Design for All

Chairman's Desk:

Last week, an American thinker has advised his fellow countrymen in an interview with leading Television channel "competing in 'cost of production' with India & China is difficult for us we can compete in Innovation & creativity." That sane advice made me to ponder over his statement 'What is innovation or creativity? Does creativity really exist? Is it not innovation synonymous with creativity? '

There is no definite answer for me .It may be opinion of a few that creativity is seldom new or things are mostly existing somewhere in some or unknown form but an individual or group has rediscovered or redesigned or renovated the things with whatever knowledge & resources they have and we praise them in layman language 'Very creative work'. As a layman it gives the illusion that everyone seems to be creative. And we all are, some of the time. We have all created many things, suggested a different approach, changed a routine, come up with a new thought, improved upon the past. Each time, in a moment prior to each occasion, we would have, in effect, said "no," and this

would have stopped us from repeating what we may have done many times before. Is'nt it creativity?

I personally disagree that routine living, simply repeating with minor, externally induced, variations what has been done before, is being creative. We may call this action as an innovation. Innovation improves our lives in quality and takes us out of our routinised living.   These are minor creative acts of millions who have lived before and they have given us everything we have that animals do not possess. We are progessing in incremental way because we think for innovation and called it creativity In reality creativity is something else with it progress of our society takes leaps & bounds and has the power to change the face of humanity. Benjamin Franklin was such a creator who had not only attempted to know the nature closely rather he was blessed soul and nature had revealed her secret and his idea had changed the face of humanity from what it used to be. In sociological term people invent the things out of compulsion that either they are sitting idle without any work and are under boredom and come out from this useless monotonous life their frustration had led them to do some innovation or reason of innovation was their psyological needs and did that daring work that no one had ever dared to venture or 'neccessity is mother of invention'. When we refuse to allow our thoughts to follow their usual pathways, the search for new neural association begins. Seizing them completes the act of creativity; new links are made, new memories laid down, our mind's store of

constructs enlarges, and our future abilities increase. Creativity helps oneself as well as gives to others.

When designers are working for project of devlopment of the product they may play various roles as their project demands. As occasion rise either they behave as an anthropolgist or religious person or psycologist or social science student or medical practioner and plays many minor or major roles. It means every designer should have basic knowledge of various disciplines and their definition of creativity associated with designs. I can not attempt to cover all as I can not think & comment what material scientist thinks about creativity or physicists may think idea of neutrino is highly creative work. I will touch those major fields that are influencing the thought process and these are in our daily use or every designers once or in many occasions have used the concept of various fields in their designs consciously or unconsciously. I find discussing various reasons of not being creative is very difficult rather discussing those parameters which are killing and strangling the creativity is easy . I advocate from every possible platform that 'how should we work collectively for building the natural enviorment where creativity can grow of its own without fearing of monstrousity parameters which were ignored by our generation. Our society needs naturally creative people not cultivated personalties for creativity.

When we were not having those materials which have good strength to bear the streess and load that time passengers were advised not to board the airplane with pencil heels shoes. This act might invite major mishap.That time it was limitation of designers and they felt handicapped. As material science has grown there limitations are over and designers can use various materials of different strength. It shows that each field is not influenced by progress in its own field rather it is influenced by devlopement of various fields. Creativty in other arears influence the growth of creativity in our area.It means creativity is interdedpedent, interrelated and no creativity can be judged in isolation.

To me creativity is like chasing the rainbow. When I try to understand the creativity in the background of religion I find the few statements that are directly or indirectly pointing toward creativity appears very dubious. In our sacred books in few occassions it has mentioned and it brings fundamental change in process of thinking and another place it desribed whatever you do you can not be creative.. Earlier statement has brought a fundamental change: "*creatio*" came to designate God's act of "creation from nothing". "*Creatio*" thus took on a different meaning than "*facere*" ("to make") and ceased to apply to human functions. Another place it says ' Nothing is new under this sun' It discourages & disheartens the man and compel him to surrender to Almighty and never dare to explore his talent for creating a new things. God is limitless, omnipresent & omnipotent and other side man is living at the mercy of

Almighty and he has limits in his thinking and beyond he can not think or act. There is exception. Priest Mendel was consider father of Genetics .In philosophical term they regard it as beyond the frontier of a naturalist science of mind. It is unexplainable and remains so. It is mystery which will always lie beyond the reach of science.

As designers we face lots of constraints because of religions influence in the mind of common people is enormous and it is very scary for person to think "out of religious box". Religions are mostly collection of myths. 'Is myth can motivate a person for creativity or bogged down his spirit?' In my opinion myths are not reality and in few occasion it may help in creation of new but majority of the times it drowned. In our southern parts of the country majority of the persons refuse to wear the shoes made of leather. It is purely a religious dogma. As designers we should be very careful while designing the product that it should not hurt the feelings of anyone. We try to maintain the same design with minor changes because material is changed.

There are two diverging views on the theory of creativity. Psychology, cognitive science looks at creativity through the lens of whatever knowledge they have acquired and continuing to acquire. According to them, creativity is extraordinary, undetermined, unexplainable and therefore unpredictable in principle. But they all agree that creativity is the ability to produce work that is both novel and appropriate. As designer psychological factors are significant

and ignoring a minor parameter may ruin the objective of the product and simultaneously its usefulness also.

Other side the anthropology defines the creativity and it ignores the originality and spontaneity. They believe the role of culture is significant in creativity .We are aware how our culture is evolving and its slow influence on mankind. They believe humans are creator of culture so everyone is creative. Originality is displayed if someone does not copy the traditional form. The role of anthropology is many for designers. When Prof Jeffrey H Schwartz of Pittsburg University was assigned the project to recreate the face of George Washington of aged 29 to 39 years old because US government was not having any photo of those period and it was missing link in history. They want continuity of history. He has used extensively the anthropology in his design- what was the average size of different organs of that area populations with the decease & without decease of that era. It was really very creative work of Prof Jeffery and I admire his intelligence.

We can define the creativity in three ways

1. Person has worked successfully in that manner what his peers were struggling to do but failed all the time. It was known to rest but it was unknown to that class.

2. Person has done in such a simple and innovative way that his peer failed to thought

3. Person has worked in such a way that it is new and his peer group has never thought in that way and it is altogether a new experience for them.

Creativity is in three stages for individual or group or universe i.e. new, novel & appropriate. I call these acts historical perspective of creativity.

When a student of metaphysics explains creativity by saying 'creative thoughts & actions is unaccounted for by antecedents and available knowledge, and is thus disconnected with the past. If it were not disconnected in that sense it would not be creative i.e producing metaphysical novelty.' According to this definition I think few personalities come close to this definition and one is Leonardo Da Vinci who had designed the airplane it was not related with past. Another is Edison who had designed the electric bulb and revolutionized the lifestyle of mankind and I call them mini gods.

Real crux of the problem is how our designer fraternity defines 'creativity'. 'Is redesigning creative? Or Good design enables more and bad design disable is the way to explain creativity or it is associated with cognitive of an individual.'

Our next question what is bad and good design. What does not create a good environment for user is bad and those create compatibility is good. Look at modern time great hero Thomas Edison, "Creativity is 99% perspiration and one

percent inspiration" Some students of creativity have emphasized an element of Chance in the creative process. Linus Pauling, asked at a public lecture how one creates theories ,replied that one must endeavor to come up with *many* ideas — then discard the useless ones. Another adequate definition of creativity is that it is an "assumptions-breaking process." Creative ideas are often generated when one discards preconceived assumptions and attempts a new approach or method that might seem to others unthinkable. The mathematician Henri Poincare said: "It is by *logic* we prove, it is by *insight* we discover. "Physicist Victor Weiss Kopf describes: "The joy of *insight i*s the sense of involvement and *awe*." Some people think that creativity means throwing everything away and doing something completely new, but I disagree with that— creativity requires some parameters to operate within, a framework that guides or contains it.

These are the opinion expressed by those to whom we regard them very creative personalities. No one has defined what is good or bad & what empirical value is. I pose a new question 'Have you ever come across any designer who has created a new things?' My answer is in negation because designers are not creators; they are supposed to simply assist the users to design the product that should have simple process, easy in use & aesthetically good. We can put the designer in innovation category not in creation. Basically, design tries to take on a challenge or a need and figure out how to solve it. It's a way of thinking and a way of

approaching problems. It's an attitude as well as a methodology, where you go through certain steps. This is a way of thinking and a process that we could apply to all kinds of problems that we don't think of as having anything to do with design: social problems and others problems of life. Many elements are required to be good designers. He/she should be well read, multi disciplinarians & creative in use. Berger says, "a way of looking at the world with an eye toward changing it?"

Creativity needs passion and sometime passionate person looks like insane to those who never expresses passion in there lives. They do not behave as normal individuals. We ignore their presence around us by saying they are mentally sick. Many famous historical figures gifted with creative talents may have been affected by various minor psychlogical problems which may not appear in normal humans. In many instances, creativity and psychopathology share some common traits, such as a tendency to "think outside the box." The frequency and intensity of these symptoms appear to vary according to the magnitude and domain of creative achievement. The Trial of Galileo was a confrontation between the creativity of new science and the traditions and paradigms of "the religious establishment. It shows creativity strikes both sane & insane with equal intensity but a few pursue till they realize their dream comes true and they appears as insane to normal human and majority even forget what they have dreamt appear normal to us.

Great and creative persons never miss any opportunity falls on their way. They think & act alike. Professor Marcus Ormerod is a great brain and man of will, determination and zeal to do some betterment of the society. When I requested and invited him to be Guest Editor of November 2009 issue he has accepted our invitation and without any delay submitted all the publishing materials for special issue. This act expresses that he is man of word, highly reliable & confident in his capabilities. I admire his qualities and request our readers if you wish to be a good designer 'live with discipline and simultaneously be a good human.' These traits are clearly visible in Prof Marcus. He is with us from those days when the idea of publishing the newsletter of international standard was in its conceiving stage. He is our philosopher & guide and we have special respect for him and his entire team those contributed their valuable article for the benefits of design fraternity.

Idealism, once so popular, is now largely ignored. Creativity is no longer a matter of seriousness, respected and at most important. The creative personalities of 19th century were no more regarded and respected by our current generation. Our current society gives importance to managers and to their management skills. They are regarded as thinkers, innovators, and best creators. If you just scratch their skin you will find they are no near to any qualities and they enjoy enormous respect in society. I call them manipulators, irresponsible and liability on our society. They take more

from the society and in return give nothing. Whether he/she is doctor, engineer or belongs to any profession they simply work to manage the show but no one thinks for improvement or progress of their profession by their contributions and rarely think beyond their assigned domain and cover this weakness under the word 'specialist'. 19th century philosophers had played their part very truly and every actions was from their bottom of their hearts and visible in their preparation of the blue print of 20th century. But 20th century could not work collectively prepare the blue print for 21st century. We need ideas and thinkers we do not need anymore person with operational capabilities. The world is in turmoil because of those who do not deserve to be at the helm of affairs but manipulated to be there. The current scenario is that there is acute shortage of genuine thinkers, innovators and creators. Whatever new ideas are coming from our generation are either killed by the undeserving persons who are enjoying at the top or too much commercialization of our world judges these ideas and it does not suits according to their parameters are bogged down. Our last century has witnessed small incremental progress but it has not jumped by leaps and bounds. Reason was everyone was busy in managing his show and never dared to think beyond his physiological needs & wants and in return takes too much from the society and no one was ready to sacrifice & pay the price of being a creative. "Pay the price; be ready for sacrifice .Build the platform for creators & innovators society for 21st century" Creativity does not come from the single action of a prime agent but it

is a continuous self –realizing process unfolding over the course of time. "Nationalist thinking confines us to be an innovators but Universalism broadens us as a creators. Be universal in design"

With regards

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IMPORTANT ANNOUNCMENT:

We have released a video film of approximately 40 minutes on concept of Universal/ Design For All/ Inclusive Design in the Month of June 2009 and speakers are

Prof Peter Zec of Red Dot, Germany,

Prof Jim Sandhu, Uk

Mr Mike Brucks , ICDRI

Prof Lalit Das, India

Mr John Salmen of Univesal Design Consultant Inc, USA

Mr Pete Kercher, Ambassdor EIDD (2nd Volume)

Prof Ricard Duncan, USA,(2nd Volume)

Ms Onny Eiklong, Norweign Design Council(2nd Volume)

Professor Dr. Peter Zec
President of red dot

Those who are interseted in free DVD kindly write to us along with their postal address or you can download from

our website www.designforall.in or download from below links for single clipping .

If you wish to download the film kindly click the below link of your choice

Prof Peter Zec of Red Dot Min -8

http://www.youtube.com/watch?v=3JML2EbzxDM

Mr. Mike Brucks of ICDRI Min 1.5

http://www.youtube.com/watch?v=4_7CbkLOkWc

Prof Jim Sandhu, UK Min-8

http://www.youtube.com/watch?v=Std4PuK4CmM

Index of the film Min-1.2

http://www.youtube.com/watch?v=kFyCLPuQgxk

John Salmen of UD Min-3

consultant Inc, USA

http://www.youtube.com/watch?v=bU770Vqu19o

Indian Example of Sari (female dress)

and Dhoti(Male dress) Min-4

http://www.youtube.com/watch?v=_vmAmRUFptE

Mr. Francesc Aragall Min- 5

http://www.youtube.com/watch?v=d-D3JH_ JGpA

Welcome note of Design For All

Institute of India Min-1.3

http://www.youtube.com/watch?v=yqW2vR- 3kRg

We solicit your cooperation and looking for feedback at Dr_subha@yahoo.com

Content of November 2009 Vol-4, No-11

Other regular features

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Inclusive design in the built environment

Professor Marcus Ormerod

Inclusive design for our research team means a way of designing products and environments so they are usable and appealing to everyone regardless of age, ability or circumstance by working with users to remove barriers in the social, technical, political and economic processes underpinning design. That is by:

- Creating products and environments that are usable by people with a wide variety of capabilities;
- Including as many people as possible (both in the process and usability of the end product/environment);
- Not a "one size fits all" approach (compromise is not always inevitable and choice of options can give variety);
- Not bolt-on afterthoughts once the design is complete (you might make a design accessible afterwards, but you cannot inclusively design retrospectively);
- Enabling a good "fit" between person and object or environment;
- Starting at the outset of design approach.

The drivers and arguments for taking an inclusive design approach have been well documented and can be summarised as:

- Economic – more customers can use and enjoy the product/environment

- **Creative** – pushing the boundaries for the designer to make it a design challenge
- **Legal** – avoiding claims by providing an audit trail through the design process
- **Moral** – creating a more inclusive society
- **Sustainable** – developing communities and creating product/environments with greater longevity (since they are appealing and fit for purpose)

But I am guessing that most of the readers of this newsletter know all this anyway. So as Will Rogers (1879 – 1935) said "even if you are on the right track you'll get run over if you just sit there." So what is the direction that inclusive design should be taking next? What are the current issues in the built environment that are setting designers interesting challenges? What is happening in differing parts of the world?

Certainly one of the current hot inclusive design topics here in the UK is shared spaces and shared surfaces, where emphasis in inner city streets is given back to pedestrians over vehicular traffic in a shared streetscape. Many, or all, street markings and vehicular signage is removed to make the vehicle driver have to negotiate their way through the pedestrians on the street. High profile streets in London, such as Exhibition Road (an apt name) are being used to pilot these schemes and it will be interesting to see if they last the test of time.

Another major challenge in the UK is to provide accessible housing on a scale that matches the large shortfall in housing demand. Developers of housing schemes have been reluctant to future proof houses to accommodate the changing needs of increasingly diverse "family" groups. We need to see Inclusive Design applied strategically and operationally in all design projects. I have long advocated that every major project needs an Inclusive Design Champion to promote social inclusion from the outset. In the UK we have a relatively new system of Design and Access Statements that, theoretically, ensures that new built environment developments have to explain the design ethos on a range of issues including accessibility. However, too often these important documents are merely a cut and paste exercise from a previous project. Additionally the transfer of these documents through the differing stages of the design is seldom effective in communicating the access requirements to those involved in constructing and signing off the finished building. This is a missed opportunity for the designers to provide an access instruction manual to the client on completion of how to maximize their building to create social inclusion.

This leads me to some questions that I am constantly seeking answers to:

- How do we involve users in the design process in a meaningful way?
- Who are the real "critical users"? (to borrow a term from Keates and Clarkson)

- What does social inclusion really mean and how can it be achieved?

- How can we infuse inclusive design into what we create?

- How can we show to other designers where inclusive design has improved a particular project (in a manner that is more than some marketing exercise)?

I have invited people to contribute to this edition on the basis of giving very diverse views on accessibility and inclusive design. I wanted to have accounts from differing parts of the global research scene. Also they are all people who have a research connection with our team and programmes of study. With so many friends and colleagues in this research area I have had a very hard job trying to decide who to ask, and I apologise to those who may have wanted to contribute but did not get the chance. There are of course future editions of this newsletter that I am sure will welcome your input. So is gives me great pleasure to introduce the following contributors.

Sameer Datye in India gives us details of the accessibility and usability of the computer concept SmartToolTips. Maria Cadarso from Portugal provides an insight into tools available to sustainable communication designers. Guy Davies in South Africa gives an account of access issues in heavy rail system in the lead up to the world soccer cup event in 2010. Lisa Bowers and Robert Avery from England reflect on an inclusive and interdisciplinary practice led community project. Mark Morgan Brown in Ireland looks at an Inclusive Design approach to nursing home design.

Finally, but by no means least, Maria O'Sullivan from Columbia, and studying with us in the UK, shares her research on evaluating the use of colour contrast in glass bus shelters. I hope you enjoy these contributions as much as I have done and hope you take the opportunity to contact the authors to discuss their work further.

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Forthcoming issues of Newsletter of Design For All Institute of India

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Our December 2009 Vol-4, No-12 newsletter has the theme "INNOVATION IS HOPE" This theme is suggested to us by our guest editor of that special issue who has accepted our invitation to be Guest Editor of this special issue and agreed to invite the different contributors from his organization and will write editorial for that issue. He is yet to announce the month of 2009 for this special issue on special theme.

Prof. George Teodorescu, Head of tesign design consultancy, director of IIID (International Institute of Integral design), ICSID (International Council of Societies of Industrial Design) board member.

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2

When it comes to design, Africa is not far behind. Different countries in Africa are taking a lead in promoting design in all its aspects and applications.

A glimpse of "Design scenario in Africa" is long overdue and it is expected to inspire global designers in order to collaborate and conduct joint programmes with African countries. A forthcoming issue will focus on 'Design Scenario in Africa'. Professor K L Kumar, who has pioneered the postgraduate programmes in the faculty of Engineering and Technology as also in Product Design and Architecture at the University of Botswana has agreed to edit the special issue of February 2010 Vol-5, No-2

For further information and submission of articles,

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SmartToolTips

Usability & Accessibility

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Introduction to SmartToolTip Concept

History

ToolTips are supplementary information given about an object, control or any item in the UI when the user moves the mouse pointer over it.

Tooltip is a "common graphical user interface element. It is used in conjunction with a cursor, usually a mouse pointer. The user hovers the cursor over an item, without clicking it, and a small "hover box" appears with supplementary information regarding the item being hovered over" (Source:

http://en.wikipedia.org/wiki/Tool_tips)

ToolTips appear automatically, or pop up, when the user pauses the mouse pointer over a tool or some other UI element. The ToolTip appears near the pointer and disappears when the user clicks a mouse button, moves the pointer away from the tool, or simply waits for a few seconds.

Where did the tooltip come from? It came from Apple. According to Wikipedia, Balloon help was a help system introduced by Apple Computer in their 1991 release of System 7.0. The name referred to the way the help text was displayed, in "balloons", like those containing the words in a comic strip. The name has since been used by many to refer to any sort of pop-up help text.

But no visible development was carried out on the Balloon help after its introduction and subsequently Microsoft introduced a similar tooltip in Windows 95, which served similar purpose, was smaller and appeared without having to be turned on.

The balloon help concept has been adopted as an alternative option to tooltips in Windows XP (Source: http://en.wikipedia.org/wiki/Balloon_help).

SmartToolTip

SmartToolTip is the given name of the custom component built for the purpose of this study. It is based on default Microsoft controls. It is a set of enhancements created to make the ToolTip more usable.
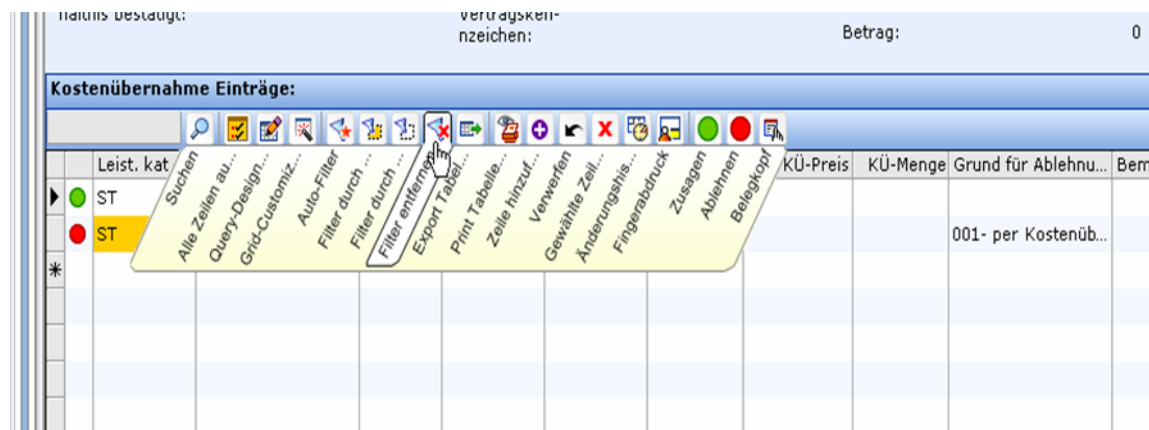

Fig. 1: SmartToolTip.

For the user, it is simple tooltip which provides tooltips of all buttons in a single view letting them know which button is where. This is particularly useful when in complex user interfaces, often used in enterprise level software, where the user is expected to work with lot of toolbar buttons having

different functionalities. It also reduces the training cost as it explains functionalities or in orther words is intutive enough to 'prompt and motivates' the user to take correct action in the workflow.

Research Details

A usability research was conducted to acess the usability and accessibility of SmartToolTips on performance and perception parameters. For purpose of the tests, power users using using large ERP systems from India, Germany, Finland and Sweden were shortlisted for participation. The age groups considered were- 25-35, 35-45 and 45-55 years.

The research was conducted in India with moderators participating in the tests with the participants physically. Non Indian location users performed with participation from the moderators using remote sharing tools like Microsoft LiveMeeting & Communicator.

Techno-Commercial Benefits

1.*Expected Benefits of SmartToolTip*

The following is the overview of high level benefits expected as an outcome of the SmartToolTip. The benefits are not tested and are pure assumptions. The Users benefits will be tested as a part of this research in a more scientific manner.

2.Framework Programmers

For framework programmers, the SmartTooltip comes implemented into toolbar control. But they can switch SmartTooltip on/off from code if needed.

This allows flexibility and ease of use. Since it is settable, the framework programmers can easily make it available for the programmers.

3.Programmers

The programmers don't need to do anythingspecial to implement this facility. It already comes implemented in toolbars from framework components. They just need to use the toolbar buttons and toolbar provided by framework.

4.Users

Users are expected get the benefit of rich and enhanced user interface which allows them to find right functionality faster and thus increase their performance.

5.Technology Training Needs

This control does not need any sort of training and is very simple and easy to understand. In fact it will reduce the training cost of the programmers to build in tooltips and the logic of the same when they are building new forms. The Framework programmers only need to know if this component needs to be made available to the programmers or not. The programmers need to know if this utility needs to

be made available to the users or not. Other than this, only set-up switches need to be used, to implement this utility.

6. Recurring Investments

Having this control has following advantages:

a. *Absolutely no training cost required for the Framework programmers or the programmers for this control as this is very simple and easy to understand and implement*

b. *No special controlling and maintaining is required from programmers*

c. *Comes implemented within the toolbar control hence no initial setup required*

d. *Reduces the training cost of the form that hosts this control*

e. *Empowers the toolbar to be self explanatory*

Research Findings

Findings are enumerated and explained in this section. All findings are broken down in two parts- Performance attributes and Perception attributes. Performance attributes are those attributes that are related to the performance of the tool when the participants are using it. The Perception attributes are the statistical representation of 'feelings' participants had while using the tool.
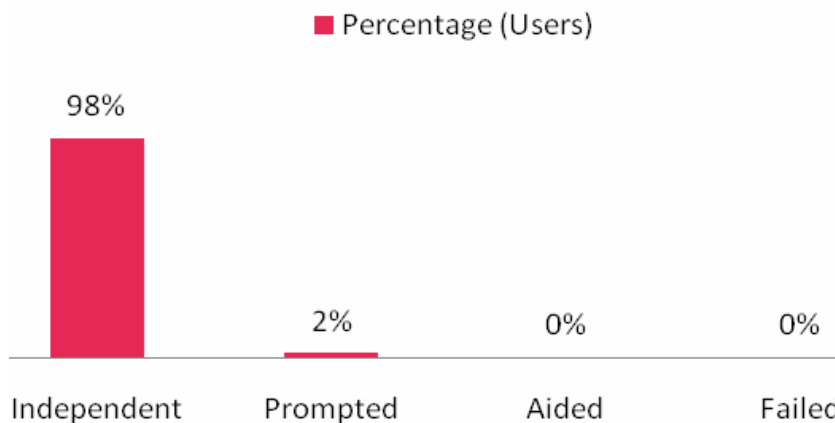
SmartToolTip are easy to locate since the spatial location of the ToolTip has not changed at all. Most users got it right the first time. Again this attributes to the fact that the spatial location has not changed.

Learnability

■ SmartToolTip

98%

| 2% | 0% | 0% | 0% | 0% |

| 1st try | 2nd Try | 3rd Try | 4th Try | 5th Try | Failed |
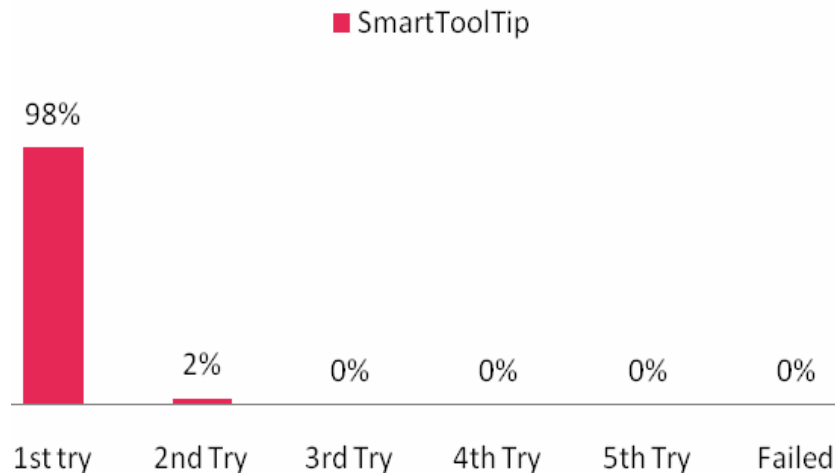
Ease of Location of Elements

■ Percentage (Users)

98%

| 2% | 0% | 0% |

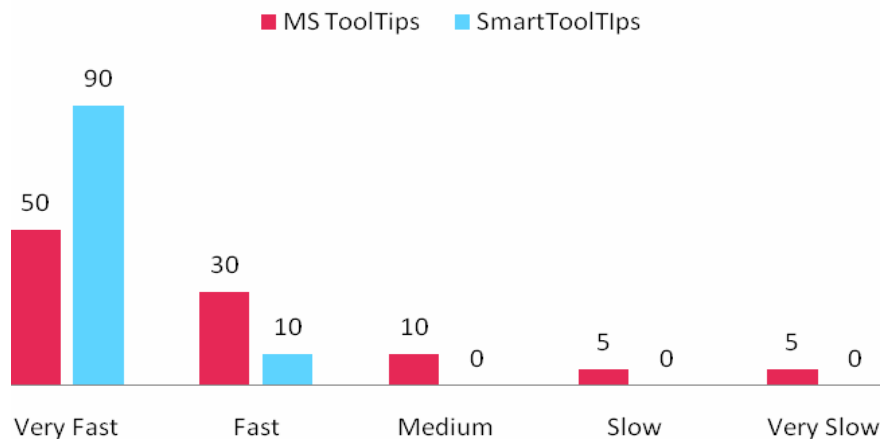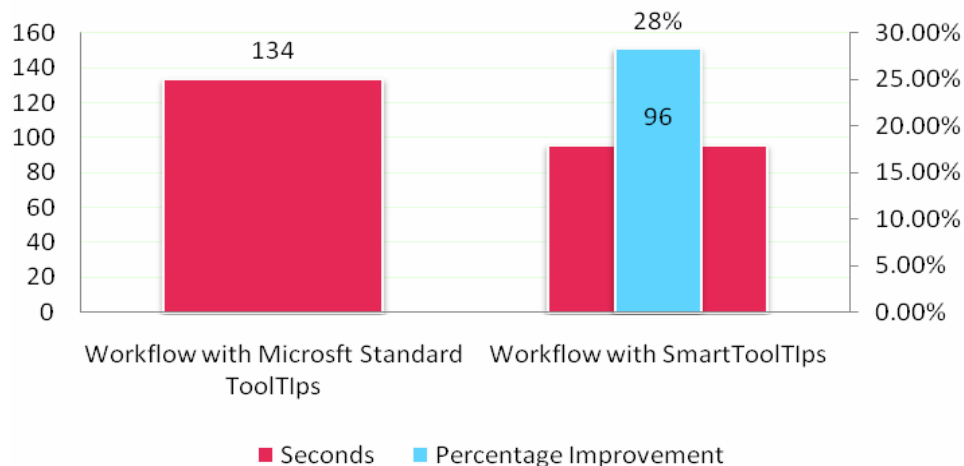| Independent | Prompted | Aided | Failed |

✓ **Significant performnace improvement was recorded with the SmartToolTips usage in the taskflow compared to standard Microsoft tooltips.**

Task Performance Speed (5th Try)

■ MS ToolTips ■ SmartToolTIps

	Very Fast	Fast	Medium	Slow	Very Slow
MS ToolTips	50	30	10	5	5
SmartToolTIps	90	10	0	0	0

✅ The users were able to perform the tasks 25% faster with SmartToolTIps enabled on the system in comparison to plain vanila Microsoft tooltips.

Performance Difference

Workflow with Microsft Standard ToolTIps — 134

Workflow with SmartToolTIps — 96, 28%

■ Seconds ■ Percentage Improvement

✅ SmartToolTip was perceived "much better than standard" MS tooltip. The participants liked the fact that they did not have to 'rollover' the ShortCutButton, wait for

the ToolTip to appear, discover if it was the wrong button
and then repeat the process with the other buttons. The fact
that it was possible to rollover any button and get visual
feedback immediately of other buttons possibilities in case it
was the wrong buttons was perceived as a major time
saving feature.

Perception Comparison

- Worse than Standard
- Equal to Standard
- Slightly Better than Standard
- Much Better Than Standard
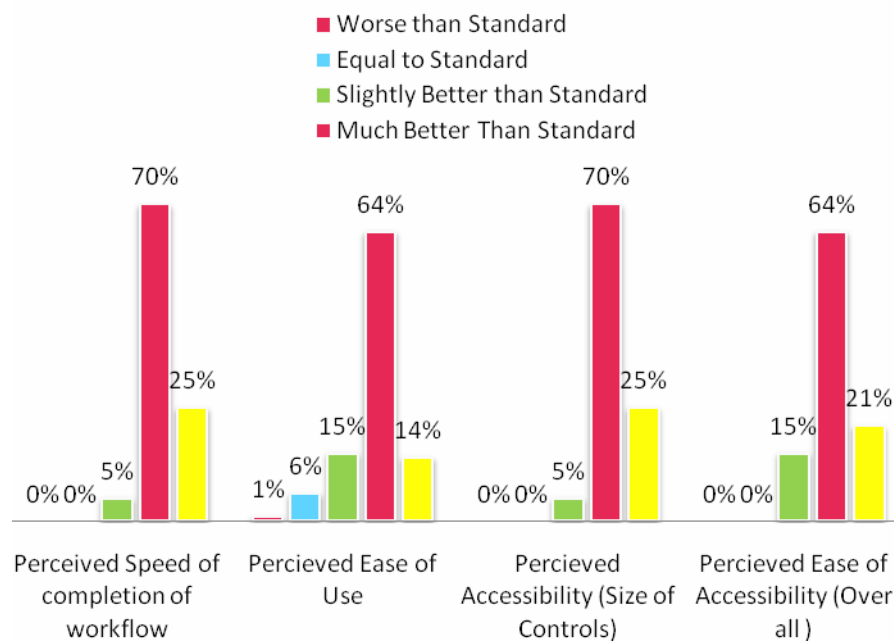
Ease of use was strongly perceived in the favour of the
new components. The ease of use of the SmartToolTip was
perceived absolutely great by 14% of the user, while 64% of
user thought it was much better than standard, 15%
thought it was slightly better than standard, 6% thought it
was equal to standard and only 1% thought it was worse
than standard.

Participants commented that "the size appeared bigger than the standard Microsoft components because of the size of icons and very little space is wasted in the background. While in the standard components, a lot of space seems to be left empty around the icons". This is purely a matter of perception of the users and not a fact. Contemporary contrast colours are used and hence it makes the icons appear larger than the more subdued colour scheme of standard MS components.

The accessibility of size of SmartToolTip was perceived absolutely great by 25% of the user, 70% perceived it as much better than standard, and the remaining 5% perceived it as slightly better than standard.

The perceived ease of overall accessibility of SmartToolTip was absolutly great for 21% of the user, much better than standard for 64%, slightly better than standard for the rest 15%. The difference in the performance and the perception of the participant groups were negligible. No major or noticeable change was noted. The common factor binding these groups was the fact that all the participants were power users.

Conclusion

The tooltip was a major innovation in the history of User interface development as a part of the shortcut button. Know as a Balloon help it was one of the earliest innovations in desktop help assistance tools, was a simple and fun visual tool that allowed users to pose a question regarding some aspect of a given program, and receive an response from the built in help files included in the software (Source: Malcolm Tatum, 2003- 2009, What is a Help Balloon, http://www.wisegeek.com/what-is-a-help-balloon.htm)

The 1st generation of shortcut buttons didn't have graphics but were text buttons and resource heavy on the limited availability of user interface canvas space. The 'invention' of tooltips allowed graphical shortcut buttons where the graphical representations suggested the action to be performed on click of the buttons. After that the only user centric invention that has happened to this powerful tool is the invention of "delayed or timed" ToolTips.

What has not happened for a very long time is any substantial innovation to make components more usable. This whole exercise was to re-kick-start this innovation process and bring back the end-users back in to focus. There is no doubt that innovation on the technical development of data management will keep happening and Moore's' law will hold true for a foreseeable future. Moore's law describes a long-term trend in the history of computing hardware. Since the invention of the integrated circuit in 1958, the number of

transistors that can be placed inexpensively on an integrated circuit has increased exponentially, doubling approximately every two years... Almost every measure of the capabilities of digital electronic devices is strongly linked to Moore's law: processing speed, memory capacity... Several measures of digital technology are improving at exponential rates related to Moore's law, including the size, cost, density and speed of components.

(Source: http://en.wikipedia.org/wiki/Moore%27s_law)

Small steps like the SmartToolTip, will hopefully bring in more investments on innovations related to the user interface to facilitate the end users in their day to day work.

This research also supports empherically the possibility that investments in this area could be commercially viable. The viability doesn't come from the fact that small innovations like these are easy to develop and reuse. The viability comes from data that supports that the actual time saved by end-users results in financial benefits for organisations running large enterprise resource planning systems or large and complex applications.

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Post graduation in "Management per le Aziende di Moda", in the Art & Business Scholl of Florence, Italy
I have been working as a Communication Designer, for several companies since 1994; and in my own studio, Sustenta Design, since 2001, for clients such as: EPAL, E.VALUE, CGD, CNADS, UNL – FCT – DCEA, among many other.

Tools for Sustainable Communication Designers

Living on planet earth is a growing challenge, with new limits, boundaries and frailties. Governments and companies must be prepared to face real commitments, rather than new marketing strategies. But not all the responsibility lies with institutions, governance or legislation; also the individual (the consumer) plays a central role in this quest. The reason is very simple: businesses will adapt and be shaped by consumer demands, and a more proactive citizenship will stimulate governments to change and adapt their policies. Therefore Communication Designers, as citizens and professional should also be responsible to make their contribution.

In Sustainable Graphic Design, one of the most relevant contributions is being given by American Institute of Graphic Arts (AIGA 2003) with their Sustainable Centre, where designers can look for information on resources, technical advise and information on material, such as paper. Using data from the United States, we can understand the relevance of Communication Designer working towards Sustainability:

"Americans receive over 65 billion pieces of unsolicited mail each year, equal to 230 appeals, catalogues and advertisements for every person in the country. According to the not-for-profit organization Environmental Defence, 17 billion catalogues were produced in 2001 using mostly 100

percent virgin fibre paper. That is 64 catalogues for every person in America" *(AIGA 2003).*

Paper is a sensitive issue nowadays, not so much because of the number of trees that are cut down (they are a renewable source), but more to do with the transformation process of wood into paper (AIGA 2003). For Communication Designers paper is one support, but they use many other supports that also need to be researched.

However this environmental concern should not be seen just an altruistic duty from designer, they much rather are a recent but increasing demand from companies. To give an example "Sustainable Reports" have increased 100% in one year alone, comparing 2002 with 2003 (AIGA 2003). For designers the knowledge about sustainability can be an empowering situation:

"This increased attention to environmental responsibility can be an opportunity for designers to be seen as critical advisors to corporations on how to reduce their negative impacts without compromising the imperative for product differentiation and promotion through design and printing" *(AIGA 2003).*

What AIGA is pointing out, is the need for designers to have a proactive attitude, showing to clients that they are informed, and able to advise then. What gives designer more responsibility, but also new market opportunities, and more control over is work.

The Designers Accord is proposing another relevant approach. They define themselves as "a global coalition of designers, educators, and corporate leaders, working together to create positive environmental and social impact. The Designers Accord is made up of over 170,000 members of the creative community, representing 100 countries, and each design discipline. Adopters of the Designers Accord commit to five guidelines that provide collective and individual ways to take action. Becoming a member of the Designers Accord provides access to a community of peers that shares methodologies, resources, and experiences around environmental and social issues in design" Designers Accord (2009)

"Adopters agree to carry out 5 Guidelines:

1. Publicly declare participation in the Designers Accord.

2. Initiate a dialogue about environmental and social impact and sustainable alternatives with each and every client. Rework client contracts to favour environmentally and socially responsible design and work processes. Provide strategic and material alternatives for sustainable design.

3. Undertake a program to educate your teams about sustainability and sustainable design.

4. Consider your ethical footprint. Begin by measuring the carbon/greenhouse gas footprint of your firm, and pledge to reduce your footprint annually.

5. Advance the understanding of environmental and social issues from a design perspective by actively contributing to the communal knowledge base for sustainable design."

Designers Accord (2009)

The Designer Accord, represent an important step. For designers to adopt the accord they must take some steps, which are quite open and easy to follow, so they work more as a motivation to start. If on the other hand, these guidelines, were too restrictive it would be more discouraging. It is also reasonable to expect that most of the 170,000 member are probably just using the accord as a way to promote their image, or as a light commitment.

Specifically committed to Sustainable Communication Design, is the Society of Graphic Designer of Canada (GDR 2009), that last April, during the annual general meeting, has proposed the first definition for Sustainable Communication Design:

"Sustainable communication design is the application of sustainability principles to communication design practice. Practitioners consider the full life cycle of products and services, and commit to strategies, processes and materials that value environmental, cultural, social and economic responsibility." *(GDR 2009)*

The Sustainable Communication Design definition is supported by a statement of values and principal to guide the GDC's members during their design practice (GDR 2009) that can be read in detail in appendix 3. The statement has three parts; the first one is assuming responsibility in this interconnect world. The second is about the in-house

changes that can be done. And the third part is a set of guidelines for the design practice and client advising.

Two tools especially design for Graphic and Communication Designer interested in Sustainability are: a widget and a calculator, and are both very interesting examples. The first is design to work as a Mackintosh (and universal platforms) widget, with three buttons (see pictures XVI, XVII and XVIII) for "paper", "print" and "more info", each providing basic information on is subject (Green 2007).

The "paper", has nine categories. For each a small text describes advantages and disadvantages for each type of paper:

"- Coated paper

- Uncoated and satin paper

- Recycled paper

- Virgin fibre paper

- Unbleached milled paper

- Australian milled paper

- Envelopes

- Tree-free papers" (Green 2007)

Picture XVII – Widget or Sustainable Graphic Design, "paper button", (Green 2007)

The "print" menu has sixteen categories and provides simple information about the best printing techniques and finishing practices:

"- Petroleum-based ink

- Soy, vegetable and water-based inks

- Varnishes

- Solid areas of ink

- Metallic ink

- Number of inks

- Dark blue, dark purple and red inks

- Bindings

- Bleed

- Offset printing

- Waterless printing

- Digital printing

- Embossing

- Die cutting

- Solvent based glues

- Water based glues"" (Green 2007)

Picture XVII – Widget or Sustainable Graphic Design, "print", (Green 2007)

Finally the third menu provides general information on what defines Sustainable Graphic Design, how to be involved and where to collect more information. It has five categories:

"- Sustainable Graphic Design

- Get involved 1

- Get involved 2

- Get involved 3

- Links" (Green 2007)

Picture XVIII – Widget or Sustainable Graphic Design, "more info", (Green 2007)

Thanks to Rebecca Green research and courtesy the widget is free to download at:
http://www.apple.com/downloads/dashboard/reference/sustainablegraphicdesignwidget.html

The other tool is the Mohawk Environmental Calculator, also very relevant. It estimates the environmental cost from the paper that the designer is about to choose. The calculation is made in two steps, measures the amount of resources spent for that particular quality and quantity of paper, but also

that the footprint can amortize, by choosing a windmill powered energy, or by offsetting the carbon emissions.

Picture XIX – Mohawk Environmental Calculator, specifying paper information, (Mohawk Paper 2009)

Picture XX – Mohawk Environmental Calculator, choosing windmill energy, (Mohawk Paper 2009)

Picture XIX – Mohawk Environmental Calculator, choosing offsetting carbon emissions, (Mohawk Paper 2009)

Thanks to Mohawk Paper courtesy the Environmental Calculator is free to download at:

http://www.mohawkpaper.com/

Although these examples are important and relevant they demonstrate that the paradigm is still the same models as conventional communication, graphic design or advertising. They think how to use eco supports, or less pollution printing, or going carbon free, however there is much more to be done. Brian Dougherty author of the Green Graphic Design, and a communication designer working in the studio Celery Design Collaborative where he is a partner, based on his eleven years of experience, says "the message designers make, the brand we build, and the causes we promote can have impacts far beyond the paper we print on", and adds "In addition to seeking our better material and

manufacturing techniques, designers can craft and deliver messages that have a positive impact on the world" (Dougherty 2008). Designers in general, but Communication Designs specifically, need to face two options: one to do their part of the "bargain", second meet the raising market and consumer expectations.

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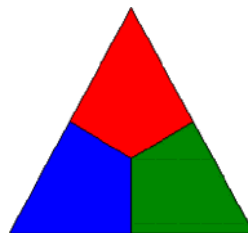
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Disability Solutions

Guy was born in Scotland, and educated in England. For 10 years he farmed in England, consulted (across Europe), and set up HorseHage Marketing, a highly successful international horse-feed sales & marketing company. In 1995 he moved to South Africa and set up 19°East, an export company. After becoming a paraplegic in 1999, he was

immediately aware of the limitations of access faced by Disability. To avoid giving incorrect advice, he completed 2 courses at the Centre for Accessible Environments in London before setting up as an access consultant. Presently he is about to complete his MSc in Accessibility & Inclusive Design through Salford University in Manchester. In 2003 he formed Disability Solutions, a South African not-for-profit company dedicated to the natural & unhesitant integration of Disability into society. In 2009, Guy was honoured to be approached to serve as a director of the Employers Forum on Disability.

Inclusive Design in a Developing Country.

How the Heavy Rail System is incorporating Inclusive Design in South Africa

South Africa is a fascinating country. The New South Africa, emerging from the shackles of Apartheid, has some unique problems, and issues. It also shares many challenges with other emerging countries, in Africa, and also around the world.

The Apartheid regime was one based on inequalities. Since 1994 we have seen a whole raft of legislation, which has been specifically drawn up to redress these inequalities. Obviously the main thrust has been focussed on race, but gender, and disability have also been included, sometimes as an 'afterthought', and often without fully appreciating the consequences of having done so. But, because Disability rights are so fundamentally included within the legislation, and also we have a generation of politicians, many of whom have spent a large proportion of their lives fighting against inequalities. This tends to make arguing and promoting the rights of people with disabilities, and for the desire to have a fully inclusive society easier.

Legislative Background

The South African Constitution was the first constitution to specifically mention people with disabilities as a distinct

group, whose human rights are often compromised, and must be protected by the state.

The Constitution of the Republic of South Africa, 1996 (Act No 108 of 1996) is the supreme law of the Republic. The Bill of Rights is set out in Chapter 2 and affirms the democratic values of human dignity, equality and freedom. The Bill, in Section 9 : Equality, proclaims (in subsection 3) that:

"The state may not unfairly discriminate directly or indirectly against anyone on one or more grounds, including race, gender, sex, pregnancy, marital status, ethnic or social origin, colour, sexual orientation, age, disability, religion, conscience, belief, culture, language and birth."

Section 10 deals with Human Dignity:

"Everyone has inherent dignity and the right to have their dignity respected and protected."

Section 24 refers to the environment. Everyone has the right to

"an environment that is not harmful to their health or well being"

One of the highest laws in South Africa is the Promotion of Equity and Prevention of Unfair Discrimination Act, 2000 (Act No 4 of 2000) (more commonly known as the "Equality Act") which gives effect to Section 9 of the Constitution. In terms of this Act all parties have a duty and responsibility to promote and achieve equality with the "burden of proof" lying with the respondent and not the complainant. In

particular, the State must, in accordance with Section 25 of the Act:

a. *develop awareness of fundamental rights in order to promote a climate of understanding, mutual respect and equality;*

b. *take measures to develop and implement programmes in order to promote equality, and, where necessary or appropriate -*

i. *develop action plans to address any unfair discrimination, hate speech or harassment;*

ii. *enact further legislation that seeks to promote equality and to establish a legislative framework in line with the objectives of the Act;*

iii. *develop codes of practice as contemplated in this Act in order to promote equality, and develop guidelines, including codes in respect of reasonable accommodation;*

iv. *provide assistance, advice and training on issues of equality;*

v. *develop appropriate internal mechanisms to deal with complaints of unfair discrimination, hate speech or harassment;*

vi. *conduct information campaigns to popularise this Act*

In lieu of specific Disability legislation (such as the DDA in the UK, or ADA in the US), this is an interesting piece of legislation, where it puts the onus on the state, and other bodies, to prove that their practices, and environment do not discriminate. In other words,

should a case end up in court, the court assumes guilt, until the defendants can prove otherwise.

However, much of the other, related, legislation has not caught up with these fundamental changes. For example, the National Building regulations have not been effectively updated for several decades. It is therefore possible to build a public facility which complies with National Building regulations, but still discriminates towards specific groups, as outlined in the above (higher) legislation.

Drafting of Accessible Guidelines

With this in mind, a set of draft guidelines were drawn up for the design, and operation, of railway stations across South Africa. Rather than "re-invent" the wheel, the team were tasked to collect various regulations, and best practices from around the world. The team included access / inclusive design specialists, architects, civil & transport engineers. Care was taken not to concentrate on any one country (especially the UK, to avoid any accusation of being too Anglo centric, in recognition of the sensitivities of colonial history). Once the various pieces of information were collected, it was closely examined, and unpacked by the team. For many aspects it was quite clear which regulations, or best practices, could be considered as global best practices, but for other aspects there would be a range of requirements from the different sources. The team

reduced these ranges to a limited number or range – looking at continuity to related spheres, or engineering practicalities. Once this had been achieved, the final results were extensively workshopped with different interest groups, including the railway authorities, specialise heavy rail engineers, architects and groups representing the "Special Needs Passenger" grouping:

- Age-in-Action
- Autism South Africa
- Cheshire Homes
- Deaf Federation of South Africa (DEAFSA)
- Dementia South Africa
- Disabled Children's Action Group (DICAG)
- Disabled People South Africa (DPSA)
- Down Syndrome South Africa
- Epilepsy South Africa
- Headway
- South African National Council for the Blind (SANCB)
- South African Federation for Mental Health (SAFMH)
- National Deaf Services Institute of South Africa (NDSISA)
- National Council for People with Physical Disabilities in South Africa (NCPPDSA)
- Quad/Para Association of South Africa (QASA)

The inputs from these various sources we incorporated, into the guidelines, and a draft document was submitted. The result was that this document was accepted in entirety, by all the different role-players

(without any subsequent changes), and was adopted by the rail authority, initially as draft guidelines, but this is in the process of being adopted as official practice.

Application of Guidelines

South Africa is the host for the FIFA Soccer World Cup in 2010. This event has initiated a massive programme of construction and refurbishment. Several large stadia have been designed and built around the country. FIFA, as the controlling body has various strict guidelines related to the hosting of such an event. They include accessibility, environmental, local benefits, & legacy implications. One requirement or aim is to allow for up to 50% of spectators to use public transport to travel to the event. This represented a massive challenge, as the severely out-dated public transport system needed a complete overhaul to be able to even come close to this requirement. The vast majority of South Africans (over 70%) travel on unregulated, private minibus taxis. Many cities have opted to use a modified Bus Rapid Transport system (which will also have to be fully accessible). Where possible an Integrated Rapid Transport system (IRT), has been designed, using the railway network as the backbone to the system.

This placed a huge challenge and demand to the existing system. In Cape Town, this meant a massive refurbishment to Cape Town Railway station, which when completed will become the largest transport hub

in Africa. The station itself covers 57 city blocks, and also has other systems connecting into it, other than heavy rail. IRT, Long Distance Bus, taxis, private cars, and even a link to the Docks, and Waterfront had to be incorporated.

Cape Town station was also the first major station to undergo major refurbishment after the adoption of the guidelines. While many of the consultants engaged with the design process had extensive experience with similar projects, there was very limited (negligible) experience of inclusive design processes. Inclusive design consultants were engaged, and charged with ensuring that the final designs met with the guidelines. Given the lack of any previous experience, and the lack of any local examples to follow, the challenge was to quickly (the 2010 deadlines meant a very limited period for design, and build), bring the different consultants up to speed.

A series of workshops were given, to explain the concepts and principles of inclusive design. The project managers had to ensure that all consultants had to attend these workshops, as initially, there was limited attendance, as people did not understand the importance. This is a common experience in a country, which has no, or limited history of design inclusion, and accessibility.

These workshops were able to feed into an inclusive design statement. The inclusive design consultants tried to follow the principles of Access Champion, as defined by CABE. This statement, was then broken down, and each design discipline were tasked with producing their own access statement, with reference to this overall statement. Initially huge resistance was experienced from many of the individual consultants, who felt that the accessibility requirements were too onerous, given the limited time, and budgetary constraints. Commonly the argument was put forward that "disabled people do not use the transport system anyway". Of course this is true in South Africa, where people with disabilities experience 98% unemployment, mostly due to the inaccessible environment that they have to live in! Ideally, there would not have been such tight time deadlines (clearly, the deadlines are immovable), giving more time to educate the different consultants.

The important lesson from this stage was to ensure that the project managers, and key individuals, representing the client in the process were fully briefed on the fundamentals of Universal Design, and the legal requirements, and responsibilities faced by the team, in relation to the legislation outlined above. Without high level "buy-in" then any such intervention is doomed to failure. There will be some consultants who initially are unwilling, or at least will only comply under huge pressure, as this goes against their previous experience.

Often it is these consultants who would be the ones unwilling to attend any related workshop. Therefore it is important to be able to call on an authority who will enforce their attendance. Some of the workshops started in a very stressed, and argumentative environment. It required some skill and patience to turn this attitude around with some individuals.

Eventually, it was agreed that any plans to be issued for construction had to also obtain the clearance from the Universal Design consultant.

Once the initial briefings & workshops had been completed, it was necessary to ensure that the universal design consultants had access to all the design files, as they were developed. Given the lack of experience for the majority of the other consultants, much of the input had to be proactive. Later, regular updates through organised feedback sessions were developed. But it was imperative to stay very close to the design process, as small changes could have severe implications. For example, the lighting engineers were given the necessary guidelines, around which they were able to develop a lighting programme. 3D lighting diagrams were developed, and approved for construction. However, during construction a change order was required, due to supply & budgetary constraints. The replacement lighting was supposed to meet with the initial plan, but it was only on initial installation that it

was found that the replacement lighting actually fell short of the initial design, leaving pools of light and dark.

This also became a complex issue, and it was necessary to develop a close relationship with the clerk of works, and to be part of the assessment team, as regularly the consultants involved with the actual build process were not always aware of the ramifications of small changes, which can happen during the build. The build contractors were not included in the initial phases of the Universal Design Workshops, and this was a mistake. In a developing country, all consultants coming onto the project should be required to attend a workshop to explain the concept, and principles of Universal Design, to avoid mistakes later. The access statements should cover the issues, but the builders have to be able to understand the goals, before they can apply the statement to their work.

Very often, it was found that no budget had been assigned for specific requirements (such as induction loops, tactile paving, etc.), and this proved to be a challenge. Ideally, Universal Design consultants should have been involved right back at the concept stages, to ensure that these requirements would not be overlooked. A further challenge was that many of these specific issues had a technological requirement, which meant importing. It is hoped that this is a short term

problem, as more facilities will have to meet universal design criteria, and so enable a local manufacturing industry can be developed.

Conclusion

Universal Design can be achieved in Developing countries. It can be achieved on large projects, with limited funding, and very strict deadlines. However, it has to be recognised that there will be a lot of resistance to achieving this. Many contractors involved with the project took the view that this was an expensive luxury, which is not applicable to a developing country. This mind-set has to be addressed as a priority. Unless the main contractors understand, and agree with the ideals of Inclusive design, then the project will be fraught with problems. The experience has been clear; the process has to be to educate all the role-players, including the client on the moral, legal, and business case for inclusion, and to explain the benefits of inclusive environments at the highest (executive board) level. The intention is to try to develop champions within each sphere. Once the upper levels have bought into the reasoning, then a culture begins to permeate through the organisation.

Architectural teams generally enjoy the challenge of having the re-think their approach, and when it is done well, they will find the process stimulating. It is vital that the Universal Design Consultants are viewed as

collaborators, and have to be available for questions at all times. If there is any antagonism between the architectural team and the universal design team, then the process becomes difficult, and lengthy for all concerned. Architects will look to minimal compliance, and may not always look at the bigger picture of their design.

Without question, our experience has shown the following:

1. The Universal Design consultants need to be engaged from the very beginning (concept) stages of any project.
2. Time spent on the initial stages, to describe and explain universal design principles, is time well invested.
3. The key role-players (client, architects, project managers, clerk of works) have to embrace the principles of universal design, rather than just paying lip-service to the requirements.
4. The Universal Design consultants have to be prepared to be proactive, & not wait for consultants to approach requesting assistance with details.
5. Sign off on construction drawings is essential.
6. A close working relationship has to be developed between with the project managers (and clerk of works, if different consultants).
7. The process does not stop on hand over. As Inclusive Design is still unusual in South Africa, it is vital that the operators of the facility are also fully briefed in how to

operate the facility. This will go far beyond a simple hand over manual.

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Disability Solutions

October 2009

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Robert has been working in the field of vision impairment for over 25 years, and has been involved within Health, Education, Social Services and the voluntary sector. He has spent the last 13 years teaching specialist staff to work in this field, and increasing awareness of vision impairment issues within the UK and beyond. Robert's main area of interest is environmental access and inclusive design. Involving service users in these issues has also sparked an interest in the transfer of skills used in design practices to daily living activities.

Lisa Bowers

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Lisa has been working as a surface pattern practitioner for the last 9 years; the design practice has led to working in the community at large but moreover working with inclusive groups of the community e.g. young offenders, mental health services, vision impaired students. The last six years have been spent working in FE & HE which has offered a good pedagogic experiential which works well alongside explorations of practice. Lisa is currently working towards a PhD program of study which has allowed her to create stronger links with blind / vision impaired students through research focused on Virtual touch based creative practice.
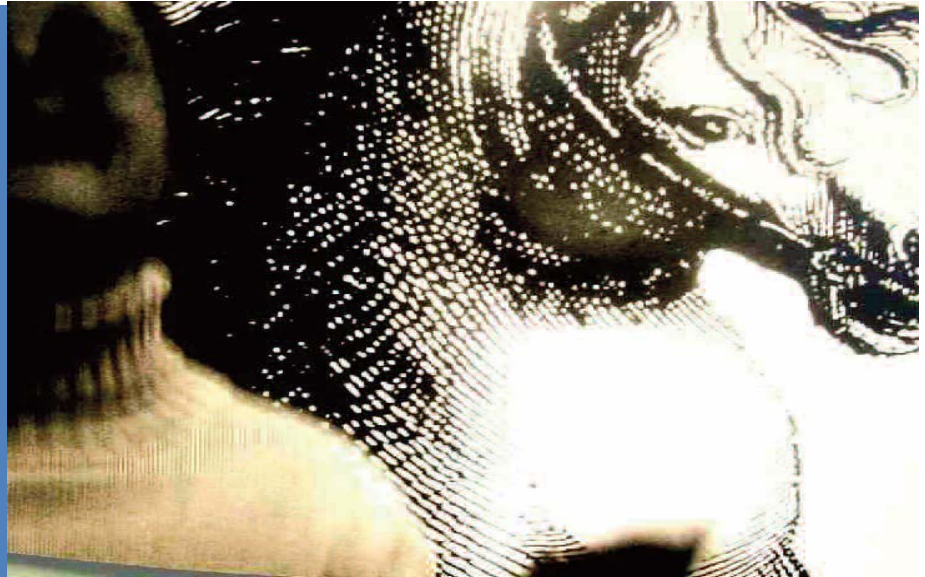
'Scratching the Surface'; reflections from an inclusive and interdisciplinary practice led community project.

Abstract:

Enquiry based learning model is becoming much more prevalent in the higher education sector – UK. One example of this is Guided Discovery Learning which provided the underpinnings for a cross faculty, interdisciplinary project. The creation of tactile sensory led artworks by Vision Impaired (VI) students utilised this guided discovery approach referenced in this paper. The VI students physically 'peer guided' other students through the gallery space as an introduction to the 'setting up' of the project. The teaching and learning practitioners throughout this project adopted a specific facilitator role, which apposes the directive approach.

Reflections on a particular case study 'Scratching the Surface' an Enquiry Based Learning (EBL) gallery project which outlines a project set across both H.E (mainstream) & F.E (specialist vision impaired) institutions. The project provides reflections on enquiry based learning and highlights the positive effects of cross disciplinary collaborations as well as multi-levelled inclusive teaching and learning.

Guided Discovery Learning:

Since Bruner's (1961) paper for the *Harvard Educational Review*, there has been debate around the pedagogical benefits of discovery learning, particularly with regard to those with special educational needs. This is an approach that is often used with students who have a visual impairment, though not in its purest form. Mayer (2004) advocates a move away from pure discovery learning, but does acknowledge that constructivist approaches that operate on the basis that instructional methods that foster the processes of the learner selecting relevant information, making sense off it and fitting it into previously acquired knowledge will be more successful in promoting meaningful learning than instructional methods that do not.

Fig 1:
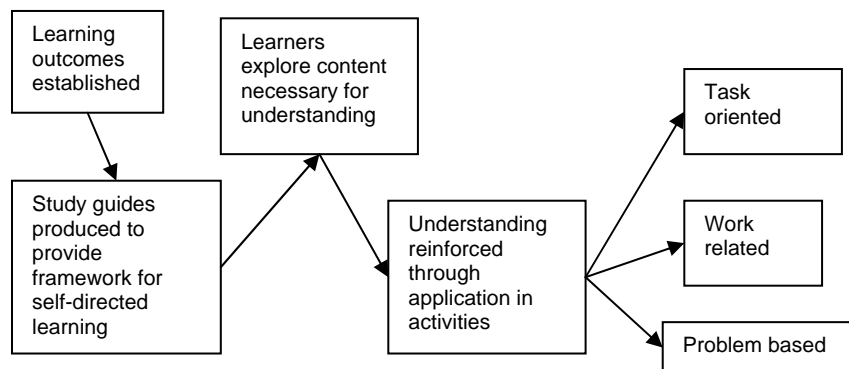
Model of Guided Discovery Learning

Guided discovery is used effectively when addressing issues of mobility and independent living skills. Research in the sporting field , for example by Smeeton et al (2005) looked at developing anticipation skills in young tennis players and indicated that positive results are particularly noticeable in situations of elevated stress. As Pey et al (2007) identified, confidence is a major factor in the low levels of people with impaired vision who undertake independent travel, but those who have received training express fewer problems in dealing with environmental features.

As an approach, Guided Discovery fits with the recent move towards enquiry-based learning that is now common in higher education as both fall within the constructivist based approach to education. The common theme within constructivist approaches is that learning takes place through assimilation and accommodation of new experiences into existing knowledge frameworks without changing the framework. Knowledge is, therefore, constructed from a combination of prior learning and the new experience. Each learner is viewed as an individual who brings their unique experiences to the learning situation. Hmelo-Silver et al (2006) published a review of research literature that strongly supports the idea that problem and enquiry based learning achieve good learning outcomes when "scaffolding" is put in place to provide some guidance for the learner. This fits with Bruner (1961) where he proposes that the discovery approach to learning enables

the student to "acquire information in a way that makes it more viable in problem solving."

Enquiry-based learning also fits this approach because it encourages students to identify their own issues and questions and the educator adopts the role of a facilitator. The Centre for Excellence in Enquiry-based Learning (2008) suggests that knowledge gained in this way is more readily retained.

The synergy of this student-centred approach to learning and the person-centred approach that is advocated in the Health & Social Care sectors seems obvious. Engel (1977) stated "to provide a basis for understanding the determinants of disease and arriving at rational treatments and patterns of health care, a medical model must also take into account the patient, the social context in which he lives and the complementary system devised by society to deal with the disruptive effects of illness, that is, the physician role and the health care system. This requires a biopsychosocial model." This model takes account of the biological, psychological and sociological impacts on the person and leads to a more individualised approach to providing support. There are many critics of the biopsychosocial model, but Borrell-Carrió et al (2004) defended the model whilst identifying clarifications that support better application of the model in clinical settings and reinforces the application of person-centred approaches to a wide range of public services.

It has been suggested within a few texts from proponents of lessening marginalisation of disabled minorities that, through the greater understanding of support required for disabled students, and by reducing outcomes and/or marginalising disabled students through teaching/learning and assessment procedures, the by-product could be better teaching and learning techniques for all students.

The remainder of this paper looks at a practical application of these theoretical underpinnings and reflects on the benefits that the inclusive approach to staging an exhibition of this type had for all concerned.

Scratching the Surface – opening up to a new audience...

This section of the paper discusses and reflects on a newly created project which offered further insight to a multi-disciplined pedagogic approach as well as actively promoting the inclusion of disabled students alongside able-bodied students within further and higher education. The project was entitled *'Scratching the Surface'* and highlighted how a

culmination of sensory impaired rehabilitation and design practices can create a multi-layered, person-centred approach to a creative brief.

Whilst working as a creative practitioner it is not uncommon for many individual practioners, within Art and Design disciplines, to combine/or/to collaborate to respond to a creative design challenge which can offer a wider outcome of materials and practice skills to the brief. The creative practitioners often obtain good solid research enquiry based practice from such collaborations and gain new breadth to their own creativity. The outcomes are mostly richer through the inclusion of a team-based practice and include new and possibly innovative material explorations through 'hybriding' two or possibly three practices to meet the final solution to the brief.

Following this theme is then not uncommon that Lisa, as a surface designer, should look to extend and connect her own practice to a rehabilitative teaching practice to widen the scope for her own research and gain a hybrid of cross-disciplined practice through a series of research focal group studies. From this base research, an inclusive patient-centred project was developed within an EBL (enquiry based learning) programme of study at York St John University, York, UK.

The University is one of just three institutions in the UK that offers a programme that produces specialist rehabilitation

staff to work in the field of vision impairment. This programme provides student-centred, enquiry-based learning that encourages a person-centred approach to the delivery of rehabilitation services by graduates.

The project base was formed by two 'in house' academic faculties - Health and Life Sciences and Design Practice and a third outreach link was made with Henshaws College for the visually impaired. These three organisations parallel with various levels of students joined forces to offer a human-centric, enquiry led brief.

The aim for the project was three fold:

1) To create a 'new audience' for tactile sensory led artworks created by Vision Impaired (VI) students
2) To present retrospective and newly created artworks within an appropriate and professional viewing space.
3) To create links between all three participating collaborators for future creative research fusions.

'Scratching the Surface' - The spirit of inclusivity:

The projects focus of inclusive practice held the students at its heart and this enabled 'able' bodied undergraduate students to operate and effect the presentation of VI students works to a professional standard. Through a series of field visits to Henshaws institution by staff and undergraduate students various contextualised visuals and

formative plans were made towards a final private gallery view. The final show boasted various multi-media facilitations offering personal recorded audio overviews of the works for VI guests, as well as a fusion of sensory offerings from olfactory to touch-based experiences of tactile cloth hangings.

Throughout the project all of the VI students who presented works were consulted on all decisions; this included periods throughout the research and organisation prior to the show. VI students who made contributions to the show were offered full input on how the show should be orientated for the benefit of VI colleagues and fellows of the Henshaws institution.

Reflections on the exhibition highlight that it has offered a 'new wider audience' who have become new advocates of VI artworks; a new visual arts based audience have now been introduced to the tactile VI practice process & output. This 'new audience' had no prior knowledge of VI arts practice and prior to viewing the applied artworks were not aware of the levels of quality that VI students were enabled to produce. The presentation of retrospective and newly created artworks was elevated through the presentation venue and offered the students solid bedrock in which to project their talents to the viewing public and not their disability. Stronger links were formed from all three participating collaborators and the gallery exhibition is being discussed as a potential annual/bi annual event.

Examining the future of disabled creative practice:

The project has resulted in 'spin off' research questions about the facilitations of a sensory impaired/disabled person within the creative industries and ultimately exhibition of their creative practice collections. There are still very few minority groups of disabled practitioners within the public eye. The works of the sculptor, Alison Lapper, whose own exposed nude form is presented in the centre of Trafalgar Square, shows a new link for disabled artists making waves within public arenas but these examples are few and far between. There are few academic or commercial discussions between shifting the current paradigm of disabled creative people working in isolation to empowering VI creative professionals to work alongside able-bodied designers and artists to collaborate and to facilitate creative outcomes as partners; this may still be a long way off. But institutions like Helen Hamlyn (24 hr & 48hr challenge) and works through RNIB push the parameters of current paradigms to allow a disabled 'creative voice' to gain power as a result of their own creativity and not their disability.

From personal experience the primary focus of the rehabilitation role in the UK is on the practical aspects of orientation & mobility, communication and independent living – despite the education of specialist staff to take a holistic, person-centred approach to each individual. As the demands of local government employers in the sector are to address the skills needs of people with vision impairment,

creative activities are often neglected as part of the rehabilitative process.

Pey et al (2007) identified that over 50% of people with a visual impairment list reading or listening to music as their main pastime activity. Difficulties in independent travel and not having someone that shared their interest were identified as key issues in restricting activity. Groups that are established specifically for people with impaired vision generally operate on the premise of meeting social needs. These groups are at odds with the move towards integration in the community and do little to address the issues of social isolation that Pey et al identified as prevalent in the vision impaired community.

Art & Design are often overlooked as suitable activities to be encouraged for people with impaired vision. However, the motivation that this project provided for the students involved suggests that this is an area that should be researched further to explore the potential benefits for the vision impaired population. It is extremely difficult to identify artists with impaired vision in the UK. The main organisations with artists and designers are registered do not hold any records on this, but it is known that artists and designers are working in this area. In some ways this is a very positive message as there is no differentiation being made within the industry. Alternatively, the lack of data may just be that artists who have impaired vision choose not to declare it. This limits the opportunities to use artists with

disabilities as role models for up and coming students. Identification of artists with a disability may have negative implications for the individuals concerned in the short term, but greater recognition in the longer term should lead to more acceptances within society as a whole and greater integration into the art and design world in particular.

It is the authors' hope that this project will become a regular event, providing an opportunity for students with a visual impairment to showcase their work and become recognised and accepted within the art world for their talent and ability alongside their sighted peers.

Great thanks should be given to all Henshaws students/fellows and teaching staff/colleagues from all discipline areas who worked hard to create such a wonderfully inclusive event.

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Fig 1: The Avery Model – May 09.

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An Inclusive Design Approach to Nursing Home Design

Mark Morgan Brown

DEMOGRAPHIC BACKGROUND

According to the report "An Aging World: 2008" the most rapid increases in the older populations will be in the developing world. In India the population aged 65 and over is 59.6 million. By 2040 it is projected to increase by 274% to 222 million.

Meanwhile, the world wide incidence of dementia is expected to double every 20 years from 2001 to 2040, with the rates in India, China and other south Asian and western Pacific countries increasing by 300%. In 2001 there were 1.5 million people with dementia in India (Ferri et al, 2005).

The Indian society is changing, with working couples or children going abroad for employment. These factors have effected a change in the traditional Indian value system that required children to take responsibility for their ageing parents. 60% of senior citizens now live in joint families, with the others living alone or with their spouse, with distant relatives, or in old age homes (www.seniorindian.com downloaded October 4, 2009)

There is a greater need for skilled nursing care for physical and cognitive disability as the populations age.

Improvements in education levels of the elderly and their families will require greater expectations of quality of life into older age.

A European Nursing Home is closest to what are called 'Old Age Homes' in India. Both institutions were devised to provide nursing care and assistance for the elderly. They are under the skilled supervision of Nurses, rather than Doctors, and provide nursing, rather than medical, care.

The term 'Nursing Home' is used for an organization that provides medical and specialist care in India. In Europe, these facilities would be called hospitals or clinics. Throughout this article, the use of the term 'Nursing Home' will refer to European residences, directed through the Nursing profession and involved in the care of the elderly who are unable to care fully for themselves for physical or cognitive reasons.

Traditionally, European elderly use Nursing Homes when they are no longer able, physically or mentally, to look after themselves. In India, poverty may be a leading reason for entering into an Old Age Home. In Europe, Nursing Home support is expensive due to skilled staffing and associated costs. Elderly people in poverty are assisted in alternative ways to being admitted to a Nursing Home.

This journal article gives a brief outline of the Nursing Home tradition in Europe and how the architecture of nursing

home construction in the past has supported and augmented hierarchical and patronizing values. A single case study format has been chosen to demonstrate real world solutions to re-organizing and renovating a newly built nursing home in order to support a more benign and person centered model of care. Whilst there are always local and cultural differences which must be taken into account, the intention of this article is to share the principles underlying the specific design solutions in this case study.

The case study elucidates the utility of nursing home architectural design to conform to care philosophy or, using the architectural adage, 'form must follow function'.

BACKGROUND OF THE EUROPEAN NURSING HOME TRADITION

In Europe and elsewhere nursing homes developed several centuries ago from two sources. One lineage was from the hospital. The other lineage was from the community welfare 'poor' homes. Both antecedents were institutional. One institutionalized the treatment of disease, with values of disease, recovery, rest, infection, and medical or surgical interventions to passive patients. The poor homes were large institutions where individuals or families had to go to receive food and lodging, handed out by charitable or religious institutions or the state. This institutionalized charitable provision, and expected the recipients to be subservient and grateful. Historically, the attitude of both

these institutionalized approaches was patronizing. Staff expected to be beneficent. Gratitude was expected and demanded and dissent was actively discouraged.

Buildings and environments were designed to facilitate this model of care. Hospital wards had beds lined up in straight lines with the privacy of a curtain between beds. The nurses' station stood in an authoritative position in order to survey all persons under their care. Ward rounds enabled the doctors and other professionals to march up and down the ward. In the poor houses people were crammed into overcrowded rooms. Food was ladled out in communal rooms as a sign of authority, with gratitude and subservience expected. Activities and communications were monitored and families separated, relationships damaged. Visitors were discouraged by the intimidating environment, lack of privacy, and social disgrace. Contact inevitably deteriorated.

There are many nursing home design features that can be traced back to this patronizing and institutional view of nursing home architectural design. Overcrowded multi-occupancy rooms were devoid of privacy. Hallways were long and wide to facilitate the medication, breakfast and linen trolleys as they trundled down the halls, each resident being woken, dressed and fed on a rota basis. Nursing administration was centralized with a prominent nursing station meant to give the nursing staff a commanding overview of the residence. Residents were expected to be

contained in large impersonal rooms, where they spent most of the day idly staring into space with both the radio and the television blaring on. Activity sessions were organized in groups, which were often impersonal, sometimes patronizing and usually divorced from a person's previous interests and lifestyle. Residents were 'herded' into the dining rooms by the staff.

HOUSEHOLD MODEL PRINCIPLES

The management at Castleross Nursing and Convalescence Home in Ireland were influenced by what is often known as the Household Model of care. The converging influence of this model of care from America, Europe and Australia continues to exert a significant influence on progressive building and operational design.

In the household model, staffs are trained to facilitate resident choice, self-determination and responsibility. Staff roles change, as do their job descriptions. The environment is seen as an important component of these changed relationships. Putting the emphasis on the needs of the care home residents, rather than on the needs of the organization and staff, has influenced design and architecture of the buildings used to care for them. Issues of containment and charitable care which created ward type buildings with group bedrooms, long hallways, large sitting rooms and dining rooms have been replaced with the concepts of buildings needing to be less alienating and more 'homelike'. By this is meant that the sizes, shapes and relationships of

the rooms are more familiar, more like a home environment and to which a positive feeling of attachment can develop into an experience of being 'at home'.

There is also an attempt to shape the environment so that staff and resident relationships are altered and changed from the patronizing and controlling professional, which can be symbolized by the powerful nursing station, to open plan environments were professional duties are carried out as part of day to day living in the main living areas of a home. Non-hierarchal relationships are seen to be supported by open plan environments. A familiar environment is expected to allow the residents to be able to feel more in control and more empowered.

Whilst there is no common template for such physical or operational design, the underlying principles are privacy, activity and routines that follow daily occupations, security and independence, and choice.

This article will use architectural drawings to illustrate how design solutions can create a better and more meaningful environment for the elderly that will enhance their independence and quality of life.

SETTING

Castleross Nursing and Convalescent Centre (www.castleross.ie) is a private retirement and extended care facility clustered around the core, which is the 65 bed

nursing home built in 2002 and extended in 2005. It is located in just outside a town in the Eastern section of Ireland. Fees for its services are paid privately by individuals or through a national state subsidy for those who warrant financial assistance.

This study describes the Castleross Nursing and Convalescence Home in its decision to further develop its service by undergoing major renovations and building work in order to pursue its commitment to 'person-centered' care to improve the quality of life of those who reside there.

The two pictures below demonstrate the current institutional environment of the Nursing Home. The first demonstrates how room layouts can be disempowering to residents. In the first photograph, the chairs are arranged in parallel with their backs to the wall. Large rooms are often configured in such a way for two reasons. For staff, this configuration works because it keeps the centre of the floor clear for mobilizing, transferring and so on. The reason for residents to choose this configuration of chairs is because all humans feel anxious and unprotected sitting in the centre of a room, especially if there are other people sitting around the edge of the room. However sitting like this makes it difficult to talk or interact with one's neighbour, as it involves twisting and turning to establish eye contact.

The dining room photograph shows tables in set in rows. It is designed as an institutional dining room, with all residents

brought in and served food at the same time. Residents are passive and not involved in helping themselves to food or in the preparation or obtaining the food for themselves.

PRIVACY

FLOOR PLAN — Proposed development at Castleross, Carrickmacross, Co. Monaghan. retrofit jan 09
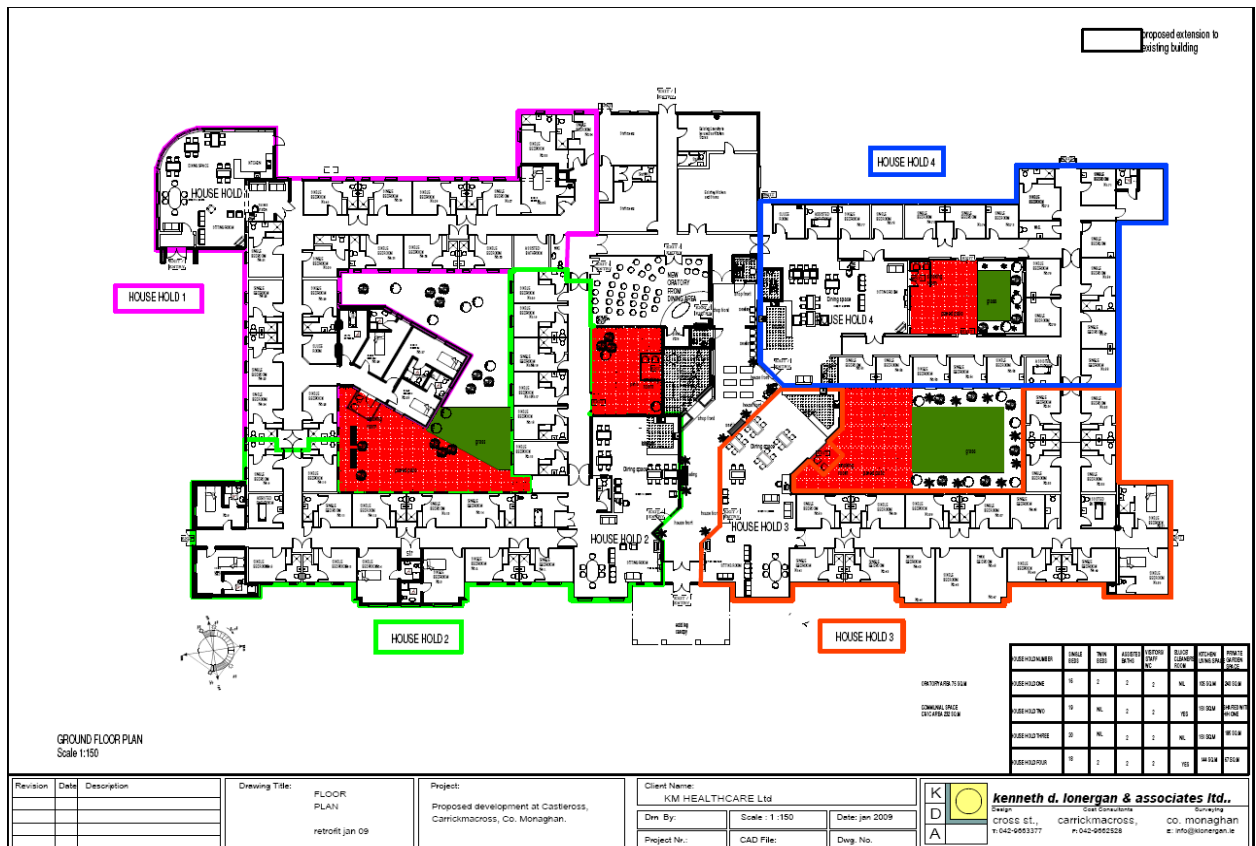
The architectural drawing of the whole ground floor complex demonstrates how the existing building will be divided into four separate households after the renovations. Currently, access is provided to all parts of the building (to enable staff to move from one location to zanother freely), except for the secure dementia special care unit. The previous hallways can still be discerned on the architectural plans; they can be seen where the coloured boundaries of each household intersect what would have been long open passageways to all parts of the unit. Being open, staff or visitors are able to walk down any of the halls, past people's bedrooms.   Staffs

freely enter a person's bedroom. Visitors walk down these hallways to find their relatives in these private areas. Residents who may be in their night clothes or being taken for a shower or to the toilet have no privacy and can feel compromised. There is a sense of intrusion and a lack of privacy and dignity.

The overarching design solution is to divide the large nursing home into four separately functioning households. Each has its own entrances, and will function as an ordinary home. Visitors will not have automatic right to enter a household. They will need to knock, as one would do visiting an ordinary home. There will not be an automatic entry right to any part of the nursing home or to a part of the nursing home in which the relative does not reside. This barrier is expected to foster a sense of community and partnership amongst the residents of each home and to give a sense of ownership, control and belonging.

These households will be further divided into zones of privacy. It is expected that staff and visitors will have access to the main sitting room and kitchen facilities, as an ordinary visitor would have in a person's own home. However, as the architectural plans for Household 1 demonstrate, the bedroom areas have been purposely sub-divided away from the main living areas to give a sense of dignity and control over these private functions. In an ordinary home, strangers or visitors would not have access to the bedroom areas. These areas are in a private zone of

the house. Staff will only go into these areas when there is a task to be accomplished. Otherwise, they will undertake tasks in the main communal sitting and kitchen areas of the group home.

ROUTINES OF DAILY OCCUPATION
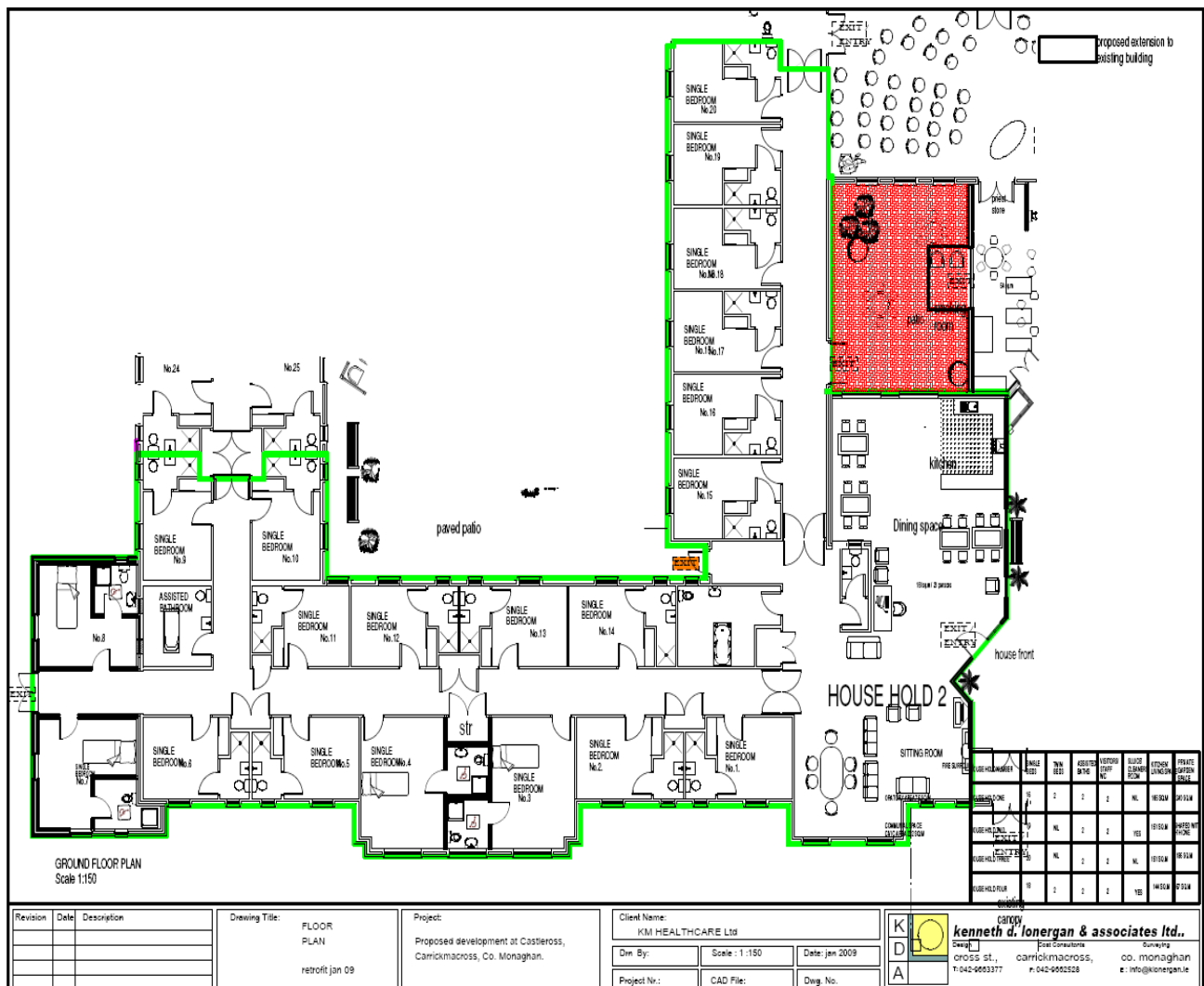
The occupational use of the environment by the residents is central to the household model of care. Humans are occupational beings and make use of time by doing things which are purposeful and meaningful. Activity defines who we are as individual human beings. Daily activity and

occupation is fundamental to self identity and how we feel about ourselves – our ability to engage and do things is central to how we feel about ourselves. We define ourselves according to the activities we practice (Coppola, 1998, Hasselkus, 1998).

The plan for Household 2 demonstrates how design can facilitate routines of daily living. The hallways are short. The communal sitting and living area is designed to attract residents, where social and occupational interactions can take place. This becomes the core hub of the household.

The main entrance for visitors is into this core area. It is expected that visitors will participate in daily life in this space. These activities could include sharing a cup of freshly brewed coffee with residents, staff or other visitors and participating in preparing a batch of scones with the resident they come to visit. Joint activity is expected to enhance social interaction, provide sensory stimulation and pleasure, and give a sense of shared participation.

In addition, this room has been designed to provide greater or lesser degrees of privacy. There is a choice of seating areas, so conversations can be as private or inclusive as required, without needing to resort to the bedroom areas.

Occupational and social engagement opportunities will be encouraged by environmental design. For example, in a traditional environment resident chairs are often lined up

against a wall. This discourages social interaction, as both parties must twist and turn in order to look at each other as is common when speaking to another. On the other hand, if a person is sitting opposite another over a kitchen table and a cup of tea, it is much easier and more likely that they will engage in conversation.

Familiar domestic routines are used in the household model to allow residents to feel useful; to encourage greater independence and maintain continuity with previous roles; to maintain physical and cognitive skills; and to make staff resident relationships more equal and cooperative.

In the design plans, each of the households has a kitchen which is the heart of the communal space. Residents and visitors will be encouraged and assisted to engage in daily household tasks up to their ability. These activities will include cooking, washing the dishes, setting the tables, collecting one's own food, sweeping the floor and so on and will replicate what residents would have done in their own private homes. This maintains a person's sense of independence, identity and dignity through the maintenance and respect for their previous life roles of daily occupation.

A definition of a home is the place to which we return. Built into the plans is the use of space to provide a destination away from the homes. In normal life, we live in homes, but we go away from these homes to work or to shop or to the café for a cup of tea or meal with family and friends. Most

people build these occupational routines into their day to day living. Destinations, such as a café, a shop, a hairdresser, and other professional services have been purposely built into the designs. This provides the resident with a purpose, a reason, to leave the household. Occupational routines away from the home can be fostered. As a result of these activities, casual conversation and friendships can develop with those from other households. This matches the way unplanned and casual social contact can develop into friendship in ordinary life.

Outside the household is a bench for residents to use. This has been termed 'porch sitting', (Danes, 2002) reflecting North American culture and domestic architecture. The same behaviour manifests itself as 'bench sitting' in Ireland and the UK, reflecting the difference in the use of parks, domestic architecture and social living. It is an important and common occupation of time by the elderly and infirm—wanting to be in presence or the 'atmosphere' of the doing, (van't Leven and Jonsson, 2002). Watching people pass by is far more interesting than watching a scene of nature and mirrors how people choose to sit at a sidewalk or pavement café to watch the ever-changing flow of people. The design for this hallway calls for skylights to allow sunlight to flood the interior, which will be created to evoke elements of a street scene. The shop, café, hairdresser and chiropodist destinations will generate traffic down this hallway. For the elderly infirm, the bench sitting activity will give a sense of being vicariously active and involved. People with severe

disability can adapt and experience the 'being in the midst of doing' as stimulating as the actual doing (van't Leven and Jonsson, 2002). It will also provide the validation and recognition of self that emanates from casual conversation and greetings as others pass down the hallway.

The household model stresses the use of ordinary and familiar daily living occupations because they are a familiar continuation of a previous life and self identity, and give comfort, independence and self-respect for those who are able to continue to manage their lives in this way.

CHOICE
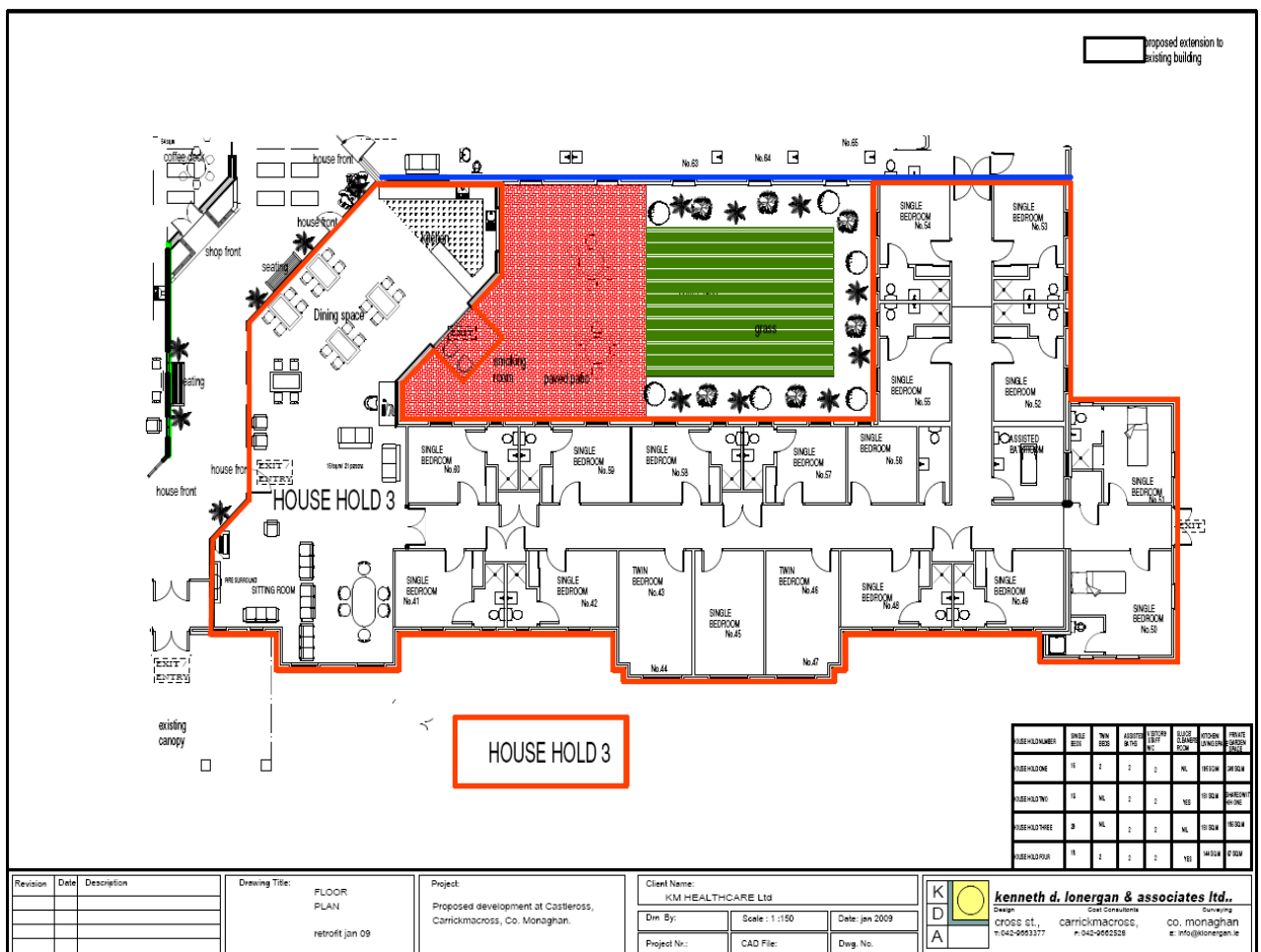
An important element of the household model is its commitment to considering each resident to be an individual with likes, dislikes, and preferences. The household commitment to personhood is therefore a commitment to choice. Residents are supported in making choices which are meaningful to them.

The Household 3 design plans demonstrate a commitment to resident choice. A discrete, intimate and immediate staff supervision is possible within the smaller contained household. This allows more flexibility when providing for the care of the residents as individuals.

Underlying the commitment to allow residents mobility throughout the Household and street areas, is the organizational commitment to personal choice. Residents will get up from bed when they choose. They will enter community life and group activities when they choose. They will leave community life to the privacy of their bedrooms or the street café when they choose, as they have always done in their own homes before admission to care facilities. They have the option of being active and sociable, or not, just like they would do at home.

The main room is divided into different sections. The resident can make themselves a cup of coffee to sit opposite someone at one of the tables and have a chat. They can wander to the sitting area and put on the television. Or, if they are interested in what is happening at the activities

table, they can join in there. Occasional seating for formal and informal communication is situated next to the nursing station. They can leave the home through the front door and do a little 'bench sitting' or continue down to the shop or the coffee dock to meet a visitor or a friend from one of the households. Or they can go out to the patio to smoke or sit in the sun.   They have the option of helping with domestic routines, making themselves a cup of tea when they want.

Having a functioning kitchen means that the household staff will be able to facilitate residents having a meal when they want, rather than at the times set by the institution as would be required by centralized kitchens. To give an example, a resident from a farming background may get up at 6 or 7 in the morning, whereas another resident may watch a movie into the early hours of the morning and get up many hours later, as they would have done at home. In a localized and integrated kitchen, it is easy for the person themselves, or a staff member, to prepare the morning cup of tea and bowl of porridge or cornflakes when they get up. This provides a respectful recognition of how we all are different; how we have different habits, occupations and interests; and, how we all shape our lives differently.

SECURITY AND INDEPENDENCE

Household 4 is a secure unit for people with Alzheimer's disease and dementia. This allows the residents to be able to freely move within these boundaries without any
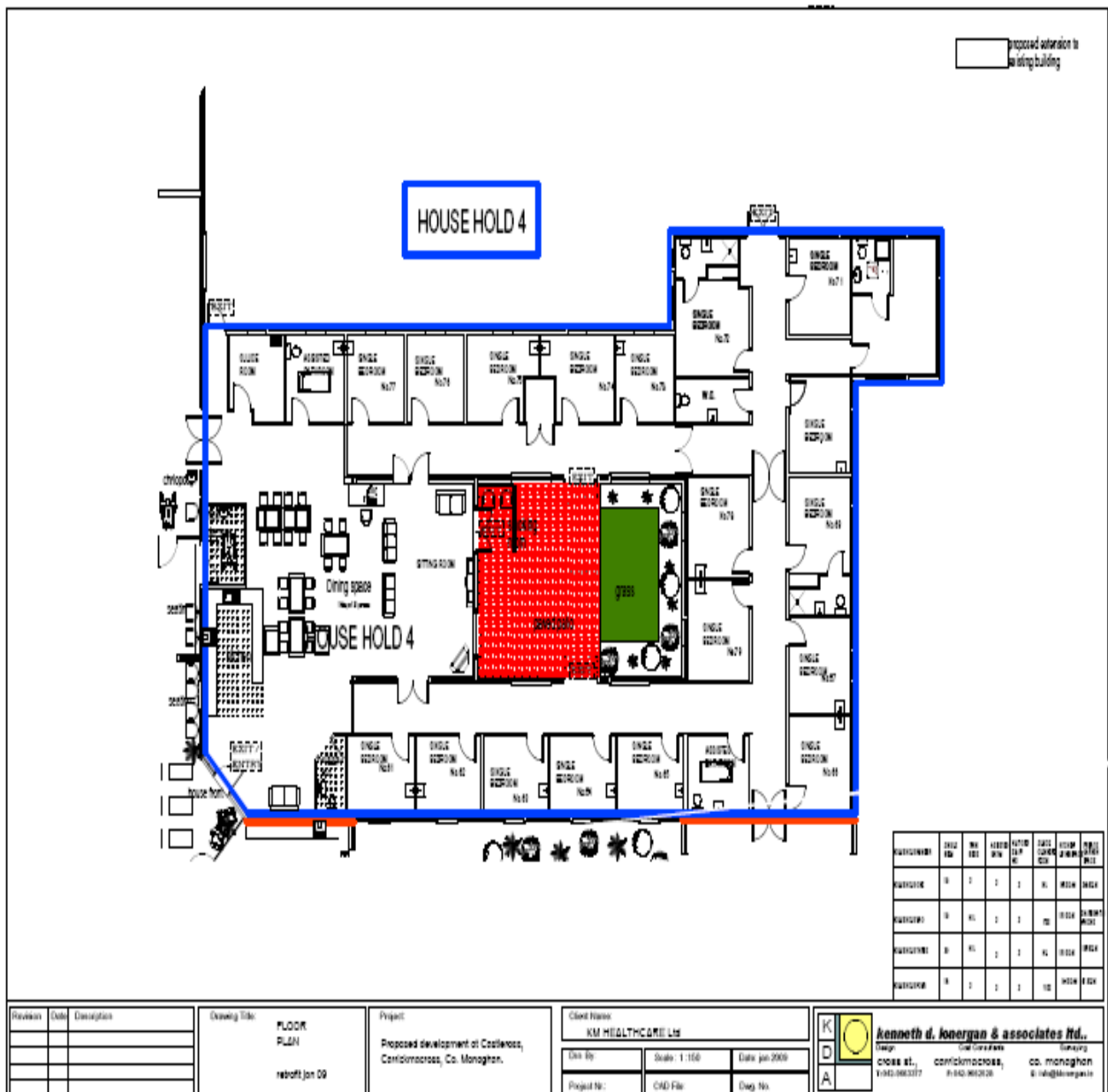
restriction, maintaining their independence and elements of choice of where they want to be within these boundaries.

The garden and courtyard area is completely self-contained, with doors immediately off the main sitting area. The access to the garden is therefore immediately understood. Because of the visual contact through the many windows and the small open contained space, the residents will easily find

their way back independently through one of the doors. Having a number of possible routes back allows the residents a sense of achieving destinations without the danger of wandering away. This area allows residents to access the open air, the sunlight, privacy and a completely different environment independently and at their choice. The many windows and open self contained area allow staff to be able to easily observe the area if assistance should be needed.

As with the other Households, the layout within Household 4 provides a zone of privacy in the bedroom areas. The communal / sitting area allows the residents to be able to orient themselves easily. Hallways with many different doors and rooms can be disorienting and distressing, whereas this communal space is open to allow residents to know where they are, who else is in the room, and be close to the reassurance and security of the nursing staff. A sense of having staff nearby will allow the residents to feel more secure and thereby allow them to be less anxious and consequently be more independent. The reassurance of having staff nearby is especially important for residents with dementia. It will also allow the nursing staff to be able to be more immediately aware of their needs and be able to assist at the earliest indicator of need, encouraging and facilitating their function.

The nursing station is located at a domestic style desk. Its location is intended to maximize informal contact and

supervision with the staff. Its domestic scale is to eliminate the physical and psychological barriers of nurses' stations with their counter tops and other physical barriers. It is anticipated that this will, in turn, increase social and occupational interaction, so that the residents spend less time sitting staring into space, in order to maintain social and activity skills as long as possible.

Many domestic skills are repetitive, easily understood and retained well by people with cognitive impairments. For many residents, participating in domestic activities, even if they are only able to manage components of the task and require assistance, can be rewarding and satisfying. It also reinforces a sense of self-identity and connects them to their past lives. In the Household 4 design the kitchen has a central and very prominent position that invites staff and visitors to encourage residents to participate. Safety mechanisms and procedures are built into the environment to avoid burns and scalds and other injury.

The inclusion of a kitchen in the main living area can confirm life occupation roles. For example, a daughter can assist her mother to make a cup of tea like she used to do at home and to sit, not in a room full of people staring vacantly into space, but across from each other at a kitchen table or next to each other on the sofa. These routines are physical communication bonds between people and can be effective even when the resident is no longer able to use language to communicate using language. By the unrestricted access to

the heart of the Household, the kitchen, it is hoped that visitors and relatives will feel included and welcomed with obvious benefits for all.

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An evaluation of the use of Colour Contrast in glass bus shelters

Maria O'Sullivan

Introduction

Colour and visual contrast are not just aesthetic elements to design attractive spaces but an important tool in creating better environments for as many users as possible, including visually impaired people. Depending on the quality of their remaining vision, visually impaired people moving around can identify the facilities and features highlighted by colour contrast easier.

In the UK, The Joint Committee on Mobility of Blind and Partially Sighted People (JCMBPS) recognises that there is "over a million blind and partially sighted people, almost two million people with significant sight loss that would have difficulty, even with the aid of glasses, in recognising a friend across the street" (JCMBPS 2004, p.2).

JCMBPS also states that most visually impaired people are unable to use independent car travel and rely on public transport for mobility and, in comparison to other disabled people, visually impaired people uses buses significantly more. Therefore, the design of the bus stop and bus shelters is one of the key issues for their safe and independent navigation and mobility.

However, for reasons of 'personal security' the existing bus shelters are made of glass panels that allow in and outwards visibility for its users, originating the need for any kind of manifestation or colour contrasting visually with the background on the glass panels.

This study has identified and evaluated six cases of colour contrast in glass bus shelters in the cities of Manchester and Sheffield. The evaluation consisted of an analysis of where colour is used, its colour contrast and the extent of which it is inclusive for visually impaired people.

Free interviews with a visual impaired person, a Rehabilitation Officer from the Sensory Team in Manchester and habitual users of bus shelters were conducted to corroborate the results of the present analysis and evaluation.

Navigation techniques, regulations, guidelines and best practice for the use of colour contrast are mentioned, specifically the use of colour contrast in glass bus shelters.

Colour contrast and visually impaired people

The range of visual impairments and the way they affect each person is very complex (Dulux 2007). A research conducted in 1997 -The Project Rainbow- by the University of Reading, ICI Paints, The RNIB and Guide Dogs for The Blind, examined the use of colour and visual contrast to improve the built environment to visually impaired people.

The Rainbow project categorised different visual impairments into four groups, depending on how the impairment affects the central, peripheral or general field of vision in a person as follows:

Fig 1 Central field loss impairment

- **Central field loss:** People in this group are unable to see "the part of the visual field straight in front of them, although they can still see around the periphery" fig 1.

  It affects 'the fovea', which creates problems with the perception of depth, distance and fine spatial detail. It also could cause difficulty in finding colour discrimination and with reading.

Fig 2 visual impairment: peripheral loss

- **Peripheralfield loss:** "People in this group can see ahead but loose the periphery of a scent, as if looking through a tube" (Dulux 2007).
  A person affected by peripheral field loss may have difficulty walking because is unable to see and avoid obstacles or anyone else approaching them from the sides. The colour vision may be normal, fig 2.

Fig 3 visual impairment sporadic loss

- **General / Sporadic:** the people in this group "may experience a combination of central and peripheral field loss depending on the part of the eye which is affected" , fig 3.

- **Reduced Contrast**: *"when contrast perception is reduced the whole visual scene becomes washed out. Light sources give areas of disabling glare which 'white out' the environment. Cataract is the mayor cause of contrast lost"*, fig 4.

Fig 4 visual impairment: reduced contrast

In the same research it was found out that visually impaired people have less confidence than fully sighted people to distinguish colours although their confidence increases if difference in colours exceeds a 'certain limit value'. Also it is not just the colour "but the difference in colour between adjoining surfaces and the appropriateness of the lighting" the most important factor for a visually impaired person to confidently move around (Dulux 2007).

There are three important elements in colour contrast: Hue (the family colour), Chroma (the intensity of colour) and Light Reflectance Value (LRV).(Dulux 2007), figure 5.

LRV, according to the Natural Colour System (NCS), refers to:

the proportion of light reflected by a surface colour in standard daylight conditions...LRV is expressed on a scale of 0-100 where absolute white has a value of 100 and absolute black has a value of 0...For people with adequate vision, difference in hue or chroma provides sufficient visual

contrast, but for people who are visually impaired the main feature of a surface which determines the ability to identify differences in colour is the amount of light the surface reflects. (NCS 2007)
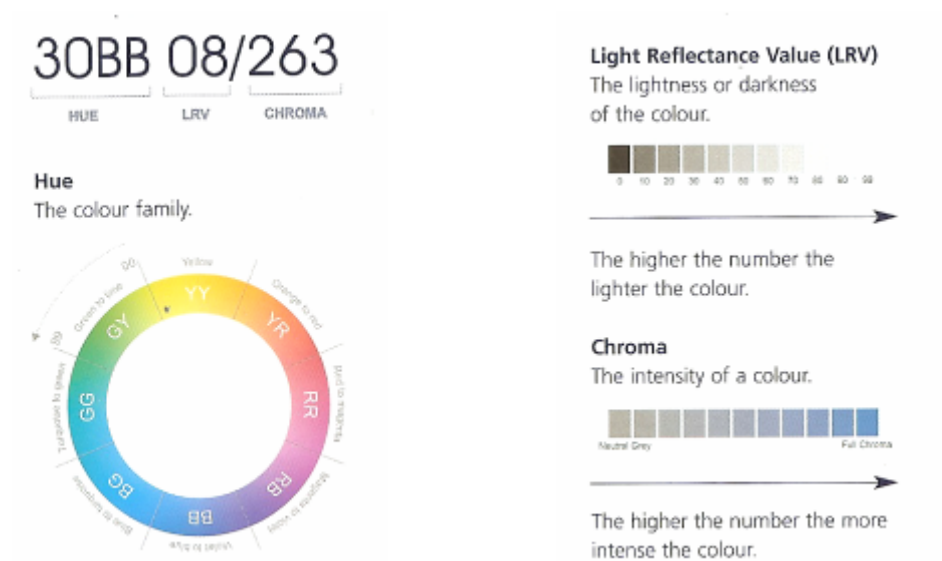
Fig 5: Hue, Light Reflectance Value and Chroma.

Navigation Techniques

As pointed out by Joy Goodman et al, (2004, p.2)

Navigation is an important mobile activity, key for maintaining mobility and independence. Without the ability to navigate, i.e., to find one's way around, one cannot travel, visit shops, attend meetings and, most importantly for staying connected, visit friends and relatives and meet people in the street and other local gathering points.

Visually impaired people use navigation tactics in a different way than fully sighted people. While most people need just a quick look whilst on the move to understand the surrounding area, visually impaired people need to maximise their residual vision and pause to gather enough information. In this process they need as much cues from the environment as possible "to identify the presence and position of a feature" (Dulux 2007). Colour contrast provides vital cues to visually impaired people.

One of the main concerns for visually impaired people is the possible obstacles or obstructions that they find on the route and need to be detected and avoided (Harper et al., 2000, p.3). As stated in the Inclusive mobility guide,

The main purpose of using contrasted marking is to help partially sighted people avoid obstacles that they might walk into or trip over (Oxley 2002, p.36).

A 'simple, logical and consistent layout' in pedestrian areas enables visually impaired people to memorise contexts that they use regularly (DfT 2005, p1) and to use that information to anticipate and understand new situations with confidence.

Regulations, guidance and best practice for the use of colour contrast in the built environment in UK

Building Regulations Approved Documents Part M, defines in 0.29,

Contrast visually, when used to indicate the visual perception of one element of the building, or fitting within the building, against another means that the difference in light reflectance value between the two surfaces is greater than 30 points (ADM 2004).

The regulations refer to Contrast in the followings clauses:

1.37 (provisions- handrails) e. it contrasts visually with the background against which is seen, without being highly reflective;

2.22 (design considerations) people with visual impairment should be in no doubt as to the location of glass entrance doors, especially when they are within a glazed screen. The choice of a different style of manifestation for the door and the glazed screen can help to differentiate between them.

2.24 glass entrance doors and glazed screens will satisfy requirement M1 or M2 if
 a. they are clearly defined with manifestation on the glass at two levels, 850 to 1000 mm and 1400 to 1600 mm above the floor, contrasting visually with the background seen through the glass (both from inside and outside) in all lighting conditions;

b. the manifestation takes the form of a logo or sign at least 150mm high (repeated if on a glazed screen) or a decorative feature such as broken lines or continuous bands, at least 50mm high;

BS 8300:2001 recognises that in terms of visual contrast, there is "insufficient authoritative information available to allow detailed guidance to be given" but in annex G (informative) describes the use of the Light Reflectance Values (LRVs) to assess visual contrast and recommends a difference in LRV of 30 points or more to be the optimum. It also "suggests that a difference of around 20 points may still be acceptable."

In 3.13, visual contrast is defined as:

3.13 (Terms and definitions) visual contrast (or contrast visually)
Perception of a difference visually between one element of a building and another by reference to their light reflectance values (LRV)

The use of Colour Contrast in bus shelters

Based on the technical information provided in the Inclusive Mobility Guide, the shelters should be made with glass panels to allow visibility inwards and outwards for reasons of 'personal security'. This originates the need for any kind

of manifestation or colour contrasting visually with the background on the glass panels. As pointed out in the guide,

Where glass or transparent walls are used they should have tonally contrasting band at least 150mm wide at a height of 1400mm to 1600mm from the ground. A second, lower band may be put at 900 to 1000 above ground level (Oxley 2002, p.67).

In shelters that provide sitting, this 'should be painted or self-coloured in a contrasting colour'. Also to 'enhance visibility' bands in colour 'should be applied to the stop pole (Oxley 2002, p.70)

The entire above are defined with the purpose of using contrast colour to help visually impaired people to locate features easily and to avoid obstacles for their safety.

Case studies

The use of colour contrast in shelters has been evaluated in each case study to establish where colour is being used, the appropriate colour contrast between surfaces and the effectiveness of the use of colour contrast.

Case 1: Buckingham Road (Manchester)

This is an enclosed type of shelter with glass panels and one tonal contrast band 100mm wide at a height of 1050mm from the ground (fig 6 and 7).

Fig6Buckingham Road bus shelter

Fig 7 Buckingham Road bus shelter –side view

The yellow band contrasts clearly against the background. The colour contrast LRV has been established using the Dulux Colour Palette system (fig 8).

The LRV for the frame colour is 14 points and for the yellow colour in both: the contrasting band and sits, is 61 points. The difference of 47 points between both values is far superior to the minimum value of 30 points.

However, the colour contrast of the shelter frame against the floor surface is not sufficient (fig 9).

Fig 8 Dulux Colour Palette system

Fig 9 insufficient colour contrast between floor and frame

Case 2: Seymour Grove (Manchester)

This shelter is a type of advertising enclosed shelter with glass panels and a decorative band at a height of 1200mm (fig 10).

The shelter frame colour is dark brown with a LRV of 12.

The decorative band is in a similar colour to the shelter frame, with a LRV of 06 and although it is 500mm high, it is not easy to detect for a full sighted person in day light, therefore it is not good enough to visually impaired people who needs substantial surfaces to be able to detect features.

Fig 10 Undetectable decorative band   Fig 11 Misleading advertising panel

The floor surface has two colours; buff and red and contrast clearly with the shelter and with the surrounding surfaces.

There is seating provided in a grey and dark brown colour and this contrast well against the floor and glass shelter.

The shelter is well lit during the day and at night time, because apart of having its own lighting the advertising panel is illuminated but the panel could be misleading visually impaired people because the colour will change depending on the advertising that is being on at each time (fig 11).

Case 3: Piccadilly (Manchester)

What appears to be one shelter in the first photograph are, in fact, two different shelters, but as the first one is transparent, it is very difficult to see from a distance for a full sighted person. It may be extremely difficult for a visually impaired person to detect (figs 12 and 13).

Fig 12 What it look as just one bus shelter   Fig 13 Two different bus shelters with undetectable glass panels

This is a cantilever type shelter with metallic frames and glass panels without any tonal contrast band. It has a svelte glass panel hanging in the middle at 90 degrees (fig 14).

The only manifestations of contrast colour on the glass panel are tiny orange spots 25mm diameter which are undetectable to the eye from a meter away (fig 15).

This shelter is a hazard for anyone, especially for visually impaired people because as it does not have a well defined or contrasting feature, the risk of colliding with its glass panels is high.

The seating provided has not good contrasting colour with the floor surface colour.

Fig 14 Glass bus shelter with no contrast bands

Fig 15 Undetectable manifestations on glass panel

Case 4: High Street (Sheffield)

This enclosed double shelter in Sheffield city centre is made of metallic panels with glass screens (fig 16).

From the point of view of a visually impaired person it is not easy to detect from the opposite side of the road, as the structure is transparent and very svelte and melts with the shop's windows in the background (fig 17).

Fig 16 Bus shelter in High Street Sheffield   Fig 17 photo of High Street bus shelter in black and white

The only manifestation of colour contrast on the screens is a band composed by round spots in blue and light brown colour (fig 18).

The band is 100mm wide and is located at a height of 1200mm to 1300mm above the ground level. It should be at least 150mm wide and located at a height of 1400mm to 1600mm from the ground (Oxley 2002, p.67).

The seating provided is self coloured in a blue contrasting colour which is a good example of use of colour to contrast the surroundings (Fig 19).

Fig 18 Round spots band on glass panel

Fig 19 Seating showing good contrast with surroundings

Case 5: Middlewood Road (Sheffield)

This cantilever type of shelter has sturdy support pillars that have been painted in a dark blue colour which contrasts very well with the surroundings.

The shelter has a glass panel and at the bottom it has a contrasting protection band (fig 20).

There are two frameless glass panels at both sides of the shelter that are not visible from a distance and these are a potential risk to visually impaired people (fig 21).

Fig 20   Bus shelter with a protection band at the bottom

Fig 21 Undetectable glass panels

The only contrasting manifestation on the glass panels are round yellow circles of different sizes placed repetitively in a single line at a height of 120 to 125 above ground level (fig 22).

The same pattern has been applied on the side panels.

The yellow on the circles is a high contrasting colour (fig 23).

Fig22 Yellow circles as contrast manifestations

Fig 23 Detail of Yellow circles

Case 6: Booth Street (Manchester)

The structure supporting this cantilever shelter is just a svelte dark green pole and has a glass panel at the back and a glass panel attached on one side of the glass panel (fig 24).

Fig 24 Booth Street bus shelter Manchester

Fig 25 No protection edge on the glass panels

The glass panels on the back and side have no edge, just a protection band at the bottom (fig 25).

The only manifestation on the glass is a band of glazed etched broken lines with a design logo on it that is undetectable from distance (fig 26).

The shelter as an only 'feature' is really difficult to detect (fig 27).

Fig 26 Detail of the band of glazed etched broken lines

Fig 27 Undetectable shelter

Evaluation and conclusions

Overall, there is a lack of consistency in the use of contrast bands or manifestations on the glass panels. A range of different solutions for contrast bands can be seen below (figs 28 and 29).

Fig 28 Yellow contrast band

Fig 29 Band of glazed etched broken lines

Fig 30 Tiny red spots as contrast manifestations

Fig 31 A band of brown and blue spots

The guidance for the use of tonal contrast bands on glass surfaces is specific in its minimum width and location but in most of the case studies evaluated, the bands are not wide (or big) enough and the colours are not showing sufficient contrast.

Contrast depends on the difference in colour between adjoining surfaces and in these cases one of them is transparent. Transparency allows seeing everything what is happening at the other side of the surface, and this is changing all the time. The situation is worst when manifestations such as glaze are used.

Contrast also depends on the appropriateness of the lighting and at night time it is not possible to see the contrast bands or manifestations on the glass (fig 32 and 33).

Fig 32 Detail of orange Circle on a glass panel

Fig 33 Undetectable orange circles at night time

Decorative manifestations such as glazed broken lines, logos or signs may appear distractive and fade against the background (figs 34 and 35).

Fig 34 Details of undetectable glazed manifestations

Fig 35 Undetectable glazed manifestations

The best solution would be if the tonal contrast band becomes an integral feature of the shelter as illustrated in the first case study (Buckingham Road) and a highly contrasting colour such as the yellow is used (figs 36 and 37).

Fig 36   Contrast band as integral part of bus shelter

Fig 37 Easily detectable contrast band from distance

On the other hand, there is not appropriate colour contrast between the floor surfaces and the shelter frames (figs 38 and 39).   As the glass panel frames tend to be svelte, a better use of contrast colour to accentuate the presence of both elements is necessary.   This could be used as a landmark by visually impaired people.

Fig 38 Lack of contrast between floor and shelter

Fig 39 Lack of contrast between floor and shelter- other case

The second case study (Seymour Grove) has a good solution for colour contrasting where a mix of buff colour paving and red bricks have been laid over the tarmac in a rectangular shape to accentuate the presence of the shelter (figs 40 and 41).

Fig 40 Appropriate
surface colour contrast

Fig 41 Detail of colour contrast on surfaces

In most of the cases the shelter as a 'whole feature' is not clear enough to be detected (figs 42 to 45).

Fig 42 Seymour Grove
bus shelter-Manchester

Fig 43 Booth Street bus
shelter -Manchester

Fig 44 Piccadilly bus
station shelter - Manchester

Fig 45 High Street bus shelter -Sheffield

The exaggerated use of surfaces in glass represents a problem to visually impaired people who rely on the shape of features and substantial surfaces of colour contrast to be able to navigate around. From a visually impaired person point of view, the most difficult tasks for their independent and safe mobility are trying to see the bus numbers and detecting the glass shelters. At the moment, there is a potential risk for all people, not only the visually impaired, to collide with the shelters glass panels.

This problem was also highlighted by the Rehabilitation Officer Interviewed who expressed her concerns about the fact that bus stops are not visual anymore as they are made of glass and some of them have just a faint marking like a frosted colour as contrast manifestation which cannot be seen by visually impaired people. She recommended the use of bright yellow colour bands to highlight the presence of glass panels instead (Tynen 2007).

Consistency is very important for mobility and navigation of visually impaired people who rely on the predictability of their environment and glass bus shelters, according to the cases studied, tend not to be inclusive because of the deficient use of glass surfaces and inconsistency of colour contrast.

The use of colour contrast for helping visually impaired people to locate features is mentioned in guidance, but there

are not enough specific regulations about the design of new shelters with respect to colour contrast. JCMBPS (2. 2004, p.3) recommends that 'the provision, design and location of bus stops should be controlled by planning authorities and that proposals for new bus stops or refurbishments of existing should be accompanied by and access statement showing the way in which the requirements of disabled people, including visually impaired people, have been incorporated into the proposal'.

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Maria O'Sullivan

Obituary:

Claude Lévi-Strauss obituary

French anthropologist whose analysis of kinship and myth gave rise to structuralism as an intellectual force

Lévi-Strauss, above, in 1936 in Brazilian Amazonia, where he undertook fieldwork, and below at the Collège de France, in Paris, in 2001. Photograph: Apic/Getty Images

The fame of Claude Lévi-Strauss, who has died aged 100, extended well beyond his own subject of anthropology. He was without doubt the anthropologist best known to non-specialists. This is mainly because he is usually considered to be the founder of the intellectual movement known as structuralism, which was to have such influence, especially in the 1970s. He was one of those French intellectuals — like Jean-Paul Sartre, Simone de Beauvoir, Michel Foucault, Roland Barthes, Jacques Derrida and Paul Ricoeur — whose influence spread to many other disciplines because they were philosophers in a much broader sense of the word than the academic philosophers of the British and American tradition.

As a result, these French writers have seemed more stimulating to some Anglo-Saxon thinkers, working in intellectually more imaginative, but perhaps less rigorous,

areas such as literature, history or sociology than the home-grown product. Yet it is something of an irony that Lévi-Strauss should have been thought of in this way, as he considered himself, above all, a technical anthropologist, and he was a little surprised, if not also a little suspicious, of the enthusiasm for structuralism manifested by students of literature and others. On the other hand, it cannot be denied that he relished the literary fame that his work acquired, especially for his 1955 book Tristes Tropiques.

Lévi-Strauss was born in Brussels into a family of French artists, and followed a fairly typical career for a successful French humanities student. He attended the Lycée Janson de Sailly in Paris, and then the Sorbonne, where in 1928, at an exceptionally early age and with great success, he passed the formidable philosophy *agrégation* examination. He consequently became a kind of high-level school teacher in Laon, in Picardy, a type of post that was often a first step towards becoming a university teacher.

He soon became disillusioned with philosophy, however, because of what he saw as its sterile self-reference and mannerisms. He especially disliked the utilitarian and moralistic forms of philosophy dominant in France at the time. For a while he also became active in the French socialist movement but, subsequently, he seems to have lost interest in politics and was surprisingly uncommitted during the dramatic events of postwar France. Instead he became interested in anthropology, after reading the American anthropologist Robert Lowie, partly because he realised that the richness of the cultures then labelled as primitive gave the lie to the optimistic evolutionism of writers such as Auguste Comte.

As a result of this interest in anthropology he was proposed by the sociologist Célestin Bouglé as a member of a group of French academics who were being seconded to the new French-sponsored University of São Paulo in Brazil. He accepted a professorship in 1935, largely in the mistaken belief that he would be able to study the Amerindians. He did attempt to carry out a certain amount of anthropological research from there, but it was difficult, and in 1939 he resigned from the post to carry out more systematic

fieldwork among the Nambikwara and other indigenous peoples of the Mato Grosso and Brazilian Amazon. Although this field work has always been considered to be rather poor by many anthropologists, I find it rather impressive given the short time he spent with the Amerindians. More importantly it confirmed him in his sympathy and respect for the culture of the indigenous peoples of South America and also in his growing scepticism towards the philosophical and artistic achievements of the literate civilisations of the Old World.

This attitude must have been confirmed by the events of the second world war. First, Lévi-Strauss was called up for a very short time and experienced the humiliation of the fall of France and the armistice, and then he was faced by the growing discrimination and persecution against Jews in Vichy France. In 1941, he managed to escape and ultimately made his way to New York, where, the next year, together with other French intellectuals, he was given a post at the New School for Social Research. There, he, the theologian Jacques Maritain and others founded a kind of Free French university, the École Libre des Hautes Études. After the war he stayed on in the US until 1948, working as cultural attaché to the French embassy in Washington. On his return to France, he held a number of increasingly important posts at institutions, including the Museé de l'Homme in Paris, where he served as assistant director (1949-50), and the École Pratique des Hautes Études, where he was director of studies in anthropology (1950-74). In 1959 he was elected to a chair of social anthropology at the Collège de France. Among many other honours he was, in 1973, awarded the Erasmus prize and elected to the French Academy.

It was during Lévi-Strauss's period in the US that "structural anthropology" became constructed. This led to what has come to be known as "structuralism" — a term used for a variety of theories both in anthropology and beyond, which, although they claim to be derived from his ideas, do not always bear much relation to his work. It is striking how, in spite of the immense respect with which he is treated, especially in France, he has no direct followers or students. Many claim and have claimed to be structuralists but it usually turns out that only a limited aspect of his thought

has an influence on them, and at worst the adoption of the label "structuralist" was merely a matter of passing fashion. He is a lonely, if imposing, figure in the history of thought.

Levi-Strauss's own structuralism is a personal amalgam of a naturalist approach to the study of human beings and a philosophical attitude derived from this. The strictly scientific aspect was largely the result of the combination of two types of theoretical influences. The first has to do with his contact with American cultural anthropology, a relation that is ambiguous since it is so much "at a distance", as was to be his attitude to all other contemporary theoretical influences. Secondly, he came into contact with structural linguistics, a behaviouristic amalgam of European and American theories, and particularly the more imaginative work of Roman Jacobson, the Russian theoretician of language who was also at the New School at the time.

While in New York, Lévi-Strauss immersed himself in the great body of anthropological accounts of North and South Amerindians that early US anthropologists and linguists had been accumulating for more than a century. The data collected from the Amerindians and its complexity delighted him, and made him react permanently against reductionist explanations of culture, which implicitly denied the intellectual achievement that indigenous mythology and social thought represented. The contact with the structural linguists suggested to him an approach that could both generalise and remain true to the richness and specificity of the original material. Thus Levi-Strauss adopted the term "structural" from a very particular school of linguistics that flourished in the 1940s and 50s, which combined the influence of the Swiss, Ferdinand de Saussure, with that of the American Leonard Bloomfield.

The basis of the structural anthropology of Lévi-Strauss is the idea that the human brain systematically processes organised, that is to say structured, units of information that combine and recombine to create models that sometimes explain the world we live in, sometimes suggest imaginary alternatives, and sometimes give tools with which to operate in it. The task of the anthropologist, for Lévi-Strauss, is not to account for why a culture takes a particular form, but to

understand and illustrate the principles of organisation that underlie the onward process of transformation that occurs as carriers of the culture solve problems that are either practical or purely intellectual.

For him anthropology was scientific and naturalistic, that is scientific in the way that structural linguistics had become scientific. By looking at the transformations of language that occur as new utterances are generated, by using the tools that a particular language makes available, structural linguistics was able, so Lévi-Strauss believed, to understand not only the irreducible specificities of a particular language, but also the principles that made their production possible. In this way, linguistics, as he understood it, was a branch of the humanities and a natural science that is able to connect directly with psychology and neurology.

By studying the richness of cultural forms and their continued transformations, much the same was to be achieved by anthropology, which was to be both a cognitive and a historical science. Thus, the meaning of symbols and concepts had to be studied both within the context of the working of the brain and the specificity of the historical flow of a particular culture. Anthropology was for Lévi-Strauss one of the cognitive sciences. It was to be compatible with recent discoveries concerning the working of the brain, although as time went on he seems to have given up keeping up with developments in this field. He was, however, insistent that although the cognitive could explain structure, it could not explain content.

This is the programme lying behind all of Lévi-Strauss's major works. But, in a sense, it is also a manifestation of a much more fundamental approach and mood from modern English-speaking anthropologists. In contrast to most professional anthropologists, whose work often seems contained within the controversies of their time and which lacks a general theory of human nature, Lévi-Strauss writes as though he were a naturalist from far away, observing our planet and the ecology of its different species, including the human species, with an Olympian lack of involvement.

He was thus interested in the human species in general terms but, because he knew that for 99% of its existence, humankind has consisted of small groups with very low population densities living in close interaction with a multitude of other living species, he considered the study of peoples such as the pre-contact Amazonian Indians to be far more important and relevant than the details of the short-lived modern industrialised world.

This approach led him to pay particular attention to Amerindian myths, the study of which was the subject of most of his writing since the 1960s. In particular, it is the subject of the four-volume Mythologiques (1964-71). For Lévi-Strauss, Amerindian myths are the Indian's speculation on the condition of interdependence of living things. Thus a myth about the origins of wild pigs is related to marriage rules and to another myth about the benefits of cooking.

This is, for him, a speculation not so much utilitarian as philosophical. Human thought is, of course, governed by the structuring capacity of the human brain but not explained by it. In this light, the myths are the record of the true history of the principal philosophical endeavour of mankind, and Lévi-Strauss not only wanted to record this endeavour, but also to join it. The myths' subject matter is his subject matter. Thus, this most aloof of intellectuals saw himself as a participant in the Amerindian dialogues he analysed without claiming any kind of precedence for himself. Because the myths are about the interrelationship of living things, it is essential for him to understand the natural history of all species in order to understand our own natural history.

Understanding, or participating, in the ecological reflection of humans such as the Amerindians is not only what he considered most important to study for himself as an anthropologist: it also coloured his values. These, from time to time, particularly towards the end of his life, he allowed himself to make public. He repeatedly expressed his distaste for the narrowness and sterility of much post-neolithic thought, and its obsession with the exploitation of other living things rather than simply reflecting on the latter's complexity and mutual relationships. As a result, he became

something of a hero to certain modern ecological ideologues. For Lévi-Strauss, writing and formal education are just as likely to lead to philosophical impoverishment as to anything else.

There is also another, even more fundamental, way in which his thought seeks to rejoin that of the mythology of the Amerindians as he understands it to be. Myths have no authors. Their creation occurs imperceptibly in the process of transmission or transformation over hundreds of years and across hundreds of miles. The individual subject, the self-obsessed innovator or artist so dear to much western philosophy, had, therefore, no place for Lévi-Strauss, and indeed repelled him. He saw the glorification of individual creativity as an illusion. As he wrote in Tristes Tropiques: "the I is hateful". This perspective is particularly evident in his study of Amerindian art. This art did not involve the great individualistic self-displays of western art that he abhorred. The Amerindian artist, by contrast, tried to reproduce what others had done and, if he was innovating, he was unaware of the fact. Throughout Lévi-Strauss's work there is a clear aesthetic preference for a creativity that is distributed throughout a population and that does not wear its emotions on its sleeve.

This central philosophical tenet of his approach has often been forgotten, partly because of some subsequent writers, such as Foucault or Derrida, who although they acknowledged his influence, were bizarrely labelled as post-structuralists, as though they differed from him in this respect. They were then credited with the idea of the "death of the subject" while, in this, they simply followed in his footsteps. Yet, the philosophical implications of this position not only implicitly underlay so much of his thought, but were made quite explicit in the polemic against Sartre's glorification of individual choice, which forms the final part of Lévi-Strauss's most adventurous book, The Savage Mind (1962).

Of course, his theories have been much criticised, and few would now subscribe to them in the way that they were originally formulated, but nonetheless many anthropologists, including myself, are continually amazed

and awed by the fact that, through the use of a theory that many consider flawed, or at least rather vague, Lévi-Strauss gained the most illuminating and unexpected insights in almost all fields of social and cultural anthropology.

Given his personality and, indeed, his theories, the extraordinary lionisation he received on the occasion of his 100th birthday seems ironic. It was as if the French establishment and the French state had decided that he was suddenly a major diplomatic asset. He had received drawers full of medals and prizes from all over the world and, as the international fame of its public intellectuals is the kind of thing France has always prided itself on, it made sure the birthday did not go unnoticed. Lévi-Strauss had become the last survivor of these great beasts such as Sartre, Foucault and the sociologist Pierre Bourdieu and, what was more, he was politically uncontroversial. Also, the genuine interest of the previous French president Jacques Chirac in the culture of native peoples and in the acquisition of "primitive art" encouraged this apotheosis of a person who, for the general French public represented, above all, the lure of primitive exoticism.

So, when the great date came, nearly every French magazine had his photo on the cover. President Sarkozy went to his flat to wish him a happy birthday, and the ministry of foreign affairs helped to finance seminars in his honour in places as far apart as Iceland and India. The imposing amphitheatre of the newly created collection of indigenous art at the Quai Branly museum, in Paris, was named after him. Most significant of all, a large part of his work was republished in the Bibliothèque de la Pléiade. This honour is normally reserved for dead greats such as Racine or Aristotle, whose writings are thereby placed in a kind of leather-bound bibliophilic mausoleum and printed on paper normally only used for bibles.

This treatment is significant because, as Vincent Debaene points out in a cheeky introduction to the volume, France much prefers to represent its scientists and thinkers as great literary figures, rather than celebrate what they said or discovered.

And indeed all this adulation hardly considered seriously the core of Levi-Strauss's work, the groundbreaking analysis of kinship systems that he published on his return to France in 1947 as The Elementary Structures of Kinship, consisting of a detailed study of those societies where family ties determine who people must marry, or the minute examinations of North and South American myth. All these public tributes seem to obscure his prime identity as a professional anthropologist struggling with the basic traditional questions of the discipline.

We do not know what he thought of all this, since by then he felt too ill to respond, but his often-expressed preference for the anonymous creator, which seems to accord so well with his personality, does not square with all this fuss. He hated public occasions and was a very private person. He loved to be out of step with the received "correct" view of the moment. He was uncomfortable with disciples and fled from adulation.

To the members of his team in Paris, the image he evoked above all was the nearly permanently closed doors of his study. This is not to say that he was in any way a recluse. He was secretly warm and had a delightful sense of humour. He was charming and very considerate and respectful towards whoever he was dealing with, irrespective of status. I remember him at Johns Hopkins University, in Baltimore, on the occasion of his being given an honorary degree, listening to students telling him about what they got from his work and not allowing them to be interrupted by the French ambassador, who failed in the attempt to barge in and drag him away in the direction of more important guests. The nearest he approached discourtesy was a faint hint of irony, but on the whole he preferred to be alone, working, reading and accumulating ever more details about the lives of the native Americans whom he so admired.

He married Dina Dreyfus in 1932, Rose Marie Ullmo in 1946, and Monique Roman in 1954, and had a son by each of his second and third wives - Laurent and Matthieu. He is survived by Monique and his sons.

• Claude Lévi-Strauss, anthropologist, born 28 November 1908; died 30 October 2009

(Courtesy: Guardian, UK)

Appeal:

USID*2010
*India's 4th International conference on UX & Design
**
Designing Customer Experience for Emerging Markets &
Beyond...**

*Pre-Conference Event**
*Call for Papers for USID 2010**

Life, culture, and context of use for end users in the
emerging markets are different to users in markets such as
Europe and America. Therefore it is not necessary that the
product which is successful in other parts of the
world will also be successful in the markets of emerging
economies. It is critical that professionals and organizations
must research and understand the culture, context and
needs of these people before they design any
products, applications, or services for emerging markets.

The USID2010 pre-conference event organizing committee is
inviting designers, researchers, product development
professionals and students from all over the world to submit
papers on ideas and research work on how technology
should be enabled, utilized, and then presented as solutions
to reach the masses of the emerging markets for overall
socio-economic development in the following areas -

1. Education & Literacy

2. Mobility, Society, and Culture

3. Digital Communication , Media, and Entertainment

4. Collaboration and Social Networking

5. Accessibility and Assistive technologies

6. Aged and differently-abled population

7. Medical and Healthcare

The papers will be reviewed by a panel of expert professionals, both from industry and academia, which is under formation. The papers will be selected for presentation on the eve of the USID2010 conference and also for publication in the USID2010 conference proceedings
*GUILDELINES FOR SUBMISSION ***

· All submissions must be in English and must include a title and author information, including author affiliations.

· Faxed submissions are not acceptable.

· Late submissions will not be reviewed.

· The written paper should include a short abstract, keywords, body, and references (for more details, please see the USID2009 Conference Publication Format<http://www.usidfoundation.org/usid2009/images/usid2009conferencepapers.doc>).

· Submissions must not contain proprietary or confidential material and should not cite proprietary or confidential publications.

· All submissions must be in the camera-ready format (PDF). Due to tight publication schedules, revisions will not be possible. The submitted PDF version will be considered the final version of the paper.

· We recommend that you register using an e-mail address for communication between the review panel and the individuals. Important information will be distributed via e-mail for individuals invited to attend the conference, which must be acted on in a timely fashion.

· Submit your papers at usid_callforpapers@usidfoundation.org
ELIGIBILITY
Open to the professionals, academicians, researchers, and students from all over the world
IMPORTANT DATES
Last date for Registration: December 31st, 2009
Final Submission: March 31st, 2010

For registration send an email to
usid_callforpapers@usidfoundation.org **with**
your name, the name of your   institute/ organization, and
the theme of your paper.
USID2010 Conference
***USID Foundation, India is proud to announce that**
continuing our tradition of organizing International
conferences on User Experience and Design in
India since USID2007, the first of the pre-conference event
announcements introduces the theme of the conference for
USID 2010.

USID foundation, India genuinely believes and follows the
practice of taking inputs and suggestion from the User
Experience and Design community, and is currently in the
process of collecting inputs and suggestions from
the community on the location of the conference, dates of
the conference, and the content for the USID2010
conference. These details will be announced soon based on
the inputs and suggestions received. We welcome any
suggestions, inputs and participation in organizing and
making the USID2010 conference richer in terms of quality
and content. We are also inviting the volunteers for the
USID2010.*
2.
Rosangela Berman Bieler
has been nominated for Brazil's Human Rights Award in the
category of guaranteeing the rights of PwD.

Rosangela Berman Bieler

- **Female**
- **Living in New York City**

- **Brazil**

Rosangela is of the first generation of mobility-impaired (quadriplegic) disability rights activists who has not only seen to it that future generations would not be denied similar opportunities but she has excelled in the field of international human rights, disability, and development being both an inspiration and a mentor to me.
Those at TW who know Rosangela may wish to register you official endorsement of her nomination for the "Prêmio Direitos Humanos - Garantia dos Direitos das Pessoas com Deficiência" with an email to the following:
lilia@cvi.puc-rio.br_ (mailto:lilia@cvi.puc-rio.br)
pdh@sedh.gov.br_ (mailto:pdh@sedh.gov.br)
izabel.maior@sedh.gov.br_
(mailto:izabel.maior@sedh.gov.br)
3.
Ministry of Finance
Department of Economic Affairs
Currency & Coinage

Sub: Competition for design of the "Symbol for Indian Rupee".
   "With reference to the competition on "Symbol for Indian Rupee", it is informed that a large number of applications / entries have been received by this Department, some of which are complete as per the guidelines issued by the Department and some are incomplete. The sorting, processing and scrutinizing of all the entries as per their eligibility or otherwise is under progress. Thereafter, the final list of entries considered eligible shall be forwarded to the Jury for consideration. A first list of those entries found to be eligible in all respects is going to be placed on the website of the Ministry of Finance shortly. "
   First List of the eligible applicants

Continued first list of the eligible applicants

   Second and Final List of the eligible applicants

4.

Always wanted to illustrate for children?

Here's the perfect chance to be published!

The Katha CHITRAKALA Award 2009

An international search for children's book illustrations and concepts that are fresh, powerful and unique. Come inspire children to be life-long readers!

Grand Prize: Rs 51,000 and more

Registration form available at www.katha.org/chitrakala
Last date for submissions of entries November 1, 2009

give our stories wings!

Katha stories handpicked for this competition can be found on www.katha.org/chitrakala/stories.
Writers who wish to illustrate their own stories are also welcome.

write to us at kathabooks@katha.org . visit us at www.katha.org
Katha . a3 . sarvodaya enclave . sri aurobindo marg . new delhi . 110017
Ph . (91-11) 41416600 . 26524511 . Fax . (91-11) 26514373

5.

Special Issue on

Designing for Aesthetics of Interaction

Full Paper Due: 1 March 2010

Call for Papers

Now that the world of HCI has united with the world of product design, and computers are no longer merely a means for doing our jobs but also an integral part of our lives, one might question the appropriateness of functionality and efficiency as the main guiding principles for design. The spectrum of efficiency, productivity and, in general, "getting things done" has been enriched by other values, such as those represented by curiosity, playfulness, intimacy and creativity. User experience and the aesthetics of that experience are becoming increasingly paramount.

Furthermore, when we look at the abundance of interactive products on the market, we can see a shift in aesthetic focus, moving from aesthetics of appearance to aesthetics of interaction. Can designers design products that not only look attractive at first sight, but are also beautiful to use? What makes for aesthetics of interaction, how can we design for such an interaction, and how can we model and study the interactive experiences that are central to such an approach? Some more specific questions might be: What is the role of embodiment and narratives in the interactive experience? Does aesthetics of interaction require a phenomenological point of view? Can one study aesthetics of interaction without using one's hands, that is, without actually designing and building experiential prototypes?

The field of Aesthetics of Interaction is indeed emerging, and emerging in many different directions, with different definitions, different models, different implementations. This special issue of the International Journal of Design aims to reflect on the status quo and to find new paths toward a maturity of this area of research. We are seeking high-quality, original papers that address conceptual, theoretical, methodological and practical issues of designing for aesthetics of interaction—papers that will serve to enhance the overall body of interaction design knowledge. Possible topics include:

- Theoretical approaches to aesthetics of interaction--foundational notions, theoretical frameworks, philosophical embedding, and links to existing theories that are relevant to interaction design
- Methods, tools and approaches for designing and evaluating aesthetics of interaction
- Design and evaluation cases, including experiential prototypes

Schedule

- **Full Paper Due:**   **1 March 2010**
- Notification of Acceptance: 1 May 2010
- Final Version of Paper Due: 1 June 2010

News:

1.

Russell Kennedy has taken the charge of his new role as the President of Icograda.

2.

The Design for All Foundation joins the United Nations Global Compact

On September the Foundation joined the United Nations Global Compact. This initiative tries to get companies voluntarily committed to aligning their operations and strategies with ten universally accepted principles in the areas of human rights, labour, environment and anti-corruption. Due to the number of participants, more than 6.700 from more than 100 countries, the Global Compact is the biggest corporate citizenship initiative in the world.

The main goals are:• Incorporate the ten principles in the activities of the company, both in its own country as well as in its operations worldwide.

• Carry out actions to give support to the goals for development of the United Nations, such as the Millennium Development Goals.

To achieve this goals, the Global Compact offers learning and participation opportunities through different means such as talks on policies, training in specific issues, participation in local networks and alliances to develop projects.

The Global Compact considers essential and strategic the active participation of the civil society organizations, which bring different skills and perspectives, contribute with specialized knowledge and become fundamental partners in a wide range of subjects.

The Foundation decided to join the Global Compact because we share its principles. We believe in the cooperation between companies and the civil society to build a better World, where everybody's' rights are respected. We want to join this project and bring our knowledge, experience and initiatives in the field of 'Design for All', and specially its implementation in companies.

3.
T Unveils Universal Design Approach to Help Developers Meet the Wireless Needs of Customers with Disabilities

Wireless Leader Aims to Influence Industry-wide Change and Innovation in the Design of Wireless Products and Applications

San Antonio, Texas, March 13, 2008

Have you ever tried to send a text message from a dark room? Listen to a voice mail message during a loud concert? Or perhaps even had your hands full with groceries when the phone rings? If so, then you have some experience, however temporary, of what it's like to be in a situation of physical limitation. Whether the limitation is short-term or long-term or related to vision, hearing, speech, cognitive or dexterity, there is a universal need for mobile products and applications to be designed in such a way that they are accessible by all.

In an effort to encourage application developers and handset manufacturers to consider the needs of seniors or customers who have disabilities when designing products and services, AT&T Inc. (NYSE:T) announced today that the company's approach to Universal Design will be made publicly available for the first time.

Universal Design is the practice of designing products and applications that are usable by the broadest possible range of consumers. AT&T embraces the concept of Universal Design and has urged its handset and software partners to consider this methodology as they are developing wireless products and applications. AT&T's recently launched Mobile Speak and Mobile Magnifier applications are examples of accessible products and services that result from innovative collaboration and design.

- Mobile Speak is a powerful, full-fledged screen-reader with an easy-to-learn command structure, intuitive speech feedback in several languages and Braille support, which can be used with or without speech. Unlike other screen-readers for mobile phones, Mobile Speak automatically detects information that the blind user should know, just as a user with sight would easily find highlighted items or key areas of the screen at a glance.

- Mobile Magnifier is a flexible, full-screen magnification application that supports low- and high-resolution screens and can be used with or without speech feedback. Magnification software is compatible with a wide variety of mobile devices.

In creating its Universal Design methodology, AT&T consulted with many leading experts, such as the Rehabilitation Engineering Research Center for Wireless Technologies at Georgia Tech. By making AT&T's Universal Design methodology available on its Web site, the company is hoping all developers of wireless products and applications will consider how future designs can create products, like Mobile Magnifier and Mobile Speak, that are both innovative and accessible.

"It is our goal that the concept of 'design for all' is not viewed as a constraint but as a catalyst for innovation across the industry," said Carlton Hill, vice president of Marketing for AT&T's mobile unit. "We believe that, by making our methodology on Universal Design available for all to see, we can show the importance and value of creating wireless products and services that are usable and beneficial to as many people as possible. The end result will be more choices for more consumers."

"Integration of Universal Design into business practice is fundamental to our mission of equitable access to wireless technologies for people of all ages and abilities," said Jim Mueller, project director, User-Centered Research, Rehabilitation Engineering Research Center for Wireless Technologies at Georgia Tech. "We're glad that AT&T shares our commitment and is making its Universal Design methodology publicly available."

AT&T's methodology not only defines and explains the benefits of Universal Design, it also provides several scenarios to further illustrate the relevance of this approach in the context of mobile handset and software design. For example, to meet the needs of someone who may have difficulty hearing, the document recommends that manufacturers consider text and picture messaging, vibration and LED displays in their design to alert the user to a call. Or, for someone who may have limited use of his or her hands, the document suggests such features as speech recognition and voice commands.

To view AT&T's document on Universal Design, visit http://developer.att.com/universaldesign.

4.
Far from a lab? Turn cellphone into microscope
Anne Eisenberg

 Microscopes are invaluable tools to identify blood and other cells when screening for diseases like anemia, tuberculosis and malaria. But they are also bulky and expensive. Now an engineer, using software that he developed and

about $10 worth of offthe-shelf hardware, has adapted cellphones to substitute for microscopes. "We convert cellphones into devices that diagnose diseases," said Aydogan Ozcan, an assistant professor of electrical engineering and member of the California NanoSystems Institute at the University of California, Los Angeles, who created the devices. He has formed a company, Microskia, to commercialize the technology. The adapted phones may be used for screening in places far from hospitals, technicians or diagnostic laboratories, Ozcan said.

In one prototype, a slide holding a finger prick of blood can be inserted over the phone's camera sensor. The sensor detects the slide's contents and sends the information wirelessly to a hospital or a regional health center.

For instance, the phones can detect the asymmetric shape of diseased blood cells or other abnormal cells, or note an increase of white blood cells, a sign of infection, he said.

Ozcan's devices provide a simple solution to a complex problem, said Ahmet Yildiz, an assistant professor of physics and molecular cell biology at the University of California, Berkeley.

"This is an inexpensive way to eliminate a microscope and sample biological images with a basic cellphone camera instead," he said. "If you are in a place where getting to a microscope or medical facility is not straightforward, this is a really smart solution."

Neven Karlovac, the chief executive of Microskia in Los Angeles, said that some of the company's products would be adaptations of regular cellphones. For phones without cameras, or phones too compact to modify, the company has different designs, including a simple box with a sensing chip that can be plugged into a cellphone or laptop with a USB cord, he said. Ozcan's system may someday lead to a rapid way to process blood and other samples, said Bahram Jalali, an applied physicist and professor of electrical engineering at UCLA. "It is potentially much faster than a microscope," he said. "You don't have to scan mechanically" as people must with a microscope with its small field of view. NYT NEWS SERVICE

PLUG 'N' TEST: The phone can be used to screen for diseases (Courtesy: Times of India)
5.

New Aiap Executive Board 2010-2012

On Friday the 6th of November the first meeting of the new Aiap Board took place.

As established by the association's statute, the new President, Vice-president and General Secretary were chosen among the boardB, for the 2010-2012 three-year period.

Daniela Piscitelli
President
Cinzia Ferrara
Vice-president

Massimo Porcedda
General Secretary

Moreover in the new executive board there are:

Matteo Carboni

Beppe Chia

Gaetano Grizzanti

Francesco E. Guida

Cosimo Lorenzo Pancini

Lucia Roscini

Beppe Chia, Aiap President from 2007 to 2009, therefore leaves his office to Daniela Piscitelli, who will be joined by Cinzia Ferrara and Massimo Porcedda, elected during the Naples-based October General Assembly: these nominations indicate the will to move forward continuously, to involve new energies and diverse points of view.

Best Regards
Segreteria Aiap

Aiap
via Ponchielli, 3
20129 Milano
tel. 02 29520590
fax 02 29512495
www.aiap.it

la Segreteria è aperta
al pubblico
dal lunedì al venerdì
dalle 14 alle 18

6. A New PhoneAblity newsletter is launched by Mr Jogn Gill

PhoneAbility is a registered UK charity, whose objective is to make Information and Communication Technology (ICT) accessible to older and disabled people. The group's volunteer members are active advocates for ensuring that new telecommunications and computer devices and radio and TV broadcast receiving equipment are made easily usable by those whose lives could benefit most from the ever increasing new technologies.

Our aims are to support inclusivity, to encourage appropriate implementation for the benefit of older people and those with disabilities of all ages, and to be alert to global developments and their implications. Our focus is always on accessibility and usability.

This newsletter is intended to highlight new developments, technical, commercial and political, bringing the latest news to the attention of end users and carers who may stand to benefit most from an up-to-date knowledge of what is happening in these areas.

Emergency SMS trials - important news from Ofcom

While most of us take being able to call 999 for granted, for people who are deaf or speech-impaired it can be difficult or impossible. But a new system is being trialled which will allow people who cannot make voice calls to contact the emergency services by texting 999.

The UK 999 service will then pass the text to the police, ambulance, fire rescue, or coastguard and a text will then be sent back to the sender.

This service is specifically intended for people who cannot make voice calls because of their hearing loss, speech impairment or other disability.

Trials

Trials of the system began in September and, if successful, the scheme could become permanent early next year. The trial will involve real people sending genuine emergency messages.

But because most of us rarely have reason to call 999, the trial needs thousands of people to register so that there will be a sufficient number of 999 messages to test the system.

To Register

To register, just text the word 'register' to 999. You will then have to accept the terms and conditions, which can be sent as a series of text messages, read on the emergency SMS website or sent out by post.

People who are not registered but who send a text message to 999 will receive an automated reply saying that they are not registered. You don't have to be deaf to register, but the scheme is primarily intended for people who cannot make voice calls because they are deaf or speech-impaired. Even if you are already registered with a local SMS emergency

scheme you need to register for this scheme in order to send a text to 999.

How it works

Once registered, you will be able to send a text message to 999 in an emergency. A relay assistant will speak the SMS message to the emergency service, then type their reply which is converted into a SMS message and sent back to the sender.

You should not assume your message has been received until you receive a reply from the emergency services stating that help is on the way.

This is an emergency service and must only be used in a genuine emergency. People who send hoax messages can be barred from the system and may be prosecuted.

What to put in your message

The more specific your message, the more quickly help can be sent. An appropriate emergency SMS format might be:
- POLICE: road accident, junction High Street and Bridge Street, Southampton
- FIRE at 123 Church Street, Northampton

The emergency SMS trial is run by Government, and is supported by the emergency services, Ofcom and the RNID. Telecoms companies 3, BT, C&W, O2, Orange, T-Mobile, Vodafone are also supporting the trial.

A guide for people about the trial emergency SMS service can be found at: www.ofcom.org.uk/advice/guides/sms.pdf

Program & Events:
1.

THEME:

TRANSITIONS

Welcome to Create10: Edinburgh

In 2010 the conference will be moving to Edinburgh Napier University, Scotland, UK. CREATE is jointly organised by the Human-Computer Interaction Specialist Group of the Ergonomics Society, and British Computing Society's Interaction Specialist Group.

Provisional dates are 30th June to 2nd July 2010. The Call for Participation will be out soon for papers, videos, exhibitions, demos and workshops. If you would like to be kept informed please email: Ingi Helgason, Centre for Interaction Design, Edinburgh Napier University.
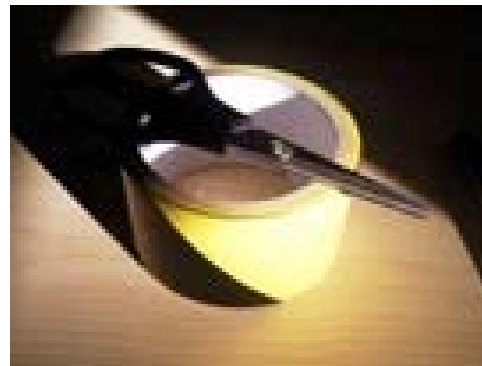
2.

Singapore is hosting the 50th anniversary Icsid World Design Congress from 23 to 25 November at Suntec City Convention Centre. While Icsid is the world body for Industrial Design, this year's Congress agenda goes beyond industrial design. Themed, " Designing our World 2050", the Congress will bring together design leaders, business leaders , policy makers and educators to collectively chart our future though design. The Congress will be held during the biennial Singapore Design

Festival, from 20 to 30 November.
Designing Our World 2050
The challenges facing governments and businesses over the next 40 years are daunting. At the same time these challenges present unprecedented opportunities to develop new products, processes and solutions that will
be the foundations of a new sustainable economy. Meeting these challenges
requires new thinking across a wide range of issues from agriculture, urban development, transport and healthcare to the way we can live within the finite resources of our world. This November, we are bringing together some of the world's leading thinkers in Singapore to share their knowledge and ideas on many of the fundamental challenges we face.

We will be framing Singapore as a crucible for change and exploring solutions that can be modeled against the development objectives of a growing economy. We have established 9Design2050 Studios, led by world-renowned Design Leaders, to create propositions for a better future in various aspects of life. These include:

Chris Bangle, former Director of Design at BMW, ermany – Personal Emotional Mobility 2050

David Nelson &Stefan Behling,Foster + Partners, UK - Sustainable Cities 2050

Dr Chris Luebkeman, Director of Foresight and Innovation, Arup, UK - Life@ 1 Planet2050

Prof Bill Mitchell, Director, Smart Cities Group, MIT Media Lab, USA -Reinventing the Automobile 2050

Ravi Naidoo, Founder, Design Inaba, South Africa - Protofarm 2050

Dr Stefano Marzano, CEO, Philips Design, The Netherlands – Healthcare 2050

These and other Design Leaders, as well as a distinguished list of Keynote Speakers will share their research and ideas

in a unique interactive forum that will allow delegates to participate directly in
the thinking and outcomes of the Congress.

Please connect to www.icsidcongress09 .com <http://www.icsidcon gress09.com/> for more information on the presenters and programme.

Who Should Attend?

Designer and Design Managers who want to experience the possibilities of design and design thinking and how they can be applied across industries and disciplines

Government and Business Leaders who aim to understand the dynamics of our changing economy, the demands these will place on their organizations and
the opportunities they represent.

Researchers and Consultants who want to be ahead of the curve and interact with cutting edge thinkers who are shaping the context for the new sustainable economy.

Icsid World Design Congress Singapore 2009 – Congress Office
1003 Bukit Merah Central #02-10
Technopreneur Centre Singapore 159836
DID: (65) 63776619 Main: (65)6278 2538
F: (65) 6278 7518 M: (65) 96746758
 3.

International Conference on Mobility and Transport for the Elderly and People with Disabilities (TRANSED 2010)

The 12th edition of this International Conference will take place June 2- 4 in Hong Kong (China), with the theme **"Sustainable Transport and Travelling for All". The previous program will start on the 1st, and there will also**
be a post-conference program that will last until the 8th.

4.

Dr. Dinesh Katre and Pramod Khambete will be conducting a Workshop on Paper Writing. Prof. Vinay Mundada of the Symbiosis Institute of Design, Pune has kindly agreed to host the workshop. During the

sesssion they will also guide young researchers who would like to write their papers - so bring along your data for a disucssion.

Part 1. "Significance of Research and Paper Writing: Process and Benefits"
Outline
- Why? Importance of research, techniques and methods
- Presentation of research in paper
- How do reviewers, researchers and practitioners look at it?
- How it contributes to the incremental advancement of the domain?
- Local and international perspectives
- Knowledge creation
- How do you and the world benefit from it?

Presenter - Dr. Dinesh Katre, Head & Group Coordinator, Human-Centred, Design & Computing, C-DAC, Pune

Part 2. Discussion with participants
Participants can discuss the ideas and proposals for paper writing.
(Bring along your ideas / data and we will discuss how these could be
converted in to a paper or design case study.)

Time: 9:30 am to 12:30 pm
Date: 14-11-2009
Venue: Sybiosis Institute of Design, Pune

5.

We are proud to announce the first regional southern African conference on Inclusive Tourism. It a a vision initiated by our member

Time: March 1, 2010 to March 3, 2010
Location: Hotel Kaya Kwanga, Maputo
Organized By: GPDD, Handicapped International (Scott Rains Technical Coordinator)

Event Description:
International Seminar on Accessibility & Inclusive Tourism
Maputo, Mozambique
03/01 (Mon) – 03 (Wed)

Seminar Themes

The three-day seminar will include expert presentations and Rosangela Berman Beiler and collaboratively implemented. discussions on different thematic areas as listed below.

A. Disability Inclusive Tourism as a tool to promote development: This section will focus on the benefits of inclusive tourism in boosting poverty reduction and development efforts. Presentations and discussions will focus on the barriers and facilitators to inclusive tourism in the region, and practical strategies to mainstream disability in all tourism efforts.

B. Accessibility of the built-environment: The seminar will explore the key concepts of providing barrier-free physical environments. It will include discussions on their costs and benefits to people with disabilities, governments, businesses and society in general, social and cultural dimensions of accessibility, training personnel involved in construction, and the key elements needed to ensure accessibility in tourism.

C. Universal design: The principles of Universal Design (UD) will be presented, along with the benefits of using universal design to

ensure tourism access for all individuals. Experts will also discuss whether UD environments will be inherently accessible or how construction efforts can combine UD principles with current best practices in accessible designs.

D. Legislation, policies, and standards: This section will discuss both national and international mandates for environmental accessibility (including the Convention on the Rights of Persons with Disabilities (CRPD)), national policies to ensure accessibility of the built environment, and strategies for implementation. The seminar will also look at the existence or lack of international, regional, and national standards for environmental accessibility, especially as it pertains to the different areas involved in tourism.

E. Monitoring and evaluation: Experts will discuss strategies and methods to strengthen evaluation and monitoring of environmental accessibility legislation, policies, and standards by governments as well as Disabled People's Organizations and Civil Society Organizations.

F. Experiences from different countries and case study: Experts from countries in Africa (Angola, Botswana, Lesotho, Malawi, Namibia, South Africa, Swaziland, Zambia, Zimbabwe), Asia, South America (Brazil), and the United States will be invited to share their professional experiences. Mozambique will be taken as case study to highlight opportunities and challenges for environmental accessibility and inclusive tourism and engage in a discussion to identify the most promising practices and strategies to ensure accessibility and inclusive tourism within the African region.
Auxiliary events in Mozambique surrounding this event:
03/04 (Thu) – 05 (Fri) Technical Training on Universal Design & Accessibility
03/08 (Mon) Celebration International Women's day: Public awareness ativities on CRPD, Women's Issues. Round-Table on the topic with representatives of Portuguese Speaking Countries
03/09 (Tue) Brazilian Embassy Ceremony in honor of the Disabled People's Federation of Portuguese Speaking Countries-(FDLP) and formal presentation of FDLP to the Community of Portuguese Speaking Countries (CPLP) (CORDE/ Brazilian government)

03/10 (wed) Strategic planning of FDLP and partners on ratification and implementation of the UN CRPD in the Portuguese Speaking Countries

(Following this event is another Inclusive Tourism conference. It will be in Aveiro, Portugal March 11-13, 2010)

6.

British Council in association with Elle India announces the Young Fashion Entrepreneur Award 2010, to champion and celebrate the importance of creative entrepreneurs working in the field of fashion. The participating countries include Libya, Syria, Bangladesh, Lithuania, Philippines, Russia, Sri Lanka, Turkey and India.

The India finalist will get the opportunity to:

- Attend the London Fashion Week in February 2010

- Meet leaders and innovators in the UK fashion industry

- Compete for the International Young Fashion Entrepreneur to win the title and financial award of £5000 to develop business links with the UK

The award is open to entrepreneurs between 25 and 35 years working in any of the following fashion sectors:

- Fashion, textile, accessories or perfume design and production

- Fashion promotion: shows, exhibitions, festivals, events

- Fashion retail: buying, merchandising

- Fashion product research, sourcing, supply chain management

- Fashion marketing, PR, branding, journalism

- Fashion publishing, communications, websites

- Consultants providing specialist services in any of the areas outlined

Application deadline: Friday 20 November

For further details, eligibility criteria and application form log on to http://www.britishc ouncil.org. in/yce or email us at yce.india@in. britishcouncil. org

Rwituja Gomes Mookherjee

Head Creative Economy, India & Sri Lanka, British Council

(M) +91 99537 10069

Young Fashion Entrepreneur Award Announced - Log on to

<file:///\\exchweb\bin\ redir.asp? URL=http://www.britishc ouncil.org. in/>
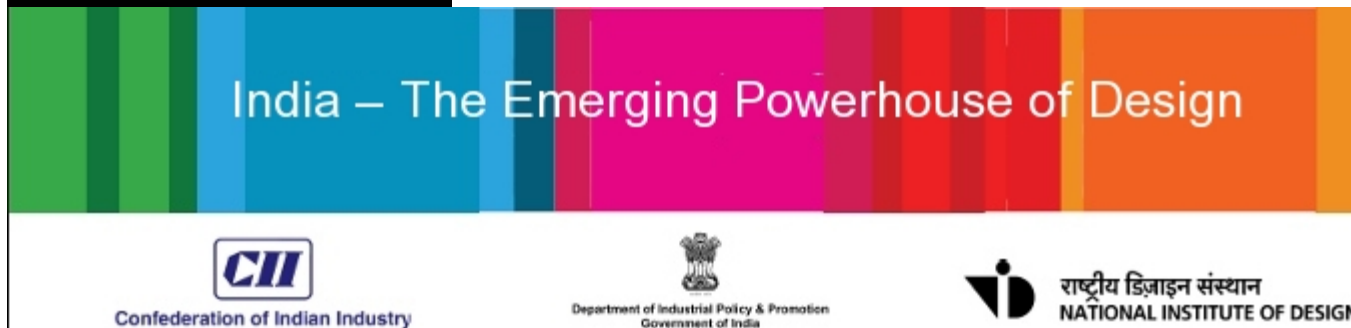**www.britishcouncil. org.in/yce <http://www.britishc ouncil.org. in/yce> for further details. Join the YCE network on Facebook.**

The British Council is the United Kingdom's international organisation for educational opportunities and cultural relations. We are a registered charity; 209131 (England and Wales) SC037733 (Scotland). We build engagement and trust for the UK through the exchange of knowledge and ideas between people worldwide

7.

india DESIGN FESTIVAL
15-16 December 2009, Gurgaon, India

India – The Emerging Powerhouse of Design

CII — Confederation of Indian Industry
Department of Industrial Policy & Promotion Government of India
राष्ट्रीय डिज़ाइन संस्थान NATIONAL INSTITUTE OF DESIGN

Designers Showcase Submissions

As a part of the 2'nd India Design Festival, one day will be dedicated to an event called **"Designers Showcase"**. This is a special one day session during the festival. This is an invitation to all Indian Designers, designers employed in Indian Firms, India Design firms, Indian companies with design departments, independent professionals, design students and academics.

The objective of this special session is to exhibit exemplary work done by designers in India. This session will create a platform for Indian Designers and will serve as information source as to the applicability of design in various instances.

The session will demonstrate that investment in design impacts overall business success, will celebrate effectiveness in all design disciplines, highlight the critical role of design in enhancing quality of life and reinforce the value of strong client/designer partnerships.

**You can download the necessary information for submissions here
Organizers**

8

A.P.C.I

7ème conférence européenne
7th european conference

Design, by all ?

European Conference
11.01.2010 - 09h00 au 12.01.2010 - 17h30

Cité des Sciences et de l'industrie
FRANCE

✉ Contact organisateur

APCI
**Jean Schneider
Chef de projet / Project manager
Adresse :   24 rue du Charolais
75012 Paris
FRANCE**

**Téléphone :   (+33)(0)143450450
Portable :   (+33)(0)661350357
E-mail :   conf.apci@free.fr
Site : http://www.apci.asso.fr**

9.

red dot award: product design 2010

Download information folder red dot award: product design 2010

Welcome...

The red dot design award enters a new round – and with it several thousand applicants for the sought-after quality seal, the "red dot". They all show courage by facing the international competition and investing: in design, quality, and innovation, despite the economically uncertain times. However, it is exactly this courage that will pay off – because quality and innovation are crucial differentiation factors when it comes to surviving in the global market.

Do you also have the courage to face the international competition? We hereby invite you to submit your products to the "red dot award: product design 2010". Receiving the red dot, the worldwide recognised quality seal for outstanding design, makes your achievements visible and is always the beginning of a campaign in which you as a winner are the centre of attention – worldwide.
 I look forward to your competition entry and wish you great success!

 Professor Dr. Peter Zec

 Initiator of the red dot design award

Job Openings:

1.

Looking for <u>freelance</u> ethnographers / design researchers, preferably those who're available to start work on a project from early November till end December. Please email your resume / profile directly to: <u>param.v@imrbint.com</u>, which must include details about ethnography / design research projects done in the past. Also, please indicate which city you're based in.

2.

Design studio based in New Delhi. We are primarily into high end home accessories, customized lighting design, furniture etc. We are looking for people to both hire/intern at this point .
The ideal candidate will:

Design new products along with value added modifications to existing products.
Have a thorough knowledge of autocad,3d max, adobe photoshop etc.(optional)
Respond with a sense of urgency and should be able to 'produce'.
Communicate ideas/ concepts through sketches, renderings, 3D models and physical models to engineers, marketing and 'non-designers'.
Prepare presentations (product descriptions, images and diagrams) to introduce design concepts to clients and stakeholders. Build 3D models and detailed drawings of potential products. Coordinate with local vendors, workshops/ laboratories for various product design requirements.
Remain abreast with the latest product trends, styles and synthesize market research in to viable products.
Contact with low resolution pictures of your work/handsketches etc   at:
 Email: <u>gautam@klovestudio. com</u>   ,   <u>contact@klovestudio .com</u>
<u>www.klovestudio.com</u>
Klove(powerhouse gym building), Hauz Khas village,New Delhi 110016.

3.

Fabulis is a new web service being developed by betashop, <u>http://www.betashop .com</u> in partnership with True Sparrow Systems, <u>http://www.truespar row.com</u>.

We are seeking a rock star talented UX/UI designer to join the founding team in Pune.

Fabulis will be a new type of online service for trendsetters amongst the Gay male community. The service will have a web component and a mobile/iphone component.

We're looking for someone who is super-scrappy, a go-getter, who does awesome graphics design, can think for himself, and who is up-to-date on the latest web trends.

NOT REQUIRED: Knowledge of HTML, CSS, JavaScript, any scripting / coding languages.

If interested in discussing more, please email your qualifications along with your portfolio to fabulis@truesparrow .com

View the job posting here:
http://www.coroflot .com/public/ job_details. asp?job_id= 23963&all=y
4.
looking for a furniture designer with some experience to work on institutional furniture, and another to work on retail fixturing systems.
For details about our company please visit www.dovetail.in This is a full time job requirement.
Please contact me directly at sundar@dovetail.in
5.
ThoughtWorks is hiring the following profiles:
Sr. User Experience Designers (Bangalore and Chennai)
*Responsibilities: *
* Interacting with the clients and in house stakeholders to understand Business Requirements (verbal and/or written) and effectively translate and apply them to create compelling User Experience Design concepts for the applications/ products.
* Researching user needs and requirements, and identifying areas where constructive changes can have maximum impact.
* User interaction design for complex UI intensive applications: analysis of work-flow, creation of Lo/Hi-Fi mock-ups and prototypes, design consultations.
* Ensure that there is no error while translating the wireframes & visual design to code.
* Help define roadmaps for User Experience Design within Thought Works by collaborating with other designers and key stakeholders.
* Conduct UXD workshops and presentations to transfer UX know-how to those interested within ThoughtWorks enthusiastically.
Requirements: *
* Min. 4 yrs experience in UX Design with an enviable portfolio.
* A formal degree/ post graduation in design from NID/IIT, etc. Experience will speak louder.
* You will be skilled in user experience design practices like contextual inquiries, focus group feedback, lightweight usability testing, etc.
* Excellent skills with quick design reviews and recommendations are a must. You should be able to quickly make concept sketches during stakeholder meetings and drive home your views on UXD.
* Needless to say, you need to be a good communicator with excellent negotiating and presentation skills.
* Proven skills to create Information Architecture, Navigation maps, wireframes and Lo/Hi-Fi prototypes along with design specifications are a must.
* HTML and CSS skills, with cross-browser, cross-platform compatibility; familiarity with basic scripting, particularly JavaScript and/or PHP for functional prototyping; translate visual design from mock-ups to HTML/CSS templates will be awesome, though not a must, to have.
* You may not be a top-notch visual designer, but a good sense of composition, typography and balance is definitely expected.
* Ability to drive projects from start to finish with minimal supervision

and to juggle multiple projects and priorities in a fast-paced environment is a must.
* Experience of working in a charged up Agile environment is a plus.
Sr. Visual Designer (Bangalore)
A good combination of print & web graphics design talent is what we are looking for.
Send in your resumes and portfolios <less than 3 mb > to pmuruha@thoughtwork s.com or 12006@thoughtworks. com.
To know more about ThoughtWorks visit: http://www.thoughtw orks.com
 User's Experience Designer
ThoughtWorks Pune
9765407578
6.
Libsys Technologies, Gurgaon (IT software product organization)

Request you to please help us in find a User Interface Designer + Graphic Designer + Product Designer professional (Full Time / Part Time / Freelancer) from Delhi / NCR region:

Please find the below Job Description:

- Designing Software Products interfaces
- Improvement / Redesign of User interface for fully web centric Software Products
- Design documentation of software
- Graphic designs for advertisement for marketing
- Design graphics for Product Distribution
- Product branding
- Improve design of Kiosks presently used
- Conceptualize and value engineering for new contemporary Kiosks development considering market trends
- Detailed Design of Kiosks including material selection
- Design documentation
- Fabrication note - Help in locating Fabricators for special components
- Quality control/assurance

Interested professionals can send their profile to
 manish@libsys. co.in or hrd@libsys.co. in
Contact Information: 09212610295
CORPORATE Profile
Info-Tek Consultants Pvt. Ltd. is a Gurgaon (India) based software company established in 1984. Having focus on packaged software for Indian as well as Overseas markets, Info-Tek has developed products in the areas of General Insurance, Reinsurance, Traveller's Cheque Issuance and Library Management. To effectively meet library automation requirements, LibSys ILMS was developed in 1988 and is now being maintained by LibSys Corporation (a unit of Info-Tek).

Taking a spur by the maiden installation of LibSys at National Informatics Centre (which was playing a major role in driving usage of I.T. in various Departments of the Government of India) in 1988 at New

Delhi , it has been commissioned in more than 1300 libraries in India and Overseas. The elite and varied clientele of LibSys includes many National Level Laboratories, Academic Institutions, Universities, Government Departments, Corporates, etc. LibSys was adopted by British Council in India and other South Asian counties in 1995 and since then there are more than 12 libraries of council running it of which two viz. BCL Colombo and BCL Kandy are in Sri Lanka . A large number of Universities and colleges are using LibSys system.

LibSys has been involved in working on latest technologies (such as RFID, Dublin Core etc.) and incorporating these judiciously in their all products that makes LibSys ILMS a highly advanced and futuristic Web based System for libraries.

Scope of Operations
The company specializes in Library Automation and its main operations are around `LibSys' system. The range of associated services to the libraries includes the following:

(i) Integrated Automation Software
(a)Acquisition
(b)Cataloguing
(c)Circulation
(d)Serials Control
(e)Article Indexing
(f)OPAC

(ii) Multiple Locations
LibsysX

(iii) Job Work
(a) Digitization
(b)Retrospective Conversion

(iv) Turn-key Projects
(a) System Integration + LAN
(b) Consultancy

v) LSmart Solutions
(a) RFID Tags
(b) Electronic Article Surveillance Gates
(c) Self Lending Stations
(d) Shelf Management

(vi) BPO
(a) Facility Management
(b) Technical Processing

(vii) Education and Training
(a) Training Programs Research

(viii) Co-operative Services

(a) Users Group
(b) LSNet

Sr HR Executive

LibSys Corporation

633 A Phase V, Udyog Vihar, Gurgaon

Mob.:- **09958296055** / 09212610295

Tel: 91-124-2451119/ 1120/0202/ 0203

Fax: 91-124-2397299

www.libsys.co. in

7.

Parsons The New School for Design is seeking qualified applicants with professional and/or academic backgrounds for a tenure-track assistant professor position in the School of Design Strategies at Parsons.

Applicants should demonstrate expertise in the practice, history and theory of management, with preference being given to applicants with innovative research, doctoral-level work or significant professional experience in one or more of the following areas: design management, brand strategy, social media, media strategy (particularly in relation to Web2.0), and marketing. Applicants should be able to teach students from a variety of design and business fields. Candidates must be innovative in their pedagogical approaches to activating students' interest in the relationship between theory and practice, and be forward-thinking about what knowledge, skills and literacies are now required to adeptly respond to complex 21st-century global challenges. Experience with online learning platforms is desirable. The successful candidate is expected to have earned either a PhD in their field or an MBA degree. The candidate is expected to demonstrate strong potential in teaching, research, and scholarship, and will have an established record of professional accomplishments.

The School of Design Strategies is an international, diverse, dynamic and vibrant educational environment consisting of nearly 1400 students, nearly 40 full-time faculty and over 150 part time faculty who all live and professionally practice in New York City. The School of Design Strategies currently offers the following degrees and programs:
- The BBA in Design and Management, currently serving more than 600 enrollees.
- The BFA in Integrated Design, with more than 150 enrollees; its

courses also service more than 50 Environmental Studies BA and BS students and Urban Design Studies BS students.
- The Foundation program, which caters to more than 650 first-year BFA students.
- In development: MFA in Transdisciplinary Design with concentrations in Social Imaginary, Sustainable Consumption, Organizational Systems and Urbanism.
- In development: Online MS in Design Management with concentrations in Sustainable Design, Service Design and Digital Entrepreneurship.

PARSONS DIVERSITY STATEMENT
Parsons The New School for Design, a division of The New School, values diversity among our students, faculty and staff, who are a reflection of the communities where we live, work, create, design and participate. Diversity serves as a core value of our institution which we identify as a critical element for achieving academic excellence. We believe that strategic actions toward achieving diversity goals both individual and collective, will facilitate a meaningful and sustainable impact throughout The New School community
and more broadly, effect social change in art and design education. Recognizing that our ability to grasp the historical, political and social contexts from which we work is vital to fully embracing diversity, we seek the contributions of people who are members of groups that are underrepresented in higher education in the US and particularly in art and design.
OTHER POSITIONS NOW SEARCHING
Associate Professor of Product Design/Director of the BFA
Assistant Professor of Environmental Technology & Material
Assistant Professor of Material Culture and Fabrication / Director of the Donghia Material Library
Associate Professor of Fashion Design & Society
Assistant Professor of Fashion Design
Assistant Professor of Photography
Assistant Professor of Design History and Theory
Assistant Professor of Visual Culture Studies
Assistant Professor of Fashion Studies
Assistant/Associate Professor in the School of Design Strategies (urbanism)
Complete descriptions and requirements are available at
http://careers.newschool.edu , and online applications are now being accepted.

8.

A stock art firm, Fanatic Studio in New Delhi. We have freelance projects on illustration development and looking for freelancers for the same.
If interested, please mail us with your work samples at
info@fanaticstudio. com.
p.s - work project for professional illustrators*
FANATIC STUDIO

9.

The Eindhoven University of Technology and Fontys University of Applied Sciences in the Netherlands seek candidates for a PhD position in "Design Research on physical and social play".

This PhD is part of a collaborative nationally funded project called 'PLAYfit' which aims to create playful solutions that stimulate secondary school students to be more physically active. The main goal of the project is to explore whether and how teenagers can be activated by translating aspects of gaming into physical concepts. The PhD candidate will work on the design, development and validation of a physical gaming environment that is tailored to the needs and motivations of secondary school children.

The project is a collaboration between the Eindhoven University of Technology (TU/e) and the Fontys University of Applied Sciences (Fontys Hogeschool). The PhD student is jointly supervised by the User-Centred Engineering Group of the Department of Industrial Design, TU/e and the Serious Games lectorate of the Fontys Hogeschool. Other stakeholders in the project are the Physical Activity and Health lectorate of the Fontys Hogeschool and various companies.

The project will follow a user centred design approach in which various stakeholders, such as secondary school students, gaming experts and physical education teachers will be involved in all stages. The project will have a strong focus on validation of the concepts through design research and field studies especially with a view to develop generalizable knowledge about how to structure and facilitate this type of co-development process.

The PhD candidate will be participating in education, e.g. by supervising student projects on topics related to the PLAYfit project.

Requirements
- A Master in Industrial Design, Information Sciences, Media Studies, with a strong background in human-computer interaction and/or gaming.
- Affinity with the topics of persuasion and tangible or graphical user interfaces are valued.
- Also valued is prior experience with design research and with setting up and executing user tests.
- Excellent social and communicative skills and affinity with teaching are expected.
- The candidate should be fluent in Dutch; good knowledge of English is required.

Appointment and Salary
The appointment is for 4 years, starting January 1, 2010, subject to finalizing funding arrangements. As an employee of the university you will receive a competitive salary as well as excellent employment conditions (including excellent sport facilities and child care). The

research in this project must be concluded with writing a PhD thesis. A salary is offered starting at EUR 2,042 per month (gross) in the first year and increasing up to EUR 2,492 per month (gross) in the last year. Moreover 8% bonus share (holiday supplement) and 8.3% bonus share (end-of-the- year allowance) are provided annually. Assistance for finding accommodation can be provided.

The PhD position will be carried out within the research group User-Centered Engineering (Industrial Design, TU/e) and the lectorate Serious Game Design (Fontys Hogeschool).

About TU/e Industrial Design

TU/e is one of Europe's leading research universities. The Eindhoven area, in the southern part of the Netherlands, is one of Europe's top 'innovation ecosystems', with many high-tech companies and institutes, such as Philips, ASML, NXP, DAF, OCE, and TNO. TU/e is closely intertwined with many of these companies and institutes, and research at TU/e is characterized by a combination of academic excellence and industrial relevance.

The department of Industrial Design of the TU/e, founded in 2001, is a department with about 500 students, both Bachelor and Master, and around 150 staff members. With a strong emphasis on research the ID department focuses on the design of intelligent products, systems, services and networks. These innovative products enable people to interact with their environment in an optimal and flexible way. The User-Centered Engineering group focuses on advancing the understanding of the user experience and developing innovative concepts for the interaction of humans with intelligent systems, for example in the domain of play and collaboration.

About Fontys University of Applied Sciences:

Fontys University of Applied Sciences offers more than 200 Bachelor programs, some 40 Master programs, PhD opportunities and non-degree courses in the following sectors: Fine Arts, Management, Education, Health Care and Social Studies, Transportation and Logistics, Applied Science and Technology. It is the largest educational institute in West Brabant. The lectorate Serious Game Design is part of Fontys School of ICT, with about 1900 students and 200 staff and offers education in Game Design for around 300 students. Its research focuses on gaming, open-ended play and curiosity-driven interaction for education and sports especially in smart environments (Ambient Intelligence) .

Information

Further information about the project, including a full project description, can be obtained from:
- Dr. Ben Schouten, Lector Serious Game Design, phone: +31 (0)87 787 7742, e-mail: ben.schouten@ fontys.nl<mailto:ben.schouten@ fontys.nl>
- Dr. ir. Tilde Bekker / Dr. Janienke Sturm, Dept. of Industrial Design, phone: +31 (0)40 247 5239 / 5298, e-mail: M.M.Bekker@tue. nl<mailto:M.M.Bekker@tue. nl> / J.Sturm@tue. nl<mailto:J.Sturm@tue. nl>

General information about the organization and the hiring process can be requested from:
- Ms. Julma Braat, personnel department Dept. of Industrial Design, phone: +31 (0)40 247 5883, e-mail: j.a.c.l.braat@ tue.nl<mailto:j.a.c.l.braat@ tue.nl>
- Mr. Robbert Pas, personnel department School of ICT, phone: +31 (0)87 787 0184, e-mail: r.pas@fontys. nl<mailto:r.pas@fontys. nl>

Application
Applications are due November 23, 2009. Please send a written application or e-mail, including a letter explaining your specific interest in the project and extensive curriculum vitae, to the following address:

Technische Universiteit Eindhoven
Department of Industrial Design
Attn. Ms. J.A.C.L. Braat, room HG 3.93
P.O. Box 513
5600 MB Eindhoven
The Netherlands
Or by e-mail to: j.a.c.l.braat@ tue.nl<mailto:j.a.c.l.braat@ tue.nl>
Please include vacancy code V51.077

10.

looking for individuals to join the User Experience Group at MindTree (www.mindtree. com). MindTree is a leading IT Consulting company delivering business enabling solutions to companies like Avis, Burger King, De Beers, eBay, SONY, Unilever, Volvo, SITA, AOL, ANZ Bank, America Airlines etc.
YOUR ROLE:
At MindTree you will get opportunities to work in various industries, technologies, global clients and get a varied and enriching experience. You will be based in Bangalore (although you will travel frequently) and be part of the User Experience Group.
You will execute projects independently to develop user-centric applications/ websites/ intranets/ extranets/high technology devices. You will work closely with our Business Analysts and Development Teams to elicit User Requirements, conduct Heuristic Evaluations, and conceptualize a complete User Experience solution. You will also work closely with our Sales and Marketing teams to showcase work to our customers.
Typical responsibilities

- To elicit User Requirements, User Profiles, Develop Scenarios, Competitive Analysis, Benchmarking Studies
- Develop Information Architecture, Task Flows, Wireframes, Visual Design/ Branding, Prototypes
- Conducting Usability Testing, Heuristic Evaluation, UI Testing and Bug Reporting
- Knowledge of design tools like Adobe Photoshop, Illustrator, Flash, etc.

- Expertise in HTML and CSS and knowledge of Java Scripting is preferred.

  You must have good presentation, documentation and client interfacing skills.
  You must be willing to Travel and loaded with creativity and energy.
  Education, Qualification and Experience
  0 - 4 years: Masters in Design, Diploma from NID, Degree from reputed overseas Universities\ Institutions
  2 - 6 years: M.F.A/B.F.A (with at least 1 year of demonstrable experience in the relevant field)
  Qualifying fields include but not limited to: Human Factors, Psychology, User Experience Design, Visual Design, and Usability Testing
  ABOUT MINDTREE:
  MindTree is one of the leading IT Consulting company with strong focus on Consulting, Internet & Emerging Technologies since its inception in 1999.

- MindTree was ranked No. 1 in the Most Admired Knowledge Enterprise (MAKE) award for the second consecutive year in 2008
- MindTree Consulting is ranked 2nd in the 'Best Companies to Work for in India' by Business Standard for 2006-2007.
- Business Today rates MindTree amongst the 'Top 10 Best Companies to Work for in India' and Business World featured us on 'Great Places to Work' in 2005-2006.
- MindTree is one of the fastest growing companies. We have grown from 0 to 5000+ people & $100 million in revenues in the first seven years.
- MindTree was ranked best Indian private sector company in the area of Learning and Development, in February 2008.

  You can be a part of this success story and find great growth opportunities in a growing company. You can read up more about MindTree's work culture at http://www.mindtree .com/
  If you are interested, PLEASE SEND YOUR RESUME & LINK TO PORTFOLIO (<5 MB) TO join_uxgroup@ mindtree. com
  Please include samples from your portfolio.

  11.

  Mahindra Satyam (formerly Satyam Computer Services) is looking for talented and passionate individuals for key opening in its User Experience Management Division.

  Mahindra Satyam UXM team engages in projects from varied domains and industries such as Banking, Finance, Insurance, Media and entertainment, Manufacturing, Auto, Retail, Healthcare, Infrastructure, Education and public services to name a few.

  Are you looking for an attractive and challenging career opportunity? MSat gives you the opportunity to contribute, lead and manage challenging assignments in varied projects from customer facing Portals

to Intranets solutions, Ecommerce to CRM portals, product visualization to usability and user testing for portals, products, and many more...

we are looking for following roles

1)   UX consultant:

· Experience: 7+ years of relevant experience in User experience field, having a generic understanding of the UCD process, as it is mapped to typical development lifecycle. Should have completed few complete lifecycle (UCD) projects in your past work experience.

·Skills:

1.Hands on experience of Information Architecture, Making UX Solutions, UCD process understanding

2.Strong written and verbal communication skills, presentation and customer handling skills

3. Managing and leading UX projects / teams in IT service company / Product development company

4. Excellent understanding of Information architecture, and usability principles

· Educational qualification: Graduate/post graduate in Interaction design, Product design, Web design etc. Specific domain knowledge (e.g., BFSI, Web2.0) will be preferred.

 2)   Information Architect:

·Experience: Having 4+ years of relevant experience in User experience field, having a generic understanding of the UCD process,

·Skill:

1.Hands on experience of Information Architecture, Making UX Solutions, UCD process understanding

2.Strong written and verbal communication skills, presentation and customer handling skills

3.Excellent understanding of Information architecture, and usability principles

· Educational qualification: Graduate/post graduate certification in Interaction design, Product design, Web design are beneficial.

3) <u>GUI Designer:</u>

·Experience : Having 2-3 years of experience in web design. GUI design,

·Skill:

1.Strong (x)HTML, CSS, Photoshop, Dreamweaver, illustrator, flash is must have

2.Java Script, J-querry, DHTML, Flash scripting skills are good to have

3.Excellent visual design skills, sense of color, visuals, balance and visual language.

4.Basic Understanding of Information architecture, and Usability principles

5.Microsoft Silverlight will be an added advantage

· Education : Graduates from a reputed institute

Communication: English and any regional language

Please share / include a links to live websites for reference.

4) <u>UI Developer / Senior UI Developer</u>

· Experience : Having 4-8 years experience in UI development

·Skill:

1.Hands on experience in HTML,CSS, Advanced JS

2.Knowledge of Industry Best practices in UI and Accessibility

3.Experience in JS Frameworks Such as J Query/Dojo etc

4.Good to have experience in Web sphere Portals, JSP, PERL

5.Experience in designing scalable UI solutions

6.Experience in Agile/SCRUM methodologies is preferred

7.Working Knowledge on CVS and Unix

· Education : Graduates from a reputed institute

· Communication: English and any regional language

Please share / include a links to live websites for reference.

Interested candidates please share your updated resumes directly to Aniruddha Puranik (Aniruddha_Puranik@ mahindrasatyam.net)

12.

Applications are invited from Indian nationals for the posts of Assistant Professors, Associate Professors and Professors in the Departments of Aerospace Engineering, Biological Sciences & Bioengineering, Chemical Engineering, Civil Engineering, Computer Science and Engineering, Electrical Engineering, Industrial and Management Engineering, Materials and Metallurgical Engineering, Mechanical Engineering, Chemistry, Mathematics and Statistics, Physics, and Humanities and Social Sciences (HSS).

Several Departments also participate in the teaching and research activities of interdisciplinary post-graduate programmes in the Institute in Environmental Engineering & Management, Design, Laser Technology, Materials Science, and Nuclear Engineering & Technology. Appointments for these programmes are made in the relevant departments among those listed above.

Department specific areas of required specializations (CLICK HERE)

Minimum Qualification (for all faculty positions): Ph.D. with first class or equivalent (in terms of grades, etc.) at the preceding degree in the appropriate branch, with a very good academic record throughout (also see in Notes below). In addition, for:

Professor: 10 years teaching/research/industrial experience of which at least 4 years should be at the level of Associate Professor.

Associate Professor: 6 years teaching/research/industrial experience of which at least three years should be at the level of Assistant Professor or equivalent.

Assistant Professor: For a fresh Ph.D. the position will be on contract basis for first three years, after the completion of which it can be regularized. For those with three or more years of teaching/research/industrial experience, regular appointment can be made.

Application forms (DOC) for all the above positions can be downloaded, or **filled (on-line)**, or can be obtained from Dean, Faculty Affairs, on request. Applications (hard copy or in electronic form) should be submitted to the Dean of Faculty Affairs, IIT Kanpur. **The last date of receiving applications against the advertisement is Dec. 20 2009.**

The details of pay and the total minimum emoluments admissible at the time of joining are as follows:

Post	Academic Grade Pay	Pay Band (Rs.)	Minimum Pay in the Pay Band	Total minimum emoluments*
Professor	Rs. 10500	PB-4 (37400-67000)	Rs. 48000	Rs. 78359
Associate Professor	Rs. 9500	PB-4 (37000-67000)	Rs. 42800	Rs. 70485
Assistant Professor	Rs. 8000	PB-3 (15600-39100)	Rs. 30000	Rs. 52324**

*Transport allowance is included in the total minimum emoluments.

**Candidates who do not fulfill the minimum experience requirement for the post of Assistant Professor may be offered, on contract basis for three years, a total minimum emolument (without HRA) of Rs. 37262/- in the Academic Grade Pay of Rs. 6000/- Or Rs. 7000/- depending upon the academic credentials.

The pay carries all other allowances as admissible to a Central Government employee stationed at Kanpur. The fringe benefits, such as HRA, LTC, medical re-imbursement, education allowance for children, contribution towards New Pension Scheme (NPS), re-imbursement of telephone bills, book grants, initiation grant up to Rs. 10 lakhs, financial support towards national and international conferences etc. shall be permitted as per the Institute norms.

Notes:

Mere eligibility will not entitle any candidate for being called for interview.

Applicants who do not fulfill the minimum experience requirements may be offered an appointment on contract.

The requirements of minimum qualification and/ or experience may be relaxed in the case of candidates with outstanding credentials.

Reservations at entry level will be applicable as per G.O.I. norms.

The Institute reserves the right to withdraw any advertised post(s) at any time without assigning any reason.

Applicant not found suitable for higher positions may be considered for lower positions in the same area of specialization.

All correspondence to be addressed to either to the Head of the concerned Department or to the Dean of Faculty Affairs. Contacts details of Heads of the Department are available in the Institute website http://www.iitk.ac.in as well as in http://www.iitk.ac.in/dofa/recruitment2009. For any clarification, please contact Dean, Faculty Affairs, Indian Institute of Technology, Kanpur-208016, India. Tel: +91-512-2597414 E-mail: dofa@iitk.ac.in

ADDITIONAL INFORMATION SHEET

(FOR CANDIDATES APPLYING IN RESPONSE TO ADVERTISEMENT NO. DF-2/2009)

1. Candidates applying for a position to more than one department are required to use separateapplication forms.

2. (a) On the first page of the Application Form, (columns 1 to 11), the desired particulars are to be filled in by the candidate supported by certificates and documentary proofs(where necessary)

(b) On the second page (columns 12 to 16) separate sheet (s) for each sub-heading in the format is/are indicated to be used indicating cross references in the columns provided and the annexures attached.

(c) All annexures and the application form must bear full name and signature of the candidate on each page at the bottom.

3. Besides pay, posts carry allowances according to the Institute rules which at present correspond to those admissible to the Central Government employees stationed at Kanpur.

4. Higher initial pay is admissible to exceptionally qualified and deserving candidates.

5. Candidates called for and appearing in interview will be paid first class/second Ac. railway fare from place of duty or the nearest Railway Station from the residence to Kanpur and back by the shortest route.

6. Applicants who are employed in Government, Semi-Government Organizations or Institutions should send their applications THROUGH PROPER CHANNEL else they will be required to produce a NO OBJECTION CERTIFICATE from their employer at the time of interview.

7. No information will be sent to those candidates who are not short listed for interview. It is expected that the entire selection process will be over within six months of the issue of the advertisement.

13.
Cognizant Looking for UX / UCD people for Web and SW Product development. Any body interested can send the resumes.

Cognizant has 500 Strong team of Designers, Front end and RIA developers. Looking for UX developers with good design background and experience in UCD.
Send your resumes "guruvprasad@gmail.com" guruvprasad@gmail.com
14.
Job posting: Director, Visual Design for an elearning consulting & solutions company.

Hurix Systems is an eLearning consulting & solutions company with operations in the United States and India. It has launched its own product development division and is looking for senior designer capable of leading a 100+ Visual design team for the same. Right fit for this position would be a person with an experience of 10+ years in the design domain (Senior Designers in Graphics, Animation, Elearning and Creative domains).
You can find additional information about Hurix at www.hurixsystems.com

Role:
As a head of the Visual Design team, you are expected to provide strategic leadership and design direction. You will initiate, direct and develop solutions and products. This includes managing processes and workflow, scoping for design work, budgets and schedules; identifying and managing vendors.
The position is for the company's own product and thus allows for creative freedom, an opportunity to implement design ideas and processes.
As leader of the design team, you are responsible for ensuring that results are consistent with business objectives and are current with regard to design trends and best practices. Responsibilities include individual performance reviews and coaching, and providing appropriate professional development opportunities.

Requirements:
·   Bachelors degree(Masters degree is preferred) in Visual design or related disciplines
·   more than 10 years of experience in design, and at least 3 years in elearning or related domains
·   knowledge of digital design tools, elearning industry standards, animation

This position is full-time and is based at Mumbai.

Interested candidates need to get in touch with:
 Manager – Human Resources
Tel:+91.22.66774888 | Fax:+91.22.66774899
DID:+91.22.66774875 | Cell:+91.9987686974
Email:charushila.singh@hurix.com

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