

Design for All



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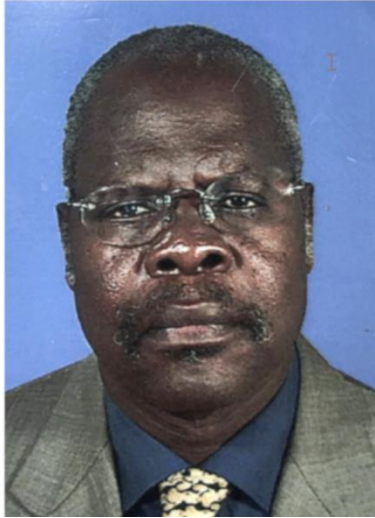
Editorial:

This edition explores 'Design for all', or lack thereof, in the context of today's Kenya, a country that has been struggling with influences of European colonialism. The struggles have not been in vain because we received Independence; a political system that seems designed to raise and crush hopes at the same time. It is probably the crushed hopes and disappointment with design that never works that have been generating design concepts as afro-design, decolonization, cultural-sensitivity, participatory design and co-design; all seem further from 'design for all' when compared to user-center design, user-experience design, universal design and inclusive design. What about green design?

While colonialism has been targeting the exploitation of resources, Christianity has been focusing on spirituality; it seems Christianity is bent on attacking African belief systems and other practices. It seems Christianity, Islam, Hindu and other foreign religions are not a 'Design for all'; many Africans feel excluded. A glance at garden weddings taking place in urban centers suggest that Africans are busy designing weddings that include them. These weddings are not taken to places of worship, the songs draw on traditional and contemporary African music while the outfits are based on 'the rights to choose' and 'leave me alone in my beauty'. In short, the more traditional African design seems closer to 'Design for all'.

Contributors to the edition are largely designers and educators but our professional leanings make us see ourselves as comprising

the disciplines of anthropology, law and design itself. Perhaps design with a little of something else is a good thing for 'design for all'. Culturally speaking, we are diverse nationals though most of us want to think we are Africans and Euro-Africans. We are the products of diverse cultural experiences all of which are great resources in attempts to think and do 'design for all'. We went deep into our memory and explored 'Design for all'; let me thank all of you who contributed to this edition.



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Odoch Pido is a Design a professional and a professor at the Department of Design and Creative Media, the Technical University of Kenya. He has served on numerous administrative positions, boards and committees, setting curricula and judging Kenyan art and design projects and competitions. He has been a strong force in the preparation and development of over five generations of Kenyan designers. His many professional credits include exhibition designs, graphic design, product development and many publications analyzing culture in relation to design, emerging trends in cultural expression, health and development. Odoch's photography of abstract forms in nature is his way of expressing his sensitive vision by focusing on small scale natural beauty that might otherwise go unnoticed.

***Mwoch*: A Metaphorically Expressed Identity**

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Abstract

This article concerns Acholi *mwoch* (panegyric), an example of design for all, in the context of Northern Uganda. Discourse analysis is the method that generated fodder for this article; yet I sometime think over indulgence with mainstream research methods will 'get me stuck in a tar baby'. The expression resides in American folklore; I borrowed it because it strikes a note similar to the Acholi folktale in which the hare, wildcat and elephant are characters. The short of the folktale is that the elephant made a latex doll that he used to catch the hare and wildcat who were stealing his crop of cowpeas; the two thieves got stuck in the doll. Whereas the Acholi panegyric strikes a note that may be similar to expressions in other cultures it is a different approach to matters identity.

Introduction

A significant feature of African cultures, not shared very much with others, is the panegyric pronouncement that describes and praises people and/or their livestock. In parts of West Africa 'praise singer' is a well-defined social role whether voluntary or institutionalized, free of charge or for pay (Finnegan, 2023). In Eastern and Southern Africa (Fikeni, 2006), there are many manifestations of the panegyric most of which are self-generated,

that is they are composed and pronounced by the person they are about. In many communities, men praise their favorite or most important bulls and broadcast laudatory description of these special animals whenever they can. We have seen Somalis, Dinka and Nuer men imitating the shape of their favorite animals' horns in dance (Beckwith & Fisher Fisher, 2018). Maasai and other Nilotic peoples sing loudly in praise of their ox; they may also extoll the beauty of the coat pattern they are breeding into their herds or have inherited from their fathers.

These same peoples design themselves by creating personal panegyrics, each person about himself, as a declaration to self and to the public that they are wonderful. Europhone social scientists have observed and noted these panegyrics but have seldom recounted or analyzed them in detail. This may be, at least in part, because the panegyrics are in vernacular languages that are seldom accessible to foreigners, especially researchers. They are never written down, being strictly an oral genre and a design for and by all when compared to design that came to East Africa from Europe. The design that came to us in East Africa came with an Industrial Design attitude; meaning, for sale, making profit, economic development and empowering a few in society.

We can consider the personal panegyric as a statement of how the person designs him/herself and wants society at large to see and understand him/her. Because there is no clear parallel phenomenon in the Europhone world, each community picks a term from the colonial language to designate the personal and/or ox panegyric. In my own community, Acholi of Northern Uganda, we use the English word 'nickname' even though our panegyrics are not

much like the shortened, diminutive or descriptive single words that English speakers use among themselves. Our nicknames are always in our own language thus making their utterance completely opaque to non-speakers. They are also loaded with metaphors and symbolic connections that only other Acholis can make any sense of. So, we are studying a culture of broadcast dissemination but only within a particular language community. This dichotomy between spreading the word widely while at the same time restricting it to a relatively small number of people should be, but is not, an item of intense interest to both designers and social-scientists.

Differences in culture and overlapping categories can explain why it is difficult to translate *mwoch* into nicknames, panegyrics, or ox-name; but panegyrics is closer to *nying pak* (praise name), *nying twon* (ox-name, the name a man gives and uses it to fondly refer to his favorite bull as his symbol) or *boro* (to glorify or praise an individual). Nonetheless, I translate *mwoch* as panegyric, a form of indigenous Acholi identity that is metaphorically expressed; it is a form of verbal communication with insiders who are able to decode and engage with the messages. Acholi *mwoch* is a genre distinct from other oral literature in Acholi culture and similar verbal expressions in other ethnic communities such as Anuak of Ethiopia, Maasai of Kenya, and Nuer of Sudan. *Mwoch* is also a system of stating individual and group identity and a way of lavishing praise on a person, homestead, or clan. It is a way of projecting oneself as great, wise, brave, successful, infallible, and invincible. Since one may inherit a nickname from grandparents, it is a social link between old and young people; it is a way the past thoughts continue into the present and future, and it is social engineering. An

older man/woman can take his/her own *mwoch* and give it to a boy/girl who does not have one. The gift of *mwoch* is intended to humanize the recipient individual because it is unthinkable for a person to live without a nickname. Whichever the origin and whatever the social purpose, nicknames often make statements on individual or group world views. It is in this regard that Acholi nicknames may be seen as expressions of philosophy, knowledge and aesthetics.

Interviews were the main source of raw data that I processed through recording, analysis, and discussions with selected performers, experienced consumers, and academics. You-tube is a major source of secondary data while Okot p'Bitek's *Lak Tar* (White Teeth) and JP Ocitti's *Lacan Makwo pe Kinyero* (never laugh at a living poor; meaning, every dog has its day) are the only currently available texts containing many unexplained Acholi nicknames. Given that I was raised in a *mwoch*-rich culture, critical reflection is the other method that I used to generate data. My senior relatives gave me nicknames but I also developed and use nicknames that serve as my identity and metaphorical expression. I feel good whenever my agemates use my nicknames to refer to me. In other words, I am a participant and observer; participant observation being the fourth method I have used to generate data for this article.

Background

In this region, East Africa, undergraduate design education began at the University of Nairobi, in 1968. The course of studies leading to the Bachelor of Arts in Design probably helped to

popularize Visual Identity Design as a discipline that play significant roles in national development. One of the problems with the course and discipline is that the two have been largely Eurocentric at the expense of African interests, especially decolonization and Africanization. This paper is another attempt to rethink design in Africa and try to steer it away from European style thoughts and practices. The other key goal is to ask and answer whether Acholi *mwoch* is metaphorical statement of Acholi sage philosophy and indigenous knowledge. Answering the question requires recording, analyzing and discussing Acholi *mwoch* before they are lost in Acholi efforts to absorb Western style and so-called 'modern' cultures of the world .

The cultural navel of this inquiry is Akara, a small village in Muchwini, Kitgum District of Northern Uganda. Akara village is where I was born and raised to live a village life though I also attended Wigweng Full Primary School that belonged to the then Native Anglican Church, now Church of Uganda. The school did not entertain the concept and practice of *mwoch*, this happened most likely because our European colonizers considered nicknames to be a way of African savages. But away from the school and as a child growing-up in the village I learned that my clan, Pang'odo, has *mwoch* that serves as our anthem. A section of my clan's *mwoch* is *nok ci myero* (few yet beautiful). In a culture where life is constantly under threat of annihilation, one can see why a big population is desirable and beautiful; but Pang'odo's population is small yet beautiful instead of ugly, why? Could it be because 'less is beautiful' (Kortleven 2013)? Or could it be because 'small is beautiful' (Schumacher 2010 and Ishii, 2001)? To answer these

questions requires another piece to be delivered on another day. Meanwhile I want to note that we Pang'odo clan prefer to give our address as Akara; doing so enables us to enjoy 'more is beautiful' since the Akara clan is big in population. I also want to note that Acholi people prefer to behave discreetly, not loudly, because it is a way of surviving in perpetual danger as may be the case with a population as small as that of Pang'odo clan. After the background to the article, let me now briefly review the few existing publication on *mwoch*.

***Mwoch* from published sources**

As I said earlier, European missionaries, colonial administrators, and anthropologists initiated historical and anthropological writing on Acholiland and its people (Crazzolaro 1938; Malandra 1939; Bell 1906). Recent scholars appear more concerned with human rights instead of the details and nuances of Acholi culture including nicknames (Amnesty International 2020; Tripp 2010. International Crisis Group 2004). The more recent political phenomenon of sequestering internally displaced people (IDP) can be seen as an attempt at exterminating the Acholis (Kirkpatrick 2013; Wegner 2012). *Mwoch* (pronouncement of nicknames) is a prominent feature of nearly all Acholi music and dance; this why YouTube and audio-visual tape music and dance are significant sources of panegyric nicknames for analysis and discussion. For purposes of this article, I take three examples that I found on YouTube. The first one is *mwoch* of City Boy whose other performance name is Brother Q. While performing his song, he makes many pronouncements; one of them is *lakwele pe kwiny* (she who loves doing sex cannot be a provocateur of fights, City Boy

2014). Obviously, provoking fights can discourage sex partners since making love and fighting appear mutually exclusive. Consequently, one who does not like making love can afford to provoke fights.

Meanwhile, Tam's *mwoch is akako kany mupong* (I operate the place that is full of pus) is the second example (Tam Noffy 2014). The expression is a metaphor for uprooting trouble, disturbing individuals or the community. Its origin is guinea worms and other parasites that lodge in the body, cause swellings and abscess. Before the arrival of European-style medical practices, Acholis used traditional surgery in which practitioners remove worms and other foreign bodies lodging in the flesh. Those who experienced the surgery will remember that the process is raw, intrusive and very painful but relieving. Besides, the expression stands for doing exactly right regardless of other people's expectations. It is about being as professional as eliminating all margins for error. That an African act can be exact, without room for error, may raise questions on the generalization that African products are often shoddily finished.

The third example is *dero ne wiye* (her granary is her head, which means a poor woman who lives from hand to mouth, Murugut, 2024). To gain a better view of this nickname requires first explaining the place of the granary and begging for food in Acholi culture. In the everyday sense of the word, a granary is a store for grains and other food crops. Many and big granaries symbolized food security, good feeding as well as strong and mighty men in the home. Homes with big and many granaries were admired and

respected as much as wealthy homes. On the contrary, a home without granaries is a symbol of laziness, poverty and doom. Prospects of living a life of perpetual food shortage and begging for food is the main reason why ladies do anything to avoid marrying in such homes. Murugut's *dero ne wiye* (her granary is her head) speaks on begging for food that is only a container carried on the head, never much enough to fill a granary. After viewing the above three examples of mwoch I found on YouTube, let me view some examples I found in the following two books: - *Lak Tar* (White Teeth) and *Lacan Makwo* (abbreviated from *Lacan Makwo pe Kinyero*, every dog has its day).

Okot p'Bitek's *Lak Tar* (White Teeth) stands out as one publication containing many unexplained nicknames. In the first place the title of the book draws from '*lak tar miyo ki nyero wi lobo*,' which means, 'teeth are white that is why we laugh at unpleasantness'; laughing at *wilobo* (super human circumstances) is considered to be a bad moral conduct and thoughtlessness. The book title also draws from the observation that individuals, with brown or no teeth, cover their mouths whenever they laugh. Whatever its origin, it is a nickname and is one way we Acholis marvel at why we laugh given that life is constantly unpleasant enough to make us agonize all the time instead of laughing at all. To laugh as a response to extreme sadness seems to be the opposite of crying as a response to extreme joy as tears of joy (Paoli, Giubilei, and De Gregorio, 2022). In the context of tears of joy, *Lak Tar* may be understood as an adaptive behavior to extreme sadness. The other example from the same source is *ituku ten iot pa maro* (you upset the pot standing in the house of a mother-in-law) Okot p'Bitek

2021, p1). This *mwoch* makes a statement on two things one ought to avoid. First, making mistakes in wrong places; a mother-in-law's house is the worst possible place in which one can make a mistake. Second, a little fear is good for everyone; one must not be fearless enough to do the socially unthinkable as a man making love to his mother.

There are many nicknames in *Lak Tar*, the book; one of them is '*wangi col pi dyang oree* (your eyes are black on account of the carcass of a cow that died of foot and mouth disease, Okot p'Bitek, 2021, p1 and Odoch Pido, 2017, p4). This *mwoch* speaks against getting upset over things that are as worthless as the carcass of a cow that died of foot and mouth disease; such a carcass is burnt, never eaten, and there is no point getting upset over it. There is also *del wangi pek kom kwon* (your eyelids are thick on account of millet bread; meaning you are selfish and ill-prepared to share food Okot p'Bitek 2021, p9). In a setting where famine is frequent, sharing food is a way of ensuring survival; anyone who does not endorse the sharing of food is viewed as antisocial. The other is *dako kali ki lak nyango* -a woman steps over you, when the morning sun is biting (Okot p'Bitek 2021, p9); this is a metaphor for mistaking a husband for a wife, such an exercise is a very big insult. Among Nilotic speakers, a husband worth his salt cannot allow a wife to step over him. Why stepping over a husband is taboo will come to light when one notes that husbands do not sit with their legs stretched out, in the morning sun when they should be working. Lastly for now, *tyena teda* (my feet cook for me), (Okot p'Bitek 2021, p12). This *mwoch* appears to be a way of marveling at a lady who eats other women's food all the time, meaning that she never

cooks. Essentially it is a way of insulting and hopefully correcting a woman who does not behave like a wife.

JP Ocitti's *Lacan Makwo pe Kinyero* (do not laugh at the living poor) also contains many unexplained *mwoch* (Ocitti, 1960); I discuss only three of the examples here. I begin with *ingok ki angit wii kul*; translated as 'you puke on account of eating the brains of a wild boar' (Ocitti, 1960, p8). This nickname is a kind of observation on and important record of goings-on in society, especially human reaction to unusual cuisines. Together with giraffe and duiker meat, Acholis classify wild boar meat as 'black meat' because it can cause *laa jok* (severe allergic reaction); could this be the reason why eating it can make one vomit? The other explanation is that many people don't like consuming brains; anybody who eats brains invites negative reactions including vomiting. Whereas people do not like eating brains, we school children used to believe that eating fish brains made us clever enough to highly pass examinations. The belief encouraged us to catch, cook and eat brains of fish on days of important school examination. It was also believed that eating the head of a cock would empower one to be alert. Men who sought to a watch on night activities, cooked and ate the brain of cockerels.

Let me follow with the nickname *idworo cwari ki gweno ma obedo akinyakiny*; translated as 'you pamper your husband by serving him a dish of *akinyakiny* chicken' (Ocitti, 1960, p 14). In the Acholi culture, husband pampering depends on the husband and his wife; but a meal of an *akinyakiny* chicken is very special and intended to soften the heart of any husband. This happens because chicken occupies a special place in Acholi life; it the way to tell time,

it symbolizes the home, it is used to bless relatives and foretell the future. It is rumored that chickens were used to pay bride wealth; consequently, women shun eating chickens. This is why chicken used to be a male-only food. In general, chickens are beautiful birds; a chicken that is *akinyakiny* (black with white dots) is seen as truly beautiful. In other words, a meal of an *akinyakiny* chicken is a way of showing beautiful love and pampering a husband. In any case, they say 'the way to a man's heart is through his stomach'.

Ijwiyo dako pari pi gin mukwok idek malakwang (you jeer your wife on account of seasoning gone bad in *malakwang* dish) is the last nickname from Lacan Makwo pe Kinyero (Ocitti, 1960, p75) that I review. Before engaging deeper into discussing the nickname we need to note that *malakwang* is in the family of hibiscus, a sour but delicious vegetable. We also need to note that cuisines often vary from province to province within the Acholi subregion; in short there are many ways of cooking and serving a dish of a *malakwang*. In the case of this nickname, animal skin is left to rot a little and then used to delicately season the *malakwang* dish. Of course, the seasoning must have gone wrong, and that is the man jeered at his wife as dismissal of the dish as unsuitable for consumption.

In 2017, I published an article on Acholi nicknames as indigenous knowledge (Pido, 2017); the warm reception that greeted the article encouraged me to write this. In the 2017 article, I divided nicknames into categories as nicknames assigned by the general public and those related to food, sexuality, physical strength, and thought systems and cultural practices. As I did in January 2024, I concentrated on my relatives, most of whom have

passed on. My chief informant was my mother who passed-on in February of 2021 at nearly ninety-five years old. She had good knowledge of nicknames from her maiden home in Panyum and our home in Akara. Let me cite nicknames of my grandfathers since doing so might help connect my past and current efforts. *Okoche emong* (a bull buffalo living alone, outside the herd and so-called bachelor) signifies enormous strength, survival skill, experience and wisdom; all are the desired qualities of a man without much psychosocial support from close relatives. *Apura kono* (the black and white of feathers) was the nickname of my maternal granduncle; is it about black and white composition (Odoch Pido, 2017).

Discussions of a few *mwoch* from my data

The beginning of this year, 2024, I visited my home in Akara where I was born and raised. The visit presented to me the chance to collect more *mwoch*, to add to what I already collected and used to write one article in 2017. I first sought to know panegyrics of wives, husbands or relatives of owners of the panegyrics I have, to be more complete in my data. Right from the beginning, my informant told me that she did not know the *mwoch* of Okoch-Emong's wife, yet I thought her *mwoch* would make my collection somewhat complete. However, she could remember her song, which I present below in Acholi as well as English.

| | |
|-----------------------|---------------------------|
| <i>Piny ma ruu ni</i> | This day that is breaking |
| <i>Ka akwoo</i> | If I live |
| <i>Akwoo</i> | I live |
| <i>Piny ma ruu ni</i> | This day that is breaking |
| <i>Ka atoo</i> | If I die |
| <i>Atoo</i> | I die |

As I already said, Acholi panegyrics are at times by and for self; this panegyric is not different. Her story may provide a window through which we can view the panegyric. First, she married a married man as was expected in polygynous marriage, she had a rocky relationship with the first wife. Her husband, too, had a rocky relationship with relatives who expelled him from the home he helped to build. One time he fell sick, his sickness worsened, and he decided to return to his home since an Acholi man prefers to die and be buried in a place that he considers to be his home. Accompanied by his second wife and their four young children, he set off walking to 'his home', some thirty miles South-East of where he lived. He could only make it to his uncle's home, which was fifteen of the thirty miles; he died and his uncles buried him. She became a widow at an early age, in a place that she wasn't culturally entitled to own, among distant instead of close relatives, and with children who did not have a father figure. To be a single mother at that time, early 1900s, was a very tough engagement because it was a dominantly a man's world. She moved into the home of a man she called her brother. The arrangement did not work out and, consequently, she moved to the home of her first son-in-law. Since her two sons were becoming men, it seems she braved single-motherhood over remarriage or wife-inheritance.

Exactly when she composed the song remains unclear but my informant first heard the song around 1956 when the author performed for her audience who was usually an elderly male neighbor who took care of spiritual rituals in her home. I learned that the neighbor danced to the tune of her song. Whereas the song painted a picture of her bad experience and her stubborn resolve, it

made statements on Acholi worldview. Literally translated, '*piny*' means down here on earth, the opposite of up in the sky or clouds. At the same time, it is a metaphor for the universe, the force of nature, which decides how we humans behave without question. That is why a section of the song indicates that she does as the force of nature determines suggesting that there is no point in going against decisions of the universe. One may ask what is left of her if all she does is do as the universe decides. It would appear that she actively submitted to God's sovereign will as it plays out in our lives. This would be line with views of Christian religion (Walker 2022).

Walker and similar scholars would have it their intellectual ways if only Christian or other foreign religions had fully dominated the spiritual culture of the Acholis. But Acholis have yet to leave their own religion, one based on the spirit of ancestors. This observation enables us to look for alternative thoughts to explain her panegyric. Despite enormous difficulties in using and interpreting words, I think that she sought to be easy going instead of complaining all the time. I come to this after a quick look at 'if you want to be easy going, say goodbye to worries' (Athar, 2023) and 'positive character traits of an easy-going person' (Brown 2024). To be easy going Athar advises against worrying about perfectionism, tomorrow and other similar matters. Acholi craft aims at obtaining an object that is good enough to function socially, culturally and physically. The craft philosophy does not include perfection; which means that her philosophy in life is to be good enough instead of perfect. On the other hand, two of Brown's advices on easy going are important because they are relevant to Acholi cultural mentality. It advises anybody, who desires to be

easy going, not to be needy and dependent. *'Pe amito gin ma ngati moo'* (I don't need anybody's thing) and *'doga pe ki laa* (I do not salivate over other people's things) are frequent expressions in Acholi social conversations and it expresses the spirit of the pangyric- if I live, I live; if I die, I die. Meanwhile, the expression *'lacan kwo ki lwete'* (a poor man lives-off the sweat of his forehead) is about independence as an essential in easy going. Though 'I am because we are' is a well-published and popular Bantu philosophy (Paulson, 2019), this panegyric implies that she aspired to design herself not to depend on other people for her survival.

After the song that serves a panegyric let me now present and discuss *mwoch* that is closely related to the above song because it speaks about 'day' as the universe determines.

| | |
|---------------------------|----------------------------|
| <i>Piny ruu keni keni</i> | The day breaks differently |
| <i>Onyo, kuman</i> | Now is like this |
| <i>Diki, kit maca</i> | Tomorrow is like that |

The nickname was frequently shortened to *'piny ruu'*. It means one day is different from another, perhaps in the same way one individual is different from the other. This *mwoch* seems to suggest that some days are good while some are bad (Baiju, 2019). Often, we tend to ride on and not worry too much when the day is good but one big question is what we should do when the day is bad. In the Acholi culture people will most likely persevere the bad day, sort of weather it. Using a time-matured system of predicting danger, no person undertakes a journey when he expects that danger awaits him somewhere on the safari route. Acholis are also often weary when things are going too well, they hesitate to enjoy a good day. On a day, when a baby is happy and laughing, its mother will stop

the baby from laughing too loudly; they say such a level of laughter invites disease and crying. In short, a happy day is greeted with suspicion.

So, what has 'some day is good and some days are bad' got to do with panegyric as the design of the individual? It means one forgives the past, sort of 'let bygones be bygones' because dealing with such matters attract pains more than joy; so, one learns to live without expending too much resource on the unproductive past. There is learning from but forgiving the past (Nielsen, 2019) which advises concentrating on the present and future or going forward instead of remaining stationary or going backwards. From the two examples one may see social-cultural values in the panegyric '*piny ruu*'; let me turn to 'today' and 'tomorrow'. I begin with common examples of living for today and allowing tomorrow to take care of itself. It seems living for today is life for the moment is the common practice among sports personalities and so-called successful musicians. A common observation and fear is that living for today often sends one to abject poverty as was the case many famous European artists. In the Acholi context, there is folktale of *tulekee*, a people who had a bumper harvest, prepared and ate so much food and burnt all their granaries. The moral of folktale is 'leave something for tomorrow or you will suffer pains'. Every culture has its own reason for bothering or not bothering with tomorrow; the Acholi say *wakuru ma diki* (we wait for what tomorrow brings). This is similar to saying 'tomorrow will take care of itself' which is essentially absolving one of all responsibilities for the future. This happens because Acholis think that 'inside the future is dark', meaning, precarious and uncertain. Overall, the panegyric engages

with yesterday, today and tomorrow in metaphorical ways, which may not find exact translations into English and other languages.

Meni cunu coo (your mother seduces men) is the last panegyric I discuss in this paper; it is about social morals gone wrong to the level of decadence. Acholis think that it is morally right for men to seduce but morally wrong when a woman seduces men and worse when a mother seduces men. Of course, a woman may attract or even flirt with a man she likes. Cosmetics and other forms of beautification are common methods women all over the world use to attract men but they stop at looking attractive. She may smile at man, be in his face or flirt with him in other ways but her efforts stop at flirting and waits for the man to seduce her. Acholi women also attract and flirt with men and all seem proper and right as is the case throughout the world. A mother neither admonishes nor rebukes her daughter for *nyinyo wiye* (doing her hair) because it is a culturally approved way of attracting suitors. During *myel moko* (get-stuck dance, a popular teenage dance) a girl will dance before a boy of her choice; her action does not trouble anybody since that is how culturally correct way to turn a man's head towards her.

From the above paragraph we can say that it seems 'your mother seduces men' makes a statement on a practice that crosses the Acholi morality redline as a *malaya* (someone with oversize sex appetite) would do. It warns women against going as far as seducing men. The panegyric begins with 'your mother'; by so doing, it lays emphasis on mothers. An Acholi mother is the moral custodian of her family and this is why sex morals do not allow her to seduce a man. So, the panegyric does at least two things; it is a

public education and reminds people of the fundamental position of a mother in the family. A wife who is not a mother can afford to seduce a man with whom she may get a child who will live for her when dies; the child as a symbol of life after death is a good excuse for her to cross the morality red line and seduce a man.

Summary of Discussions

This article is about *mwoch*, a cultural expression of the Acholis, a Nilotic-speaking people of Northern Uganda. I translated *mwoch* as 'panegyric' though it is close to nicknames as appears in the article Nicknames as Indigenous Knowledge (Odoch Pido, 2017). Besides Acholi, a few East African ethnic communities use *nying twon* (ox name) as practiced by the Dinka in South Sudan and *nying pak* (praise names) as practiced in Western Uganda; the two are close to *mwoch*. Whether or not there are links between *mwoch* and shortening of names from Anthony to Tony or Elizabeth to Liz, as practiced by Europeans, requires additional studies to establish. *Mwoch* remains common in the Acholi sub-region. But there is little literature on the subject, and that lack of literature is partly responsible for this article.

When we were undergraduate students, we had an overdose of European design theory and practice; the overdose encouraged us to look for alternative in our own cultures. We were also undergraduate students where there was hope that university education would deliver Africa from Colonialism in its entirety. Moving away from ways of Europe was the spirit with which we attended public lectures given within and outside the University. And as a part of fulfilling our ambition of being design students, we

tried to behave inquisitive and creative; we imagined that our own African culture held the key to design by and for Africa. With this in mind I started to look into identity issues hoping to provide creative fodder for what we used to term 'studio-based' design.

While serving studio-based design remains my goal, I hope this article finds space in design for all as long as we confine it to the design paradigm where design is by and for users as part of cultural fulfillments.

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A Design Methodology for All: Building a Quilt from the Center Out

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Abstract

There are many ways to create a quilt, but designers and quilters seldom write elucidating statements about their work other than the 'stories' that go into the promotional press. Here the author cites several approaches and describes how her first two quilts were made. The first was prescribed with a very definite brief - to honor Barack Obama after his first election. It was exhibited in a massive show of quilts in Baltimore and other venues across the US. The second just grew in an 'evolutionary' way starting with a small center scrap of embroidery and building organically with other scraps acquired from Nairobi's used clothing markets. At each step in the process, new ideas and associations were made leading to a work that may appear planned but was not. A ten-year-old could have done it. It was this second quilt that won an award from the East African Women's League for best quilt of a year in 2014. The processes of designing each quilt are described in detail including the fabrics, colors, forms, history, ideology and meaning



Wall-Hanging, commissioned by the Obama Presidential Campaign (author)

Introduction

Quilting, the process of layering pieces of cloth and stitching through all of them to create a thicker, more sturdy fabric, goes back thousands of years. Scholarly attention to quilting has been grossly inadequate so we cannot be certain when or where it originated. The best evidence we have we is that it began somewhere in Central or Eastern Asia and that it appears in Egypt at least 5000 years BP (Before Present). (Google 'quilting' accessed Sept 4 2023 <https://quiltinginfo.com/origin-of-quilting/>) Its design prerequisites are cloth, needles and sewing thread. This tells us that the technologies of weaving or felting, needle manufacture and spinning thin threads had to be already in place.

There are many types of quilting determined by materials, colors and esthetics, all topics of many other articles. (Google quilt, quilting). Though they all probably originated to add body and warmth to cloth, and, though most quilts are bed cover size, there is

also what I call 'architectural quilting' as for tent dwellers and the very poor. Over many centuries, the pastoralist communities of Asia have overcome the wind permeability of woven cloth by stitching layers together to retard its passage through their portable tent architecture features quilts that can be easily rolled up and carried to new locations by pack animals. Black slaves in the United States lived in very poor-quality plank-built cabins and lined their walls with quilts made from discarded household fabrics and clothing. There is also 'art quilting' to produce decorative layered textiles of various sizes one of which, entitled *Waheri*, is illustrated in this article.

The First Quilt

In 2008, in the wake of the American presidential election, one of Barack Obama's campaign workers asked me to get a quilt made by Granny Sarah Obama to include in a show that was to be mounted in a Textile Museum in Washington DC for the presidential inauguration. Explaining that quilting is not a part of East African tradition and that Granny Sarah was unlikely to have ever made a quilt or even to know what a quilt is, I offered to try to put an art quilt together and send it to the US with American students who were returning at the end of their semester abroad. Within 48 hours, a group of four women with ties to Luo culture and Luoland put together a small (24" X 36") appliquéd quilt top as a wall hanging that could be quilted in the US by someone who knew how to do it. The author supervised the design and execution, most of which was done by herself with Grace Atieno, Leah Onyango gave advice on Luo language and customs. Jennifer Adero contributed crocheted angels in spite of having died 15 years earlier. We used a black rayon background on which we appliquéd the central

medallion from an Obama *khanga* (East African women's wrapper). We cut up other *khangas* for the flower garland around the President elect's head and cut up a *shuka* for the word *Waheri*, meaning 'we love you' in Dholuo. We then appliquéd an arch of angels around Obama's portrait and crocheted a red ruffle to frame it. 'Waheri' was exhibited, along with dozens of other commemorative quilts in honor of President Obama in January 2009.

The Second Quilt

Several years went by before author decided to try making another quilt. The increasing presence of very cheap second-hand cloth and garments all over Kenya made experimentation eminently possible while obviating the need for a carefully planned design.

Among the many methods of putting a quilt together are the random 'crazy' quilt made from odd shaped random scraps and the 'crumb' quilt made from very small cloth scraps like bread crumbs. Patchwork quilts either in pattern or randomly put together include larger, more regular pieces of fabric. Among these are the checkerboard, and Nine Square assemblages. Nine Square means that the overall format is divided into nine rectilinear shapes that are regular but not necessarily square. Many Nine Squares feature a large central rectangle surrounded by a deep border formed by the intersections of the extended lines of the rectangle. Then there are strip quilts, constructed of strips of cloth. Some of these such as Library quilts include strips that are constructed from many small narrow strips that resemble books on a library shelf. Whole Cloth Quilts are, as their name tells us, whole pieces of cloth with a batting and backing that usually utilize the wove or printed decorations of the cloth or are dominated by elaborate quilt stitching

patterns. My Second Quilt is an example of 'Rhizomal Design' meaning that it is determined by growth something like the roots of a plant, in no particular direction other than the plant's search for water and food. This method of constructing a quilt is an example of 'design for all' in that it is not determined by any rules or pattern but rather, by the maker's thought from moment to moment.



Rhizomal Quilt (author)

There are several points in the design process that yielded the second quilt shown here. Designers and other scholars can take note of them and consider the organic way that the quilt evolved. First, there was no need to make a careful, definite design for this quilt because Nairobi is virtually 'swimming' in scraps of cloth generated by local tailors but especially through the international trade in second hand clothing that, for the last 25 years or so, has revolutionized Kenyans' access to very cheap cloth including clothing and household textiles. Kenyan quilters can but do not have to plan

carefully and estimate the meterage/yardage and cost of quantities of cloth for their quilts because of the huge variety that is available within almost anybody's budget. All the materials in this quilt including the batting and backing were bought in second hand clothing markets in Nairobi. Most, if not all, the cloths come from Europe or American garbage, the discards of a generation that did not value grandma's things or had no further use for the damaged or old items that these fragments were once part of. Some may be mill ends, discards from dry goods shops or scraps from homes and factories. They represent a tiny fraction of a massive global trade in discarded fabrics that are now considered dangerous to the environment. (Google Africa News accessed Sept 4 2023) Back in the 1960s they came to Kenya through charities, both church-based and humanitarian. They came from countries with surpluses to the less developed countries where people desperately needed clothing and household textiles, especially bed sheets, towels and curtains. They come in bales, labelled by type, to wholesalers who then distribute them to Africa's open markets where retailers and ordinary consumers can come to pick and choose what they want. This distribution has been the subject of many papers, articles and documentary videos. (Google Africa News accessed Sept 4 2023) The fabrics, called *mitumba* in Swahili, provide body covering, personal and household cloths to people who cannot otherwise afford these items while at the same time offering variety that local producers cannot produce at affordable prices.

Though it conforms to the requirement for three layers, top, batting and backing, my second quilt it is structurally unpatterned. This means that the quilt top is composed irregularly, not in any of

the standard formats for blocked quilts, like the Nine Square, nor is it a whole cloth quilt nor a series of strips sewn together. Rather than a grid structure it emanates from a center, the small white square of Lagartera embroidery, and spreads out with pieces put together in a random formation. This is because I took one small step at a time with attention to the features of the two or three pieces being joined together and their individual and group relationship to other features of the quilt. These include contrast and harmony with contiguous pieces, distance from similar pieces, distribution of size, shape, color, pattern and susceptibility to nonstructural decoration or embellishment. All the structural components are rectilinear in various proportions, and are composed irregularly.

My original intention was to make a quilt from scraps of blue denim but that quickly fell by the wayside because most of the denim pieces in *mitumba* were too heavy. The blue theme was easily doable as blue and white textiles are plentiful at least in part because they go well with blue and white tableware and other household ceramics.

Starting with the Lagartera square, let us examine each rectangle and its origin and reasons for its selection and placement. Lagartera is one of many small towns in Europe whose unique style of embroidery has become well known among stitchers and consumers of decorative textiles. Instruction books and videos are available so that anyone in the world can try their hand at this very special style. (Milner, 2003). This piece was cut from a worn out tray cloth and used as the center and theme setter for the quilt. It

features a square with pulled thread openings that form a grid in its middle and four corner points extended with crosses and scrolls at their ends. In a futile effort to avoid Christological symbols, I positioned it as a diamond that could establish the diamond shape as a main motif of the total piece. After placing a dark blue square at top and bottom, I added a rectangle on each side, one light weight jeans denim and the other a blue and white stripe/check that had probably been a dish towel. This addition gave me a rectangle that could now be expanded by building other rectangles, strips and squares around it. At this point it became important to avoid establishing any regular pattern so I relied on snap judgement of visual relationships to build outward. The idea was to make the piece look appealing while distributing the patterns and textures with a semblance of balance but not symmetry. To do this, I took each large scrap and cut it into one large piece with at least two smaller ones that could then be distributed in roughly triangulate positions relatively far apart but visually connected. Of course, there were several scraps that couldn't be subdivided and these were left intact. When the whole patchwork approached queen size (82'X 83" I just evened off the edges to accept a binding that would be put on as finishing after the batting and backing. The batting is a bedsheet that was too damaged to use on an outer surface. Because Kenya straddles the Equator, our cold weather is only at high altitudes and only from May to early September. There is no need for the thick, fluffy batting that many quilters from outside the Tropics consider necessary. Three layers of cloth technically constitute a quilt. The backing of this quilt is also a bedsheet, brick red in color to complement/contrast all the blues. This would be added after the embroidery.

The next step was to decide how best to treat each rectangle. Some were solid in various shades of denim/indigo blue. Others were already patterned with printed or woven stripes and crossbars. Others were printed in small white diamonds clustered in diamond shapes on a blue ground. One was patterned with white vines, tiny leaves and flower buds in white on a dark blue ground and another with larger white flowers on a dark blue ground. Two had a graded blue bold floral pattern printed on a white ground. I left some of the rectangles blank just to create empty spaces. Others, both patterned and unpatterned suggested how best to fill them using the Maasai tradition of minimal material input to demarcate and 'fill' space without actually filling it. This was simple for the squares and rectangles around the Lagartera piece. I simply used Sashiko, a Japanese running stitch embroidery, to define nested diamonds and squares. Later, using six strand embroidery floss, I added several kinds of stitch built onto the Sashiko stitches thus creating harmonious patterns with some the stripes of the other pieces and disguising the plain running stitch. In keeping with the diamond theme, I embroidered two squares on one blue and white pinstriped cloth and a triangle built of straight lines on its mate. For the floral-patterned pieces, I used six strand embroidery floss to stitch in color over the printed pattern. On one of these I overshot the joint with the next fabric thus creating an extension of the vine-like floral pattern while the other was left to appear as if it was coming from behind the adjacent rectangle. Overshooting a pattern from one rectangle to another violates quadrilaterality while bringing discrete entities together. It proved useful as the design progressed and enabled establishment of a kind of cohesion that was not rigidly determined.

The blue on white printed florals presented a particular challenge. They did not lend themselves to being geometricized and their motifs were pictorial rather than in repeated small units. While puzzling over a possible solution, it became clear that the nasty dirt spot on the edge of the largest of the three pieces, could not be washed out. Since that piece was already stitched to the dark blue one next to it, I used my habitual remedy which is to embroider a butterfly over the offensive area. The wings, done in long and short stitch, spilled over into the adjacent dark blue piece thus giving me a suggestion of skewed quadrilaterality. The tips of a butterfly's four wings describe a quadrilateral and they can be manipulated in embroidery to range from pointed rectangles to gentle, rounded shapes. I had several crocheted doilies that were diamondlike and one that was composed of four, four-pointed, star like pieces of white cloth. These extended the butterfly/diamond simile and lent themselves to patterning a transition from rounded outline to squarish butterflies. It created a visual continuity from the squares and diamonds to the rounded forms elsewhere in the piece. A strip of white bobbin lace with diamond pattern motifs could now subdivide a too-large piece of dark blue sheeting thus creating two narrow bands of color in harmony with several other narrow bands I had used solely to fill otherwise empty spaces.

I had already used lots of tiny cross stitches and French knots in brick red to create forms and accents on the finely patterned cloths. One large rectangle of blue acorn stripe resented a challenge so I took scraps of a thin open weave white cloth and cut out rectilinear wings, attached them to a body head and antennae cut from a table

napkin and appliqued them on as a blatantly square-winged butterfly.

Now the challenge was to do something decorative but minimal with all the peripheral quadrilaterals. Anyone who has worked from a center outward, knows that the work expands as it progresses. That may seem like a mindless observation but it becomes very real and challenging when it is happening. The answer was to begin by placing several Sashiko butterflies next to the solid yellow, white and blue one covering the dirt spot. They looked good, and they showed me the solution to filling the peripheral space – a flight of butterflies swirling around the edge of the quilt as if they were migrating from some unknown place. They could fly over a piece of cloth or behind the strip of lace. They could emanate from behind the edge of one patch and then disappear behind another. It worked, but only after I had stitched on the backing with brick red 6 strand floss. The swirl on the back sort of disguised the brick red 'real' stitching and made the quilt reversible even though most of the butterflies hang over the edge of the bed. It took some months to find the blue strip that became the quilt's binding. By that time, design considerations aside, I was not willing to carry any of the butterflies over to any kind of binding.

In 2014 this quilt won the Kenya Quilt Guild Cup in the annual craft competition held by the East African Women's league. I was so proud and thrilled that I joined the Quilt Guild and thanked them for the cup. That was when the Guild informed me that it just sponsors the cup but has nothing to do with the League's selection of winners each year. Oh, well! This was my second quilt. Since then, at least

20 more have found their way into reality at my hands. Now, every moth at Kenya Quilt Guild meetings, I meet wonderful quilters, some novices and some seasoned experts, who believe they have to plan and pattern their quilts with store-bought fabrics. Through this article I hope to dispel some of the anxiety that constrains us all, unnecessarily. The Rhizomal method using cheap sources and lots of imagination is truly a form of "Design for All."

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Esther Kute is a published author and award-winning design professional changing the world one step at a time through Design, Manufacturing, Education and Mentorship. She was the first female, Kenyan, Black and youngest ever Designer to be appointed Product Development Manager overseeing Design at Bata Kenya, one of the largest footwear retailer and manufacturer in the world. She is a teaching assistant at the Technical University of Kenya, founder of Bata Designers Apprentice competition and mentor in Bata Young Designers Challenge, amongst others. Her designs have been featured and exhibited in Documenta 15, MaHalla Berlin, New York Fashion Week, Vogue Magazine amongst others and change lives. Esther is currently a PhD researcher focusing on inclusive, transdisciplinary design.

Technological Innovation for Inclusivity

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Abstract

Society experiences multifaceted political, social, economic, and environmental challenges in the world that require us to explore design approaches that sufficiently address these complexities. Whether intentionally or unintentionally, mainstream systems appear to ignore the needs of the marginalized in society especially people with disabilities, due to systemic ableism. In many countries globally like Kenya, providing for the needs of persons with disabilities is still viewed as charity, instead of being treated as the provision of basic needs, security needs and dignity. This leaves persons with disabilities susceptible to human rights abuses and dangerous situations that could lead to harming their well-being or even death. Footwear is a basic need of clothing that provides protection and support to our feet during mobility. Non-disabled people have a variety of footwear types, styles, colours, price points and organizations to easily choose from due to systems that have been developed and improved over centuries. Unfortunately for persons with disabilities who require customized footwear, there are still major challenges in obtaining suitable footwear because there is often minimal investment in products and systems that suit their needs. This is especially so in societies which have largely informal, craft based and unorganized systems. We are living in the fourth industrial revolution that sees an immense amount of technological

developments occur daily. Technological innovation can be a great way to provide for persons with disabilities and in essence, reduce systemic ableism. In this paper we present insights and conclusions that explore the effects and benefits of design interventions that incorporate technology to provide for persons with disabilities, especially footwear, based on participant observation, extensive review of literature, as well as related research.

Key words: *Footwear for Persons with Disabilities, Shoes, Inclusive Design, Inclusivity, Accessibility, Design for all, Mainstreaming design, Technological innovation*

Introduction

Disability is part of the human condition (WHO, 2010), almost everyone will temporarily or permanently be impaired at some point in life, and those who survive to old age will experience increasing difficulties in functioning. There is consensus in existing literature on disability that current systems and services exclude persons with disabilities, PWDs (Keates, 2018). Situations that seem extremely straightforward and simple to a majority of non-disabled people require an entire organized system of support for PWDs. For instance, to get footwear, non-disabled people can go to a variety of shoe shops, make selections from a variety of types, styles, colours, price points, carry out actual fittings and then leave the shop almost immediately with their desired shoes in the bag. In fact, technological innovations have made the process even easier; online shopping allows many non-disabled people to get whichever footwear they desire in the comfort of their homes and delivered to their doorsteps globally. This level of convenience is not yet

available to persons with disabilities and we need to make it easier. It appears that most footwear for PWDs globally are categorized as assistive devices (WHO, 2011); available as surgical boots or orthopaedic shoes, that require a visit to the orthopaedic shops, or sometimes a cobbler. A preliminary look at some first-hand PWD experiences shows a lack of easy access to customized shoes globally (Crippledscholar, 2015). The value chain is disjointed and whenever available, the footwear is costly, lacks variety, is aesthetically displeasing and most often does not fit correctly. Although mainstream organizations globally like Nike, Adidas and Bata provide footwear for PWDs, the systems used have flaws and gaps leading to marginalization of the same PWDs they aim to serve.

Towards Inclusion

PWDs have historically been provided for through solutions that predominantly segregate and exclude them such as residential institutions and special needs schools; attributed to ableist systems that are built without inclusivity in mind (Parmenter, 2008). Society often views provision for PWDs as altruistic ventures; treated as charity cases, special accommodations, or an afterthought. Individuals and organizations providing for PWDs lack coordinated efforts, working disjointedly instead of setting up systems that work in an organized, consistent manner. Disability caregivers, advocates, organizations and PWDs themselves recognise that their exclusion is probably unintended. They say this exclusion results from lack of awareness in the general public, unimplemented legislation, and insufficient enforcement of compliance to provide inclusivity for PWDs (Irungu, 2019 and Awino, 2022). For example, article 54 of the Kenyan Constitution 2010 outlines the right of access to facilities

for PWDs. All buildings and structures in Kenya should allow PWDs to access them without any strain and use them with comfort. However, most buildings still lack wheelchair access, provide only staircase access which is unusable for most PWDs, and have ablution facilities not optimized for PWDs use. As a matter of fact, the overall built environment in Kenya is hostile not only to PWDs, but also to the non-disabled. PWDs and their supporters posit it should be mandatory for all service providers to design structures and systems that increase inclusion of PWDs, with penalties for those who fail to meet requirements (Awino, 2022).

Since the 1950s, to cater for injured veterans after the second world war, governments globally established legislation on the implementation of universal design (Keates, 2018). Increasing global aging made universal design further popular in countries like the United Kingdom and Japan in the 1970s, who developed “specialized solutions for special people” in accessible transportation, housing design, et cetera. Universal design however tended to segregate PWDs making most countries shift towards inclusive design over time (Papanek, 2005). There are organizations like the International Organization for Standardization, ISO, that develop consensus-based procedures for designing products, services and systems for PWDs globally. In Kenya, the National Council for Persons with Disabilities, NCPWD, was established by the Persons with Disabilities Act in 2003 and its future amendments to provide guidelines on equality and human rights, social inclusion and disability rights (NCPWD, 2003). Other guidelines within this act comprise the deterrence of PWDs discrimination, education and health matters for PWDs, rights of PWDs like employment rights, and others.

The United Nations, UN, seems to be leading the push for inclusion of PWDs and global coordination via several initiatives, among them the Convention on the Rights of Persons with Disabilities Treaty (UN, 2008), Sustainable Development Goals SDGs which replaced the Millennium Development Goals (MDGs) from the 2000s, developed to tackle the indignity of poverty that especially affects PWDs (UNDP, 2015). These initiatives have been adopted and implemented by different countries in contextual ways, for example, the African Union, AU, has a charter between its member states that provides protocols for the rights of PWDs in Africa (AU, 2018) and the Agenda 2063 adopted in 2015 is currently under implementation to transform Africa into a global powerhouse through inclusive and sustainable development. In Kenya the Vision 2030 has provided the blueprint to improve the lives of Kenyans, especially the marginalized. Mainstreaming disability is one of the recent concepts proposed by the UN working with other organizations, to end exclusion of PWDs (WHO, 2011) where mainstream businesses provide assistive and universally designed products to the whole market without differentiation. Universal design calls for designing environments, products, programmes and services that can be used by everyone without the need for adaptation or specialized design. This may initially cost businesses more in production but in the long run, mass factor will reduce costs. However, while discrimination is not intended, mainstream systems indirectly exclude persons with disabilities by not taking their needs into account (WHO, 2011). To improve the mainstreaming of disability, it is therefore important for designers to develop user centric inclusive systems where PWDs are involved within the whole design process.

Disability is a (KNSPWD, 2018) physical, mental, emotional or other health condition or limitation that lasts six or more months and limits individuals' participation in their day-to-day life activities. According to the World Health Organization (WHO, 2010) more than a billion people are estimated to live with some form of disability, or about 15% of the world's population, based on 2010 global population estimates. In Kenya, according to the 2019 census (Development Initiatives, 2010) 0.9 million people or 2.2% of Kenyans live with some form of disability. Mobility is the most reported difficulty in disability, experienced by 0.4 million Kenyans and representing 42% of people with disabilities. The other domains of disability; seeing, hearing, cognition, self-care and communication, are experienced by between 36% and 12% of people with disabilities in Kenya (Development Initiatives, 2010). The onset of disability may lead to the worsening of social and economic well-being and poverty (Figure 1) through a multitude of channels including the adverse impact on education, employment, earnings, and increased expenditures related to disability (Jenkins and Rigg, 2003). Disability is a development issue, because of its bidirectional link to poverty (Figure 1); disability may increase the risk of poverty, and poverty may increase the risk of disability (Sen, 2009). Providing good quality, affordable shoes to PWDs therefore becomes a social responsibility. Disability activist Edward Ndopu from South Africa, a PWD diagnosed with spinal muscular atrophy at the age of two, advocates for the need to think beyond enforcing legislation and compliance; like installing ramps, braille and sign language assistance, and more towards ensuring PWDs fully participate in society and feel as productive, valuable members of the world (Mlaba, 2020). This is achieved by Inclusive Design, ID, as

it aims to eliminate barriers that create unnecessary effort and separation of the marginalized leading to the enabling of every person to participate equally, confidently and independently in day-to-day activities.

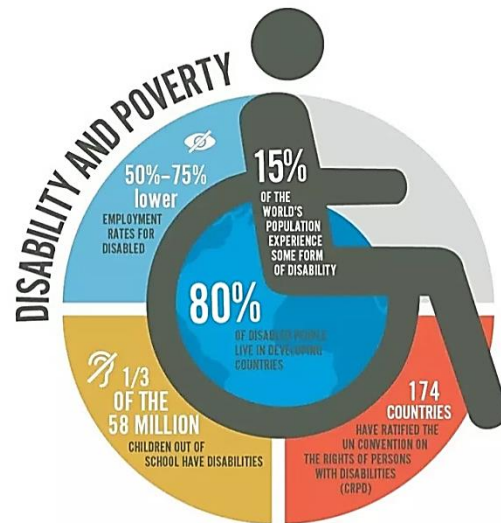


Figure 1: Bidirectional link of disability to poverty. Source World Bank

Protection remains the primary reason for the development of footwear in Africa and other parts of the world (Kute and Pido, 2022). The first footwear is traced as far back as fifty thousand years ago (DeMello, 2009). Flat soled strappy sandals were made from plants and hides in hot and dry areas, while leather moccasins were wrapped around feet to keep them warm in areas with snow. People made shoes from various materials, including plants, leather, rawhide, wood, and metal (Shoes History Facts, 2020). Manufacturing has been the prime driver in the evolution of society from one that is agriculturally centered to one that is industrially centered (Boër and DulioMass, 2007).

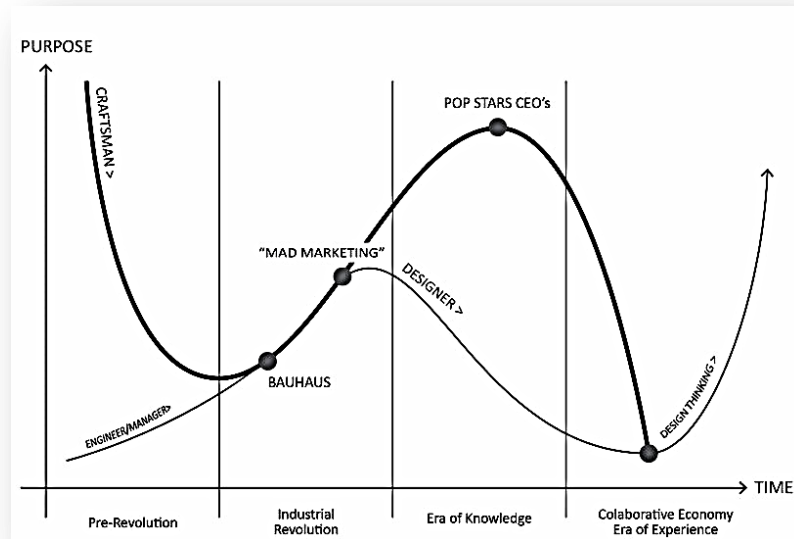


Figure 2: The return of the Design Essence. Adapted from Alt & Pinheiro (2011). Source Rocha, et al (2018)

Manufacturing technology started with an artisan at work making a single product for a single customer, and as such was well recognized as craft production during the first industrial revolution, 1iR. Mass manufacturing led to the rise of the product and industrial designer. The fourth industrial revolution, 4IR has seen technological innovations take place rapidly in all sectors of our lives. One of the main trends in today's market is that of 'mass customization' which represents a new market paradigm that is changing the way consumer products are designed, manufactured, delivered and recycled.



Figure 3: Nike self-lacing sneaker, Go FlyEase Shoe. Source Nike Inc.

Use of technologies and customization, in areas like 3D printing, mobile applications, and others, is increasing in the production of products and delivery of services. Global companies like Nike and Adidas use artificial intelligence and information technologies in their product development to customize footwear for athletes to increase their performance, as recently seen with long distance Kenyan runner Eliud Kipchoge setting a marathon world record in conjunction with INEOs and Nike. Experimental research has seen the launch of self-lacing sneakers (Figure 3) that have been hailed as an ode to PWDs who would no longer need to tie shoe laces which is cumbersome or impossible for some. Survivors of the Rwandan genocide have received printed replacement limbs, while organ printing of damaged soft tissues is also being developed through 3D printing. In Nigeria we have John Amanam, a former sculptor and movie special effects artist producing hyper lifelike customized prosthetics for PWDs of colour (Figure 4) since these were not easily available in the market, while in Kenya two innovators have built a robotic prosthetic arm that can be controlled using brain signals.



Figure 4: Hyper realistic Black hand prosthetic made by John Amanam. Source: Immortal Cosmetic Art and the Artist.

Conclusion

Despite increasing technological and customization developments currently ongoing in footwear for PWDs, one of the main challenges still remains the high cost of these products leading to lack of availability and accessibility. Since most of these products are made abroad, it is not easy for PWDs in Kenya and other places to get themselves the footwear needed. The other challenge is these products are still experimental to those producing them hence continued production and supply to PWDs who need them is not guaranteed. In countries like Kenya where the cost of acquiring and maintaining new technologies is exorbitant but with booming craft industries in the jua kali sector, the other challenge becomes how to incorporate technology into the production process of informal and craft-based industry players in order to empower them to produce suitable footwear for PWDs in a systematic and timely manner.

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residential, and hospitality interiors. In 2023, Karani initiated the Africa Interior Design Week, a groundbreaking annual event fostering unity through interior design.

The Economic Importance of Interior Design

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Abstract

I am a trained professional designer who taught the Department of Design and Creative Media, the Technical University of Kenya. I have only a second-hand experience of European Colonialism; this means I only hear that European systems were not designed for Africans; the systems and products were out of tune with 'design for all'. I am a product of post-Independence Kenya with sizeable experiences in professional work in Kenya; I draw on my professional in Interior Design to generate text for this article; I believe that professional Interior Design is still largely for Kenyans who can afford it rather than design for all. We must now consider placing 'design for all' at the center of Interior Design. In so doing, we challenge the concept of 'design for life at the outskirts of national economy'.

Key words: *Interior design, design for all, economic progress*

Introduction

Interior design is a professional and holistic discipline that is focused on designing indoor spaces that address, safeguard, and meet human requirements (Obeidat et al. 2022). In doing this, interior design employs methods and approaches that are geared towards enhancing the functionality, health and safety of users of the interior spaces (Hick, 2022). In most construction projects,

interior designers have been assigned a peripheral role and their input is often invited at the tail end of the project implementation, when the structure is already erected. This scenario is largely informed by the misconception that many professionals in the construction industry and the society in Kenya have held for long about what interior design really is. In most instances, interior designers are dismissed as interior decorators despite their academic qualifications, which delineate them from decorators who do not need any such credentials. However, as suggested above by the definition of interior design, interior designers need to be engaged in a construction project in all stages including the pre-construction stage (planning and design), construction stage and post-construction stage.

This misconception is a significant inhibitor to the many economic benefits that can be reaped from interior design as country, affordable housing included. This paper takes a critical look at the economic value that is associated with an investment characterized by engaging interior designers right from the outset of a construction project.

Improved Quality of Life

Arguably, improved quality of life is the major contribution of interior design to economic development of societies considering the adage that health is wealth. Interior designers play a crucial role in enhancing the quality of life for users of constructed spaces (Hicks, 2022). The problem-solving skills and attention to detail that interior designers bring to a project has a direct impact on the comfort, livability, sustainability, universal design, safety, and health of a

project (Falcone, 2019). Interior designers contribute to physical health well-being by creating spaces that promote effective functionality and also optimize health and safety for the users (Obeidat et al. 2022). In this way, interior design contributes to improved quality of life, enabling users to be productive in the spaces they occupy and avoid accidents and injuries that may interfere with their productivity. Interior designers also contribute to the mental and emotional health of users by creating space that evoke positive emotions, relaxation, and comfort and this, in turn translated into reduction in healthcare costs and improved productivity (El-Zeiny, 2012).

Enhanced Market Appeal and Property Worth

Interior design significantly contributes to the worth of a finished construction project. A property, whether commercial or residential, that reflects carefully planned and skillfully implemented interior design decisions invariably becomes more attractive and desirable to buyers or users who may need to lease or rent it (Obeidat et al. 2022). Investment in the enhancement of interior design translate into substantial returns in the lease or selling markets, thereby creating a competitive edge in the fiercely competitive real estate market (Celadyn, 2019).

Falcone, (2019) conducted a study in which the involvement of interior designers in the construction of single-family residences was examined, with specific regard to economic benefits. The study established that including interior designers as primary stakeholders in the construction process substantially impacted the economic prospects of the project. More specifically, the study found that

professional interior designers contributed to higher sales prices per finished square foot by an average of \$54.67 as compared to homes constructed without input of interior designers. The increased value in this case was associated with the expertise, education, and experience that interior designers bring to a project.

Another contributing factor towards market appeal and increased property worth of construction projects that have involved professional interior designers is associated with the selection and use of sustainable material. Interior designers have significantly contributed to the creation of beautiful and environmentally responsible interior spaces by guiding the adoption of sustainable practices and material (Leung et al. 2013). This does not only enhance the appeal of properties (Obeidat et al. 2022); it also gives them a competitive advantage in the real estate market, which potentially leads to higher property values and demand, especially amongst environmentally conscious clients (Celadyn).

The adoption of green design and sustainable materials is essential for transitioning towards a circular economy in which resources are reused and recycled. In this regard, interior designers contribute to this transition by incorporating sustainable material and practices in their works, thereby reducing waste, and simultaneously creating economic value through the efficient use of resources (Falcone, 2019). The creation of memorable and aesthetically pleasing spaces enables businesses to charge premium prices for their products or services, thereby boosting their revenue and profitability (Obeidat et al. 2022). Effectively designed interiors generate positive word-of-mouth and online reviews, which widens

the customer base of the said property (El-Zeiny, 2012; Kariuki 2012).

Therefore, interior design is effective for addressing the environmental challenges related to building deconstruction, refurbishment, and demolition. The incorporation of adaptive reuse of reclaimed or salvaged building materials and products into interior design result in resource efficiency characterized by reduced waste production and minimized energy consumption. Interior designers recommend the use of reclaimed materials and products, which significantly maximize the use of existing resources, and this in turn, reduces the need for new materials, thereby, cutting down construction costs. The recommended reuse of reclaimed material lead to cost savings in waste disposal, potentially generating revenue through the sale or reuse of materials that would otherwise become waste (Celadyn, 2019).

Cost Effectiveness in the Use of Spaces

The users of sustainably designed interior spaces benefit immensely in terms of reduced operational costs and minimized negative environmental externalities (Kariuki 2012). This is because sustainably designed interiors are associated with reduced consumption of resources such as energy (Obeidat et al. 2022). For instance, interior designers advise on proper use of space that maximizes the use of natural light, thereby minimizing the use of electricity in buildings at daytime. This invariably translates into reduced electricity costs. Interior designers encourage their clients to assess what is truly essential regarding the facility they want

constructed and, in this way, they help them align with a more sustainable and cost-effective lifestyle (Falcone, 2019).

Cost Saving in Construction Projects

Interior designers are credited for streamlining the decision-making processes in construction projects. Their recommendations on the use of space and selection of material ensure that builders, subcontractors, and suppliers adhere to the construction schedule and within budget. This efficiency is essential for all stakeholders involved in the construction process (Falcone, 2019). In cases where interior designers are involved from the outset, they give specificity to the material required in the construction of the interiors based on the space they have designed. This eliminates the cost associated with subsequent damages to the constructed structure, which the interior designer may require if they are not involved in the pre-construction stages.

Optimized Performance and Productivity

In the retail sector, well-designed spaces enhance customer experiences, which in turn contribute to increased revenues for businesses, enabling them to compete and expand their operations (Leung et al. 2013). Interior designers provide technical advice that lead to the optimization of operational efficiency of working spaces. This leads to improved layout and functionality of spaces, reduced costs and the overall enhancement of customer experience (Kariuki 2012). By recommending minimalism and selecting durable, long-lasting materials, interior designers help their clients reduce expenditures on frequent replacements and promote cost-effective lifestyle (Obeidat et al. 2022).

Interior designers provide their clients with insights on constructing adaptable interior spaces, which is important in addressing changing needs such as creating home offices or gyms. This becomes cost effective to the clients so that they do not need to incur additional costs for renovations and extensions (Obeidat et al. 2022).

Business Opportunity and Employment Creation

According to Celadyn (2019) the adoption of green building by interior designers is growing exponentially and this is providing businesses in the construction chain with opportunities to innovate, grow, and remain competitive in the industry. In this way, the incorporation of sustainable materials and practices is leading to business growth and financial gains not just for interior design firms but other affiliated construction businesses as well.

As a sub-industry within the gigantic construction industry, interior design generates a substantial number of jobs which are handled by interior designers themselves, architects, project managers, and a host of interior decorators including artists, and carpenters (Obeidat et al. 2022). In making specific recommendations for the optimization for particular spaces in terms of functionality, health and safety, interior designers invariably call for the skills of varied workers required to realize particular recommend interior designs. Besides, interior designers also create jobs for associated traders who supply material that are used in creating particular interior spaces.

The construction and/or renovation of residential properties and commercial spaces such as hospitals, hotels, restaurants etc. often require interior designers to collaborate with various trades and industries. This translates into the creation of jobs in construction, carpentry, plumbing, electrical work etc. (Falcone, 2019). Besides, it also boosts manufacturing enterprises that are related to furniture, textiles, and décor. These associated businesses benefit due to the increased demand for their services.

Furthermore, the economic ripple effect of interior design extends to retail whereby consumers investing in furniture, decor, and materials in a bid to personalize their working and living spaces (Celadyn, 2019). This has contributed to job creation in retail, manufacturing, and distribution. Additionally, the growth of local economies in some cases is attributed to interior designers who recommend and, therefore, promote the use of locally sourced materials created by local artisans (Leung et al. 2013).

Enhancing Brand Equity of Enterprises

Businesses that depend on customer traffic rely on effectively designed interiors to attract and retain customers and increase their sales and revenue. This is evident for businesses such as supermarkets, hospitals, education institutions, hotels and restaurants (Obeidat et al. 2022). These businesses, therefore, rely on interior design to create a strong brand that is associated with a robust customer experience. Effectively designed interiors convey brand identity and values of businesses, thereby reinforcing customer loyalty and trust (Celadyn. 2019).

Conclusion

In summary, interior design plays an integral role with regard to economic development and growth of any country. This is explicit considering how interior design contributes to enhancing the quality of life of human beings in the built environment. It also enhances market appeal, sustainability, cost-effectiveness, job creation, and brand enhancement of construction projects. Therefore, it is important for people with construction projects to involve interior designers from the early stages (pre-construction) of the projects to maximize these economic benefits. However, it is now important to spread the benefits of Interior Designer to include majority of Kenya living at the periphery of the economy.

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Emergent Patterns on the use of the Fine as Sanction for Traffic Violations; Evidence from Drivers of Public Service Vehicles in Kenya

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Abstract¹

All people are affected by the design of systems of penal sanction, every nation state in this world uses fines as a possible punishment for breaking the law.

Penal sanctions in general should meet at least the following objectives; retribution, deterrence, rehabilitation, community protection, denunciation, and restorative justice. This study has explored the extent to which penal sanctions meet any (if not all) of the sentencing objectives. Using evidence from selected drivers of Public Service Vehicles (PSVs) in Kenya, this study describes the extent of use of the fine and emergent shifts in behavior. The findings show that the fine is most used for traffic violations even though there wasn't evidence of behavior change towards conformity. The study concludes that while the fine may be meeting other objectives such as retribution, on deterrence and rehabilitation, this was/is not the case.

Keywords: design for all, fine, sanction, retribution, deterrence, rehabilitation, denunciation, restorative justice, community protection

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Introduction

Several forms of criminal sanctions exist but none is as ubiquitous as the fine. Whereas Bögelein (2018) and Hillman et al., (1984) have pointed towards the common use of the fine as a criminal sanction, little is known about its level of use and efficacy in regulating traffic offences among drivers of public service vehicles (PSVs) in Kenya. The fine is a form of pecuniary punishment and obligation that is ordered by a court of competent jurisdiction to be paid by a defendant as a penalty for his unlawful actions (Azisa and Arifin, 2022; King,1995). The argument in this paper is that there are gaps while one seeks to comprehensively determine the level of use of the fine and its effectiveness in regulating traffic offences.

Deterrence is arguably the dominant goal of criminal justice system. The various forms of punishment must be designed to achieve the deterrence objective in a cost-effective manner (Reznichenko, 2015). As Reznichenko (2015) suggests, the fine is an appropriate intermediate sanction that meets the cost function. Additionally, the flexibility of its use makes its usability by judicial officers, particularly within the public transport sector, realistic. As to whether it has succeeded in achieving deterrence and ensured adherence to traffic laws and regulations must be clearly determined.

To begin with, Cole et al., (1987) established that there is a highly positive inclination of judges and magistrates towards the use of the fine in general. While this did not reflect their sentencing practices per se, it is an indication of the likelihood of the fine being unanimously applied. The concern of effectiveness

of the fine has also been raised by Hastono, (2023) among narcotic traffickers.

Nagin (2013) observes that despite its commonness, the fine has been the least of focus in terms of research. As such, it continues to be practiced without sound criminological theory. Consequently, the fine may evade the objectives that are met by other forms of criminal sanctions like imprisonment that has continued to attract research anchored on theories (Von Hirsche et al 1998). The use of the fine in traffic offences in particular continue to be the norm despite lack of empirical evidence to its effectiveness (Atkinson, 2016; Burns and Lynch, 2002).

Caramichael et al., (2018) note that fines as practiced in most jurisdictions have only expanded economic sanctions and increased the creativity of police officers and court officials who have been reduced to mere tax collectors for the government rather than serving as justice officials. This has given government officials new incentives to issue as many citations and fines regardless of the severity of the offense. Such revenue driven justice systems can result in abuse particularly when raising funds replaces public safety as the primary objective of law enforcement.

In Kenya, the fine is one of the penal sanctions often imposed by courts once an accused person has pleaded guilty or has been convicted of an offense following a fair hearing, (Art. 50 of the Kenyan Constitution and section 24 of the Penal Code). The Traffic Act is the statute law that is applied by criminal justice

practitioners in the enforcement of traffic rules and regulations. As part of enforcing the act and other traffic regulations, the National Transport and Safety Authority (NTSA) often publishes a schedule of fines for minor traffic violations. However, despite making the fines public, violations of traffic offences have continued to be reported across the country; particularly from public sector drivers ([Manyara, 2016](#)).

According to Chitere and Kibua (2004), in an effort by government to improve on the safety of road users in Kenya, legal notice no. 161 of 2003 (famously known as Michuki rules) was passed to help sanitize the *matatu* sector who are the major players in the urban transport sector. (are privately owned vans and buses that dominate the mass transport sector.) Moreover, traffic police were thus required to enforce the legal notice and the traffic act cap 403 laws of Kenya and also examine PSV (Public Service Vehicle) drivers. Yet, the challenges of ill equipment, impracticality of some laws as well as massive corruption were major pitfalls towards adherence to traffic rules.

The instant fining system which was introduced in 2016 continues to face challenges and criticisms and has been suspended in most parts in Kenya. Some of the challenges included the urge on members of the public to always plead guilty to a traffic charge to avoid the long processes of justice (Criminal Justice System Audit, 2016).

According to the Criminal Justice System Audit (CJS) 2016, of the guilty verdicts that were registered and imposed by the courts at the magistrates' level in the Republic of Kenya (53%), the most

common of punishments was the fine and or imprisonment that constituted 49%, (NCAJ, 2016). Overall, the fine was applied in 51.5% of the cases (Fines only, Fine or CSO and Fine and or Imprisonment). Imprisonment alone was applied in 20% of the cases, CSO was 19% and probation 7%. About 4% of the sentences used were Death (0.11%), suspended sentence (0.56%), committal to school (1.26%) and repatriation (0.13%). The table 1 below shows a summary of the various sentences that were instituted by the magistrate courts in Kenya between the year 2013 and 2014.

| Sentence | Frequency | Percentage | Cumulative |
|---------------------------------|-----------|------------|------------|
| Fines Only | 444 | 5.4 | 5.4 |
| Fines or CSO | 27 | 0.4 | 5.8 |
| Fines and Imprisonment | 7786 | 94.3 | 100.1 |
| Total | 8257 | 100 | 100.1 |
| Other Sentencing Options | | | |
| Imprisonment | 3222 | 42.0 | 42.0 |
| CSO | 3059 | 39.8 | 81.8 |
| Probation | 1072 | 14.0 | 95.8 |
| Committal to a school | 201 | 2.6 | 98.4 |
| Suspended Sentence | 89 | 1.2 | 99.6 |
| Repatriation | 20 | 0.3 | 99.9 |
| Death | 18 | 0.2 | 100.1 |
| Total | 7681 | 100.1 | |

*Table 1: Sentences in the Magistrates' Courts, by Type of Sentence, 2013-2014
Source; NCAJ, 2016.*

According to a report by the National Council of Administrative Justice (NCAJ, 2016), the fine is the second most used form of punishment for both criminal and civil matters. However, despite its wide use, the incidence of traffic violations are on the rise. According to the Annual Crime Report (2018) by

the National Police Service, there were a total of 5,188 cases of road traffic accidents in 2018 as compared to 4,456 cases in 2017 which was an increase of 732 cases or 16 %. The leading violations were also identified as overloading, drunk driving, speeding, wrong use of the road by pedestrians, poor roads infrastructure and non-observance of traffic laws, most of which would attract the fine as a sanction. Whether the fine meets the objectives of punishment as stipulated by Kenya Sentencing Policy Guidelines (2016) may be in doubt ([Mbori, 2017](#)).

The varying amount of the fine is also another concern. Judicial officers in Kenya exercise discretion in order to consider a suitable sentence within the law (Akech and Kameri-Mbote, 2012). However, it is this discretion that generates vagueness, lack of clarity and disproportionality in the way in which the fine is used. It is because of this that the role of the fine may be elusive (Mbori, 2017 and Austin, 2005).

Bentham, (1983 as cited in O'Malley, (2009) argued for a departure to pecuniary form of punishment. He had observed that monetary sanctions are the way for liberal states in their practice of criminal sanctions. The rationale for punishment would no longer be to reduce the pleasure and increase the pain but rather removing the pleasure altogether. According to Bentham (cited in O' Malley, 2009), the fine is deficient of physical coercion, physical pain, easily reversible and thus can be measured in proportions. As such, O' Malley (2009) posits that rather than relying on Beccaria's old propositions (punishment be swift, sharp, fast) the pecuniary forms of punishment should be the subject of inquiry and

practice across the modern fining system. This is because, according to the National Criminal Justice Reference Service, (Sally, Sichel & Mahoney, 1984), fines are widely used as criminal sanctions and are not confined to traffic offenses and minor ordinance violations only. The fine allows for broad use of punishment but is still able to sustain the feeling that the fine is less costly than custody or probation. Moreover, it constitutes meaningful punishment and deterrence for legal persons like corporations and companies.

Methodology

This study was conducted in Nairobi City County at major PSV termini namely; Koja, Country bus station, Bus station, and Railways. Secondary data on prosecuted traffic cases was gathered from Makadara Law Courts. Nairobi County is one of the 47 counties in Kenya and is the capital city. The PSV sector in Nairobi controls nearly 80% of transport in the city (King’oina, 2010).

The choice of the termini was informed by the huge number of PSV operators in those spaces increasing the probability of getting drivers who have been fined. Makadara Law Courts was selected for the study because of the frequency of handling the majority of traffic offences that occur within the selected termini.

Research Design

A descriptive design was used in this study. This design also allowed the researcher to determine the characteristics, frequencies and the trends of the fine. The study target population was the PSV drivers who have been fined in Kenya.

Sampling Procedure

The study used snowball sampling technique to recruit PSV drivers who had been arrested and fined in the past 6 months. Secondly, purposive sampling was used to select key informants (magistrate, court clerk and the prosecutor) for the study. Data was gathered using questionnaires and interview schedules. Primary and secondary data were collected. Qualitative data was analyzed thematically based on the objectives of the study, summarized and presented as findings. SPSS program was used to process quantitative data which was presented in the form of tables, frequencies, pictorials, histograms and pie-charts.

Results and Discussion

The level of use of the Fine in Regulating Traffic Offences Analysis of secondary data gathered from Makadara Law Courts Traffic Division records for the first half year period of 2017, 2018 and 2019 showed that the fines was the most used form of sanction against traffic related offences. This confirms the NCAJ 2016 report that fine is the most used form of sanction. Table 5 summarizes the data for the period under study.

| Year | Number of drivers Fined | Percentage variation | Amounts |
|-------------|--------------------------------|-----------------------------|----------------|
| 2017 | 988 | - | 4,541,400 |
| 2018 | 980 | (0.8) | 8,224,400 |
| 2019 | 1012 | 2.4 | 12,802,600 |

***Table 4: Number of Drivers fined and Amounts
Source; Research data, 2019***

During the period under determination, the number of fined drivers increased between the first half of the year 2017 and 2019 by 2.4%. This is indicative of the increased use of the fine. The amounts of the fine collected within the period under determination equally increased. Between the first half year of 2017 and 2018, the amount collected nearly doubled showing an increase of 81.1%. Interestingly, the number of drivers who were fined had dropped by 0.8% within the same period. It was deduced that that the fine amounts were so high that despite having a drop in the number of drivers who were fined, the amounts of fine collected had increased by 81.1%. This shows that there was increased use of the fine for traffic violations.

Additionally, the number of drivers fined for traffic violations increased in the half year period of 2019. In the same period, the amount of fine money collected also increased by 55.7% compared to the same period in the year 2018. According to key informant interview with the magistrate at Makadara Law Courts, he observed that:

"The fine as used in Kenya addresses in addition to the deterrence objective, the revenue needs of the government. Imprisonment may seem appropriate but it also has its challenges. The fine ensures that our prison population does not burst. The only problem that needs to be checked is the instance of bribery and corruption that arise between CJS officials and the offenders."

The Extent to which the Fine Influences Behavior Change

To ascertain the extent to which the fine influence behavior-change among fined drivers, the respondents in the study were asked several questions to establish this objective as discussed below.

Offence committed and Fine Amounts Charged; Table 5 below summarizes the finding to this inquiry.

| Traffic Violation | Amounts (KShs) | |
|--|----------------|---------------|
| | Maximum | Minimum |
| Failing to display badge | 5,000 | 5,000 |
| Failing to Wear PSV uniform | 10,000 | 5,000 |
| Changing lanes at round about | 10,000 | 5,000 |
| Picking passenger at unauthorized place | 10,000 | 10,000 |
| Failing to display insurance certificate | 15,000 | 15,000 |
| Careless driving | 20,000 | 5,000 |
| Exceeding speed limit | 20,000 | 5,000 |
| Obstruction | 20,000 | 5,000 |
| Driving motor vehicle with parts hanging | 20,000 | 10,000 |
| Allowing to carry excess passenger | 20,000 | 10,000 |
| Overlapping | 20,000 | 20,000 |
| Dangerous overtaking | 30,000 | 10,000 |
| Failing to obey direction given by police in uniform | 30,000 | 20,000 |
| Total | 230000 | 125000 |

Table 5: Offence committed and Fine Amounts Charged
Source Research data, 2019

The study found out the most common traffic offences for which various fines were applied. Further revealed was that there was variation in terms of the fine amounts for individual traffic violation. The findings further showed that the offence of failing to obey the direction given by a police officer in uniform attracted the highest fine amount of between Kshs. 20000 (minimum) and Kshs. 30000 (maximum) while failing to display a badge attracted a constant fine of Kshs. 5000.

According to the magistrate, the variation on the fine is necessitated by several factors. He observed that:

"We also consider the plight of the public. When we hear of PSV menace at some stage or on certain routes within our jurisdiction, we penalize the offenders at the maximum set fine base for the offence. Such information can reach us through the police or the prosecutor. We serve to bring sanity by punishing violators of rules at that point in time painfully."

This explains certain circumstances that the fine is perceived as high for even infractions committed by drivers.

How the Drivers raised the fine and Their Fine Experience

The source of the fine money for the drivers is critical in establishing the link of the financial loss and their behavior change. The study established the various ways through which the fined drivers were able to raise the fine. This has been summarized in Table 6 below.

| How Fine was raised | Number | Percent |
|-----------------------|--------|---------|
| Personal savings | 28 | 38.9 |
| Friends and relatives | 14 | 19.4 |
| Sacco management | 12 | 16.7 |
| Owner of the vehicle | 10 | 13.9 |
| Served time | 8 | 11.1 |
| Total | 72 | 100 |

Table 6: Source of Money for the fines Money Source; Research data, 2019

From the table, 38.9% of drivers were able to raise the fine through their personal savings while 11.1% were unable to raise the fine and so they served time in jail. 19.4% of drivers were able to raise the fine through their friends and relatives.

Further analysis has shown that 50% of fined drivers solicited to fine money from others but themselves. These alternative sources included; friends and relatives (19.4%), Sacco management (16.7%), and owner of the vehicle (13.9%). As Bogelein (2018) argued, the fine as used in most jurisdictions fails to associate the individual offender and the fine sanction. As such, there is no association between the author of the offence and the fine raised and thus, the chances of repeating the offence are highly likely.

Time Taken to Raise the Fine

The study further sort to establish the duration taken by fined drivers to raise the fine. Table 7 summarizes the finding.

| Number of days taken | Number of Drivers | Percent |
|----------------------|-------------------|---------|
| 1 | 20 | 27.8 |
| 2 | 12 | 16.7 |
| 3 | 20 | 27.8 |
| 4 | 9 | 12.5 |
| 5 | 3 | 4.2 |
| Served Time | 8 | 11.1 |
| Total | 72 | 100.1 |

**Table 7: Duration taken to raise the Fine
Source; Research data, 2019**

From the analysis in table 7 below, 72.3% of fined drivers were able to raise the fine between the first and the third day. This is indicative of the fines not being capable of producing the deterrence effect probably because they are low and so not "painful enough" to spur behavior change towards law adherence. However, as the days progressed, the number of those who were likely to raise the fine also reduced to 12.5 % and 4.2% for the fourth and fifth day respectively. After the fifth day, most fined drivers would be jailed to serve time and this represented 11.1%. According to the magistrate:

"Most drivers are able to raise the fine within the first three days. Of course, this depends on a number of factors including the amount of the fine and the individuals' financial situation at that time. If they don't pay within the day, they are often remanded until they are able to raise the fine. Ordinarily the fine comes with an alternative punishment of imprisonment. So, the person starts to serve the prison sentence as his fine is processed. If they finish in a day, he is left to go. If they don't, he is sent to prison."

The prosecutor reaffirmed that:

“Nearly all of them are able to process the fine within three days. However, if they are not, the person will serve the alternative sentence which the magistrate had earlier indicated. After the first day, the fine amounts would be reduced by a certain percentage. This reducing balance basis is important in ensuring adherence among those who were yet to raise the amount.”

Incidence of Re-arrests

Instances of re-arrests may indicate that the first fine experience has not instituted deterrence and compliance to the traffic rules. Table 8 below shows the frequencies of re-arrests.

| First Fining | Re-arrests | |
|--------------|------------|----------------------|
| | Yes | Percent (re-arrests) |
| 72 | 35 | 48.6 |

Table 8: Instances of Re-arrests
Source; Research data, 2019

From the table, 48.6% of drivers who had been fined in the last six months were arrested again. This is nearly 50% of drivers who had formally been sanctioned for a traffic violation was likely to be sanctioned again. It means that the fine paid is effective only to half of the offenders. As Bogelein (2018) argues, the fine is unable to smear the offender with disdain unlike other sentences such as imprisonment. Offenders who have been fined do not suffer the societal admonition which would equally play a critical role in their law adherence behavior.

Oevermann, (2001) pointed out that individuals in a given social group (e.g. PSV drivers) often mobilize a common sense of understanding a phenomenon in order to reduce the complexities that may come with the realities of certain experiences. It is such commonalities that are used to structure and explain daily routines and actions rather than to pursue individual reasons and rationalizations.

| <i>The fine Promotes adherence to traffic rules</i> | <i>Number</i> | <i>Percent</i> |
|---|---------------|----------------|
| <i>Not Sure</i> | <i>9</i> | <i>12.5</i> |
| <i>Yes</i> | <i>26</i> | <i>36.1</i> |
| <i>No</i> | <i>37</i> | <i>51.4</i> |
| <i>Total</i> | <i>72</i> | <i>100</i> |

*Table 9: The fine and Adherence to Traffic rules
Source; Research data, 2019*

From table 9 above, 51.4% of fined drivers indicated that the fine does not have any impact with regards to whether they adhere to traffic rules in the future. Only 12.5% of fined drivers indicated that the effect of the fine is always dependent on the driver and the circumstances of his arrest.

The Fine and Behavior Change

In addition to other indicators that the study established, the influence of the fine on behavior of the drivers was determined from a gender lens. Table 10 below summarizes the findings:

| Gender | The fine Influences Behavior Change | | Total |
|--------|-------------------------------------|------------|-------|
| | Yes | No | |
| Male | 6 (8.3%) | 63 (87.5%) | 69 |
| Female | - | 3 (4.2%) | 3 |
| Total | 6 (8.3%) | 66 (91.7%) | 72 |

*Table 10: Influence of the fine on Behavior Change
Source; Research data, 2019*

The findings show that only 6 out of 72 PSV drivers indicated that fining helps in behavior change. This is about 8.3% of the total respondents. 91.67% observed that behavior cannot be changed by a monetary form of punishment. This agrees with the observations of Simmel (cited in Bogelein, 2018) that modern societies generally perceive of the world in numerical lenses and thus numbers may be used to reduce the harm of the offence by perceiving it purely in financial terms. However, there are certain aspects that can be changed by enforcing monetary sanctions. One such area is the behavior of individuals.

The study thus concludes that the fine does not influence behavior change among fined PSV drivers (91.67%). The influence or the fine on behavior thus minimal (8.3%). This study is an example of the usefulness of the design perspective in considering, studying and analyzing large scale behaviours and the remedial interventions for lawbreaking which can also include endangerment of individuals and the public in general. Treating the system of penal sanctions as a form of design enables planners to understand the 'why?' question in lawbreaking

behaviour. It also helps in the testing and trial of changes to existing systems that may not be achieving the desired results of behaviour change.

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Letter from the Chairman's Desk

By Sunil Bhatia PhD

In the Bible, Adam and Eve were the first who lived in paradise and warned about two Apple trees- one of life and the other was knowledge. It was the hurriedness and impatience made to eat the knowledge tree apple. It was good for the human race that they did not eat an apple of life tree. What we see in behavioural change in the human race is guided by the apple of knowledge.

In my opinion, the three books -The Bible, the Holy Quran, and Dhamm as products guided the users, have changed the behaviour of the majority of the population of the world after printing technology designed by man.

In Greek mythology, the story of the Trojan horse with a wheel platform and rope for pulling was designed to exploit the weakness of opponents by being left alone in front of the entrance gate of the city. The attractive horse was guiding the user it was meant to exploit the weakness. The outcome of the war with the help of wooden horses changed the behaviour of both sides.

Sometimes it is the inner wish for a change of behavior that proves the reason for designing products. It was a centuries-old wish of the human race to fly like a bird in the sky and is responsible for the Wright Brother's first flying machine airplane. This product changed the entire behaviour of the human race.

Our primitive people discovered a fire that has elements of heat and light and learned the art of management of fire wherever they needed heat they designed products accordingly and wherever they felt the light was required they created different techniques. This single product of fire that was natural but using fire at the will of humans changed the behaviour of the entire human race(users).

The evolution of humans created a different product that guides users with different behaviours. The separation of the thumb from the rest of the finger has drastically changed the behaviour of humans. Product designing was shifted from fingers to thumb with four fingers. Another significant and last evolution in humans was walking on two feet. Imagine the behaviour of a person walking on four feet compared to walking on two feet. Those earlier products lost their significance in human life and gradually died from our lives.

One day I was passing a cluster of economically weaker people and found a woman who was allowing the infant to sit on her ankle of that much spread leg where her child could sit comfortably and her both feet were providing back support to the child not to fall. She was holding the child's hand and kept whistling. That whistling sound was the reason that made me look at the woman and what she was doing with her child. The child's body did not have the strength to sit but her feet support as well as holding of the child's hands eliminated instability and did not fall The mother was supportive and I noticed in a few seconds child started urination in open defecation. The technique is a century old when toilets were not available and needed a proper way for the mother to support the child by designing a temporary toilet by arranging her leg and hand to support her child for ease out.

While coming out of that area I realized our ancient people might have faced the same situation where infants were found wrapped with their bodies discharged. That might have caused lots of diseases so the idea was to keep the waste material not to touch the child's body, they started cleaning either with dry leaves or water. Infants frequently defect while in their early days of life and every time, cleaning might have invited some problem that was the reason for their death. Mother invented the same technique that I witnessed in the cluster. As technology improved and clothes were designed they found it has absorbent quality and tied cloth around his hip for absorbing urine as well as defects. They succeeded in changing the nappy washing with water and reusing after proper drying under the sun. Their design of a cotton nappy in a triangle shape to tie around his hip for collection and absorption of discharge was best under those circumstances. It was tedious but no option till the child's body gained strength to make body firm.

The design of the sewer system also improved the design of the toilet seat and it is a replica of what the mother was offering the child. The design was squatting. There were two resting places for feet and the bowl was fixed at the depth of the ground for collecting. That gap is required to clean the stuck waste around the hole. Initially, a child looking at the deep toilet seat is scared and fearful of falling into it. It is the encouragement of the mother that the child shows some confidence and starts learning the use of the toilet seat. In our time the toilet seat has revolutionized and it is as comfortable as sitting on a chair. This modern seat is not designed according to female anatomy and they feel a little uncomfortable in use. It is designed for male gender. Earlier toilet seats were fixed underground to support the culture where some inhabitants believe

discharging is a dirt job and keep spitting. It is similar to passing from garbage and saliva comes out and spitting gives the feeling you are clean.

I was walking to the metro station and a girl was struggling to locate something she lost. As I passed her, she requested me to help in search of her power glasses. Her behaviour was completely changed without her glasses. I helped in locating the power glasses after she wore them she turned normal. It was the specs that were guiding the users and controlling her behavior. As she moved after thanking me I noticed her long loose hair was disturbing in her search and thought if she had tied her hair her behaviour would have been completely different. A girl with trousers and a shirt behaves differently compared to a woman who wears a loose or wrapping dress. It is the dress that governs her behaviour.

My residence is close to an animal farm and observed a bull that has an aggressive inborn nature was completely peaceful and unusual behaviour made me know his behaviour. I visited the farm and observed standing close to the fence that his horn was bent downward as normally it is upward and sharp. That downward horn guided the user not to indulge in fights with others. The reason was his natural defence and attacking horn equipment were not properly shaped and guided by that he would be a loser in a fight. It struck me that a girl who was struggling with low eyesight to locate her specs was trying to compensate by moving her hands on the ground by locating her specs by touch. The person who has lost his complete eyesight behaved differently. A lame person is guided by his differently-abled compared to normal humans. Products guide the users for adopting a specific behaviour in the absence or over presence. A hearing aid makes a clear distinction in user behaviour

after inserting it in the ear and without a hearing aid. It is the oversensitive nature of catching every sound wave nearby that creates a nuisance for users and they prefer to hear without a hearing aid. This made me think about a doctor who has zero hearing sense for using the stethoscope.

It is an indication that the absence of technological products changes behaviour and can imagine the life of our ancient people who started their struggle without the support of any technologies. Their behaviour pattern changed as they struggled to find the technology for specific solutions to the problems.

I have witnessed in my lifetime that my mother used to cook on the earthen stove by using tinder dry logs as fuel. Her daily routine life was governed by that to keep the fire alive. As technology improved and kerosene gas stove made their presence in the kitchen the lifestyle changed not worrying about keeping the fire alive by collecting firewood. With the strike of a match stick and filing the kerosene, she was able to cook. The kerosene was replaced with LPG and she was cooking not sitting on the floor but the stove with four burners changed her complete behaviour. Her only worry was before finishing of LPG the filled cylinder should be at home. The complete relaxation surfaced as the PNG pipeline was introduced in the kitchen and it is at the turn of a knob fire was available. This is the product that guides the user's behaviour.

Most of the deaths were due to the non-availability of potable water. diarrhoea was the common cause of death and the scientist designed the filter system using four pitchers placed one over the other filled with charcoal sand. It helped curtail the death rate but the design of a porous candle for filtration was an extension of

pitcher filtration in less space and better filtration results. The real solution surfaced that completely made the filtration in three levels using a candle for removing physical impurities, Ultraviolet for killing bacteria in water, and reverse osmosis for filtration of viruses. These filtration techniques guided the users to adopt different behaviours for fighting water-borne diseases. At present state, water is highly filtered and impurities are eliminated in the best possible way. Other side filtration technology has extracted the essential minerals that humans were getting from water. They are trying to introduce the new technology by passing the filtered water from the chamber of artificial minerals to meet the challenges of deficiencies of such minerals.

I have witnessed during the days when a telegram in practise was the fastest way of sending a message and was designed to deliver around the clock. I remember one night a postman was calling my father's name from outside of the entrance gate by saying telegram. The moment my mother came to know the telegram she fainted. My father went outside and collected the message after signing to acknowledge the receipt. He opens the closed envelope fearing there should not be any bad news. After reading the message he informed all of us that the elder son is appointed as manager cum engineer in the company and it is his appointment message asking him to join tomorrow. Mother's behaviour completely changed with this good news. As telegram technology is withdrawn from the world such behaviour will not see anymore. I asked my father why she fainted by hearing a telegram. He informed me that most of the people from our province joined the army and their deaths were informed through telegram. That gradually turned to be associated with death messages.

The technological changes in automobiles have guided their uses and changed their behaviour. An earlier design of automobiles was with a headlight getting power from a dynamo that was attached to the tire of the wheel. As the vehicle moves faster in turn dynamo moves faster and the headlights give proper light as speed lowers headlights get dimmer. The introduction of the battery guided the user's behaviour. The introduction of power steering helps the female driver turn the vehicle without using much physical strength. Self-starting by ignition instead of pulling the rope or using kick start has guided the users in different levels of behaviour.

I was surprised to observe that in the initial days of automobiles, the number of vehicles was a few, and side mirrors were missing for the driver. The introduction of a side mirror was felt with the quantum jumps in vehicles on roads for safety and it silently changed the driving behaviour. The introduction of the camera at the back for a view of the backspace for parking eliminated the need for assistance in guiding the driver to safely back the vehicle.

Toys were designed by our ancestors that have puzzle ingredient that changes the behaviour of the users and different sizes and shapes of different pieces arranged in specific shapes keep guiding them till they achieve what it was designed.

I look back at my journey in life and find myself as a product for nature that is designed to meet its purpose for it is designed. I found as a child my passive hormones were not as disturbing and my behavior was carefree. I experienced a different behaviour under new hormones as a young man. Similarly, with a girl her behaviour is guided by her hormones. These inner juices guide humans and as their intensity or replaced with other dominant hormones that guide

their behaviour accordingly. Lack of deficiency of specific hormones actions changes our behaviour and classifies us as transgender or differently-abled persons.

I am thankful to Prof JP Odoch Pido is a design educator and professional designer. He is an Associate Professor of Design at the Department of Design and Creative Media, the Technical University of Kenya for accepting our invitation for Guest Editor.

Lambert Academic publication for celebration of the 150th special issue by publishing a book by compiling editorials "Design For All, Drivers of Design" in two sets Drivers of Design Drivers of Design Volume-II was translated into eight different languages from ENGLISH to French, German, Italian, Russian, Dutch, and Portuguese. Kindly click the following link for the book. "Morebooks", one of the largest online bookstores. Here's the link to it:

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Enjoy reading, be happy, and work for the betterment of society.

With Regards

Dr. Sunil Bhatia

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Forthcoming Issues

June 2024 Vol-19 No-6



Per-Olof Hedvall works as Director of Certec, Department of Design Sciences, Lund University, Sweden. His research deals with accessibility, participation, and universal design, with a particular interest in the interplay between people and technology. Working closely with the disability movement, he focuses on people's lived perspectives and how human and artefactual aspects of products, services, and environments can be designed to support people in fulfilling their needs, wishes, and dreams. Hedvall has a background in computer engineering and has a particular interest in people's empowerment and opportunities for participation in their lives.

Per-Olof Hedvall often bases his work on Cultural-Historical Activity Theory. In 2009, Hedvall defended his doctoral dissertation in

Rehabilitation Engineering and Design, "The Activity Diamond – Modelling an Enhanced Accessibility", where he developed a model for planned, lived, and long-term aspects of accessibility, as a prerequisite for participation.

July 2024 Vol-19 No-7



Dr. George Vikiru is a Lecturer in the Department of Fine Art and Design, School of Law, Arts and Social Studies, Kenyatta University, Nairobi, Kenya.

His areas of specialization are Textiles and Graphic Design with an emphasis on the utilization of the New Media Arts for Effective Communication and Social Transformation. His other areas of interest are in Indigenous Knowledge, gender, technology and media studies. Dr. Vikiru has had over twenty five years teaching experience at University where he has also carried out research, published widely and gained managerial experience.

August 2024 Vol-19 No-8

Dr. Bijaya K. Shrestha *received Doctoral in Urban Engineering from the University of Tokyo, Japan (1995-'98), Master in Urban Design from the University of Hong Kong, Hong Kong (1993-'95) and Bachelor in Architecture from the University of Roorkee (now Indian Institute of Technology), India (1983-'88). Dr. Shrestha has got working experiences of more than two decades. He had already served to the Department of Housing and Urban Development, Ministry of Housing and Physical Planning, Government of Nepal, United Nations Centre for Regional Development (UNCRD), Japan and various architectural schools in Nepal before taking the present job at Town Development Fund (TDF). He has initiated a new master program in Urban Design and Conservation at Khwopa Engineering College, Purbanchal University, where he served two years as Head of Post-graduate Department of Urban Design and Conservation.*

Dr. Shrestha is the recipient of numerous gold medals for his excellent academic performance and decorated by 'Calcutta Convention National Award 2006' by Indian Society for Technical Education for his best paper at the 35th ISTE Annual convention and National Seminar on Disaster – Prediction, Prevention and

Management. He is also member of numerous professional bodies and life member of various alumni associations. He has already contributed more than five dozen of papers, published in various forms: book chapter, international journals, conference proceedings, local magazines and journals including in local newspapers. Moreover, he has been invited in numerous international conferences for presentation of his research findings. Finally, his field of expertise includes sustainable urban development, disaster management, housing, local government capacity building and development control. He will focus on universal design concept on Nepal

September 2024 Vol-19 No-9



Steinar Valade-Amland.

He is market economist, and after more than 30 years of professional practice, I have accumulated extensive and valuable experience from a wide range of industries and managerial roles within marketing and sales, communication, PR and advocacy - leading to the design industry as an account director and later CEO of one of Denmark's leading brand design agencies, culminating in the role of spokesperson for the Danish design community, heading

Danish Designers - parallel with holding numerous honorary positions.

My primary role today is helping organisations and management teams to establish the best possible baseline for business development and change processes - through stakeholder engagement and moderated processes, through organisational learning and co-creation. I'm rather agnostic when it comes to models and methods, but design thinking and processes inspired by design methodologies are part of my DNA after 30 years in and closely connected to the industry.

He authored numerous articles and book contributions, amongst others with 15 articles to the Bloomsbury Encyclopaedia of Design, out in 2015.

His latest book, DESIGN: A BUSINESS CASE - Thinking, Leading, and Managing by Design written together with Brigitte Borja de Mozota, is now out in English, Hindi and Korean.

October 2024 Vol-19 No-10



Sharmistha Banerjee, PhD Assistant Professor, Department of Design & Associated Professor, Centre for Disaster Management and Research, Indian Institute of Technology Guwahati

She is an Industrial Designer with extensive experience in collaborative innovation and sustainable product design. Presently, I hold the position of Assistant Professor in the Department of Design at the Indian Institute of Technology Guwahati. My doctoral research explored Design for Sustainability, specifically focusing on the development of scale-appropriate agricultural equipment. My academic journey began with a Bachelor's degree in Industrial Design from IIT Guwahati, followed by a Master's degree in Integrated Product Design from the Technical University of Delft, Netherlands, culminating in a PhD from IIT Guwahati.

I co-founded the Sustainability and Social Innovation Lab at the Department of Design, IIT Guwahati, which aims to redefine systems for sustainable human consumption and production. Our design interventions strive for a profound transformation of the consumption structure. The lab is an active participant in the Learning and Education Network in Sustainability (LeNS), a global consortium of over 150 universities dedicated to sustainability. A significant portion of our work focuses on sustainable product-service development projects within the agricultural sector.

New Books



Sunil Bhatia

Design for All. Volume-II

Drivers of Design



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Sunil Bhatia

Design for All

Drivers of Design

Expression of gratitude to unknown, unsung, unacknowledged, unnamed and selfless millions of heroes who have contributed immensely in making our society worth living, their design of comb, kite, fireworks, glass, mirror even thread concept have revolutionized the thought process of human minds and prepared blueprint of future. Modern people may take for granted but its beyond imagination the hardships and how these innovative ideas could strike their minds. Discovery of fire was possible because of its presence in nature but management of fire through man made designs was a significant attempt of thinking beyond survival and no

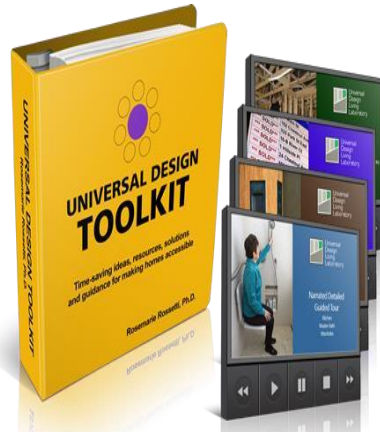
doubt this contributed in establishing our supremacy over other living beings. Somewhere in journey of progress we lost the legacy of ancestors in shaping minds of future generations and completely ignored their philosophy and established a society that was beyond their imagination. I gilded up such drivers that have contributed in our progress and continue guiding but we failed to recognize its role and functions. Even tears, confusion in designing products was marvelous attempt and design of ladder and many more helped in sustainable, inclusive growth.

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it is available on www.morebooks.de one of the largest online bookstores. Here's the link to it:

<https://www.morebooks.de/store/gb/book/design-for-all/isbn/978-613-9-83306-1>

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Rosemarie Rossetti, Ph.D., teamed with her husband Mark Leder in creating this unique Toolkit. They bring ten years of research, design and building expertise by serving as the general contractors for their home, the Universal Design Living Laboratory– which is the highest rated universal design home in North America.

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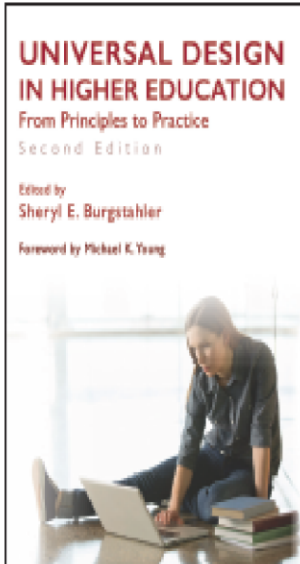
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SHERYL E. BURGSTAHLER is an affiliate professor in the College of Education at the University of Washington in Seattle, and founder and director of the university's Disabilities, Opportunities, Internetworking, and Technology (DO-IT) and Access Technology Centers.

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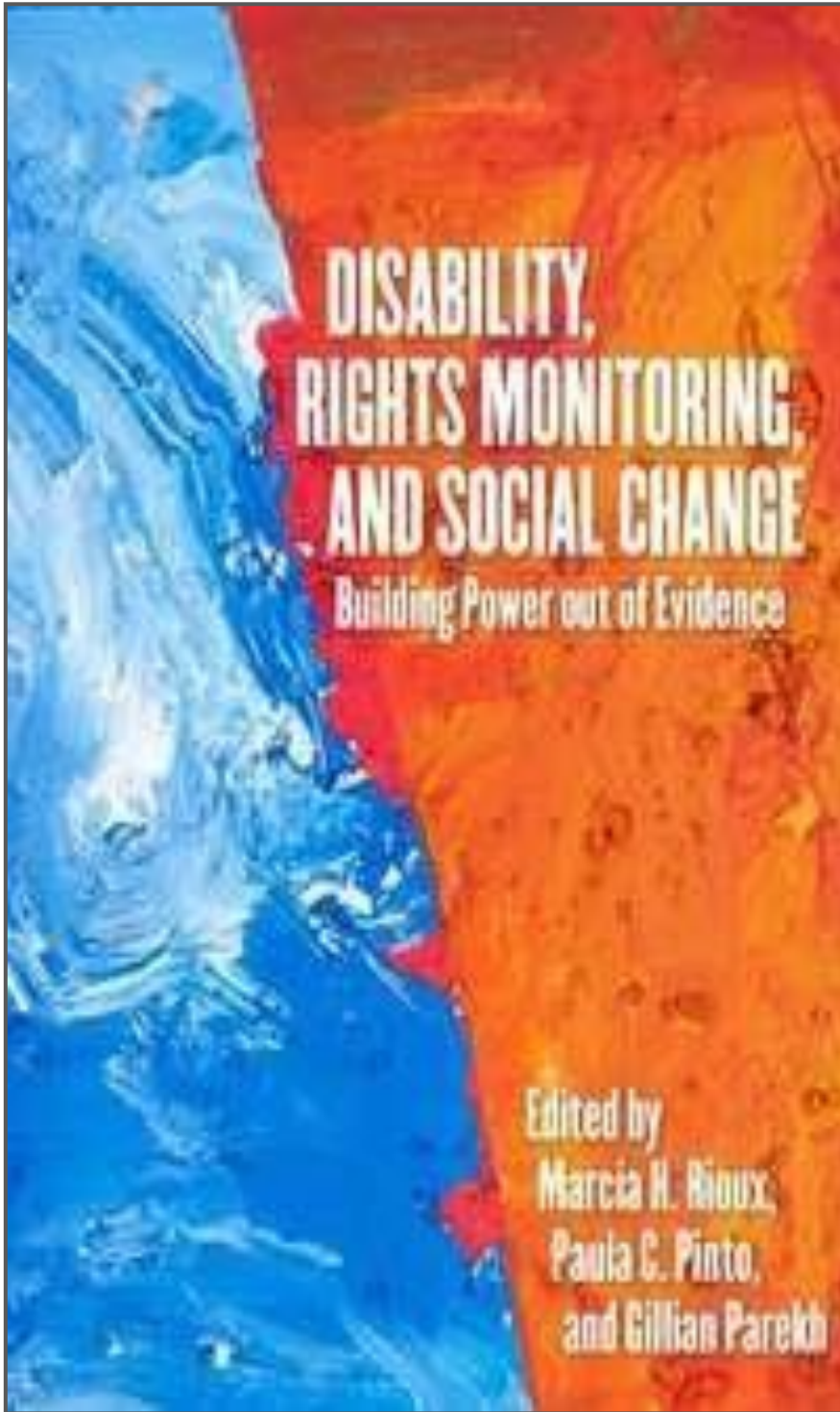
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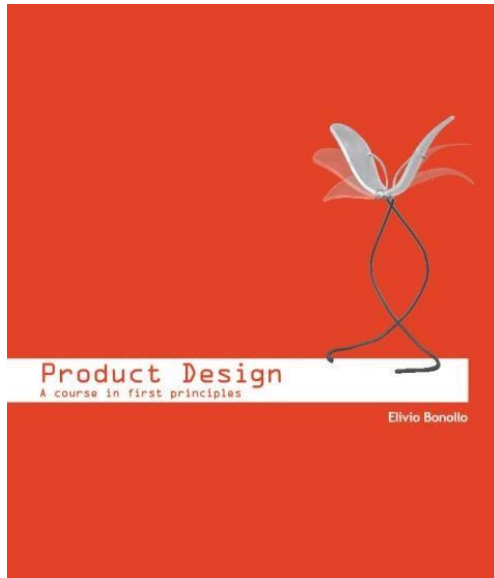
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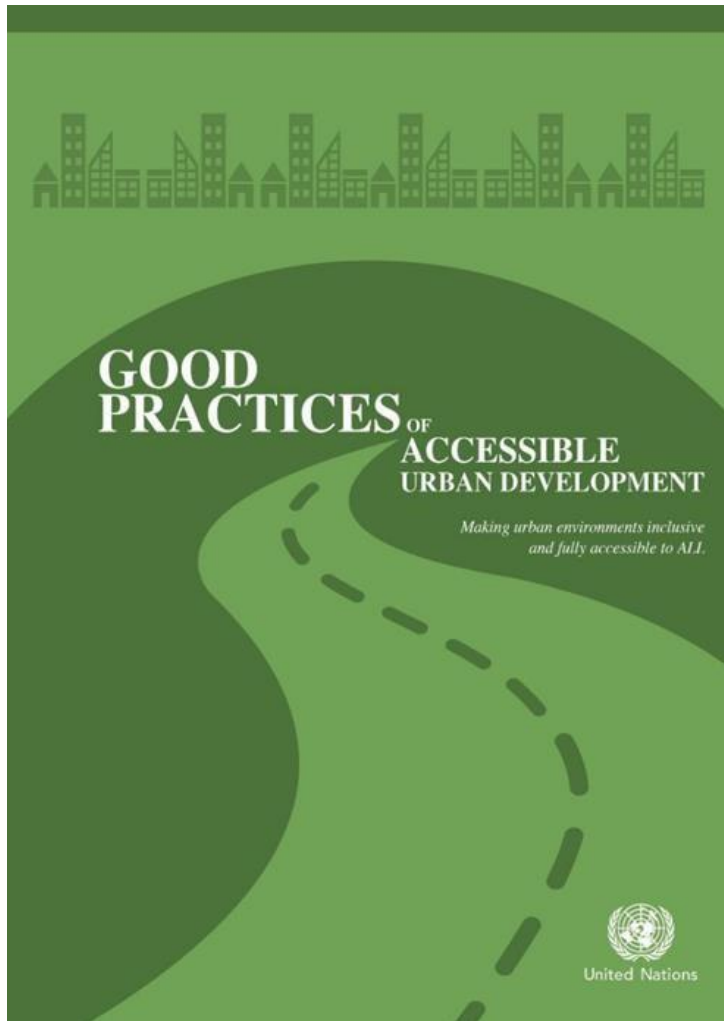
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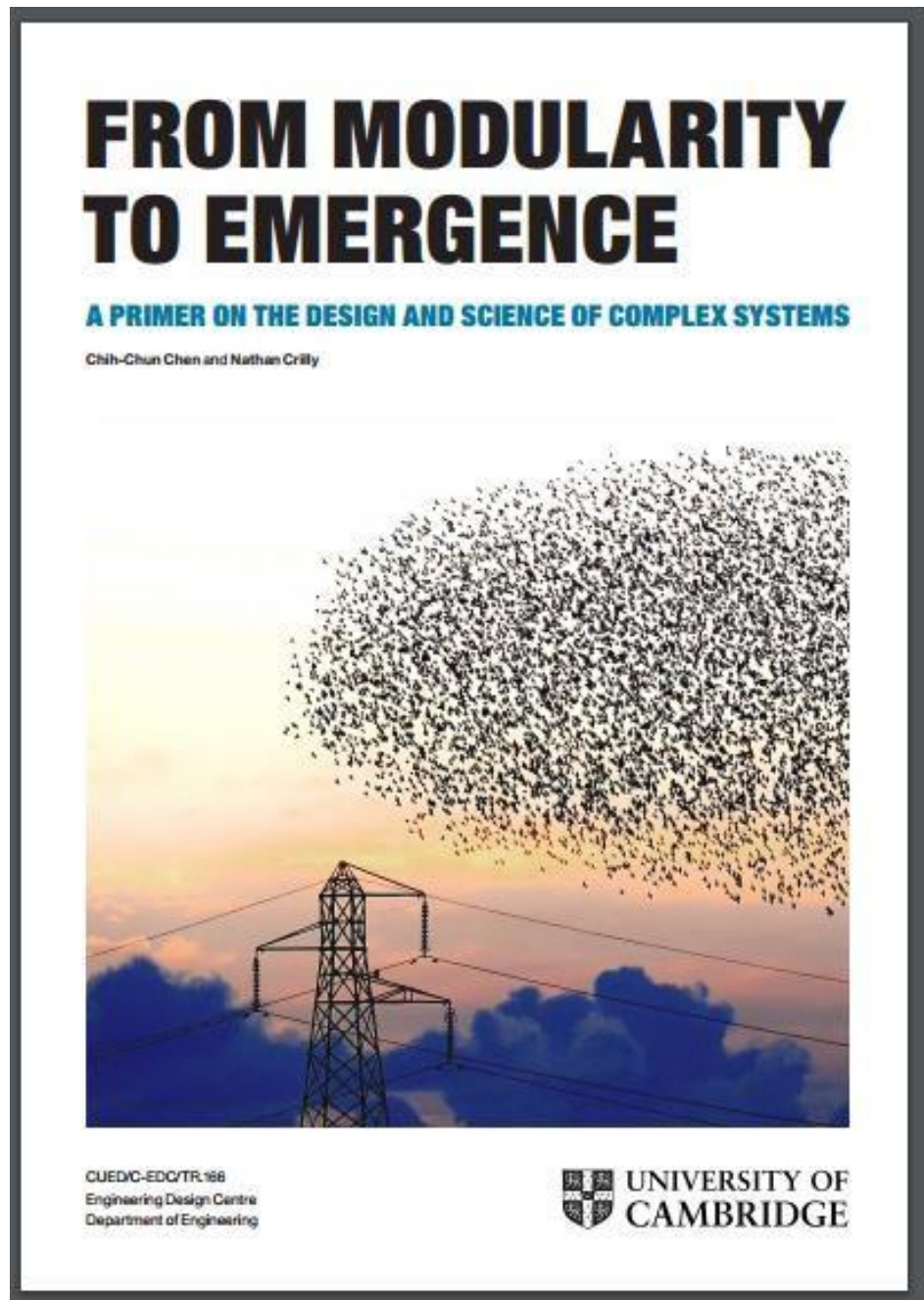
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In light of the forthcoming United Nations Conference on Housing and Sustainable Urban Development (HABITAT III) and the imminent launch of the New Urban Agenda, DESA in collaboration with the Essl Foundation (Zero Project) and others have prepared a new publication entitled: “Good practices of accessible urban development”.

The publication provides case studies of innovative practices and policies in housing and built environments, as well as transportation, public spaces and public services, including information and communication technology (ICT) based services.

The publication concludes with strategies and innovations for promoting accessible urban development. The advance unedited text is available at:
http://www.un.org/disabilities/documents/desa/good_practices_urban_dev.pdf



Dr Chih-Chun Chen and Dr Nathan Crilly of the Cambridge University Engineering Design Centre Design Practice Group have released a free, downloadable book, A Primer on the Design and Science of Complex Systems.

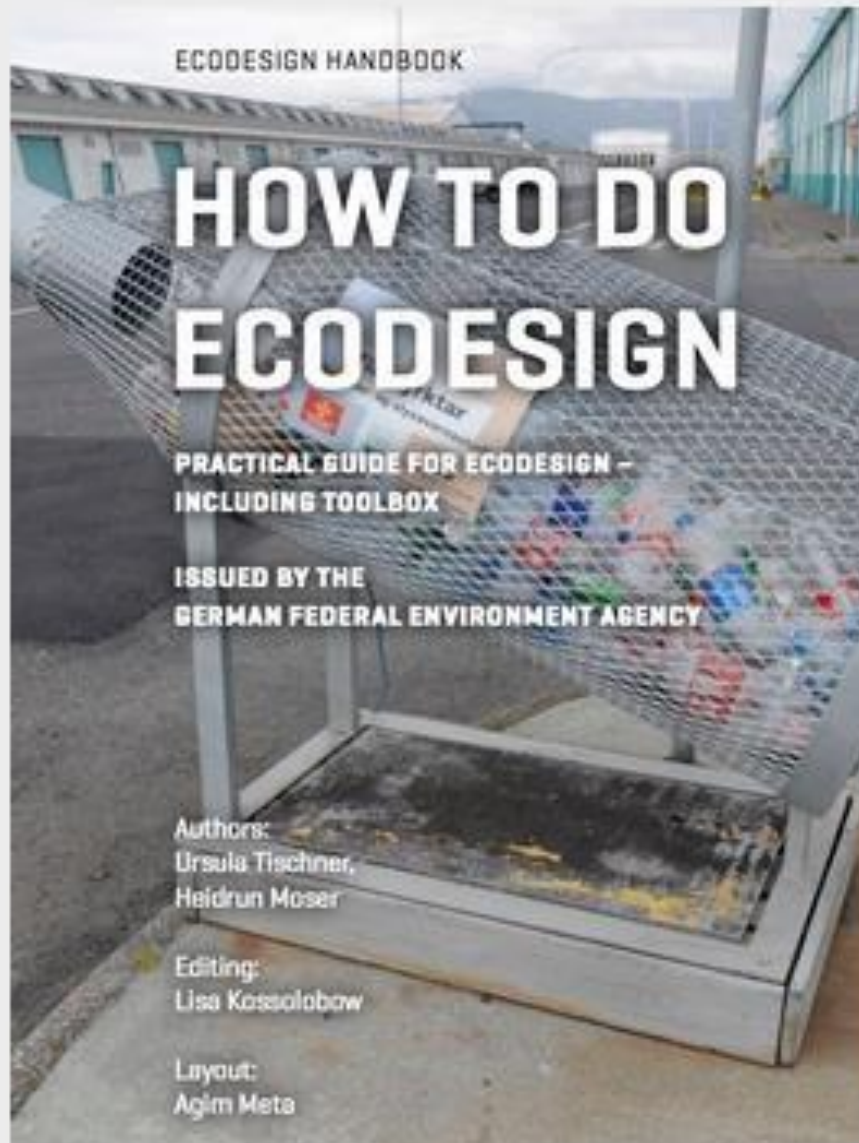
This project is funded by the UK Engineering and Physical Sciences Research Council (EP/K008196/1).

The book is available at URL: <http://complexityprimer.eng.cam.ac.uk>

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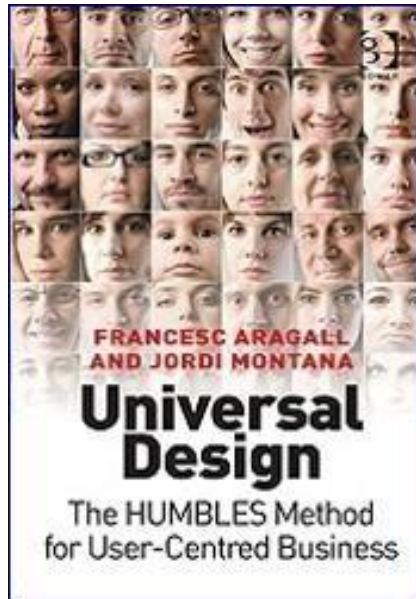
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Universal Design: The HUMBLES Method for User-Centred Business



“Universal Design: The HUMBLES Method for User-Centred Business”, written by Francesc Aragall and Jordi Montaña and published by Gower, provides an innovative method to support businesses wishing to increase the number of satisfied users and clients and enhance their reputation by adapting their products and services to the diversity of their actual and potential customers, taking into account their needs, wishes and expectations.

The HUMBLES method (© Aragall) consists of a progressive, seven-phase approach for implementing Design for All within a business. By incorporating the user’s point of view, it enables companies to evaluate their business strategies in order to improve provide an improved, more customer-oriented experience, and there by gain a competitive advantage in the marketplace. As well as a comprehensive guide to the method, the book provides case studies of multinational business which have successfully incorporated Design for All into their working practices.

According to Sandro Rossell, President of FC Barcelona, who in company with other leading business professionals endorsed the publication, it is “required reading for those who wish to understand how universal design is the only way to connect a brand to the widest possible public, increasing client loyalty and enhancing company prestige”. To purchase the book, visit either the [Design for All Foundation website](#)

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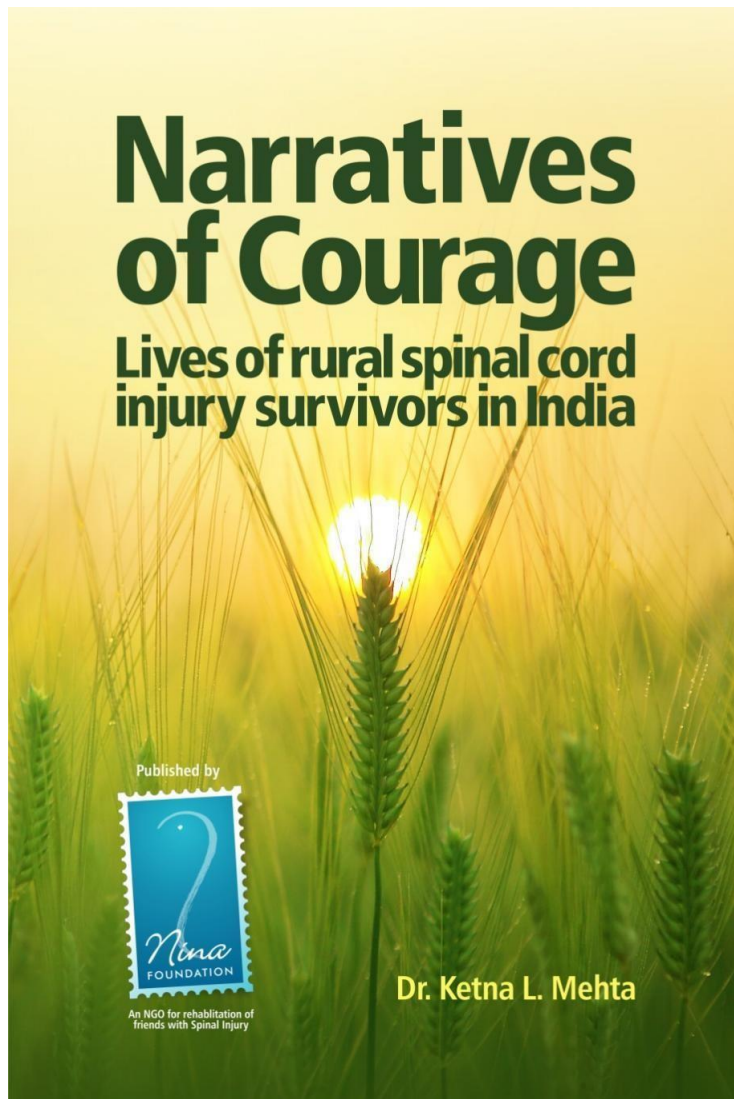
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Case Studies in Applied Behavior Analysis for Individuals with Disabilities *(Second Edition)*

Keith Storey, Ph.D., BCBA-D

Linda Haymes, Ph.D., BCBA-D

This book responds to a critical need for highly qualified personnel who will become exemplary professionals because of their advanced knowledge, skills, and experiences in working with students and adults that have varying disabilities, including Autism Spectrum Disorders (ASD). Since Board Certification for behavior analysis was introduced, there has been an expansion of training programs in Applied Behavior Analysis to meet the demands from school districts, health insurers, and families. In spite of these developments, a case studies book has not been available that uses the Behavior Analyst Certification Board Task List, Fifth Edition (BACB) guidelines for educating individuals receiving their BCBA, or for those in the field such as teachers and service providers. The goal of this book is to fill that need. In this newly revised second edition, eighteen case studies are provided—case studies with complete analysis, case studies with partial analysis, and case studies without analysis. The format, readability, and detailed description of instructional methodology makes this text a valued resource for instructors and behavior analysts responsible for improving the skills of people with disabilities.



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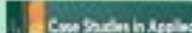
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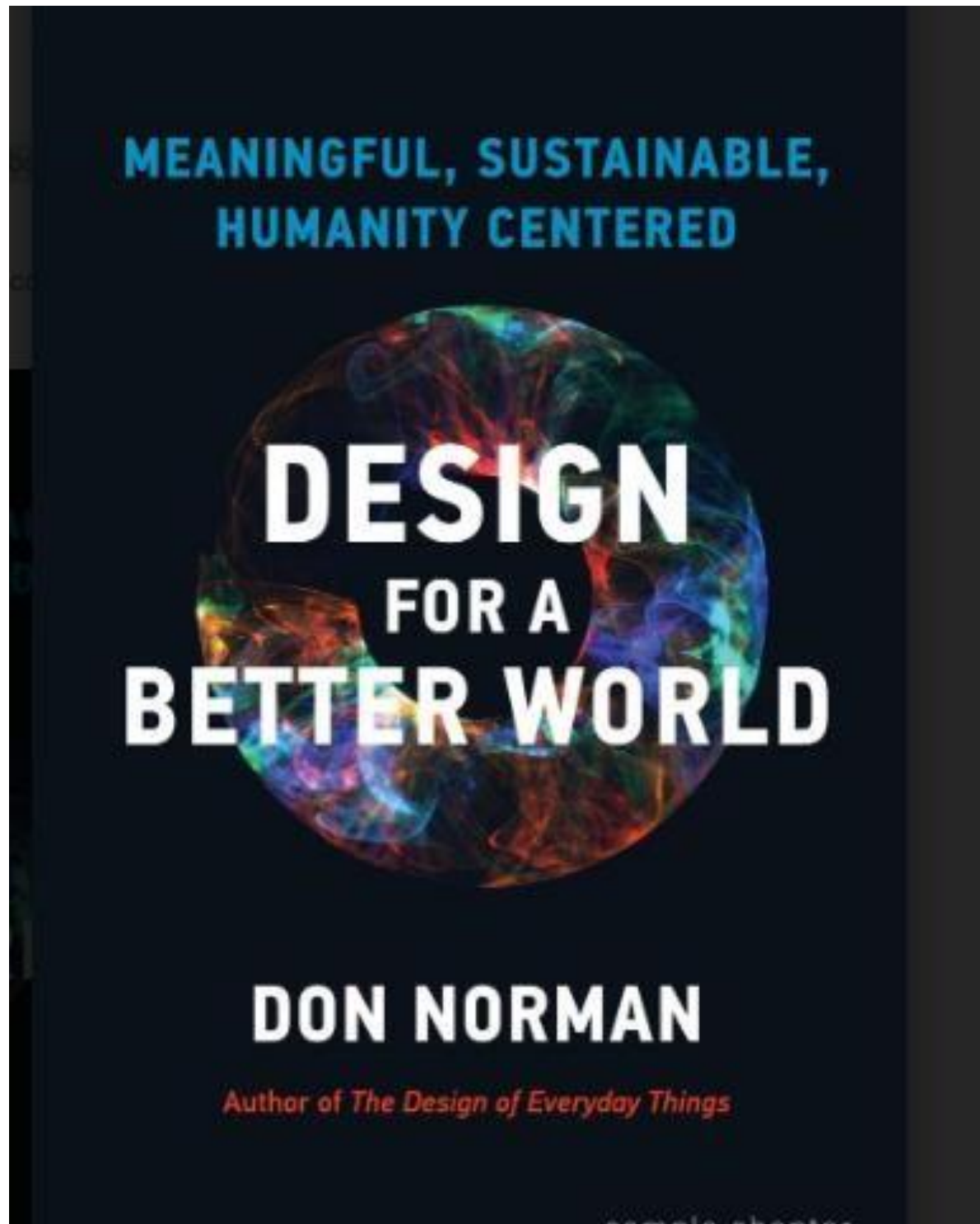
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News

1

"Food production is an ideal place to start rethinking how we design"

Design thinking should be substituted for " food thinking" to enable humans to create properly holistic systems that no longer cause ecological chaos, writes Sophie Lovell.

Design has become unfit for purpose. Humanity shares one small planet with a large number of other lifeforms and catastrophes happen to everything and everyone on it. From the destruction of ecosystems and climate to the chronic effects of the exploitation of people and resources, design has been complicit in creating the state the world now finds itself in.

The majority of what passes for design doesn't so much solve problems as cause a whole load of new ones. Can it be that the universal model of design thinking, so embraced by capitalism, is not the right approach at this watershed moment in the planet's history?

What if there was another, more relational way of approaching the design process?

Taking a problem-solving approach, as designers are mostly taught to do, implies something is "wrong" and that the designer's job is to fix or improve it. The difficulty with looking at the world like this is it

puts the designer and the user on a closed-loop binary seesaw. It is not contextually aware.

A human-centred, iterative approach like design thinking heavily echoes the traditional Western science model: empirical observation, systematic experimentation and the formulation of hypotheses and theories based on evidence. It's all about conquering a "problem" through a mindset of experimentation and rational discussion until the "right" answer is arrived at.

What if there was another, more relational way of approaching the design process? One that is based not on things or problems but on building and maintaining healthy relationships instead? A non-binary approach that is adaptive, and embraces context, equity and equality, allowing for even contradictory interests of myriad stakeholders. One that is less causal, more entangled.

Spatial practitioners radically rethinking "architecture after architecture" have been working in this direction for some time. Spatial Agency, for example, is founded by architects who have shifted their focus from "matter of fact" to "matter of concern" and "making stuff to making policy". And the collaborative design studio Forty five Degrees considers the built environment "across multiple scales, analysing its physical, social, and economic entanglements".

Both practices, however, predominantly use the (human) built environment and (human) social interactions and spatial use and occupation as the framework for their endeavours. In other words, they still, as architects, tend to put communities of humans and their structures at the centre of their focus. Human-centred approaches to design, no matter how inspiring, still carry vestigial baggage from

the mindset of (human) dominion over every other life form (resource) – and look where that has got us.

What about everything else – the vast realm of the "non-human", on which humans are utterly dependent and connected to, from climate and soils to flora and fauna, minerals, macro- and microorganisms? Where does one find a more planet-conscious design approach that is human-related but with a stronger emphasis on the non-human and flexible enough to incorporate the enormous complexity such a holistic perspective would involve?

The diversity of non-extractive agriculture and food-related practices should make ideal learning tools for designers

The answer could be surprisingly simple: food. "Food is everything," says chef Jose Andres, founder of World Central Kitchen. "Food is national security. Food is economy. It is employment, energy, history... If we approached many of today's issues understanding this importance, we'd be making much better decisions."

Food production and agriculture are the oldest industries known to humankind. They are filled with knowledge stemming from millennia of experimentation, adaptation and cohabitation with all the world's constantly changing ecologies.

I'm not talking about the majority of extractive industrial agriculture and food production monocultures that belong to the "them and us" system of dominion and ownership. I'm talking about the many thousands of other, niche-specific forms of agriculture and food production that are not – the practices and practitioners that modern industrial industries have mostly ignored when they weren't trying to exploit or eradicate them.

Chef Andrés is right: the perspectives and values of all human cultures are deeply embedded in their food production practices, which means this embodied knowledge is per se contextual and holistic. Therefore, the diversity of non-extractive agriculture and food-related practices (from seasonal dishes to fermentation, crop diversity, community/ecology-appropriate planting and so on) should make ideal learning tools for designers addressing the many failing and dated human-generated systems that need to change.

Please note: I am not advocating yet more cultural exploitation of indigenous knowledge here, I am advocating respect for non-material value, learning how to ask better questions and really, properly, listen.

Back in 1962, Rachel Carson's Silent Spring tried to remind the world that all living things are part of a web of life and if you touch, change or move anything you should do so with care, not just for the obvious consequences but for the unforeseen ones as well. The world may have heard, but it did not listen.

Designers should not be working within manufacturing environments

In 2015, Anna Lowenhaupt Tsing argued in her book The Mushroom at the End of the World that "staying alive – for every species – requires livable collaborations. Collaboration means working across difference, which leads to contamination. Without collaborations, we all die."

Is the world going to continue making the same mistake? We need to disentangle ourselves from notions of "progress" and fully embrace existing entanglements with nature, with other living

beings, with cultural wisdom, our bodies, our technologies and our planet.

Investigative, cross-disciplinary practice in design is, of course, not new, but the increasing focus on food systems has been noticeable. Another set of spatial practitioners, Cooking Sections, for example, have been working in an investigative manner on food-related topics for the past decade as part of their ongoing Climavore project.

This is a research platform working with marine biologists, botanists, farmers, chefs, herders, fisherfolk, anthropologists, geneticists and many others to ask "how to eat as humans change climates." The Cooking Sections collaborative completely gets that asking better, more inclusive questions and striving for an extensively collaborative practice is the way forward. And it is no accident that they chose food systems to work with.

Agricultural and food-production practices are an ideal place to start rethinking how we design because they are the result of people working in partnership with their contexts. To establish environments where enough nourishing food can be produced regeneratively, people need to work within their ecosystems.

Likewise, designers should not be working within manufacturing environments but within multidisciplinary and multi-representative knowledge environments.

Humans need to stop treating the planet as a for-profit industrial farm owned by a handful of people

In a bleak recent lecture, the highly respected Dark Matter Labs architect Indy Johar pointed out that the extent of land under food production is now so vast that Earth is now essentially "a global

farm with a small zoo for wild animals." The ramifications are terrifying when put into the context (as he goes on to do) of the current dramatically accelerated level of planetary destruction.

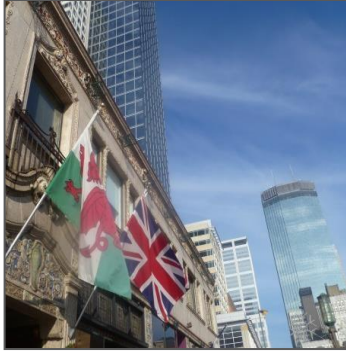
Humans need to stop treating the planet as a for-profit industrial farm owned by a handful of people – not at some speculative time in the future, but right now.

Stepping away from the toxic system in which design has hitherto been complicit by embracing food thinking not only facilitates an accessible, inclusive path for designers to help nurture thriving ecologies by building and maintaining healthy relationships, it is essential to survival.

Sophie Lovell is a design and architecture writer and the co-founder of The common table, a platform for food thinking and systemic change, together with her daughter Orlando Lovell. She has written and edited several books on design and architecture, including David Thulstrup: A Sense of Place and Dieter Rams: As Little Design as Possible (Phaidon). (Courtesy: Dezeen)

2.





Programme and Events



ASLA 2023 Student Collaboration Award of Excellence. On the Edge: A Climate Adaptive Park for the Battleship NC Memorial. Wilmington, North Carolina. Marguerite Kroening, Student ASLA; Stella Wang, Student ASLA; Faculty Advisors: Andrew Fox, FASLA; David Hill, North Carolina State University / Marguerite Kroening

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