everyday life.

Embracing the holistic philosophy of Design for All, “design for human diversity, social inclusion and equality”, we thought the workshop had to involve the users in every phase of the project, seeking not deficiencies, but opportunities, respecting rules and regulations, but also human diversity and human dignity, enhancing the specificity of everyone.

Another objective of the project was to increase visitors' chances to experience this heritage directly or indirectly, through mediation or in recreated form, with emotional or cognitive involvement, in any case achieving an inclusive, personal and multi-sensory experience of discovery.

Ultimately, the theme of the workshop was the universal and immersive story of the rock art parks in Valle Camonica, to be achieved through different, but related, fields of application: direct visits, the website and the guide book, an editorial project. These three areas of application become the three themes of the design.

But the workshop also aimed at achieving a new design culture, capable of going beyond mere compliance and application of the law relating to architectural and perceptual barriers, by raising the awareness of designers and operators to the theme of Design for All, to achieve a general benefit and create better spaces, places and services.

The choice of the Pilot Study: The Parks of Seradina-Bedolina and the Boulders at Cemmo

Since the seven parks with Rock Art in the Valle Camonica are largely physically inaccessible to people with physical disabilities for their geographical location and their shapes, we chose two of them as a pilot case for the workshop: the National Archaeological Park of the Cemmo Rocks and the Municipal Archaeological Park at Seradina-Bedolina, both in the territory of the municipality of Capo di Ponte, in the province of Brescia.

The first of these is located in a flat area, so is more accessible from a physical point of view. Pian delle Greppe Cemmo in Capo di Ponte stands about 400 metres above sea level and is home to two enormous boulders, covered with a dense decoration dating back to the Copper Age, in the third millennium BC. In the first report of the extraordinary heritage of rock art that was later discovered in Valle Camonica, in the course of the twentieth century, these boulders were described for the public by the geographer Gualtiero Laeng in 1914.

The second was chosen because it is near the first (access to it is located just five hundred metres away) and because it is quite unique: from the lower zone (Seradina) the visitor route winds through woods and meadows, providing fairly rapid access to the high zone at Bedolina, where the slopes are gentler and offer a wide view of the valley. It is considered a small natural niche, because its microclimate has fostered the growth of particular plant species, such as the *Opuntia Compressa*, a dwarf prickly pear with yellow flowers and red fruits.

Furthermore, these parks are located only a few hundred metres from Città della Cultura, the home of the Centre for Prehistoric Studies in Valle Camonica (CCSP) and the Valle Camonica Cultural District, and about ten minutes' walk from the building that is expected to become the Valle Camonica National Museum of Prehistory: an area of great wealth for local culture and more, an ideal testing ground for the holistic and inclusive approach of Design for All.

Choosing the Methodology and the Team

The residential workshop was experimental and innovative: it lasted one week (4-11 September 2011) and was based on the work of a multidisciplinary team of nine young professionals (architects, designers, graphic designers and illustrators under the age of 40, with proven experience in the areas of concern), who had been selected by a public call, then divided into three groups corresponding to the three co-ordinated design themes: guided tour, website and printed guide, publishing project.

Each of the groups was accompanied by a tutor expert in the specific discipline, by an academic advisor on Rock Art in Valle Camonica, by a scientific advisor on disability and pedagogy of disability and by an educational consultant. They started with a direct exploration of the area and the parks, then had the chance to experience the tour with people with disabilities, to discover not only the appeal of the landscape and its history, but also its the physical and cognitive limitations.

During this intense week, the periods of research and group work were supported by several theme-based seminars, whose topics covered learning about UNESCO Site N° 94, interventions about accessibility from the Archaeological Service, the principles of Design for All and applications studied by the University of Siena, with the exhibition *Vietato non toccare* (Do Not Fail to Touch!), and periods of exchange and sharing, direct visits, both as a team and alone, but especially with the cooperative Il Cardo (a group of people with cognitive disabilities and their companions): the densest and most intensely shared

experience, which made a very strong mark on the working group.

Three Themes, Three Groups, Three Projects

During the workshop, the three different but related lines of the design – the guided tour, the website and the written guidance, the editorial project – were developed by the three working groups with enthusiasm and profound sensitivity for the complexities and potential of the area: in fact, all the projects reiterated the issues raised by the first brief, overcoming rigidity and increasing participants' reflection and innovation, so achieving high levels of quality.

Inclusiveness (extending the potential scope of users), usability (increasing the possibilities of experience), multisensory experiences, innovation, clear communication, high-quality graphics and spaces are just some of the key concepts that were put into practice by the three projects. Here is a description of the projects in greater detail.

Planning a Path

The brief called for the creation of an accessible, multi-sensory path for everyone, with information and display sign systems in the two parks, so redesigning the whole system of paths and signage.

The planning group, whose members were Giulia Fiocca, Chema Segovia, Luca Rizzieri and Ludovica Persichitti, co-ordinated by the tutor in landscape architecture Francesca Fornasari, developed a project that shows striking evidence of profound

thinking about the territory of Capo di Ponte as a whole (urban and forest landscape), about the visitor's subjective experience and the diversity of the possibilities of perception, which goes far beyond the enjoyment of the individual parks subject to the project.

The tour was not actually designed with a mind for establishing continuity into the parks, but as a multisensory story told through remarkable points, extrapolated from the density of the signs in the area and presented as exciting moments of discovery of archaeological heritage and landscape, through simple, effective, multi-sensory, interactive and above all accessible communications.

The inclusive path starts from the station at Capo di Ponte, makes some stops in the town, then reaches the Archaeological Parks, where it develops and consists of:

- signs that are interactive (sliding, opening, browsable), multisensory (tactile panels, embossed images and text, visual) and diverse (simple information with an emphasis not only on rock carvings, but also on the work of the archaeologist, the time scale, the vegetation and the surrounding mountains);***
- equipment (in Seradina and Bedolina), such as a bench seat with a back support, parapet handrails placed at different heights and a ladder between a new indoor facility and the high and low area of the park.***

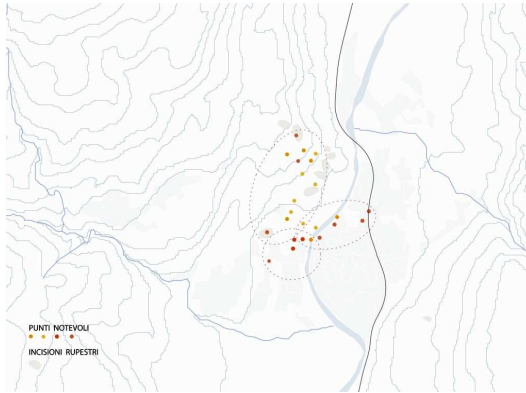
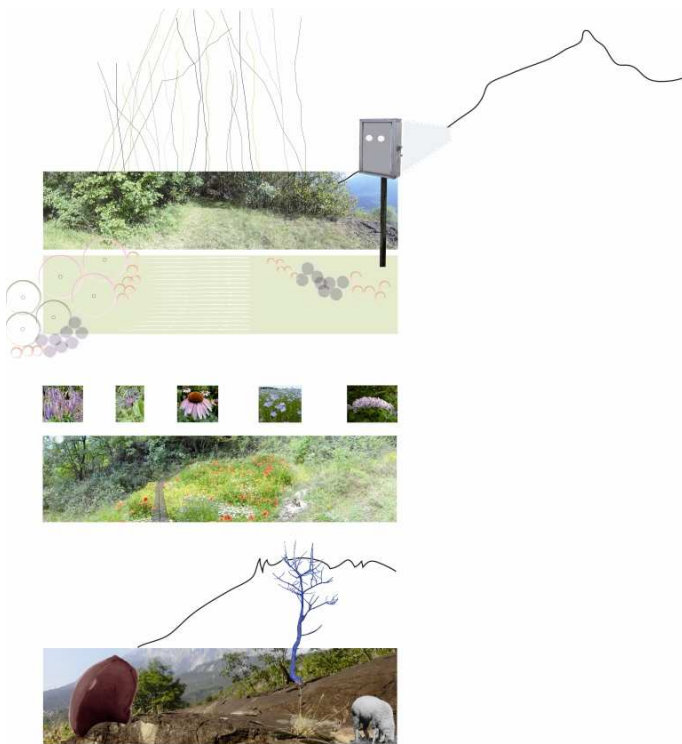


Photo 1 Mapping points of interest and major rock carvings in Valle Camonica.



***Photo 2
Flora and fauna in Valle Camonica***

Designing a Web Portal and a Printed Guide for UNESCO Site N° 94

The brief called for the creation of a website and a printed guide for the UNESCO site, which had to be co-ordinated, experimental and innovative, designed for everybody, with particular attention to people with sensory, intellectual and/or

psychological disabilities, among other things also as a partial substitute for the experience of accessing and visiting the park system.

The planning group, whose members were Chiara Muccitelli, Chiara Sepin and Sara Radice, co-ordinated by the tutor in graphics and digital design Vittorio Turla, suggested creating an easily understandable website, in one Design for All version: a home page with horizontal strips, on one page with an exciting, interactive background, which allows users to publish phrases, images and videos. But the website also allows surfers to approach the valley's unique rock heritage with other scientific and technical methods, accessing various sections of the study.

Meanwhile, the paper guide takes the form of a series of seven books, one for each park in the UNESCO site. The books are colour-coded with thematic and emotive details, leading the viewer to a slow process of discovery, placing the descriptive and informative part and the emotive story of the landscape side by side.

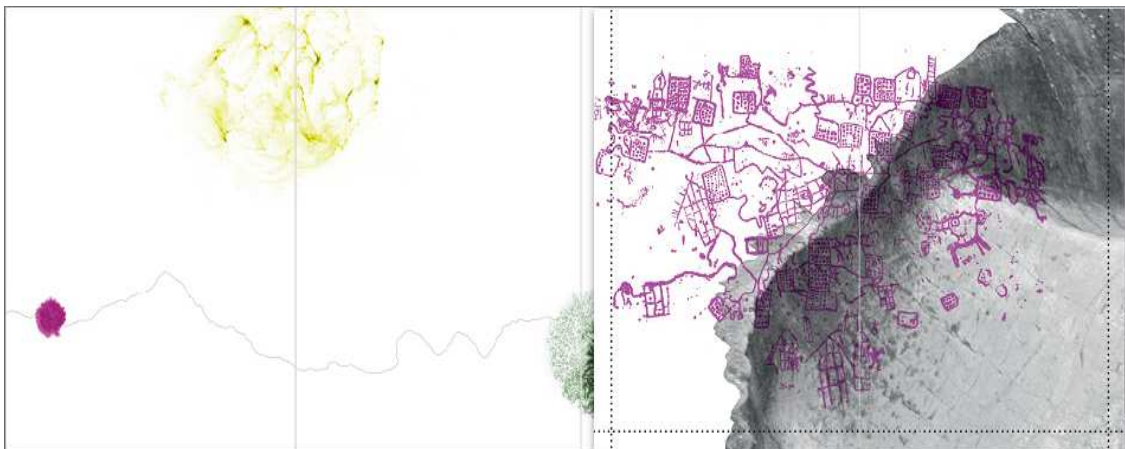


Photo 3 Extract from a hardcopy Guidebook



Photo 4 Pages from the interactive web portal

Planning the Educational Material

The brief in this case called for the creation of innovative and multi-sensory teaching materials, in order to promote a workshop approach to the rock art heritage in Valle Camonica, designed primarily for primary school students.

The planning group, whose members were Nicola Ballarini and Swan Lefevre, coordinated by the tutor in publishing and illustration Claude Marzotto, developed a series of thematic tactile notebooks featuring a high degree of interactivity and sensory/cognitive accessibility. The text is extremely concise: concentrated in the inner front cover, it is an introduction to the narrative, allowing the rest of the book to describe the fascinating rock heritage with signs and tactile drawings (by dry printing), variations in colour, texture (using an assortment of cards) and volume (using pop-ups), regardless of users' language and reading skills, according to the philosophy of Design for All.

Each book is devoted to developing on an aspect of the Valle Camonica Rock Heritage. *How the Ice Age Smoothed the Rocks in the Valley* is a booklet that describes the geological eras and the origins of the great undulating surfaces carved by the Camuni tribes. *The Work and Tools of the Archaeologist* explains the various stages involved in discovering, excavating and surveying the carvings. *The Fantastic Carvings* is a drawing book with reproductions of some of the most striking figures from the rock carvings, which allows students to model the shapes with colour, according to their own imagination. These books are not intended to be a finished product, but a flexible

programme, open to subsequent updates for a variety of general and specific uses.



Photos 5 and 6 The collection of exercise books and a detail of tactile surfaces

Below: Photos 7 and 8 Details showing typical rock carvings from Valle Camonica



The Projects Come to Life

After the final presentation of the work, an evaluation committee appraised all three projects as equally meritorious and decided to continue with their development and implementation, giving each tutor the task of continuing the work, also involving some of the people who had taken part in the workshop.

Currently, all the jobs are in the executive phase: the path project is under review by the Superintendency and will take form during the summer, while the website will be presented in June and the notebooks are being produced by the publisher Corraini.

The quality of results achieved in such a limited time demonstrates the effectiveness of the Design for All philosophy when applied to residential design workshops, which helped to focus and engage professionals, skills and attitudes in a coordinated multidisciplinary team work, living together for a week and sharing experiences, emotions, thoughts and ideas to reach a common goal.

Other people involved in the project

Project leader: Claudia Comella

Consultant for educational structures: Elena Turetti

**Academic advisor on the theme of rock art in Valle Camonica:
Federica Nember**

**Academic advisor on the theme of disability and pedagogy of
disability: Paola Abondio**

Director of the Co-operative Il Cardo: Marco Milzani

Emilio Visconti

The Speakers

Luigi Bandini Buti: Design for All Italia

Lodovico Gualzetti: Magutdesign

Marco Baioni: Network of Archaeological Museums MA-NET of the Provinces of Brescia, Cremona and Mantua

Maria Giuseppina Ruggiero: Region of Lombardy Archaeological Heritage Superintendency

Tiziana Cittadini: CCSP

Stefania Poesini: University of Siena Department of Archaeology and Art History



Claudia Comella



Finn Petrén is a member of the steering committee of Dignified Entrance representing Design for All Sverige. He runs his own consultancy, Form&Funktion, and he is also President of EIDD – Design for All Europe. (www.designforalleurope.org)

The Dignified Entrance Project – Innovation through Design for All

Finn Petré

This time I will present an example from my own practice, a project that addresses the complex challenge of making cultural heritage buildings accessible for all, without damaging their historic and architectural value. The project is also about Design for All as an approach and methodology.

“Dignified Entrance” (*Värdig Entré*) started in 2007 as a collaborative project run jointly by the Swedish National Property Board, the non-profit organization Design for All Sverige and the City of Stockholm. The general idea, pursued by Design for All Sverige, was to use the Design for All approach and process when addressing the complex challenge of making some of Sweden’s most precious cultural heritage buildings accessible for all, without jeopardising their original architectural value. The formal project ran until 2011, but the project lives on as an inspirational example, and some of its innovative solutions are now being used in other building renovation projects.

One of the points of departure was that everyone should be able to use the same entrance and do so with dignity. Visitors arriving by wheelchair and those using a walking frame or pushing a pram should not be directed to an entrance at the

back of the building or have to use the goods lift. The entrance should be dignified for all visitors, and for the building itself.

The project design

A steering committee was formed in autumn 2006 with representatives for each of the three project partners and with a mandate to make all necessary decisions in the project, including procuring the services of architects, industrial designers and manufacturers. Four extremely challenging cultural heritage buildings were chosen as pilots, and for each pilot building an architect and a designer were hired to lead a design process involving all stakeholders.

Objectives

The project objectives were multi-faceted: First of all, we wanted to demonstrate in practice, where earlier attempts to achieve accessibility have failed, the unique potential embedded in the Design for All approach when being used as the basis for decision-making and design processes addressing the challenge of resolving the traditional conflict between accessibility and conservation in cultural heritage buildings. Another objective was to create innovative solutions which can be reused, with or without modifications, in other buildings. We also wanted to demonstrate in practice the difference between professionally designed accessibility and traditional “emergency” solutions. Other important objectives were to create a model for the interaction between decision-makers/purchasers and executors/developers, and to

stimulate industry to develop and manufacture products which meet functional as well as aesthetic needs.

The Process

Four pilot buildings were selected, representing some of the biggest challenges that can be found in Sweden in terms of historic value and public interest: two of them owned by the Swedish National Property Board and two by the City of Stockholm.

For each pilot project, an architect and a designer were procured in open competition as process leaders. For each pilot, a project group with a broad representation of stakeholders, such as property managers, curators, tenants and people with different functional abilities, was also formed. All proposed design solutions within the pilot projects were openly discussed in a "product council", comprising the members of the steering group and all the participating architects and designers. One of the positive effects in this approach is that ideas and solutions from one building can be used in another. The project represents a unique and creative way of collaboration and partnership, between central and local government, and among different professional categories, with a large degree of influence from the public and visitors.

The Results

Two of the four buildings being used as pilots – the Liljevalchs Art Hall and Boställshusen, both in Stockholm – have already been made fully accessible in a way that respects the architectural and cultural historical values of the buildings.



The Liljevalchs Art Hall in Stockholm, as it was before the Dignified Entrance Project



The Liljevalchs Art Hall after completion of the work, with a new ramp and a new lift solution



The Liljevalchs Art Hall: the final result



The innovative lifting platform in Boställshusen, Stockholm

Two completely new products, a specially constructed glass and steel lift (at the Liljevalchs Art Hall) and a discreet lifting platform which moves both vertically and horizontally (at Boställshusen at Skeppsholmen with the Hotel Skeppsholmen as its new tenant), were designed and developed in the course of the project. An innovative method for contrast marking of stone material was developed and is now being implemented in several heritage buildings. Other new designs achieved in the project are still in the process of being manufactured.

Conclusions

Our cultural heritage should be open and accessible for all. There is therefore a strong need to find architectural and technical solutions which enable everyone to visit public

buildings, solutions which also show respect for the buildings' heritage values.

The Dignified Entrance project has demonstrated that it is possible to make even the most challenging cultural buildings accessible for all, without damaging their architectural and cultural historical value. The final impact remains to be seen. No doubt, however, the project represents a breakthrough in Sweden for Design for All as decision-making, process and methodology. The Design for All approach has succeeded where earlier attempts to achieve accessibility have failed. Solutions that have been created in the framework of the project have also already been implemented in a couple of other buildings. The project is indeed at the core of innovation, both social and technological.

Time will tell how far its influence will reach!



Finn Petré

www.designforalleurope.org



Pete Kercher followed up a law degree from Southampton University (with a specialisation in the legal protection of intellectual property rights) with a period as Vice-President of an international political youth organisation (EFLRY, 1975-77). Moving to Italy in 1978, he established a communications consultancy, with a specialisation in art, architecture and design. Executive Officer of BEDA (1988-1994), he then represented Italy on its Board of Directors until 2002 (Honorary Secretary, 1999-2000) www.beda.org. A member of the Group of Experts in Design at the Office for Harmonisation in the Internal Market (OHIM) since its inception in 2002, he was behind the organisation of the first exhibition of Italian design at the WIPO HQ in Geneva in 2005 and is working to update the definition of design used for its international protection.

A founder member of EIDD – Design for All Europe in 1993 (President, 2003-2007, now Ambassador) www.designforalleurope.org and its Italian national organisation DfA Italia in 1994 (President, 1997-1999) www.dfaitalia.it, he has done seminal work in expanding the

relevance of Design for All into new fields of strategic and system design, introducing it to major international

organisations and substantially expanding the geographical membership of EIDD, holding workshops, lecturing and publishing in a dozen countries every year.

A member of the Advisory Committee of the Design Silesia project and of the Policy Board at Zamek Cieszyn, he is President of the Think Tank at the Michal Ozmin Design for All Archive and Research Centre, seeking to forge and consolidate new synapses between culture, enterprise, public administration and social innovation through design. He acted as an external consultant to the Italian Ministry of Culture's A.D. Arte project.

A.D. Arte: working to make Italy's cultural heritage available for All

Pete Kercher



A little background

Designing for new products and places is all very well, but in practice so much of what we do has to come to terms with what is already there. Nowhere is this simple statement more pertinent than in the field of cultural heritage: that unique accumulation of locations, structures, artefacts and ideas that identifies a society on the basis of the traces of evidence left over by its past, the historical developments that have contributed to forging and shaping its physical, social and psychological forms.

Conventionally, Italy is considered to be one of countries with the world's most substantial and precious accumulations of physical cultural heritage. The land that was home to the most flourishing colonies of ancient Greece, gave birth to the ancient superpower of the Roman Empire, nurtured the earliest beginnings of municipal independence, nourished early

European and Mediterranean trade and ultimately where the European Renaissance was born and achieved its greatest flowering has layer upon layer of historical heritage. Ever since the wealthy English first sent their offspring on the Grand Tour, to learn about culture, Italy has been attracting cultural tourists in ever-increasing numbers. Indeed, the country's economy has come to rely to a great extent on the inflow of currency generated by visitors from all over the world who come to look, to learn, sometimes just to stand in speechless wonder (like Stendhal) or just to gape, uncomprehending, at so much wealth of past splendours.

Most tourists are content to absorb: they hardly ever stop to wonder how all this cultural wealth is maintained, how much it costs or how much sheer organisation it requires. Not surprisingly, this is a daunting prospect, especially in times of devastating economic crisis, when almost any government – whether political or “technocratic” – can be relied on to practise drastic cuts in the culture budget (what little is left of it), so make the challenge of maintenance and organisation even more arduous. Yet someone has to do that job of maintenance and organisation. Italy's cultural heritage belongs to the state, the regions and the cities, as well as a plethora of private institutions. The country's cultural experts are a relatively small army of often selfless, usually unsung heroes and heroines, who often work for ridiculously low pay to maintain and organise a heritage that they love... and that everybody else enjoys visiting.

Well, almost everybody else.

It should come as no surprise that much of Italy's cultural heritage comprises archaeological sites, ancient and classical buildings and artefacts held in museums that are housed in other classical buildings. It is in the nature of these sites and buildings that they were not originally erected with the human diversity typical of the twenty-first century in mind. As a result, accessibility is not one of their strongest points.

We all know the reasoning and we have all written about it here and in many other places: human diversity and changing demographics mean that a wider variety of people are travelling in a wider variety of ways and for a wider variety of reasons than in the past. More and more older people and people with permanent or temporary disabilities are flocking to Italy's cultural heritage sites, wanting, expecting and demanding to be let in, to benefit from the wealth of culture that was previously only available to the young and ablebodied (many of whom are actually more interested in the country's beaches and mountains). Although it is obviously in Italy's interest to make all its cultural heritage accessible, exactly where do we start?

The A.D. Arte project: the basic reasoning

In the last two years, an interesting project was run on behalf of the Italian Cultural Heritage and Activities Ministry. Called "A.D. Arte – Information: New technologies for enhancing the value of our cultural heritage", its purpose was apparently rather modest, but the thinking behind it reveals a rare insight

into the potential long-term implications of an intelligent strategy.

A.D. Arte starts out from a very simple premise: as we are all diverse, "access" does not mean the same thing to everyone; accessibility is not an objective quantity, but a subjective one. Years of field experience had taught the team from the Tandem Co-operative in Rome that launched and ran the two-year project one very simple fact: when you pick up the telephone and call a museum, a library or a theatre and ask about its accessibility, the answers you will get depend on a host of variables. The commonest responses are no more than personal opinions, of questionable value, concerning the possibility to approach the building if you happen to be one of that relatively restricted number of disabled people who use a wheelchair. No professional or objective appraisal is included in this opinion, which is given with the best of intentions, nor is there usually any probability that the person at the other end of the line is aware that the questioner may be talking about some other form of disability, such as restricted sight, deafness, difficulty with deambulation over medium distances or any of a host of dietary conditions. Indeed, the chances are that the well-meaning respondent has never even thought about the diversity that goes with disability (not to mention humanity as a whole): such thinking, or training, simply doesn't go with the job of answering the telephone in a museum.

But if life is already an obstacle course, you learn to plan your moves ahead: you don't leave things to chance, but want to know before you set out. Can I get into the museum? Can I get around? What about accessible toilets: how many are there and where are they? What about parking, lifts, ramps, distances, menus in the café, information services, lighting, audio guides, guided tours...? When you, on the other end of the telephone line, tell me that I shall be able to get into the building, dialogue with the staff, use an accessible lift or toilet... what do you mean? How reliable and objective is your information? Ultimately: thanks for trying, but I don't want your personal opinion. I want facts.

Gathering useful information and training staff

The first step is to determine what people need to know. Let's take the lift as an example. I don't want your opinion about it: I want to know how to reach it (what kind of signage and wayfinding shall I find?), how big it is, how wide the door is, where and how high the buttons are located, whether they have Braille and/or raised tactile numbering, whether there is a voice chip to tell the floor have reached, whether the lift goes to all the floors... Then, on the basis of that information, I can make my own reasoned decision: yes, the lift caters for my personal needs, or no, this one will just leave me with a sense of frustration because I made the trip for nothing (so I avoid making the trip).

Similarly, I may need objective information about all sorts of other features that the “average” museum visitor (if such a creature even exists) may take for granted: how high is the reception desk and how much space is there in front of it? How often can I sit down? What languages are used for the captions, how big is the lettering and how clear are the lighting and contrast? How many languages are available for the guides? Do they also do sign language?

Some of this information focuses on the building’s infrastructure and some on the services it offers: both can make a big difference to a visitor’s experience...and also to the decision whether an individual (and the people who accompany him or her) will become a visitor in the first place.

What is the best way of identifying exactly what information is necessary? From the very start, the team at Tandem decided to consult as extensively as possible, involving representatives of a wide variety of associations and user groups in especially-created consultation committees and also calling on several international consultants. From the very outset, then, the entire project was based on one of the mainstays of the Design for All process: continuous consultation leading to adjustments in methods, aims and objectives.

But surely compiling such a mass of information is a daunting task, one that whose cost may run into the millions? How can we expect to pay for this kind of undertaking at a time when budgets are being slashed with unprecedented brutality? The answer is to train the staff already working in cultural heritage sites to make objective observations and compile a reliable

database. But even such a training exercise runs the risks of being far too expensive for today's limited funding: without even considering the property of the regions, the cities and the private foundations, the Italian state alone owns and operates thousands of cultural heritage sites, distributed all over the country. Bringing together only one person from each location for the time it takes to train staff in diversity awareness and data detection is simply not an option in today's economic climate (if it ever was...).

The method of e-Learning

The response to this logistical challenge was for the team to create an exhaustive training course for the staff in cultural venues, based on modules available online and organised in an e-Learning framework. In practice, the course is available for all staff working in cultural venues belonging to the state, although in practice it has been found most practical for each location to appoint one or two members of staff to specialise in this experience. There is no need for any of them to abandon their place of work for the purpose of attending the course physically, nor is there any need to co-ordinate dates and times, as each individual can take study the modules at the pace that he or she finds most conducive to learning, going back over them as many times as necessary, or just to check on a detail when the time comes to put the information to use in a practical experience.

The course starts with a series of basic modules, whose purpose is to introduce trainees to the issues of human diversity, increasing their awareness of its implications for

improvements in the cultural services offered by their workplaces. This is then followed by an exhaustive series of more detailed modules, which describe the specific instances so familiar to everyone: parking spaces, ramps, doors, lifts, signage, toilets, information services, guides and so on: in all, the course comprises 21 modules. Whenever a concept is described, the course does not limit its explanations to words alone, but makes extensive use of photographs and videos shot in actual cultural heritage venues in Italy, demonstrating the right way to go about measuring spaces, slopes and distances, gauging brightness and contrast etc. Whenever trainees are uncertain about their interpretation of the learning material, they can consult tutors from the Tandem team, who are available to answer their questions and solve doubts in online sessions. Similarly, trainees are encouraged to help one another, by discussing their real-life experiences in the project's forum. These discussions are also monitored by the Tandem team.

Building and using the tool

Once this preliminary phase has been completed, the Italian Ministry of Culture will have staff in every cultural location belonging to the state who have been trained to make professional, objective assessments of its physical and perceptive characteristics, as well as of the range of services it offers. The next step is then to make these assessments and compile them in a national database, which will go public, so that potential visitors will be able to consult it and decide in

advance whether a certain location is sufficiently versatile to make a visit possible and enjoyable.

Users will be able to enter the database and use it in one of two ways: either for a simple consultation, or to build a dialogue. In the latter case, users will be able to draw up a personal profile, specifying their particular requirements and preferences, which will then be taken into consideration automatically when they next log on and start a search for a place to visit. The system will then alert the user to any discrepancies or potential drawbacks, so that no bad surprises are in store. In due course, the entire database will also be made available in other languages, so as to facilitate visits on the part of foreigners, whether tourists or just culture vultures!

Future developments

Every self-respecting project has more than one purpose and this is no exception. While the first has been amply explained, the second is to provide material useful for building further projects or finding new applications for the first one's results.

Once the project model has been road-tested, it can be extended to apply to other locations, in addition to the cultural venues belonging to the state, covering similar cultural structures belonging to the regions, the cities and private institutions and foundations.

But the model's relevance is not restricted to the structures of relevance to the cultural heritage. When discussing terms like "reliability" and "objectivity" of information about access and services, it is immediately apparent that this can also

constitute a tool of inestimable value for all structures frequented by members of the public: places related to hospitality (hotels, restaurants, bars etc.), to social intercourse (conference centres, theatres, cinemas, sports centres etc.), to health facilities (hospitals, clinics, doctors' and dentists' surgeries, pharmacies etc.), to workplaces (factories, offices, service centres etc.), to public services (post offices, public administration offices open to the public, police stations, court buildings etc.), to private commercial structures (specialised shops, local "corner shops", supermarkets, shopping centres service stations, banks etc.) and to places of worship (churches, temples, synagogues etc.).

Every individual's ability to use any of these facilities and structures implies the ability to get there and back. Without the journey, none of this is of any use at all. So the same model can (should) also be applied to airports, railway stations, bus and tram stations, but also to aircraft, railway rolling stock, buses, trams and taxis. In particular with regard to access, a strong system is essential, but every system is only as strong as the weakest link in its chain: an integrated application of this model for an integrated system of information offers many advantages.

Further applications

There are two major areas in which this model offers vital material for further development, one primarily focused on developments in existing cultural infrastructures, the other on internationalisation.

In the first case, the information now in the process of being compiled for the database constitutes a thorough analysis of the situation as things stand today. No conscientious designer would ever consider proposing a design for a product or a place without first conducting an exhaustive analysis of the variable at work in the area covered by the brief. The same logic also applies to the process of designing a system or a strategy: here, we can say that no holistic programme for upgrading the physical, perceptive and service accessibility of Italy's cultural heritage locations can be considered without first conducting a major survey of the status quo. While the declared purpose of the A.D. Arte project was to construct a database for informing potential visitors, that same database is also of enormous utility in identifying the situations that need to and can be resolved. Often, a minor and maybe inexpensive or even cost-free alteration can have a relatively major impact on visitor flows... but it is unlikely that it will be undertaken if nobody is aware of its usefulness and feasibility.

In addition to such minor adjustments, however, this database can also provide the information necessary for a structural planning process, whose aim would be to upgrade the country's entire public cultural offer. This would help the Ministry and its regional offices to set pragmatic priorities, to create roadmaps for improvement and also to establish dialogues with potential funding partners from the private sector.

In the second case, there are two strong arguments that make this model an ideal candidate for internationalisation. The first is that it simply makes sense to avoid investing resources in re-inventing the wheel in other countries, when those resources

could be far better spent on translating the model, creating a national database and then developing it further in each country. Secondly, there is also a lot to be said in favour of generating an international database, whose users need only create a profile once and can then use to source reliable, objective information in other countries, too. In Europe, such an initiative would fit very well with the policies adopted by the European Disability Strategy 2010-2020 addressed by the Commission to the European Parliament, the European Council, the Economic and Social Council and the Committee of the Regions in 2010. Beyond the European Union of 27 member states, it certainly deserves the attention of the Council of Europe (whose focus is on culture and human rights in its 47 member states) and UNESCO, as well as national governments worldwide.

Once the database has gone online and the system has gone public in Italy, there will be every opportunity to build further. Anybody who is interested in studying it more closely, with a view to adopting it in another country, can contact me: I shall be happy to pass on all expressions of interest to the Ministry of Culture in Rome.

Conclusions

By coherently involving users in continuous consultations from the very start, establishing a solid basis of information, mapping potential, seeking innovative solutions to drastic financial challenges and creating a thoroughly fresh and new approach to a situation that demographic change is making increasingly pressing worldwide, this project constitutes an

excellent example of the consequential application of strategic design methodology used in partnership with Design for All – design for human diversity, social inclusion and equality (EIDD Stockholm Declaration, 2004).



Pete Kercher

A member of the Advisory Committee of the Design Silesia project and of the Policy Board at Zamek Cieszyn, he is President of the Think Tank at the Michal Ozmin Design for All Archive and Research Centre, seeking to forge and consolidate new synapses between culture, enterprise, public administration and social innovation through design. He acted as an external consultant to the Italian Ministry of Culture's A.D. Arte project.



Wiesław Gdowicz is a Professor at the Academy of Fine Arts in Katowice, where he co-ordinates the Academy's activities as a member of the Design Silesia team and performs the duties of the Vice-Rector for Student Affairs and Research and runs the Institute for Visual Research and Interaction. A designer, he is the author of works in the field of sign theory, the visualisation of brain processes and the space of abstraction.



Marta Więckowska

Marta Więckowska is a graduate from the Department of Industrial Design at the Academy of Fine Arts in Katowice and a member of the Academy's team in Design Silesia. a visual communication designer, she works in the Academy's Institute for Visual Research and Interaction, teaching students about communication processes, perception, visual research and interaction.

Design in the Field: Discovering, revealing, asking questions

Design Silesia

1. What should public space be like? – noticing the problem Why is it worth caring about public space?

“Observing the dynamic development of cities, the pace of development of various places that are called public space and that perform functions of public space, we notice that very often these changes are connected with the change of form of a given space, but there is no thinking about why we do it, what is the aim of this activity and what benefits can be drawn from it.” Andrzej Sobaś, PhD

Public space also includes such areas as infrastructure, parks, cultural events and urban furniture. All of these are elements that are present around us every day can make our life easier or our leisure activities more attractive. Thinking about public space should first of all be connected with a certain process, with transformations and not with objects.

When designing the concept of a public space, solutions should be considered that will help residents rebuild their own communities, increase the value of the place as a space activating local communities by emphasising local values, fulfilling needs, enriching human experiences and integration. That is why the design process should proceed with the participation of residents, the better to learn about their needs,

way of life or problems and to take advantage of their potential, willingness and engagement.

In Poland's Act of 27 March 2003 on spatial planning and development, public space is defined as the area which is particularly important for fulfilling the needs of residents, improving the quality of their life and making social contacts easier due to its location and functional and spatial features.

Public space performs many different functions, so it is difficult to provide a correct and exhaustive diagnosis of problems connected with it. Members of local government are becoming more and more aware of the need to implement necessary changes in public space, e.g. by taking part in conferences and specialist trainings.

The practical implementation of the gained knowledge creates questions concerning the type and character of implemented changes.

Defining and Formulating Objectives

The IDEA of the Design in the Field! Workshop

"Design in the Field!" is a design workshop where a group of young designers attempts to create concepts of development and activation of key places in the public space of a selected town. For seven days, Silesian Students majoring in design, under experts' supervision, live and work in a selected town, trying to get to know it and understand it better. In the design process, emphasis is put on solutions responding to local needs. The intensive week of the workshop is filled with meetings with local residents, discussions and field visits. In

the workshop programme, there are also a few open lectures about various aspects of public space. Their aim is to inspire participants and residents to a different way of thinking about their town and looking at local challenges from a wider perspective. In developing the formula of the workshop, it was important that the municipal authorities understand what design is, by working with the designers and actively participating in the design process.

The results of the workshop are specific design concepts, but most importantly the change of attitude of local authorities and people towards public space, ways of diagnosing problems connected with its functioning, development and the role of residents' participation in the process of its transformation.

Development and Design in Practice

The Design in the Field! workshop

Choosing the place

The 2011 Design in the Field! workshop took place in the municipality of Mstów, which was chosen in a competition. The basis for the decision of the judging panel were problems that Mstów is having with its development, the organisation of public space, the inflow of new residents and its great undeveloped potential.

Mstów is a village with around 2,000 inhabitants located in southern Poland, near the city of Częstochowa, in the so-called Polish Jurassic Highland. It has a relatively attractive location, with picturesque landscapes, the Warta river, a historic market

square, a monastery etc. Recently, the character of the village has been changing from an agricultural place to a tourist and residential base for nearby Częstochowa. While there have recently been some investments in public space, the details of the realisation clearly lacked functionality and were strongly criticised by the inhabitants. They included the change of the market square, where greenery and the facilities were replaced by an empty stonebrick place and the creation of a recreation area with a swimming pond, which was constructed ad hoc, with a concentration on expensive yet not functional paths and at the same time lacking facilities such as electricity and sewage. Interestingly, the recreational area turned out to be a great success as a summer tourist magnet, which surprised the authorities, who were not well prepared to accommodate such heavy tourist traffic. This situation led to further frustration among local citizens, particularly those living in the close neighbourhood of the recreational area, as the village got entirely jammed with incoming traffic parking anywhere, due to a lack of a sufficient number of parking lots.

The Municipality's Expectations

"We have new recreational grounds with the possibility of developing new infrastructure around them. Another issue is the old grounds with historical stone barn complexes, which are in need of revitalisation. We will see if the designers see any potential in these places."

Adam Markowski, Deputy Mayor of Mstów

Workshop hosts

The “Design in the Field!” team was supervised by two renowned experts: Michał Stangel, an urban planner, Assistant Professor in the Department of Urban and Spatial Planning at the Faculty of Architecture of the Silesian University of Technology and head of the ARCA design studio in Gliwice, and Agnieszka Szóstek, a consultant and researcher in User Experience and Design Thinking and founder of the Interactive Technologies Laboratory at the Information Processing Institute in Warsaw.

The interdisciplinary team of experts made it possible to take a wider look at the problems and expectations of the chosen municipality and its residents, obtaining interesting results. Agnieszka Szóstek's experience in user-oriented design, acquired while working with Philips, Océ Technologies and Google, as well as for the Interactive Technologies Laboratory at the Information Processing Institute in Warsaw, contributed to conducting a detailed analysis of residents' needs by including them in the design process. Michał Stangel provided his assistance as an expert in urban revitalisation and the development of public spaces.

Participants

Students and graduates majoring in design at Silesian universities (Academy of Fine Arts in Katowice, Silesian University of Technology, University of Silesia).

Workshop agenda:

Discovering/revealing/collecting information

From day one, the team of “Design in the Field!” was involved intensively in getting acquainted with the specific character of the village in the course of field visits and meetings with residents.

To welcome the participants, the village mayor, Adam Jakubczak, and his deputy, Adam Markowski, prepared a short trip around its most important locations, such as the main square, the remnants of 19th century barns and the recently-developed recreational grounds by the river Warta, with the Rock of Love. On the following days, everybody visited one of Mstów's orchards, where they could taste the outstanding apple juice, and the Demar factory – one of Poland’s biggest shoe manufacturers. Participants were impressed by the scale of operations, technologies and innovation of local entrepreneurs that are the expression of the municipality’s potential and aspirations. These inspiring experiences resulted in the first ideas and discussions.



Photo 1 Workshop participants conduct a reconnaissance

This reconnaissance was not enough for the workshop's participants, who particularly wanted the local community to participate actively in creating the joint vision of the municipality. Therefore, from the first day of the workshop, participants talked to local people, getting to know the problems, needs and possibilities of Mstów through the eyes of its residents. The result of this series of interviews was a fuller outlook on the relations of residents with the place where they live. Evening creative sessions and lectures available for everyone provoked common discussions and helped the process of making plans for the future. These conversations also made it possible to get the idea of what the residents are proud of and to know their hopes concerning further development of the municipality. Conclusions drawn from interviews became the starting point for further designing activities.



Photo 2 Visiting Mstow

The following lectures were held:

- *"Sociological perspectives in getting to know and researching local communities", Paulina Rojek-Adamek PhD and Grzegorz*

Gawron PhD, researchers at the Higher School of Management and Social Sciences in Tychy and lecturers at the Academy of Fine Arts in Katowice.

- "Evaluation, programming and designing public space with the use of workshop methods", a Project for Public Spaces, Tomasz Jeleński PhD, urban planner.

- "Public space: challenge or confusion? Stimulating changes of social development – causes, solutions, results", Andrzej Sobaś PhD, Deputy Dean of the Design Department at the Academy of Fine Arts in Katowice, Head of the Ergonomic Design Studio, and Justyna Kucharczyk PhD, Head of the Visual Information Systems Design Studio.

Defining the vision of the municipality's development

Another stage of work involved building a design vision that comprised the following elements:

- 1) Creating a negative and positive vision (causes and results);***
- 2) What steps should be taken to implement the vision?***
- 3) Pointing to strong and weak sides of the municipality;***
- 4) Design Manifesto;***
- 5) Creating a vision and defining two to three bases for its implementation.***

A survey – an observation form of a place based on the method from the manual "How to transform a Place. Manual for creating successful public spaces. Project for Public Spaces" – made with the residents was the next point on the agenda of

the workshop. As a result of the interviews, workshop participants and residents managed to create a list of the most important problems and chances of development for the Mstów municipality that have been put for further discussion:

- *developing sports attractions connected with kayaks, bicycles and waterbased leisure activities, as well as a skating rink, sledding and skiing in winter;*
- *creating more accommodation options, more restaurants and a tourist information point where a wide range of tourist attractions is offered;*
- *developing infrastructures, including car parks, pavements, bicycle paths, public toilets, bicycle stands, litter bins and better lighting, particularly around the reservoir;*
- *making the main square more attractive by increasing the amount of greenery and creating meeting places;*
- *regulating the banks of the river Warta to improve communication between the two banks;*
- *restoring carving traditions and cultivating the cultural heritage of Mstów;*● *improving the exposure of local attractions, like the Love Rock;*
- *developing 19th century barns and creating e.g. a heritage park, where tourists could experience what it is like to live outside a city;*
- *promoting regional products, including apple juice and preserves from neighbouring orchards;*

- *generating cultural development, comprising regular events and cultural attractions (the Municipal Cultural Centre should offer residents not only group classes, but also a place for meetings, relaxation and development).*

Discussion with the residents concerning the above aspects made it possible to define the vision of Mstów as a unique place, where tradition and modernity meet, where it is possible to give some rest to the body and soul and try local specialities. Thanks to this, residents would gain more work places, develop their own activity and bind the local community. In short, Mstow residents would like to live in a place they could be proud of and where they would be able to find work places for them and their families.

The Design Manifesto proposed by workshop participants:

"Mstów provides a range of possibilities for spending free time, from peaceful to active recreation."

"Mstów is a place where tradition and modernity work together on the basis of family economy and regional products."

"A place that facilitates development, calms down, inspires and entertains."

Development/Design concepts

The results of talks and consultations with residents enabled the participants of "Design in the Field!" to choose the following three aspects of Mstów's development:

1. The Tourist Trail

The first group decided to tackle the issue of recreational and tourist space. Its aim was to propose a solution enabling tourists to see the most important points in the municipality without omitting any of them. The route includes places differing as to their required activity level – recreation, calming down, culture and other. The trip is to be a kind of a “trip” through various aspects of life.

2. Historic barns

The second group saw their challenge in proposing a new life for the area of the old barns. Members of this group wondered how to give the ruins new functions in order to emphasise their uniqueness and make them become a visible attraction in the region.

3. Revitalising the Municipal Cultural Centre and the Main Square

The third group took up improvement of the Main Square and the Municipal Cultural Centre with its inner yard. Participants saw a chance for development of these places by connecting various activities that are going on there. The basic aim was to transform these places into spaces that would be more open and more easily available to residents.

The task of participants at this point was to prepare two alternative projects for the selected areas. This meant that one concept was prepared and put aside in order to prepare an

alternative for it. Next, residents were asked which solution was better in their opinion.

Consultations of design solutions helped to determine which solutions get the approval and the possibility of their further development according to residents. At the beginning, participants were unsure of the reaction of the residents, only to see later that most solutions were welcomed with acceptance or even excitement.

Designing with the participation of local people led to extraordinary concepts that create a coherent vision grounded in the needs and expectations of residents. Concepts show possible ways of developing local potential and possibilities dormant in Mstów as well as creating a new quality of unique friendly places for residents and tourists.

Workshop results

On Tuesday, 18 October, at 4.00 p.m. a vernissage of the design workshop "Design in the Field!" was held at the Main Square in Mstów.

One of the aims of the "Design in the Field!" workshop was to include residents in designing public spaces of their municipality. That is why the vernissage and the exhibition presenting the effects of the workshop took place in the very centre of the village – in the Main Square – a space available for everyone.

Our aim with this event was to open a public discussion concerning public space in Mstów: in fact, it was to become an

impulse for taking up specific activities by the municipality's authorities with active participation of residents.

Concept 1 – The Tourist Trail

Concept authors: Joanna Jaroszyńska, Ewa Leśniak, Sebastian Dewerenda

The design of the tourist trail is aimed at exhibiting landmarks that await tourists in Mstow. The trail includes six places that relate to different spheres of life: culture, calming down, folk, reflection, sport, recreation and history. The proposed path on the map is in the shape of the letter “M” for Mstow. The concept’s authors suggest that the created shape could become the starting point for visual identification of the municipality. In all six points on the trail, there are especially designed information and rest spaces with seats, providing information about the visited place and other points of the trail. All of them may become places for picnics and meetings.

Concept 2 - Green Hotels

Concept authors: Sabina Sujecka, Marcin Lubecki, Ewelina Czajka, Katarzyna Pyka.

The next concept concerns the area with the remnants of the barns. The participants proposed the creation of eco-friendly hotels. This would not only be places to sleep, relax and rest, but also to spend your time in a more active way, promoting green lifestyle.

This is how the authors describe this unique place:

“(...) There are about 80 of them. There were built along a few barn streets. Most of them are in ruins now. The white colour of the remaining walls can be seen through lush grasses on the slope of the hill. They resemble rural landscapes in the south of Europe.”

The functioning of Green Hotels is based on four zones: ecological, social, cultural and economic. The concept first of all promotes the eco-friendly way of life, in this way fitting in with world trends. Local natural products, peaceful surroundings and an eco-friendly way of functioning for Green Hotels are the main assets of the proposed transformation of the unused potential of Mstów's barns.

Concept 3 – The concept of revitalising the Main Square and the Municipality Cultural Centre in Mstow

Concept authors: Dominika Wójcki, Sara Sacala, Damian Chomątowski.

The third group took up revitalisation of Mstow's Main Square and adapting the inner yard of the Municipal Cultural Centre. These aims are to be achieved by e.g. social activation of Mstow's residents, who are encouraged to engage collectively in changing the centre's public space by equipping it with their own unwanted things (e.g. furniture) or renovating and painting walls. Such activities will make them treat this space more as their own, and thus use it more often.

The authors propose that the inner yard of the Municipal Cultural Centre be divided into three zones: a play zone, an entertainment zone and a culture zone. One of the ideas for developing the yard is creating a reading room for the local library whose function might in the future be extended with a café. Other ideas for development of the yard include organisation of summer openair cinema or physical activities. In spring and summer, the activities of the centre could also move to the main square, for e.g. activities for children from the local youth community centre.

Summary

The quality of public spaces in the Region of Silesia still requires a lot of work. That is why all initiatives that provoke discussions about it and awake awareness of the problem are important for the development of local communities.

The results of the workshop do not provide the possibility of a rapid change, but they are a good beginning. The analysis carried out during the workshop and the created preliminary design concepts show the potential of the municipality and directions of its development, which in future can change the municipality if its authorities continue this issue.

During the workshop, an extraordinary atmosphere was created that was shared by participants, who worked long into the night, and by residents alike. The possibility to discuss issues that are important for the residents of Mstów not only provided the designers with data for further work, but also

changed the attitude of the residents who started to believe that their municipality may change.



Design Silesia

Design Silesia Two is the continuation of the project initiated in 2010, whose main objective was to present the idea of design to entrepreneurs, local authorities, university lecturers and researchers and encourage them to innovate through design.

Design plays a crucial role in creating new products, services and systems. It is the way of solving problems and finding best solutions oriented at various users. Design can positively influence the transformation of the quality of public space and services, increasing the region's innovative spirit and responding to social expectations.

As a continuation of ventures started in the first edition of the event the Project Leader – the Office of the Marshall (President) of the Silesian Voivodship (Region) – with its four partners, the Academy of Fine Arts in Katowice, Ars Cameralis

Silesiae Superioris, the University of Technology in Gliwice and the Cieszyn Castle, planned a series of activities, with particular attention paid to public space, which is still rather neglected in many places in Poland.

Design Silesia comprises various activities connected with education of members of the local government in this field – trainings, workshops and conferences. Their aim is, on the one hand, to emphasise the importance of the activities that improve the quality of public space and, on the other hand, to raise awareness of the way in which design may support the process of changes made in this field.

One of the tasks implementing the educational process is the “Design in the Field!” workshop.



Wiesław Gdowicz is a Professor



Marta Więckowska



Aljona Galazan

I am currently establishing myself as a manager in creative industries and applying for the project management international certification PRINCE2.

As a freelancer, I manage small- and large- scale projects. I am a member of the Estonian Landscape Architects' Union (ELAU), internationally recognised.

In order to develop and expand my professional skills, I attend workshops, conferences, and courses and take up new challenges with undiscovered projects and teams.

2011 - present Project manager Vision project: Future City, a documentary about Baltic States' urban activism (co-operation project within Estonia, Latvia, Lithuania)

Publisher:

Estonian Landscape Architects' Union 2009 Project manager

**Urban installation in Tallinn „Raba(v)linn” (“Moorcity”) for design festival DesignNight 2009 (Tallinn, Estonia) 2008
Project manager Urban installation on Tallinn City Hall Square
“ÖÖ_ÕU” (“Night_Yard”) for design festival DesignNight 2008
(Tallinn, Estonia)**

<http://www.disainioo.ee/et/arhiiv/oaas.html>

**2008 Team member Space installation “Nature in/on the air”
for landart festival Temporäre Gärten©Berlin (Germany)**

http://www.temporaeregaerten.de/30_2008.htm

**2005 Project manager Landart festival “Temporäre Gärten” in
co-operation with Temporäre Gärten©Berlin (Estonia)**

http://www.temporaeregaerten.de/30_2005.htm

**2003 Creative assistant Hedemora city centre public space
conception project (Sweden)**

Education

**2009 – 2010 Tallinn School of Economics, Tallinn, Estonia
Business Administration of Small Enterprises Graduation
project: “Creative team leading”**

You can't teach an old dog new tricks

Aljona Galazan (Estonia)

In one of the quickest developing ex-Soviet countries, Estonia, top-down decision-making still exists as a political heritage from Soviet times. Local governments still live in the belief that they are the godfather of citizens and are totalitarian in decisions and non-flexible in civil activism topics. This has to be changed into co-operation between politics and society. But there might be a challenge to change old habits and a fossilised way of thinking. You can't teach an old dog new tricks (even if the old dog is now willing to move). Shall we look wider? Instead of fighting with the "godfather", preparing the children with wider ken seems to me a better solution, or at least a supportive tool for comfortable changes. These words might seem too self-confident, but my reader can agree at least in one respect with me: school education is giving up the high positions. In my country, it is even giving up the governmental priority, preparing so-called service people, not leaders of the mind.

In Estonia, technologies develop very quickly: during the last 12-15 years. We have made what in Europe is known as a 'tiger jump'. In terms of information technology, we are one of the most developed countries in Europe: we have free WiFi everywhere and an internet-banking system which covers almost all banking services. On top of that, we are preparing an IT security centre and IT specialists for all of Europe and we

also have an e-school, so parents can monitor their children more effectively...

But the quality of education itself seems to be stagnating. Languages and mathematics are the subjects that have attracted most investments the educational system in the course of the last years, because of the high governmental need for IT professionals. But there are other important fields for a successful entrance to a professional career which children are not even aware of, or which depict a gaping hole in their knowledge. Philosophy, policy, money, design and even family-psychology – the life areas that are crucial are not covered enough by school programmes. Nevertheless, even if there is no obvious economical value for the government, it is a critical need for society to have an open-minded and socially responsible population.

The most successful in this respect are private schools and so-called privilege schools, as they are very sensitive to the changes in the world around them. But the stagnation in governmental schools can be a time-bomb that widens the distance between social strata. Governmental education is not able to keep pace with the rapid development of new technologies. While privileged children in private schools collect innovative knowledge, the children of most other people, thus the vast majority, are not imparted with the state of the art. We can speculate about whether it is or might be useful for the so-called leading bohemia, but if we continue in this pattern the new generation runs a high risk of losing its confidence.

The “Back to school” programme was initiated by the Estonian President and an organisation called ‘Youth into school!’ in Estonia in 2007: the intention was to promote co-operation between schools and professionals. Such co-operation offers an insight into adulthood which could have a positive effect on the educational system. Furthermore, it can be a teaching career start for professionals who would like to share their knowledge with young people. For one month a year (in March), everybody can register, visit a school of their choice and hold lectures for these young students in the usual classrooms. This programme is open to volunteers of any profession: lawyers, bankers, physicians, cow minders, just to name a few of them.

This year, I took part in this project myself. Being an urban activist and planner, I took up the challenge of introducing the realms of the roles played by architecture, landscape architecture, design, economy, policy and society in the way cities live and we live in cities. We talked about the civil rights of citizens to be involved in the process of creating cities, as a means of forging opinion for protecting and initiating everything in the city – transportation, buildings, parks, beaches, communities – mainly public goods that usually receive little attention from citizens during the planning process.

As I chose to work with pre-last year pupils, I actually had two main aims: firstly, I wanted to motivate those who are looking for a profession to study architecture or design, while secondly I set out to awaken the other children’s awareness of urbanism, growth and the death of cities.

After the lectures, the pupils asked me to do excursions with them. So on two Wednesdays we visited Tallinn's newest urban space, the Roterman District (Photo 1) and the Estonian Design House (Photos 2, 3 and 4). The children could visit and learn about a site, whose development they had previously only followed at a distance, in a purely visual way, and then learn about designers, whose working places they had previously only ever seen in magazines. It is the stories about the joys and troubles encountered by both an urban planner and a designer that shape these two professions and fill them with meaning. Such real-life touching moments are important for successful integration.



1. Students visit the Roterman District in Tallinn to learn about responsibility and participation in urban planning and decision-making.

My main message was to promote the children's consciousness about their own (future) responsibilities. Being better prepared, children can finish schools with the conviction that they have a right to lead their own lives and be responsible for their surroundings, instead of living the life of a vegetable – what I call living in belief that only government is responsible for the quality of their lives (from clearing the streets and keeping up transport system to the implications on their own future job opportunities). Some of these young people might well become tomorrow's decision makers: they might become more reflective and efficient if they know how a city is organised, both socially and physically. I believe it can have definitely positive effects on the future development of society.



2. The Estonian Design House in Tallinn.



3. Leather designer Stella Soomlais explains the life-cycle of a bag in the Estonian Design House.

Children are the treasure of society. They are future citizens who will one day soon take over responsibility for caring for their country. They will lead it, hold it, develop it, love it, defend it... or leave it and let it rot from within: we, the previous generation, are the ones who decide.



Aljona Galazan



After graduating from the Istanbul Technical University Faculty of Architecture, Neslihan Şık took her Master's degree in History of Architecture. She is now a PhD candidate and lecturer and one of the founders of TAG Platform – the Design for All Europe member in Turkey. She has published articles, translated and edited books and is currently the editor of Betonart Architecture and Design magazine published in Istanbul.

Design for All: Urban Experiences in Istanbul

Neslihan Şık

Istanbul's first Design Biennial will be held between October and December 2012. The organising institution of the Biennial, the Istanbul Foundation for Culture and Arts, has invited design professionals and students from all over the world to run preparatory workshops for the main event. 11 workshops were held in various settings in Istanbul between 22-26 March, 2012, with participation of about 200 students. EIDD – Design for All Europe's Turkish member TAG Platform led one of these workshops, with the participation of Pete Kercher from EIDD and 30 students from all over Turkey.

The Istanbul Design Biennial's main theme, "imperfection", was chosen as the main topic of the starting discussions for the workshop. Does Design for All mean perfect design? Is there such a thing as perfect design? Standards are set by averages: if we don't meet the standards, what are we to face? Shall we refer to urban spaces that are designed by the standards as imperfect? Even if one physically meets the standards, does she or he face any obstacles sometimes? Throughout the normal course of our daily lives, do we consider if the physical environments we're living in are designed to meet our requirements? Or, are we just getting used to different and/or difficult conditions? Throughout the workshop, students participating from different design fields were asked to keep these questions in mind.

Lectures

Three lectures were planned throughout the workshop, two on the theme of the workshops and the Biennial aimed to facilitate the above-mentioned questions, thus giving a base to group discussions, and one to get “know-how” about communication campaigns, which would be the final product to design.

Pete Kercher from EIDD made a presentation on Design for All, exploring the concept with examples and situations from all over the world, and students were encouraged to make connections with their daily lives in their local environments.

Associate Professor Dr Kerem Rızvanoglu, from Galatasaray University’s Communication Faculty, talked about the Web for All and gave a huge new perspective on Design for All to the students, most of whom who are educated to design for the ‘real’ physical environment.

The last one in this lecture series was given by Berk Sarper Şenol, a digital communication expert. In his lecture entitled “Motivating the Users: Digital Communication of Design for All”, he took us on an explanatory tour where tools –both conventional and digital – for campaigning were explored. He then led us through the steps to design a successful campaign.

Site Experience

The students spent one day of the workshop in a chosen neighbourhood for site experience. While repeating usual daily activities, the students were asked to play different roles: as a child, an ill person, a pregnant woman, an elderly person,

people with different disabilities, a healthy person, a sportsman or woman, someone walking a dog, a mother with a pram, fat or tall or short people, as pedestrians or travelling by car or by public transport, eating, shopping, having a little rest, trying to meet someone, carrying a heavy bag... The students made groups of two and while one was putting him/herself in someone else's shoes, the other one observed the difficulties and obstacles and recorded the experience by means of photos and videos.



Photos 1, 2, 3 Mapping experiences of diversity in Karaköy, Istanbul

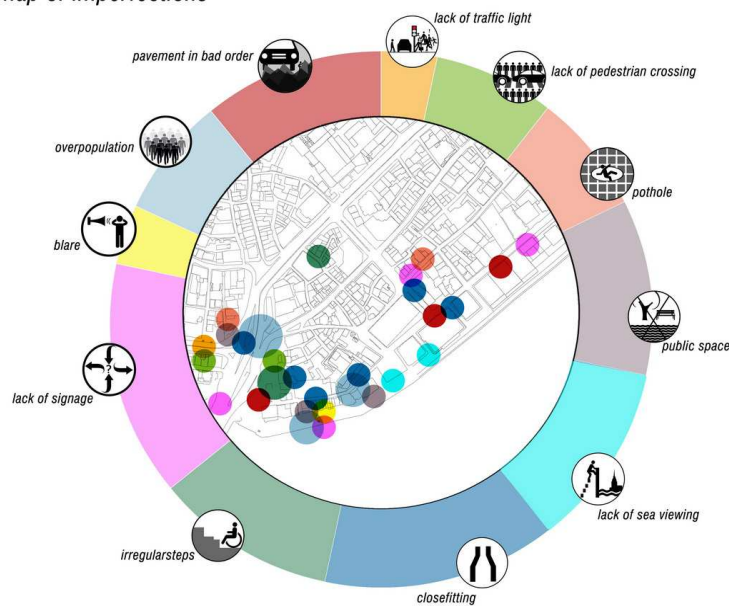
The area of Karaköy, where the Golden Horn meets the Bosphorus, was chosen as the site to experience because it is a busy hub for Istanbul, where different means of transportation (ferries, busses, trams, cars etc.), various urban infrastructures

(parks, bridges, subways, car parks etc.), different urban functions (commerce, transport, tourism etc.) and users are all found interacting together.

Mapping

Coming back from the site, the first studio work for the students was to map their experiences. Using different techniques, they visualised their site experiences digitally. When these maps were juxtaposed, the result was the “map of imperfection” for Karaköy.

a map of imperfections



Designing a communication campaign: “The Karaköy Olympics”

After reading and evaluating the site and visualising the experiences on maps, we then moved on to design a campaign to communicate the necessity of Design for All to the general public. The main messages of the campaign would be:

1. Good design is right for all,

2. We should not adapt ourselves to the design obstacles we are facing during the course of our daily lives and get used to them.

The unusually high level of physical effort we have to put in our routine activities led us to the idea that urban space users are like everyday champions of an ongoing daily Olympics. For the rest of the workshop, we designed “The Karaköy Olympics” campaign, including its logo, a mascot, posters and brochures, of course with a fair dose of humour, so to attract attention. We also planned and designed specific games for this weird ‘Olympics’.

The New “Olympic” Disciplines

The workshop participants devised a completely new set of games, designed with their own icons and specific rules.

1. Snatching benches:

This game is designed to attract attention to the lack of benches in public spaces. According to the game, people will move around in a public space with music, then, when the music stops, they will try to find a seat. The ones who can, will be the winners.

2. The Egg game



People will be asked to carry an egg with a spoon in their mouths from one point to another. This game was designed to point out the fact that pavements are so full of obstacles and uneven that we cannot even walk without watching the ground.

3. High-heels



People will be asked to walk a route on high heels without breaking the heels or twisting their ankles.

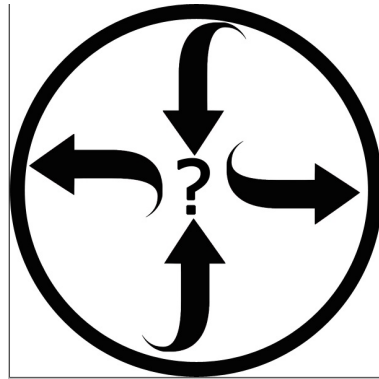
4. Sumo-ing

This game is designed to encourage people to empathise with others who have diverse physical properties and proportions. For example, a thin person will be asked to go about his/her daily activities in a sumo-costume, in order to understand how it is for oversized people.

5. Wheel Games

Uneven surfaces and stairs in public spaces are inaccessible for people with prams, wheel chairs or bags with wheels. This game will make people realise how impossible it is for some people to go about in public spaces.

6. Orienteering



This game is designed to attract attention to lack of enough and/or clear signage in urban spaces. Players will be oriented with headphones to find some hidden objects.

7. Public bus barfix

Handles in our public busses are made to meet standards and not for old, disabled, short people or children. People will take photos and videos while trying to get hold of a handle and share them through social media: the most successful will be chosen with votes.

8. Trampoline



This game is designed to point out that coastal roads are interrupted for pedestrians in Istanbul, so that they hardly ever

get a view of the sea, even though it is very close. People will be asked to jump on trampolines while trying to catch a good shot of the sea view behind the obstacle. The photos will be shared and voted on social media.

9. Red circle

This is going to be an online game. A part of the urban area will be simulated with its defects and people will try to take their choice of characters through a route without having an accident and keeping their personal spaces inviolate as much as possible. The characters to be chosen will represent various urban users with different characteristics.

10. The Balance Game



This game is designed to make people realise that, in some parts of the city, the pavements are incredibly narrow or are occupied by parked cars. On such a pavement, people will be asked to walk without touching the walls or stepping on the road.

olympic village



This campaign will be announced through social media and press until October 2012. In October 2012, the games will be organised in public spaces in Karaköy, coinciding with the First Istanbul Design Biennale, to make the campaign more visible and to communicate the message: Design for All, please!



Neslihan Şık



Giuseppe Di Bucchianico, PhD, is an architect with an MSc in Ergonomics, a researcher and Assistant Professor of Industrial Design at the Department of Architecture of the University of Chieti-Pescara, in Italy. Interested in the relationships and synergies between design and ergonomics, he has participated in numerous research activities and international congresses and written numerous essays and publications. At the IEA (International Ergonomics Association), he chairs the sub-committee on Ergonomics and Design for Sustainability in the Technical Committee on "Human Factors and Sustainable Development. He is Secretary of Design for All Italia and represents his University Department as a Member Organisation of EIDD –Design for All Europe.

He has had teaching assignments at several universities, including Rome, Milan, Palermo and Florence, and taken part in numerous international competitions in Architecture and Design, winning several.

Professionally, he works mainly as an industrial designer. Some of his products have been shown in major exhibitions in Milan, Verona, Moscow, Paris, New York and Brussels, winning international awards and being reviewed in prestigious magazines.

“Inclusive accessibility”: the first strategies for reconstruction after the earthquake in the area of L'Aquila.

Pepetto Di Bucchianico

Starting from the tragic consequences of the disaster that hit the city of L'Aquila and its surroundings in 2009, this article offers some thoughts about the consequences of a reconstruction that is taking place in a top-down way, i.e. without the essential involvement of local people, the real end users of the places. Both the strategic vision of design, starting from the enhancement of local resources, and the inclusive approach proposed by Design for All offer a significant alternative to reconstruction after an earthquake. In this sense, the physical aspect of urban and architectural restoration appears is just one of the necessary activities, but it is only as effective as it is able to become a tool capable of catering for the needs, aspirations and desires of individuals' enjoyment of places.

The proposed post-earthquake urban reconstruction of the village of Goriano Sicoli, which took into account the principle of “inclusive accessibility” of urban environments, is the first step in preparing its urban and architectural heritage to accommodate subsequent development projects of strategic local resources, according to the Design for All approach and to methods and tools of design.

The participatory and inclusive Design for All approach, when integrated with the approach of strategic design, is a concrete tool for boosting the weakened economies of territories that are indeed potentially rich in terms of human, environmental and cultural resources. It may therefore contribute to a competitive relaunch, marked by social inclusion, valuing diversity and giving equal opportunities for all individuals. Indeed, the strategic vision of design, with its capacity to hypothesis diverse scenarios, enables us to embark on virtuous processes to regenerate the ability to promote local environmental systems, starting from the vocations that they express. In particular, through direct actions on the territories, conducted with the proactive, inclusive, participatory and democratic approach of Design for All, it is possible to activate and intensify relations and communications between communities, institutions and local production systems.

In this sense, any revitalisation of old settlements and the environmental and territorial systems where they are located must include restoring public spaces and services to the totality of residents and visitors, thus amplifying the reasons for them to visit and stay, also by making places more available to use. For example, the establishment of a network of villages, towns and camps, as well as of information service and pathway systems, that meet the growing demand for accessible tourism, increase the attractiveness and overall competitiveness in domestic and international markets, offering higher quality standards to both tourists and residents.

This is the approach that is being applied in Goriano Sicoli, a small town in the province of L'Aquila, in Abruzzo (Italy), which was hit by an earthquake three years ago.

The Earthquake

On 6 April 2009, at 3.32 a.m. local time, an earthquake with a magnitude of 5.9 on the Richter scale shook the territory of the city of L'Aquila and a large part of its province, to a lesser extent also impacting a large part of central Italy. The final toll was 308 dead, more than 1,600 injured, 67,000 displaced people and over 10 billion euros in estimated damages. The damage to the local architectural, historical and artistic heritage was dramatic, both in the centre of the city of L'Aquila, one of Italy's most important historical cities, and in 56 towns and villages municipalities around the provincial capital, which constitute the so-called "earthquake crater".

From the beginning, rebuilding after the earthquake has been a very complex business: the first step was to prop and secure remaining buildings, often an extremely delicate, complex, slow and expensive process, carried out building by building, taking thousands of precautions. The extent of the phenomenon and bureaucratic red tape did the rest: the mere removal of rubble (more than one million tons from the old centre L'Aquila alone), for example, was delayed by specific legal constraints and because of the lack of storage depots and waste disposal facilities. So bad is this situation that on 6 April 2012, three years after the earthquake, 62% of the rubble is still waiting to be removed, while more than 33,000 people

displaced by the earthquake are still waiting for their return home.



Photo 1 The destruction caused by the earthquake and propping and securing works in one of the small villages in the "earthquake crater".

Triple reconstruction: physical, economic and social

After the first phase of housing distress, the question arose of how to go about rebuilding the stricken territories. Unfortunately, many still only consider reconstruction to be a question of the physical and functional recovery of buildings and urban spaces, neglecting the vital significance of at least two more factors that may be less immediately tangible, but are no less important for the well-being of the population: reviving the local economy and regenerating the social fabric of local communities. In all three cases, however, there are some key differences between the city of L'Aquila and the situation

in all the smaller villages in the earthquake crater, which are scattered dozens of kilometres from the capital.

Taking physical reconstruction first, the approach adopted in general by Italy's central government was centralist, top-down and rushed, without the slightest pretence at participation, so came in for extensive criticism from the academic community and opposition from the population and a significant proportion of the local authorities. In L'Aquila itself, instead of concentrating on the possible, though admittedly complex, recovery of the old city centre and all the places that the local people love, because they are the basis of their sense of belonging to the local community, the policy of building so-called New Towns was pushed through from above, then partly carried out in the CASE project (the Italian acronym stands for "Sustainable and Eco-friendly Earthquake-Proof Complex"). The idea was to build new suburban neighbourhoods in just a few months: they would house most of the people displaced by the quake in satellites arranged around the old city. These projects were rushed through, clearly lacked any comprehensive assessment of vocations (referring not only to the natural aspects of the places, but also to the social and cultural aspects of the population) and built at a particularly high cost. While debate raged about the physical "refoundation" of the city of L'Aquila, though more in the media than in practice, the real world situation was one of a slow, difficult process of rebuilding the towns in the surrounding crater, which probably ultimately benefited from being inevitably less interesting to the politicians and the media. Out of the spotlight, in fact, there was often ample

space for listening, for comparing and, therefore, for encouraging people to participate in the strategic decisions being made about reconstruction in their villages.

Three years down the road, however, the situation as regards economic reconstruction still critically static, both in the city and in the surrounding areas. In the city of L'Aquila, no adequate answers have yet been framed to the inevitable consequences of the earthquake on employment in the short, medium and long term, determined by the closure of many businesses and by the migration of many medium-sized manufacturing activities that were once located in the provincial capital.

The economic fabric of the area's small towns has been found to be at least as fragile and delicate as the city: even before the earthquake, they had been undergoing a slow and inexorable depopulation throughout the last century, brought about by the lack of the kinds of employment opportunities and services that only the larger cities were able to offer. Yet these are places full of unexpressed potential and resources that have never yet been evaluated in economic terms, while their aging populations live mainly on their pensions, with agriculture, herding and small or micro craft activities. What economic system there is tends to be weak, because the population inflow is also weak, made up of commuters who work in the city and have decided to move out to one of the surrounding villages.

A more positive situation is found with regard to the issue of regenerating the dissocial fabric, which was also affected by

the catastrophic event: it must be said that the entire population proved to be immediately pro-active and proud, as well as to have a strong sense of attachment to its lands, its traditions and its communities, sometimes insisting vigorously on pursuing its common rights and ambitions. Paradoxically, this sense of belonging has grown even stronger, despite being strained by “reconstruction policies” that have often dismembered entire communities rather than encouraging them to a slow and gradual return to normal relations. When displaced people were allocated to the “No Towns” (as the new towns were quickly dubbed), without taking their previous neighbourly, neighbourhood or community relations into account, a pervasive sense of rootlessness and alienation spread in the assignees, especially among the weaker social groups, such as the elderly, children and disabled people. In the smaller town centres, however, it was paradoxically easier to succeed in preserving the structures of social relations, especially where irreparable damage to materials were limited to just a few buildings or neighbourhoods. In fact, the physical proximity of the temporary settlements to the old town centres, which despite everything continued to perform – though sometimes only partially – as meeting and gathering places, combined with the greater chance for everyone to dialogue personally, both with representatives of local governments and with the rest of their neighbours, enabled interpersonal relationships and a sense of belonging to the community to be preserved and in many cases strengthened.

Rebuilding with local resources: the case of Goriano Sicoli

The territory of L'Aquila has a strong identity and vigorous, often secular, local customs and traditions that re maintained with pride by the population. This region is also rich in resources: uncontaminated nature and environment, historical and artistic heritage, fine foods and craftsmanship. Places of outstanding natural and environmental beauty include the National Park of Gran Sasso – Monti della Laga, numerous wildlife reserves, the caves of Stiffe and countless hiking trails along the river Aterno, while the region's historical and artistic highlights feature countless works of art, monuments and old settlements with a strong local and constructive flavour dotted all over the area. For flavour, no visitor should miss out on local cheeses, honey, truffles or salami, nor the region's famous saffron. Yet the most striking thing of all is the wealth and variety of these resources: practically each village has a history and a tradition lost in the mists of time, which it celebrates in events, fairs, festivals and rituals held throughout the year. These resources, however, have never really benefited from any systematic approach, such as might result in a commitment to launch new models of local development. The 2009 earthquake amplified the effects of this shortfall, but paradoxically also contributed to shaking the territory from its torpor, stimulating the need for it to revitalise by searching for new common development strategies.

One of the many village sin the earthquake crater affected significantly by the earthquake, Goriano Sicoli has unique

territorial resources and local traditions that highlight its vocation for responsible tourism, with a special focus on the environment and on fine foods and wines. Situated about 750 metres above sea level and with just over 600 inhabitants, Goriano Sicoli stands astride the ancient Roman Via Tiburtina-Valeria road, where its geographic location enabled the village to serve for centuries as a defensive *castrum*, or camp. Passing through on his second trip to Italy in 1929, the famous Dutch graphic artist M. C. Escher was so impressed that he drew an original *View of Goriano Sicoli*. Today, the village occupies a significant strategic location in the Velino-Sirente Regional Park, acting as a natural gateway. Goriano Sicoli is also renowned for the production of chickpeas, organising a festival in August, and as the birthplace of St. Gemma, whose religious and secular rites are repeated every year.

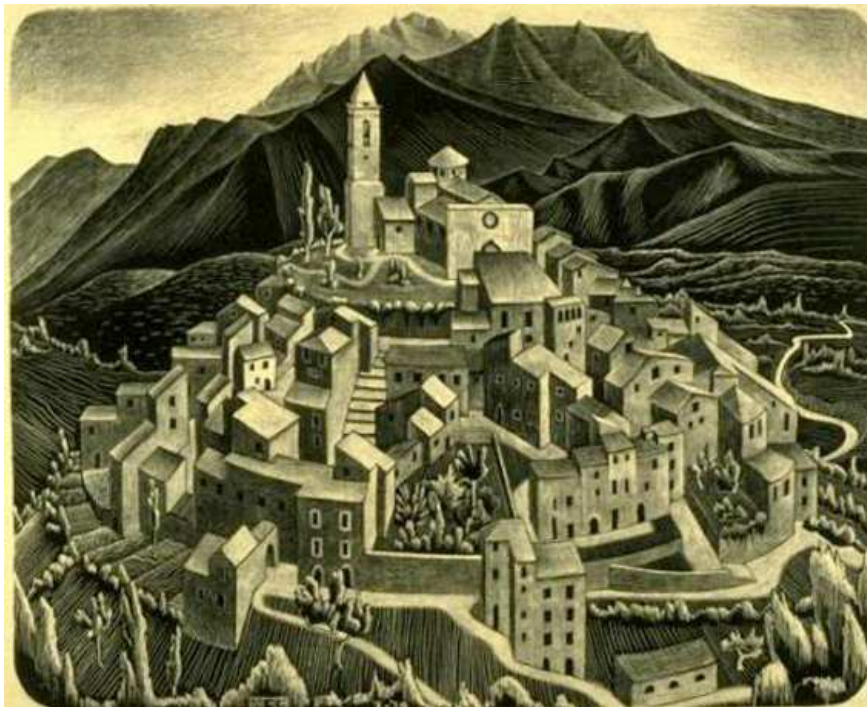


Photo 2 M. C. Escher, Goriano Sicoli, 1929, lithography

The process of rebuilding Goriano Sicoli

In the case of Goriano Sicoli, the opportunity to initiate this virtuous process of reconstruction came about from the chance encounter between an enlightened public administration and a responsible citizenry that immediately grasped the strategic value of certain topics raised by the Idea Department of the Faculty of Architecture in Pescara. In the month of July 2011, the Idea Department and the town of Goriano Sicoli signed a “contract to implement activities related to reconstruction after the earthquake of 6 April 2009”. This agreement provided for the elaboration of the Reconstruction Plan (RP), also supported by a Strategic Framework for the Wider Area (QSAV), and a pilot project on the urban scale (PP) referring to some parts of the old town¹. In particular, it was immediately realized that actions to recovery the old town physically should proceed in parallel with actions to regenerate its social and economic fabric, in close partnership with the wider areas with which Goriano Sicoli relates: the Mountain Community of the Subequana-Sirentina Valley and the Velino-Sirente Regional Park. It was realised that the village’s tourism vocation is more promising if the approach adopted aims to enhance territorial resources and consider the human diversity of potential users not as a critical element, but as an opportunity for a innovative tourism offer that is inclusive and “for All”.

¹ Many of the considerations contained in the following text come from the *General Report on the Reconstruction Plan for the Municipality of Goriano Sicoli*.

The Strategic Framework for the Wider Area (QSAV)

The QSAV identifies two main perspectives for development for the village of Goriano Sicoli: tourism and the improvement of residential facilities, particularly by improving on the current lack of collective services.

When discussing tourism, Goriano Sicoli has the advantage of a variety of resources in terms of infrastructure (it is quite close to the A25 motorway from Rome to Pescara and has a station on the Rome-Pescara railway line, making it the natural gateway to the Sirente-Velino Regional Park), its nature (Goriano has a significant network of nature paths and its territory also includes a large oak forest that is a major natural attraction), its art and history (Goriano is a member of the "Borghi autentici d'Italia" – Authentic villages of Italy network, whose aim is to protect and develop small villages with typically original characters and identity of place and traditions, and has an absolutely geomorphologically original historical context), its religious heritage (the village has its own saint, St. Gemma, and the Celestine 'path of forgiveness') and its food (Goriano is famous for its production of chickpeas). In addition, the municipal administration is very conscious of the strategic value of tourism oriented towards inclusion, diversity and equality, the cornerstones of the Design for All approach.

When tackling the issue of improving residential comfort, however, the QSAV found the most promising approach to be "aggregation" between contiguous settlements in a "polycentric urban aggregate". This would treat the various

villages as neighbourhoods of a single town, providing differentiated services in each one, so restoring the variety and complexity of a typical small- to medium-sized town.

The Reconstruction Plan (RP)

The main objective of the RP was to improve living standards in the old centre, i.e. the its human, architectural, functional and symbolic values. This would make it a benchmark both for recuperating other homes damaged by the earthquake and for upgrading the context. The method is to undertake integrated projects to upgrade the environment and public spaces, to rearrange functions in some areas, to identify strategic locations for the central functions of symbolic, historical and monumental importance, to redevelop the outskirts and relations with adjacent areas and to enhance the continuity of the environment and landscape.



Photo 3 Goriano Sicoli, the Church of St Gemma after the earthquake.

In general, the methodology adopted in the RP introduced a strategy of conservation and rehabilitation of the physical and functional structures as they were prior to the earthquake, but did not inhibit processes and transformations of compatible change of use, including the incorporation of new cultural, traditional and hospitality functions: these must never be intrusive, but always commensurate with the existing building scale and weighted at realistic conditions of feasibility and adherence to local economic dynamics and to the transformation of the wider context.

The Pilot Project (PP)

Finally, the Pilot Project focuses on a smaller scale of intervention, offering an opportunity to apply the assumptions of the RP to a more limited and specific context, which has been chosen on the basis of the maximum typological representation of the features of the old town. This scale of intervention was considered useful to trigger the earlier process of upgrading the entire centre, starting from the part that had suffered the worst damage in the earthquake.

The scientific and technical content of the documents was prepared with input from all disciplines involved in the study: architectural design, urban planning, restoration, structural engineering, cost accounting and industrial design.

The Design for All approach in the "accessible" renewal of urban contexts in Goriano Sicoli

From the earliest stages of project development for Goriano Sicoli, it was understood that the project to make inclusive use

of local resources had necessarily to start from the accessibility of the village's buildings. This called for a rethinking of the spaces and environments, so that they would not only be pleasant and safe for people with permanent physical disabilities or with only temporary restrictions (legs in casts, children, pregnant women, the elderly etc..), but also for individuals who might find themselves in difficult situations because of luggage, of prams with babies or of not being familiar with the place, the language or the local way of doing things.

It also called for us to reconsider the issue of accessibility, with respect to its two physical and psychological dimensions. In particular, designing physical accessibility with a "for All" approach means going beyond the simple principle of "easily or possibly overcoming" height differences or bottlenecks (i.e. lipservice compliance with legal standards), in favour of linking the use of urban and architectural environments with the concept of "moving" through them.

When it came to psychological accessibility, considered on a cognitive and cultural level, however, it was found that there was an even greater need for a design approach based not simply on a fruitless interpretation of issues such as wayfinding, but oriented to a (desirable) inclusive social and ethical dimension of sustainability. In fact, the merely "informative" dimension of certain innovative and user-friendly signage solutions must be overcome with design solutions capable of conveying good feelings of spontaneous and instinctive familiarity with the place to everyone. Getting to grips with the needs of potential users of places and locations

in an “inclusive” way therefore means first of all considering different people’s different sensorial, physical, cognitive and cultural skills in relation to the physical and construction features of a place. This more fundamental approach aimed at guaranteeing equality between different possible users is infinitely preferable to an urban design that aims at merely improving the accessibility of places and locations: while necessary, this objective alone is not sufficient.

The first steps to take in an inclusive approach to the mobility needs of potential users of urban spaces in Goriano Sicoli involved weighing up the physical characteristics of the sites and relating them to the different sensorial, physical, cognitive and cultural skills of all potential users. In other words, planning “for All” starts from the physical accessibility of buildings and in any case requires a reappraisal of spaces and environments, so as to that they can be made attractive and safe for the greater variability of users, of tasks and of environmental conditions. It is therefore vital never to restrict any project just to accessibility, but to extend the thinking to embrace the issue of inclusive access.

When applying the holistic and inclusive design process proposed by Design for All to Goriano Sicoli, it was necessary to start from a critical, sensitive and attentive interpretation of the specific environmental contexts and of the different kinds of users. This enabled us to identify specific additional requirements of physical accessibility oriented to inclusion, contributing to guide the process of urban transformation in the correct direction of enhancement of the rich variety and complexity of multiple users. In practice, the Goriano Sicoli

Pilot Project established a sufficiently comprehensive and specific framework of requirements for inclusive physical accessibility referring to the main classes of architectural elements, which could then be subject to a final and detailed design applied to urban spaces. These guidelines have to be accompanied by the regulatory requirements relating to accessibility of public spaces, so as to promote the subsequent development of a strategic Design for All process of enhancement of environmental, cultural and social local resources.

The Pilot Project and requirements of inclusive physical accessibility in public spaces

The overall framework of specific requirements for achieving inclusive physical accessibility in Goriano Sicoli, as defined in the Pilot Project, was put together in phases.

The first phase focused on defining the overall context of investigation, by describing an extreme benchmark target and environmental conditions in which urban spaces are used. In particular, the following user groups were considered as extreme targets:

Local elderly people;

- *People who use walking aids, with tips (crutches, canes) or wheels (walkers);*

- *Pregnant women or people with infants;*

- *People who bring children in strollers;*

- ***Wheelchair users;***
- ***Blind, visually impaired and/or individuals with qualitative restrictions of visual perception;***
- ***Children, alone or accompanied;***
- ***People who perform technical and maintenance tasks, even for limited periods.***

These cases were then considered in the following weather conditions of use:

- ***Rain (moist surfaces, totally wet or slippery);***
- ***Snow (snow-covered areas and surfaces susceptible to icing).***

The second phase focused on describing the main elements that, if not well designed, situated or maintained, are considered to set the main constraints on accessibility or mobility: these would be subject to a further final design. In particular, these include the following elements:

- ***Paving, signs on the paving or floor, sloped surfaces of walkways and height differences, elements placed on the ground to provide access to buildings (ramps, platforms, catwalks etc..);***
- ***Elements placed on or resting directly on the ground:***
 - ***for marking out and indicating specific features (parapets and railings, road marking elements, bollards etc..);***
 - ***street furniture useful to the whole community (benches, bike racks, fountains, rubbish bins, baskets etc..);***

- with the technical function of collecting rainwater and providing for inspection (manholes, etc.);

• Individual or continuous elements (door bells, door handles, gates, locks, seats etc..) or placed along paths (handrails, etc.);

• All other elements (architectural systems and individual products) that contribute to the definition of the urban and architectural context.

The third stage analysed the main critical issues related to inclusive and easy physical accessibility of the specific area identified in the Pilot Project. This phase provided for a structured survey on the status of the elements previously identified in the centre of the village. A list of limited critical typologies helped define the specific requirements of the urban furniture and finishing elements, of construction details and of the installation of the main building components.

The fourth phase involved the final definition of the requirements and guidelines related to the inclusive physical accessibility of the public spaces studied in the Pilot Project, mainly related to the elements discussed in the previous phase. In particular, starting from the framework of the “general Design for All requirements of a project”² and from the types of elements analysed, it was possible to describe an articulated framework of specific requirements for each of them, focusing

² *The “general requirements for a Design for All project” were defined by the association Design for All Italia when it launched the Design for All Quality Label, which is assigned every year to projects whose processes are found to be exemplary.*

especially on the ones of particular significance for improving the inclusiveness and overall autonomous enjoyment of public spaces.

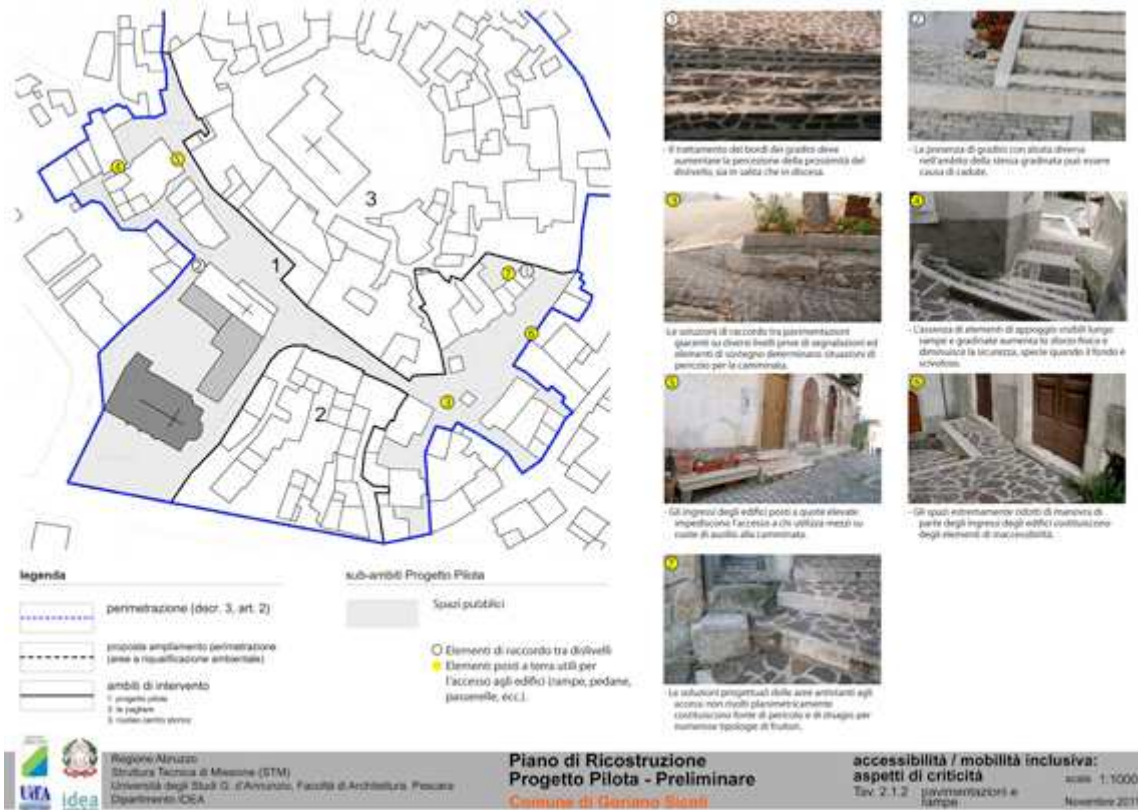


Photo 4 Critical elements of inclusive accessibility identified in the Pilot Project for Goriano Sicoli: table of analysis of paving and ramps.

In particular, the system of requirements and guidelines proposed was divided into six main classes of typological elements of street furniture and the finishing, construction and installation details of the main building components found in public spaces in Goriano Sicoli. Each of these was then described in terms of the classes of requirements and of the general requirements for Design for All. Finally, each one's main specific requirements were identified, i.e. the ones that

were considered most significant in relation to the inclusive physical accessibility of the public spaces. In practice, not all the general requirements made allowance for describing specific requirements for each kind of item that had a clear and substantive significance.

Development perspectives and conclusions

The Pilot Project creates the physical conditions for the economy of Goriano Sicoli and its surroundings to be revitalised, starting from the tourism industry. Even while the Pilot Project was being analysed and drafted, a first step was

taken to introduce local people to the inclusive approach to the project: two successive public project presentation meetings were held with the local population and with the local administration, when interviews were conducted that revealed the limits and opportunities, aspirations and expectations of the community in Goriano.

Since these first discussions, it has emerged that tourism may be the most promising framework for the entire area's economic revival, on the condition that this tourism pays due attention to the use of local resources and to the needs of the diversity of potential visitors.

This development parallels the international trend, where discussion has developed in recent years about the opportunity for tourism, leisure and hospitality to be more related to inclusive services, highlighting the direct economic advantages and the spin-offs that can be expected from developing Tourism for All, conscious of the need for people with different

needs and abilities to make independent use of environments, infrastructures and services.

To capture new tourist flows and strengthen existing ones, co-ordinated intervention policies must be activated that are capable of:

- **increasing the competitiveness of existing businesses and those that can be built up, extending the market and creating loyalty through innovative, inclusive and user-oriented solutions;**

- ***enhancing the identity and the spirit of place of the various regional and local systems, building on the tangible and intangible resources that make up the local tourism system, including the village centre and its immediate surroundings;***

- ***describing and promoting the area's distinctive collective and individual features, by conducting joint actions and co-ordinated brand policies referring to the system of Goriano as a whole.***

This is clearly a very ambitious programme of strategic promotion for the area of Goriano Sicoli, which goes beyond tourism as such and calls for co-ordinated action at as broad a level as possible, particularly in the institutions (the municipal and inter-municipal dimension of political and economic decision-making).

In this sense, the planning and design activities conducted so far with the Reconstruction Plan and the Pilot Project clearly represent just the first, but essential, step in the right, consistent direction. Using a simple metaphor, it can be argued

that the inclusive accessibility of urban environments represents only the “hardware” of a virtuous process of inclusive use of territorial resources: from now on, we need to start thinking about the “software”, which is the co-ordinated system of structures, products, services and communication and, more generally, of the design of all those systems and tools that are able to promote the systemic exploitation of the resources available in Goriano Sicoli and in the entire surrounding area.



Giuseppe Di Bucchianico, PhD, is an architect



Sanna Simola (b. 1961 in Helsinki) is a design activist, theorist, researcher and educator. She studied industrial design in Italy at the ISIA in Florence, graduating in 1988 with a thesis on design and wayfinding for the visually impaired that was supervised by Enzo Mari.

Since 1995, she has been active on the academic side of design, first teaching industrial design at the University of Lapland and more recently working on her doctoral thesis, "Design Diversities: Design as a System of Communication, Italy vs. Finland", at the Aalto University in Helsinki.

Sanna has been active in the Finnish Association of Industrial Designers (TKO) since the early 1990s and has served as the organisation's president since 2007. She is the co-editor of a book about the history of the industrial design profession in Finland, published by TKO on the occasion of the first World Industrial Design Day. In 2008–2012, she served as a Member of the Board of BEDA (The Bureau of European Design Associations) and participated in EIDD Design for All Europe activities on behalf of Ornamo. Today she is also Vice-President of the Finnish Association of Designers Ornamo.

The Cities for All Helsinki conference – Building equality by design

Sanna Simola

On 24 May 2012, the new Helsinki Music Centre hosted the Cities for All Helsinki Conference, the annual conference of EIDD – Design for All Europe, this year in the framework of the World Design Capital Helsinki 2012 programme, attracting participants from all over Europe.



Photo 1 The Cities for All logo and the Helsinki World Design Capital 2012 logo

Synergising between the World Design Capital and the European Union’s chosen theme for 2012, the conference spotlighted the design challenges and opportunities raised by the issue of Active Ageing. In this unique forum, professionals from different fields shared their visions of how a baseline of human diversity and dignity can inform design processes to improve our common well-being and welfare, by creating and maintaining better Cities for All. The conference was opened by the Deputy Mayor of Helsinki Pekka Sauri, followed by the

Minister for the Environment Ville Niinistö speaking about accessibility as a central sustainable society issue. The conference and exhibition patron is the Minister for European Affairs and Foreign Trade Alexander Stubb.



Photo 2 The Conference was launched by the People Come First Fashion Parade

The carefully chosen agenda, lasting just one day, created invaluable insight into the thinking and processes that drive Design for All: unprecedented inspiration, visionary knowledge and interdisciplinary innovation in the areas of urban and social systems and cohesion, physical and cognitive accessibility, human diversity and understanding. The conference itself was an example of an accessible event, as it was designed for people of all kinds. The interpretation for the hard of hearing

was organised both in sign language and simultaneous speech-to-text writing on a screen.

People Come First! Programme and Exhibition

The programme for this very contemporary conference developed on this mission with two key themes: Shared Spaces – Shared Solutions and Shared Services – Shared Experiences. The first looked into inclusive strategies in the built environment and society.

Marco Steinberg, strategic design director with the Finnish Innovation Fund Sitra, introduced the topic with a keynote on the *"Architecture of the problem"*: how to use strategic design and design thinking to solve complex societal problems and how the Helsinki Design Lab is introducing design thinking in interdisciplinary governmental decision-making.

The Cities for All Pecha Kucha showcased eight different European city design case histories on building equality by design. European cities have a remarkable (multi)cultural heritage and a particularly challenging historical environment to respect while tackling challenges of mobility, accessibility and quality of life. The experts from Barcelona, Helsinki, Tallinn, Gdynia, Saint-Etienne, Erfurt, Cieszyn and Brussels highlighted local challenges and solutions in fast-track speeches lasting 6 minutes and 40 seconds each.



Photo 3 Icoграда President Leimei Julia Chiu addresses the conference

The afternoon programme explored the wide field of Shared Services –Shared Experiences, kicking off with a focus on service design and social inclusion and inclusive business cases from keynote speaker Rama Gheerawo, of the Helen Hamlyn Centre for Design at the Royal College of Art (*Connected Communities: creating more inclusive products and services*).

The International Council of Communication Design Icoграда President Leimei Julia Chiu then offered the world council’s opinion about communication and information design – what is accessible communication in a city environment, how can we achieve better graphic design for our everyday life? – commenting the previous WDC 2010 Seoul design efforts.

The inclusive business cases were started with Pekka Korhonen, head of KONE Corporation’s People Flow strategy, speaking about *Better people flow in cities*. Next up, Onny Eikhaug from the Norwegian Design Council spoke about

Inclusive design as a business driver, followed by the Scandic Hotel group's Accessibility Ambassador Magnus Berglund (with his corporate dog Ada), who put the business case of the *Hotel Scandic Accessibility Programme*. As last speaker in this session, the President of Design for All Italia, Luigi Bandini Buti, with VP Avril Accolla, presented the Design for All Italia Quality Label, whose purpose is to identify and accord recognition to examples of good Design for All processes at work.



Photo 4 The closing panel session, showing the speech-to-text display at the right

Rounding off the day's events, the conference moderator Pete Kercher, EIDD Ambassador, led a panel discussion with the presidents of three international design organisations: Deborah Dawton from BEDA, Leimei Julia Chiu from Icograda and Finn

Petrén from EIDD, together with Design for All Foundation President Francesc Aragall from Barcelona and Urban Studies student Gabriel Hurley from Winnipeg.

In parallel with the conference proceedings, the international Cities for All exhibition showcased a selection of top-quality processes from Finland and other countries, illustrating how Design for All in practice has created added value, focusing on how knowledge is shared by cross-fertilisation between different creative professions, with an emphasis on involving experiencers and investing in lateral thinking. After a début on the same day as the conference in the Helsinki Music Centre, the exhibition immediately set off on its travels to further locations in Finland, starting with Espoo, then to other host countries in Europe, including Estonia, Italy, France, Belgium, Norway and Poland.



Photos 5, 6 and 7 Three views of the Cities for All travelling exhibition

Shared Networks and the World Design Capital 2012 Experience

The Cities for All Helsinki event was a huge collaboration effort with the networks of EIDD, BEDA, Icograda and Cumulus, the international association of universities and colleges of art

design and media, whose expert speakers shared their knowledge.

The conference was organised by the Finnish Association of Industrial Designers TKO (a member society of Ornamo), Avaava (a specialist in Design for All solutions), Hahmo Design Ltd (a visual identity design specialist) and the Finnish Federation of the Hard of Hearing on the occasion of the EIDD – Design for All Europe General Assembly.

The fashion designers of the Finnish Association of Designers Ornamo contributed to the colourful *People Come First* fashion parade, with the music arranged for the occasion by DJ Alec Hall, who mixed a special soundtrack for the fashion show. The easy-to-build pop-up exhibition designed by Hahmo Design Ltd (on Ecodisplay boards without screws) was built with the aid of the students from the Keskuspuisto Vocational College for students with special needs. The conference reception volunteers were also special students from the same vocational school. The fashion parade models were family members, friends and neighbours – all with the fantastic spirit to share a unique experience for all.



Photo 8 The international organising team in an informal shot, the day before inauguration. Left to right, back row: Pete Kercher and Sami Virtanen; front row: Terhi Tamminen, Ilona Törmikoski and Marjo Kivi, in the centre: Sanna Simola, the author of this article.

Last but not least, contributions from ministries, cultural institutes, NGOs and companies made it possible to create a well-designed event for all.

www.ornamo.fi/citiesforallhelsinki

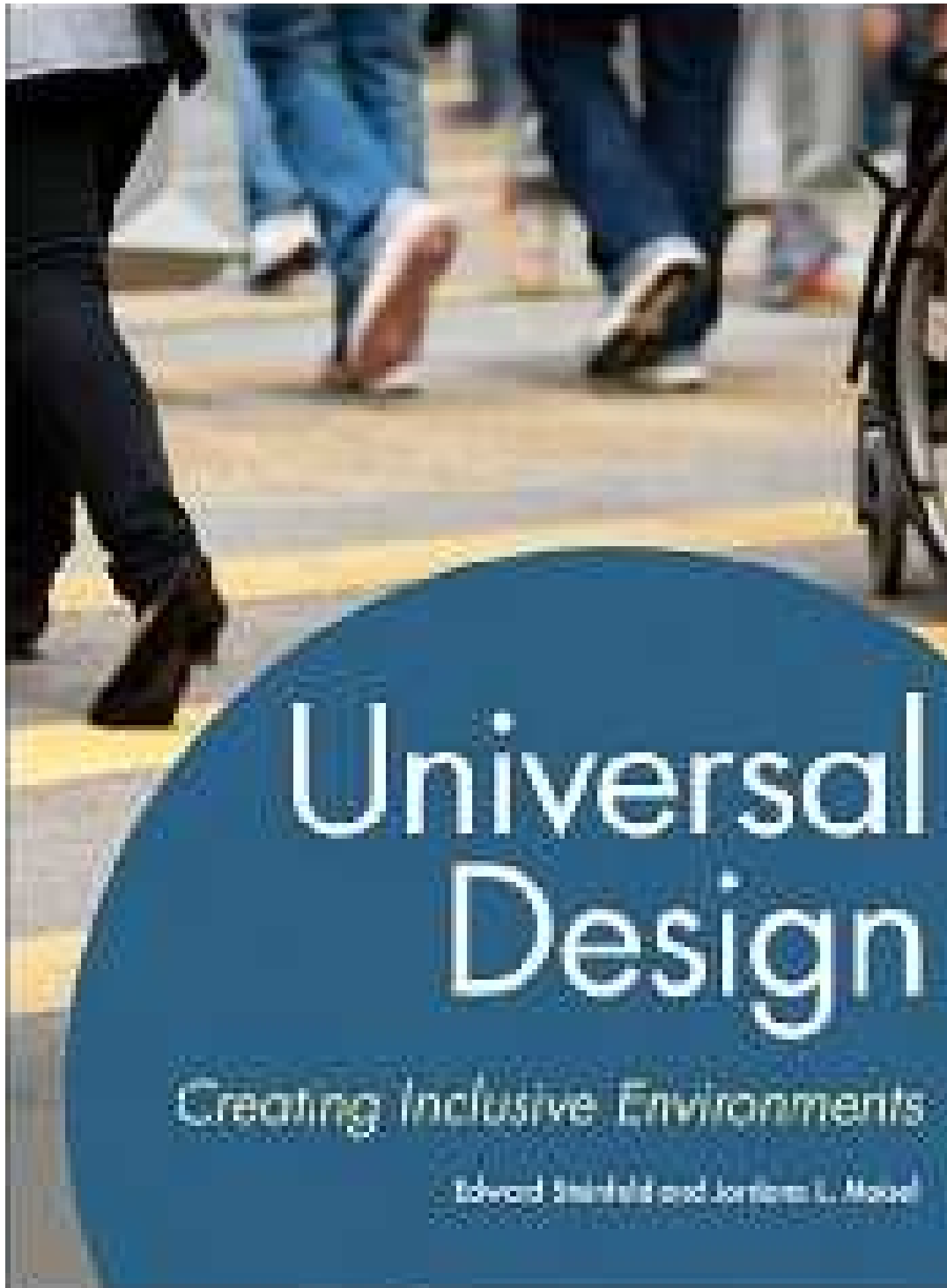
Photo credits

1. Cities for All logo, designed by Hahmo Design, 2. Susanne Salo, 3. & 4. Sanna Simola, 5. 6. 7. & 8. Antti Luostarinen, Hahmo Design

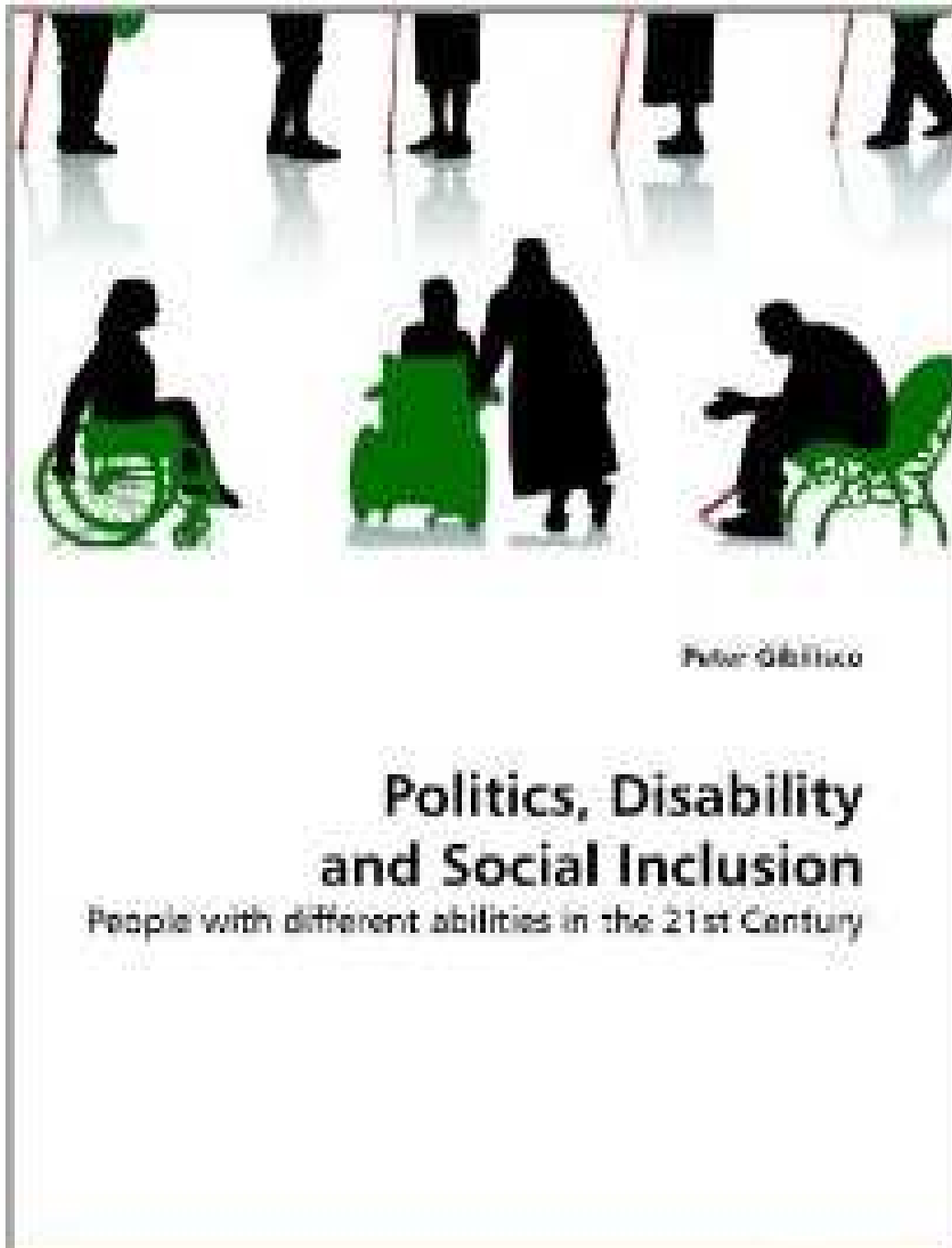


Sanna Simola

BOOK RECEIVED:



2.



APPEAL:

Exhibition Opportunities at ARTISANS', Kala Ghoda, Mumbai: Call for Artists/ Artisans/ Designers!

ARTISANS' is seeking proposals from high quality artisans and designers wishing to exhibit and sell their work. Founded in 2011 by Radhi Parekh (Class of '80, NID), ARTISANS' offers a programme of changing exhibitions, lecture and workshops for all ages. The convergence of art, craft and design is our leitmotif. Located in the heart of the art district of Mumbai, ARTISANS' dramatic 1000+ square footprint reaches up to a 16 ft. high pyramidal roof, with windows facing a historic 1884 synagogue. It has state of the art air-conditioning, lighting, sound, and audiovisual systems.

Both emerging and established artisans and applied artists are welcome to apply. Selections will be made according to criteria. Your submission should include the following. (Electronic applications are preferable. If mailed and you need a return of images please submit a stamped addressed envelope)

A CV which includes contact details, previous exhibitions, commissions and awards

An artist's statement with a description of the concept, technique and materials of the proposed work

2-5 images of current work with dimensions

Closing Date: 5pm, Friday 25 May 2012 for exhibitions from June 2012 – January 2013. For 2013, the date is ongoing

Web link: <http://www.facebook.com/pages/ARTISANS/216370368389023>

Email: Email Pooja Nagpal, Gallery Assistant, at artisanscentre@gmail.com or contact +91 98201 45397

Mail: Radhi Parekh, ARTISANS', 52-56 Dr V B Gandhi Marg, Kala Ghoda, Mumbai 400 001

2.

Cannes Young Lions Design competition organized by The Times of India and partnered by Kyoorius. Sponsored by Mufti.

Young designers under the age of 28, and currently employed with an advertising/ design agency, have a chance to participate in the Cannes Young Lions Design Competition, organised by The Times of India and partnered by Kyoorius, and sponsored by Mufti. This is the first year that Design has been announced as a separate category. Winners will represent India on a global stage at the Young Lions Design competition to be held in Cannes next month.

This competition is only open to a pair of designers, who will compete as a team. The two members can be from the same agency or from two different agencies. At the moment, the qualifying competition will only take place in Mumbai. Next year onwards, the qualifying round for the contest will be held across multiple cities. Please bear with us for this limitation.

Mandatory pre-registration will take place on Wednesday May 9th, 2012.

Walk in to the Kyoorius office between 10am and 5pm on Wednesday, May 9th to pre-register for the competition.

Kyoorius

Kohinoor House, 2nd Floor

Inside Sun Mill Compound,

165, Off Tulsi Pipe Road

Lower Parel, Mumbai -400013

Phone: 022-42363600

The competition will be held on May 10th, Thursday in Mumbai.

NEWS:

1.

Professor with A.D.D. proposes universal Design Education

By Amanda Richardson

Exploring the idea of universal design within the education system, a guest lecturer took the stage at Keyano College, Thursday.

Dr. Richard Lavoie, M.A., M.Ed., a Harvard University professor, visited the Oilsands City to discuss the importance of integration for students with learning disabilities.

Diagnosed with extreme A.D.D., Lavoie has an intimate understanding of the roadblocks that students with impaired learning abilities can face, openly admitting that he has no concept of time.

"I have no idea how far I am into this presentation I am," he said to the crowd of teachers, educational assistants and community members.

The idea of universal design began with architects tasked with making public ways accessible to all people, no matter their physical ability.

"Build the public way to make it accessible to all people with disabilities," he said, explaining that laws are now in place to aid people with disabilities.

Elevators are now equipped with lights to indicate which doors will open first, just as TV channels provide closed captioned programming and public spaces have automatically opening and closing doors.

The barrier-free design concept even carries over to streets and sidewalks that have curb cuts, 30 degree angled sidewalk

lips that allow wheelchairs and people with limited mobility easier access to sidewalks.

Universal design, Lavoie explained, means spaces and places that are accessible to people with even the most severe physical restrictions are automatically accessible to people with full mobility. Additionally, people with rolling suitcases can use curb cuts, just as people with an armload of boxes can benefit from automatic doors.

“All these adjustments that were made for people with physical disabilities, we’re realizing are just good ideas,” he said.

This, he says, is the basis for how education should be approached. Classes and lessons that are designed to be effective with disabled students will be all the more effective for fully-capable students.

Universal design in education means planning class schedules and programs to include provisions for learning disabled children who may need more time or extra assistance, just as buildings are planned with ramps and elevators.

“Teaching to make it effective for the student that can’t learn, imagine how effective it’ll be for those that can learn,” proclaimed Lavoie, adding, “it’s just a good idea.”

2.

Couple Builds Eco-Friendly Retirement Home

By Ashlie Rodriguez

"We feel really successful and proud," Sue Miller said.

The Great Falls home was created for universal design and energy efficiency.

"We knew that as we get older, the energy efficient home will be less costly," Miller said.

The Miller's chose to build using PolySteel technology that uses 50%-80% less energy on heating and cooling.

"The house is built from Styrofoam blocks like Lego's," Miller said.

"They're assembled and their poured concrete so all the exterior walls have six or more inches of concrete in them. We also chose material for the outside that had good longevity so that as we age we

will not be prisoner to the exterior of the house."

Maintenance is another form of energy not lost in the Miller household.

"In the front yard here I planted mostly grasses," Miller said. "They are extremely low maintenance. They need a hair cut once a year. I also chose trees that I knew grew well in Great Falls. I look around and see what's in parking lots. I think that if it can survive with the minimal care that they can get in a parking lot, they'll probably do well in a low maintenance garden."

Honey locusts trees, red twig dogwoods and perennials color their landscape, but require little water.

"The watering system is perforated hoses under the gravel so that it leeches out slowly, then there's landscape fabric on top of that and gravel and rocks on top of that so we have minimal loss do to evaporation," Miller said.

Inside the home you'll only find energy star rated appliances, compact fluorescent light bulbs and low flow water faucets.

"The floor is also polished concrete with radiant tubes throughout so that the heat radiates," Miller said. "We don't have air conditioning we rely on ceiling fans. Our energy bills are considerably lower than people who live in a conventional house."

But although the bills are low, I asked Sue if the house itself was expensive?

"No, it was really comparable to a house this size in price."

Along with big windows flooding the home with natural light and recycled decor found in antique shops, the Millers are able to live the retirement of their dreams, in a house built for the future.

3.

Man without legs to climb Mount Kilimanjaro

SAN FRANCISCO, Calif. - For many, summer ushers in opportunities for vacations and leisure activities. But for Spencer West, who at the age of five lost his legs, this summer will be marked by a challenging climb up Mt. Kilimanjaro with the goal of raising money for international charity Free The Children.

West, along with two friends, will begin the eight-day trek on June 12, hoping to raise \$750,000 for Free The Children and bring sustainable clean water



programming to thousands of Kenyans who last year experienced the region's worst drought in 60 years. West is encouraging supporters to help him reach his goal by each donating \$10, sponsoring one step in Spencer's almost 20,000 foot journey up the tallest mountain in Africa.

Every year, 20,000 to 35,000 people attempt to climb Mt. Kilimanjaro, and only approximately 50 percent reach its peak. Spencer will undertake the climb in his wheelchair, on his hands and with the help of his friends.

West recently published his memoir *Standing Tall: My Journey* and serves as a motivational speaker for *Me to We*, a social enterprise that offers socially conscious and environmentally friendly clothes and accessories as well as life-changing international volunteer trips. As part of his journey, West is calling on individuals globally to join him and 'Redefine Possible' – whether that means tackling a difficult goal, taking on a unique adventure or overcoming a personal obstacle.

"We have the capacity to redefine the limits of our own potential," said West. "That's why, with my new Redefine Possible mission, I'm using my story and challenges to inspire others to overcome obstacles and get involved in whatever they are passionate about. Just like my parents saw the potential in me, I see the potential in all of us."

4.

Sweden Will host the next European Conference on Universal Design

The Department of Design Sciences at Lund University will host the next biannual Universal Design Conference in June 2014 in Lund, Sweden.

The Lund University provides education and research in engineering, science, law, social sciences, economics and management, medicine, humanities, theology, fine art, music and drama.

The Department of Design & Sciences has a long-standing tradition of education and research in Universal Design and Design for All. The Department educates future engineers and industrial designers in Universal Design.

The research group at Certec is well known for its research in assistive technology and design side-by-side with those who will be using the technology.

5.

Archaeological Survey of India breaks barrier to make monuments accessible for person with disabilities.

PUNE: Monuments like Aga Khan palace, Shaniwarwada, and Raigad fort will be among the first to have ramps, wheelchairs and information boards in Braille. They will become barrier-free allowing persons with disabilities to access them, according to an Archaeological Survey of India (ASI) plan.

The effort includes nine ticketed heritage structures in the Mumbai circle, an ASI official said. Audio-guide tours, a recorded spoken commentary about the history, art and architecture of the monument through a handheld device for people who are blind have been proposed for monuments including Ajanta and Ellora in Aurangabad, a senior ASI official from Delhi, said.

Ellora Caves in Aurangabad district of Maharashtra, India

Ramps and accessible toilets for persons with disabilities have already been provided in the Ellora caves, a World Heritage Monument.



“Ramps for easy access to Persons with Disabilities have been built outside caves 16, 5 and 29 of Ellora caves. A separate toilet block for persons with disabilities, with a ramp outside has also been constructed,” an official from ASI’s Aurangabad circle said.

A site management plan for Ajanta and Ellora is currently being drafted by consultants. “Pamphlets describing the monument will be printed in Braille for Ajanta, Ellora and other monuments in

Aurangabad. Accessible toilet blocks, signages and guidebooks in Braille for monuments have been proposed,” the official added.

Another official from the ASI’s Aurangabad circle said that since Ajanta caves are on a high terrain with undulating surface and ramps were not possible. “We have a ‘doli’ system here for the differently abled as well as accessible toilets. Audio-guide tours will also happen,” he said.

A site management plan currently being prepared by different ASI circles in the country, has an elaborate section on ‘pedestrian access’, making the major areas of a monument easily accessible to all persons, including persons with disabilities.

ASI’s Mumbai circle has already constructed a ramp outside the main Elephanta Caves off Mumbai. “The information board bearing the monument’s description is also in Braille.

Source: Times of India

6.

Accessible to all

Universal design can make any home more ‘visitable’

By Lauren Barr ,Calgary Sun



Accessibility can be a stylish design element of any home, making it more welcoming.

CALGARY, AB - Accessibility might not be the first thing on your mind when building a new home or renovating. Everyone in your home is able-bodied, right?

But that might not always be the case. You never know when an accident could leave someone in your household with a physical disability, or when you'll have a guest with accessibility issues.

So, we asked the experts:

What are some ways to encourage accessibility in a home?

By using the principles of universal design, homes or other buildings can become friendlier to those with physical disabilities.

"Universal design is design that can be used by everyone in an environment, regardless of their ability or disability," says Ulrik Seward, codes officer with the City of Calgary. "The design principles can apply to infrastructure, buildings, even furniture."

Many commercial buildings follow some principles of accessible design, which are often legislated, as in Section 3.8 of the Alberta Building Code. Examples of this include if there is a change in the level from the sidewalk to the entrance of the building, there must be a shallow ramp to allow someone with a wheelchair to enter.

Homeowners might be surprised at who benefits from adaptations.

"Everyone benefits from universal design, whether you have a disability or not," Seward says.

"For example, parents with strollers benefit just as much as people with wheelchairs when it comes to ramps or automatic door openers."

A current trend in residential homes is "visitable" housing. A few elements must be included to make a home visitable, Seward says.

“First, there must be a zero-step entry with a ramp or level with the ground,” he says. “The washroom on the main level must be accessible and doorways need to be widened.”

An accessible washroom includes room for a wheelchair to turn around to come up alongside the toilet, with grab bars in the walls and a sink with space for a wheelchair to roll underneath.

Universal design is particularly important when facing an aging population looking to age at home.

The City of Calgary’s Universal Design Handbook states: “A universally designed setting gives older adults the option of continuing to live in their homes and communities despite changing abilities. This concept of ‘aging in place’ enables older adults to live full and productive lives well into their senior years.”

Adding some universal design principles creates a home that is welcoming to everyone.

If you have a question for Ask the Experts, e-mail Lauren Barr at lauren.barr@sunmedia.ca

7.

UC students design a better pill bottle for the blind and visually impaired

It's easy to see that University of Cincinnati design students Alex Broerman and Ashley Ma are on to something with their new design and prototype for a prescription-medicine pill bottle that better serves the needs of the blind and visually impaired by means of a simple and inexpensive innovation.

In fact, the two students have filed for a provisional patent on their design – a design intended to have universal appeal but to fill the special needs for the more than 1.3 million Americans who are legally blind as well as those who suffer less-severe vision impairment. As the baby boomers age, it's expected that the number of American suffering from blindness will increase 70 percent by the year 2020.

The students' design features

A lid on "hinges" that flips open, as lost caps are a problem for the visually impaired. And twist caps can be a challenge for the elderly. (At the same time, the students' flip lid is child proof.)

A small rectangular bottle body, 2-by-2 inches wide and 3-inches tall, that allows a user to easily reach in and pick out a pill or two without the need to pour out a larger supply into the palm for subsequent selection of the required dosage. In addition, this "stout" design prevents the bottle from tipping over and spilling the medication.

A distinct texture on the bottle's flip lid. There are eight distinct textures available. Each distinct texture would correspond with a different medication. Importantly, the distinct textures are not Braille, as only 10 percent of the blind and visually impaired can read Braille.

The lid would also sport a dramatic, deep color – different medication differentiated by a different-colored lid. The reason for this is that many visually impaired individuals do have limited sight, such that they can make out a strong color that is close to the eye.

A "fail-safe" audio button on the lid could be pressed for an audio statement on the medicinal contents.

This is a rendering of the UC students' patent pending design for a new type of pill bottle to better serve the blind and visually impaired.



(Photo Credit: Alex Broerman and Ashley Ma, UC students)

According to Ma, 23, who is from the Cincinnati suburb of Montgomery and who will begin work with the Los Angeles firm, Variate Labs, upon graduation in June, one key advantage of the students' design is that it is low-tech, simple and inexpensive, especially compared to currently available options for the visually impaired when it comes to solutions for distinguishing different medication.

She explained, "Options that are currently on the market are more expensive and complex, dependent on technology and requiring a more expensive outlay on the part of the end user to purchase them."

These include a wi-fi connected prescription bottle cap that glows when it's time to take medicine; however, it does not function where there is no wi-fi. Another option is a radio frequency identification (RFID) monitor that provides a vocal description of medication when a bottle is passed over it, and a third is an audio recorder that requires the pharmacist to record verbal instructions that are played back when a bottle is placed atop the recorder.

According to Broerman, 23, of Carmel, Ind., a consumer using a scripTalk device (the RFID device referenced above) would need to spend about \$200 for the device.

"There are a lot of great technology-based solutions on the market already, but those are out of reach for users who can't afford the time or money to learn these systems. We interviewed a number of blind and visually impaired users of medications, and the cost for an option like the RFID device is out of reach for many of them. In fact, many of those we interviewed had to develop their own custom solutions – like rubber bands around a specific bottle – to meet their needs to differentiate medications," said Broerman, adding that these custom solutions usually didn't go far enough in meeting the needs of the users.

Ma agreed, "It was powerful to hear the stories of those we interviewed in the early stages of the design process. These consumers, many of them elderly, are paying hundreds of dollars more than their sighted counterparts in order to aurally differentiate their medications. So the challenge becomes to create the best solution for the most number of people at the lowest cost, and we're pretty confident that we've achieved something like that with this project."

In fact, the students' design, currently titled "Inclusive Pill Bottles for the Blind," recently won a \$1,000 prize in the 2012 "Innov8 For Health," a business-concept competition sponsored by a variety of regional institutions and companies.

Both add that their required UC co-ops helped hone their skills for this senior-year capstone project. Co-op or cooperative education, which was globally founded at UC more than a century ago, is the practice wherein students alternate terms in the classroom with terms of professionally paid work, such that students at UC can graduate with 18 months of paid, professional experience on their resumes.

As a UC student, Ma, a digital design major, co-opped at entertainment ad agency Crew Creative in Los Angeles; Empower MediaMarketing in Cincinnati; Apple, Inc. in Cupertino, Calif.; Smart Design in San Francisco; and design consultancy, Teague, in Seattle, Wash.

Broerman co-opped at Ethicon Endo-Surgery and Jack Rouse Associates, both in Cincinnati; TEAMS Design in Chicago; and design/innovation consultancy Continuum in Boston.

In their study of users of pill containers, the UC students found that users may struggle with currently available designs.

Source: University of Cincinnati

PROGRAM & EVENTS:

1.



2.



3.

OSLO MARITIME WEEK

INVITATION



Welcome to Maritime Design seminar:

Design in the Maritime Industry

The use of design is an important tool for innovation and competitiveness, and makes a difference in the maritime industry. Welcome to our seminar during Oslo Maritime Week and learn how and why!

Norway is one of the world's leading maritime nations, with an industry that covers a vast area of services and expertise. Oslo Maritime Week highlights the area's leading competence within design, finance, law, insurance and other maritime services.

In this seminar, organised by Norwegian Design Council and Oslo Maritime Week, you will hear how:

- Aptomar SECurus set a new standard within offshore operations
- Kongsberg Offshore Vessel Simulator has opened a sea of possibilities
- Design can benefit maritime businesses

[READ MORE AND SIGN UP FOR THE EVENT](#)

PRACTICAL INFO

Date: Friday 1 June 2012
Time: 09.00-12.00. Breakfast from 08.15.
Place: DogA, Hausmannsgate 16, NO-0182 OSLO

The event is free.



[SEE MAP](#)

OSLO MARITIME WEEK

Alternating with Nor-Shipping, Oslo Maritime Week will take place every other year.

This is part of a plan to expand the support of the maritime industry.



[READ MORE](#)

NORWEGIAN DESIGN COUNCIL promotes design as a tool for innovation to achieve greater competitiveness and profitability in Norwegian business and industry.

NORSK DESIGNRÅD
DogA, Hausmannsgate 16, NO-0182 OSLO
T: +47 23 29 25 50.
E: firmapost@norskdesign.no
ORG NR. 975 259 560



4.



2 Day Workshop:
Innovative New Product Development, using 'TRIZ' creative methodology'

17th - 18th May 2012 from 9.30am - 5.30 pm
IDC, IIT Bombay



Introduction:

With rapid globalization, economic reforms, the Indian industries facing stiff competition from multinationals as well as Chinese manufacturing technology, leading to eroding profit margins, shrinking market share and even closure. The only way to resist is to have sustained innovation, which gives competitive edge to the products.

The big question is how to create innovative products, What is the way?

There are several creative methodologies, which can help companies to develop new products having competitive advantage. One such method is TRIZ. Its origins are Russian, and it translates to 'Theory of Inventive Problem Solving'. TRIZ identifies and isolates sore point of technical system (TS), which is either product or process, frame a contradiction (administrative, technical or physical), strengthen this contradiction and resolve it. TRIZ has been successfully applied to develop breakthrough innovations, particularly, which are technical in nature.

IDC at IIT Bombay is offering a 2-day workshop in New Product Development with emphasis on the use of TRIZ as a methodology for creating innovative products. The sessions would include the basic principles of TRIZ and its application, interspersed with case studies. Half-day TRIZ Clinic will give the participants an opportunity to apply TRIZ method to solve their industry specific problems. The participants are encouraged to bring their problems, which they can discuss in the Clinic session.



Who will benefit?

Innovation with TRIZ workshop is meant for engineers, product designers, system designers, architects and professional engaged in product development and innovation activities in an organization, including managers of R&Ds and owners / CEs of small and medium industries. Some seats are reserved for teachers and students at discounted fee.



Registration:

The course fee for participation in the 2 days workshop is Rs. 9,000 for Professionals. For participants from Educational Institutions, the fee is Rs. 5,000. This includes course material, lunch and refreshments for two days. **Last date of registration is 12th may 2012 .**

[For Online Registration Click Here.....](#) > REGISTER

After online registration Participants can send a Cheque /DD payable to:

'Registrar, IIT Bombay (CEP Account)'

and post the Bank ****Cheque/DD** along with the printout of your **registration details** to:

Mr. Chetan Bhuj
Innovation with TRIZ Workshop
IDC, IIT Bombay
Powai, Mumbai
400076 India
Phone: 091-22-2576 4815/+919769577540

(** outstation cheques (other than Mumbai) need to add Rs 150/- as bank charges)

You can Fax **registration details** and copy of Cheque/DD to:

Fax : 091-22-2576 7803, 091-22-2572 3480



Contact details:

If you have any queries, please contact:

[seminaridc\[at\]gmail.com](mailto:seminaridc[at]gmail.com).....*

Chetan Bhuj
(Mob No: +919769577540)
Innovation with TRIZ Workshop
Industrial Design Centre
IIT Bombay
Powai Mumbai- 400 076, India
Phone: 091-22-2576 7822, 091-22-2576 4815
Fax : 091-22-2576 7803, 091-22-2572 3480



Professor K Munshi
Coordinator
Innovation with TRIZ Coordinator
IDC IIT Bombay, Powai
Mumbai- 400 076
Phone:022 2576 4815

5.



SPARK'S DEADLINES
Earlybird Discount Deadline
For All Spark Competitions Is
June 1: Concept, Product,
Spaces, Communication
& Mobility—Save Big Bucks

**SPECIAL ALERT:
SPARK EARLYBIRD
DISCOUNT DEADLINE
FAST APPROACHING**

6.



2012台灣國際創意設計大賽
Taiwan International Design Competition

7.

EVOLUTION
Bike for Indian Teenagers in 2020

DESIGN FOR FUTURISTIC BICYCLE FOR THE URBAN TEENS OF 2020

There is a special opportunity to make your design for a student, working professional, or simply a design enthusiast. It's your chance to participate in "Evolution". Design your futuristic bicycle, innovative and life-saving product that is your "Design for Tomorrow" winner for the urban teens of 2020. Be what you're making! It'll give you your parents and let your creativity flow!

Look here for submission of designs to 10th April 2012.
For more details visit www.designforall.com.

SLASH

8.



4th International Conference on
Research into Design
ICoRD '13



ICoRD'13 : Global Product Development | Indian Institute of Technology Madras, Chennai, India | 7th-9th January 2013



Machine Design Section
Department of Mechanical Engineering
Indian Institute of Technology Madras



Centre for Product Design and Manufacturing
Indian Institute of Science, Bangalore

9.



International Workshop: Human Rights of Older Persons in Asia Pacific Region Focus on Health and Wellbeing.



The International Federation on Ageing in partnership with the Centre for Gerontological Studies in Thiruvananthapuram, India, are proud to announce an International Workshop on Human Rights of Older People in the Asia-Pacific Region with a special focus on health and wellbeing.



India accounts for 2nd largest population of older people in the region and in the world and has the 2nd largest democracy in the world. It has a well-established human rights system and a sound elder empowerment programme through its National Policy on Older Persons. The aim of this event is to explore the status of the rights of older persons in the context of existing regional and international instruments.

Workshop objectives

- To examine areas where the rights of older people are especially known to be vulnerable, e.g. social insurance including economic security, health security and family security
- To determine the nature and extent of gaps in protecting the rights of older people in the region
- To focus on the special conditions of marginalized groups - older people with disabilities, those who are in the oldest old age groups, older people who are dependent
- To raise awareness on the evolving machineries at country and regional level for implementation and monitoring of the recommendation of the Workshop and liaising with UN bodies

To register please contact Ms. Allison Gorman at agorman@ifa-fiv.org at the IFA, or Dr. Nayar, at the Center for Gerontological Studies, pkbnayar@rediffmail.com.

Please note the workshop is **FREE** of charge and space is limited.



10.



11.

asiamold

**Guangzhou International Mould & Die
Exhibition**

19-Sep-12 to 21-Sep-12

**Poly World Trade Center Expo (Pazhou)
Guangzhou, China**



Two Day Seminar on

Product Design & Development

29th & 30th June 2012

Programme Schedule

Day 1	29-06-2012	Friday
9.00 am – 9.30 am	<i>Registration</i>	
9.30 am – 11.00 am	Business New Product Development and Product Design Methodology	Prof. Prakash Unakal, Professor & Head-DOD
<i>Tea Break</i>		
11.30 am – 1.00 pm	Product Design Process, Methods and Evaluation	Prof. Prakash Unakal, Professor & Head-DOD
<i>Lunch Break</i>		
2.00 pm – 3.30 pm	Design Methods and Reach	Mr. Manas Ranjan Mishra, A sst Prof. DOD
<i>Tea Break</i>		
4.00 pm – 5.30 pm	Quality Function Development and Product Design Specification	Mr. Manas Ranjan Mishra, A sst Prof. DOD
Day 2	30-06-2012	Saturday
9.30 am – 11.00 am	Ergonomics: Humanization of Products	Mr. Manas Ranjan Mishra, A sst Prof. DOD
<i>Tea Break</i>		
11.30 am – 1.00 pm	Product Usability and Testing	Mr. Manas Ranjan Mishra, A sst Prof. DOD
<i>Lunch Break</i>		
2.00 pm – 3.30 pm	Ergonomics and Hand Tools	Mr. Manas Ranjan Mishra, A sst Prof. DOD
<i>Tea Break</i>		
4.00 pm – 5.30 pm	Workshop on Body Movements & Applied Anthropometry	Mr. Manas Ranjan Mishra, A sst Prof. DOD

Topics to be covered:

- ✓ What is Design? Good Design?
- ✓ Why New Product?
- ✓ Stages in the Product Life Cycle
- ✓ Various Aspect of Product Design
- ✓ Principles of Total Design
- ✓ Factors Formulating Product Design
- ✓ Six Phases of Generic Development Process
- ✓ Investigating User Behavior: Questionnaires
- ✓ Ethnography: Understanding the Approach and Process
- ✓ Storyboard Analysis
- ✓ Fundamentals of Ergonomics
- ✓ Product Usability
- ✓ Hand Tools and Human Errors
- ✓ Body Movements and Anthropometry

Contact :

<p>Mr. Vijaykumar S. Manager – Academic Relations E-mail: vijaykumar@msrsas.org vijay.msrsas@gmail.com Mobile: +91 98863 94532</p>	<p>Ms. Archana Madhukar Executive – Academic Relations E-mail: archana.m@msrsas.org archanamrsas@gmail.com 080 – 4906 5555 Extn: 2111/2112</p>
<p>Accommodation: Accommodation is available at our hostel on first come first served basis Single Occupancy – Rs. 500/-[*] Double Occupancy – Rs. 400/-[*] [*] Per person per day</p>	<p>Registration Fee: Industry – Rs. 3,500/- Govt. Sector – Rs. 3,000/- Faculty – Rs. 2,000/- Students – Rs. 1,000/-</p>

Note: Outstation participants to send only DD/ At par Cheque Payments to be made in favour of: **M. S. Ramaiah School of Advanced Studies, Bengaluru**

M. S. Ramaiah School of Advanced Studies

No. 470-P, Peenya Industrial Area, Peenya 4th Phase, Bengaluru - 560 058
Ph: 080 – 4906 5555, Fax: 080 – 4211 1205 | www.msrsas.org

13.

**NATIONAL STUDENT DESIGN COMPETITION 2012 ON 'UNIVERSAL DESIGN FOR EXPLORING THE WORLD HERITAGE SITES IN INDIA'
ORGANIZED BY SPA Bhopal, ASI and DHONAH**

The poster features a central illustration of a pavilion with a peaked roof. Inside the pavilion, there are silhouettes of people with various disabilities: a person with a white cane, a person with a stroller, a person with a walking stick, a person in a wheelchair, and a person with a white cane. Below the silhouettes, the text reads "Let's design for all".

'UNIVERSAL DESIGN FOR EXPLORING THE WORLD HERITAGE SITES IN INDIA'

Let's design for all

DESCRIPTION

OBJECTIVE

ELIGIBILITY FOR PARTICIPATION

AWARD

1st Prize- ₹ 50,000
2nd Prize- ₹ 30,000
3rd Prize- ₹ 20,000

ORGANIZED BY

SPB Bhopal, ASI and DHONAH

NATIONAL STUDENT DESIGN COMPETITION

JOB OPENINGS:

1.

Jobs Description

PRODUCT & SERVICE DESIGN MANAGER

Your mission is to teach Product Design Management to students of 1st cycle (Foundation) and 2nd cycle (Advanced).

TRANSPORTATION & AUTOMOTIVE DESIGN MANAGER

Your mission is to teach Transportation & Automotive Design Management to students of 1st cycle (Foundation) and 2nd cycle (Advanced).

DIGITAL DESIGN MANAGER

Your mission is to teach Digital Design Management to students of 1st cycle (Foundation) and 2nd cycle (Advanced).

FOR THE 3 JOBS:

- Prepare and give lectures as well as provide guidance on the projects
- Participate in the student evaluation and juries
- Preparation of the entrance exams.
- You are involved in the school's communication by taking part in various events(student fairs, conferences, shows, etc.)

Desired Skills & Experience

PRODUCT & SERVICE DESIGN MANAGER

You come with industrial experience and have a clear understanding and working knowledge of the mass production products, hi-tech goods, R&D, consumer ergonomics, user experience, ...

TRANSPORTATION & AUTOMOTIVE DESIGN MANAGER

You come with industrial experience and have a clear understanding and working knowledge of the product design management.

DIGITAL DESIGN MANAGER

You come with industrial experience and have a clear understanding and working knowledge of the photo realistic 3D,CG for industry on Alias Suite, and Rapid Prototyping.

FOR THE 3 JOBS:

- **You are organised, rigorous and autonomous**
- **You are motivated, enterprising & a team player.**
- **You are aware of your responsibilities.**
- **You are willing and able to travel professionally.**
- **Having already given lectures/classes is an asset.**
- **Your English is fluent (all lectures are given in English) and you can adapt easily.**
- **An international experience is also an asset.**

Company Description

Extended over 3 campuses, Valenciennes, Pune & Arles (only for Supinfocom-AnimationSchool), Supinfocom Group is delivering professional education through its 3 schools; viz. Supinfocom(school of Animation), Supinfogame (School of Game Design) & ISD (International School of Design). Supinfocom Group today has over 1100 students spread over 3 campuses and a worldwide network of our 2300 alumnus.

InternationalSchool of Design or ISD (*Institut supérieur de design* in French) founded in 1987, is a French professional school of design management located at two sites, in Valenciennes (Northern France) & Pune (Western India) . We are located in Pune since 2008 on the DSK Supinfocom International Campus with a total capacity of 1000 students for 3 schools(Supinfocom, Supinfogame & ISD). ISD, Pune delivers the same diploma (Master level) . Based on the same academic model existing in Valenciennes, ISD Pune offers 5 years specialization in 3 fields: Product Design Management, Transportation Design Management & Digital Design Management. The courses & projects are supervised by a team of Indo-French teachers and many visiting professionals designers from industry worldwide.

CONTACT : p.delvigne@grandhainaut.cci.fr

www.dskisd.com

http://en.wikipedia.org/wiki/International_School_of_Design

2.

Looking for a Branding and/or UI Designer*

***We are a software company based out of Louisville, KY, US with back office**

in Ahmedabad, India. We are developing a product/software to help Grade 1-8 kids in US in Math and English. We are bootstrapping this project and are desperately looking for someone to help us in initial branding (logo, pre-launch page etc.) and then UI (for the layout of the website, flow for the software) and other User Interaction Designs. We would be interested in someone helping us either part time, as a freelance work or full time. We are open to all options.*

Please email the details directly to hardik@empowerbpo.com and hardik.pariikh@yahoo.com

3.

wanted talented graphic designers who have no moral issues working on pack designs for fairness creams, shampoos, soaps etc.. Someone who understands printing,inks, substrates, adaptations on smaller skus.

prefer a BFA degree, but not necessary, willing to work in Bombay, full time only and can join ASAP.

write to dcosta.francis@gmail.com with updated CVs and folios

4.

The GD Goenka Group is coming up with a School of Design in collaboration with the premier design University of Italy at their University located on the Sohna-Gurgaon road. The project is due to roll off in 2013. The repertoire of courses includes communication, interior, fashion, Jewelry, knitwear and product design at both UG and PG level. It is also our endeavor to start PhD. programmes in near future. Keeping in tune with the GD Goenka tradition, the teaching and laboratory facilities at the school will all be world class. It is also our intent to attract sincere & devoted faculty members with outstanding credentials. As a faculty at the school, one will have the option to augment their educational career by enrolling for Masters or Doctoral Programme being offered by the Italian partner.

We are at the moment looking for 2-3 faculty members who can form the Core group for the project. We will be looking for a keen interest in education and atleast 3-4 years of relevant experience in teaching of any of the above mentioned areas. Position is based out of our Sohna road campus that is about 45 minutes of drive from Vasant Kunj. Mail me at - deanoffice.design@gdgoenka.ac.in

Dr. Sanjay Gupta

Dean, School of Design, GD Goenka University

Former Dean, National Institute of Fashion Technology (NIFT)GD Goenka Education City

**Sohna Gurgaon Road, Sohna, Gurgaon- 122 103. India
Cell Phone: +91 9810892100**

5.

Design Route is a graphic design studio based in New Delhi, with Interface Design as one of its key focus areas.

We are looking at hiring a UI designer with 3-4 years relevant experience, for full-time or on project basis.

He/she should be familiar with Usability and Interface Design principles and processes, and have the ability to convert the product requirements into both low and high fidelity wire-frames and work flows. You will also be expected to visualize the interfaces, and document the specifications for the development team.

All those interested please apply with your portfolio at hire@designroute.in

6.

Zensar Hyderabad has immediate opening for a mid/senior level UX Lead with an experience of 4-6 years. Preference would be given to candidates who can join within 30 days. Please send your resume to l.sapre@zensar.com

Job Description:

- Knowledge & understanding of user experience design processes**
- Ability to independently analyze applications, provide suggestions for user experience improvements and suggest experience changes through wireframes would be advantageous**
- Interacts with customers, user groups, and marketing to identify functional requirements**
- Works in cross functional teams to translate functional requirements into system design.**
- Designs, develop, and document high level and detailed prototypes to effectively communicate designs(including conceptual wireframes, task analysis and UI flow charts)**
- Runs design reviews and usability tests with key stakeholders and representative users to validate designs.**
- Create and maintain UI standards and guidelines**
- Understand and incorporate business needs into overall design aspects**
- Strong understanding of visual design principles and ability to create compelling visual design interfaces for web sites, portals, applications, etc.**
- Extensive hands-on experience with Photoshop, HTML, Javascript, CSS, Front-page and Dreamweaver.**
- Should be able to create HTML from PsD web page designs**

Technical skill & expectation:

- 4-6 years of relevant work experience
- Creates screen designs using image processing tools like Photoshop, Fireworks and MS Visio.
- Develops functional prototypes using latest technologies.
- Familiar with UI guidelines for relevant development platforms like Windows, Mac OS
- Experience in creating and documenting information architecture
- Expert knowledge of HTML 4.0, HTML 5.0, XHTML, DHTML, CSS and JavaScript; strong knowledge of web standards is a must.
- Must know Coding in DIV tags, and using CSS sprites and web design best practices
- Strong understanding & execution skills in latest html design trends like table less designs, div based designs, etc.

7.

TCS has immediate openings for various positions as below.

Front End Developer [5+ years]

We are looking for front-end developers for consulting and leading front-end development activities across multiple product teams. You must possess expert knowledge of HTML 4.0, HTML 5.0, XHTML, DHTML, DOM, CSS and AJAX to cater to needs of products for web and handheld devices.

You must also be familiar with various UI frameworks, libraries, web design best practices and need to have a strong grip on various aspects of front-end architecture..

You should have experience working as a team lead and a mentor.

Visual Designers [3-6 years]

We are looking for a passionate visual designer who has a sharp eye for designing quality interfaces. In this role, you will be required to create visuals for web based and hand held device based products. You must be able to communicate design rationale effectively. Technically, you must be strong in using the graphic design tools including Adobe Photoshop. Exposure to mobile UI design will be a plus.

You would be involved in the various phases of the design process and working along with the User Experience team which will enable you to see the impact of your designs on the end-users.

Interaction Designers [3-6 years]

We are looking for highly end-user centric UX person to manage UX activities for multiple products. You must be well-versed with user centered

design process and have applied usability techniques and methodologies for requirement gathering, design and testing.

You must have good communication skills, be well informed on the current trends in the area of user experience.

If you have a formal background in Interaction Design and have worked on or are excited by User Experience for the Web and handheld devices, this is the right opportunity for you.

All the openings are for Mumbai location

If you think that you fit in any of the requirements above, please mail in your resume to any of the following IDs.

[Subject line must contain the role that you are applying for... Front-end Developer OR Visual Designer OR Interaction Designer]

Yograj.viadya@tcs.com

mehul.thakkar1@tcs.com

balakrishna.chamola@tcs.com

8.

Opening for a Project Manager

Position: Project Manager : (location Pune)

Qualifications: A graduate in technical field like Engineering,

Architecture with a min 4-5 years of experience in project management.

Must demonstrate good analytical and data management skills. Should be proficient in using MS project, MS office (Specially Excel). Should show good communication skills.

An experience of handling projects in Construction, Architecture, Interiors, Exhibitions will be preferred. Successful completion of special courses/trainings in project management will be an added benefit.

Experience - min 4-5 years

Scope of work: Project tracking and managing the activities on day to day basis for projects meeting the desired Scope, Budget and Time line.

Resource planning and management, Scheduling meetings, documentation control and compliance to the procedures and system. reminder on old profiles circulated

Position: Space designer for environments : (location Pune)

Preferred qualification - An Architecture graduation with post graduation in Product design/Retail design/Furniture design/Exhibition design.

Experience - 4-5 years

Experience in Design for - Service or Product experience by creating spaces, ambiances, Theme based environments and its various touch points like Interactive kiosks, Furniture, Ambience, Exhibits, Installations, Lighting. Strong knowledge of Interior design and detailing. Work experience in projects like Exhibitions, Interactive Kiosks and installations, Retail stores, Museums, Corporate Exhibitions and Experience Centers.

Should demonstrate hands-on work of managing concept realization, delivery and implementation. Good skills in conceptual work are important.

Position: Visual communication designer :(location Pune)

Preferred qualification - An Architecture graduation with Visual communication Post graduation.

Experience - min 5 years

Experience in Areas like - Service branding, Creating Graphics, designing content and media for concept selling of services, products and contributing to the overall experience. Should have experience in storytelling and integrating static and dynamic graphics, visuals and content will be an added advantage. Experience of projects in Interactive exhibitions, Interactive installations, Museums, corporate exhibitions and experience centers.

Should demonstrate hands-on and of managing delivery, concept realization and implementation. Good skills in conceptual work are important.

Send separate mail with professional work portfolio to yogeshdandekar@tataelxsi.co.in

Ensure the file size is not more than 4 MB.

9.

We at Design Factory India (www.designfactoryindia.org) and Archohm consultants pvt ltd (www.archohm.com) are looking for urban design

trainees to work on projects granted by the UP government: Urban development of cities like Lucknow, Kannauj, Kushinagar and Etawah.

Duration of projects: 2 months (short term) and 4 months (long term)

Interested candidates please email isha@archohm.com with your CVs

10.

We, at Tech Mahindra, are urgently looking for designers/ consulting groups with extensive experience in mobile app designing - including prototyping and visual design.

The arrangement could be freelance work, engaging a consulting group for a short/ long term relationship or even full-time employment, whichever works out best. (Pune/ Mumbai location would suit us best, but that is not a constraint)

Must have: at least one app designed by you should be currently available in the Marketplace. (Kindly do not respond if you do not fulfill this condition)

Interested individuals/ parties please reply to this mail with link to your app + portfolio.

shalakad@techmahindra.com

11.

Zensar Technologies Pune have openings in UX Group for the following profiles.

Visual Designer - 1 opening

UI Developer - 4 openings

Experience: 3-6 years

Freshers in visual design field can also apply.

Please send your resume along with the give below details to l.sapre@zensar.com

Profile applied for:

CTC:

Notice Period:

Portfolio link/pdf (for visual designers)

Preference would be given to candidates who can join immediately.

12.

This is an invitation to *UI/UX* members to *EXPLORE OPPORTUNITIES* within the *SOCIAL GAMES domain*.

***Zynga Games* is looking at expanding their team of *UI members* *at the* India office *in* Bangalore*.**

Contact : *mkumar@zynga.com

Few of the games developed by Zynga are CityVille, FarmVille, CastleVille, Mafia Wars, Zynga Poker, Empires & Allies, Scramble, Words with Friends and a few other top titles on the charts.

About the company Culture & Values :

● **Be the *CEO* of your own outcomes.****

****● **Build games you *LOVE to PLAY***

****● *Meritocracy *Level-up**

● **Everybody is encouraged to play games at office; on Facebook, Xbox, PS3, Wii (also TT, Fooseball :-) ****

If you are bored of indoor stuff we have Cricket Nets on the office building terrace, any more gaming stuff... you ask for it and you usually get it.

Roles/ Responsibilities/ Requirements* will be broadly out of the following depending upon the band that one fits in –***

- Use metrics data to optimize features, product, overall UX, and franchise goals.**
- Expert understanding of logo development, branding, and identity systems.**
- Expert user of Flash and Photoshop (Illustrator not required, but is a plus)**
- Knowledge of design fundamentals: typography, color, layout, composition, perspective, imagery, iconography, and branding.**
- Researches interaction design trends**
- Make a point to understand how Zynga's audience interacts with its games/services, and make use of this knowledge in the development of the best possible user experiences**
- Portfolio must illustrate strong UI skills, and graphic design**

skills

- **Work closely with Producers and Product Managers to create simple creative solutions to complicated design needs**
- **Mock up and prototype features according to UI spec**
- **Provide variety of solutions to design needs**
- **Work closely with engineers to implement UI features**
- **Identify multi-week goals and break them up into objectives.**
- **Partner with engineers to collaborate and iterate in fast-paced design-build cycles.**

13.

imlee brings together the exciting concept of family trees and social networking to help you bond better within your family network. Your family tree at imlee helps you discover & connect with people in your family network.

For more details please visit www.imlee.com

The person will be involved in:

- **Creating wireframe, navigation, flows and visual designs for various new sections of www.imlee.com**
- **Provide design solutions for emailers, SM Posts, SM pages, online contests/ events, promotions and related marketing activities.**
- **Work closely with the product development and the marketing team at imlee.com**

Requirement:

- **3-4 years of experience in a digital agency or designing user interfaces.**
- **Must have proven work done for web, applications or something similar**
- **Hands-on experience on Adobe Photoshop and CorelDraw/ Illustrator**
- **Good knowledge of typography colours and layout. Flash will be an added advantage**
- **Good communication skills and attention to detail is a must**
- **Must keep himself updated on new media, web trends and related technologies**

Interested applicants kindly revert with the following:

- **Your updated CV to yogesh.bhagchandani@zycus.com**
- **Link to your online portfolio. Alternatively mail some of your best works (Max. 5 jpeg or 2MB, whichever is higher)**

Note:

- **People from print background please do not apply**
- **Online showcase/ portfolio is a must**

14.

THINK DESIGN COLLABORATIVE currently has the following openings:

Visual Designers: 2 Vacancies

Location: Hyderabad, India

Please send your CV & Portfolio to admin [@] thinkdesign [.] in

VISUAL DESIGNER:

2 + Years Experience

Requirements:

- **Ability to visualize both high-level as well as detail-level graphic concepts from wire-frames into creative visual designs.**
- **Responsibilities include creating layouts to the final designs**
- **Work with UI designers & UI developers to understand and meet UI design requirements.**
- **If required, interact with programmers and assist in front-end programming in getting the application pixel perfect.**
- **Support the tech team and the design team with creation of UI artifacts, and deliver them in the formats required primarily for web, mobile & tablet based applications.**
- **Create visual style guides and design icons for applications.**

Aspirant's Profile:

- **Bachelors or Diploma in Fine Arts / Visual Communication / Design related field.**
- **2+ Years of experience in graphical and visual design in software applications/ products.**
- **Expertise with software tools like Photoshop, Illustrator, etc.**
- **Passionate about creative solutions and should be a natural problem solver**
- **Good aesthetic, design sense and should have an eye towards detail.**
- **Excellent Verbal and written communication skills in English are desirable.**

What Think Design Collaborative is offering:

- **Challenging and exciting projects**
- **Creative work environment**
- **Remuneration: Industry best (dependent on experience and skills)**

About Think Design:

Think Design is a 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.

15.

ZYNGA is looking for ART Directors preferably with International experience.

The positions are only fulltime ones and based out of Bangalore.

(The candidate should be okay with traveling to other studios across the globe as and when needed).

Please see the

Job Description below and do write to me on npangle@zynga.com would you be interested in knowing more.

Responsibilities:

Define visual and art standards/systems and ensure all creative material is consistent

- **Accurately distinguish which art issues are critical**
- **Evaluate multiple concepts and solutions for various projects and determine which ideas are worth pursuing**
- **Identify inconsistencies and opportunities for improvement within the creative process**
- **Manage projections and assignments of all art projects**
- **Ensure accuracy of art scope, schedule, and budget**
- **Develop and sign off on creative estimates and ensure high quality execution of all deliverables**
- **Establish, communicate, and manage department objectives to meet project schedules**
- **Lead inter-department communications as they relate to art**
- **Take an active role in developing, maintaining, and refining a vision for art direction**
- **Direct the evolution and maintenance of art pipeline workflow**
- **Guide and mentor team: hire, induct, and manage team members, freelancers and external studios as needed**
- **Research, explore, and communicate best practices in art and discern which competitive ideas are most effective; lead the development of goals, standards, processes and feedback mechanisms**
- **Lead formal and informal critique, and provide effective feedback**
- **Develop/manage expense budgets, adjusting cost estimates on an ongoing basis**
- **Develop and provide continuous quality improvement on processes for planning, execution, approval and reporting**

Required Skills:

Solid experience in the entertainment and/or game markets

- **Bachelor's or Masters degree in Arts, Graphic Arts, or related field is required**

- **7 – 10 years of professional experience and advanced leadership including communication and project management skills is required, with a minimum of 6 years as a senior level professional**
- **Successful track record in developing and managing multidisciplinary art teams of more than 5 people**
- **Expertise in arts/design, and a demonstrated ability to direct, mentor and enhance the efforts of a creative team**
- **Demonstrated ability to work effectively with cross-functional teams**
- **Experience managing multiple projects, priorities, and deadlines with a strong attention to detail**
- **Strong collaboration and influencing skills**
- **Excellent grammatical skills and the ability to communicate clearly, both verbally and in writing**
- **Demonstrated ability to direct and multi-task effectively under pressure, while balancing speed and quality of the work**
- **Expert understanding of art direction and storytelling**
- **Applied conceptual strategy, brainstorm facilitation, day-to-day shepherding of a project to completion and team collaboration with product managers and leads is required**
- **Proven ability to think conceptually and broadly about projects and the brand as a whole, and to develop and evolve creative systems**

16.

LG Electronics is on the lookout for fresh talent for their ID team in Greater Noida. The candidates must have 0-1.5 years experience.

Send in your resumes & portfolios at:

yooseok.cho@lge.com

kamal.pandit@lge.com

chetan.sorab@lge.com

17.

There is a opening for a Graphic Designer at OSIAN's, New Delhi. Our office is in Qutub Institutional Area.

The Projects are largely Publication, Branding and Exhibition design.

We are looking for somebody to join as soon as possible, ideally in the first week of July 2012.

The Candidate should be:

- **A NIFT, NID, IDC or an Applied Art graduate or post graduate.**
- **Having 0-4 years experience**
- **Proficient in Adobe Indesign & Illustrator.**
- **Comfortable working on a Mac.**

Kindly mail a Pdf Portfolio and Resume to chetanshastri@gmail.com

18.

At Cleartrip, we come together each day to fulfill the one promise we make to our customers – of building the simplest products with the greatest experiences in travel.

The Product Design team at Cleartrip is dedicated to build the best mobile & web applications that play a big role in delivering that promise. We do this by bringing together the most precious people - designers & front-end engineers.

So you ask, why we're looking for you specifically?

You can design the most seamless interaction flows, pixel perfect interfaces and write the cleanest, most semantic markup. And, occasionally you wish the powers of Javascript be bestowed upon on you?

Yes, we know people like you do exist.

Chaps like you, are already part of our design team. And we are looking for more.

To give you a peek into our design process, read about how we redesigned the Cleartrip Account, the hotel icon & the ticket on our blog.

<http://blog.cleartrip.com/2012/04/12/redesigning-the-cleartrip-account/>

<http://blog.cleartrip.com/2012/02/09/design-nuances-redesigning-the-hotel-icon/>

<http://blog.cleartrip.com/2011/05/05/design-nuances-ticket-redesign/>

If this is the kind of work that gets you all excited - we're waiting to hear from you.

Job Perks

Other than the opportunity to work on some cutting-edge products, you also get to work with some really smart and nice people. We assure you all the tools you need to do your job well – Macs, reference books, conference passes and a start-up culture so you're guaranteed a great working environment.

Location: Bangalore

Please DO NOT waste time putting together a fancy portfolio or a presentation. Just zip up 10 of your best works/ screenshots or send us links to demos/ live projects to designjobs@cleartrip.com You can walk us through your thoughts behind the approach when we speak.



Advertising:

To advertise in digital Newsletter

advertisement@designforall.in

Acceptance of advertisement does not mean our endorsement of the products or services by the Design for All Institute of India

News and Views:

Regarding new products or events or seminars/conferences /workshops.

News@designforall.in

Feedback:

Readers are requested to express their views about our newsletter to the Editor

Feedback@designforall.in



Forthcoming Events and Programs:

Editor@designforall.in

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

Forthcoming Events and Programs:

Editor@designforall.in

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

Chief-Editor:



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

Editor:



Shri L.K. Das

**Former Head Industrial Design Center,
Indian Institute of Technology (Delhi), India**

Editorial Board:

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

Special Correspondent:
Ms Nemisha Sharma ,Mumbai, India
Nemisha.17@hotmail.com

Contributors:



Mr. Pete Kercher



Claudia Comella



Finn Petrán



Wieslaw Gdowicz



Marta Wieckowska



Aljona Galazan



Neslihan Sik



Gi Giuseppe Di Bucchianico



Sanna Simola

Address for Correspondence:

**13, Lodhi Institutional Area,
Lodhi Road, New Delhi-110 003 India.**

**Material appearing in this Newsletter may
be freely reproduced. A copy of the same
and acknowledgement would be
appreciated.**

**This Newsletter is published monthly, by
Design for All Institute of India,
3 Lodhi Institutional Area,
Lodhi Road, New Delhi-110 003 (INDIA)
Tel: +91-11-27853470**

E-Mail: newsletter@designforall.in

Website: www.designforall.in

(Cover Design: Design For All Institute of India