YEAR OF
THE WOMAN

DESIGN FOR ALL

ISSUE 100

Designers must know that the things we put into the world have and generate consequences. Design is not neutral; it is intensely political, and intensely social.

– Denise Gershbein

Instead of shipping millions of water filters to communities, why not first study what people in the communities think about clean water?

– Heather Fleming

In a way, the best thing we can do as designers is create products that invite others to take part in the design process to meet their own individual needs.

– Carla Diana

Design certainly becomes harder, more complex, and more unpredictable when we add factors like law, technology, changing aesthetic and cultural values into the equation.

– Eeva-Liisa Pelkonen

At its core, design is about understanding people's needs and creating solutions to meet them, which is why it can be such an effective tool when applied to market-based solutions for poverty.

– Jocelyn Wyatt

We can make digital experiences intuitive and engaging for every level of literacy by building on familiar experiences such as oral storytelling, creating audio and video-based content, and enabling users to record audio notes in their own voice and language.

– Gaby Brink

This is a time when we recognize a sense of urgency for change to happen—perhaps at a broader scope than ever before—and with it, a call for paths creating forms of collaboration and generative modes of intervention that can lead to social innovations.

– Mariana Amatullo

When one thinks of designers, they think of people creating things to improve the world. While this is one important function of design, another is to research and understand the current state of the world, and how the design of new products, services, systems, and environments offers an improved future state.

– Jodi Forlizzi

Disruptive technologies, innovations, designs change the way people live, love and work. They appear unexpectedly as an outcome of massive investment in research, or as a simple, breakthrough idea.

– Daria Golebiowska-Tataj

There is little question that the biosphere is increasingly compromised despite Design's best efforts. We function within a global economic system that prioritizes accelerated growth and profit over the condition of the environment.

– Louise St. Pierre

WHERE CAN DESIGN HAVE THE GREATEST IMPACT IN THE NEXT FIVE YEARS?

Guest Edited by Valerie Casey

CONTRIBUTERS

HEATHER FLEMING
CEO of Catapult Design

DENISE GERSHBEIN
Executive Creative Director, frog design

EEVA-LIISA PELKONEN
Ph.D. Associate Professor and Director of the Masters of Environmental Design Program at Yale School of Architecture

CARLA DIANA
Creative Director, Carla Diana Design

JOCELYN WYATT
Co-Lead and Executive Director, IDEO.org

LOUISE ST. PIERRE
Associate Professor of Design, Emily Carr University of Art and Design

JODI FORLIZZI
Professor of Design and HCI, Carnegie Mellon University, Pittsburgh, PA

GABY BRINK
Founder and Chief Designer, Tomorrow Partners

DARIA GOLEBIOWSKA-TATAJ
Member of the European Institute of Innovation and Technology (EIT) Governing Board and Executive Committee

MARIANA AMATULLO
Co-founder of Designmatters, Art Center College of Design

GUEST EDITOR

Valerie Casey is a globally recognized designer and innovator. She is the Founder of the global social impact NGO, The Designers Accord, and the CEO of the US-based innovation consultancy, Necessary Projects. Casey was named a “Guru” of the year by Fortune magazine, a “Hero of the Environment” by Time magazine, a “Master of Design” by Fast Company, and one of the “World’s Most Influential Designers” by BusinessWeek. The World Economic Forum has honored Casey as a “Young Global Leader.” She will be Guest Editor of this issue focusing on women, design, and social impact.

CONTENTS

03 **Chairman's Desk**
by Sunil Bhatia, PhD, Founder, Design for All Institute of India

08 **Forthcoming Issues**

10 **Letter from the Guest Editor**
Valerie Casey

12 **Needs, First.**
Heather Fleming

14 **The Danger of Design**
Denise Gershbein

16 **(Im)possibility of Design?**
Eeva-Liisa Pelkonen

18 **For All, By Design**
Carla Diana

20 **Designing Poverty Relief**
Jocelyn Wyatt

22 **Tithing Skills: Working for Sustainability**
Louise St. Pierre

24 **Research Through Design**
Jodi Forlizzi

26 **Digital Pathways to Learning**
Gaby Brink

28 **Challenges on the European Agenda:**
Daria Golebiowska-Tataj

30 **The Most Wicked Problem of All: Implementation**
Mariana Amatullo

32 **Regular Features**

CHAIRMAN'S DESK

April 2014 Vol. 9 Num. 4

Dr. Sunil Bhatia, PhD
Founder and Chairman
Design for All Institute of India

It gives me immense pleasure to address all our well-wishers who pray silently for our success and never miss any opportunity for extending their helping hand whenever we are in crisis. It is a great occasion for those who have made our humble work a bit of success story and this made us to move ahead fearlessly but cautiously.

Our journey is on but surprising element is our destination is unknown, means are defined and quality of an output depends on what intention is driving those who are associating with us. An individual with good intentions drives a movement to those heights where crowds of selfish people can never imagine. We are fortunate of getting association who are well meaning, sensitive and have passion for selfless service for the betterment of society without compromising with values. It is the wish of the well-wishers , cannot thrust our wish on any one and it is their free will how far they wish to move along with us. Design For All Institute of India is delighted to bring out its 100th issue, which celebrates the very exactly journey of design the past 100 months.

Story of publishing 100th issue itself tells its journey from humble beginning in 2006 to achieve this milestone in 2014. We are like that duck which appears calm, composed, sailing smoothly and effortlessly above the water but its struggle of keep moving and avoid any possible eventualities in water since that may possible finish its existence understands by observing its feet under the water and its impatient, fast peddling reflects its agitated mind of insecure state for its survival . A wrong movement that fall as victim and survival would be in danger. Where we are at present is because of timely help and guidance of Prof Richard Duncan (formerly from Centre of Universal Design, NCSU, USA) and Mr. Pete Kercher of EIDD. They have encouraged us to take plunge and blessed that 'secret of success is passion, time is the best teacher and follow inner voice' and it would make us to learn survival techniques. We followed their valuable advice because we were not left with other options because we were inexperienced and trusted their call as a golden opportunity. It is the perhaps a kind of divine blessings we have survived till date. We have not been swept away by the blind force of

time. Any journey has inbuilt natural mechanisms of fear of unknown that invites ups & downs. We are not exception but man like Prof Jim Sandhu helped us to meet the challenges of adversities. Ms. Imma Bonnet of Design For All Foundation, Barcelona was the first organization that has signed the collaboration agreement with us when our existence was yet to establish. It is her insight & foresight that helped us in placing a mark in international arena. Prof Lalit Das a great motivational factor whenever we were under negative feelings of dejection and experiencing abuse of others since we were bound to commit mistakes. We are simple, novice in so many ways, most of the time our judgments are influenced by inner voice and in few occasion it went unappreciated by some section of society. Our editorial board did commendable work in establishing our publication by streamlining & maintaining minimum bar for qualifying the articles and Mr. M.L Dhawan role from the days of inception in for observing consistencies is praise worthy, his responsibility for role of philosopher & guide undoubtedly established this journal and his perennial energy worked as dynamo for making us to achieve some place through our social concept in this crazy world. Turning point was witnessed when Mr. Pudi Ravi voluntarily joined and provided a graphic format to our journal and that had established confidence among our esteem readers about our seriousness to pursue our cause. Our journey would have not reached to this destination if some institutes/organizations and individuals have not come forward with their contributions. Organization like IDSA, IAUD, EIDD, Design For All Foundation, Design For All Germany and institutes –IIT-Delhi, IIT- Guwahati , IIT –Mumbai , Centre of Universal Design of NCSU, Royal College of Arts, State University of New York , San Francisco State University, Cork University, IIDj- the Institute for Information Design Japan , ESADSE- France and many more, individuals like Prof Abir Mullick, Prof Lalita Sen, Prof Edward Steinfeld, Prof Jim, Dr Scott Rains and many more and IDSA has collaborated for special issues with us on four different occasions. This indicates that it is well received and admired among academicians as well as industries world over and our readership is reported to above 40,000.

Despite the many changes that have occurred since our debut, we're still going strong, as this 100th issue testifies. Such an achievement is impressive for any publication, but is especially noteworthy given the challenges that currently face cluster of information available digitally at click of button. We have initially started electronic publication and gradually moving to print. We are publishing limited issues because we are experiencing constraints. This milestone gave us pause to review the history of Design For All. It is perhaps deceptively easy to look back at the last 100 issues of Design For All and be content with our collective efforts. Without a doubt, we feel there is much to be pleased about with Design For All's first 9th years of publication. We believe that, in many ways, it has fulfilled some of its initial goals, as outlined in the journal's opening editorial by Prof Lalit Das. We hoped this forum will provide a common vehicle for bringing together the diverse concepts, ideas, and techniques that make up Universal Design. We believe the publication has achieved this goal of parting values among our readers and set an example that selfless services also get recognition in commercial world. It has steadily been coalescing into a potent and enjoys respect among design and its allied communities. But there is little time to reminisce, as much work is left to do! New design problems are constantly being posed, and the resolution of many of these problems will require long-term perspectives that designers approaches can provide. Our challenge for the future is to continue developing and implementing new approaches and techniques that can address these myriad issues. There are enormous social problems around us but we pretend blind and design only that can give commercial recognition. Scavengers are manually lifting human waste and we are not sensitive enough to release them from such act of slavery by designing affordable equipments for

eliminating manual work. Have any designer given thought to graphic design of exit? It is still used in local language and lacks universal appeal. Absence of it creates confusion in emergency those who are unable to read that language and prove fatal .As have been shown repeatedly in the past; designers are capable of meeting these challenges. It is our hope that the publication of Design for All will continue to be sufficiently flexible and robust to respond to the changing needs and aspirations of our users. The continued input and support from all designers will be critical to meet these goals. As always, our heartfelt thanks go to all our authors, reviewers, and to our readers, who have helped make this publication a success over the last nearly 10 years. Our simple ambitions has been to state our ideas frankly & facts correctly. It has been left to our honorable readers to opine & express their views. Our whole efforts have been situated on the rock of selflessness.

Ms. Valerie Casey is a globally recognized designer and innovator and it is great honor for us that she is Guest Editor for celebrating our publication of 100th issues. She was named a "Guru" of the year by Fortune magazine, a "Hero of the Environment" by Time magazine, a "Master of Design" by Fast Company, and one of the "World's Most Influential Designers" by Business Week. The World Economic Forum has honored her as a "Young Global Leader." Person of such stature accepts our invitation for Guest Editor it establishes our credibility in design and its allied communities. I salute her dedication and sincerity for popularizing social causes and we deserve this treatment & honor in this occasion that she has assumed the charge of Guest Editor.

Enjoy reading our 100th issue and provide feedback because your words are referendum in guiding our movement for demand of designers. Perhaps after 200 years this age in which we are living would be rated us not enlighten if not dark one. Still a few individuals would be remembered who made up some cause without resources but played their parts & had made their place amongst those who have pushed the caravan of human race forward. Progress at the cost of values is not acceptable to us. Values appear depleting in our time because our world is driven by market driven forces. It is our wrong perception and I question when was moral values going upward or downward? It neither moves upward nor downward rather it keep adjusting & compatible with changing environments .When it fails in adjusting with changing world it lags behind and gives the impression it is depleting. Next question is who has authorities to correct the course? I have serious doubt for elite class as well as economical weaker sections, our education system does not believe in values rather it focuses on enhancement of knowledge, leaders are not genuine and we should not expect from them .Only section that are acceptable but we lack mechanism in identifying who are genuinely sacrificing and it is rare breed. Now who can correct the course? Acceptability is biggest rewards but people do not brood over this. We measure it in terms of currencies. We are acceptable by our readers and contributors that is reason of our survival. Any one wish to marry other person should accept then only marriage can be performed. Candidates are applying for job it is the employer who should accept the candidate for job. It is the acceptability that guides us to mould according to wish of others .Some places in life we are under obligation to perform according to wishes of others.

We need your blessings & continued support in this life changing journey…

With regards

Dr. Sunil Bhatia
Design For All Institute of India
www.designforall.in
dr_subha@yahoo.com
Tel 91-11-27853470®

FORTHCOMING ISSUES

May 2014 Vol. 9 No. 5

Rachna Khare is a Professor of Architecture and the co-coordinator of Centre for Human Centric Research (CHCR) at School of Planning and Architecture, Bhopal. Prior to this she was Senior Research Fellow, Jamsetji Tata Universal Design Research Chair at National Institute of Design, Ahmedabad. Rachna is a recipient of the Fulbright Doctoral Fellowship and was affiliated with Georgia Institute of Technology, Atlanta, USA during her PhD in Inclusive Design. Her interest in the field of 'Universal Design' has earned research grants and awards nationally and internationally. She has published extensively and is one of the authors of Universal Design India Principles released in 2011.

June 2014 Vol. 9 No. 6

Josyane Franc is the joint director of international relations for the Cité du design and the Saint-Etienne Higher School of Art and Design (ESADSE) under a shared arrangement. Since 1989, she has devoted herself to promoting the school by organising exhibitions, seminars and international projects. She represents the Cité du design and ESADSE within different networks and coordinates their participation in numerous European and international projects by organising various conferences and workshops.

July 2014 Vol. 9 No. 7

Mitzi Bollani is an Architect, Sculptor & Product Designer. She runs her own Architectural & Design Practice based in Piacenza since 1978, and focuses her work on the research of the psychological well-being for the users of her projects, acting as a primary target accessibility and safety for all individuals.

Mitzi Bollani is one of the founders of the "Design for all" concept that she applied the first time in Genoa: "CivisAmbiente – Accessible mobility in the Historical Centre": starting from the needs of people with activity limitation such as physical, sensory and mental or cognitive limitation, spaces, buildings and products were designed to be easily accessible to all, without losing the aesthetic value and above all without incurring in additional costs.

August 2014 Vol. 9 No. 8

Ms. Yasmeen Abid Maan, Assistant Professor, City and Regional Planning Department, LCWU Lahore College for Women University (LCWU), Jail Road, Lahore, Pakistan, is nominated as a Guest Editor and key Note will be by Prof Atiq Ur Rehman. Ar. Yasmeen Abid Maan. Assistant Professor at Department of City & Regional Planning, Lahore College for Women University, Lahore, Pakistan. (Registered Member, Pakistan Council of Architects & Town Planners.

September 2014 Vol. 9 No. 9

Prof Lylian Meister, Dean of the faculty of design at Estonian Academy of Arts, Estonia, will be the Guest Editor. This issue will be about Design for All field research and outcomes in Estonia.

October 2014 Vol. 9 No. 10

Isabella Tiziana Steffan is an architect, and a certified European Ergonomist member of the executive board of the Italian Society of Ergonomics (SIE), expert in Ergonomics and Design for All.

She works in the field of accessible design and Ergonomics for public and private customers, focusing on mobility and safety of weak users and on urban furniture. She performs teaching activities for several Institutes, among which Politecnico di Milano, Università Cattolica del Sacro Cuore di Milano and Università degli Studi di Milano-Bicocca, where she leads the workshop “Accessible Tourism.”

November 2014 Vol. 9 No. 11

Annagrazia Laura joined CO.IN. (Cooperative Integrate Onlus and then Consorzio Sociale COIN), an organisation involved in creating job opportunities for people with disabilities, also through accessible tourism, with the responsibility of developing the Tourism Dept. at national and international level.

She is presently responsible for international relations and European projects and represents CO.IN in several EU funded projects will be the Guest Editor.

LETTER FROM THE GUEST EDITOR

Valerie Casey
Founder and Executive Director,
The Designers Accord

Where does design begin, and where does it have permission to end? What bounds our responsibilities as designers, and when do the unintended consequences of our work become part of our creation? What is the role of intention, and what should our intentions be – social, environmental, political, philosophical, aesthetic? How can we give form to relationships instead of just objects, mercurial systems instead of fixed contexts?

What is design?

Since 2006, the Journal of Design for All has provided an important chronicle of universal design interventions and methods from around the world. This work has advanced a model of sustainable and socially just design that provides access to all, regardless of ability. The journal has illustrated universal design principles with real case studies, and the contribution to the global dialogue has been significant.

For this 100th issue of Design for All, I was graciously provided the latitude from Chairman Sunil Bhatia to break from the traditional format of the journal. In this issue, my goal is to build on the important foundational focus on universal design, but shift the point of inquiry to design writ large. The following ten short essays give voice to a plurality of concerns from leading strategists, practitioners, and academics in the field. Each of these ten designers from six different countries examined design—its points of friction and influence—by answering a single question: where will design make the greatest impact in 5 years?

This is an impossible question to answer. And it is designed to be, for as we shine a light on any notion of a shared understanding of design, we see the limits of our thinking. How can we possibly create a unified set of principles that tackle the complexities around designing access and delight in public spaces, productivity and connection in the workplace, activity and relaxation in liminal spaces. By promoting dialogue and surfacing tensions, we can build toward a dialectic that creates a space for exploring the difficult and pressing questions of our craft, our work, and ourselves.

In this issue, Catapult Design CEO Heather Fleming implores the public sector to adopt a designer's mindset to understanding user needs deeply before

funding solutions that can be devoid of contextual sensitivities. Carnegie Mellon University Professor of Design Jodi Forlizzi builds on this viewpoint by establishing an evolved method for research by design that heightens its impact. In a compatible but contrasting opinion, Art Center College of Design Designmatters co-founder Mariana Amatullo celebrates the end point of design, noting that research and conceptualization are "magical" but impact is only made when design is implemented.

Joceyln Wyatt of IDEO.org calls on young designers to look for market-based solutions to build long-term viability into the DNA of social ventures. Emily Carr University of Art and Design Professor Louise St. Pierre builds on the thinking around business of design by calling on designers to donate their time and expertise to social projects "purely" – unencumbered by contracts and compensation.

European Institute of Innovation and Technology's Dr Daria Tataj and DIY guru Carla Diana highlight the disruptive potential of design, and its close cousin democratization –of thinking, action, and production. As Carla suggests that our design mission should be to create products that invite others to engage, Founder of Tomorrow Partners, Gaby Brink illustrates how design can create a new literacy and therefore access and inclusion.

Yale University's Dr Eeva-Liisa Pelkonen and frog design's Executive Creative Director Denise Gershbein both critically examine the core assumptions made by designers in their attempt to create order in their environments, products, and selves. Understanding design through the lenses of historic expectations, technology, and ever-changing social demands illuminates both barriers and opportunities for change.

Taken together, the diverse reflections from these leading academics and practitioners illustrate how design is central to complex social systems, and how designers are well-equipped navigators and negotiators in these conversations. Design is a powerful tool in both provoking and providing balance. Design-led dialogue creates an optimal disequilibrium where the system is perturbed just enough to create the openings for change. It is an honor to share these women's voices with the Design for All community, and my hope is that together to realize the greatest impact of design is in promoting this kind of diverse dialogue as we plan and create our futures.

1 NEEDS, FIRST.

by Heather Fleming
CEO of Catapult Design

"Designer," according to Google, is synonymous with "creator" and "planner," and defined as "one who plans the form, look, or working of something before its being made." That's me.

I help organizations think through development challenges, like how to address the lack of access to clean water in an Indian village or how a device might influence healthy handwashing behavior in rural homes in Kenya. As a product designer, I was trained in school to study root cause, to study the people involved, their behaviors and actions, and use the synthesis of that information to define and create solutions to the problem. But above all, my role as a designer is action-oriented. It's about trying, making, doing, testing, failing, evolving, and being willing to start again.

The mentality of prototyping, or building multiple low-fidelity iterations of a single idea and testing until they fail, is a novel concept in many industries. Likewise, design research methods are rooted in ethnography and understanding human values as opposed to conducting surveys or analyzing statistical data. Imagine if we took a design approach to some of our persistent societal challenges: homelessness, financial inclusion, or access to quality education. What if we invested the time to test multiple solutions to these problems as opposed to implementing a single idea, without knowing whether or not it will work?

FOR 2014, PRESIDENT OBAMA HAS REQUESTED

$20.4 BILLION

FOR FOREIGN ASSISTANCE PROGRAMS

USAID reports that for the 2014 fiscal year, President Obama requests $20.4 billion for foreign assistance programs. This money is put towards food security programs, maternal health programs, creating access to water and electricity, disaster relief, and much more. The efficacy of these programs is a constant subject of debate as many countries evaluate their development contributions

by the quantity of giving (the UN suggests a target of 0.7 percent of gross national income) as opposed to the quality of the results.

Instead of shipping millions of water filters to communities, why not first study what people in the communities think about clean water? Instead of sending vaccinations to clinics, shouldn't we first know whether or not those clinics have the capacity to store and distribute those vaccinations?

In any other industry, annual investments of $20 billion would be expected to yield measurable results and progress. Yet though my own work, and through studying the work of others, I have seen and collected multiple stories of heavily funded, failed (and oftentimes replicated) development programs. The people that ultimately suffer from these failures are the beneficiaries, the poor. And I wonder how many of these failures could be avoided if we changed the way we address aid. Instead of shipping millions of water filters to communities, why not first study what people in the communities think about clean water? Instead of sending vaccinations to clinics, shouldn't we first know whether or not those clinics have the capacity to store and distribute those vaccinations?

Design research in Kenya

The development and public sectors are ripe for a design intervention. But to move the needle in these sectors in the next five years, we need two things to happen:

1) As designers, we're wired to think in terms of needs first, solutions later. This is the type of thinking the development and public sectors need to embrace.

2) Our design schools need to educate students of their value beyond creating apps and gadgets – our skills can and should be applied to broader challenges.

Maybe then we'll begin to see positive shifts in global development.

HEATHER FLEMING is the CEO of Catapult Design, a product and service design firm partnering with international organizations to develop sustainable, market-based solutions to poverty. Heather has over a decade of experience in product design consulting and was formerly an Adjunct Lecturer at Stanford University and Senior Lecturer at California College of the Arts. Heather is a prominent speaker and advocate for the role of design in international and economic development initiatives.

2 THE DANGER OF DESIGN

by Denise Gershbein
Executive Creative Director, frog design

If the point of art is to feed the intellect and the emotions, what is the point of design? To manifest just for its own sake? Design is more dangerous than art. Art can afford to be petulant, biased, even naive, because it lives in the personal. But design is a platform for the masses. Design constructs the material world we inhabit, and once we make that bed, we have to lie in it.

At its best, design is a positive, generative tool. It has become the beloved hammer for prototyping, releasing minimum viable products, offering perpetual beta, and "making it real." And what a powerful tool it is. As the saying goes, ideas are cheap. Commitment to the realization of an idea is what is hard. But I say, we've become so good at quickly manifesting ideas, objects and services that our hands have become too fast for our social systems.

Society is in a technological phase in which the speed of, and appetite for, development has outpaced our ability to question that which we create. We are living in constant reactivity to what we've wrought – socially, culturally, ecologically – and find ourselves surprised and dismayed by the consequences. Designers are witnessing the rapid bloom of repercussions that we didn't intend or foresee when we created our monsters: genetically modified food in the ecosystem, genomic systems that code our private DNA with the promise of public insight, communication technologies that encourage us to live always inside tiny screens or worse, in government cages. We are frightened for our future, even as we run headlong into the dystopia we are creating, all the while saying "it's progress, there is nothing you can do to stop it." Design may be hiding behind the naïve hope that evolution and innovation will take us to a better future, all the while missing the core algorithm that will guide the machine towards positivity.

Designers must know that the things we put into the world have and generate consequences. Design is not neutral; it is intensely political, and intensely social. We bear the responsibility of our creations – both their inception and their realization.

Designers can't (and shouldn't) create a complex ethical, moral rule set for what designs should be created and how they should be used – not least because we do not control how our designs are used in practice. But designers can be clear in their

intent, in their questioning, and in the meanings and outcomes of their alliances and partnerships. As a practice, design can create an optimistic and responsible vision, for business, technology, society and aesthetics. Design as both a speculative and a manifesting profession can offer roadmaps and futures for other disciplines to react to, experiment with, critique, iterate and rebuild.

The question is, how do we advance our field such that we allow for the rapid pace of innovation, the process pivots and orthogonal insights, the room for serendipity and epiphanies, all while bringing the physical world into being, over and over? And it goes without saying – without destroying our humanity?

Designers must know that the things we put into the world have and generate consequences. Design is not neutral; it is intensely political, and intensely social. We bear the responsibility of our creations – both their inception and their realization.

Design as a profession must not be satisfied as the blind tool of technology and commerce, and those within the practice must mature into thought leaders and provocateurs. Designers are, after all, applied ethicists. As such, we must move beyond the how, into the why.

DENISE GERSHBEIN is Executive Creative Director at frog design, based in their global headquarters in San Francisco, California. She has specialized in innovation processes and the social impact sector for the last five years, growing frog's own practice and collaborating with clients to bring design thinking and innovation into their businesses. Her 20+ years of experience encompasses visual and interaction design, user research, and experience strategy within multidisciplinary teams.

3 (IM)POSSIBILITY OF DESIGN?

by Eeva-Liisa Pelkonen
Ph.D. Associate Professor and Director of the Masters of Environmental Design Program at Yale School of Architecture

What is design? It is certainly one of the most complex terms that we use casually on a daily basis. First that comes to mind as design objects that permutated the homes and bodies of the well-to-do global citizens – an Alessi teapot, for examples, a Swatch-watch, a Gucci bag.

Yet, design is a complex term; it implies both a process as well as an outcome. The etymology of the term refers to an artistic process based on clear intent, idea, and purpose that came to being during the Renaissance. For an architect working at that time it meant coming up with a concept of a building that transcended a mere technical approach. Compared to the work of the medieval master builders who approach city planning and construction in a more piecemeal manner, Renaissance architects introduced grids and geometric systems to guarantee that every part of the building fitted to a larger system and whole. Even in the biblical sense, an idea of creation by design implies an agent equipped with a more strategic and unified approach and an unified outcome of a system where everything has its place.

I happen to lead a program called Masters of Environmental Design at the Yale School of Architecture. The program was founded in the late 1960s to expand the concept of design beyond this emphasis on aesthetic objects. Environmental design is here broadly defined as a study and research of the aggregate of objects and conditions that constitute the constructed environment. The key word is environment, which refers to a complex entity consisting of manmade and natural objects in all scale, technological and natural infrastructure, and symbolic systems. To study environment one would be interested in the forces that shape the environment – discursive, legal, economical, political, and cultural – as well the way the environment governs our behavior and shapes the lives of individuals and communities. Compared to the systems envisioned by Renaissance architects marked by stability and harmony, it goes without saying that all environments are inherently dynamic and changing.

This makes the whole idea of environmental design a daunting task. What happens to design when we

think in terms of vectors of influence and introduce time into the equation? Alone the data available has grown more complex and readily available. Design certainly becomes harder, more complex, and more unpredictable when we add factors like law, technology, changing aesthetic and cultural values into the equation. The scale of some recent events – be it a rate of growth of metropolitan areas and what has come to be called "weather-weirding" – has introduced yet another monkey wrench into the equation. One is tempted to ask: is design – understood as clear intent – even possible in such scenarios? How to turn this impossibility to possibility and opportunity and how to train a next generation of designers to have minds and tools that are more nimble to address such complex scenarios, that is not a small challenge.

Design certainly becomes harder, more complex, and more unpredictable when we add factors like law, technology, changing aesthetic and cultural values into the equation.

Design would have its biggest impact in the next five years by endorsing – indeed designing – relationships rather than focusing on objects, however beautiful: relationships between the natural and the man-made environment, between users and the producers, between different scales of operations, as well as those between different locations, user groups, and agents that produce and use the environments; and by choreographing forces that shape the environment and subsequently shape us and our life. After all, life does not boil down to isolated objects.

EEVA-LIISA PELKONEN is assistant professor and chair of the Master of Architectural Design Program at the School of Architecture at Yale University. Ms. Pelkonen's scholarly work focuses on twentieth-century European and American architecture with interest in the genesis and meaning of architectural form within various national and historical contexts. She is the author of Achtung Architektur! Image and Phantasm in Contemporary Austrian Architecture and coeditor of Eero Saarinen: Shaping the Future (Yale).

4 FOR ALL, BY DESIGN

by Carla Diana
Creative Director, Carla Diana Design

In the next 5 years, design will make the greatest impact by democratizing technology, giving individuals access to the materials and processes that were once the exclusive realm of professionals.

Desktop 3D printing will become affordable for schools, libraries and even people in their homes, enabling them to download and print products they need at a low cost. Open-source platforms such as Arduino and Raspberry Pi will expand access to handheld, customizable, embedded computers letting anyone to download plans to print and assemble fully functional interactive products such as mobile phones, cameras and media players.

On a small scale, individuals will be able to create the objects they need in their everyday lives without needing to go to a store and take on the hidden costs of shipping and inventory. On a more professional scale, doctors all over the world will construct medical devices that may have previously been prohibitive in cost such as splints, prosthetics and even incubators.

DIY tools will also empower small business owners to be their own suppliers. By allowing them to produce products in exactly the quantity they need, much of the financial risk of having to invest in large inventories can be reduced. Career options will open up for inventive, creative and entrepreneurial people, who will no longer be reliant on big investments to pay for tooling and company startup costs. (While they may eventually need to scale up, they can get starting with prototyping and even producing products in small quantities for a very low cost.)

When my own alma mater, the Marymount School for Girls, set up a Fab Lab two years ago with MakerBot 3D printers, a laser cutter, and electronics prototyping tools, I got a first-hand glimpse of the democratization of tools in action. I visited the lab and saw girls as young as 10 envisioning new furniture and 3D printing scaled models, as well as printing gears to use in custom-designed mechanisms. Ultimately, the facility was opening their minds to careers and professional endeavors that were less encouraged for girls when I was young. The impact of these new tools

in schools like this all over the country is enormous, teaching kids new skills and giving them insights into engineering and science that they may never have had.

While it may seem like it's the role of engineers and technologists to create these new configurations of machines and software, great design will be the critical element needed to shift tools away from being something only highly trained people can use to being something that anyone can adopt in everyday life. Intuitive interfaces will make the difference between software that anyone can pick up, and programs that are intimidating. Creating platforms

In a way, the best thing we can do as designers is create products that invite others to take part in the design process to meet their own individual needs.

for sharing and crowdsourcing information will become essential for widespread adoption, and these, too, will benefit from design in order to help the user decipher these highly complex systems.

In a way, the best thing we can do as designers is create products that invite others to take part in the design process to meet their own individual needs. While it's tempting to feel like design is an honored pursuit only worthy of the most talented and educated, the best way we can contribute to the world is by using design in order to usher more creators into society.

CARLA DIANA is a tech-focused product designer and the author of *LEO the Maker Prince: Journeys in 3D Printing*.

5 DESIGNING POVERTY RELIEF

by Jocelyn Wyatt
Co-Lead and Executive Director, IDEO.org

Design as a problem solving tool has such a wide array of applications. But as I think about the most intractable challenges our world faces, I believe that we must use design to improve the lives of the poorest.

Over a billion people live on less than $1.25 per day and lack access to basic services including water and sanitation, health, education, and financial services. Design can have the greatest impact in the next five years if it seriously tackles poverty.

Though we often use economic metrics to define poverty, those who live it face not just limited financial resources, but severely constrained choices and access to services and infrastructure.

MORE THAN
1 BILLION PEOPLE
LIVE ON LESS THAN $1.25 EACH DAY

IDEO.org's work has been focused on designing products, services, programs, tools and systems that provide people with options that allow them to improve their lives and livelihoods. For example, we've designed a sanitation business in Ghana that now provides in-home toilets for 3,500 people and a health and water business in Kenya serving hundreds of families in two communities with kiosks and daily deliveries of clean drinking water.

At its core, design is about understanding people's needs and creating solutions to meet them, which is why it can be such an effective tool when applied to market-based solutions for poverty alleviation. Designers can focus their efforts on getting to know communities and on developing innovative solutions to address their challenges. And when you code long-term viability into the DNA of your social venture, you're bound to arrive at an effective, affordable, and desirable solution with a base customers who are willing to pay for it.

To share another example: The Democratic Republic of Congo (DRC) has one of the highest rates of

At its core, design is about understanding people's needs and creating solutions to meet them, which is why it can be such an effective tool when applied to market-based solutions for poverty alleviation.

under-five mortality anywhere, with one in five children dying before their fifth birthdays. IDEO.org and the American Refugee Committee (ARC) used design to address this staggering problem. By spending time in villages in the eastern DRC, IDEO.org and ARC were able to design a social venture to combat under-five mortality by providing basic health services, clean water, and nutritious seeds and agricultural support to local families. By understanding the needs of the community broadly, we can improve the lot not just of children, but everyone. Though we only just finished the design work in December, the first clinic opens in April 2014.

Design educators too are focusing on design for social impact and we're seeing a preponderance of courses and programs—like the Stanford d.School's Design for Extreme Affordability and Art Center's College of Design's Design Matters program—that provide students with the opportunity to design solutions for poverty alleviation. As students graduate from these programs, they search for ways to have positive impact in the world and are looking to partner with non-profits and social enterprises to bring design to low-income communities around the world. Empowering these young designers to turn their skills to poverty relief will have a huge impact in the next five years.

JOCELYN WYATT is the Co-Lead + Executive Director of IDEO.org. Jocelyn's work focuses on identifying non-profit and social enterprises with whom to partner and designing innovative solutions related to water and sanitation, agriculture, energy, health, financial services, and early childhood education. Jocelyn specializes in building social enterprises and advising businesses in the developing world, where she uses the market to effect social change. Jocelyn oversees IDEO.org's business development, fundraising, and operations and works to spread IDEO.org's learnings through the social sector.

6 TITHING SKILLS: WORKING FOR SUSTAINABILITY

by Louise St. Pierre
Associate Professor of Design,
Emily Carr University of Art and Design

Designers could make an important impact by working on environmental projects without financial compensation. Donated or tithed time could be a percentage of a working week, month or year, depending on the project and or the individual.

The work might be shared among groups of designers or done by individual designers. It is essential that this is donated time, unconstrained by the ties that accompany contracts and compensation.

There is little question that the biosphere is increasingly compromised despite Design's best efforts. We function within a global economic system that prioritizes accelerated growth and profit over the condition of the environment. Fossil fuel corporations are leveraging financial power to ensure weakened democracies in North America cannot limit their extractive activities or place effective controls on toxic or carbon emissions[1]. Conservative campaigns continue to limit and obfuscate information about climate change, supporting a state of inertia while the window to avert crisis is rapidly narrowing[2].

Designers have researched and developed expertise in sustainable design. We have learned about strategies ranging from Radical Resource Productivity, The Natural Step, Lifecycle Impact Assessment, Factor IV, Sustainable Community Building, Zero-Growth Economies (or De-Growth), Low-Carbon Urban Communities, Urban Farms, Design for Repair, Closed-Loop Local Production, and many others. For the most part however, designers have implicitly agreed to work within the limits set by clients and corporations. This has situated ecological efforts in tension with the dominant economic system, and slowed our work down at a time when speed is imperative.

It is time to come to the table as individuals. If each of us were to work on projects with no vested interest other than the needs of the environment for 3-5 hours per week, we could make an impact. We could use the full range of sustainable design skills that we have developed. Designers could accelerate the transition from fossil fuels, develop campaigns that counter misinformation, or present scenarios

If each of us were to work on projects with no vested interest other than the needs of the environment for 3-5 hours per week, we could make an impact. We could use the full range of sustainable design skills that we have developed.

that prove the potential of a zero-growth economy, to name but a few examples.

The work is out there waiting for us. Find a scientist whose research needs to be visualized for effective dissemination. Develop sensors and web tools for citizens who are trying to track the scale of toxic exposure in their communities. Rebrand environmental advocacy groups so that they have more credibility with mainstream populations. Log on to 350.org and find the local group fighting climate change. True service does not seek compensation other than seeing the results of the work. Even public acknowledgement may place us in a subtle contract that may constrain the radical change that is necessary.

In ancient history, individuals would tithe a percentage of their income to church or state. This is a different kind of tithing: a percentage of one's skills given to allay the environmental crisis. By tithing skills, designers can give more than money.

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LOUISE ST. PIERRE is an Associate Professor of Design at Emily Carr University of Art and Design in Vancouver, Canada. She is the recipient of numerous awards for her work on sustainable design, and is the co-author of Okala Ecological Design and Okala Practitioner: Integrating Ecological Design. Her work examines how design can help human societies accommodate the Earth's limits.

7

RESEARCH THROUGH DESIGN

A Method for Interaction Design Research in the Field of Human-Computer Interaction

by Jodi Forlizzi
Professor of Design and HCI, Carnegie Mellon University, Pittsburgh, PA

When one thinks of designers, they think of people creating things to improve the world. While this is one important function of design, another is to research and understand the current state of the world, and how the design of new products, services, systems, and environments offers an improved future state.

At Carnegie Mellon's School of Design and Human-Computer Interaction Institute, we call this type of design research activity Research through Design. In my view, this is a promising research approach that will allow designers to have great impact in industry and academia in the next five years.

Research through Design is a kind of design activity that allows designers to do what they do naturally — to design things. However, its focus is different from the type of design research done at the front end of a product development cycle. It is also different than research done in engineering and the human sciences. In Research through Design, the designer seeks to understand a problematic situation in the world, and to codify that knowledge, along with a suggestion for an improved future state, in the form of a redesigned thing.

In addition to a product, a knowledge outcome in a Research through Design process can also take the form of:

1) a written document that chronicles the process of the research

2) a set of design methods that allows the community to connect the design to a philosophical construct

3) design implications that take the form of opportunities and cautions learned during the design process

4) frameworks that connect theoretical knowledge to design action, and

5) the designed things themselves, which serve as exemplars and sources of knowledge.

Collectively, these outcomes describe a history of research in design that builds upon Frayling's original conception of design research, which stressed the importance of designers dealing with difficult societal problems [Frayling, C. (1993). Research in Art and Design. Royal College of Art Research Papers 1, 1-5]. They also chart a growing set of knowledge outcomes in our field, outcomes which seek to improve problematic situations in global aging, healthcare, education, and human assistance.

JODI FORLIZZI is a Professor of Design and Human-Computer Interaction at Carnegie Mellon University, in Pittsburgh, PA. She leads the Human-Systems Interaction Group of the Quality of Life Technology Center, a joint NSF Engineering Research Center with the University of Pittsburgh. Jodi's interaction design research and practice centers on notification systems ranging from peripheral displays to embodied robots, with a special focus on the social behavior evoked by these systems.

8 DIGITAL PATHWAYS TO LEARNING

by Gaby Brink
Founder and Chief Designer, Tomorrow Partners

Faida is a 48-year old grandmother who lives in a fishing village in the Comores, a remote archipelago in the Indian Ocean. She is illiterate and her home lacks basic amenities, including electricity.

Yet, despite these challenges, when Faida was recently given the chance to go train as a solar engineer at Barefoot College in Tilonia, a village in western Rajasthan, India, she did not hesitate to seize the opportunity. Despite her lack of education and inability to read and write, Faida's determination to improve the quality of life for her family and village helped her overcome any fears or doubts.

An estimated 774 million[1] adults worldwide are trapped in poverty because of illiteracy, including more than half[1] of all the women on the Indian sub-continent. Illiteracy is not only a barrier to economic self-sufficiency but also to mastering even the most rudimentary technology, because the interfaces and digital navigation systems that we take for granted are just not intuitive enough for them to use.

774 MILLION ADULTS
WORLDWIDE ARE TRAPPED IN POVERTY BECAUSE OF ILLITERACY

When I look at where design can have the greatest impact over the next 5 years, I see it helping people like Faida to acquire new skills and knowledge without mastering literacy first. Design can create new pathways to learning and livelihoods, make

relevant content accessible and unlock the potential of millions of people, which will have a tremendous impact on future generations.

We can make digital experiences intuitive and engaging for every level of literacy by building on familiar experiences such as oral storytelling, creating audio and video-based content, and enabling users to record audio notes in their own voice and language.

We met Faida and many other women in a similar position while conducting design research at Barefoot College, which has pioneered the idea of learning without literacy for the past 40 years. The College has trained tens of thousands of women in skills such as solar electrification, healthcare, clean water and social activism. We were there to explore how design could be leveraged to adapt technology and make it more accessible to all, while not disrupting the analog world of the Barefoot College.

Our findings indicate that this is well within reach. We can make digital experiences intuitive and engaging for every level of literacy by building on familiar experiences such as oral storytelling, creating audio and video-based content, and enabling users to record audio notes in their own voice and language. These approaches will help them acquire and retain knowledge, pass it on to others, and stay connected with each other when they return home.

The potential for this type of learning platform is significant. Medical tasks could shift from hospital professionals to community health workers in rural areas. Broader dissemination of culturally appropriate messages about health issues could lead to behavior change and save lives. Small acre farmers could share best practices in a timely fashion, and environmental activists increase awareness about problems such as deforestation, soil depletion and climate change to wider audiences—all without attaining literacy first.

Mobile technology is connecting people everywhere. Over the next 5 years, design can help expand that connectivity to those who cannot read or write by adapting and leveraging technology to open a world of knowledge and a better life for all.

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GABY BRINK is the founder and chief designer of Tomorrow Partners, a Berkeley, California based design and innovation firm, where she works with corporations, foundations and non-governmental organizations to realize new opportunities for impact—be it business, social or both. A past member of the Board of Directors of AIGA, the largest and oldest professional design organization, she fosters dialogue and action around the industry's role in design-driven social change and sustainable growth.

9 CHALLENGES ON THE EUROPEAN AGENDA

Youth Mobility, Active Ageing, and Carbon-Neutral Cities

by Daria Golebiowska-Tataj
Member of the European Institute of Innovation and Technology (EIT) Governing Board and Executive Committee

Disruptive technologies, innovations, designs change the way people live, love and work. They appear unexpectedly as an outcome of massive investment in research, or as a simple, breakthrough idea.

Either way, disruptiveness bears the potential of a black swan event imbedded into any complex system like our global world of today. What insights do we have to equip ourselves for an unpredictable future?

Let us look at the work of a specific breed of designers: designers-entrepreneurs. Design gives them creative power, sensitivity and empathy. Venture creation takes these creative forces and turn them into value and impact.

I have chosen these projects by three women entrepreneurs from Europe: Rosa Vilarasau's NOEM (no emission) house, Dorottya Maksay's Homebuddy, an on-line matching service, and Kate Hofman's GrowUp, an urban farming technology[1].

Rosa's house is a container for living, a habitat liberated from land and energy. A prototype stands near Barcelona, in a city of Sant-Cugat. It is mobile, pre-fabricated and modular, ranging in size from 30 and 90 square meters. It takes just four or five days be put up and taken down. Designed to leave zero carbon footprint, it is made of beautiful solid pinewood from the nearby Pyrenees. In any other location it will always use local materials. This home reminds me of a modern professional who is like a soft shell crab. One day here, another day there. The shell can be left or taken to another location. The home and the dweller are free from land but the habitat is her or his shelter, her or his place one earth.

Credit: Rosa Vilarasau, NOEM by Think CO2 SL

Dorottya's matching service helps students find free accommodation and elderly find a companion and helper. Her and her team's idea is designed in a way to help elderly navigate and facilitate the relation. The idea is simple. In return for two hours of care per day, students get free lodging. In return for sharing their living space, retired people get a person to help with shopping, cleaning, gardening. The helper can also be a companion or a teacher. This barter economy service may be just one of myriad existing apps. In this case its goal is to deal with social issues – social exclusion, aging and poverty. As a side product, it weaves solidarity into an intergenerational social fabric and breaks alienation.

Kate's urban farm, GrowUp, cultivates fresh lettuce and breeds fish for urban communities. It is done in the city using a low-impact agricultural technology called aquaponics, a combination of hydroponics (growing plants in water without soil) and aquaculture (fish farming). Aquaponics creates a closed loop system: fish is fed, nutrient rich waste-water is pumped to the roots of the plants where micro bacteria converts the waste to fertilize plants, that in turn purify the water. This low energy, low water-use system is an environmentally conscious way of growing food in a highly dense urban environment. Low distribution cost, freshness of produce, and food security make a different quality of life and more sustainable urban experience.

I have chosen these three designs from entrepreneurs as snapshots into the future. What if their designs were massively scaled up?

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[1]Dorottya Maksay, Rosa Vilarasau (www.noem.com), and Kate Hofman (www.growup.org.uk) are winners of 2012 and 2013 EIT Awards competition

The EIT is an independent EU body set up in 2008 to spur innovation and entrepreneurship across Europe to overcome some of its greatest challenges. It brings together leading higher education institutions, research labs and companies to form dynamic pan-European partnerships – Knowledge and Innovation Communities, KICs that develop innovative products and services, start new companies, and train a new generation of entrepreneurs.

The EIT makes innovation happen! www.eit.europa.eu

DARIA GOLEBIOWSKA-TATAJ is a founding Board Member of the European Institute of Innovation and Technology, a multibillion European institution created with a mission to boost Europe's competitiveness. Her academic research focuses on emerging models of collaboration between research, education, innovation and entrepreneurship. She is a member of the World Economic Forum Global Agenda Council on Design Innovation. She supports women serving as a founding President of Vital Voices Poland.

10

THE MOST WICKED PROBLEM OF ALL: IMPLEMENTATION

by Mariana Amatullo
Co-founder of Designmatters,
Art Center College of Design

Where can design have the greatest impact in the next five years? As an educator and researcher active in the emergent field of design for social innovation, this is a question that I often ask myself.

I'd like to put a stake in the ground and offer the concept of implementation as an answer worth considering. Implementation is one of the most crucial stages of social innovation: the phase that often determines whether a new object of design—be it an artifact, service, environment or system—might take hold, becoming widely diffused and adopted to address the previously unmet needs of a community in a sustainable manner.

We know how effective designers can be at the research and conceptualization phase of a brief that calls for a social innovation. They can prove masterful at embodying an idea and shaping it into form and function. This generative stage of design is simply wondrous to witness: one in which a promising direction for change can unexpectedly develop from a few sketches and posted notes, or a latent aspiration of a stakeholder can suddenly emerge with brilliant clarity from a messy and iterative co-creation process. In those situations, design's increasing capacity to act as a mediating discipline comes to the forefront, along with designers' capability to become adept cultural explorers, ones deeply in tune with the problems and treatments of human experience (Buchanan, 1995).

At their best, designers excel in making ideas concrete, but they also delight in wonder and surprise, and are perfectly at ease at embracing the essential conditions of ambiguity and improvisation that characterize social innovation processes (Michlewski, 2008). In fact, when we consider the growth in complexity and uncertainty that characterizes our 21st century society, significant implications for design as a "reflective" community of practice (Schön, 1983), and as a pluralistic field for inquiry adept at tackling such wicked problems (Rittel & Weber, 1973), emerge. This is a time when we recognize a sense of urgency for change to happen—perhaps at a broader scope than ever before—and with it,

a call for paths creating forms of collaboration and generative modes of intervention that can lead to social innovations. In this context, to be a designer is more than a choice of discipline, but the recognition that creative vision and technical skill have the power to transform lives.

Side by side images of student work from the Illustration Department, and its implementation in 2007 in partnership with the Community Health Africa Trust (CHAT), Kenya. This Designmatters project engaged designers to co-create with CHAT counselors a set of education and communication materials to deliver visually based, culturally appropriate health education messages that encourage family planning and prevent HIV-AIDS with nomadic tribes.

And so we return to the wicked problem of implementation. Somehow, and too often, the powerful contribution of design goes absent, or becomes stifled or arrested by the time a social innovation reaches this critical stage. There are a multitude of explanations for this drop; many can be traced back to ingrained organizational and financial factors that dictate the curve of a design engagement, and/or the expectations for a hand-off by a design team once a project reaches a certain level of "design completion." What happens when the designers cease to be engaged? The rich perspectives, knowledge sharing and precious human interactions that happened during designing cease to be. They end precisely at the complex juncture of implementation of a social innovation. When those conversations and insights might have mattered the most, design is no longer part of the equation.

Here's to a change, over the next five years, in how designers devise and embrace implementation as they continue demonstrating the catalytic role of design in society. I'm certain it will be quite powerful to watch the impact that ensues from those longer-term engagements.

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MARIANA AMATULLO co-founded Designmatters, Art Center College of Design's social innovation department in 2001. She is a doctoral Fellow (Design and Innovation/ Non-Profit Management) at the Weatherhead School of Management, Case Western Reserve University where her research focuses on design and social innovation. She holds an M.A. in Art History and Museum Studies from the University of Southern California and a Licence en Lettres Degree from the Sorbonne University, Paris. To learn more about Mariana's work with Designmatters, visit www.designmattersatartcenter.org.

REGULAR FEATURES

33 Books Received

36 Appeal

37 News

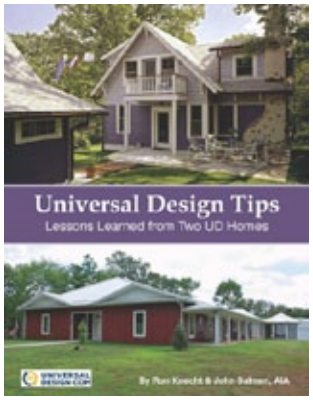
40 Programs & Events

48 Job Openings

57 Advertising

58 Personnel

BOOKS RECEIVED



Universal Design Tips: Lessons Learned from Two UD Homes

Ron Knecht & John Salmen, AIA

This new electronic book from UniversalDesign.com is filled with tips and ideas that will help guide anyone through the process of designing and constructing their own Universally Designed home. The book was co-authored by John Salmen, AIA, the publisher of Universal Design News and founder of UniversalDesign.com, and Ron Knecht, whose durable, energy efficient Universally Designed house was featured in the January 2012 issue of Universal Design News.

The first section of the book deals with the planning process, providing insight on how to choose a location for the house, consider activities of daily living during planning, best use various types of design professionals, finalize a floor plan and develop a building schedule.

The rest of the book is organized according to different areas or elements of the home (i.e. exterior doors, bathing, and kitchen counters, just to name a few.) Whether designing a whole house or simply remodeling one area, Universal Design Tips makes it easy to quickly refer to the relevant section and find valuable tips that ensure success. Each of these sections includes design tips, photos and important lessons that the two authors learned through their personal projects.

John Salmen has been working in the field of accessible architecture and Universal Design for over 30 years, and he put this expertise to good use when remodeling a historic property to create the Universally Designed house he and his wife hope to live in for many years. Salmen's "Home for the Next 50 Years" has been featured in various media outlets: including The Washington Post, Fine Homebuilding, AARP's television show Inside E Street and the book The Accessible Home: Designing for All Ages and Abilities. Now, readers will be able to explore Salmen's home in even greater detail and apply his experience to their own Universally Designed home projects.

Ron Knecht's experience with Universal Design started after his wife of 46 years became ill with cancer. As her health worsened, Knecht learned first-hand the importance of accessibility for maintaining independence, safety and one's quality of life. Before Knecht's wife passed away, she extracted a promise from him that he would move to a Universally Designed house located closer to their daughter. Knecht was underwhelmed by both the houses that he saw on the market and the

UD house plans that he found online; he realized that he would have to plan and build a custom house in order to fulfill his promise.

Knecht and Salmen were mutually impressed with the thoughtful Universal Design details present in each other's homes, and eventually they decided to co-author a book that would draw from their experiences to provide guidance for anyone planning to build or remodel their home for enhanced safety, comfort, independence, convenience and aging in place.

The eBook is available from UniversalDesign.com as a downloadable PDF, for $20. A short excerpt of the book is also available for preview prior to purchase. To buy the eBook or view the preview visit UniversalDesign.com.

No Looking Back

Shivani Gupta

I am very excited and happy to share my upcoming novel 'No Looking Back', a memoir based on my life experiences. I hope you have the time to read it and share your thoughts with me! Look forward.

What happens when your life is turned upside down in the blink of an eye?

Twenty-two-year-old Shivani had thrown a party one evening and awoken the next morning in hospital, her spine and her dreams shattered by a car crash. Paralysed and then wheelchair-bound, it took Shivani years of pain, struggle and determination to regain control of her life and her body, to demand and receive respect from the world, to gain acceptance from within and without, to find love and happiness. Then tragedy struck again. As the newly married Shivani drove to Manali with her family, an oil tanker collided head-on with the car, bedridden once again, she watched helplessly as first her father-in-law and then Vikas, her husband, succumbed to their injuries. And yet, Shivani refused to surrender she would not let her inability to walk keep her from achieving her ambitions.

No Looking Back is a deeply moving and inspiring narrative about surviving the challenges of disability in a country that takes little account of the daily difficulties and indignities faced by approximately fifteen per cent of the worlds population, whether in terms of infrastructure, legislation or awareness - a country that appears to believe that disability equals invisibility from the public discourse. Undeterred by the hand fate had dealt her, Shivani Gupta has chosen to champion the cause of the disabled everywhere and is today one of Indias best-known accessibility consultants. Her life is an extraordinary testament to true courage and the indomitability of the human spirit in the face of overwhelming odds.

The book can be ordered online from Flipkart and Amazon.

Villoresi Est Rest Area

A Collaboration with Autogrill

This book was born as a result of a partnership with Autogrill, which, for the new facility “Villoresi East,” has developed an innovative project-oriented Design for All. It was becoming clear, however, realize that the care provided for “all” would have escaped to “many.”

If you are not on the wheelchair wheels, or you are not blind, or not traveling with a large family or you do not have to look after the old grandfather, will not be able to perceive many of the social securities included in the project. It was therefore necessary to make more visible the virtuosity of the design process and the results that could not be evident for many.

The result is this book, not as a simple description, but as a critical analysis of Villoresi East, set in a context that wants to develop methods and means of the Design for All.

The first objective is therefore to use the “case Rest” to investigate the steps needed to develop projects inspired by Design for All , I hope so authoritative.

China Design Index 2014: The Essential Directory of Contacts for Designers

Robert A. Curedale

APPEAL

Dear Colleagues:

The Design and Innovation Center (DIC) will be hosting an international interdisciplinary conference titled “Design For a Billion” at IITGN on **Nov 8-9, 2014**.

We welcome your involvement in the conference. We also request your help in publicizing the event outside the Institute in forums you might be part of or among colleagues who might have an interest in the subject. We are inviting proposals for paper presentations, workshops, interactive sessions, posters, exhibits, on products, technologies and services with potential for mass impact.

Possible topics include:
– Design and behavior. interaction and user experience. service innovation
– Design research. ethnography for emerging nations. sustainability
– Design for social inclusion. manufacturing economies
– Design led entrepreneurship. other mass impact design themes

The deadline for proposals is **Aug 1, 2014**. For more information and submission, please email: design@iitgn.ac.in

Achal Mehra

Dean, Strategic Planning & Special Initiatives
Institute Chair Professor of Journalism
Indian Institute of Technology, Gandhinagar
Shed 4, Room 225, VGEC Campus
Chandkheda, Ahmedabad, Gujarat 382424
email: achal@iitgn.ac.in
web: iitgn.ac.in

NEWS

Disability Awareness Week: Making it virtual and accessible

March 24, 2014

McGill's third Disability Awareness Week will be held March 24-28, and this year's theme is 'Making it virtual and accessible.'

The Office for Students with Disabilities (OSD) promotes awareness and implementation of Universal Design (UD) as a sustainable and socially just model to address Disability issues and widen access to learning. The three core principles of UD (multiple means of representation, multiple means of expression and multiple means of engagement) allow learning and service provision to be tailored to students' needs, but it is undeniable that the rapid development of technology brings unique ease and endless opportunities to their application.

Web based portals, IT tools, and synchronous and asynchronous virtual means of interactions are all examples of the way technology is making us rethink our notion of Access. The theme of this year's Disability Awareness Week celebrates the varied and creative ways our two campuses are embracing technological innovations to widen access.

Frederic Fovet
Director of
the OSD
Photo: Owen
Egan

"We are encouraging individual course instructors, faculties and services to highlight the diverse and creative ways they are embracing technology to widen access," says Frederic Fovet, Director of the OSD. "We will be releasing information, tools and resources every day of the week on our website, but is important for the McGill community, on our two campuses, to understand we don't claim ownership over this event. Please join us in your individual and personalized ways, in examining the huge beneficial impact of technological use can have on student life and learning."

The themes of the week will highlight two distinct dimensions related to access and IT: (i) the extent to which technological use has the potential to widen access to learning in unprecedented ways; and (ii) the simple user-friendly guidelines we all need to integrate in order to guarantee that our use of IT does not exclude anyone.

Each day will see the release, on the OSD website, of a tool or feature highlighting a dimension of virtual access which contributes to widen access through the application of one of the three principles of Universal Design. Follow the new releases and explore access & technology through the week.

(Source MacGill Reporter)

Megadyne Launches Mega Soft(R) Universal Patient Return Electrode

Megadyne Medical Products, The Electrosurgical Authority®, today launched the new Mega Soft® Universal Patient Return Electrode at the AORN Annual Congress in Chicago. It is the first and only universal patient return electrode approved for use on all patient sizes, 350 grams and up with no maximum weight limit. The new universal design also allows the pad to be used either side up, so the peri-operative team can locate the cable to the area most convenient to the electrosurgical generator.

Mega Soft is simply set on the operating room table, virtually eliminating the small disposable sticky pad that can damage the patient's skin. It can be used in a variety of surgical procedures and positions, providing a safe and easy-to-use return electrode combined with added comfort for the patient. Designed to improve electrosurgery patient care and comfort, the newly designed pad features a new lighter weight design, only 4 lbs, to make positioning and transport easier. The light weight electrode is easy to position, and is approved for use on neonatal, pediatric and adult size patients, making for seamless transitions between surgical procedures.

We are excited to offer a product that not only provides patient comfort and safety, but also helps preserve our environment at significant cost savings," said Melissa K. Fischer, RN, MSN, CNOR, Clinical Specialist, and Marketing Manager at Megadyne. "The reusable Mega Soft can easily replace thousands of disposable sticky-pad electrodes, enabling hospitals and surgical centers to offer excellent patient care while realizing cost savings and preventing excessive waste."

The full line of Mega Soft patient return electrodes have been used in over 55 million procedures with zero electrosurgical pad site burns. The Mega Soft Universal pad comes with a full hold-harmless indemnification against pad site burns.

For more information on Mega Soft, visit Megadyne.com or call 800-747-6110.

(Source Digital Journal)

Blind Can Hear Printed Magazine

Costa Mesa, CA, March 31st 2014

For the first time people that are blind or have low vision can hear the printed pages of a magazine. Chet Cooper, Editor-in-Chief of ABILITY Magazine says, "We've been beta testing with Viewplus and Voiceye technology for a few issues and we feel good about the outcomes. We embed high density QR codes on our editorial pages so people with reading challenges, language learners and anyone else who wants to listen to content instead of reading it from the page now has that option." Readers download the Voiceye App from any smartphone, then scan the QR codes on the bottom of each editorial page and listen to the article. The text-to-speech has over 58 languages available. Users can also enlarge the font with 10 zoom levels and five high contrast view modes.

ABILITY Magazine is also a finalist for the da Vinci Awards – an international forum that celebrates the latest, most impactful research and developments in the fields of assistive and adaptive technology. This year's finalists, represent the United States, France, Italy, Switzerland, and the United Kingdom. View it in action by visiting youtube.com/watchABILITY.

The world's first Cybathlon is a championship for racing pilots with disabilities (i.e. parathletes) who are using advanced assistive devices and robotic technologies, will be held in Zurich, Switzerland 2016.

Powered Wheelchair Race

Six separate events will be open to athletes with powered knee prostheses, wearable arm prostheses, powered wheelchairs, powered exoskeletons, electrically stimulated muscles and BCI (Brain Computer Interface).

Prizes will be awarded to both the winning athletes in each event and to the company behind the software or technological device used. Organized on behalf of the Swiss National Competence Center of Research in Robotics (NCCR Robotics), the competition is open to technology already available on the market, or to research development projects by laboratories.

According to its website, the main objectives of the Cybathlon are:

– to promote the development of novel assistive systems and reinforce the scientific exchange,

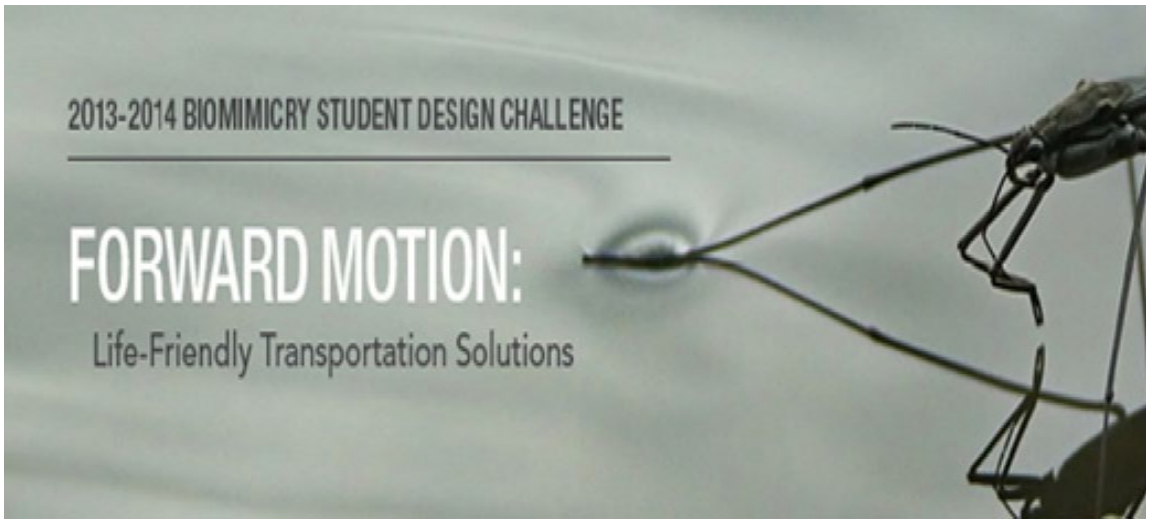
– to improve the public awareness about the challenges and opportunities of assistive technologies,

– and to enable pilots with disabilities to compete in races, making this a unique event.

Cybathlon will run from October 8, 2016.

(Courtesy: Aqeel Qureshi)

PROGRAMS & EVENTS



Transportation connects us all.

Whether it's simply getting from home to work or using products shipped over distances near and far, in every region of the world transportation impacts our daily lives.

At first glance, transportation may simply appear to be about the movement of people and goods. But looking deeper, it's also closely linked to equality, access to healthy food and good schools, and wildlife impacts, for example.

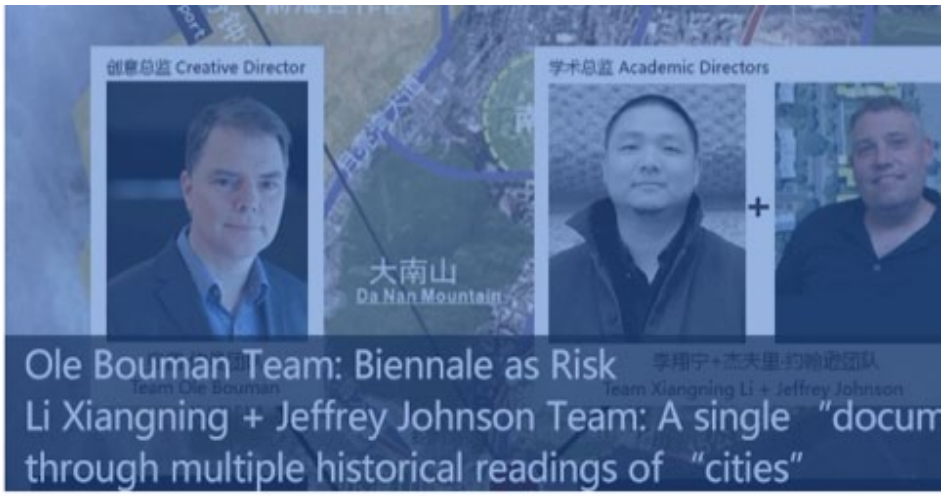
As the mobility demands of people and freight have grown, so too has the need for products, systems, and services that will make the transportation sector more life-friendly, for both people and the planet.

Registration is now open.

Learn biomimicry and how to apply it while competing for cash prizes with students from around the world.

Register your team for immediate access to the biomimicry design resources and start developing your design solution today!

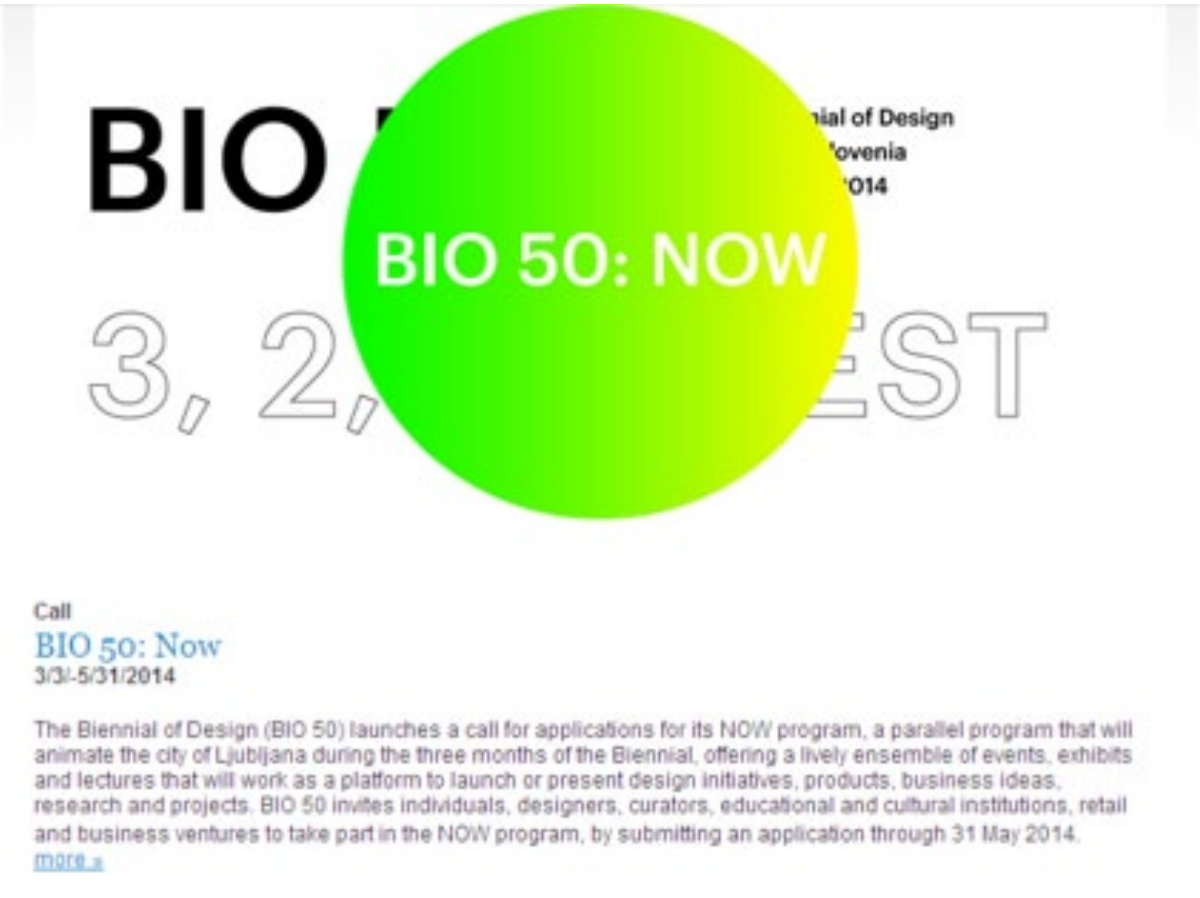
BI-CITY BIENNALE OF
URBANISM\ARCHITECTURE
深港城市\建筑双城双年展


创意总监 Creative Director
学术总监 Academic Directors
大南山
Da Nan Mountain
Ole Bouman Team: Biennale as Risk
Li Xiangning + Jeffrey Johnson Team: A single "docum
through multiple historical readings of "cities"

DESIGN FOR SUSTAINABLE WELL-BEING & EMPOWERMENT
Indo-Dutch International Conference 2014
12, 13 & 14 June 2014
Indian Institute of Science, Bangalore, India
Temporary website - More details in November

HCI 2014
INTERNATIONAL
HCI International 2014
22 - 27 June 2014, Creta Maris, Heraklion, Crete, Greece

UXPA2014 is 21-24 July, 2014. Be part of it.



Call

BIO 50: Now

3/3/-5/31/2014

The Biennial of Design (BIO 50) launches a call for applications for its NOW program, a parallel program that will animate the city of Ljubljana during the three months of the Biennial, offering a lively ensemble of events, exhibits and lectures that will work as a platform to launch or present design initiatives, products, business ideas, research and projects. BIO 50 invites individuals, designers, curators, educational and cultural institutions, retail and business ventures to take part in the NOW program, by submitting an application through 31 May 2014.
more »

3rd
ICDC
International
Conference on
Design Creativity
The Third International Conference on
Design Creativity
3rd ICDC
12-14 January 2015
Centre for Product Design and Manufacturing | Indian Institute of Science, Bangalore, India

i-CREATe
8th international Convention on Rehabilitation Engineering & Assistive Technology
6th – 8th August 2014 @ Bangkok Metropolitan (Pathum Thani), Thailand

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POUR TOUS | FOR ALL
MONTRÉAL 19 - 22 OCTOBRE 2014
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Photo courtesy PhotoAbility.net - Photographer Sherrie Bedebrom

ACCESSIBILITY SUMMIT
International Summit on Accessibility 2014
International Summit on Accessibility 2014
About
July 12-15, 2014
Ottawa Convention Centre

The Biennale Internationale Design Saint Étienne 2015

LYON CITY DESIGN
CALL FOR PROJECTS
LYON CITY DESIGN 2015
Final date for submission of applications: 7th May 2014
15

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Fatigue and Fracture Mechanics

Preamble:

Metal fatigue is one of the major reasons for premature failures of mechanical system components subjected to cyclic loads. Fatigue is a common phenomenon in load bearing components of automobiles, aircrafts, compressors, pumps, turbines, biomedical implants, and any other rotating / reciprocating machinery components that are constantly subjected to repetitive stresses, in the form of tension, compression, bending, vibration, thermal expansion and contraction etc. Fatigue failure is particularly insidious since it occurs without any obvious warning. It is not possible to change the nature of forces in working machinery that cause fatigue. The prediction and prevention of fatigue failures is critical for safe and economic operation of machines. Designers need to understand fatigue phenomena and adopt suitable design philosophy. Fracture is a material discontinuity involving separation or fragmentation in macro or micro levels. Fracture mechanics approach allows us to design machine components while taking into account the inevitable presence of flaws such as pores, inclusions, microcracks, etc. Fracture mechanics tools help designers to predict the crack growth rate and suggest corrective actions appropriately. In addition, fatigue life extension techniques have also been developed to postpone or prevent failures. This approach is very relevant since there is an ever increasing demand for reliable and affordable machinery.

Both these phenomena are quite complex and significant research work has been carried out. Many theses, experimental and theoretical work is being carried out by research scholars to enhance the understanding of these phenomena. In addition, some numerical tool sare also developed using which a designer can assess the adequacy of designs without going through experimental validation in each stage of the design.

Objectives:

This workshop is organized to provide students and design engineers a forum where subject experts share their knowledge and experiences. Topics based on fundamentals of fatigue and fracture, fatigue testing, various theoretical approaches and their applications, life prediction along with case studies and demonstration on numerical tools, etc. are covered in the workshop. Presentations and discussions will provide a snap shot of the current state of knowledge and analysis methods in this area. This will help participant to effectively use these concepts and tools in their early design stage to prevent failures due to fatigue and further evolve cost effective and economic designs.

Who Should Attend ?

- Students and faculty members from academic institutions
- Engineers from industries

From,

Centre for Professional Development - Technology and Management
M.S. Ramaiah University of Applied Sciences
Faculty of Engineering and Technology
No. 470-P, Peenya Industrial Area,
4th Phase, Peenya, Bangalore - 560 058
Phone: 080 - 4906 5555
Fax: 080 - 4906 5500

To,

BOOK POST

M. S. Ramaiah University of Applied Sciences

Centre for Professional Development

Technology and Management (CPDTM)

Announces

Three Day Workshop on

Fatigue and Fracture Mechanics

- Date: 24th to 26th April 2014 (Thursday, Friday & Saturday)
- Time: 9:30 am to 5:30 pm

M. S. Ramaiah University of Applied Sciences
Faculty of Engineering and Technology
No. 470-P, Peenya Industrial Area,
4th Phase, Peenya, Bengaluru - 560 058
Phone: 080 - 4906 5555 Extn: 5020 / 5021,
Fax: 080 - 4906 5500

3 Day Workshop on

Fatigue and Fracture Mechanics - 24th to 26th April 2014

Programme Schedule

Day 1 24th - April 2014	Day 2 25th - April 2014	Day 3 26th - April 2014
Concept of Fracture and Fatigue - Dr. N. S. Mahesh	LEFM and its Applications - Mr. Anil Kumar S.	Fatigue Crack Growth Laws - Dr. Arun Rao
Fatigue Design Methodologies - Mr. Arup Bhattacharya	EPFM and its Applications - Mr. Arup Bhattacharya	Fatigue Crack Growth Rate Predictions using ANSYS - Mr. Anil Kumar S.
Stress-Life and Strain –Life Approaches - Mr. Arup Bhattacharya	Fracture Parameters Measurement and Crack Arresting Techniques - Dr. Arun Rao	Fatigue Life Extension Methods - Dr. N. S. Mahesh
Fatigue Testing Methods- Standards and Practices - BISS-Bangalore	Demonstration of Fatigue Life Evaluation using FEA Tools - I - Mr. Anil Kumar S.	Demonstration of Fatigue Life Evaluation using FEA Tools - II - Prosim-Bangalore
Design for Fatigue – Case Studies - Dr. Arun Rao		

Download registration form @ www.msruas.ac.in

Registration fee:

Participants from

Industry	: Rs. 4,000/- per head
Govt.	: Rs. 3,500/- per head
Faculty	: Rs. 2,500/- per head
Student	: Rs. 1,500/- per head

(Inclusive of Course Material, Lunch & Tea)

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

Accommodation:

Accommodation is available at our hostel on first come first served basis

Double occupancy- Rs. 400/- per head per day
Charges for meals and refreshments, other than those served during seminar sessions, are not included

For Registration

Ms. Archana Madhukar
Manager - CPDTM
E-mail: archana.cpdtm.till@msruas.ac.in
archana.msruas@gmail.com
Mobile: +91 96864 47543

Ms. Roopa V.
Executive - CPDTM
E-mail: roopa.cpdtm.till@msruas.ac.in
roopa.cpd@gmail.com
Mobile: +91 96630 63832

JOB OPENINGS

The requirement is to review the existing website and suggest a cleaner design.

Duration - about 2 weeks / 40-50 hrs.
Please contact me at meghashri_dalvi@yahoo.com

Tata Elxsi, one of the leading design house in India is searching for Industrial Designers and Design Engineers for its Pune Studio.

Industrial Designer

Qualification: Engineering / Architecture Graduate / Post Graduate in Industrial Design with relevant experience of 2-3 years in the field of, Consumer Electronics, Home Appliances, Packaging Design, Consumer Research, Medical devices.

Design Engineer

3+ years of relevant experience. Degree in Mechanical Engineering

Requirement: End to end plastic design for new products. Development of injection molded plastic components

Hands on experience in CAD design using Solidworks or Pro E software to create 3D models

– Have knowledge of surface, solid modeling and assembly.
– Have knowledge of plastic material types and properties
– Understanding of various manufacturing processes, i.e. injection moulding
– Experience using basic prototyping skills including 3D printing, milling machine
– Positive attitude, excellent interpersonal skills
– Multitask in a fast paced environment
– Self-motivated, comfortable following direction and able to meet deadlines.

Please send in your details tosandeepthombre@tataelxsi.co.in +919822202982

Yodlee is looking for a Sr. Mobile Visual Designer for Bangalore location

Follow this link for more details: https://hasjob.co/view/dttky. If this is the kind of work that gets you all excited, send your resume and portfolio link to my mail ID - sraval@yodlee.com

ISDI Indian school of design innovation. PARSONS MUMBAI

The interior design course at ISDI Mumbai is looking for full time faculty.

ISDI has been established in collaboration with Parsons ,The New School for Design, New York, which is ranked amongst the World's Top 5 Design Schools. We look to create a rigorous curriculum along with prominent faculty, well established student exchanges and global relationships.

Given the shortage of design schools in the country this is a unique opportunity for students in Mumbai.

ISDI will offer a four year intensive Undergraduate Diploma Programme (UGDP), comprising of a foundation year followed by three years of specialization across the disciplines of Fashion, Interior, Product and Communication design.

Parsons Mumbai is a central part of Parsons agenda of 'going global'. Mumbai will be the academic base for Parsons activities in India, which will include curriculum development, quality assurance, student and faculty exchanges, as well as collaborative projects with students at Parsons' campuses in New York and Paris. Parsons Mumbai, like Parsons Paris & Parsons Shanghai will function differently based on local regulations, and, more importantly, on local traditions.

ISDI is committed to a new educational model inspired by the idea of design and innovation as transformative forces in society.

We are presently looking to appoint committed and motivated FULL TIME faculty with an interest in design and teaching.

All interested applicants can email at the following email ID: careers@isdi.in

Also, view our brochure at http://eumo.in/ISDI-BROCHURE/isdi.html

Also, visit our website at www.isdi.in

Also, visit our Facebook Page at http://www.facebook.com/IndianSchoolOfDesignAndInnovation?ref=ts&fref=ts

We are currently hiring for our UX Team, request you to review the JD and reach out to me if you are interested for the role.

Work location: Hyderabad
Company profile: MS-GD

Microsoft Services Global Delivery is the global delivery arm of Microsoft Services. Our vision is to become the World Class Global Delivery Centre for Microsoft Services'. Our customers look at us to help them as trusted advisors, with solutions that help save costs, help them innovate and create robust solutions to address their business challenges globally. Currently based out of Hyderabad & Bangalore, MSGD is slated to expand beyond India over a period of time. MSGD has executed projects at around 60 countries in its 5+ years of existence & has become a vital component of Microsoft Services. Microsoft Services is a $3.2 billion unit of Microsoft, executing projects across the world across different Microsoft Technologies.

Role and Responsibilities

Microsoft Services Global Delivery is looking for a User Experience Design Consultant who possesses both a broad and deep knowledge of user-centered design and a proven ability to design a solution by mapping a customer's business problem to an extensible and usable information architecture.

The ideal candidate for this position is intimately familiar with user-centered design and is a specialist in: leading design workshops, white board sessions, research methods, developing user personas, creating written and diagrammatic user scenarios, designing information structures and hierarchies, constructing wireframes, creating navigation models, site maps and developing interactive solutions for complex application and websites.

As a UX Design Consultant, You will Plan the user experience activities throughout the development process, and ensure the deliverables meet the plan and budget.

You will drive the Design of the user experience for key client projects, applying an iterative prototyping and evaluation process, and ensuring best practices in usability and accessibility are used throughout.

You shall be responsible to Define the user interface specification for the solution, and achieve signoff of the UI design from key customer stakeholders.

Additionally, You will also participate in the pre-sales and early scoping phases of projects, to evangelize the user-centered design approach to customers and conduct user research to identify personas and scenarios, ensuring solutions are defined from the users' perspective from the very beginning of the project.

Required Skills

– Demonstrated experience in User Centered Design (UCD) process

– Experience in User Research, Software Usability or Human Factors

– Ability to conduct user research and synthesize findings to ensure a better understanding of customers, give insight into business/user value, and identify potential usability issues

– Participate in task/user workflow analysis to gain understanding of the user's tasks and behaviors

– Communicate analysis, recommendations and potential design solutions verbally and through documentation

– Imagine and present design solutions and strategies that bring the user story to life for a wide audience

– Ability to create conceptual and detailed wireframes and diagrams

– Ability to create Low- and Mid-fidelity prototypes using both manual and digital tools & techniques

– Ability to create Hi-Fidelity Visual Design mocks using Adobe Creative Suite
– In-depth knowledge of design principles such as grids, typography, iconography, composition, color, composition, layout, etc.

– Familiarity with Microsoft's software stack (particularly Windows 8.1 Modern UI Applications)

– Expertise with at-least one modern software prototyping tools (Visio/Balsamiq/ Axure etc)
– Knowledge of Microsoft Blend, SketchFlow is a plus
– Ability to work closely with the development and test teams, being an advocate for end users throughout the project lifecycle
– Excellent problem solving skills, strong presentation skills
– Excellent verbal, written and interpersonal communication skills
– HFI CUA or similar certification in HCI is a plus

Experience & Qualifications

5 + years' experience working as User Experience Designer either in Consulting Roles or Product teams with a strong track record

M.Des / B.Des / Graduate Diploma / PG Diploma in Industrial Design, Product Design, Visual Communication, Graphic Design, Interaction Design, User Experience Design, Information and Interface Design, New Media Design, Product and Interface Design, Human Factors, Human Computer Interaction, Cognitive psychology from reputed institutes like IDC IIT Bombay, other IIT's, NID, Srishti School of Art Design and Technology OR considerable industry experience with relevant certifications in lieu of the same

Portfolio Review Required. Candidates are required to furnish a portfolio of their recent work to V-assh@microsoft.com.

Elephant Design is looking for a Graphic Designer (Experience: 3-5 yrs) to be a part of their creative team in Delhi office. Candidate will be expected to work across diverse communication design domains.

Interested candidates can send their resume + portfolio link at tanu.sinha@brandplanet.in or call us at 011-46509443

L I V E L A B S (http://livelabs.co.in) is the Innovation Practice of IMRB International, a WPP Group (UK) company.

We co-create high growth consumer products and services for India with our clients. Launched in 2010 (as Innovation Labs), we have partnered with top clients like Pepsico, ITC, Godrej, Philips, Airtel, Sony and others in creating new product and service concepts. Some of the projects are : a new category of packaged snacks, features for a TV reality show, new confectionary products, innovative kitchen appliances, mobile services for rural areas and home care products. We are expanding our business and looking for passionate high energy specialists to bring new skills and point of views to our cross functional team.

Brand and Communications Specialist

Create compelling visual narratives

Minimum 3 years experience after post graduation. International exposure is

a plus. Digital/Social portfolio essential. Background in graphic design, visual communications, mass communications or related areas. Skills in design of digital communications, brand identity, packaging graphics, event identity and corporate communications are necessary.

Consumer Research Specialist

Uncover consumer insights beyond the obvious

Minimum 3 years experience after post graduation. International exposure is a plus. Extensive field work and analysis experience a must. Background in design, human factors, psychology, sociology or related areas. Specialist skills in design thinking and a track record of working with clients involving ethnography, consumer modelling, data analysis and representations are required.

Product Development and Marketing Consultant

Map the route from concept to launch

Minimum 5 years experience after MBA. International exposure is a plus. Experience in consumer products required. Skills in market assessment, portfolio planning, product life cycle management, competition analysis, product strategy, go-to-market planning are expected.

Our world class team from top universities (Alumni of IITs, NID, INSEAD France, IIT Chicago) work closely with client teams through a series of intensive workshops to identify opportunities and co-create new product concepts. Team members are required to have excellent communication skills, pro-active outlook and self organising attitude. Our work is always in teams and every team member is expected to raise the bar in some area or other.

All positions are based in our Bangalore studio. Please send portfolio link along with CV to:

Vice President and Head, L I V E L A B S
IMRB International, Bangalore
livelabs@imrbint.com
http://livelabs.co.in

Ernst& Young is now hiring UX managers/leads, UX designers and Visual designers with extreme creative skills for multiple openings at its state of the art Innovation centre @ Kinfra Film & Video Park, Trivandrum, Kerala.

Graduates or Post graduates in Industrial/ Interface / Information/ Interaction/ New media/ Visual communication design with relevant experience in User Experience design are invited to apply.

Please apply with your detailed portfolio & resume to Sony.Abraham@xe04.ey.com.

This is a challenging job tasked with conceptualizing experience strategy for consumer internet products.

Responsibilities

– Plan and execute UX strategy and design projects
– Should be able to lead a team as well as contribute as an independent member to architect user experience for mobile, web and desktop applications.
– Create information architectures, user interaction models, wire-frames & navigation flows, build prototypes, design briefs, design specifications and design guidelines.
– Prepare aesthetic / visual themes and influence graphic design development.
Qualification / Requirements
– Bachelor's / Master's degree in Design, HCI, fine arts, etc., or a related field; preferable from reputed institutes like NID, IDC – IIT, etc.
– Minimum four years domain experience in UX/UI design for software/web/ mobile.
– Demonstrable experience in leading at least one Design project from start to delivery.
– Ability to synthesize requirements, generate design concepts, and carry forward them to production phase.
– Ability to develop and communicate UI design guidelines, templates and standards.
– Proficient in prototyping tools - Photoshop, HTML or any other.
– Proficient in verbal and written communication skills.
Interested professionals may write to ankita.saxena@naukri.com

Sabyasachi Couture requires candidates with minimum 2 years of industry experience.

Would like to mention that the experienced candidates should be efficient in Production or Pattern Making (for Menswear or Women's wear). They can alternatively have a good sensibility and have skills in printing and dyeing. A person with experience in Fashion Communications will also have an opportunity to work in the organization. The specific requirement is from the department of NIFT DFT (UG and PG), NIFT / NID TD and NIFT FD. The position is based in Kolkata itself at the Workshop and production house.

Workshop Address

Sabyasachi Couture
80/2 Topsia Road (South)
Kolkata-700046

to more about Sabyasachi Couture: http://www.sabyasachi.com/

The interested candidates may mail their CV to me (kaustavsengupta@yahoo.com) for screening and forwarding to his HR.

Position Details: Flash Designer & Animator

Experience
1 to 5+ years in Designing, Animation and eLearning services

Position Type
Full Time / Contract

Work Location
Pune

Availability
Immediate

Job Description

– Develop graphic design and animations for the project, working with the Creative Director, Graphic Artist, Team leaders to ensure its smooth delivery

– Ensure consistency of brand and program identity throughout all stages of development

– Should be self-motivated and able to manage the workload

– Experience in visualization, design and execution of e-learning projects is an added advantage

– Ability to come up with strategies for layouts and artistic concepts and to create visual images that engage and attract

Desired Profile

– Minimum 1 to 3 years of experience in multimedia companies/agencies

– Excellent working knowledge of Photoshop, Illustrator, After Effects, Flash Animation, colour theory, typography, and design standards

Interested candidates can send their resume & portfolio to

NACHIKET - nachiket@colortonic.in
RADHAKRISHNA - radhakrishna@colortonic.in

DYPDC, a joint initiative between DY Patil group and Dilip Chhabiria invites outstanding designers engaged in teaching or in practice to join an illustrious group of faculty members at Pune.

1. Industrial Design, # 2. UX Design

We're a focused institution serving the domains of Automobile Design, and Design & Innovation. As of now we offer the following full-time programs:

1. Undergraduate program in Automobile Design

2. Postgraduate program in Automobile Design

3. Postgraduate Diploma in Digital Modeling

4. Postgraduate program in Integrated Product Design

5. Postgraduate program in Business Innovation & Strategy

DYPDC 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.

Applications should include portfolio, a detailed résumé and cover letter including a description of interest areas and teaching philosophies. Candidates must apply online at careers@dypdc.com.

We are looking out for a passionate UX Designer in Pune.

We are Praxify, A Leading IT Healthcare Company. www.praxify.com. o Salary Bar for the right candidate.

For more information, please send your profile on sneha@xtremumsolutions.com or feel free to call on +91 7757012770

LG Design Studio, Delhi is on the lookout for Product Designers with 0-5 years experience.

Mail your portfolios by 17 April to: kamal.pandit@lge.com chetan.sorab@lge.com avnish.gautam@lge.com Asst. Manager (Design) LG Electronics

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Forthcoming Events and Programs
Editor@designforall.in

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

PERSONNEL

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

Address for Correspondence
13, Lodhi Institutional Area,
Lodhi Road, New Delhi-110 003 India

E-Mail
newsletter@designforall.in

Website
www.designforall.in

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Design: The Designers Accord