

# Design for All

*Saint Etienne, France*



## **Chairman's Desk:**



***Dr. Sunil Bhatia***

**When child is in mother's womb it starts sucking its thumb. Why does it and who governs its act is still mystery. 'Is it the nature preparing it in advance to learn the art of breast feed for survival?' I call this act is nothing but art of interfacing and it is nature that makes us to learn. Nature has honored the woman with this gift of bearing, delivering the child and breastfeed to live on this earth till it is able to sustain in its own. Similarly when man and woman reach puberty and learn the art of sex, again nature proves the guiding force. No school is teaching this art and still all one able to learn this. Man does the proper interfacing with woman for producing off springs. 'Is it nature's attempt to produce and sustain their life and it has designed this method and forces animals to learn the sexual interfacing for producing better muted genes off springs for survival?'**

**In my opinion interface is simple word. 'How the two or more systems are facing one another for achieving desired objectives is called interface.' In nature close systems do not exist in absolute term. It means no system can be stand-alone and it has to interface with one another. It indicates that nature encourages interface and discourage standing alone. A man when talks with**

his mother his interface is with humble, respect and gratitude. Same man when discusses with her elder or younger sister his behavior will be altogether different. It is unimaginable when he talks with his girlfriend or perspective bride or say wife. It means interface is 'situational base'. Interface appears to be as need based. A person wishes to run he uses special designed pair of shoes and for jogging of different design. A person wishes to walk for short distance and climate is humid uses sandals and uses Hawaii chapel movement within the house. 'Purpose is different so design of interface.' When human is interfacing with machines or devices we call it human interface and designers described as 'human centered design'. When person peels the banana for eating is nothing but one kind of interfacing. Cutting of edible items is an attempt to design better interface with heat for evenly and quick cooking by increasing the surface areas. Cooking or frying or roasting of variety of food is nothing but developing proper interfacing for quick cooking and for digestive system .Criminal investigator identifies various activities at the crime place and collects evidences in support of it, is nothing but designing of interfaces. When persons interact with one another they follow specific manners and we call it 'social etiquette' and designer describes social interface. 'It is based on individual's culture. It means interface is culturally based.' To know & understand the reason of disturbed minds of patients, a psychologist cannot enter in their minds but goes within his own mind to frame certain set of questions to know the state of the mind. A set of different questions is nothing but interfacing. When an individual was curious to know the human body he understood what was general functioning of different parts and how these were interfacing with one another and in totality it was the reason of birth of medical sciences. Design of condom, copper loop or family planning tools

**are nothing but allowing objective interface by creating the barrier for conceiving but not at the cost of sexual pleasure.**

**How human has learned the management of interfacing is long interesting journey. How has he designed the interface with animals and it has led to bullock cart design, in irrigation and agriculture they have designed equipment using animals along with human interface .Why have we tamed animals in such way that their behavioral interface is changed to such level that we call them domestic animals? 'Is it not this taming one kind of interfacing design?' In desert we use camel and in snow bound places with dogs for transportations as well for other purposes. Design to control nuisances of animals our ancient peoples have designed various nose rings/ bands for controlling animals or rat trap by using the weakness of rat and designed the lever in such way that trap will be close as rat fail to resist his hunger and for violent /powerful animals they have designed strong cage with iron bars or wooden logs to arrest. Design of boat is nothing but interface design of log with water and it helps in transporting. Fishing net is a good example to trap fishes. As our needs grew we had designed ships for sea for transporting huge volumes of loads. Jetty or port design is nothing but interface of it with land.**

**I believe when man was living alone or in group his need was basic physiological and limited to food and defecating. He designed foods as his knowledge improved. Caveman was killing animals for food without any instruments and he might have understood the weaknesses of animals and exploited for his objectives. He designed the raw foods and tore in small pieces so that it can be eaten by mouth and unknowingly he was practicing interface. He understood the purpose of fingers, thumbs and design of mouth. It was design of interface based on what mouth can accommodate the size of the foods. Later on he might have**

**started living in groups for hunting of bigger animals. This made the ancient person to learn the art of living in groups. 'It was designing of social interfacing'. When man discovered fire, he designed food in different orders. By this time he understood that certain items relating to him could not done individually and that needed collective efforts. Killings of animals for food made the person to design the interface with human and animals and result was many pointed or sharp devices were designed to outsmart animals. 'If there would have not been designer in them a bush would have been bush and never took the shape of arrow'. This concept is still in use in modern time and we have various cutlery designed in wooden, earthen or in various type of metals for better interface. When ancient person faced the vagaries of weather and to counter its affects they have discovered cave that fulfilled his partial requirements. Designs of window, doors, ventilators locks and latches are nothing but act of interfacing. Here objective was accesses should be denied to unwanted elements and safe life without any harm from outside. If we give little thought to interface, we find it is ubiquitous and no designer can escape from it. The success of ipod is nothing but design of unique interfacing. 'How beautifully any designer can design the interface of devices is modern mantra of successes.'**

**The biggest role is played by defecating for learning interface. He started with open defecting in isolation to modern auto flushing toilet seat costing million dollars. Indian toilet seat is simple where legs are resting on platform and he can squat. Western people designed toilet seat as we have chair. Similarly Parsi community has designed hybrid of western with Indian where person can squat over the seat for discharging body waste. Japan has designed reverse of Indian seating toilet. Design of toilet seat is based on cultural differences. Purpose is universal to defecate**

**but designs of seats are different. Some places they use water to clean as interface with dirt, some places snow, paper and even soil. These methods are nothing but attempt of better design of interface with available local materials.**

**Ancient man was busy in designing the interface with external things and countering his biggest fear of surviving. At what point he looked inward is difficult to pin point in history but it has revolutionized the thought process of mankind. When he looked at external and realized the role of internal factors that made him to classify his body in two categories. One for private and it should be covered and another is for public and may be exposed. 'Expose is interface technique and it is culture based'. To make it attractive has designed various products for proper interface. In this attempt he designed coloring of his face, lipstick, to dye hairs and razor for shaving of unwanted hairs etc. Private parts are declared that should be under cover, it needs different interface because it may invite other associated cultural problems. Concept of leaves to cover to modern synthetic dress materials is attempted to design better interface with specific objectives. Fashion designers community is surviving on design of interface of clothes with human body to meet the certain social and physical objectives.**

**Information technology industry is the industry that uses optimum level of interfacing on different levels. These industry designers are facing biggest challenges because nature of data is changing. Earlier majority of the data was in text form and to design interface they used different signs. In telephone they used dot on five numerals so that even the blind can use and they have audio to help the masses for better interface. Similarly in key board they used a dot on J key and rest are arranged in standard format so any blind can type or input the data. In modern time data is less text and more in graphics. Graphics lack standards, so designers**

**feel handicapped. Designers are facing biggest challenge to interface of graphics. They are able to use graphics for interface but how to interface of graphics is problem. To solve this problem they are designing robots and best example in curiosity of the Mars mission.**

**Designers are using different colors, fonts or highlighting tools for designing better interface. Some places they use audios & graphics to make it understand. I have never come across any modern designer using contraction or expansion in interface design. This is century old practice among earlier designers and they are practicing when they design rail track and aware about technique that rail tracks are heated when speed train passes over and they leave a gap between two tracks so that expansion can be accommodated and any damage can be controlled. Similarly different metals have different thermal expansion and using this property they have designed thermostats to control some functions. In modern times we have designed thermal printers on principle of expansion and contraction. I wish to highlight the interface should be simple and clutter should be avoided. What is simple? Simplicity is the quality of being natural, plain and easy to understand. The Laws of simplicity is not confined to use the proper gradients and colors and contrast. These are essentials and good, but there's a more important side to design that many people overlook generally the emotional aspects. People are enthralled with touch based devices because they make computers work in a way that we're naturally programmed to understand. We see something, we touch it, and it responds. I recently watched a small child navigating his/her way around an iPhone with absolutely no problems at all. The best part is no one has ever taught his/her to use it. Touch based devices create emotions within us: joy, intrigue, and surprise. We understand them**

perfectly and these still thrill us since these are so simple with interface design.

This issue is focusing on achievements of Cite du Design & Saint-Etienne School of Art & Design (ESADSE). Josyane Franc Director of International Affairs is the Guest Editor of this special issue focusing on France. This is great honor for us that she not only accepted the invitation but pour her heart to make this special issue representing what her country France is doing to make this world worth living. Our special thanks to Ms. Camille Vilain her assistant in charge of international projects who helped her to prepare this special issue and without her help this project was not possible. Her dedication and sincerity is reflecting in our special issue and edited every page of this special issue. I salute the work culture of France.

*With Regards*

*Dr. Sunil Bhatia*

*Design For All Institute of India*

*www.designforall.in*

*dr\_subha@yahoo.com*

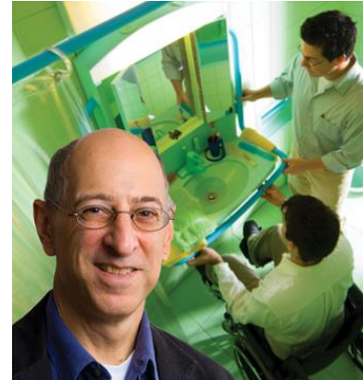
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## **Forthcoming issues:**

### **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**

### **January 2013 Vol-8 No-1**

**Dr. Martina Keitsch, Associate Professor of Department of Product Design, Faculty of Engineering Science and Technology Norwegian University of Science and Technology will supervise to bring out special issue with students of Norway.**

### **March 2013 Vol-8 No-3**

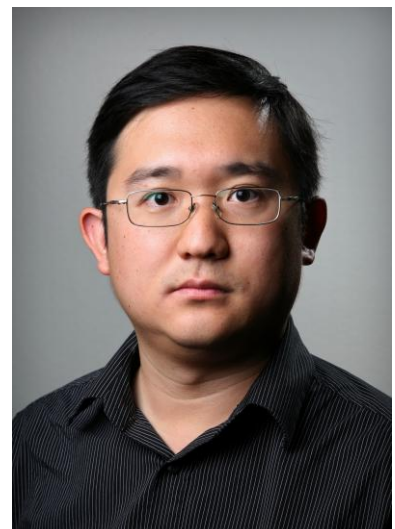
**Debkumar Chakrabarti, PhD. Professor and Head Department of Design, INDIAN INSTITUTE OF TECHNOLOGY GUWAHATI, IIT Post Office, Pin 781039, Guwahati, Assam, INDIA**

### **April 2013 Vol-8 No-4**

**Rachna Khare, PhD (Architecture-Fulbright Scholar) Professor and Coordinator Doctoral Programme Coordinator, Center for Human Centric Research (CHCR) School of Planning and Architecture Sports Complex, MANIT Campus, Bhopal, Madhya Pradesh (M.P.), INDIA will supervise her students to bring out special issue.**

### **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.**



## **September Vol-8 No-9**

**"Inclusive Tourism: international perspectives, accessibility and inclusion in the Brazilian tourism" is topic suggested by Prof Regina Cohen Pro-Access Group - Federal University of Rio de Janeiro and she will be the Guest Editor.**



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**Other regular features**

## **GUEST EDITOR:**



***Josyane Franc, Director of International Affairs, Cité du design & Ecole supérieure d'art et design de Saint-Etienne***

***Josyane Franc is the Director of the common Department of International Affairs for the Cité du design and Saint-Etienne higher school of art and design (ESADSE).***

***Since 1989, she has promoted this school by organizing international exhibitions, seminars and projects, developing partnerships with the private sector and dealing with Azimuts, the design review of the school. In this framework, she has set up an international network that arranges students' exchanges among sixty institutions around the world. She is also part of the team who founded the International Design Biennial Saint-Etienne in 1998, manager of communication, press and international follow-up till 2004.***

***She represents the Cité du design and ESADSE in different international associations: ELIA (European League of Institutes of Arts), Cumulus (International Design Schools), Art Accord France (Association gathering managers of international affairs), BEDA***

***(Bureau of European Design Associations), EIDD (Design for all Europe), PKN (Pecha Kucha Night), UCC (Unesco Creatives Cities), CJC (Centre Jacques Cartier), etc., and coordinates their participation into numerous European and international projects, organizes conferences, workshops.***

***She has been the co-curator for several exhibitions during the Biennials and also for touring exhibitions as "Saint-Etienne: Cité du design" in Brazil, within the framework of the French Year in Brazil, in Brasilia, Rio de Janeiro, Curitiba and Sao Paolo and more recently « Saint-Etienne creative city of design for all » in Estonia (Tallinn, European capital of Culture), Latvia, Slovakia and Finland (World Design Capital Helsinki 2012). She has been project leader for the application of Saint-Etienne as Unesco City of Design, member of the creative cities network, and she coordinates its activities inside the network since November 2010.***

## **Guest editorial:**

*Josyane Franc, Director of International Affairs, Cité du design & Ecole supérieure d'art et design de Saint-Etienne*

**I met Sunil Bhatia last February in New Delhi after many years of discussions by internet.**

**I introduced Saint-Etienne Cité du design activities and presented the book of the travelling exhibition *Saint-Etienne creative city for all* which I co-curated last year. Then, drinking some coffee he asked me few questions and proposed me to be guest editor of one issue of Design for all India institute in 2012.**

### **1. what was this exhibition about ?**

**The Cité du design answered in 2011 the invitation of the Association of Estonian designers to exhibit during the European Festival of innovation and design Night of Tallinn. "Design driven innovation" and "design for All" were the main focus of this festival. We built up an exhibition starting from a selection of projects, products, preliminary solutions or researches through design, which use imagination and innovation for all. Some of them were exhibited in the Saint-Etienne international design Biennial 2010. We did the selection focusing on design for all and social inclusion from different projects led by Saint-Etienne Cité du design and the school of art and design, by designers and companies, to introduce our territory as a design laboratory. It's not an exhaustive presentation but it's also to introduce Saint-Etienne Cité du design positioning: promoting a form of design that responds to uses, needs and new practices by concentrating on the person through conception of images, objects, environments and services in the public and private sectors. After**

**Tallinn, this exhibition traveled then in Riga, Helsinki World Design Capital 2012 and Bratislava.**

**2. What do you think, while speaking of social inclusion, what should be first steps to involve different social groups into creation process?**

**It's very important to change our mind about design. It's not only speaking about object , decorative arts and industrial design. The world changed this last decade with more consciousness for a sustainable world and designers moved from designing for people to designing with people.**

**For instance, we developed this central theme during the Saint-Etienne International Design Biennial 2008 with City Eco Lab and invited John Thackara, Director of Doors of perception. He proposed a market of nomadic projects, relying on examples worldwide which were then linked to projects being developed in the Saint-Etienne region. Changes of such dimension cannot be dealt exclusively by designers. City Eco Lab was an incubator of citizen co-design, a concept based on collaboration between citizens. If designers can contribute to improve objects for everybody in a particular context, then the tools, methods and services they developed can be available on a much larger scale. The preparation and the dissemination of this event has led to numerous projects developed since 2007 by the Cité du design in the region involving designers, citizens, associations, companies, users, teachers, researchers, students, experts etc.**

**The work continues in different areas and Cité du design was labeled as a member of the European network of Living Lab at the end of 2009, with the creation of a Design creative City Living Lab (DCC-LL) located in the campus Manufacture Plaine Achille,**



**new Saint-Etienne creative district. The economic department of the Cité du design developed a tool: The LUPi® (innovative practices and uses lab) for co-creation of new products, services or systems from uses scenarios which come to enrich the Living Lab.**

**With this methodological user-centered tool and this international network, the Cité du design decided to lead a European action to connect two user-centred communities – Living Labs and Design for All professionals – to support communities in building their public policy and to increase the competitiveness of companies. In 2012 started the IDeALL project (Integrating Desing for All in Living Labs) a project with 11 European partners from 5 countries, one the only 4 projects selected by the European Commission Directorate General Enterprise and Industry's European Design Innovation Initiative. The integration of Living Lab and Design communities gives birth to an exceptional self-sustainable community serving the innovation aspiration of Europe, and representing hundreds of public bodies, thousands of companies, especially SMEs, tens of thousands professionals from various disciplines (design, social, engineering ...), hundreds of thousands of final users organized in user communities. The main objectives of IDeALL are :**

- Foster interactions between academics (research centers and universities), designers and the business sectors, across Europe, especially between the "4 motors", to increase Europe's competitiveness.***
- Integrate design disciplines into Living Lab approaches, create a common language and build a joint vision of user-centred innovation.***

- ***Develop new methodologies thanks to interdisciplinary approaches (design, technology, sociology...), to be tested and improved via experimentation with companies and users.***
- ***Demonstrate the added value of design and human-centred approaches in innovation processes through experimentation with Living Labs and clusters and evaluate outcomes through objective criteria.***
- ***Disseminate best practices to design novices and raise awareness among politicians***

**The Design for All community brings here together design professionals and experts, applying design approach to social topics, addressing and integrating human diversity, social cohesion and equality beyond differences (culture, age, ability, social background...).**

**This huge project can be supported and followed on the collaborative website: [www.ami-communities.eu/wiki/IDeALL](http://www.ami-communities.eu/wiki/IDeALL)**

### **3. What's your opinion, what will be the trends in innovation in 5 years perspective?**

**Hopefully, EU declared in 2009 design as a driver for user centred innovation, a late recognition compared to the Asian strategy. I think that design is an important part of innovation and design research must be developed more and more, as it is already in very big firms, in ITC, cars, plane industry for instance. Design is not only beautiful product as usually seen in magazines. It's important to create new products or services facing the challenges of environmental situation of the world, to adopt a cross disciplinary attitude. Designers must play a role to give new solutions using less material, recycling, taking all users (young people, ageing people, people with disease) needs into account:**

practicing a "user centered" design. But the major responsibility to impulse innovation depends from the policy makers and industry managers, to reduce environmental impact, to change the sense of economic value and be more human and less business oriented, to think about solidarity etc. The design schools also have to develop new skills for creativity, to innovate a new kind of design education.

To answer your question about trends, I think that design will be more developed:

- *by the cities in a perspective of attractive development , integrating more services for citizens, respecting the landscape and nature, the place of the citizen ,finding a new place for the cars etc.*

- *By the ageing society needs*

- *by learning from each other , sharing resources as time , developing new tools and platforms and working together with all the creative disciplines*

- *by identifying design solutions which can be applied to natural or man-made crisis could be very important for this century . I just mention the initiative led by the Japan Industrial Design Promotion Organization after the 2011 environmental catastrophe, launching a campaign on the theme "How can designers support relief efforts in Japan?"*

In this issue, I would like you to discover a dynamic and creative French territory devoted to design for everyone.



**Josyane Franc**

## **Saint-Etienne design creative city for all**

*Josyane Franc, Director of International Affairs, Cité du design & Higher School of Art and Design Saint-Etienne.*

**On 22<sup>nd</sup> November 2010 Saint-Etienne became the first French city to join the UNESCO creative cities network as city of design. The City of Saint-Étienne and Saint-Étienne Metropolitan government have defined a strategy for action which uses design as a structural tool in economic, social and cultural development. The aim of their strategy is to design an innovative, attractive territory with a stimulating, high-quality living environment, based on three major axes:**

### **I. A pilot action to improve the quality of life**

**Design only has meaning if it enables humans to live better. Western cities are in a regeneration phase (recycling, rehabilitation, new uses, services, environment, mobility, etc.) in a context of social and cultural mutation. Saint-Etienne intends fulfilling the role of a laboratory city and wishes to remain a pioneer of innovation, offering a better quality of life to its citizens. The design policy of the territory is reinforced via the Grand Projet Rhone-Alpes "Design in the City ", pilot action involving Saint-Etienne Métropolis , the City of Saint-Etienne, Cité du design and the Rhone-Alps Region. The aim of the innovative concept of Design dans la cité is to spread the design approach to all the region's components in public policies.**

### **The creation of a design manager position**

**For the first time in France, the Saint-Etienne local authorities have created a design manager position acting across their services. The design manager aims at raising the administration**

awareness on design and developing the integration of design within the procurement contracts.

## Improving the quality of the public spaces

Creativity, inventiveness and ingenuity characterize Saint-Etienne's great urban project . Public space has been marked by the signature of seven internationally recognized architects which have contributed to major architectural works. Seven other town planners have also taken part in the creation of emblematic projects for the city of Saint-Étienne, renovating old neighborhoods, industrial areas or urban areas at the city doors. The city also develops more open and experimental methods of urban planning. Temporary installations in public spaces are set up with the participation of the inhabitants: collaborative workshops for the transformation of a square, collaborative mid-term transformation of a rundown area into a public space: La Cartonnerie creative site (<http://lacartonnerie.blogspot.fr> ). Permanent public equipment can also be designed with the users, such as the new skate park designed with the skaters.



*Saint-Etienne Metropole building , Manuelle Gautrand*



*Zenith concert hall, Norman Foster*



*Le Fil concert hall, XXL architects*



*Experimental public space La Cartonnerie*



*Skatepark designed with skaters*

## **Developing the quality of use in cultural and educational infrastructure**

**Several renovation projects have been realized through user-centered and collaborative approach and the skills of designers: renovation of crèches, school renovation project “I’m participating in the renovation of my school!” (cf. details in Nathalie Arnould’s paper) . The renovation of the Opéra Théâtre restaurant area by Saint-Etienne Higher School of Art and Design is also part of this policy**

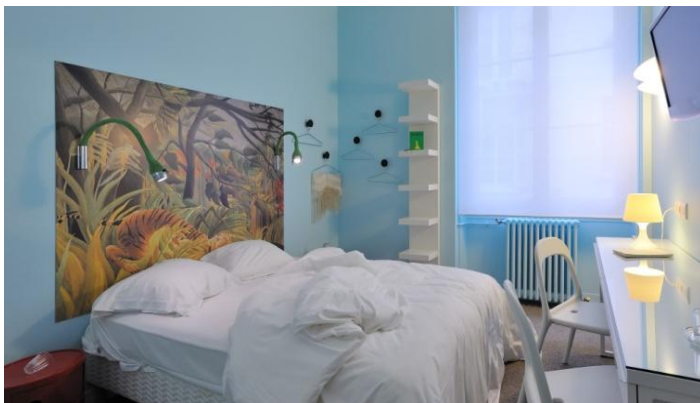
## **Emphasizing green transports**

**Developing accessibility and mobility for all means developing more environmentally friendly means of transport: introduction of self-service hire bikes (velivert), organization of a «walking bus» to accompany children walking to school with specific routes, dissemination of information regarding car-sharing routes and workplace travel plans. A of a global design guide of the transport offer in the Saint-Etienne and metropolitan area has been launched since 2009 to improve the efficiency and the quality of the public transports (cf. details in Nathalie Arnould’s paper)**



## **Re-developing the appeal of the city center through shops and hotels design**

**An appealing city center is a necessary condition for the quality of everyday life and attractiveness of a city such Saint-Etienne. Specific operations have been realized with shopkeepers and hotel owners to enhance the standards of this environment: Since 2003 Commerce Design Saint-Etienne competition rewards craftsmen and shopkeepers who rely on a designer or an interior designer to renovate their shop. HOTEL D is a redevelopment action of the hotel business allowing the establishment managers to work in close collaboration with a designer in order to offer adapted solutions to the new expectations of customers.**



*Continental re-designed hotel ©deglodebesses*



*re designed shop*

## **The Cité du design, a driving force for the economic development**

**The Cité du design, founded in 2005 by Saint-Étienne City and Metropolitan government, was born from the strong development in the teaching of design, and the success of the Saint-Etienne International Design Biennial. It is a platform for observation, creativity, teaching, training and research through design. The Cité du design and the Saint-Étienne Higher School of Art and Design are part of the same structure, and work towards a common objective : to develop research and innovation through creation.**



**It is an exceptional tool for Saint-Etienne Metropolis, at the core of its economic governance. The Cité du design supports companies, from a very first discover of design to the development of products or services created by user-centered innovative processes. It proposes a full offer of services specifically adapted to SMEs which would like to be initiated to design, be supported to a first design activity, develop and integrate design as the core of their business.**

**The Cite du design organizes and structures a design research, which is situated at the crossroads of creation, sciences, technologies, and design. A specific methodology has been set up by the Cité du design, enabling researchers to create new concepts coming from users' observation and using design as a co-diagnostic, analysis and conception tool. The Cité du design works with public and private companies on research programs,**

**Among the different themes treated: energy, housing, aging, flux, uses and technologies, design of services ... This specific position is ranking the Cité du design as the laboratory of French design on the international scale.**

[www.citedudesign.com](http://www.citedudesign.com)



***Saint-Etienne Cité du design buildings - ©LIN agency***



## **II. Saint-Etienne, member of the Network for Excellence of the Flag of Towns and Cities for All”**

**One of the Cité du Design's main objectives is to raise awareness about design among people such as professionals, public-sector representatives, universities and the general public, by making use of techniques including guided visits for individuals and professionals, awareness-raising initiatives with the general public, workshops for young people, publications, symposia and conferences. A key area of focus is in training students and improving design education. Similarly, the Design for All Foundation (Barcelona) seeks to raise awareness and share knowledge about Design for All, for example through its international networks, which offer a wealth of relevant resources and bring together key stakeholders, training events, conference appearances and publications.**

**That’s why the Cité du design and Design for All Foundation decided to collaborate order to promote, increase the knowledge base of and disseminate Design for All through a common programme. Entering the Design for All Foundation’s international networks, which comprise to date “Towns and Cities for All”, “Museum for All” and “User-centered business”, the Cité du design will be the French-Language Dissemination Centre of the Design for All Foundation. The Cité du design will promote Design for All activities and practices through its local, national, and international networks. The structure will support the commitment taken by the City of Saint-Etienne, member of the “*Network for Excellence of the Flag of Towns and Cities for All*”, to improve the *quality* of life in the city, for all its citizens. (<http://townsandcities.designforall.org>).**



***Josyane Franc is the Director of the common Department of International Affairs for the Cité du design and Saint-Etienne higher school of art and design (ESADSE).***



***Nathalie Arnould is a designer graduated from Saint-Etienne Higher School of Art and Design. She has participated to the Saint-Etienne International Design Biennial from its beginning in 1998, and was one of its curators in 2006 and 2008. She has been Manager of sustainability projects, then Manager of the projects with the territory at the Cité du design. At this position, she worked with the public authorities and realized projects to integrate design in the city, in the shops or for the renovation of the hotels for example. In 2011, she has become the first design manager for the public authorities in France. Her mission is to integrate design in the policies led by the municipality and the Metropolis, disseminating the culture of design in all the services of these administrations.***

# **Design in the city**

***Author : Nathalie Arnould, Design Manager of Saint-Etienne local authorities***

***Design in the city*** is a design public policy developed together in Saint-Etienne by the City and the Metropolis of Saint-Etienne, the Cité du design and the Rhône-Alps region. This policy allows a transversal and general approach of design in the city, related to transports, architecture, housing, urban planning, architecture, tourism, culture, and aims at making this approach visible. A series of actions have already been implemented, two of which can be developed as good examples of public design policies : a global design strategy for the public transports, and a collaborative renovation of public schools interiors.

## **I. Global design strategy for the public transport**

### **Context and project genesis**

In contrast to what happened in the majority of French towns, the tramway in Saint-Étienne has never ceased operating, since its creation in 1881. The town's topography determined the structure of the public transport network (bus and trolleybus) and the second tramway line was created in 2006. While the town has never stopped changing, it has succeeded in putting into place, throughout the Metropolis, a Territorial Climate-Energy Plan and a transport strategy that makes the network more efficient, more comfortable and respects the environment.

**The local government decided to develop an ambitious policy of requalification of its transport network, to contribute to the quality of life on its territory. Saint-Étienne Metropolis launched in April 2007 a call for applications to “control the project on the user side for the definition of a design strategy for the vehicles of public transports and the urban equipments associated and implementation of the 5-year action plan.”**

**The Avant Première agency was chosen on the basis of its unique experience in charter conception applied to the transport field, of its work methodology and its multidisciplinary competences. The agency introduced a dedicated team associating experts in transport projects management, industrial designers specialized in rolling stocks, service equipments and urban furniture, and graphic designers specialized in visual identity, signing, interface design and communication supports.**

## **Realizations**

**After an audit of the existing network, Avant Première drew up a design guide: a real reference tool. This guide gives the requirements to follow for the components and networks spaces conception and replacement: design management principles, quality standards, orientations of creation, action fields, etc. It is the guarantor of coherence and pertinence of the actions already engaged. The first actions of evolution of the network are being spread since 2009: visual identity and graphic charter, traveler’s information supports, buses’ livery, interior design of high level service buses, design of the new ticket machines for the transports, design of the new stopping posts, etc.**



***Buses and tramways interior design, design of the ticket machines, bus stops and connection parking ©ACaunes-STAS-Saint-Etienne Métropole***

## **When design settles in town**

**The on-going realizations slowly concretize, in a visible way, the new step of progress in which the network and the agglomeration of Saint-Étienne are committed. This general approach, unique in France, allows to propose a transport offer more coherent, easier to read and more attractive, through useful innovations; totally dedicated to the improvement of the quality of service.**



***Integration of various mobility systems (bike sharing, tramway, car parking ) at the train station ©ACaunes***

## **II. I'm participating in the renovation of my school !**

### **The innovative idea**

***I participate in the renovation of my school!*** Is a proposal made to the pupils of three public schools in Saint-Etienne – elementary schools and kindergarten – to participate in an experimentation which relates the renovation of the school with the pedagogical project and the design approach. The project's issue is varied: what is the relevant place of design in these premises? What is then the status of this discipline? How and under which conditions does it have to be spread?

### **The objective to reach**

The objective of ***I participate in the renovation of my school!*** Was to have young pupils discover the design and be more aware of it. The pedagogical experience in three schools allowed the children and the teachers to exchange, to share and to build a project with a designer, from the idea up to its realization.

### **The implemented research**

***I participate in the renovation of my school!*** is an experimentation carried out by the city of Saint-Etienne, the Cité du design and the socio-cultural centre Espace Boris Vian which has been built in close partnership with the Inspection Académique de la Loire, the DRAC Rhone-Alps and the Rhone-Alps Regional Council.

Three designers and one architect have been recruited: Sara de Gouy, Florian Mery, Julien deSousa, designers and Yan Olivares, architect, have intervened – accompanied by Rafik Mni, coordinator of the Espace Boris Vian- in 8 classes for 6 months to help them to think about the renovation of the library and the circulation spaces. These idea men have shared the mastering of

work with the children and the teachers, and then they have followed the work effectuated by technical services of the city of Saint-Etienne. The innovation lies in the approach and the methodology implemented: with the municipal services which rarely use design and also with the school and the teaching staff who experiment for the first time the participation of young pupils in a renovation project – from its conception up to its realization- and with the designers who are really involved in this pedagogical project of conception for which the formal answers are intended to be spread. This is the combination of these three actors which make of *I participate in the renovation of my school!* an exemplary project.

## 1. The elementary school of Bergson

***Designer: Sara de Gouy Architect: Yan Olivares***

**Object of the renovation: the school library.**

**The renovation: organization of spaces – three overlapping spaces constitute the library ; creation of a storage furniture to stock the books – mobile parts can be spread out in order to create seats and sheds ; creation of luminaries ; choice of complementary furniture ; choice of grounds and walls lining and colors**



© *Studio Bisbee*



© *Sara De Gouy*





© Sara De Gouy



© Studio Bisbee



© Studio Bisbee

## 2. The elementary school of Tardy

**Designer: Florian Mery**

**The object of the renovation: two circulation spaces and the stairs.**

**The renovation : Design of a sink with a bin, a drain to have the painting material to dry, a drinking fountain; creation of shelves-hooks ; creation of the signage system ; choice of grounds and walls lining and colors.**



© Studio Bisbee



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### **3. The kindergarten of la Terrasse**

***Designer: Julien de Sousa***

**The object of the renovation: a main circulation space**

**The renovation : creation of coat racks ; cesign of a bench ; creation of patterns for the wallpaper ; creation of patterns for windows stickers ; choice of grounds and walls lining and colors**



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© **Julien De Sousa**



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**This experience isn't intended to be a project of circumstance: it was realized in order to think in its methodology itself, its diffusion and its reproducibility. This action is extended for the academic year 2011-2012 with the renovation of one courtyard and one collective restaurant other Saint-Etienne elementary schools**

**This project received the following awards in 2011**

- ***Label of the Observateur du design, international design award organized by par l'Agence pour la promotion de la création industrielle***
- ***16th FIMBACT competition : Golden Award of living environment, category "public and service buildings", area of innovating projects – 16th FIMBACT competition***
- ***Prix Territoria organized by the French national Agency for Public Innovation: Golden Award, category "governance"***



***Nathalie Arnould, Design Manager, Cité du design and Saint-Etienne public authorities***



***Isabelle Verilhac, Manager of Economic Relations, Cité du design***

***She holds a doctorate in material chemical physics, and lectures in industrial design. Isabelle Vérilhac was director of the Saint Etienne Medical Technologies Centre from 2003 to 2007, and has worked in design, in medical research and development activities.***

***Currently she is in charge of relations with economic players at the Cité du Design and, in partnership with territorial communities. She's in charge of the development and the management of projects for economic, territorial, societal projects; she created and set up the materials resource center and the innovative uses and practices labs (LUPI) of the Cité du design. Since 2012, she is the coordinator of the European project IDeALL (Integrating Design for All in Living Labs).***

## **Medical design in Saint-Etienne, inventing care solutions for all**

*Isabelle Verilhac, Manager of Economic Relations, Cité du design*

Since a few years, the medical sector solicits the design, essentially for medical textile and orthopedic implants. It is extended in a wider sense as medical design, a field which reminds emergent. There are various causes for this extension: demographic causes, evolution of the look we have on sick people and on the users of medical services, evolution of the medical field towards consumption, extreme sophistication of the techniques which necessitate mediation, emancipation of the patients etc. But what is medical design? The combination of the two terms sounds iconoclast, because the medical sector was and still is often treated on the exclusive point of view of the techniques. The medical field is a domain in which technique is omnipresent in such a way that is it inherent in the medical act itself and the techniques can cure or save.

Medical design revitalizes the look on medical techniques and brings a remarkable potential of innovations: to the human object interaction, the design creates products and services adapted to people, contributes to the improvement and the comfort of the environment. Design cannot have therapeutic effects such as we used to think about it, but still it is a motor to play the disease down and think about some new methods of care and prevention, support for sick people and their relatives in particular at home.

The positioning of our territory in this field is also the result of actions from the Pôle des Technologies Médicales which have been playing since 1993 a federative and driving role of innovation

for the enterprises. It is reinforced by the actions of the Cité du design, which in the framework of its research programs, works on the questions of design for all, in-home support, emergency housing, Alzheimer disease, older people.

The issue of design as an innovation driver for the medical technologies, the improvement of the treatments and medical environments, and the new care practices will be at the core of the international symposium "Medical Design, inventing care solutions for tomorrow" at Cité du design, on 20<sup>th</sup> November 2012, within the XXV<sup>th</sup> Entretiens Jacques Cartier. (cf. Cité du design website : [www.citedudesign.com](http://www.citedudesign.com) )

We are presenting here a series of examples by designers and companies, among them two industries of Saint-Etienne: Thuasne and Gibaud, which have succeeded from their savoir-faire in the medical field (lace-making, elastic strips), and through the research on the textile fiber used for the muscular fiber as well as innovation through design, to grow on the international market.

### ***1. Panser autrement project***

***Roxane Andrès, Designer and artist***

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

***Panser autrement*** is a collection of projects initiated by the meeting of Roxane Andres, artist and designer, with the medical field. In collaboration with patients, doctors, and medical industry, she led a reflection on care, body, therapy and protection through the objects she created





©Roxane Andrès, *panser autrement*

### ***The Intervention Belt, model B - 2009-2010***

**Project realized with the support of the Fondation de France and partners from Saint-Etienne: the Pôle des Technologies Médicales, the CHU Bellevue, the Cité du design.**

**The *Intervention Belt* is a portable kit which gathers the therapeutic objects of the project *Panser Autrement* in the symbolic form of a bond. The belt is provided with care pockets and organ-bags, *Bandes Originales* and hearts from the Fabrique de Coeurs. This study was made in the frame of researches within the MPR pediatric department of the Chu Bellevue of Saint-Etienne. The model B corresponds to the achieved prototype in leather. This project was realized with the support of Fondation de France.**

### ***Les Bandes Originales***

**Project developed in collaboration with the Pôle des Technologies Médicales and supported by Oseo-Anvar (Lyon)**



**Collection of colored care strips printed with pictures and messages. Some strips are**

weaved with different materials and others are provided with hands at the ends. Some researches have been led on bandages which change of color with the thermochromic inks technology. This project has been developed in collaboration with the Pôle des Technologies Médicales of Saint-Étienne and supported by Oseo-Anvar.

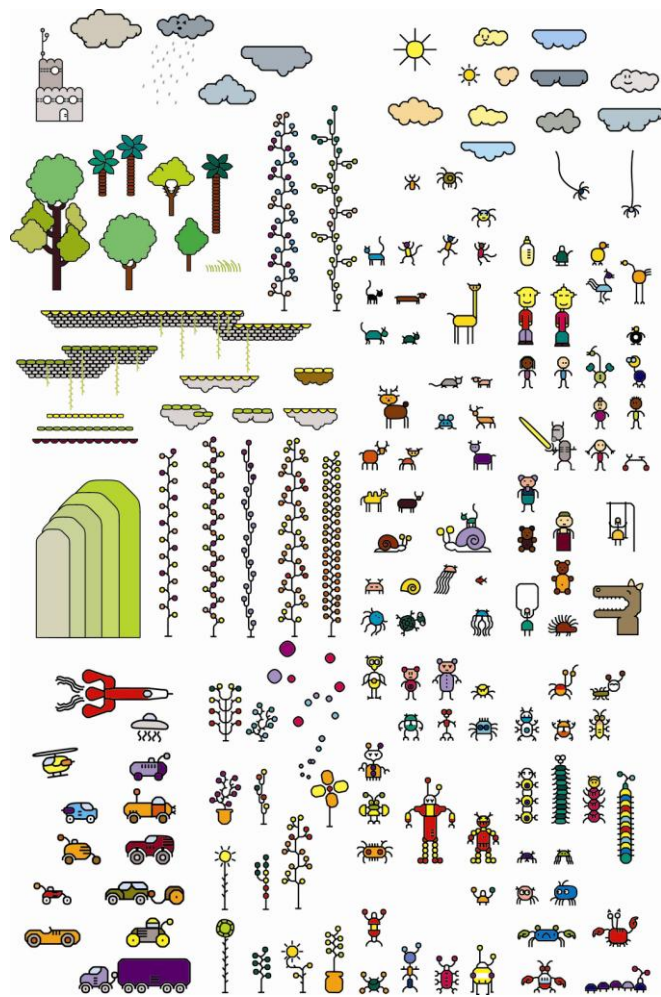
## ***2. Pictologie, Signing of the Mother Child department, CHU- Hôpital Nord***

***Designers : .CORP - Damien Bais , Vincent Gobber,  
Fabrice Sabatier***

***In the framework of the program Culture at the hospital  
with CHU Saint-Etienne – Hôpital Nord***

***Pictologie*** is one of the five projects resulting from a workshop at the Higher School of Art and Design of Saint-Etienne following the proposal of the CHU of Saint-Etienne in the frame of the programme "Culture in Hospital". Proposals allowing to identify and personalize the signing line of the Mother Children care department were asked. The five collections of graphic signs produces along the year 2008 are brought together in a publication. ***Pictologie***, developed by .CORP, has caught the attention and the professionals from the Mother Child department have adopted the project. It has been integrated to the four floors of the Mother Children department at the same time as a decoration and signing element.





**signage for the hospital © .CORP**

## ***Jetti, stroller***

***Designer : PARDI DESIGN, Jacques Bois ,  
manufacturer: CINTRAFIL SAS - 2010***

**This is the story of an adventurer daddy, who has a disabled child but never gives up. He rolls up his sleeves and produces a device to carry Jeremy around. The idea works... and becomes an innovative small business which succeeds.**

**Step by step, a motivated team is constituted around the father, a project manager, a designer, an occupational therapist to design an agile, convenient, economical and light stroller. A "simply different" stroller: a new way to see the handicap!**

**Easy to use in the city as well as in the country, Jetti is more than just a mean of transport; this is a new form of freedom for everybody.**



**©Charlotte Pierot**

### **3. DECI DELA, WINNER PROJECT OF ALZHEIMER DISEASE CALL FOR DESIGN PROJECTS**

The Cité du design and its partners Meotis, Regional memory network of Nord Pas de Calais and France Alzheimer have launched in 2008 a call for Design projects to improve the life at home for people suffering from Alzheimer disease or similar diseases and for the people assisting them. This call for projects intended for art, design and architecture French and European schools has collected 30 participation files, from French Swiss, Italian and Bulgarian schools. The results have been exhibited during the 2008 Saint-Etienne International Design Biennial (3 prizes and 3 distinctions).

- **1<sup>st</sup> prize: *Deci Delà (directional watch to secure the wandering, students' project from the ENSCI les ateliers Paris France)***
- **2<sup>nd</sup> prize: *Landmarks (landmark clock, bedside lamp and genealogical magnets on white board, project of the cantonal art School of Lausanne, Switzerland)***
- **3<sup>rd</sup> prize: *Relational fabrics (bath towel, relational touch, Higher School of Arts applied to furniture and interior design industries, Boule, France).***

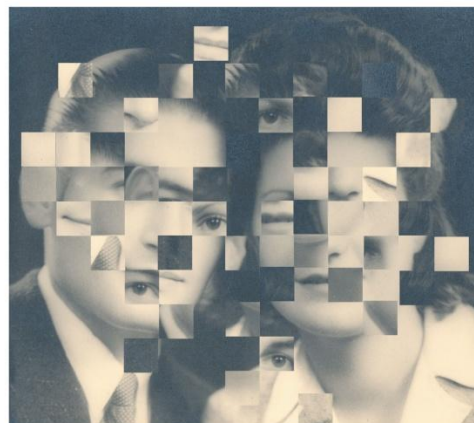
**Deci-Delà, Directional watch to secure the wandering.  
Designers : Gaétan Mazaloubeaud, Aurélie  
Eckenschwiller, Isabelle Daeron, Marie Coirié**

The *Deci-Delà* watch is intended for people during early and mild stage of the Alzheimer disease. The wandering is, in the frame of the Alzheimer disease, defined as an unconscious and unstructured wandering. However, it is one of the most frequent and necessary activity which takes part in the physical and

physiological stability of the person. *Deci-Delà* is a jewelry-watch which allows to reduce the risks due to the loss of spatiotemporal marks.

When the user is at home, the watch is on simplified mode and presents a dial calibrated in 24 hours divided in four different color areas in order to sequence the morning, the afternoon, the evening and the night. When the person walks out of home, the watch leaves its support. It slowly slides into the hand and goes on simplified compass mode (the arrow indicates the direction of the house).

This jewelry-watch, doesn't stigmatize and it allows people who suffer from the Alzheimer disease to keep a certain autonomy. The object is simple in its use; the technique is invisible thanks to the design quality. *Deci-Delà* is an example of a technique adapted to its user. It is currently under prototyping in order to have experimentations done on the territory.



**[ALZHEIMER]**  
APPEL À PROJETS DESIGN  
[WWW.CITEDUDESIGN.COM](http://WWW.CITEDUDESIGN.COM)

AMÉLIORATION DE LA VIE À DOMICILE DES PERSONNES SOUFFRANT DE LA MALADIE D'ALZHEIMER OU MALADIES APPARENTÉES  
Appel à projets européen s'adressant à tout étudiant ou collectif inscrit pour l'année scolaire 2007-2008, dans une école européenne d'art, de design, d'architecture, d'ingénierie ou autre.  
DÉLAI D'INSCRIPTION: 1<sup>er</sup> prix: 5 000 € - 2<sup>e</sup> prix: 4 000 € - 3<sup>e</sup> prix: 3 000 €  
PARTICIPATION: L'appel à projets est ouvert du 20 DÉCEMBRE 2007 AU 30 JUIN 2008. Le règlement est accessible sur les sites: [WWW.CITEDUDESIGN.COM](http://WWW.CITEDUDESIGN.COM), [WWW.MEOTIS.FR](http://WWW.MEOTIS.FR), [WWW.FRANICALZHEIMER.ORG](http://WWW.FRANICALZHEIMER.ORG)  
RÉSULTATS: 21 septembre 2008 à l'occasion de la JOURNÉE MONDIALE ALZHEIMER.  
REMISE DES PRIX: 15 - 30 novembre 2008 lors de la BIENNALE INTERNATIONALE DESIGN 2008 SAINT-ÉTIENNE.

©

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## **4. Medical design local companies : Thuasne & Gibaud**

### **5.1 Thuasne**

European leader on the market of textile used for medical and sportive purposes, Thuasne group was created in 1847 in Saint-Etienne. Specialized in the production of medical technical textiles, the enterprise integrated design in the developing process of its products more than 10 years ago and it get diversified in order to satisfy the different expectations of the medical and sportive fields. Since 2006 a design manager is directly associated to the chairmanship in order to use design as a strategic strength for the enterprise. Their excellence : design, manufacturing process and marketing of medical stockings, bandages and paramedical setting devices, adhesive tapes, belts, orthosis; wheelchairs distribution and technical assistance; underwear and sport accessories. Close collaboration with all the health professionals to anticipate the needs of the market.

### **Presentation of 4 Thuasne products designed by Marie Gérard (*integrated design manager*)**



#### **Lombatech® Lumbar Corset, 2010**

This is an innovative corset with three new patents. Ergonomic lumbar support corset with height and variable lumbar support, totally adjustable to the anatomy and the various morphologies, polyvalent, can be wore with or without the support sub-corset, thanks to the Lombatech® CombiteX® can be wore without anything underneath to be more discreet. Lombatech® has to be easy to

preserve. It is also machine washable and can be put in the dryer. Following a medical study, Lombatech® is supported by 94% of its users.

©No comment



### **Genu pro active, 2008**

This is a patellar knee pad with reinforced proprioceptive effect, realized in 3D knitting with high elasticity for the comfort of the popliteal hollow. There are Y silicone inserts for a better proprioceptive effect and a reinforced intermittent stimulation of the articulation, lateral reinforcement in metal.

©Thuasne

### **Orthosis of knee immobilization: genu immo, 2010**



A knee pad really close to the knee for a very good immobilization, wore without anything underneath the pants, easy to put in at the end of the surgical unit and it has helps for the installation. Entirely welded, the concept is based on the just necessary to immobilize the knee, ordinary an immobilization knee pad presents a big textile section totally closed, which makes its daily use tedious and not really comfortable. This knee pad is easy to take on and take out. It is mainly designed to be really



close to the patient's morphology and to have the optimum support. It also allows to not take out the knee pad during the change of lateral drains when they are present. The surgeons sometimes operate on the knee (new technique) through lateral sides.

### **LombaMum**



This is a medical pregnancy corset with postural reminder. LombaMum'® is specially adapted to pregnant women who have pains from the fifth month of the pregnancy – 4whalebones for the postural straightening up – presented with two abdominal bands of narrow width to lighten the belly weight and to reduce

the hyper laxity of the ligaments – one size, the two bands allow to adjust the corset during the pregnancy and the post partum whatever the anatomic profile is – relieves the lumbar pains and lighten the belly weight – materials specially developed by THUASNE in order to combine support, comfort and softness. It is machine washable and can be put in the dryer.

### **5.2 Gibaud (Össur group)**

Created in 1935, the Gibaud woolen belt treated rheumatism and lumbago with soothing heat effects. Orthopedic devices and phlebology have progressed since then, and Gibaud products have become more and more sophisticated, stylized and comfortable. The enterprise was bought in 2007 by the Icelandic company Össur, specialized in lower limb prosthesis manufacture, and its activities have been considerably diversified. Patented systems: as part of the Ossür group, a world leader in orthopedic innovation,

**Gibaud devotes a significant budget to research and development in new materials and concepts, which has led to several new patents being taken out. The integration of design allows Gibaud to cover all patients' needs, and to create ever more innovative products adapted to the requirements of the prescriber, the fitter and the user.**



### **VENACTIF Lumière, Medical woman compression sock - 2009**

***Vénactif Lumière* is a developed compression sock taking into account the user's needs in collaboration with the IPSOS institute (French polling institute and International Corporation of marketing of opinion).**

### **Lombogib Lumbar belt- 2009**



**Gibaud proposes "Lombogib Underwear", a new lumbar support corset adjusted to the morphology of each person. Designed with a "bi-liveliness" monolayer fabric, the "Lombogib Underwear" corset is lighter than classical corsets for an optimum comfort. Moreover, it doesn't bother the user and allows to breathe normally. This version is**

**more efficient because it is more adaptable to every type of morphologies.**

### **ÖSSUR Cheetah Flex-Foot, Prosthesis - 2009**

**The Flex-Foot Cheetah from Össur is a J-shaped, high performance sprinting foot. Made of light, but extremely strong carbon composite, this prosthesis foot is designed to store and release**



energy in order to mimic the actions of the anatomical foot/ankle joint.

Used by former Paralympian, now Olympic athlete and World Record Holder Oscar Pistorius, the Flex-Foot Cheetah from Össur is designed for all types of lower-limb amputees who wish to sprint at a competitive and/or recreational level.



*Oscar Pistorius ©Össur*



*Isabelle Verilhac, , Manager of Economic Relations, Cité du design*



***Marie-Haude Caraës, Director of Research, Cité du design***

***Phd in Political Sciences, Marie-Haude Caraës is the Research Director of Cité du design (Saint-Étienne, France) and lecturer at the ENSCI (National Higher School of Industrial Creation, Paris, France) and Ecole Centrale (National Higher School of Engineering, Paris, France). She leads together a research, publication and exhibition curatorship activity. Her academic specialties are the study of the space of influx, the innovation in design, and colonialism (literature and exact sciences). Within those functions, she organises in the Cité du design researches in the fields of energy, medical design, design of services, housing, sustainable development, relations between uses and technologies, etc.***

# **Research at the Cité du design**

*Marie-Haude Caraës, Director of Research, Cité du design*

**The Cité du design is a platform of experimental research, which seeks to reconcile theory and practice; to combine the acquisition of knowledge with the conception of objects, systems, services and processes. Research is a tool of action for shifting and changing the real world. The creation, research and innovation centre bases its research on the practices and needs of individuals; it develops original research methods, applications and experimentations that are permanently seeking to produce knowledge in the field of design. This commitment is deployed in multiple and complementary directions:**

- To consider research as a creative process;**
- To determine and to integrate art and creation as initiators of a research process;**
- To promote the results of research programs at the local, national and international level;**
- To have researchers from different disciplines, schools and universities, creators and professionals, working together;**
- To propose a singular configuration to develop partnerships combining higher education, production, diffusion, communication and event organization.**

**These researches allow a better understanding of the relations between individuals and the contemporary world and its technical, social, economic, and cultural developments, in order to imagine the life systems of tomorrow (to concretize them through pictures, environments, artifacts, services). The research topics are linked to**

**the principal stakes of society: from consumption patterns to the use of techniques, from tomorrow's services to housing design, from energetic matters to the understanding of new industrial systems.**

**The development of research and innovation through Design goes through the necessary identification of uses and new practices. The Cité du design answers European and national research calls, and implements research programs for partners companies linked with the Higher Education Design Consortium. Besides, in order to comply with its innovation development mission, the Cité du design, together with Design, Human sciences, Engineering and Architecture professionals, organizes programs and methods leading to the creation of objects and services complying with uses and new needs.**

**The Cité du design research methodology adapts itself to every research situation. It follows however a guiding thread based on six steps: contextualization or state of art; the study of uses, practices or new needs; analysis; conception; experimentation; valorization.**

**2 examples of Design research activities related to Design for All are here presented : one workshop on housing design with multidisciplinary students team and a research on design service commissioned by a big telecommunications company.**

### **I. Housing design. Digital world as a housing accessibility vector**

**Accessibility? What initiatives or implementations may help users towards a housing that meets their needs?**

**How to conceive or renovate accommodations, equipment and products to meet the diversity of users, whether they are small, tall or old, whether their disability is temporary or permanent? How can a design approach generate innovations combining functional constraints and aesthetical stakes?**

**New technologies and digital innovations take more and more space in our daily life. Even before impacting on housing, TICs affect the way we conceive houses: what will be the incidences of the new tools of conception, communication, and management on the practice of housing project for instance? Another important stake is collective housing. Half of the French population lives in collective housing. What are the expectations, the stakes and perspectives regarding the introduction of technologic innovations in the issue of housing? What are the economic consequences of their implementation? How to integrate a communicative infrastructure meant to link the accommodation, its inhabitants, managers, and providers? Finally, the new developments of Internet and the potential of nanotechnologies on the communication between objects open new perspectives. If housing becomes communicative, news uses may be developed.**

**These questions are the starting point of a workshop realized in 2011 with multidisciplinary teams of students from Saint-Etienne Higher Schools of Engineering, of Architecture and of Art and Design. With the supervision of a professional designer and Cité du design Research Department, they have worked on innovative propositions using digital technologies to design new relations between users and home.**



## **II. Enhanced connections**

***Enhanced connections* is a telecommunication services Design research project commissioned by Orange, French leader and European major company of telecommunication. It has been realised in 2009 with a multidisciplinary team composed of Orange researchers and designers, Saint-Etienne Master and Post Diploma students, independent designers, a theatre company and the Cité du design research team.**

**How should we innovate nowadays? Which services will connect us, entertain us, and make our tasks easier in the future? Major technical advances have traditionally driven the innovation cycle, offering among others increased speed, enhanced power, simplified systems, etc... Is such an approach sufficient? Does it meet everyone's desires and needs? Surely there must still be undiscovered opportunities, beyond what technical performance can achieve? This is what the current context suggests: today's great success stories are social networking, advertising and content-sharing websites created in universities or garages, technically simple, using sometimes nearly obsolete technology. Why are these services so successful? The main feature they have in common is that they are based on a strong, simple, and collective use, rather than on a technical breakthrough. They are all about sharing music, chatting with friends, meeting people, fighting loneliness.**

**Given this situation it is important that the industry widens research perspectives and multiplies innovation approaches by taking new standpoints, but what new methods are there? How can they be found? Design is one of these new standpoints. The work of a designer has remarkably changed in the last 100 years with the evolution of industry. From a mere stylist, the designer has progressively become a hardened observer of common practices, to**

which he has learnt to adapt technical and industrial demands, all without denying his own creative contribution.

The Cité du design and Orange have attempted an experiment: to set-up a research study on telecommunication services where designers are in charge along with engineers and human sciences specialists. The whole study was based on the designer's approach – observing the uses; representing an idea in an unambiguous fashion; incorporating multiple criteria in the creative process, etc. Ten service concepts entitled *Correspondances augmentées* (Enhanced connections) have resulted from this experiment. Amongst them , "Show me" and "Hacked subtitles" are 2 scenarios of services adapted to the new uses of telecommunications.

### ***Show me***

Why should one be excluded from the rich potential of the Internet only because he is not familiar with the computer practices ? Show me is a service in which the user have the remote control of a digital photo frame placed in someone else's home, an old person for example. Thanks to a simple software, the digital photo frame becomes a window on the digital world. It is therefore possible to explore the Internet for someone, show him/her personal contents, calling him/her to collect his/her needs and feelings. The final user benefits from the spontaneous help existing between generations, the "digital gap" not being a handicap anymore.



## ***Hacked subtitles***

***The "hacked subtitles" service is pure entertainment, inspired by the casual chats one can have with family or friends watching TV. It enables two subscribers of Orange TV services to live comment a programme that they are watching on the same time, each one at home. They speak in their remote control and the captured text appears on the other one's TV screen , as live subtitles. TV watchers become active again and meet each other through various channels as you could meet by chance in the street, but this time through the audiovisual network.***



***Marie-Haude Caraës, Director of Research, Cité du design***





***Elsa Frances, Director of Biennale Internationale Design Saint-Étienne, Cité du design***

***Graduated in 1991 from the National School of Industrial Creation (ENSCI), Elsa Francès worked with Philippe Starck from 1993 to 2005, joining Tim Thom, the European team he created inside Thomson company. Within her activity by Thomson, but also as an independent designer, she initiated numerous collaborations with design schools leading research workshops, launched the European design competition On/Off with the help of the APCI, participate in competition and diploma juries. In the same time, from 2008 to 2004, she developed an activity in the furniture field, obtained 4 "permanent call" from the VIA and edited objects with Ligne Roset.***

***In September 2005, she left Thomson and became General Manager of Cité du design in Saint-Etienne. From this moment, she has been in charge of defining the content and activity of this new international institution, creating a team, integrating the Saint-Etienne Higher School of Art and Design, and developing the Saint-Etienne International Design Biennial she led as a General Curator in 2008. In 2012, she became the Director of Cité du***

***design events and Biennale Internationale Design Saint-Etienne, ensuring the local, national and international coherence of this major and unique design event in the international design landscape.***



***Laetitia Wolff, Founder and director of futureflair, New York***

***A design editor, curator and strategist, Laetitia Wolff recently joined desigNYC, an organization whose mission is to improve the lives of New Yorkers through the power of design, as its first executive director.***

***She is the founder of New York-based futureflair, a creative conduit that provides a critical eye on all things visual and a multi-faceted understanding of the cultural value and strategic dimensions of design, through integrated communications strategies and innovative, content-rich programming.***

***Last year, she initiated expoTENTIAL, 10 urban interventions x 10 design labs, a collaborative platform that investigates ideas for a livelier and healthier New York – each lab is using a design strategy to address a pressing challenge to urban life. Wolff has co-curated a number of similar interdisciplinary labs, among which “Value Meal: Design and (over)Eating” for the Saint-Etienne International Design Biennale 2004 and “Headspace, on Scent as Design,” at Parsons School of Design, in partnership with MoMA and IFF.***

***She consulted for Parsons on strategic alliances, programming and intellectual branding, and currently for the Swiss EPFL+ECAL Lab on exhibitions, media and industry partnerships.***

***Formerly the editor-in-chief of Surface and Graphis magazines, Wolff is the author of the award-winning monograph Massin (Phaidon) and of Real Photo Postcards (Princeton Architectural Press). She is the editor of New Design Cities (Infopresse). She often moderates design debates and is a regular contributor to Etapes, a design and visual culture magazine.***



***Josyane Franc, Director of International Affairs, Cité du design***

***Josyane Franc is the Director of the common Department of International Affairs for the Cité du design and Saint-Etienne higher school of art and design (ESADSE).***

***Since 1989, she has promoted this school by organizing international exhibitions, seminars and projects, developing partnerships with the private sector and dealing with Azimuts, the design review of the school. In this framework, she has set up an international network that arranges students' exchanges among sixty institutions around the world. She is also part of the team who founded the International Design Biennial Saint-Etienne in 1998, manager of communication, press and international follow-up till 2004.***

***She represents the Cité du design and ESADSE in different international associations: ELIA (European League of Institutes of Arts), Cumulus (International Design Schools), Art Accord France (Association gathering managers of international affairs), BEDA (Bureau of European Design Associations), EIDD (Design for all Europe), PKN (Pecha Kucha Night), UCC (Unesco Creatives Cities), CJC (Centre Jacques Cartier), etc., and coordinates their participation into numerous European and international projects, organizes conferences, workshops.***

***She has been the co-curator for several exhibitions during the Biennials and also for touring exhibitions as "Saint-Etienne: Cité du design" in Brazil, within the framework of the French Year in Brazil, in Brasilia, Rio de Janeiro, Curitiba and Sao Paolo and more recently « Saint-Etienne creative city of design for all » in Estonia (Tallinn, European capital of Culture), Latvia, Slovakia and Finland (World Design Capital Helsinki 2012). She has been project leader for the application of Saint-Etienne as Unesco City of Design, member of the creative cities network, and she coordinates its activities inside the network since November 2010.***



***Isabelle Verilhac ,Director of Economic Relations, Cité du design***

***She holds a doctorate in material chemical physics, and lectures in industrial design. Isabelle Vérilhac was director of the Saint Etienne Medical Technologies Centre from 2003 to 2007, and has worked in design, in medical research and development activities.***

***Currently she is in charge of relations with economic players at the Cité du Design and, in partnership with territorial communities. She's in charge of the development and the management of projects for economic, territorial, societal projects; she created and set up the materials resource center and the innovative uses and practices labs (LUPI) of the Cité du design. Since 2012, she is the coordinator of the European project IDeALL (Integrating Design for All in Living Labs).***

## **Empathy and Design for All at the core of Cité du design and Biennale Internationale Design Saint-Étienne 2013**

*Elsa Frances, Director of Biennale Internationale Design Saint-Étienne, Cité du design*

*Isabelle Verilhac, Director of Economic Relations, Cité du design*

*Laetitia Wolff, Founder and director of futureflair, New York*

### ***Empathy*, central theme of the Biennale Internationale Design Saint-Étienne 2013**

The Biennale Internationale Design Saint-Étienne was created in 1998 by Saint Étienne Fine Arts School (now Saint Étienne Higher School of Art and Design) and became a key event in the field of design in France. Since 2006, the Cité du design has produced and organized the Biennale in cooperation with its partners from the public sector and the private sector. Saint Étienne's former Arms Manufacture in the creative district of Manufacture Plaine Achille is the main site of the event, which spreads across the city thanks to the participation of many local cultural and economic actors.

Resolutely focused on innovation, prospective and research through design, the Biennale Internationale Design Saint-Étienne 2013 will give voice to students, designers, economic actors and institutions working on the possible scenarios of our daily lives, whose projects represent concrete lifestyle proposals related to our current or future uses.

Given the environmental threats ahead and an expected economic renewal, philosophers, sociologists, researchers and intellectuals



**believe that there is an urgent need to rethink society and generate a new social contract to work on more human-friendly bases.**

**Empathy means the opening of a reflection bringing together all areas of society, and it is also lying at the core of design ever since the discipline has existed, as it helps identify with users in order to understand and anticipate their needs, and generate and support new forms of social ties.**

**The Biennale Internationale Design Saint-Étienne 2013 will thus be the opportunity to explore what is at stake in an empathic society, the ability of such a society to rebuild the world, what types of projections it involves, and what misuses it may infer. The goal will be to understand how an empathic society raises and meets this issue.**

### **Exhibition "Sixth Sense", a special project on Design for All at Biennale Internationale Design Saint-Etienne 2013**

**According to the dictionary, our sixth sense is related to intuition and creative empathy – qualities sometimes attributed to designers. Film director Night Shyamalan suggests that this singular sense refers to paranormal abilities. As for the French singer Grand Corps Malade, he claims that a sixth sense gives handicapped people their amazing adaptability.**

**What if our sixth sense was intuition devoted to the wish to live together?**

**How do creative people deal with the relationship between norm and mess, standard and disorder? How do they cope with the concept of normality?**

**If town planning was assigned to paraplegic designers for whom the norm would derive from their observations of their own**

**community's practices, would we – the heirs of Modulor©– feel we have been thrust into in a paranormal situation?**

**Relying on our sixth sense, are we able to produce living environments which are neither totally standardised nor entirely unsettling, but rather adapted to all human beings in their great diversity? That is the question the exhibition *Sixième Sens* is about to address. Can we design a more user-friendly environment, taking into account some people's weaknesses, as well as others' particularities? How can practices, customs, distinct and singular needs be reconciled? How can they coexist?**

**The exhibition *Sixième Sens* includes actions and productions from different communities, companies, laboratories and designers who wish to enhance and develop a 'Design for All' approach, giving each visitor a chance to experience the Other.**

**Designers+ and the Cité du Design have been working together for several years in order to promote this 'Design for All' approach. The Cité du Design, the institutional representative of this movement, coordinates projects and international partners, defending the right to accessibility and to a good quality of life for everyone. Designers+ is a group of professionals in the fields of product, service and space design. They bring in their expertise of the ground to make these fields accessible and pleasant for as many people as possible.**

**Designers+ is an organization which was set up in 2007. The group's goal is to liven up and professionalize the field of design, and to promote the skills of its members, as well as those of designers and other professionals who take part in the innovation process through design.**

**Its network of 82 members nurtures innovative projects and tangibly shows the efficiency of a design approach.**

In 2012, they wrote a guidebook for designers and companies: *'Design pour tous, comment s'y prendre?'*<sup>1</sup>. Isabelle Gomez (designer within the Drôle de Caractère agency) and Bernard Laroche ('Design for All' consultant) have been appointed curators of this exhibition coordinated by Isabelle Verilhac, director of Economic Relations at Cité du design.



**Pictures captions**

- 1- Keolis – service of orientation assistance
- 2- Priot – Screw cap opener
- 3- Audrey Dodo, designer, touch & see, liquid containers level control system for visual deficient people

## **Exhibition “EmpathiCITY, making our city together” the Biennale Internationale Design Saint-Etienne 2013**

**Curators: Josyane Franc, Director of International Affairs, Cité du design**

**Laetitia Wolff, Founder and director of futureflair, New York**

The exhibition EmpathiCITY is an invitation to the 11 design cities, members of the UNESCO Creative Cities network- Buenos Aires, Berlin, Montréal, Nagoya, Kobe, Shenzhen, Séoul, Shanghai, Saint-Etienne, Graz and Beijing- to present the results of actions carried out in a collaborative framework with non-profit organizations and a community of designers invited to propose innovative methods and strategies for stimulating a better life

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<sup>1</sup>*Design for everyone – how to go about it./ instructions for use -*

**quality of urban life in each city.**

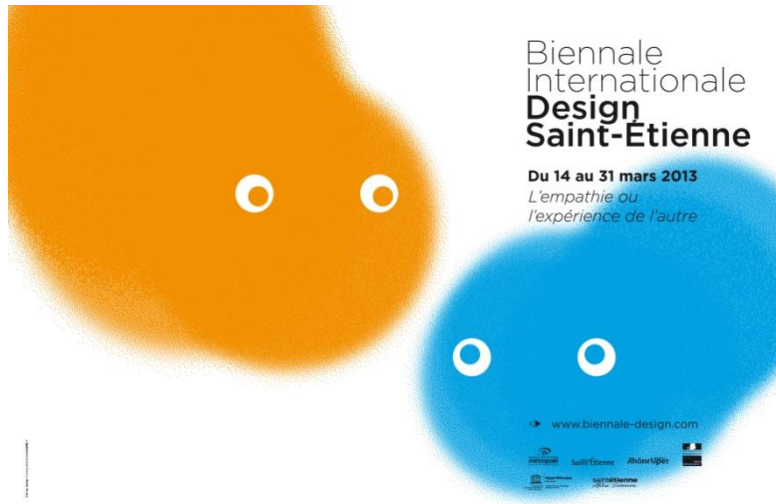
**Designers play an increasingly important role in shaping urban spaces. Over the recent years, there has been a nascent movement of creative urban-citizens (and not just architects) who spontaneously launch their own initiatives to solve complex urban problems. They use anything from temporary, artistic or guerrilla-style interventions, to projects developed with neighborhood/community organizations – all are eager to find alternative, deployable solutions to make cities more sustainable, inviting, and inclusive.**

**But most often designers tend to live in a bubble and stuck in disciplinary silos, unaware of their potential as empathic mediators between citizens, communities and city governments. How can we make sure that their dynamic creative thinking lead to real implementations and not just blue sky thinking? How can we empower communities through creative processes? What roles could the combination of design, architecture, social engineering and technology play in redesigning the urban experience for the better?**

**Answering the Biennial topic “Empathy”, EmpathiCITY proposes a special project aiming at activating the 11 UNESCO creative cities of Design, opening the theme of human cities. The exhibition will present the results of local collaboration, demonstrating the transformation power of Design. Our project starts from an urban problem, specific to each city, taking cutting issues (public space, health, sustainable development), hoping to trigger design solutions and innovative proposals to make these problems more readable/visible and help to change behaviors and practices in front of complex urban challenges, often misunderstood.**

**Our format will allow the 11 UCC design sub-network cities to**

**participate both locally in engaging their urban design community, while sharing best practices with the other network cities. By integrating transversal themes, the event will foster a meaningful sense of belonging to this budding international network.**



**Save the Date ! Biennale Internationale Design Saint-Etienne 2013  
- 14th- 31st March 2013**



***Elsa Frances, Director of Biennale Internationale Design Saint-Étienne, Cité du design***



***Laetitia Wolff, Founder and director of futureflair, New York***



***Josyane Franc, Director of International Affairs, Cité du design***



***Isabelle Verilhac, Director of Economic Relations, Cité du design***



***Eric Jourdan, Designer and Design professor, Saint-Etienne Higher School of Art and Design***

***Eric Jourdan, designer, is graduated from Ecole nationale supérieure des arts décoratifs, Paris. He teaches at Saint-Etienne Higher School of Arts and Design. His professional practice is at the midway of design and architecture. He realizes objects for furniture producers, but also public space furniture, interior design and design environmental design.***

***Curator of Biennale internationale Design Saint-Etienne in 2000, his work is present in the collections of Fond National d'art Contemporain Paris, du Musée des arts décoratifs Paris, and Musée d'art moderne de Saint Etienne.***

## **ESADSE, Option Design: Workshop Tallinn For All**

*Eric Jourdan, Designer and Design professor, Saint-Etienne Higher School of Art and Design*

In the framework of its international actions, the Saint-Étienne Higher School of Art and Design (ESADSE) was invited to participate in the workshops organized by the Association of Estonian Designers in the framework of the project of international cooperation: *Tallinn for All* registered in the program of Tallinn European capital of the culture 2011. 5 European schools: the Estonian Art Academy (Estonia), the Mainor College (Estonia), Tartu University Parnu College (Estonia), the University Aalto of Helsinki (Finland) and the ESADSE (France) participated in the three workshops organized by Ilona Gurjanova between September 2010 and September 2011. Several international experts of the Association of Estonian designers: Finn Petren, Pete Kercher, Avril Accola, Francesc Aragall and Julia Cassim supervised the students who participate in the workshops and conferences.

The objective of the project *Tallinn for All* is to make the city more accessible, comprehensible and open to all the generations and cultural origins, but also to disabled persons. The aim is to improve the quality of life of the citizens and visitors thanks to social investment and to eliminate all sorts of discrimination by developing new products, services, accessibility solutions which draw the attention of the public on the major points of universal design.





**The first workshop happened in September 2010 during *Tallinn Design Night* and the conference on the service design. It allowed to constitute working groups gathering together designers, students, users, from different countries who explored the city. Then, under the supervision of the teachers in charge of the project in each school, the students worked independently online on the project as part of their studies. The same groups have met again in May 2011 during the conference “design and mobility” to present their idea books.**

**In September 2011, the results of this research were presented in the exhibition Tallinn for All organized by the Association of Estonian designers. The same groups met again for the European festival of innovation and to experiment some proposals with the citizens.**

**The Saint-Etienne students group worked under the supervision of Fabien Combe from the ESADSE (SaintÉtienne Higher School of Art and Design) on the theme of accessibility in the city. Fabien Barrero-Carsenat, Jo-Anne Kowalski, Valentine Henry, Camille Tricoire and Jean-Baptiste Bru chose to experiment the city by putting themselves in the shoes of blind people and they tried to improve the perception of the immediate environment. They started from the postulate that the able-bodied traveler is somehow a partially sighted person. His visual benchmarks can vary from one culture to**

another and the installations are not always easy to understand. Everywhere, in every street in every city there are places where information and services are absolutely essential, the bus stop for example and its directional signs as well as its timetable. Most of the time they are not translated or they cannot be read because their typographical characters are too small or aren't adapted to people who have troubles to see. But also the post offices, stations, cinemas, museums, park in which signs are anarchic and for which the location hasn't been questioned before. Here are some proposals to make the city accessible to anybody.

## ***Triangles***

**(Fabien Barrero-Carsenat and Jean-Baptiste Bru)**

The triangles are orientation benchmarks allowing to guide blind people or partially sighted persons in a particular direction. They constitute because of their shape an extra help for the white stick guidance in a urban environment full of obstacles. For example, they can be used in the malls to indicate the route to the information center or to keep the person away from a potential danger like the curbs.



## **Bornes RFID**

(Fabien Barrero-Carsenat, Jean-Baptiste Bru, Valentine Henry, Jo-Anne Kowalski, Camille Tricoire) Nowadays we notice that more and more partially sighted people or blind people travel autonomously. Because of this idea of autonomy we thought about the following idea: when you arrive in the airport, port, station, an information center of tourist office gives you a card (creditcard format). You will have to give some personal information such as your age, mobile phone number, origin and language; they will give you a card programmed according to your profile. This language parameter and your choice of type of card (orientation, access, shopping, freeways, etc.) will allow you once in town to scan this swipe card in the different yellow terminals located in a wide environment and to obtain directly on your mobile the formation in the sound; image, text format (according to the parameters and the eventual disability). This system is accessible for everybody and can be updated in real time answering the needs of each people in an optimal way.



**Bornes RFID**  
**Valentine Henry**  
**Jo-Anne Kowalski**  
**Jean-Baptiste Bru**  
**Fabien Barrero-Carsenat**

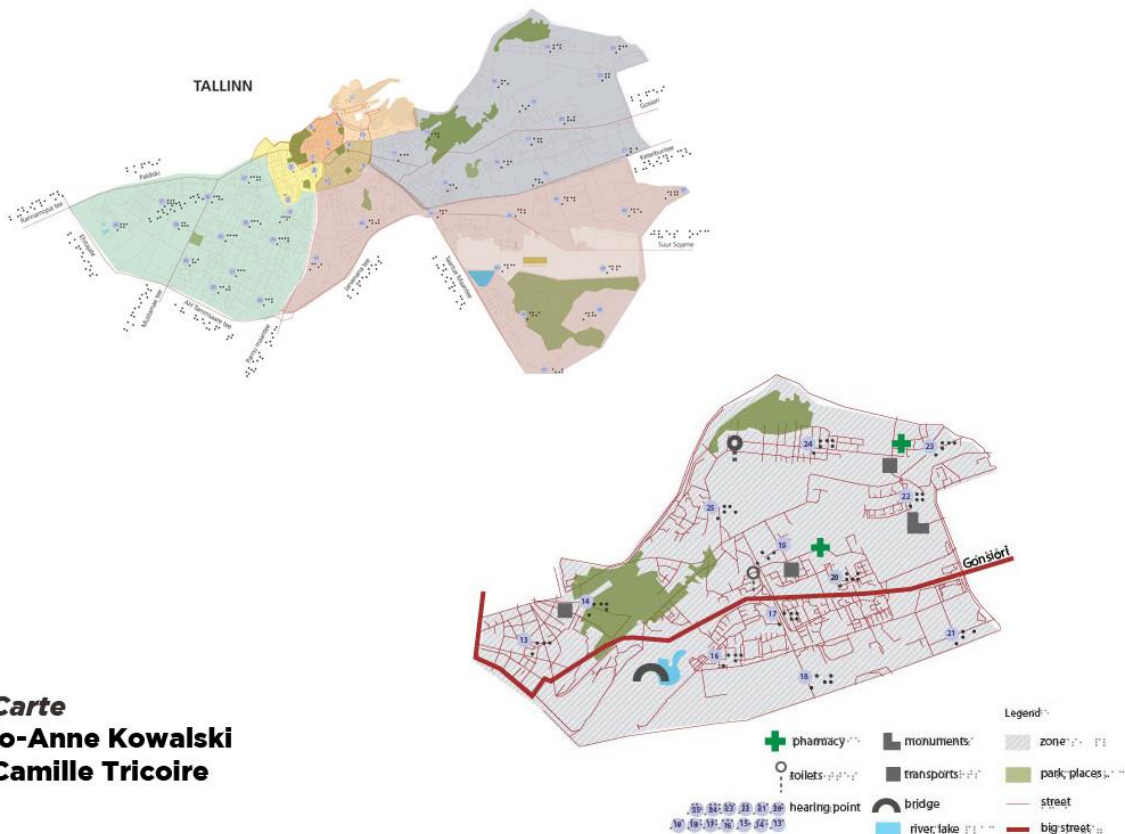
## ***Map***

***(Jo-Anne Kowalski et Camille Tricoire)***

The map completes the action of the terminal and the natural location tools of the user. The work consisted in the working out of a very simplified map, easy to read for a sighted person and for blind people. Thanks to this map, the visitors can get their bearings in the city in a very autonomous way, and travel the way they want, contrary to a guided tour which leads you from one point to another following a specific route. It defends and allows the intuitive and independent moving while giving a mean to get one's bearings anytime they want, through various types of data. The map was drawn following the particularities of any city/village: different districts, or parts of cities, which names and boundaries often depend on the history of the city or on the inhabitants' preferences. Consequently, our map is a booklet composed of several maps, one for each part of the town.

The maps contain the most important information; the terminals deliver more detailed information about the place where we are. Any information indicated on the map like colors, pictograms; names is transcribed in tactile language: Braille for the words, textures for the colors and/or pictograms. A RFID chip is located inside the back cover. It is materialized by a schema which allows the users to perceive well the chip and to familiarize themselves with the electronic element. The RFID chip interacts with the terminal which gives hearing information which comes to complete the map information.

**At any time, a contact between the terminal and the map is enough to be able to locate oneself and/or to receive more detailed information about one's situation.**



**This workshop is an illustration of the possible and necessary introduction of Design for All methodologies in Design Higher Education. It meets the Saint-Etienne Higher School of Art and Design (ESADSE) commitment into developing practical and experimental activities, and to student's personal projects, with support from qualified professionals, offering learning facilities and training methods that are unique in the field of higher education. The vocation of the ESADSE is to train artists, designers, graphic**

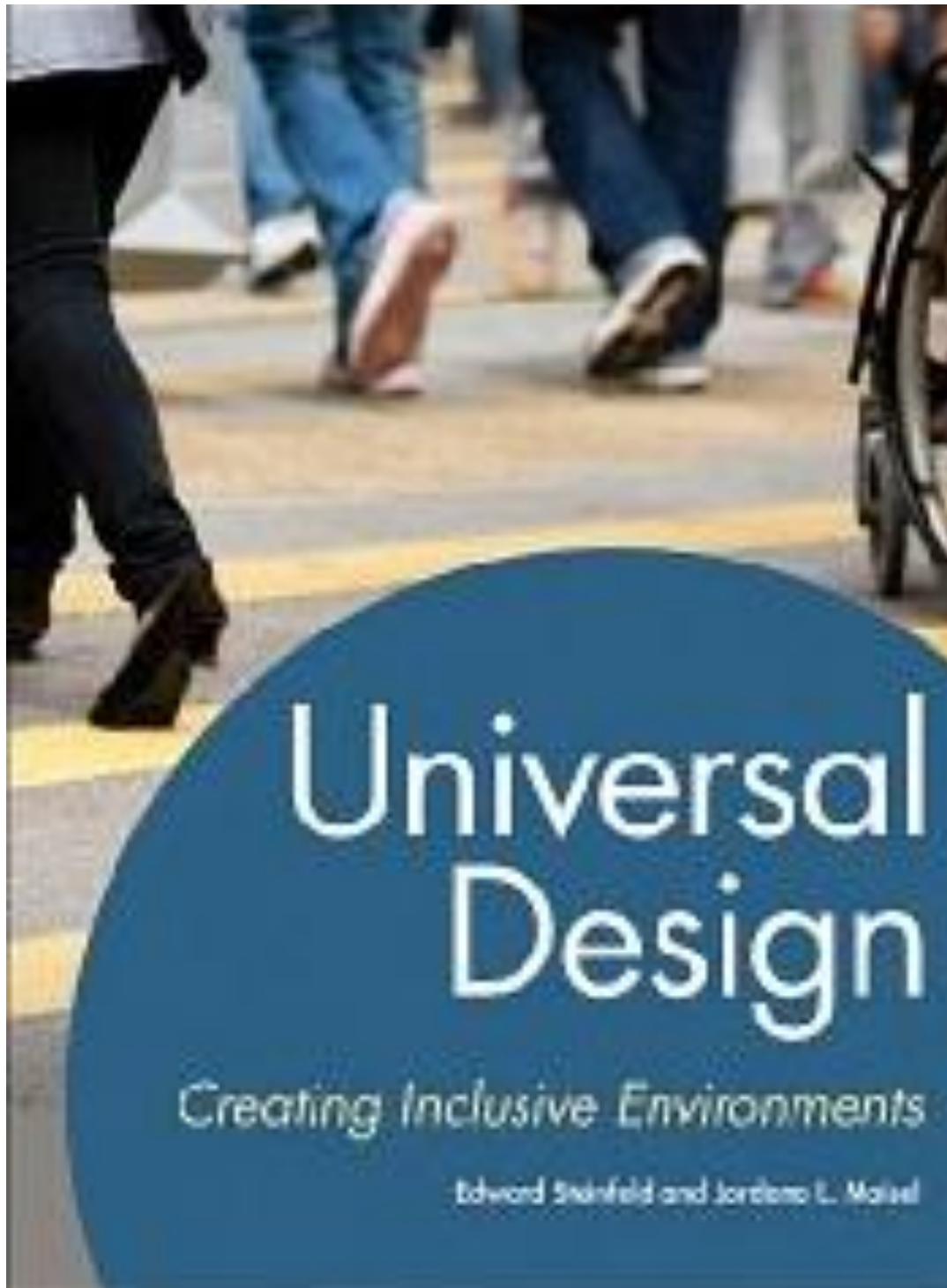
**artists, authors and creators and, in broader terms, to produce competent professionals in all sectors that rely on imagination, creativity and inventiveness.**



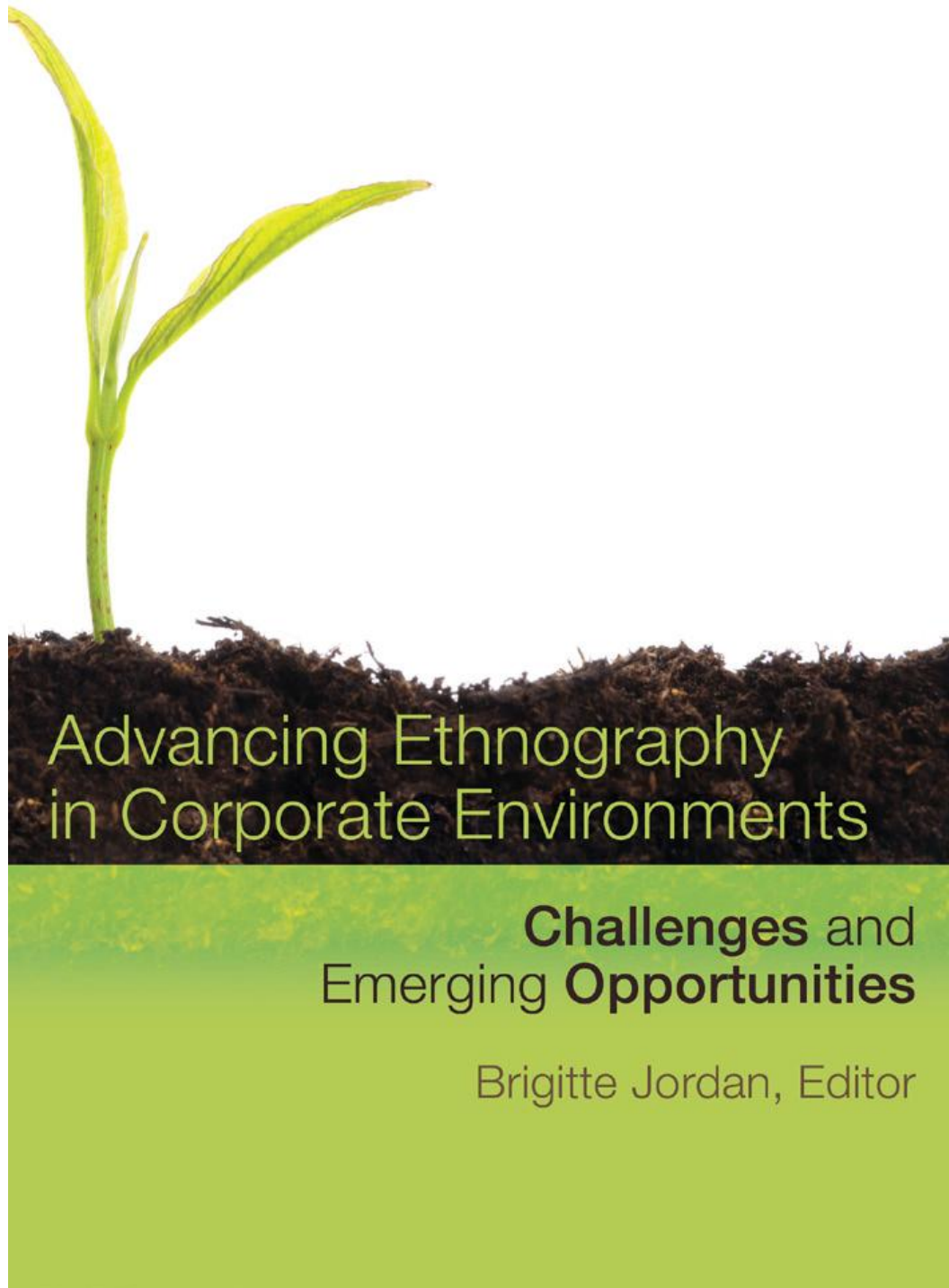
***Eric Jourdan, Designer and Design professor, Saint-Etienne Higher School of Art and Design***



**BOOK RECEIVED:**



2.





3.

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## Complete coverage of policies, guidelines, and case studies on all aspects of universal design.

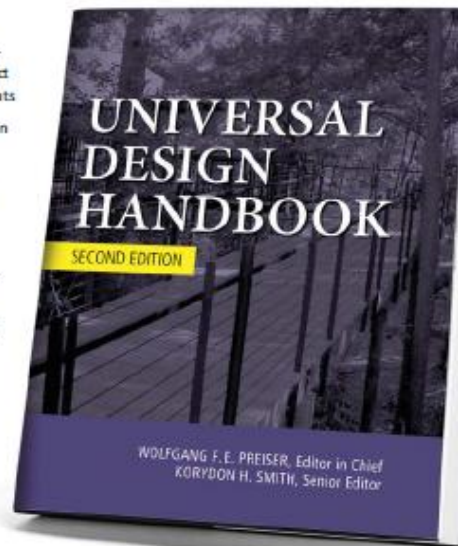
Universal Design is designing environments that truly meet the needs of the people who use them. It ranges from inclusive and non-discriminatory design of products, cars, architecture, and urban environments and infrastructure, all the way to information technology and telecommunications. The new edition of the Universal Design Handbook is a completely updated one-stop professional reference to designing products and facilities for older adults, persons with disabilities, children, and all people who use them, and encompasses vision, touch, and hearing, as well as cognitive and motor impairment.

### New to this Edition:

- Completely updated chapters and illustrations
- Global coverage of policies, requirements, and case studies—including coverage of the latest Americans with Disabilities Act (ADA) and Architectural Barriers Act (ABA) design requirements
- Presentation of the full scope of universal design—from urban scale to multimedia
- Examples of standards and guidelines that architects and designers can use to create more universally accessible and usable environments
- Coverage of accommodation issues in case studies on residential, commercial, transportation, and educational facilities

Wolfgang F.E. Preiser is Emeritus Professor of Architecture at the University of Cincinnati. He has published 16 books and more than 130 chapters, articles, and conference papers, and is the recipient of the Progressive Architecture Applied Research Award and Citation and the EDRA Career and Achievement awards.

Korydon H. Smith is an Associate Professor in the Fay Jones School of Architecture at the University of Arkansas. He teaches courses in architectural design and theory, and has received numerous teaching awards.



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## REVIEW

UNIVERSAL DESIGN HANDBOOK, SECOND EDITION

NEW YORK: MCGRAW-HILL, 2010

EDITORS: WOLFGANG F.E. PREISER AND KORYDON H. SMITH

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*By Karin Bendixen, Aarhus, Denmark [www.bexcom.dk](http://www.bexcom.dk)*

This second edition discusses how to develop media, products, buildings, and infrastructure for the widest range of human needs, preferences, and functioning. The book also addresses the growth and changes in the world, and therefore, implications for the universal design movement. The UDH2 targets not only students, architects, designers, planners, design practitioners, therapists, advocates and policy makers, but users/citizens can also draw inspiration. A great number of chapters also provide specific tools for analysis and suggestions on how we can tackle the problems and challenges presented by UD, i.e., what it means for planning, strategy and finance, and society.

The book contains updated old chapters and mostly new chapters in seven parts: Part 1: Premises and Perspectives; Part 2: Principles, Standards and Guidelines; Part 3: International Perspectives; Part 4: Public Spaces, Private Spaces, Products, and Technologies; Part 5: Education and Research; Part 6: The Past and Future of Universal Design; and, Part 7: Epilogue. The UDH2 offers several outstanding opportunities not just to gain an insight into the culture and traditions of different countries, but also to understand the importance of these factors for the progress of UD in different parts of the world, and furthermore, how different countries define UD and the users that they include. . Contributors come from many countries including the United States, United Kingdom, Norway, Germany, France, Italy, Japan, India, Israel and Brazil.

Since the first edition of the book the world has seen major transformations with implications for design. In less than a decade, the world has experienced a century's worth of change, the scope and diversity of which were unimaginable in 2001. The introduction chapter pinpoints the world changes like the world economy, the worldwide health, catastrophes like hurricanes, and earthquakes, not to mention evolution and progress of technology. The book's Epilogue (chapter 45), by Rossetti, is one of the new chapters. All readers should start here, especially if they do not know or have any insight into the world of challenges that people with disabilities face in their daily lives: it is something which requires both patience and creativity.

## **Chronicling Social Change and Innovation: The *Universal Design Handbook*, 2<sup>nd</sup> Ed.**

***Korydon H. Smith and Wolfgang F.E. Preiser***

In 2001, the first edition of the *Universal Design Handbook* (Wolfgang F.E. Preiser and Elaine Ostroff, eds., New York: McGraw-Hill) was published. Around that same time, a number of other important books on the subject were also published, e.g., *Inclusive Design: Designing and Developing Accessible Environments* (Rob Imrie and Peter Hall, London: Spon Press, 2001), *Universal Design: A Manual of Practical Guidance for Architects* (Selwyn Goldsmith, Oxford: Architectural Press, 2000), and *Inclusive Design: Designing for the Whole Population* (John Clarkson, Roger Coleman, Simeon Keates, and Cherie Lebbon, eds., London: Springer, 2003). Since 2001, the world of design has seen major transformations, rendering some of the *Universal Design Handbook*, and parts of these other books, obsolete.

As a means to address this, in 2010, McGraw-Hill and a new editorial team (the authors of this synopsis) released the *Universal Design Handbook*, 2<sup>nd</sup> Ed. (UDH2), including an electronic edition accessible to readers with visual impairment. With 45 chapters and contributors from around the globe, the UDH2 illustrates some of the recent advancements in inclusive design, but it also begs the question as to the future of inclusive design

### **A Century's Worth of Change**

Since 2001, the world of design has seen major transformations. In less than a decade, the world has experienced a century's worth of change, the scope and diversity of which were unimaginable in 2001. Social, technological, economic, environmental, and legal changes

have altered both the philosophical discourses and the physical practices of design disciplines at all scales.

Social advancements were also made in the past decade. In regard to universal design, in 2000, the United Nations (U.N.) appointed Miloon Kothari, an architect from India, as its first Special Rapporteur on Adequate Housing. During his eight-year term, Kothari's office drafted the first U.N. resolutions on housing. Kothari helped substantiate the importance of housing as "a vital element for achieving socially, economically and environmentally sustainable development" and that a home "is a key element for fostering family integration, contributing to social equity and strengthening of the feeling of belonging, security and human solidarity" (United Nations, 2004). More particularly, the rights of persons with disabilities were included in these seminal U.N. resolutions: "Persons with disabilities have particular needs in regard to . . . the full and equal realization of adequate housing as a component of the right to an adequate standard of living" (United Nations, 2004). On December 10, 2008, little more than a month after the United States elected the first black (biracial) President in its history, Barack Obama, the United Nations celebrated the 60th anniversary of *The Universal Declaration of Human Rights*. The United Nations reaffirmed its focus on "dignity" for "all members of the human family" and for "freedom, justice and peace in the world," values and nomenclature that are at the heart of universal design. In the past decade, has the world become more conscious of the necessity of good design? In what ways have inclusive design, design-for-all, and universal design contributed to social change? Borrowing from contributors to the UDH2, this is discussed below.

## **Universal Design and Social Progress**

As cited by a number of authors in the UDH2, many changes to design practices, including the emergence of the universal design (UD), have stemmed from demographic shifts. This is especially marked by rapidly aging industrialized regions, such as, Japan, the United States, Great Britain, Spain, and Germany. This has led to a rethinking of everything from workplace design, as discussed by James Mueller (Chap. 23, "Office and Workplace Design"), to the design of the shopping experience, as described by Roger Coleman (Chap. 21, "Designing Inclusive Experiences").

In addition to building awareness about the psychological, social, and physical needs of older adults, many UD experts have increased the focus on design for children and young adults. For example: Chap. 22, "Outdoor Play Settings: An Inclusive Approach," Susan Goltsman, discusses the importance of play in child development and articulates principles for designing exterior play spaces; Chap. 40, "Camp Aldersgate: A New Model for Architectural Education," Laura Terry; Chap. 39, "Universal Design for Learning in the College Classroom," Margo Vreeburg Izzo, Steven Rissing, Christopher Andersen, Jack Nasar, and L. Scott Lissner

### ***Changing Ideals***

According to Ostroff (Chap. 1, "Universal Design: An Evolving Paradigm"), one global shift worth recognizing is the growing awareness of UD among the general population. UD is no longer just a concept among a handful of designers and advocates, but has become more commonplace in nations, cities, and households around the world. Addition to the design disciplines, UD has advanced most rapidly in education and business. With this has been an increased political and economic value placed on universal

design. This was clearly evidenced on March 30, 2007, when the United Nations gathered 82 signatories on the opening day of the first comprehensive human rights treaty of the twenty-first century, the Convention on the Rights of Persons with Disabilities (CORD). This was the highest number of opening day signing countries in the history of UN conventions. In addition, it was the fastest negotiated human rights treaty in UN history. By the end of 2009, three-quarters of the world's countries had signed. United Nations' press releases called the outcomes of the convention "a paradigm shift." (For more on this, see: John Mathiason, Chap. 5, "United Nations Convention on the Rights of Persons with Disabilities.")

Universal design has also become much more integrated with other growing design trends, especially the sustainability movement. As stated by Susan Szenasy (Chap. 2, "Toward Social, Economic, and Environmental Sustainability"),

### ***Changing Practices***

As cultural, political, and design ideals have changed, legal systems and design practices have also changed. There are countless examples worldwide of transportation systems, urban design schemes, architectural works, products, and media that have utilized UD concepts, strategies, and methods. Here are a few examples:

Chap. 10, "Norway's Planning Approach to Implement Universal Design," Olav Rand Bringa, Einar Lund, and Kristi Ringard; Chap. 11, "The Impact of Aging on Japanese Accessibility Standards," Satoshi Kose; Chap. 12, "The Evolution of Design for All in Public Buildings and Transportation in France," Louis-Pierre Grosbois; Chap. 13, "Manifestations of Universal Design in Germany," Ingrid Krauss;

**UD faces a number of challenges in deeply rooted historical environments: Chap. 15, "Accessible Design in Italy," Assunta D'Innocenzo and Annalisa Morini; Chap. 16, "Planning Accessibility in the Old City of Jerusalem," Avi Ramot, Yael Danieli-Lahav, and Judith Bendel;**

**Chap. 36, "Inclusive Design Research Initiatives at the Royal College of Art," Jeremy Myerson and Yanki Lee**

## ***Changing Demographics***

**In 2000, the world's population was slightly more than 6 billion. It is anticipated that by 2025 there will be more than 8 billion people living on Earth (United Nations, 2009). Growth will be highest in less developed nations. For example, by the end of the twenty-first century, Europe's share of the world's population will be cut in half, dropping from 12 percent to less than 6 percent, while Africa's share will double, to possess one-quarter of the world's people (United Nations, 2009).**

### **What roles will designers play?**

**Although there is no definitive authority, some estimates suggest that by the time this book hits bookshelves, India will hold the largest number of English-speaking persons in the world, barely edging out the United States and nearly doubling the number of English speakers in the United Kingdom. On the other hand, China has the largest number of Internet users in the world, 253 million, followed by the United States, Japan, India, and Germany. In the future, however, the rankings may change. For instance, while the United States has seen a 130 percent increase and China has seen a 1,000 percent increase in Internet users from 2000 to 2008, Pakistan has experienced a growth of nearly 13,000 percent during**

the same time period (Internet World Stats, 2008). As technology and language patterns change, what roles will designers play?

In addition to these shifts, the coming decades will bring further economic, cultural, and technological shifts. Climate change and energy consumption will become more central discourses, while human rights will continue to be central to international policy and advocacy debates. Design, likely, will regain its once prominent role in politics, healthcare, environmental justice, and popular culture.

## **Conclusion**

In the opening chapter to the first edition of the *Universal Design Handbook*, Ostroff discussed the “new paradigm” of universal design. At that time, the aspiration of universal design was to integrate into mainstream media, product, architectural, urban, regional, and other design practices. Although that goal has yet to be fully achieved, that ambition needs to be elevated. Universal design concepts hold the promise not only to impact the design disciplines but also to influence local and international policies and attitudes. As stated by Lebbon (2002) in a review of the first edition of this book, “The fact that it covers a wide set of issues across the various design communities is especially useful as it helps designers and researchers place their own practice and interests in context with approaches in other design fields.” Similarly, in the next decades, the merits of universal design—and value of this book—will be measured according to its integrative capacity: the ability to synthesize with parallel design concepts, such as green building, as well as the ability to engender a new global paradigm.

Given the century’s worth of change over the past decade, it is uncertain what the coming decades will bring. Canton (2006) states, “Tracking the future, figuring out what is going to happen when, is



as much art as science." Given that design is the synthesis of the two—art and science—undoubtedly designers will play a central role in facilitating and responding to social change worldwide.

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## **APPEAL:**

**Greetings from Ladakh!**

**This is regarding the feature film in Ladakh that I have often talked to some of you about- 'Chuskit', based on some of our work in Ladakh with children with disabilities. The screen play done, we are now looking for funds to make the film. At the cost of sounding boastful, I must say, it has turned out to be a very beautiful and touching story. Sujatha (a friend) has brought alive our experiences through a very nice story and Priya (my sister ) has done a fantastic job of the screen play.**

**We have been looking for funds to make this film- the budget is steep as it requires shooting in harsh and difficult conditions. We have been advised to make a promo/trailer that will appeal to sponsors in the film world, as the visuals will help them get a better sense of the potential of the film than just reading the screen play. Along with making the trailer we also need to complete a part of the shoot, as otherwise, we would lose the winter - therefore an entire year - if we didn't do so.**

**I am writing to you to help us raise funds for this promo/trailer. The profile of the film is available on the website called kickstarter.com- Click here**

**(<http://www.kickstarter.com/projects/321120405/chuskit-an-inspiring-story-of-a-child-with-disabil>) to make a pledge. You can pledge as much or as little as you want to (\$1 to \$ 1000 and more).**

**We have 35 days only to reach a target of \$98000. We are eligible to get the funds only if we reach the target amount through friends like you. If on the other hand , we don't reach the target amount, within the deadline none of the pledges will fructify**

**So, really looking forward to you support here and thanks so much for believing that this will make a good film. Do also pass this on to your friends and others who you think believe in the cause.**

**The count down starts now!**

**Vidhya**

2.

**Full scholarships available for students to pursue a PhD degree at NUS working in the intersection of Design + Speech/Audio + Healthcare area.**

The candidate will have been awarded a BSc/MSc degree in a relevant field of Electrical Engineering, Computer Science, or a closely related area, with interests and background in interactive design. The successful candidate will be jointly supervised by associate professor Ye Wang at NUS and associate professor Anirudha Joshi at IITB.

You are also expected to have good analytical skills and good programming skills. You will be highly motivated to undertake challenging, applied research and have excellent English language speaking and writing skills.

Interested students are advised to contact:

Dr. Ye Wang ([wangye@comp.nus.edu.sg](mailto:wangye@comp.nus.edu.sg))

Or Dr. Anirudha Joshi ([anirudha@iitb.ac.in](mailto:anirudha@iitb.ac.in))

## **NEWS:**

1.

### **U of A System, AARP Host Rally for Universal Design**

**As people live longer in their homes, designers are looking for ways they can build houses that work for all phases of life through what they call universal design.**

**In a rally on the state capitol steps, universal design advocates promoted the principles of one story living, including a no-step entry, wide doorways, wide hallways and extra floor space.**

**Advocates say this design is the best way to accommodate families with members of all ages.**

**"By having a space that accommodates you now, you're able to enjoy it with ease," says Associate Professor of Gerontology Lavona Traywick. "And as we age and have issues occur, no modifications are needed."**

**The event was put together by Arkansas AARP and the University of Arkansas system.**

**Examples of universal design were also on hand to show people how a home you can grow in would look**

**(Courtesy: KARK 4 News)**

2.

### **Design for All**

***The next generation of designers searches for truly inclusive solutions.***

**It's not enough for products today to just be pretty or aimed at a specific target market. Designers are engaging with social responsibility and creating solutions that are attractive to the fullest possible spectrum of potential users. For the graduate student Niels van Roij, the growing number of elderly people who face problems with mobility inspired his inner city vehicle project. Meanwhile in**

**Ethiopia, the Berlin-based Graft Architects have launched the SolarKiosk—an autonomous, solar-powered modular business unit meant to provide affordable energy and services in off-grid regions.**

**Since 2003, Metropolis’s Next Generation® Design Competition has promoted precisely these attitudes—environmental activism, social involvement, and entrepreneurship—in young designers. Past winners and finalists have continued to embody these core values of good design in their work. Civil Twilight, the winners of the 2007 Next Gen award, have developed a full-scale prototype of an elegant and accessible folding kayak, which they will launch on Kickstarter in mid-October to fund tooling and manufacturing. So, if you’re a young designer or architect with a great idea powered by inclusive design thinking, then this year’s competition with the theme, “Empower with Inclusive Design” is for you.**

**To learn more about the Metropolis Next Generation competition click to <http://www.metropolismag.com/nextgen/>**

**3.**

## **U of W wins a building design award from the City..**

**The University of Winnipeg has earned the 2012 Winnipeg Accessibility Award for building design of its Richardson College for the Environment and Science Complex.**

**The award recognizes the importance of accessibility and universal design.**

**The Award is presented to a facility or environment, and its designers, that is an outstanding example of universal design. Projects may include features of private homes, architectural designs, interior designs, landscapes, urban designs or any other built environment.**

**Any individual or group -- interested in accessibility and universal design may make nominations.**

**( Courtesy: CJOB News )**

## **PROGRAM & EVENTS:**

**1.**

### **Social Capital and Entrepreneurship Workshop at CSCW 2013**

**At the 16th ACM Conference on Computer Supported  
Cooperative Work**

**February 23-27 in San Antonio, Texas, USA.**

There is a strong relationship between social capital and entrepreneurship. Yet we know little of how groups across cultures and socio-technical configurations interact and *collaborate online to transform innovation into commercial and social ventures.*

This one day workshop will explore, through different perspectives, the challenges for CSCW in supporting the development of social capital for entrepreneurship, highlighting the gaps and opportunities for designers.

A key part of the agenda for this workshop is to form understandings of the formation of social capital and entrepreneurship activities in contrasting cultures and socio-technical configurations.

We hope to foster dialogue between academics in different disciplines interested in interdisciplinary research in social capital, entrepreneurship and CSCW.

**2.**

#### **Conference**

### **Accessible ICT: Priorities for Future Research on Accessible Information and Communication Technology Systems and Services**

22 January 2013

Institution of Engineering and Technology, 2 Savoy Place, London WC2R 0BL

The aim of this conference is to obtain a consensus on priorities for future research on accessible information and communication technology systems and services. Funding bodies need to ascertain the best strategy for investing their finite resources in research and development to benefit disabled and elderly people. The scope will include network-based services (social networks, collective intelligent systems, augmented reality, cloud computing, advanced location aware services and ambient intelligent systems) as well as novel user interfaces and technology transfer.

Speakers include Mike Short, Brian Collins, Gregg Vanderheiden, Graham Worsley, Patrick Roe, Alan Newell, Deborah Pullen, Gunela Astbrink and Guido Gybels.

The agenda is at <http://www.cardiac-eu.org/about/conference.htm>

To register for this conference, please go to

[http://www.theiet.org/events/eventsonline.cfm?u=/iebms/reg/reg\\_p1\\_form.aspx?oc=10&ct=SEMINAR&eventid=15065](http://www.theiet.org/events/eventsonline.cfm?u=/iebms/reg/reg_p1_form.aspx?oc=10&ct=SEMINAR&eventid=15065)

### **3. Business of Design Week returns with spotlight on design**

#### **Annual conference BODW highlights innovation and industry**

**(1st October 2012, Hong Kong)** Asia's leading annual design event is back from the 3rd to 8th December, 2012, for more exhibitions, forums and programmes to explore the growing business of design, innovation and branding.

Organised by the Hong Kong Design Centre (HKDC) since 2002, the week long conference brings the best of the global design community to Hong Kong, offering a chance for design experts and executives to network and share innovations and ideas. The premier gathering also encourages industry and business to unleash the power of design by focusing on their vital relationship and complex interplay.

With China already the world's largest exporter of design goods and emerging to the forefront of the global creative industry, the Hong Kong conference is an excellent networking opportunity for delegates. The event is also becoming a vital link in growing the aggregate demand and boasting the global value chain for design in the world economy.

This year's BODW includes a showcase of Danish design with numerous experts and executives from the Scandinavian country set to appear and speak. Among the top Danish design experts scheduled to attend include Johannes Torpe (recently named Bang & Olufsen's creative director), Jacob Holm (president of furniture studio Fritz Hansen), interdisciplinary architect Rosan Bosch (designer of LEGO PMD's fanciful office), Eva Kruse (founder of the Danish Fashion Institute), Mads Ryder (CEO of porcelain house Royal Copenhagen), and graphics legend Bo Linnemann (founder of Kontrapunkt) who has contributed to the trademark look of international brands such as Carlsberg, Microsoft, Coca-Cola, and IKEA.

Other creative geniuses coming are the influential founders of Danish cross-disciplinary design studio KiBiSi, Lars Larsen and Jens Martin Skibsted. Top British architect Thomas Heatherwick will be here to explore his philosophy of space, people's livelihood and sustainable development. Another key speaker is German industrial designer Richard Sapper. The designer of the classic Tizio Table Lamp, the Alessi Melodic Kettle and many other products now part of MOMA collection in New York, will share his experiences on creating functional aesthetics.

Other international design experts speaking include from commercial art director Mirko Borsche from Germany, cutting-edge Japanese advertising director Masashi Kawamura (PARTY Creative Lab), tech start-up star Jeremy Fisher of Wander (USA), and rising Chinese architect Ma Yan-song responsible for the Absolute Towers in Toronto, nicknamed the 'Marilyn Monroe Building'.



In addition to a three day forum, special events around the week include the popular Detour public exhibits and displays, the BrandAsia Forum, the Technology For Design seminar, and, this year, the Hong Kong Design Centre (HKDC) Awards cum 10th Anniversary Gala Dinner. Topics covered over the conference include technology, heritage & culture, branding, education and product & fashion.

Official website: [www.bodw.com](http://www.bodw.com)

Should you require any additional information, please contact DT Communications:

Delase Gazo

(d) 852-3696 6962 (e) [delase.gazo@dt-asia.com](mailto:delase.gazo@dt-asia.com)

5.



School of VISUAL ARTS<sup>®</sup>  
MFA PRODUCTS OF DESIGN

# PRODUCTS OF DESIGN

OPEN HOUSE & INFORMATION SESSION  
SATURDAY, NOVEMBER 10, 11AM - 1 PM, New York City. RSVP NOW!  
**DESIGN THINKING. DESIGN MAKING. DESIGN DOING.**

The MFA in Products of Design is an immersive, two-year graduate program that prepares exceptional practitioners across various disciplines for leadership in the shifting terrain of design. We educate heads, hearts and hands to reinvent systems and catalyze positive change through the business of making.

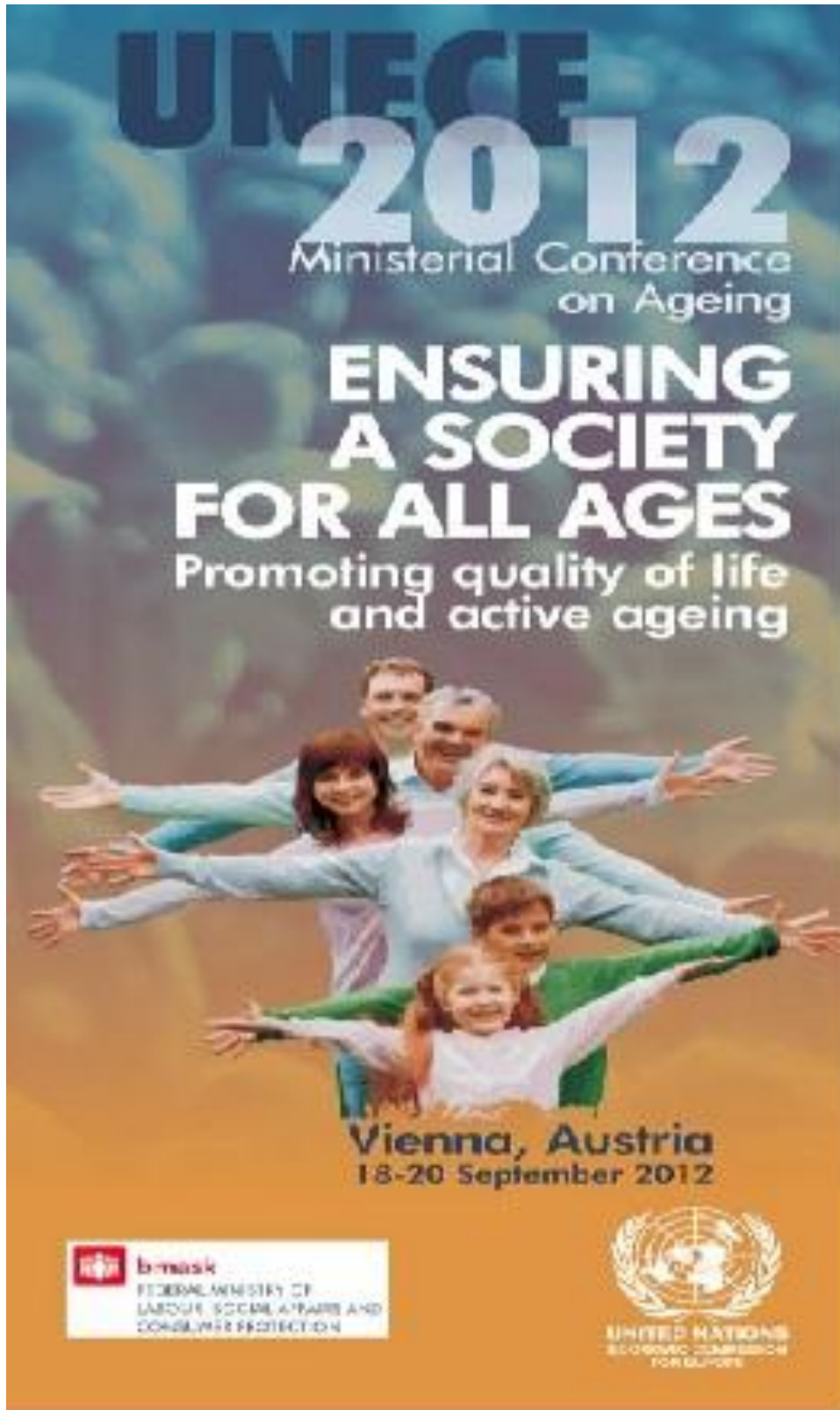
6.

## Cameroon 2013 - International Workshop "Ageing and Healthy Environments"

There has been great interest in the workshops taking place in Cameroon in May 2013 and the full program should be finalized in early December 2013. Due to the level of interest we have opened up the program to accept a number of abstract with the deadline for submission being 30 November 2012.



7.



8.



**entries for the 2013 Mark of Excellence Systems Integrator Awards will be accepted through Sept. 14, 2012. The industry-recognized competition honors excellence in innovation and achievement in custom home electronics, services and installation technologies. The 2013 Mark of Excellence finalists will be announced in November and the winners will be awarded at the Mark of Excellence Awards Reception on Jan. 9, 2013, during the 2013 International CES.**

**New categories include Tech for a Better World and Accessible and Universal Design Technologies.**

9.



**The European Commission opened on 22 May the competition for the third "Access City Award" for the most accessible cities in Europe. The annual prize recognizes and celebrates cities that are dedicated to providing an accessible environment for persons with disabilities.**

The new edition of the Access City Award is now open for applications. The deadline for submission is September 5, 2012. <http://ec.europa.eu/justice/access-city>.  
10.





**INTERACT 2013**  
designing for diversity

Cape Town, South Africa  
2 – 6 September 2013  
Cape Town International  
Conference Centre

### CALL FOR PAPERS

[www.INTERACT2013.org](http://www.INTERACT2013.org)

INTERACT 2013 solicits submissions addressing all aspects of human-computer interaction. The conference theme, "Designing for Diversity", recognizes the interdisciplinary, multidisciplinary and intercultural spirit of human-computer interaction (HCI) research and practice. The conference welcomes research and reports of practice that acknowledges diverse disciplines, abilities, cultures and societies, and that address both the technical and social aspects of HCI. Within the broad umbrella of HCI, we seek high quality contributions addressing new and emerging HCI disciplines, bridging cultural differences, and tackling important social problems. INTERACT 2013 provides a forum for practitioners and researchers to discuss all aspects of HCI, but special consideration will be given to papers taking account of the conference theme 'Designing for Diversity'. The first submission deadline, for full research papers, is 8 January 2013 (abstracts), 15 January 2013 (full papers).

---

#### SUBMISSION CATEGORIES

- Full research papers
- Short research papers
- Interactive posters
- Industrial programme
- Demonstrations and interactive experiences
- Special Interest groups (SIGs)
- Panels
- Doctoral consortium
- African Masters Consortium
- Workshops
- Tutorials

#### SUBMISSION DEADLINES

- Full research papers:
  - Abstracts: 8 January 2013
  - Full papers: 15 January 2013.
- Workshop, Tutorials, Panels and SIGs: 29 January 2013.
- Short research papers, interactive posters, industrial programme, demonstrations and interactive experience, and doctoral consortium: 25 March 2013.

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#### VENUE

The main INTERACT 2013 Conference will take place at the Cape Town International Convention Centre, whilst the pre-conference events (workshops, tutorial, doctoral consortium) will take place at one of the local university campuses in Cape Town.

Cape Town is a city like no other. Cape Town is South Africa's Mother City, South Africa's oldest city, and one of the most beautiful cities in the world. Cape Town is the archetypal melting pot, buzzing with creativity, colour, sounds and tastes. Its natural assets, from Table Mountain to pristine beaches and diverse cultural offerings, give the city a distinctive feel. While walking through the city's streets and meeting its people, most people fall in love with the city's natural beauty, creative freedom and incredible spirit.

Cape Town is renowned for its achievement in the fields of science and medicine, but also for its creative side,

earning it the status of World Design Capital 2014 (see [www.capetown2014.co.za](http://www.capetown2014.co.za)). Its business district, speciality shops, hotels, restaurants and renowned attractions fall within the immediate downtown setting of the Cape Town International Convention Centre.

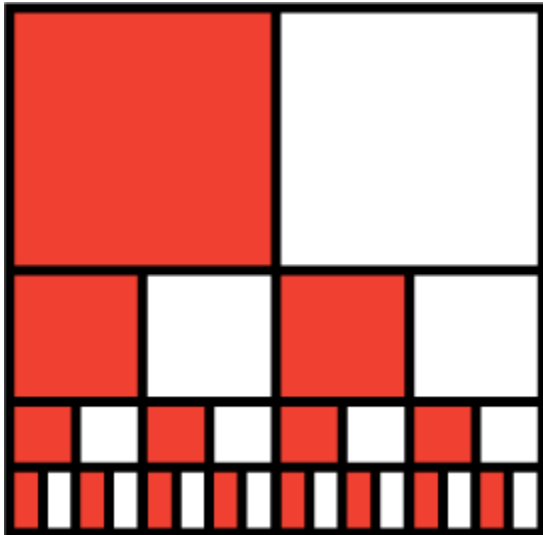


11.

TYPOGRAPHY DAY  
2013

7-9, March 2013 at DoD, IIT Guwahati

12.



'Expo infoDesign'

3 Day Workshop:  
Information Structuring, Architecture and Visualisation'

15th - 17th November 2012 from 9.30am - 5.30 pm  
at IDC, IIT Bombay



13



## TEI'13 - Seventh International Conference on Tangible, Embedded and Embodied Interaction

Seventh International Conference on Tangible, Embedded and Embodied Interaction  
February 10-13, 2013. Barcelona, Spain.

### **Seventh International Conference on Tangible, Embedded and Embodied Interaction**

February 10-13, 2013. Barcelona, Spain.

14.



## **HCI International 2013**

**21 - 26 July 2013, Mirage Hotel, Las Vegas, Nevada, USA**

15

## Global Sustainability Jam 2012 Bangalore

Global Sustainability Jam 2012 Bangalore

Friday, November 2, 2012 at 6:00 PM - Sunday, November 4, 2012 at 7:00 PM (IST)

Bangalore, India



16.



17.

**1st Call for Papers: WG 9.4: Social Implications of Computers in Developing Countries**

**12th International Conference on Social Implications of Computers in Developing Countries**

**Conference Theme: Into the Future: Themes, insights and agendas for ICT4D research and practice**

**Ocho Rios Jamaica, 19-22 May, 2013**

**Submission Deadline: 26 November 2012**

18.

**1st Call For Papers, 17th Annual EUROMEDIA'2013 Conference, April 15-17, 2013, University of Lincoln, Lincoln, UK**



19.

## Empower with Inclusive Design



Calling designers & architects  
Consider 1.13 billion people with unique needs worldwide

ENTRIES DUE FEBRUARY 18, 2013



20.

**Biennale  
Internationale  
Design  
Saint-Etienne**

**Du 14 au 31 mars 2013**  
*L'empathie ou  
l'expérience de l'autre*

Expositions, visites guidées, ateliers  
enfants, forum Design & Innovation pour  
les professionnels, offres de séminaires et  
de soirées privées, rencontres, soirées...

**4 parcours thématiques** sur tout le  
territoire stéphanois et Firminy, Saint-  
Chamond, Bourgoin-Jallieu, Vienne, Lyon...

→ [www.biennale-design.com](http://www.biennale-design.com)

**M-6**  
Save the date



**Biennale  
Internationale  
Design  
Saint-Etienne**

**14 - 31 March 2013**  
*Empathy or experiencing  
the other*

Exhibitions, guided tours, children  
workshops, Design & Innovation forum  
for professionals, seminars and private  
receptions offers, meetings, parties...

**4 thematic tours across the territory**  
of Saint-Etienne and Firminy, Saint-  
Chamond, Bourgoin-Jallieu, Vienne, Lyon...

→ [www.biennale-design.com](http://www.biennale-design.com)



## **JOB OPENINGS:**

1.

**Looking for Sr. Graphic Designer**

**We are an art & design start-up focused on creating insightful and multidimensional experiences. We work in collaboration with talented individuals and enterprises from various backgrounds (design, advertising, architecture and arts). Currently in process of expanding our team, we are looking for a graphic designer/ visual artist with 2-3 years of professional work experience who would be primarily responsible for conceptualizing and visualizing design concepts for our continuously evolving client base.**

**Key areas of expertise:**

- **Corporate Communication**
- **Identity Design**
- **Branding**
- **Digital Design**
- **Merchandise design etc.**

**Desired Skills & Experience:**

- **Graduate/Post Graduate from a Art/ Design school of repute**
- **Expertise in softwares such as Photoshop, Illustrator, Indesign, CorelDraw**
- **Strong illustration skills**
- **Some exposure to Digital Media**

**and above all a happy, collaborative soul who is willing to slog in a start-up with loads of passion and a small ego.**

2.

**DYPDC Center for Automotive Research & Studies welcomes application for full-time faculty position in the area of Design Research.**

**The candidate must be capable of leading and facilitating innovative design research and must have a strong visual aesthetic, a trans-disciplinary orientation, conceptual rigor and contextual sensibilities.**

**We are particularly interested in prospective candidate proficient with field practice, frameworks and tools of design research. We are looking for a candidate who will critically examine theoretical, historical, philosophical, and social issues related to design practice and products and thereafter synthesize information in terms of a meaningful outcome. The ability to forecast, identify and foster new areas of design research, experimentation and innovation is key.**

We seek a design researcher with a significant record of professional practice or teaching of both. The candidate must hold a degree in the relevant disciplines. Evidence of outstanding research achievements, or research potential, is essential. Teaching experience is desirable, though not necessary. DYPDC is known to offer a highly competitive remuneration package.

Candidates should submit a curriculum vita, a statement of teaching and research interests, and samples of work (5 page maximum) by email to [careers@dypdc.com](mailto:careers@dypdc.com)

### **About DYPDC**

DYPDC is an exceptional combination of the educational legacy of DY Patil Group and legendary automotive styling expertise of Mr. Dilip Chhabria. DY Patil Group is a major educational organization having three deemed to be universities and nearly 160 educational institutions, covering various disciplines of knowledge in healthcare, engineering & technology, management, etc. Mr. Dilip Chhabria is a leading automobile designer, an icon amongst the designers from India. He has to his credit over 650 designs on road, a unique feat for any automobile designer across the world.

DYPDC offers full-time undergraduate and postgraduate programs in Automobile Design. It is equipped with state-of-the-art facilities at a campus that is spread over an area of 100 acres in Lohegaon, Pune. More details about us can be had from our website [www.dypdc.com](http://www.dypdc.com).

3.

**Job Title: Team Lead/ Senior Software Engineer – HTML5, JS Developer**

**Date: October 10, 2012**

**Business Division: Custom Product Development**

Sodel Solutions is looking for a developer with experience in HTML5, CSS and JQuery to assist our client, one of the big media publishing and new media company based in NY, USA. The candidate should be also ready to travel and work onsite in NY, US on short trips.

The candidate should be an experienced front-end web developer. He/ She will work closely with the creative design and back-end development teams to create HTML5/JS based application for mobile and web. The candidate should have a basic understanding of back-end programming architectures and technologies. He/She should further have a high-level of knowledge in design toolsets, and the methods of transforming creative elements to HTML. A bachelor's degree or equivalent is required with a minimum of 3-years of experience in front-end web/mobile application development.

We need a creative, enthusiastic, multi-tasking, multi-talented, innovative individual with good written and verbal communication skills who will help rapidly move this product forward. Attention to detail, eye for quality, and the ability to grasp and translate technical capabilities and design specs into actual HTML 5/JavaScript product are crucial success components.

**Responsibilities:**

- Experience in HTML and CSS.
- Experience in HTML5 and CSS3 preferred.
- Experience in JavaScript and jQuery preferred.
- Thorough knowledge of design tools including, Photoshop, Illustrator, and InDesign.
- Experience in building web sites that are compatible across multiple operating systems and web browsers using CSS positioning that conform to W3C standards.
- Basic knowledge Visual Studio, or other IDEs.
- Basic knowledge of source controlled based development environments.

**Job Location: Mahape, Navi Mumbai**

**Company Industry: Information Technology & Computer Software**

**Job Role: Team Lead/ Senior Software Engineer**

**Joining Date: ASAP**

**Employment Status: Full-time**

**Employment Type: Employee**

**Annual Salary Range: 4-9 Lacs**

**Number of Vacancies:5**

**Skills:**

**Academic and Technology**

- Bachelor's Degree/equivalent in Computer Science, or Graphic Design.
- 3 years developing clean, valid, and compatible websites and applications.
- Experience with WebGL and JavaScript libraries (e.g., Closure, jQuery, Modernizr).

**Soft Skills**

- Willingness to travel to US on short notices
- Timeline and date driven
- Ability to try new ideas quickly in a rapid-fire, experimental environment
- Technical, creative, independent individual ready to hit the ground running- able to take on challenges in a fast pace environment.
- Team Player, self starter and self managed (i.e., interest in learning new technologies).

- Good written and oral communication skills including presentation experience to large and diverse audiences
- Attention to detail, with an eye for quality
- Strong interpersonal and collaborative skills.
- Able to work independently and in a team environment.
- Desire to engage in extremely challenging assignments.

**Current Career Level:     Software Engineering**

**Years of Experience:     3+ years**

**Degree: Undergraduate or Post-Graduate     Other:**

**Please Send Application to:**

**Name:Nalin Agarwal**

**Email:nalin@sodelsolutions.com / [hr@sodelsolutions.com](mailto:hr@sodelsolutions.com)**

**4.**

**MudPie, a Gurgaon based, young brand communication and advertising firm is looking for:**

**Visualizer // 2-3 years experience of working in design/advertising firm.**

**Conceptual thinker and fluent with software. Role involves brand work, packaging & digital design.**

**Location: Gurgaon Salary: At par with the best**

**Graphic Designer // 0-2 years experience of design/advertising. Keen to be a team player and hungry for good work.**

**Location: Gurgaon Salary: At par with the best**

**If you're interested, please mail your resume along with samples of work done in recent past to [start@mudpieindia.com](mailto:start@mudpieindia.com)**

**5.**

**We are looking for Senior interface developer for our client in Mumbai.**

**Please find the JD for the new requirement below.**

**Required Skills:**

**●4-8 years of experience contributing to the development of web applications/web sites**

- Expert knowledge and experience in HTML5 and CSS3.
- Strong experience of object-oriented JavaScript and JQuery
- Expert knowledge of Accessibility
- Understanding of W3C standards
- Working knowledge of integration with back-end technologies
- Familiarity with Content Management Systems
- Experience with development of social media APIs would be an added advantage

**Professional Skills:**

- Good leadership qualities which will include mentoring/inspiring junior level front-end developers
- Excellent communication skills
- Independent client handling skills
- Good analytical skills to handle decision making situations

Interested professionals kindly revert with updated resume on "suchita.a@gmail.com"/ "suchita.bansal@ehrrmp.com".

6.

Location: Udupi, Karnataka (<http://en.wikipedia.org/wiki/Udupi>)

Experience: 0-4 years

Salary: Competitive ++

**Responsibilities:**

1. Working with engineering and the management team to create and refine new and existing product experiences.
2. Helping to turn market research, user research and industry trends into forward-looking new products.
3. Pushing the boundaries of what is possible to create better experiences.

For more detailed job description and other details, please drop a line at [karthi@ingeniotalent.com](mailto:karthi@ingeniotalent.com).

7.

Trampoline Design is looking for a Product Design Diploma Student for an Hi-tech LED lighting Project. Interested students should send their portfolios to [info@designtrampoline.com](mailto:info@designtrampoline.com)

8.

**Position: Senior User Experience Designer****Location: Pune (Occasional travel outside India)****Job Profile**

- Work independently with the client (multiple stakeholders) to diagnose business needs
- Partner with user researchers to drive research to find user needs
- Create interaction design wireframes: Provide insightful UI solutions to business challenges and design robust UI structures based on business and user insights.
- Work as a project lead and manage all design activities including co-ordination of visual design and UI front end.
- Team up with the backend development people to ensure your design gets translated well – as a final product
- Manage communication at all levels and project deliverables

**Must have**

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

Send your latest resume and short but strong portfolio to [talent@yujdesigns.com](mailto:talent@yujdesigns.com)

**About YUJ Designs**

YUJ Designs' consulting services has enabled organizations to gain competitive advantage by implementing thought-through user experience (UX) strategies that had direct impact on their product and business success.

Our staff trained in various disciplines- human factors engineering, product design and visual communication - provide end-to-end user experience design consulting services. With an average 10+ years of global consulting experience, our consultants provide value worldwide.

Be it conducting quantitative or qualitative user research, informing design strategy or executing effective detailed design we make sure to drive the design thinking for our customers.

Ideal candidate get to work in a highly collaborative, fast-paced environment. Applicants must have substantial experience creating or redesigning scalable visual systems for websites, mobile smart-phones, and handheld systems like iPad and tabs.

**MudPie, a Gurgaon based, young brand communication and advertising firm handling some prestigious multinational brands, is looking for:**

**Visualizer // 2-3 years experience of working in design/advertising firm.**

**Conceptual thinker and fluent with software. Role involves brand work, packaging & digital design.**

**Location: Gurgaon Salary: At par with the best**

**Graphic Designer // 0-2 years experience of design/advertising. Keen to be a team player and hungry for good work.**

**Location: Gurgaon Salary: At par with the best**

**Brand communication/advertising experience is a must. If you're interested, please mail your resume along with samples of work done in recent past to [start@mudpieindia.com](mailto:start@mudpieindia.com)**

**10.**

**We have following positions at Times Internet Limited, Noida.**

**1- Visual Designer with sound understanding of Typography**

**2- UI Developer with sound understanding of Java Script**

**3- Usability Engineer**

**Send your resume at [rachna.sharma@indiatimes.co.in](mailto:rachna.sharma@indiatimes.co.in)**

**11.**

**Visual Design defines the product visual identity for SAP products. Based on the requirements described by UX Design and Solution Management, Visual Design supports development projects in delivering graphical assets and detailed design specifications for the target UI technology to enable the implementation of the product visual identity.**

**Typically you will work in a multi-functional team with UX Designers, Solution Management and Development throughout the entire development cycle.**

**This is a pure visual designer requirement and not meant to be a stepping stone to interaction design. You should be extremely passionate about graphic design.**

**Send in an online portfolio link please. Hefty pdf's might go in spam.**

**Job Role**

**- Definition of visual identity in alignment with corporate branding strategy.**



**- Creative impulse and direction for an entire look and feel for a new UI technology.**

**- Detailed visual design to support creation of complex UI patterns**

**- Establish new visual design standards in the industry.**

**Create specifications and style guides.**

**- Generate visual designs and pixel perfect artifacts to evangelize product capabilities.**

**- You must have great production skills (typography, layout and color) and a portfolio to prove it.**

**Experience & Educational Qualifications:**

**—◆ 2-6 years' experience as a graphic designer**

**—◆ Preferably a bachelor's degree / diploma in design but a strong portfolio holds more weightage.**

**—◆ Portfolio should exhibit understanding of user experience design principles, knowledge of UI best practices and usability**

**—◆ Fluency in current graphic design trends**

**— Good illustration skills to translate metaphors and visual storyboarding will be a plus.**

**— Interactive prototyping skills will be a plus.**

**Technical Skills:**

**—◆ Great skills with Photoshop, Illustrator and PowerPoint. Not afraid to learn new stuff.**

**—◆ Knowledge of best practices while designing for the web and apps .**

**— Comfortable in using non-digital medium to express visual ideas.**

**Soft Skills:**

**—◆ Strong communication skills**

**—◆ Multi-task and manage multiple deadlines**

**—◆ High energy and drive to work in a startup mode**

**—◆ Ability to work under pressure and confidence to deal with complex issues**

**—◆ Hands-on and detail oriented**

—◆ **Conceptual thinking, flexibility and ability to juggle with multiple responsibilities.**

**Please send in your CV and portfolio to**

**srividya.v@sap.com**

**12.**

**MakeMyTrip is looking for a Visual Designer.**

**Experience: 1-5 years**

**No. of positions: 1**

**Location: Gurgaon**

**Please send your profiles to Punit.Mathur@makemytrip.com**

**Job Description**

**Produce visual designs for mocks / prototyped interaction designs, wireframes, product features, functionality snippets etc.**

**Produce user interface designs, adhering to the style and guidance of our staff interaction and UI design team.**

**Work with product managers, usability specialists, visual and interaction designers to develop and iterate user interface designs based on research and usability test results.**

**Evolve branding for components, snippets, website & applications over and above the existing branding guidelines/corporate identity of the company**

**Work with technology development department for implementation of interfaces**

**Stay current in the developments of web, user interface, and visualization technologies**

**Desired Profile**

**Bachelors/Masters degree in Design or Equivalent in Similar Field**

**1 - 5 years experience in UI and Design**

**Experience in product development teams working on user interface designs.**

**Experience working with user-centred design/human factors specialists.**

**Strong experience in visual design and design principles.**



**Advertising:**

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

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**Forthcoming Events and Programs:**

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

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

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**Chief-Editor:**



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

**Editor:**



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

**Associate Editor:**

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

**Editorial Board:**

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**Special Correspondent:**

**Ms Nemisha Sharma ,Mumbai, India  
[Nemisha.17@hotmail.com](mailto:Nemisha.17@hotmail.com)**

## **Contributors:**



***Josyane Franc***



***Nathalie Arnould***



***Isabelle Verilhac***



***Marie-Haude Caraës***



***Elsa Frances***



***Laetitia Wolff, New York***



***Eric Jourdan,***



***Camille Vilain***

**Address for Correspondence:**

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

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Tel: +91-11-27853470**

**E-Mail: [newsletter@designforall.in](mailto:newsletter@designforall.in)**

**Website: [www.designforall.in](http://www.designforall.in)**

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