

Design for All



WOMAN DESIGNER YEAR

Guest Editor: Maria Luisa Rossi Chair and Professor, Integrated Design

College for Creative Studies

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1. Guest Editorial:.....	3
2. Biography of authors:.....	7
3. Providing Emotional Support for Homeless College students in the United States:.....	9
4. Squad:.....	33
5. Refurbished Fashion Service:.....	47
6. Lack of Interest in Handicraft Industries by Rural Youth in India.....	62

Other Regular features

GUEST EDITOR



Maria Luisa Rossi

Maria Luisa's work at the College for Creative Studies Graduate Studies brings her entrepreneurial, globally-focused, and empathetic cultural approaches to the next generation of designers. She focuses on the seamless capacity to deal with the tangible and intangible aspects of people experiences. At CCS, she is preparing "facilitators" capable of addressing global-local grand challenges, focusing on social innovation. She teach scenario and service design and her projects are concentrated on research, co-creation, and people-centered processes.

Maria Luisa's professional career has been independent and international. She attended the premiere master's program in industrial design at the Domus Academy in Milano, thanks to a European Scholarship she won from designing the first wearable computer and winning a design international competition. The project was featured in the prestigious Domus magazine and gave her a lot of visibility around Europe and the design world. The wearable computer project, "The Walking Office", can be found in the Henry Ford Museum Permanent Design Collection.

Following her studies, she founded the design consultancy Iavicoli& Rossi, working in areas varying from interior architecture to tableware.

In 2008, her interdisciplinary attitude, design and brand strategy knowledge, and business acumen brought her to be hired in the team that launched the new Graduate Program in Design at College for Creative Studies in Detroit. In that capacity she has developed the

curriculum and set standards of excellence for MFA Integrated Design (formally called Interdisciplinary Design) validate by a successful alumni job placement in corporations and design consultancies setting. Her specialties are: Design Strategy, Branded User Experience Design, and Service Design. M.Luisa has also accumulated a vast knowledge of American, Asian and European markets and cultures.

The most recent lectures are: "Ladies Design Salon" about city system and inclusive futures; "Italian Design Day in the World" addressing the importance of design on the shaping of future cities; "International Seminar on Creative Economy Creative District" about creativity and design as an asset of creative tourism.

Recent students work recognitions are the "Detroit Equitable Mobility 2030" scenario and service design projects featured among the 40 design projects at "The Road ahead; Reimagining Mobility" Cooper Hewitt Smithsonian Design Museum NY, and at the "Inclusive Future" Detroit Design 139 Exhibition in the "City System" focus area.

She has conducted workshops at Singapore's Design Center and Ecole Supérieure d'Arts Appliqué in Geneva, Switzerland and lectured in Los Angeles, Mexico City, Istanbul, Ankara, São Paulo, Shanghai, and Gratz.

M.Luisa is a Detroit City of Design Research Lab Advisory Board member working on the vision for inclusive growth and providing guidance on overall framework for the lab, and Task Force member of Connect 313 an action-oriented, digital inclusion task force composed of individuals, nonprofits, academic institutions, government entities and businesses committed to bridging Detroit's digital divide.

EDITORIAL

Maria Luisa Rossi

Chair and Professor of MFA Integrated Design

College for Creative Studies

This August 2020 issue consists of 4 articles which cover the research works carried out by brilliant women designer.

The research works are part of a study carried out at the MFA Integrated Design graduate Thesis dissertation. All these projects are results of utilizing emotional intelligence skills and empathetic approaches on issues.

The 21st century paved a new road for women designers, compared to the twentieth-century, which sidelined the roles of important women in both architecture and design. The 21st century has seen an overall growth of female presence in all areas, and the design world was lucky not spared. Nevertheless, women designers, even if more than ever before, are a small fraction of the design task force. Data on the composition of the Design community, and figures on the student population, show numerically lower figures when it comes to women. When I was studying for my bachelor's in Industrial Design, women were just starting to grow within the field, and in my class only 25% of students were females. When I got my Master's degree at The Domus Academy in Milan, only 15% of students were female, and none of the faculty or "maestro" was women.

Even now, many years after my studies not much has changed. Study topics adopted by female students still predominately focus on fashion and clothing, maternity, domesticity, and body. Only a small fraction of women designers venture out of those fields and work for more "hardcore" industrial design areas. As a result, these women designer's peers are mostly males, and even if they hold prestigious degrees, as

many barriers still need to be crossed, they will often be asked to deal with the "look and feel" of things. Many other critical issues remain outside and within the design world; the professional segregation of women, pay differences, being under-represented in STEM programs, the persistence of aggressive acts against women, and the lack of strong legislative actions. Even in a society that is finally starting to overcome gender differences, there is still much to do and I would like to think of the design community as a "cultural system" that in producing and spreading innovation, and a mobile territory that renews the sense of things and creates new world views.

The COVID-19 pandemic has exposed additional cracks in our system, from healthcare to racial inequality. I believe design can be a catalyst for real change, especially when reconfiguring tools and roles in society. Women designers can now push to reconstruct new systems. Women designers historically successfully integrated the emotional aspect, the affectivity, even the fragility within an environment in which rules were based on an idea of rationality, and built for functional objectives. COVID-19 will bring a new phase, where a less assertive, less authoritarian, more spontaneous and dynamic design is welcome. A design characterized by a touch made of a particular emotional charge, sensitivity, and participation of women is necessary to create our new vision of the future.

All authors-designers are graduated from MFA Integrated Design of College for Creative Studies, Detroit.



Jenny Nguyen

Jenny has always been interested in social issues due to her background in charity work. She began by majoring in graphic design for her bachelor's but her desire to explore the intersection between social issues and design led her to obtain a master's degree in Integrated Design at the College for Creative Studies. She wants to continue using her skills as a designer to improve lives and help others, especially for minorities and those in need. Since graduating from CCS, Jenny is currently working to establish herself as a UX designer in Detroit and continues to participate in charity work in the meantime.



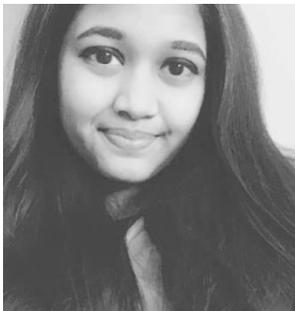
BelfugSener

BelfugSener believes that culture, inherent emotion and experience are closely interrelated for the design approach. She found her interest in user experience for health and wellbeing with an awareness of and sensitivity towards socio-cultural, emotional and technological contexts. What she likes the most about being a designer is empathy, user-centered approach, and design thinking as a way of life rather than simply a profession. she holds an undergraduate degree in Industrial Design from METU, Turkey. She is a Miami-based designer, currently working at Motorola Solutions, Innovation & Design team as a user experience designer.



Berenice Lopez Sanchez

Born and raised in Mexico City, Berenice has always been sensitive to social and environmental issues. Her sensitivity, along with her creativity and interest in art, led her to get a master's degree in Integrated Design at the College for Creative Studies, where she explored the use of user experience and service design with the purpose of social innovation. As a designer, her main goal is to use her skills to create meaningful changes in society that will tackle the most relevant problems faced today but always looking to the future. Berenice's professional experience encompasses the education industry as a faculty and administrative member; and project management in the automotive industry.



Shriya Garg

Shriya is a designer whose focus has been to create strategies and designs that help propel brands forward. Her goals as a designer has always been to understand a user's need and create solutions that enhance their experience. She has the ability to think beyond conventional 2D and 3D design giving her a unique perspective and ability to gain new and fresh insights that help in developing innovative and unique designs and strategies.

PROVIDING EMOTIONAL SUPPORT FOR HOMELESS COLLEGE STUDENTS IN THE UNITED STATES

Jenny Nguyen

MFA Integrated Design

College for Creative Studies

Abstract

Homeless college students are a growing issue for U.S. universities; their numbers exacerbated by increasing economic disparity and rising tuition rates. They are the invisible population on campus, struggling to survive but unable to tell others out of fear of being stigmatized. As a result, the majority of universities in America fail to recognize that population of homeless students exist on campus. The purpose of the study is to identify the causes of student homelessness and opportunities to help. Snowball sampling was the main technique used to collect interviews due to difficulties in finding candidates from the target demographic. The research revealed that the most vulnerable demographics are LGBTQ and foster care individuals, since they face a higher risk of homelessness. In addition, many students experience stress, isolation, and embarrassment while homeless. The design solution is a mini-app embedded on Facebook that provides emotional and moral support to these distressed students by pairing them with an experienced confidant whom they can speak

with. The app requires users to create a new profile since it is a community separate from Facebook, meant to be a safe and supportive space. The app provides users with resources, support groups, and a crisis line so they can access help as they need it.

Introduction

The process of college enrollment is one that many families are familiar with. For some, it is expected that college is part of a teen's plan for the future. However, for other families, their child could be a first-generation college student. Regardless, enrolling in higher education is seen as a vital step for a prosperous future. However, the path to a degree is rife with obstacles, particularly for at-risk or low-income students. Some of these issues are obvious prior to enrollment, such as the high cost of tuition and lack of financial aid. Attending college now is more expensive than ever for students and unfortunately, supplementary sources like financial aid are no longer enough to offset the costs. College tuition rises at an annual rate which ranges from 2.4% for private colleges and 3.2% for public colleges, which can amount to hundreds of dollars more per credit. Students and their families are left to cover more and more each year, so they may decide to take out loans for assistance. Other issues arise later in the semester for students after paying for bills, books, and food. These can include housing and food insecurities or lacking other basic needs. In a 2018 study from the Wisconsin Hope Lab, housing instability affects 46% of community college students and 36% of university students. This is followed closely by food insecurity, which impacts 42% in community college and 36% in university. More seriously, homelessness

affects 9% of university students and 12% of community college students, which may seem insignificant at first, but the numbers are indicative of a serious problem.

On college campuses, these students suffer in plain sight, afraid to reveal their circumstances to others due to stigma. The stereotype of the starving college student is also harmful because it undermines the struggles that students face, rationalizing it into a necessary rite of passage. In reality, suffering from housing and food insecurities are significant problems and should not be excused. Some students decide not to share their predicament with others, especially the school, out of fear that they would lose their enrollment or financial aid. As a result, they endure these struggles silently, trying to make do with the amount of income they have. Students are left in an uncomfortable position between choosing to take out a loan for food, thereby increasing their debt, or pay for their tuition and starve.

There are several resources that already exist for struggling students such as food pantries and food banks. The College and University Food Bank Alliance was established by the Michigan State Student Food Bank and the Oregon State University Food Pantry in 2012. It currently has over 700 food pantries across the nation. These organizations are helpful to a point, but they are not available on all campuses and do not address the issue holistically.

In this study, the researcher will examine the relationship between homelessness and higher education and what can be done for students in these circumstances. This will be done with a review of the current state of colleges and includes identifying the most barriers to success. The issue

of stigma will also be studied within homelessness and also through the lenses of other vulnerable demographics such as ex-offenders, addicts, and untouchables. Other topics that the author will research are the economic inequality within the United States and throughout the world. The future of the country depends on young people and their success. But their goals are in danger due to the rising economic disparity in the United States. The study's main research problem is: "How will we help students facing homelessness and basic needs insecurities such as housing and food?"

It is a daunting subject that not many have researched, but that makes the knowledge even more invaluable. This topic should demonstrate to designers that they should not be afraid to confront complex social issues. The results of this study would support future generations by allowing them to fulfill their higher education aspirations.

Methodology

Literature Review

The data used for this thesis was sourced from reports, journal articles, case studies, and policy briefs. Particular emphasis was placed on reports concerning the experiences of homeless students, their statistical information, and a variety of issues: an in-depth look at higher education, which covers tuition, student debt, financial aid manipulation, and its socioeconomic impact on the demographic but also in general. Documents about the current economic disparity in the United States, its causes, and the relationship it has with poverty set the background of the study.

Several documents will examine the aspects of homelessness in college regarding who the students are and

what kind of needs insecurities they have. The topics of homelessness and needs insecurities, such as food or housing, are interconnected in many of the studies that were referenced. To better understand the stigma that homeless students face, documents on other stigmatized groups were selected for review. Two key studies from the United Kingdom and Australia were downloaded from online university databases, since they were created by the faculty. Many journal entries were taken from databases such as APA, JSTOR, Virginia Tech, NASPA, TRACE, PMC, SAGE Journals, MDPI, and Research Online. All documents were reviewed in English.

The documents selected covered a significant period (2012-2019). They have been organized in different sections using relative key words:

- *Implications of Economic Disparity in the U.S.*
- *How to Aid Stigmatized Groups*
- *American Higher Education*
- *The Students' Experience of Homelessness and Needs Insecurities*
- *Homelessness Key Study in the U.K.*
- *Homeless Tertiary Students in Australia*

Secondary Research Insights

Economic Disparity and Poverty

In the United States, one quarter of the population makes less than \$10 per hour. Comparatively, the top 10% in America earn, on average, more than nine times as much income as the 90%. The income inequality has been an

ongoing issue since the 2000's and even though minimum wage was raised in some places, it is still far from an actual livable wage.

Poverty is a consequence of economic disparity and experiencing this at a young age can greatly impact a child. Economic disparity in America is deeply tied to race and is greater for African American, Hispanic, and Native American children, who are three times more likely to experience poverty than their White and Asian counterparts. Experiencing poverty can impact their health and development, academic achievements, and place them at a higher risk of dropping out of high school, teenage pregnancy, unemployment, and incarceration. Education is one of the main factors that could improve economic mobility, however it becomes nearly impossible when the inequality is apparent from as early as kindergarten. As they progress through school, the gap does not increase or decrease significantly, and without intervention, it will likely persist throughout their education.

Stigmatized Groups

Stigma is defined as a mark of disgrace associated with a particular circumstance, quality or person. Stigmatized groups suffer from prejudice, rejection, and discrimination within society and such groups exist all over the world. LGBTQ individuals face discrimination from healthcare providers, the authorities, the workplace, and even within their own community.

Since LGBTQ individuals have different experiences and backgrounds, it is expected that they require individual treatments. The research showed that the best interventions

included the primary user during the development phase, and it employed multiple methods to achieve success. Stigma is multidimensional, so holistic solutions are the most effective. Such solutions should address the user's main issues, its causes, and the significant barriers.

Inequality in Higher Education

Having a college degree can greatly affect how much someone earns, but unfortunately the debt that is incurred can prevent students from pursuing higher education. Not all universities have the same job opportunities, so the better the school, the higher the job prospects. A better school means higher tuition and higher debt in the future, but some students and their families believe that it is worth the risk. As a result, Americans have accumulated a total of \$1.5 trillion in student debt, and many are struggling to pay it off. The ones who are carrying the most financial burden are young people with limited means and disproportionately high debt. Desperate affluent families fearful of high debt have turned to filing guardianship petitions and manipulating the education system in order to make their child eligible for more grants. Unfortunately, these grants are on a first-come, first-serve basis and are meant for low-income students. With money taken away from them, the low-income students are at an even greater disadvantage to getting a degree.

The Homeless Student Experience

Housing instability and food insecurity affect almost half of community college students and over a third of university students. In addition, smaller numbers of college students experience homelessness. Community college students have

a higher rate of homelessness but is often viewed as a gateway to higher education due to its affordability. For nearly all of the homeless community college students, food insecurity levels were the highest at around 67%. Food insecure students have SNAP to rely on, but the criteria can be difficult to meet. Housing is an issue because housing assistance programs are not readily available on all campuses and there is a shortage of subsidized housing. Housing insecurity can have a negative effect on a student's class performance and overall GPA, so having stable housing is extremely important to their success. In order to help students achieve social mobility, this obstacle needed to be confronted at the institutional, local, and federal level.

Students who identified as LGBTQ were disproportionately at a higher risk of basic needs insecurities and homelessness due to lack of family financial support and estrangement. Since homelessness is usually self-identified, it was crucial to address their personal experiences and not a specific student or force them to be labelled and stigmatized.

Though students in these situations face stress, isolation, and loneliness, many are motivated by the belief that obtaining a degree will allow them to escape homelessness.

Homelessness in the U.K

Homelessness on U.K. university campuses is an emerging issue caused by unstable housing and poor accommodations. Mature and traditional students alike end up suffering the most, either becoming evicted or forced to stay in overcrowded situations. Universities are also at fault for concentrating on accommodating the wealthier international students instead of their poorer student population.

Among the vulnerable demographics on campus are from BAME (Black, Asian and Minority Ethnic) communities. The non-traditional students have their own challenges, such as BAME students being at a higher risk of dropping out and being dissatisfied with their degree. As a result of the combination of an influx of students of BAME backgrounds and declining affordable accommodation in London, the BAME students are over-represented in homeless households.

Homelessness in Australia

Australian tertiary students, the equivalent of American university students, have suffered from housing insecurity and homelessness. They make up about 10% of the Australian homeless population and many of them live in severely overcrowded places. Expensive rates of living and studying in Sydney, which are among the most expensive in the world, are among the causes of the issue. Students, especially those with lower incomes, are at risk of being forced into exploitative and illegal housing.

In Australia, youth homelessness accounts for more than 42% of the overall homeless population. Having an early intervention strategy or referral to local services can help the population, but only if the students interact with them at an early stage. These opportunities can happen at school through interactions with friends and faculty, but the most common barrier for these students are the feelings of shame and embarrassment. In addition, their location can exacerbate this problem, as rural or regional settings make it difficult to remain anonymous and services can be scarce.

Therefore, having access to online assistance would be a useful channel for such students.

Primary Research

The study is exclusively qualitative and utilizes interviews to capture data as it is the best way to collect the emotions and voices of the users.

The study used primary interviews and snowball sampling to collect information. Snowball sampling was chosen for primary research due to difficulties in reaching homeless college students, as many universities and shelters do not track this information and are dedicated to protecting the identity of their students.

The goals for primary interviews were to understand how someone who was homeless defined homelessness, how they would describe who the people facing homelessness, and how these individuals would be identified. There were nine interviews in total: three primary interviewees and six snowball sampling interviews. The participants were:

- *Three former homeless adult men between 54 to 66 years old*
- *Four college counselors*
- *One professor and expert on homelessness*
- *One life coach from a women's shelter*

Analysis

What does it mean to be homeless?

The interviewees stated that homeless was similar to incarceration and being homeless for years made them lose sight of their identity and future. Another shared trait was their shame and hesitation in revealing their circumstances

to others, as they kept it from their families for as long as possible. While they attended school, they did not share their situation with any counselors or advisors. Students, even those who were homeless, were too afraid to admit to themselves that they were in that situation. For them, homelessness resembled the panhandlers on the sides of roads and freeways. The detrimental stereotype on what homelessness looks like is one of the barriers youths and students face. Homelessness was isolation for them and a source of tension and stress.

Who are the homeless?

Those who have worked in homeless shelters or with homeless people would be able to recognize homelessness due to familiarity. Many homeless feel comfortable in their situation because they have lived in that state for so long and are afraid of change. Some feel pain from the loss of relationships, but for those who have always been alone, they do not understand. But these are mental and emotional manifestations of homelessness. Physical representations of homelessness can be distinct, but it is always important to be kind and compassionate when interacting with them. Yet, homelessness is a spectrum with invisible people and those who are apparent. It is impossible to recognize a homeless person, as they could be recently homeless or have been battling it for years. Shelters have to accommodate the numerous types of homeless, but it is impossible to cover all of them under one roof.

On campus, LGBTQ students and foster youth are the most at risk for homelessness. Being vulnerable demographics,

schools have to spend more time monitoring and providing aid for them.

What are their needs?

Homelessness is a spectrum. If someone were to address the entirety of homelessness, there would be many needs. People who are mentally ill have needs that are separate from those with drug addiction. Every need is as specific as the individual, so it would be impossible to cater to everything at once. Suggestions included installing an emergency line or crisis hotline for students, or implementing a system using platforms that students were already familiar with. Moreover, it would be useful if the school had programs with resources or services to offer students, such as transportation or other important needs. Having a physical place was also suggested so students had a place to restore their dignity and address their hygienic needs.

Introduction

Through the research process, the researcher was able to understand the profiles of the students facing homelessness. These include youths from foster care, LGBTQ individuals, and students with dependents at home. The majority of these students are from an ethnic minority background, are employed, and mainly financially independent. Most students with dependents are single mothers who are seeking to improve the lives of their children, and they are above the age of 25. Many of them attend community college, and as a result, homelessness and needs insecurities on these campuses are higher than other institutions.

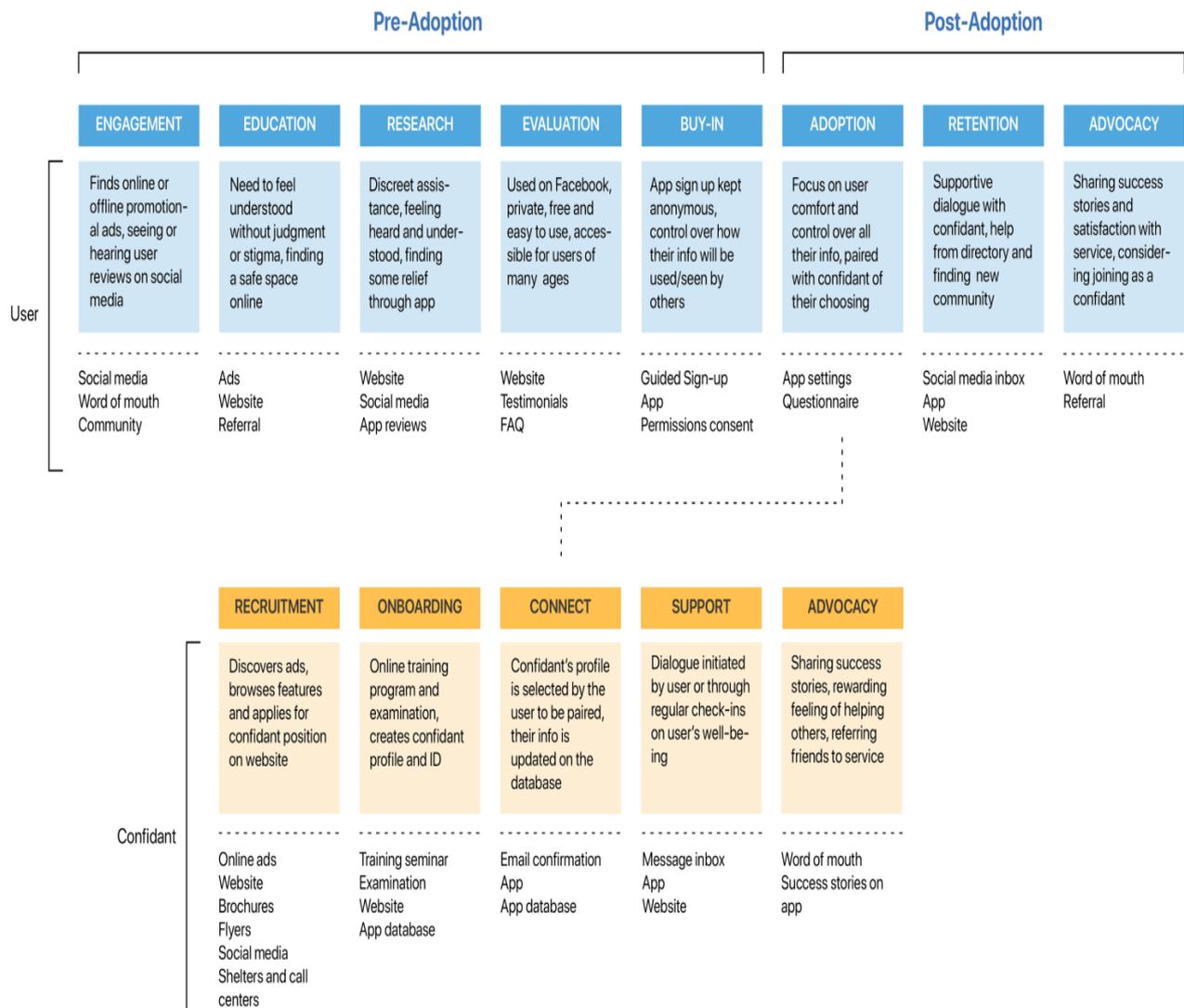
While their identities and reason for being homeless vary, they share feelings of embarrassment, stress, isolation, and stigma. These emotions and thoughts prevent many from speaking out and seeking help, especially within the early stages. Instead of focusing on the individual needs of the entire population of homeless students, the goal should be utilizing their shared experience while maintaining their dignity. Colleges can direct their attention to developing solutions that can ease their isolation and stress and are also discreet. The stigma of being homeless is a societal issue, and therefore, it is impossible to eradicate on campus. However, the college can take steps in being proactive and generate awareness about the subject without singling out students. By showing support and understanding across campus, students can feel less daunted by stigma and try to communicate.

Design Solution

This is a service that provides emotional and moral support to students struggling with homelessness and instability. By aiding them during their time of struggle, students will have a better chance of improving their situation and staying on track to graduation.

The service is a Facebook mini-app that allows users to speak with experienced professionals in a safe, secure environment. The mini-app facilitates a separate community from other Facebook users, special only to those who are in need of help. Users can feel more secure knowing that any information shared in the app will not be seen by others. The service offers links to resources, support groups, and has an active 24 hour crisis line that they can use. The main client

for the service is Facebook since they have taken advantage of other events to create new crisis response pages. Considering the current state of the world, creating space for a service like this on their platform could be very beneficial to their users.

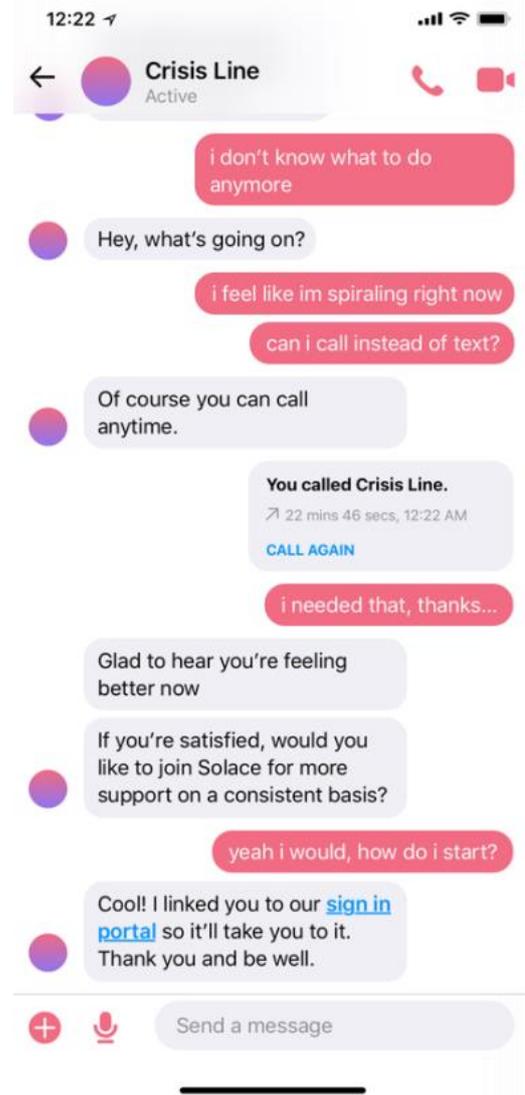
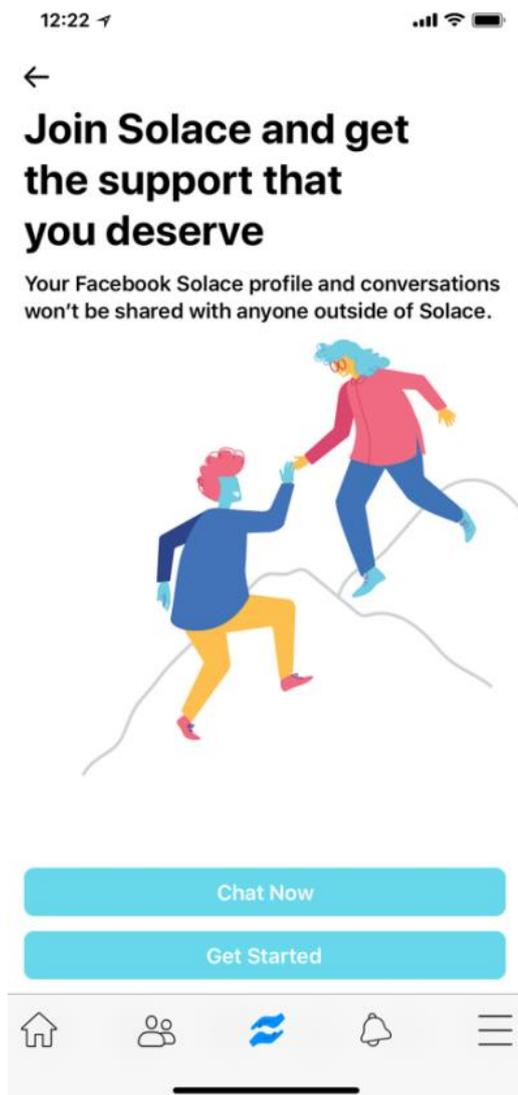


Main Features

Crisis Line

The crisis line is a 24/7 feature that is available for anyone to use, regardless of whether or not they have made a Solace profile. This page is accessible through the Solace shortcut

or the home page. Here, users can speak to a real person immediately for help. They can also access the other features of Facebook messenger and decide to call, text, or video chat if they need to. After accessing the crisis line for the first time, they can make a decision to join the Solace community by making a profile.



Profile Creation

The beginning of the sign-up process will include basic information about the user. They can change their name and gender according to their preference, all while being assured that none of this will affect their profile outside of Solace. This is to ensure users are protected and to prevent “outing” those who are not ready. Age is the only thing that cannot be changed. Users are then asked to answer what they are struggling with, in order for the system to choose a confidant for them. They can answer several questionnaires if they find them applicable. If they are uncomfortable with answering, all questions can be skipped. Then, users are able to express their preference for a confidant in regard to their ethnicity and language skills. This information will help the system narrow down the list of potential confidants quickly so users can see their top choices immediately.

12:22 ↗

←

What are you seeking help for?

Select all that apply. Your information will help us pair you with the right confidant.

Emotional Support

Life Challenges

Educational Support

Next

Match and Chat with Confidant

After the profile is complete, users can see the top three matches chosen for them by the system. They can swipe to view the other candidates or read more information about them. At first glance, users can only read the short bio statement left by the confidant but can catch a glimpse of what they are knowledgeable in. By reading more, they can open their profile to see more information. Users can view more information about their matches by clicking read more. Confidants will have their special knowledge listed at the top and also the communities that they are involved in. They will also have information about what kind of clients they might be a good match with, so users know what to look for. Once chosen, the users have the choice to immediately begin a conversation or head to the main page of the app.

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What are your preferences?

This information will help us identify the right confidant for you.

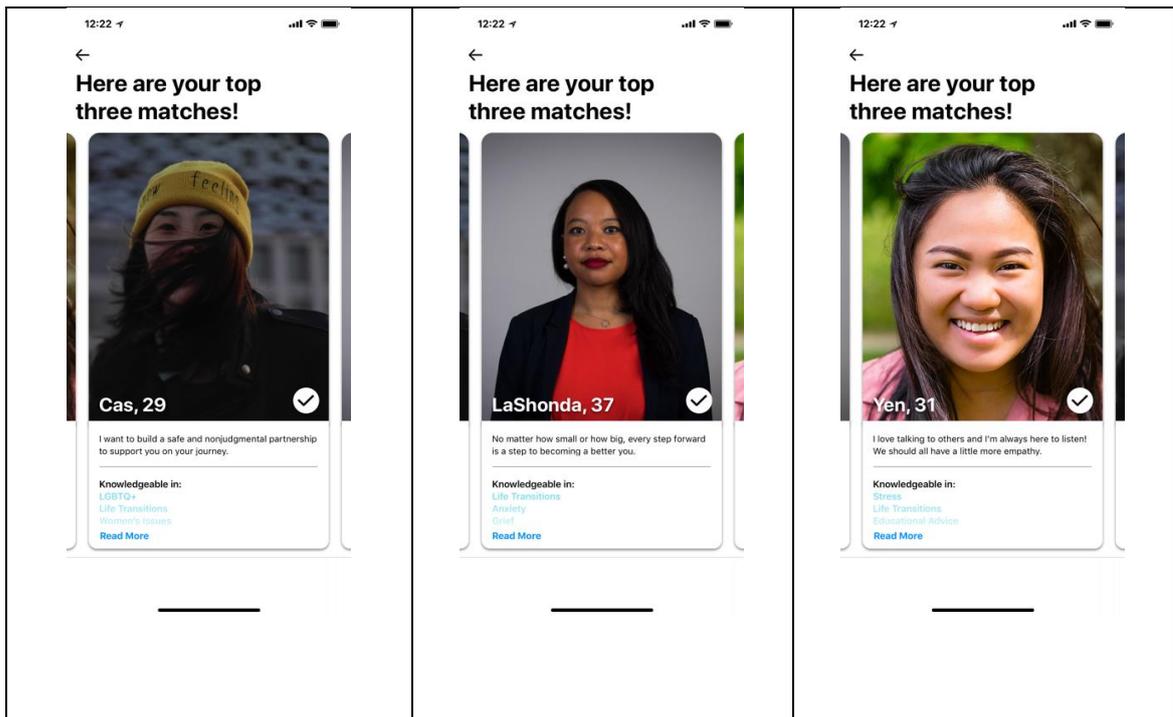
Do you have a preferred ethnicity for your confidant?

- White
- Hispanic, Latino, or Spanish
- Asian
- Black or African American
- American Indian or Alaskan Native
- No preference

What is your preferred language?

English ▼

Next

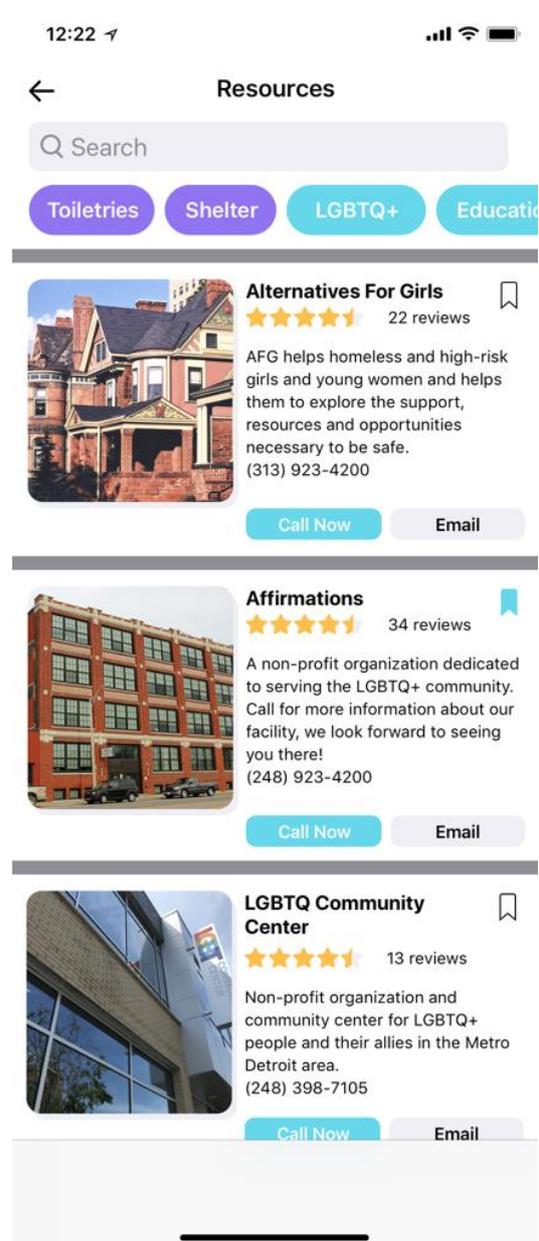


All conversations with the confidants will occur through the inbox. It resembles the Facebook Messenger interface and all of the features are present for users to access, so they can call or video chat with the confidant if need be. The only features that are turned off are finding locations and sending money in order to prevent scamming or a breach of privacy.

Here, confidants can also link resources or suggest support groups for the user. Conversations are expected to be supportive and friendly and if users ever feel unsafe, they can file a report about their conversation and find a new confidant.

Resources

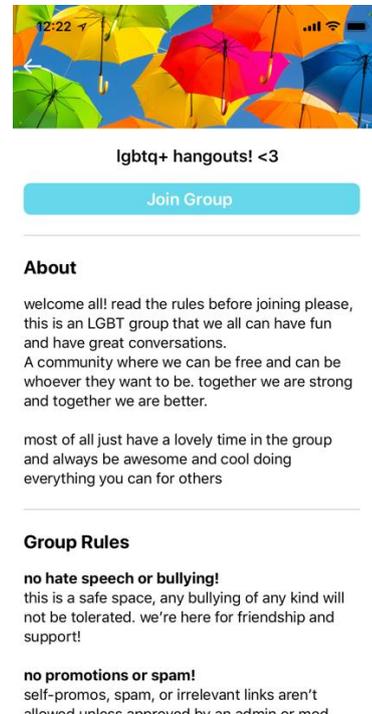
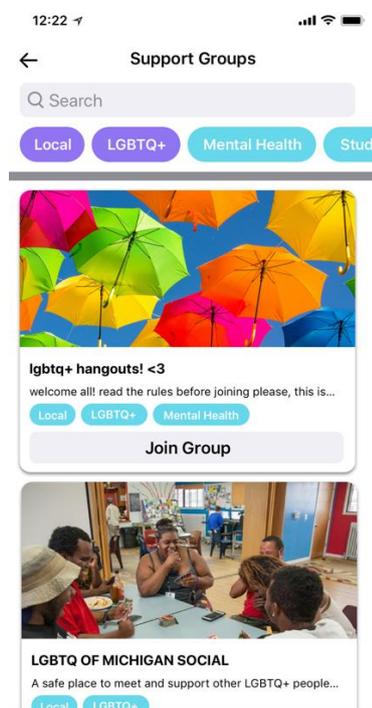
Resources are split into 6 categories for users to choose from. These categories were created from the research results and insights, which placed these items and services as the most important for homeless students. Once they have a category chosen, they can see other keywords matched with that topic in order to filter down specific results. They include reviews written by other users and the ability to bookmark any resource they think are important. All resources will have information on how to reach them that the user can use or link to their confidant for more assistance. Bookmarked resources will show up in the collections created by the user.



Support Groups

Support groups are similar to existing Facebook groups but are specialized for users in need. All the groups seen in Solace are focused on support or advice about topics such as mental health, LGBTQ+, or education. Users can view groups that are also local if they have an interest in meeting with them in person.

Like Facebook Groups, each one has screener questions for the user to answer in order to join. They can feel free to interact and add other users once they are in and slowly grow their support network.



Business Model

Value Proposition

Solace is a mini-app embedded on Facebook that provides emotional and moral support to distressed students by pairing them with an experienced confidant whom they can speak with.

Customer Segment

The main customer segment that the service targets are those facing homelessness and mental health issues. These users are difficult to locate due to their hidden status and

reluctance to share their situations. Therefore, this service was created with a broader scope in mind to avoid targeting them. By reaching out to a larger segment of customers, the service is more likely to encounter the hidden main users.

In the current event of the global pandemic, this service would be useful in providing online support and connection when in-person interactions are impossible. Being isolated from friends, family, and coworkers can be detrimental to any individual's mental health and this service could offer the empathy and assistance that they need.

Key Partners

The key partner for the service would be Facebook, given their large user platform. Facebook has been known to respond to disasters and other events, as seen by their new COVID-19 page. They are good at adapting to such events and given the current situation, it would be a great opportunity for them to intervene. The pandemic has had a crippling effect on the economy already and many people are struggling during this time with unemployment, lack of income, and lack of overall support. I believe that partnering with Facebook can fill the need that exists right now and be beneficial to many users.

Other key partners would include help lines, call centers, LGBTQ organizations, and therapists to help build the service. The service should target these locations on the national and local level to ensure diversity in the staff. Their knowledge would be used to build the foundation for the confident training programs and guidelines for the service. After being hired by the service, these individuals could also be referred to in cases where their expertise is needed.

Competitors

Solace is unique from competitors due to its value proposition and differentiation from other applications in the market. Currently, there are no apps or social media platforms that offer what the service has. There are therapy and mental health apps that exist, many of which require the user to input daily information to track their well-being. Some apps rely on the self-sufficiency of the user and if they do not input any information, they do not receive any results. Other apps, such as the meditation app Headspace, require a subscription to unlock more information.

Solace exists within social media platforms so users do not need to download an additional app to monitor themselves, they can simply use the same social media apps as they normally would. Instead of an algorithm determining what the user should do, they can speak to a real person who is supportive and understanding. The app also requires its users to create a new profile separate from their Facebook one so that anything they share or do within the Solace community is kept private. Solace's feature of a crisis line also sets it apart because even people who do not have accounts can use it and get help. The emphasis on providing help and support before everything else makes Solace unique.

Technical Considerations

One of the main components of the service is how it is embedded into Facebook as a mini-app. Facebook developers would need to find a way to do this and also aid in establishing a database for the service, which could list the existing confidants and users. Facebook already has Dating

implemented, meaning that a subgroup of users can exist within the platform. They have access to features specific to the group, so it is possible to include additional features if developers can create a more robust version of Dating.

An important aspect of Solace is the segregation between the app and its platform in order to protect its users. User information on Solace is kept there and not shared or seen on their original Facebook profile. They are also given a choice on which information to share or omit so it takes the comfort of the user into consideration first.

In addition, the platforms are large enough to fund and create the necessary online training for confidants to use. Experts need to be brought in to create the comprehensive training that confidants will need, such as psychiatrists, LGBTQ experts, former homeless, etc. They will be paid to develop the program and conduct the training seminars.

These experts would also function as advisors to the confidants if they need additional information. Workers from help lines and shelters and volunteers would be recruited through digital and physical advertising, which would be present on the main social media platforms. Physical advertising would take the form of brochures and pamphlets, which would be dropped off at various shelters and organizations.

Conclusion

Homelessness cannot be easily solved and needs a holistic solution supported by the government, universities, and local organizations. It would be the only way because there are so many causes and factors to homelessness that need to be addressed. Homeless college students are only a portion of

the vulnerable population, but they reflect the future of the country. The mini-app, Solace, can only provide so much emotional and moral support to students in distress but to truly help them would mean eliminating educational inequality and economic disparity. These long-term changes would take a long time to implement while Solace is a shorter-term solution, suitable to help with immediate crises.

SQUAD

BelfugSener

MFA Integrated Design

College for Creative Studies

Abstract

Spending excessive amounts of time using social media leads to negative effects and interferes with the other aspects of people's lives. As with any other addiction, breaking away from social media and keeping life in balance is so difficult especially for the iGen who grew up in an entirely post-digital era. The aim of this thesis is to create a provisional period to help iGen be more conscious about the negative effects and risks of social media addiction while enhancing creativity and thinking skills towards social issues by collaboration with peers to change the expectations of iGen from the social media channels that they will engage with after this period. As a result, children would become better communicators with more thoughtful, conscious, and empathic approach by being active social thinkers using social media as a meaningful channel.

Introduction

Social media has integrated and profoundly changed everyone's daily lives. Self-disclosure, instant gratification, FOMO and constant need of comparing self with other people create virtual bonds through social media and help people to reaffirm the reality to feel better. Social media addiction as other types of addictions, was associated with several serious mental health problems such as anxiety, depression, social phobia, low self-esteem, ADHD and hostility. It is claimed that social media addiction is the common source of different types of worry among highly anxious kids. In the US, there was a 60% rise in the teenage depression between

2010 and 2016. 95% of teenagers using social media who have witnessed different forms of cyberbullying on social networking sites claim that cyberbullying increases their levels of emotional stress. Researchers assert that engaging in social media frequently resulted in reduced socializing skills in real life. People who spend their two hours a day on social media, tend to be socially isolated two times more than others.

Research Methodology

Secondary Research

Mental health effects of social media among young generation: Self disclosure, instant gratification, FOMO and constant need of comparing self with other people create virtual bonds through social media and help people to reaffirm the reality to feel better. Lately, social media has been associated with several serious mental health problems such as anxiety, depression, social phobia, low self-esteem, ADHD and hostility. As with any other addiction, breaking away from social media is very difficult for all but especially iGen. Social media addiction has become a phenomenon due to its negative effects on mental health & relationships. It has been proven that online self-disclosure fires up a part of the brain similar when taking cocaine.

iGeneration

Born between 1995-2012, will reach 85 million in 2020, comprising 25% of the population

in no hurry: growing up slowly
in person no more: virtually together
insecure: new arises in mental crisis
insulated not intrinsic: no community
inclusive: LGBT, gender, race issues
independent: politically detached

Mental Health Effects

Breaking away from Social Media & keeping life in balance is problem for iGen growing up in an entirely post-digital era

Social Media Addiction Why? Fear of Missing Out
 A new generation that online self disclosure has up a part of the brain similar when taking cocaine

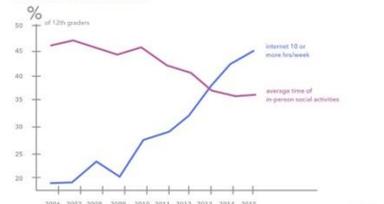
37% of this cohort says that Social Media has a direct impact on their level of **happiness**

95% of teenagers using Social Media have witnessed different forms of **cyberbullying**

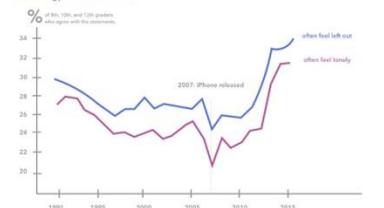
Users who check social media more frequently are **2.7X** more likely to suffer from **depression**

Secondary Data

Online Time vs Social Activities



Technology and Loneliness



Instagram

As the first phase of research, Instagram poll is used to raise question marks on users' head by asking some ironic questions about social media through social media. Instagram is a unique platform to source accurate data from the audience, and it is an ironic and unique way to understand the user's opinion about the current phenomenon, especially for this research study.

Interviews

Secondly, eight interviews were conducted with neuroscientists, author and editor, wellness counselor, experience designer, parent and diversified members of the target group.

- *David R. Rosenberg Chair of Psychiatry & Behavioral Neurosciences WSU* “Internet Addiction and Compulsive Internet Use” and *Vaibhav A Diwadkar Ass. Prof. at Psychiatry & Behavioral Neurosciences Department, WSU - “Brain Imaging Research Division Lab”*

The purpose was to understand the perspective of experts and to learn details/results of their current study “Internet Addiction and Compulsive Internet Use”. Their study focused on brain function and abnormalities when teenagers have digital fast for certain amount of time. Both agreed that for human's brain and mental health, internet addiction including social media has critical similarities with other types of behavioral addiction, yet there is more study needed to prove this problem as a clinical disorder.

- *Merjin Straathof, Experience designer at “Just ”and Founder of a campaign “99daysoffredoom”*

The purpose was to understand the motivation and the results of world-renown experiment. Merjin believes that social media has an enormous potential to create a viral content if it is used for its purpose. His experiment with Cornell University became

terrifically popular with a snowball effect and they found that people had a strong urge to come back and their emotional condition has been continuously changed during the experiment.

- *Alissa Lusky, Personal Counsellor, MA. LLP. at Wellness Center of College for Creative Studies*

Lusky explained their recent cases which are linked to social media addiction either directly or indirectly. She argues that there is not any reactive or proactive approach, therapies nor communities related to social media addiction. She also agreed that neither parents nor students are aware of the problem since it aroused in only a few years.

- *Rachel Ehmke, Author & Senior Media Editor at Child Mind Institute 'How Using Social Media Affects Teenagers'*

Ehmke was aware of the negative effects of social media addiction, and she believed that people have no idea about the potential impacts of social media interaction.

- *Jonathan N. Bertrand, Founder and Entrepreneur 'Social Media Awareness', 'Global Touch Foundation'*

As an old member of iGen, Bertrand was witnessed by negative effects social media addiction and decided to create public awareness related to both positive and negative impacts of social media.

- *Hannah Payne, Blogger, Actress and Model 'Examining social media culture today: Are we addicted to our apps? Larry King Now'*

The purpose was to understand the attitude of a unique member of iGen, who has a business through social media. Payne claims

that she is aware of the negative impacts of social media addiction, but the positive impacts of social media make her life easier and create new career paths for her.

- *Alissa Lusky, Mother of a girl (15) and a boy (14)*

The purpose was to understand the perspective of a mother of two children who admits that her daughter is definitely addicted to social media. Lusky has a daughter who is a senior in high school and a son who is junior at the same school. She compared the behaviors of her children and explained her concerns about her daughter's social media addiction problem. During the interview, she was asked to explain her daughter's and son's typical day in the life to create a user journey. As a result of this conversation, Lusky argues that her daughter's mobile phone is her left arm.

Focus group

Focus group was conducted with four 13 years old teenagers (all got their first phone at the age of 12), to learn more about iGen's habits, behaviors and the value of their social media interaction. They believe that life without social media might be better for them because they do not clearly understand the value of social media interaction. All admitted that they would prefer real life, face-to-face interaction; however, they believe that social media interaction is more convenient and makes their lives easier. When they have to have a real interaction, they feel uncomfortable.

Some of the responses from interrelated people and experts were overlapped with the reaction of iGen members. Each response complemented each other and eventually, this study adapted more comprehensive attitude to the problem of social media addiction.

Primary Research

Interviews



Merjin Straathof, Experience designer and Founder of a campaign '99daysoffreedom'



School of Medicine
David R. Rosenberg, Chair of Psychiatry & Behavioral Neurosciences Wayne State University
'Internet Addiction and Compulsive Internet Use'



Jonathan N. Bertrand, Founder & Entrepreneur
Social Media Awareness, Global Touch Foundation



Hannah Payne, Blogger, Actress and Model
Examining social media culture today: are we addicted to our apps? Larry King Now



Alissa Lusky, Personal Counsellor, MA, LLP at CCS Wellness Center



CHILD MIND INSTITUTE
Rachel Ehmkie, Author & Senior Media Editor at Child Mind Institute
'How Using Social Media Affects Teenagers'

Focus Group



User Testing



Analysis

The biggest problem related with social media addiction is that iGen has been experiencing striking, dramatically behavioral change without having any proactive reclaim or preparation when they first get their smartphones. Tween age -when they first start to own their phones- is the optimal age that could prevent children being an addicted to their smartphones. The aim of Squad is to create a smooth transition period which could be defined as a 'provisional period' when each child could be educated and prepared to use their smart phones and empowered to boost their creativity and social thinking skills by collaboration.

Target group

In the US, the average age of children getting their first smartphone is 10 years. iGen is on the verge of the most severe mental health crisis for decades. Social media use makes iGen anxious since they can compare themselves and their values with others whereas disconnection or digital fast also makes them more anxious since they do not know how to live without social

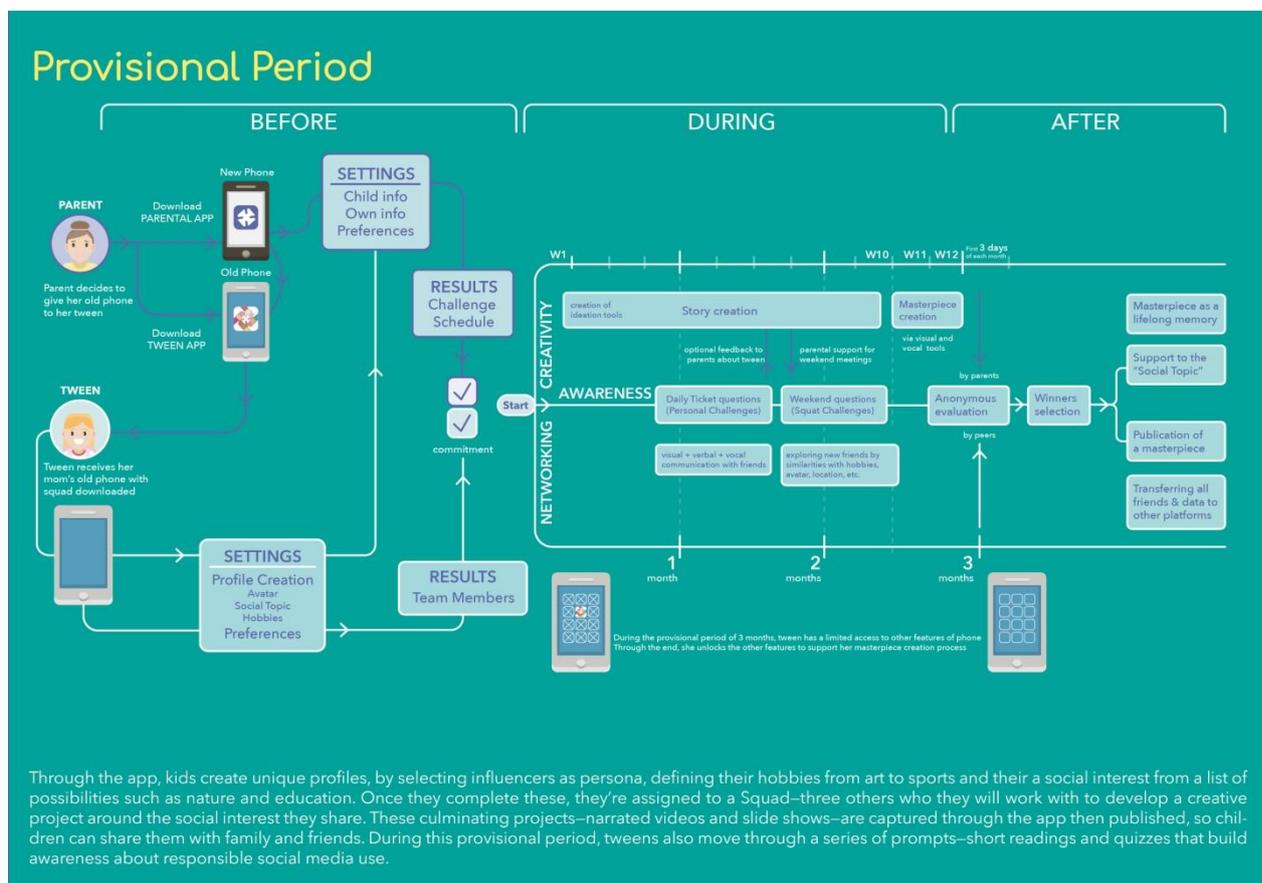
media. In other words, this problem puts youth between a rock and a hard place. iGeneration is more in-person, insecure, irreligious, insulated, inclusive and indefinite comparing with other generations. iGen have an eight second attention span and they are unable to focus for extended amounts of time. In other words, their brain has 'eight-second filter'. 94 % of iGen agreed that the gender doesn't define a person as much as it used to and that changing ideas about genders is allowing more people to be themselves. 'Gender Fluidity' is a new term aroused by this



generation's sensitivity and choices, they would not prefer to be stereotyped and they have more independent and liberal decisions about their gender. Moreover, iGen would rather be considered unique and cool than real. Brand Team for Consumer Apps at Google has searched the meaning of coolness among iGen. Beauty, celebrities, music and fashion were some of the topics that they find cool. They believe and rely on brands would change their worlds. Celebrities that are philanthropic and genuine are the coolest.

Design Solution

Squad is designed as an antidote a three-month provisional period when tweens with new smart phones could learn about social medias risks and rewards through a carefully structured app. Kids can create unique profiles, by selecting their persona, defining their hobbies and their social interest. They develop a creative project around their social interest with their team. These culminating projects are captured through the app to be shared with people. Tweens move through a series of prompts short readings and quizzes that build awareness about responsible social media use.



i. Before the Game - Settings

- **Parents:** Parents are decision makers for this age. They will be informed via different channels and they will decide to give phone to their child on condition that the 'squad' will be on their phone

for 3 months. They will download the application to both of their phones and sign up by giving both parental & child information on the settings session. They will decide whether they receive feedback and notification about their children's' overall activity. They are also offered to track their own internet use data.

• *Tweens: Tweens will receive their first one when their parents are done with downloading and settings of squad. They will make a commitment with their parents that they will use this application for three months. During their own settings they need to create their character, indicate their hobbies and pick their favorite social issue topic. These will help app to analyze the best fit for the squad.*

1. Avatar creation + Hobbies Definition

At the settings, each tween will be asked to create their own avatar and define their hobbies.

For avatar creation there are different optional categories that tween could use for her profile. She will pick her favorite philanthropic influencers from the categories of 'artists', 'leader', 'athlete', 'star' and 'superhero'. They are free to create their avatar by combining one character from each category. The options will be updated periodically by the feedback from the user. For now, below it can be seen the influencers and their categories. They will pick their interests and hobbies as topic selection.



2. Social Issue Topic + Squad Creation

After creating their avatar and defining their hobbies, tween will be asked to pick her favorite 'social topic' to support at the end. According to pediatric experts and the data from futurecastGenz

there are some emerging topics that this generation cares the most. These are, 'gender equality', 'racial equality', 'nature and environment', 'guns and violence', 'poverty' and 'bullying and mental health'.

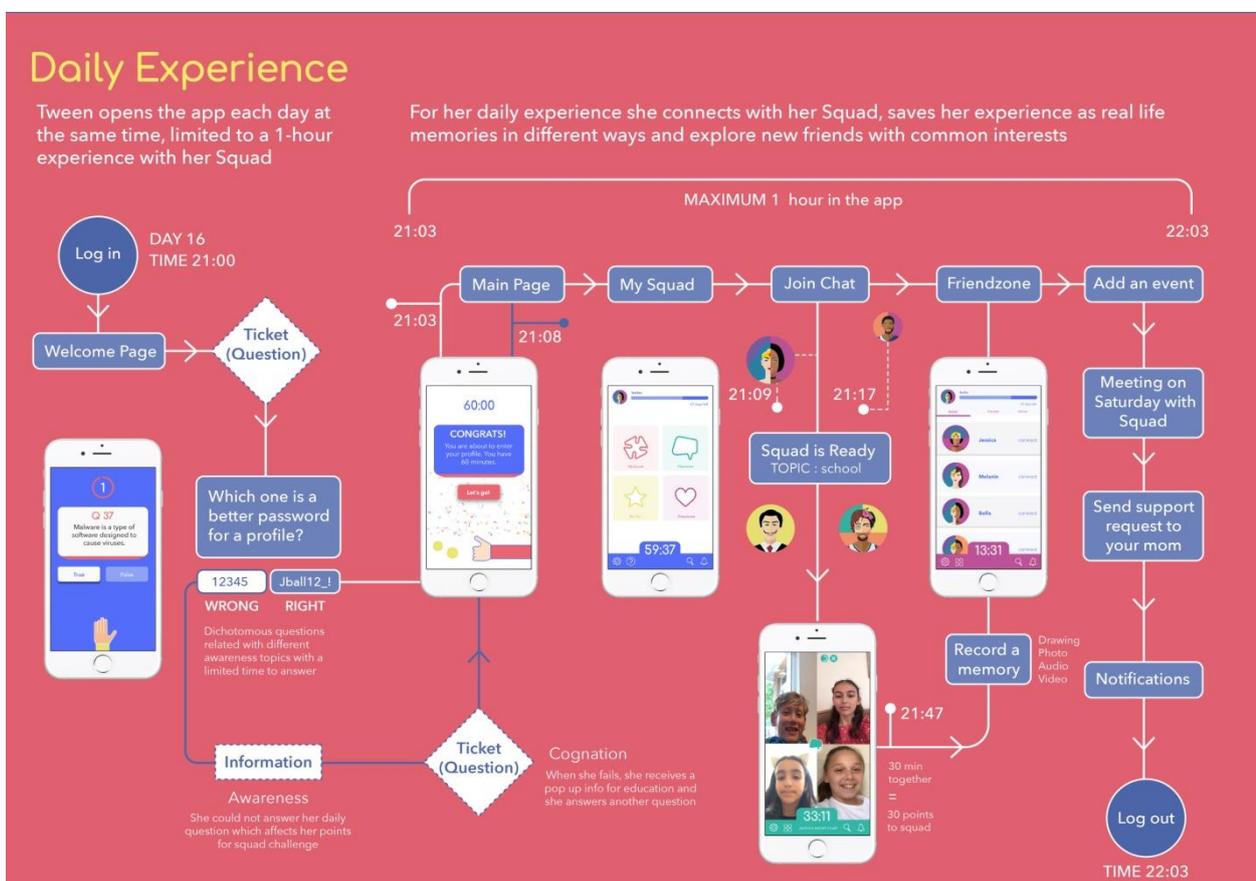
3. Team Creation

When they are done with the settings, their preferences will be analyzed, and they will be assigned to one team which is defined as their 'own squad'. Team members need to define the best time for their application interaction for the weekdays.

ii. During the Game - A day in the Life

Application interaction starts with a ticket question and each tween will have limited amount of time to contact with their friends. It would help them to manage their time and interact with their friends with a purpose. Tickets questions are the gates that let them to use the application each day.

Ticket questions for Awareness



Children need to be educated related with the emerging topics of social media and internet addiction.

They need to learn what is right and what is wrong in different emerging topics. These topics are based on research and clustered regarding their similarities and importance.

- *All of these educational topics simply include some basic questions including methods of two selections such as right or wrong, 'do or don't' , 'yes or no' and 'real or fake' and fill in the blank questions.*

- *During the specific amount of time which is defined as 'ticket questions to log in the application' tweens are expected to answer questions. In order to make this part of the application more dynamic and unpredictable, the time span of each challenge and topics will be different than each other.*

- *Importance of ticket questions' topics will be personalized by parents if they would prefer to enter their children's' personal habits or characteristics during the settings session.*

- *Weekend quiz up: If the child is physically together with her 'squad members' - team members they will challenge these questions & compete with each other to decide the winner and the storyteller of the week.*

- *There will be different level of questions, starting from the easiest to the hardest ones during the three months.*

iii. During the Game - Weekends: Collaboration with Peers for Creative Storytelling according to the selections and preferences from the settings sessions, tween will become a one member of a squad within common features and same social issue topic. These squad members will be teammates for the three months of span. They will communicate with each other by using this application and create meetings for each week for the storytelling and quiz-up sessions.

Story Creation (Weekend Experience)



AWARENESS

Each weekend Squad members start their experience with a question when they are physically together



CREATIVITY

Winner of the week rolls the object dice as a tool for brainstorming to help their story as a decision maker



COLLABORATION

Squad members brainstorm to shape their story and save their ideas in different ways such as voice & video



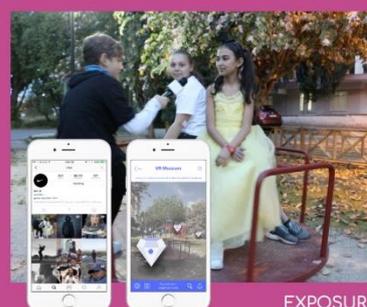
SOCIAL THINKING

By the end of 3 months, teams work collaboratively to create an artpiece built on their own social issue topic



EVALUATION

Winners are selected through anonymous voting (by parents & friends) at the beginning of each month



EXPOSURE

Winner's artpiece is promoted by their assigned channel through SM. Each Squad embed their artpiece in neighborhood as a lifelong memory

1. Storytelling

● **Character creation + Dice creation:** For the first squad meeting, after the squad ticket for the log in (quiz up challenge) each member has to create a one dice from the doodle gallery. In order to make dices more personal and fun each surface has its own question for the tween. Once they are done by creating a dice, they need to create their, main character or hero for the story. They could brainstorm by questioning "how, when, who, what" to create a fun and interesting character. Other weeks: For the following weekend, they need to start creating their storypath Winner (who is selected according to the weekly consistency and weekend quizup challenge) selects the one side from four dices and the squad continue the story each week. Last two weeks, they will have access to creative tools to create a material of their masterpiece. At the end they have to create a masterpiece of their story with alternative ways (it could be video. visual, verbal or musical). They share their masterpiece on the gallery. Each month

first three days, there will be an evaluation that parents and other peers could also join. The pieces will be evaluated anonymously. Winner squad shares their masterpiece with a channel (brand or celebrity) to promote their creative piece and support their social issue topic with the power of channel.

2. Finding a real friend with common characteristics

According to the school, neighborhood, hobbies and avatar-based data, tween receives some suggestions for more real friendships that she will potentially transfer the contact to the other social media platforms in the future. This would increase her ability to make friends with better and real connections.

iii. After the Game

- After 3 months, tweens had experienced creative storytelling with a teamwork. If their group is selected via anonymous evaluation, they connect with the channel that they decided at the beginning. It could be either a brand or a celebrity to raise their voice and support to their social issue project.***
- This project could be a good volunteering project that they could transfer on their resume in the future.***
- They could transfer real friendships and networks with real common interest or background to their future social network applications such as Facebook and Instagram.***
- They could increase their self-confidence by knowing themselves better and learning their hidden skills with a group project.***
- Tween had become more conscious by learning the basic rules, terms and risks of social media and internet.***

Validation

During the design process, eight tweens from the ages between 9-11 were interviewed to help to identify the design details of the app such as duration, avatars, rules and personalization.

Benefits

Squad, hopefully will help tweens navigate the transition to social media with greater awareness, and to see social media as a tool for creative, productive ends. Ultimately, it's not about restricting social media use, but about helping young adults find the confidence, balance, and direction they need to make the most of it. Personal characteristics and learning skills will make children successful in their future lives. In order to build up a future with more successful generation, Squad increases self-knowledge, skills of learning, people sense and worldliness, communication and openness and goal settings skills.

Refurbished Fashion Service

Berenice Lopez Sanchez

Abstract

Although unsustainable processes and materials play an important role in sustainability in the fashion industry, its effects on the environment would not be as negative without unsuitable shopping behavior from consumers. Analysis of the research shed light into three main topics: extending the lifespan of garments can help significantly reduce the adverse effects on the environment; consumers use shopping as a way to produce dopamine and boost their mood, and transportation of garments is an important contribution to emissions. Therefore, this solution created a local system that extends the lifespan of garments while promoting a feeling of satisfaction in users through dopamine release.

Introduction

From its origin as a utilitarian item, garments have dramatically evolved into an enabler of visual communication. Today, apparel fulfills needs of self-expression, novelty, belonging, and distinction. Not only do garments express our identity but they aid in forging and shaping it. Our clothes have become a staple of gender, religious condition, economic class, race, ethnicity, and individualism. In other words, they are used to make a statement of who we are as individuals. However, the role of fashion in modern society is so complex that on the one hand, it is a means

for expressing our individuality. Still, on the other hand, it helps us gain a sense of belonging through conformity.¹ Both concepts need to be rooted in expressions of approval from others,² or simply put, our clothes have the value they have because of the opinions others have of them.

Despite their symbolic importance, today our garments and their production are under severe scrutiny because of the inadequate practices of the fashion industry. And, although innovations in materials and production are being developed, the human behavior that magnifies the harmful effects of unsuitable practices must be considered in this equation.

Secondary Research Methodology

The main topics to analyze through secondary research were categorized into fashion industry, sustainability, and consumerism. For information about the fashion industry and sustainability, the used literature were academic textbooks and reports from the industry and government agencies. As for consumerism, subtopics such as consumer psychology, marketing and social media were researched as well. Articles from the American Psychological Association and books on research on consumerism were the main sources.

Secondary Research Findings

The production of garments is plagued with unsustainable practices that have detrimental effects on the environment. The impact of the fashion industry starts from the sourcing of

¹Milner, Murray. *Freaks, Geeks, and Cool Kids: Teenagers in an Era of Consumerism, Standardized Tests, and Social Media*. London ; New York: Routledge, Taylor et Francis Group, 2016.

²Milner, Murray. *Freaks, Geeks, and Cool Kids: Teenagers in an Era of Consumerism, Standardized Tests, and Social Media*. London ; New York: Routledge, Taylor et Francis Group, 2016.

materials, such as the 70 million barrels of oil used in the production of polyester per year³ or the 25 percent of the world's use of chemical pesticides necessary for growing cotton.⁴ The polluting cycle goes onto the production of the garments as well, where the low manufacturing costs offered by Asian countries result in fabrics traveling long distances in oil-powered vehicles. Finally, the care and disposal of garments also contribute to their environmental footprint. When synthetic fabrics are washed, they shed microplastics that find their way into the ocean, where 35 percent of microplastics come from textiles.⁵ In addition, in America about 9 million tons of textile material ends up in landfills yearly⁶, where they release methane, a greenhouse gas that contributes 86 times more to global warming than carbon dioxide.⁷ Moreover, less than half of garments donated to charities in America is sold at their secondhand stores, the rest is either transformed into fiber for insulation or sold in secondhand markets in developing countries⁸ mainly in Africa. This flow of used clothes has affected so much the local garment industry that

³Conca, James. "Making Climate Change Fashionable." *Forbes*. <https://www.forbes.com/sites/jamesconca/2015/12/03/making-climate-change-fashionable-the-garment-industry-takes-on-global-warming/#da3db0679e41> (accessed May 28, 2019)

⁴Rodale, Maria. *Organic Manifesto*. New York: Rodale Inc., 2010.

⁵ staff, Science X. "35% Of Microplastics Released into the World's Oceans Are from Synthetic Textiles." *Phys.org*. *Phys.org*, September 13, 2018. <https://phys.org/news/2018-09-microplastics-world-oceans-synthetic-textiles.html>.

⁶ "Nondurable Goods: Product-Specific Data." EPA. Environmental Protection Agency, November 6, 2019. <https://www.epa.gov/facts-and-figures-about-materials-waste-and-recycling/nondurable-goods-product-specific-data#ClothingandFootwear>.

⁷Vaidyanathan, Gayathri. "How Bad of a Greenhouse Gas Is Methane?" *Scientific American*, December 22, 2015. <https://www.scientificamerican.com/article/how-bad-of-a-greenhouse-gas-is-methane/>.

⁸Bryant, Taylor. "What Really Happens When You Donate Your Clothes-And Why It's Bad." *Nylon*. *Nylon*, February 2, 2018. <https://www.nylon.com/articles/donated-clothes-fast-fashion-impact>.

in 2016 several African countries proposed banning the import of used clothes.⁹

These outcomes are the result of the combination of unsustainable practices in the industry and unsustainable shopping habits from consumers. Clothes today are discarded twice as fast as they were 15 years ago.¹⁰

These improper behaviors from consumers are, as well, a combination of different factors. The root cause derives from the nature of our bodies, as the feeling of pleasure resulting from dopamine, is released in the brain. Advertising, design, and social media work as contributors for the pursuit of dopamine release through consumption. They help build a circle of newness and desire through the creation of new objects that require people to continue participating in a cycle of consumption and waste. Today, fashion and apparel have the most massive audiences on Instagram, Twitter, and Pinterest.¹¹ According to a recent BI Intelligence survey, seventy-four percent of consumers reported relying hugely on social media to guide their purchases.¹²

However, reducing overconsumption of fashion as a mere result of design and advertising would remove the deep social meaning that clothes carry. The role of fashion in modern society is so complex that on the one hand, it is a means for expressing our

⁹Goldberg, Eleanor. "These African Countries Don't Want Your Used Clothing Anymore." *HuffPost*. *HuffPost*, September 19, 2016. https://www.huffpost.com/entry/these-african-countries-dont-want-your-used-clothing-anymore_n_57cf19bce4b06a74c9f10dd6.

¹⁰Dondero, Jeff. *Throwaway Nation: The Ugly Truth about American Garbage*. Maryland: Rowman and Littlefield, 2019

¹¹White, Rebecca Lee. "6 Reasons Why Fashion Marketing Rules Social Media - TrackMaven: The Marketing Insights Company." *TrackMaven*. *TrackMaven | The Marketing Insights Company*, August 14, 2018. <https://trackmaven.com/blog/6-reasons-why-fashion-marketing-rules-social-media/>.

¹²"Video: Rise of Social Media in Ecommerce." *Beaconstac RSS*. Accessed November 17, 2019. <https://blog.beaconstac.com/2014/04/video-rise-of-social-media-in-ecommerce/>.

individuality. Still, on the other hand, it helps us gain a sense of belonging through conformity.¹³

Many attempts have been done in order to reduce the negative impacts of fashion overconsumption. New materials that derive from sustainable sources such as plastic waste, or sustainably farmed natural sources have already been developed. Nevertheless, the evidence suggests that results achieved by these solutions still carry considerable negative environmental impact. For instance, polyester that can be made of recycled plastic bottles requires high amounts of energy in the recycling process. Therefore, solutions need to integrate not only sustainable materials but also sustainable consumption models.

The research shows that expanding the lifespan of garments and collaborative consumption can be considered sustainable models that, if well implemented, can achieve significant reduction in emissions.

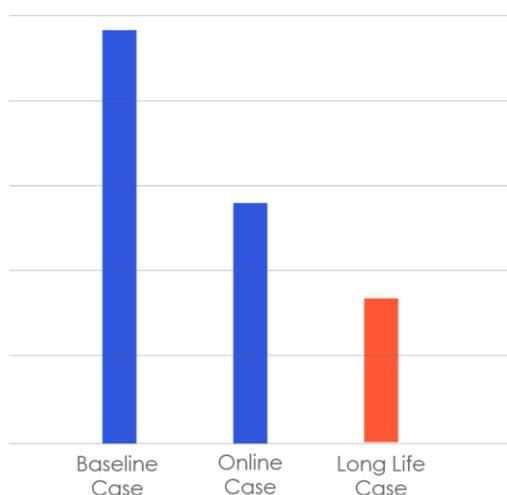


Figure 3. Emissions comparison between retail, online and extended lifespan scenarios¹⁴

¹³Milner, Murray. *Freaks, Geeks, and Cool Kids: Teenagers in an Era of Consumerism, Standardized Tests, and Social Media*. London ; New York: Routledge, Taylor et Francis Group, 2016.

¹⁴Roos, Sandin, Zamani, Peters. "Environmental assessment of Swedish fashion consumption." *Mistra Future Fashion*, June 15, 2015

In addition, aligning supply and demand through made-to-order production systems can as well help by reducing overproduction. Nevertheless, the complex psychological needs that overconsumption fulfills today need to be more deeply understood in order to implement a successful consumption model.

Primary Research Methodology

The approach of the primary research was qualitative. It was comprised by a survey and in-depth interviews.

The survey was distributed among 50 American women born between 1980 and 1995, since according to secondary research, Millennial women are the biggest consumers of fashion.¹⁵ Participants were recruited through the Google Surveys publisher network.

Interviews were conducted among three groups of people: the target user, psychologists, and insiders of the fashion industry. The first round of interviews with two insiders of the fashion industry covered sustainability from the point of view of the industry, the roadblocks towards more sustainable practices and the future of the industry. The second round of interviews was with a psychologist, who provided understanding on the psychological function of fashion in the mind of the target user, the causes of overconsumption and possible solutions. Finally, six interviews were administered to a sub-sample of target users. The talk encompassed wishes, needs and concerns regarding fashion, shopping, sustainability and social media.

¹⁵"Millennials Make More Apparel Purchases than Other Generations." eMarketer. Accessed May 22, 2020. <https://www.emarketer.com/content/millennials-make-more-apparel-purchases-than-other-generations>.

Primary Research Findings

There is a very close and emotional connection between users and their clothes. This importance is not only based on visual communication to others. The clothes people wear are tightly related to the image users have or want to have of themselves.

The importance of our clothes goes beyond the physical item. In modern society, the experience of buying clothes has an important emotional background. Today, overconsumption of garments is not mainly related to following fashion trends. Shopping for clothes satisfies more complex emotional needs.

For most people, emotional shopping is triggered by negative feelings such as depression, boredom or low self-esteem. However, regardless the reason people have for shopping, most people experience a positive reaction when acquiring new clothes. This is true even for users that consider fashion unimportant, or for those who purchase only based on functional reasons as shown in the survey.

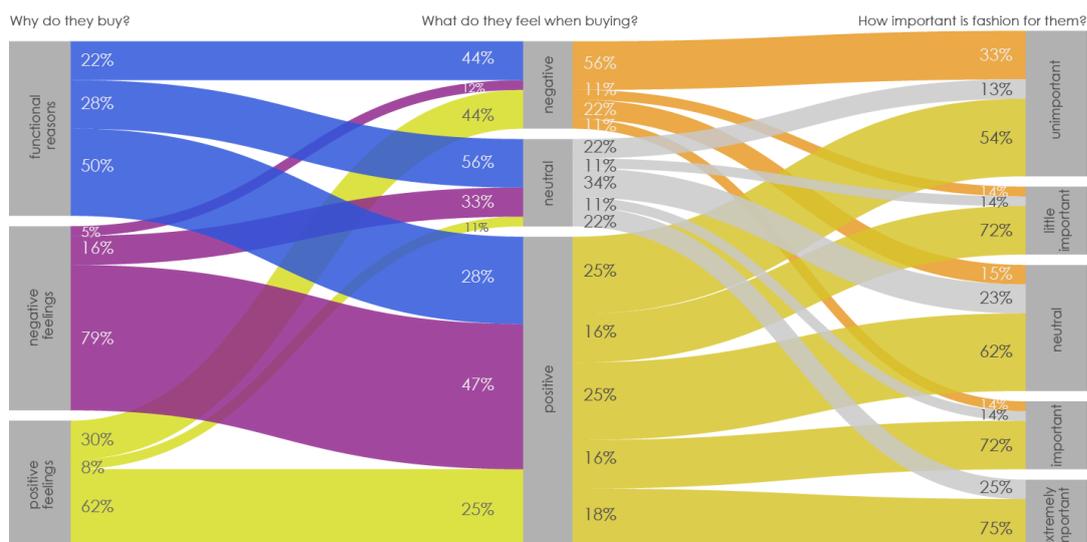


Figure 6. Relation between reasons for buying, feelings experienced, and importance of fashion.

When people use fashion consumption as a way to mitigate negative feelings or as a reward, the garment itself becomes of little importance in the mind of the user. This loss of prominence of clothes comprises a crucial component of overconsumption, as proven by the survey, where the most common reasons for discarding clothes were having items they hardly ever wear or having too many of them.

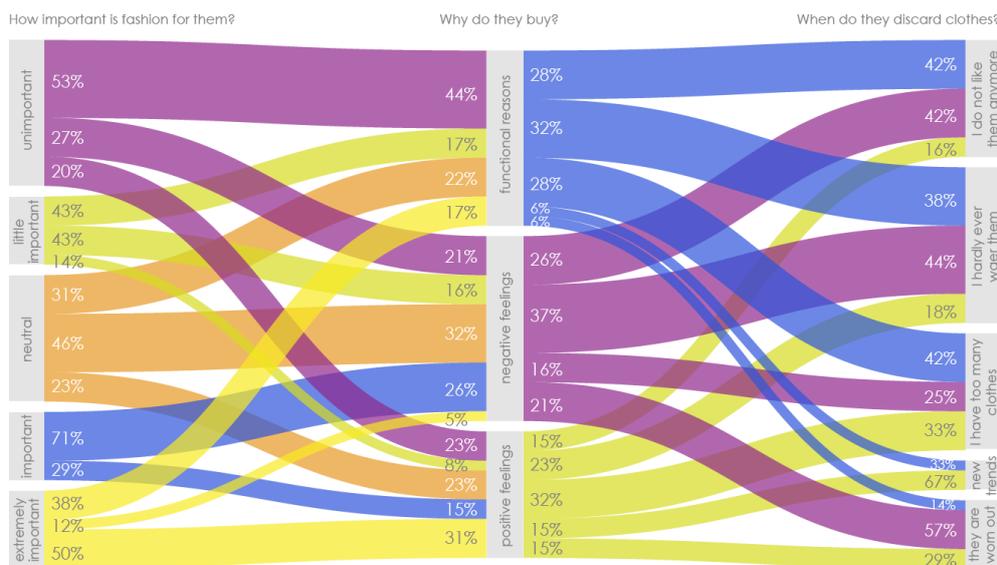


Figure 5. Relation between importance of fashion, motivations for buying and reason for discarding clothes

Therefore, creating value of objects in the minds of consumers is necessary. According to psychology, gratitude can help people value what they already have, and keep them from emotional shopping. According to users, reminding them of important people or moments in their lives or a paying a high cost for an item can also assign higher value to garments.

However, overconsumption is not the only cause of pollution. Waste created in the industry by overproduction contributes as well. New production models based on consumer demand instead of on industry supply are according to some, a possible solution to this problem.

Idea development

Through research, three significant insights arose. Extending the lifespan of garments can help significantly reduce the adverse effects on the environment; consumers use shopping as a way to produce dopamine and boost their mood; and transportation of garments is an important contribution to emissions. Therefore, this concept aims to create a local system that will extend the lifespan of garments while promoting a feeling of satisfaction in users through dopamine release.

The service

The service will use local preowned clothes to create new garments that will be manufactured and distributed locally. By partnering with charity organization that collect used garments, the service will ensure a constant flow of clothes and will prevent them from traveling thousands of miles. Once collected, clothes will be photographed, graded and categorized into digital closets according to brand, uniqueness and condition. Through an app users will have access to these digital closets. The service will work at three different levels. The first level is for 'creative' users that also approach assembling their outfits as entertainment. For these users, the service will allow to design their own garment based on images uploaded by them to the system. Users can also invite others to co-create their garment or ask for suggestions about their own design. They can also participate in Design Challenges where they will design garments for rentals or purchase based on social media trends. The second level will be for users that do not wish to design their own clothes but would rather purchase a ready-to-wear item. For these users, the system will allow them to upload images of garments they like and AI will show all items designed by other users that match the images

uploaded by them. Finally, the third kind of users will be able to rent garments designed collectively with other users that will be grouped according to the similarity of images they upload onto the system.

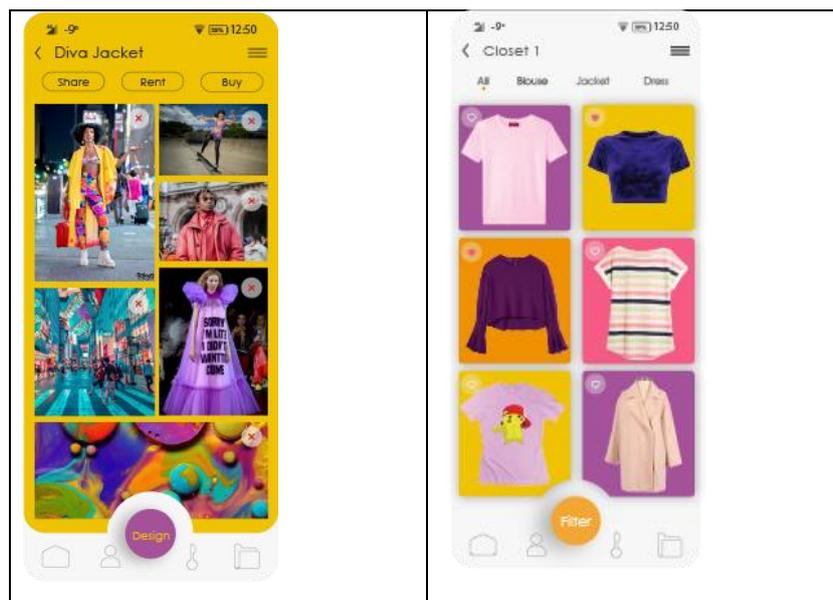
Every time users buy or rent a garment, they will be given feedback on how positive their impact on the environment is, and will receive points named 'Leaves' that will be able to exchange for broader access to the digital closets.

User flow

Creating items

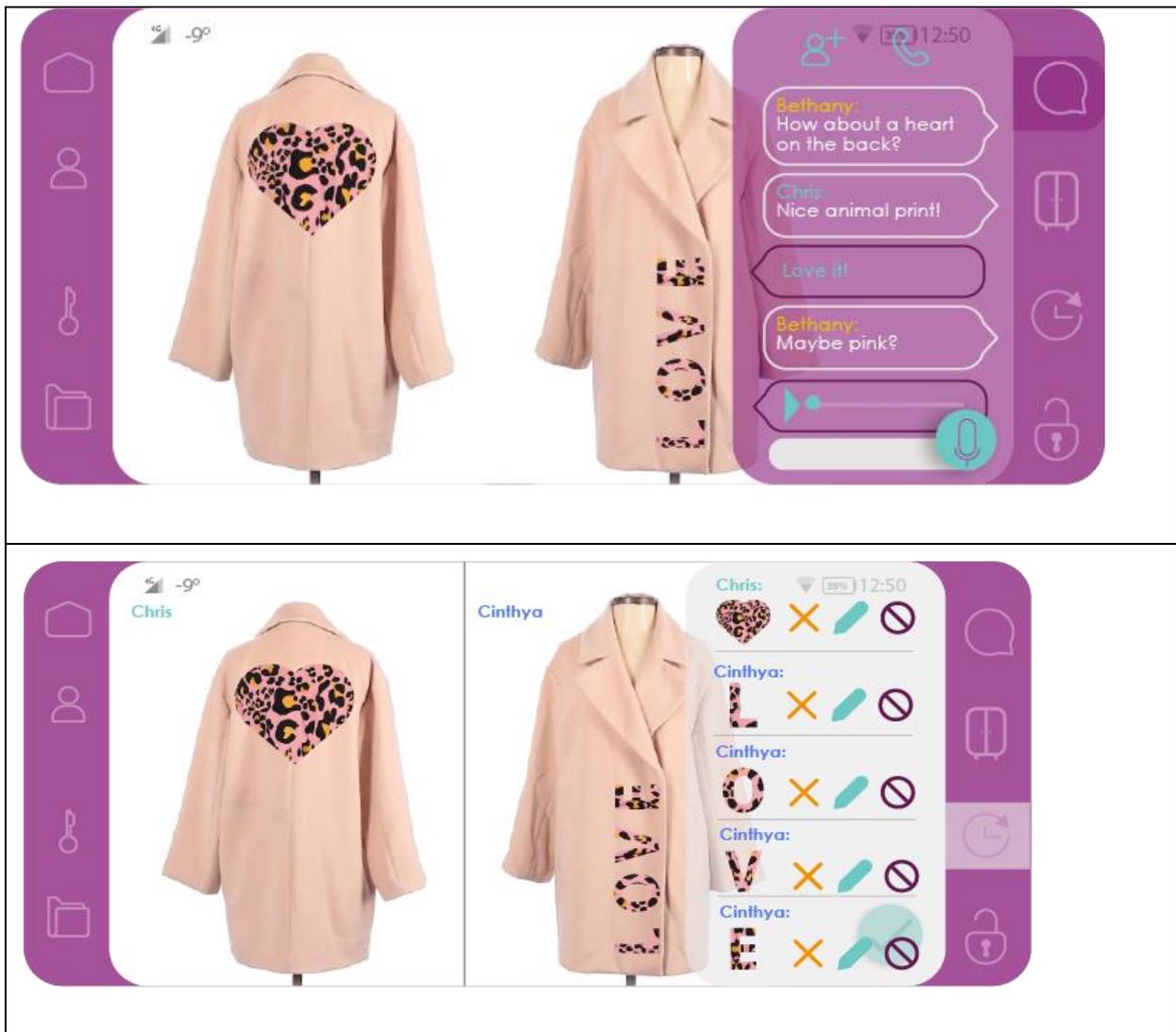
- Create for myself

The user can use Pinterest or Instagram to create a mood board with inspiration for the item she wants to design. Once finished, using AI, the system will suggested items from the local database to mix and to combine. The app will show what the item might look like in real time.



- Inviting others to collaborate

The user can invite other users to participate in the creation of her item, ask others to design garments for her based on her mood board, or share the result of her design to get opinions. She can also choose to create an item 'in public' so other users can participate in the co-creation.



- Create for someone else

The user can send an invite for someone else to create a mood board or can ask for permission to use their mood boards for creating an item for them. Once the item has been designed, she can share the result with the intended owner in order to get approval before the purchase. The user can also create items that

will be displayed for purchase. Items will be manufactured only when the payment has been done.

Rental

- Create a neighborhood closet

The system groups users with similar mood boards and invites them to collaborate in the creation of garments that will be available for rental.

- Design Challenge

Users will be encouraged to design items based on social media trends. The items that are more liked by the community will be manufactured for rental.

- Select garment for rentals

Users can create a mood board or upload a single image of a garment or outfit they would like to rent. The system will show available items that match their preferences.

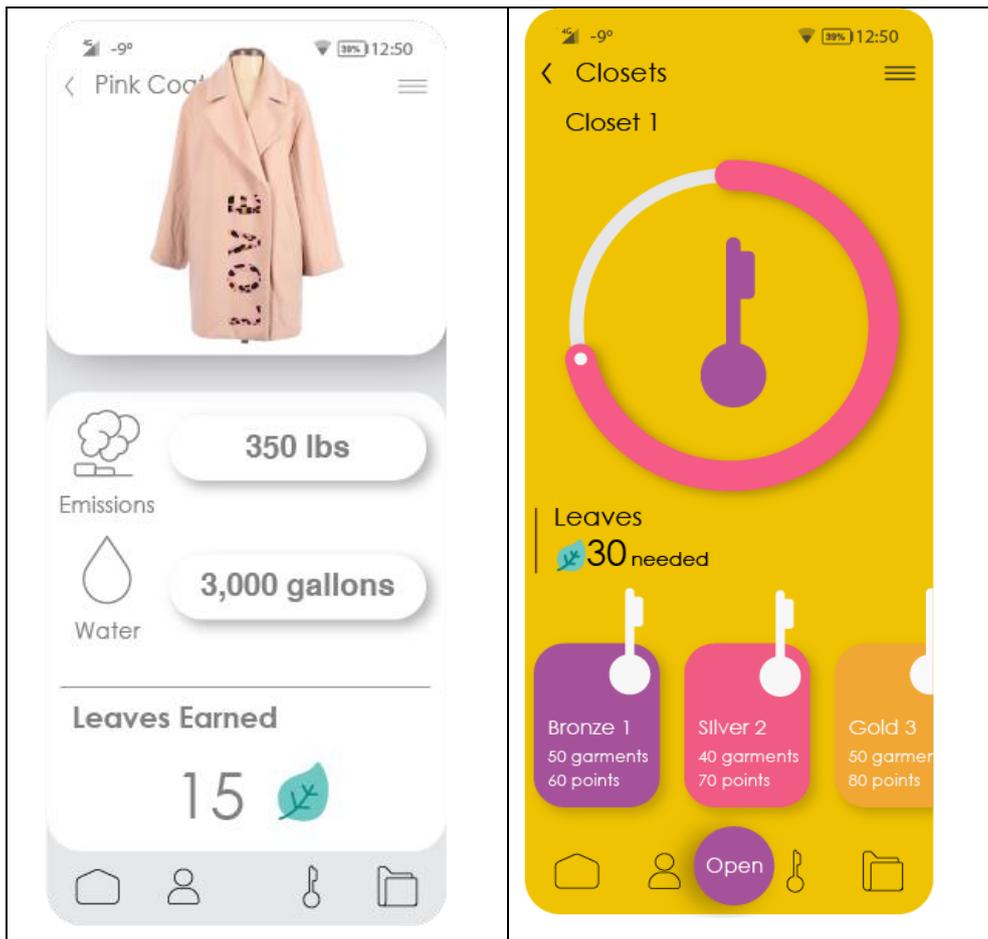
Rewards

- Earning 'Leaves'

Every time users buy or rent an item, they receive feedback on how much emissions they prevented or water they saved by using the service over buying a brand new item. The app will give users points named as 'Leaves' according to how positive their impact is, therefore, renting a garment will give more 'Leaves' than purchasing one.

- Exchanging 'Leaves' for Keys

As mentioned before, collected items are categorized into digital closets that require keys to be explored. Users can exchange 'Leaves' for keys to have access to digital closets. The more exclusive each closet is, the more 'Leaves' are necessary to get the key to it.



Service backstage

- Garment collection and refurbishment

Garments will be bought from charity organizations and taken to a central facility located near these organizations' warehouse. There, they will be photographed and entered into the system database. The workshop for garment alteration will be located in the same facility. Once items are selected by users, they will be moved within the facility from the warehouse section to the workshop where they will be modified by the on-site tailors. Once the item is ready, it will be dropped off at the dropbox selected by the user. In order to reduce emissions by transportation, dropboxes will be distributed around the city on high traffic locations such as grocery stores or gas stations. This way, users can pick up garments at sites near their usual commute route.

Deliveries and returns

Once the payment has made for either rental or purchase, the user will select the location where she would like to pick up the garment and will be given a QR code.

The garment will be dropped off at the dropbox where the user can pick it up. The user will scan the QR code from her cellphone and the dropbox will turn in the item.

For rentals, the user can choose the dropbox location where she wishes to return the item.



Service reach and location

In order to reduce emissions from transportation, support local economy, and simplify collection and distribution, the service will be provided citywide with several pick up off dropbox locations and one local central facility. The central facility will be located near the warehouse of the partner charities.

Key partners

Currently, all companies that collect used clothes sale more than half the items they collect to recyclers, sorters and secondhand sellers. Most of these sold items end up in developing countries, mainly in Africa. Charity organizations like The Salvation Army and Goodwill sale in their stores 15% to 20% of what they collect, however; most money for their charity programs comes from selling the rest to sorters, recyclers and secondhand sellers in developing countries.

Therefore, partnering with charity organizations will ensure a constant source of used clothes. In addition, Goodwill can also help build the workforce for the service since they already work

with companies training people so they are prepared with the necessary skills for working in their partnering companies. These way, the service will be creating jobs in the city and avoiding emissions resulted from transporting garments overseas.

LACK OF INTEREST IN HANDICRAFT INDUSTRIES BY RURAL YOUTH IN INDIA

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ABSTRACT

This thesis is focused on the disarray in the Indian handicraft sector due to the lost interest of rural youth in the industry. Youth migration from villages to urban areas in India is a pressing issue considering the impact it has on rural industries. It not only causes distress in the lives of people living in the villages but also hinders their economic growth. This thesis has aimed to design a solution that gives power to the youth and allows them to develop creative solutions that would safeguard the future of the industry, create a new wave of artisans and develop a strong relationship with handicraft industry.

INTRODUCTION

"Indigenous handicrafts and handlooms are a cherished aspect of the Indian way of life. Their extensive range reflects our nation's diversity and infinite creativity." Pranab Mukherjee, President of India

In India, every region can be identified by its ethnic art and diverse background in crafts. The Indian handicraft industry plays

a vital role in keeping the Indian history and its rich cultural heritage alive.

The Indian handicraft industry is also a major source of income for the rural population of India, especially in the agricultural off seasons. It plays an important role not only in the rural economy but also in the Indian import and export economy. However, the artisans who work on these exquisite pieces of craft belong to a less respected section of the society and most of them today no longer want their children to follow in their footsteps.

Millions of artisans live in rural villages which also contains 70% of India's youth population. This rural youth population has witnessed very difficult conditions for their hard-working family, often resulting in a constant battle for their everyday livelihood, health, education, and safety.

Over the past 30 years, the number of Indian artisans has decreased by 30%, especially since rural youth are increasingly disinterested in continuing their family craft traditions and are more interested in white-collar job opportunities in the urban areas.

Hence, the primary focus of the study is on the rural youth to secure their future, the handicraft industry, and to make the relationship between artisans and youth better and stronger.

BACKGROUND

De- Industrialization of the Handicraft industry

Before the invasion by Europeans in 1757, India was known as the 'Industrial workshop' for the world. Three kinds of industry were prevalent in India during the Pre-Colonial Era: the rural cottage industry which provided farmers in the village with day to day requirements, the urban domestic industry which made products

for the use of people in the cities made by the various members of the family, and the small urban factory which produced more sophisticated products and engaging hired laborers each with a unique skill for the industry. At the beginning of the 19th century, the urban industry in India mainly focused on producing beautiful textiles or other luxury products for the British Aristocrats. The impact was noticed as early as the late 18th century and became very evident by the mid-nineteenth century. This process came to be known as 'de-industrialization.' At the time, the urban domestic sector had created a very prominent image and a high water-mark of excellence. The products produced in the urban domestic industry eventually gained popularity around the world. It occupied one of the most integral and favorable positions in the Indian economy. However, due to the Colonial rule in India, it suffered a rapid decline in artistic excellence and its importance in the Indian economy

Causes of De-industrialization

The major causes of de-industrialization in India during the British rule were, the disintegration of court culture and competition from European corporations.

The Disintegration of Court Culture – the primary source of demand for the handicraft products were through the Indian royal courts, and with its abolition, the demand for handicrafts ceased to exist, and crafts began to decline. The British rule had adverse influences on tastes and habits which impacted the handicraft industry and created a new source of demand from the European officials and tourists. Due to these influences, artisans either struggled to produce products as per their taste or due to lack of understanding of the market were forced to leave the industry, adding impetus to the already declining industry.

Competition from European Corporations – The decline of the handicrafts was partly fueled by the steep competition from the European manufacturers who invaded the handicraft market. Indian weavers could hold their own in the matter of quality of their products, but couldn't compete with prices, especially since all the European made products were machine-made goods. The weak structure of the handicraft industry itself was blamed for its decline, especially since there were no efforts made to explore additional markets for products and Indians themselves handed of Indian foreign trade to the foreigners which resulted in Indian artisans and producers being at the mercy of foreign merchants as far as sales or demand from the overseas markets were concerned. European merchants exercised their power by exploiting artisans with illegitimate pressure for delivery of goods. The artisans were forced to prioritize the merchant's demands for unduly low prices. Additionally, artisans were forced to sign agreements for delivery of the crafts which even under normal conditions they could hardly comply with.

Impact of De-industrialization De-industrialization brought about widespread changes in the economy of India. It had two main direct impacts: labor displacement from traditional occupation and unemployment and underemployment. Labor displacement from traditional occupation- Apart from agricultural activities, each family in the Indian villages were involved in spinning and weaving for subsidiary income, and this formed a significant subsidiary industry in the old Indian village economy. By dissolving the Indian handicraft and handloom industry, the British ended the "blending of agriculture and handicrafts." Unemployment and underemployment- The breakdown of subsidiary industries like handicraft and handloom resulted in people being released from these industries of various kinds and

found agriculture as the only alternative means of livelihood. Consequently, the agricultural sector became overburdened with surplus population. A new proletariat class who were landless emerged in the countryside in search for jobs within the agricultural industry.

Impact of Globalization on Handicrafts Since the British Raj (1858 - 1947), the Indian society and economy has changed enormously, opening up its economy and adapting to globalization in the early 1990s. All Indian industries have adopted significant changes that were initiated as a part of the liberalization and globalization strategy. Through globalization, the handicrafts industry has gained impetus and has been getting an increased number of demands for its ethnic and culture-specific goods. This increase in demand is precisely due to the rise of tourism and the desire of tourists for authentic products, which is a direct result of globalization.

Impact of Tourism Tourism has immense potential in becoming a country's economic backbone since it is a means to earn foreign currency and generate employment. According to the Minister of Finance, name "promotion of handicrafts must be made an essential part of tourism promotion especially since tourism and handicrafts go hand in hand."(year) Tourists are always in search of something exotic and at the same time authentic to take with them as a memoir of their travel. According to estimates tourists spend around 40 % of their budget purchasing handicrafts in the form of souvenirs. Local markets are a line of shops selling crafts and offer tourists a glimpse of artisans at work across villages. These, over time, have become popular and serve as a popular tourist attraction providing a much-needed component for economic subsistence for artisans and the local community. Hence, handicraft production has become a source of direct and

indirect employment leading the rural community towards economic development. Tourism plays an active role in preventing migration of gifted artisans to urban areas in search of basic employment and empowering women by converting the hobby of craft making activity into a regular income source resulting social development due to the production of handicrafts. Considering all these characteristics, in recent years, it has become extremely important for countries to recognize the symbiotic relationship of tourism and handicraft and develop policies that promote tourism development and handicraft production alongside each other. Undoubtedly, linking cultural tourism with local handicraft production can provide ample opportunities for the poor rural community. However, this also falsely projects a lifestyle of poverty to the tourists, which creates a negative image of the industry for the youth.

Global handicraft market scenario In 2017, the global market of handicrafts reached a value of US\$ 526.5 Billion. Over the years, with an increased interest from the elite society, the global market has experienced a shift from traditional ethnic designs to more contemporary patterns and modern designs. The factors that are bringing about the catalyzing change in the market is a strong demand from offices, hospitals, and hotels. Moreover, with the rise in travel and tourism worldwide, the markets are being influenced with exposure to different tastes and preferences. Recent trends show that tourism earnings rely more and more on the handicraft products and the artisan's lifestyle. Countries like Thailand, Malaysia, and Indonesia have understood the symbiotic relationship between craft, culture, and tourism and leveraged this to further grow cultural tourism in their countries.

Indian handicraft market scenario The Indian handicraft industry generally forms a very small portion of total export globally but

overall in terms of quality it contributes best to the foreign inflow. The Indian handicrafts market is still in a state of growth with a very high volume of artisans in the industry, and relatively high interest of customers in high-value products. The important thing about the Indian handicraft industry is its relatively small setup, the minimal amount of investment required to start which encourages individual entrepreneurship, and small number of vendors to the international market. The handicrafts that are made in India are exported to more than a hundred countries around the world, the top 10 markets for them being US, the UK, the UAE, Germany, France, LAC, Italy, the Netherlands, Canada and Australia. These countries have shown interest in the traditional nature of the product and the craftsmanship involved.

Country Name	Share of %	Amount USD (millions)	
		Total export 3304.9 million USD	
U.K	9.87	$3304.9 \times 9.87 / 100$	326.1936
LAC(Latin American Countries)	3.92	$3304.9 \times 3.92 / 100$	129.5521
USA	26.31	$3304.9 \times 26 / 100$	869.5192
Switzerland	0.92	$3304.9 \times 0.92 / 100$	30.40508
UAE	8.96	$3304.9 \times 8.96 / 100$	296.119
Netherlands	2.91	$3304.9 \times 2.91 / 100$	96.17259
Japan	1.58	$3304.9 \times 1.58 / 100$	52.21742
Germany	7.92	$3304.9 \times 7.92 / 100$	261.7481
France	4.45	$3304.9 \times 4.45 / 100$	147.0681
Canada	2.29	$3304.9 \times 2.29 / 100$	75.68221
Australia	1.87	$3304.9 \times 1.87 / 100$	61.80163
Italy	3.37	$3304.9 \times 3.37 / 100$	111.3751
Others	25.63	$3304.9 \times 25.63 / 100$	847.0459

Total Export of handicraft products to top exporting countries in the year 2013-14. The amount is in millions (USD)
<https://www.omicsonline.org/open-access/the-sector-of-handicrafts-and-its-share-in-indian-economy-2223-5833-100053-009.php?aid=83355>

Figure 1: Total Exports of handicraft products to top exporting countries in the year 2013 – 14. The amount is in millions USD. Source: <https://www.omicsonline.org/open-access/the-sector-of-handicrafts-and-its-share-in-indian-economy-2223-5833-100053009.php?aid=83355>

However, the products that are exported often get a bit expensive for the foreign market and lose to competition to countries like China, especially since China has mixed its production of craft

with the latest technology, and the Indian artisans still do not have access or the knowledge to use innovative technology in handicraft sector. **SECONDARY RESEARCH**

Indian At A Glance

Social Structure in India

India is a country cultures, customs and traditions that a diverse and vary from region to region. Yet, some commonality does exist in the social structure, which is a unifying force. The Indian social structure is based on caste system and is divided into four major castes- the Brahmans, Kshatriyas, Vaisyas and the Sudras. The Brahmans are the priests who form the uppermost caste section in the caste system and hold a very high value. The Kshatriyas are the warrior clan and the Vaisyas are the business class, the merchants. The Sudras are the working class they are often disregarded in the society and most artisan belong to this caste. Inter-caste marriages in the old days were not permitted as a rule, although now due to urbanization it has become quite common in the urban areas. Untouchability continues to be practiced in the rural parts of India as an integral part of their culture especially with the Dalits who are a sub caste under the Sudras, are treated as untouchables as they do the merger jobs of cleaning toilets or cleaning the streets. Even though the constitution does not permit untouchability, people in certain segments of the society continue to practice it. Hence, in recent years the Government of India took initiative to safeguard the interests of all citizen disregarding their caste. The provision that they made in the Indian constitution is:

"The State shall promote with special care the educational and economic interests of the weaker sections of the people and, in particular, of the Scheduled Castes and the Scheduled Tribes, and

shall protect them from social injustice and all forms of exploitation” (Directive Principle of state policy, Article 46).

Economy and Employment

India is the world’s fastest-expanding economy but due the lack of a link between growth and job creation it is still weak. India had a workforce of 467 million workforce as of 2015, out of which self-employed people accounted for 46.6%, 32.8 per cent were accounted for as casual workers and 17 per cent were accounted for as regular salaried workers. The rest had employed on contractual basis. The so-called goods jobs that mostly include formal employment with regular salaries accounted for only 17 per cent of the country’s workforce out of the 467 million people. A country's pace of economic expansion can be impeded if there is a failure to create opportunities for the young workforce in India. The wage levels have remained at an all-time low in spite of a growth in the national GDP of the last few decades. Executives and managers’ pay keeps rising faster than regular workers’ wages. Unemployment in youth today reached 16% and is only expected to grow in the next decade.

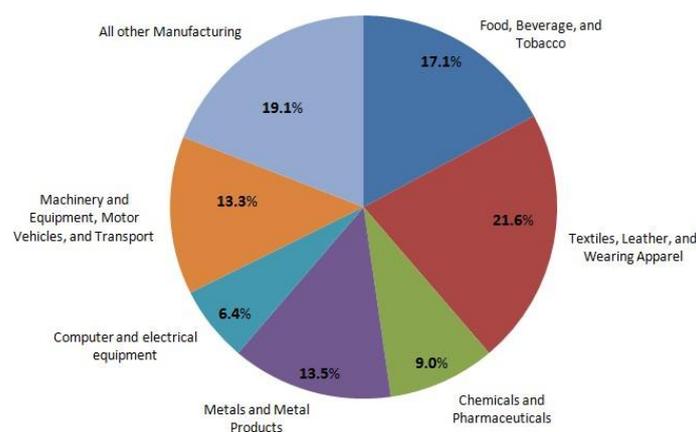


Figure 2: Industry employment as a percent of employment in India’s manufacturing sector. Source: <https://www.bls.gov/fls/india.htm>

Education

In India are over 220 million students studying in 1.5 million formal schools, making it one of the largest. In terms of educations a lot has improve in the recent years, but the country still has a long way to go before the literacy rate can increase. India's Right to Education Act came into force in 2010, which gave children between the ages of 6 and 14 access to free, compulsory education in a government school. In its five-year plan, the Indian government promised to improve the quality of its education that was provided in these schools. India has a Gross Enrollment Rate of 19% GER which is 6% below the current world average. Countries like the USA and Australia have a GER that is 50% higher than that of India's. Hence the Indian government aims to increase this percentage by at least 30 percent before the end of 2020.

Population

Currently, India contributes 17% to the global population. Our geographical area is 3.28 million square kilometers and the Indian population is unevenly spread across it. India also has one of the largest proportions of population in the youth age groups in the world, amounting to almost 35.3% of the country total population. 41% of this population is less than 18 years of age. India also has the rural population of 70%.

Handicraft in India

The Indian Development Commissioner of Handicraft defines handicrafts as, *"items made by hand, often with the use of simple tools that are artistic and traditional in nature. They are also objects of utility and objects of decoration."*

The Indian handicraft industry is a major part of the rich cultural heritage of India, even though they are an unorganized, decentralized, labor intensive cottage industry, that encompasses diverse activities.

History of Handicrafts

Artisans have had a strong presence in Indian scriptures and religion, and they are considered to be the descendants of Vishwakarma the deity of crafts and architecture. During the Vedic Period artisans enjoyed a high social standing but with the evolution of the caste hierarchy that evolved during the post Vedic period, artisans were associated with Shudras which was the lowest caste and often disregarded. Until the late 17th century, crafts enjoyed a steady market but with the decline of princely states and the royal courts alongside the entry of the East India Company and colonization, employment in the handicrafts especially rapidly declined. The direct result of this was the breakdown of the community and all communication. Mahatma Gandhi during the freedom movement urged the nation to produce by hand, but in spite of measures implemented and reforms made the artisans never regained the social status and sustainable livelihood they once possessed. The uniqueness of India's craftspeople has been their ability to work across religious, caste and cultural divides. Such a meeting of distinctive traditions has fostered dialogue, social inclusion and an extraordinary creativity.

Cultural Significance of Handicrafts

The Indian art form depicts lifestyle and stories of daily lives of people in India. It celebrates the people and their cultural in a celebratory manner. Handicrafts in a unique way depicts the diversity in language and traditions across the 28 states in India, making it an integral part of the culture and society. India's

myriad crafts traditions are passed on from generation to generation and is means of living for millions of Indians and the numerous communities that are engaged in production. Crafts constitute one of the primary sub-sectors within Creative and Cultural Industries, defined by UNESCO as: *"...industries which produce tangible or intangible artistic and creative outputs, and which have a potential for wealth creation and income generation through the fostering of cultural assets and the production of knowledge-based goods and services."*

Types of Handicrafts

Crafts are an integral part in the life of a rural Indian artisan. It has the potential to bring a great sense of grace to every home be it the poor hut or a five-star hotel. Handicrafts possess a timeless quality which has evolved over centuries and are continued to be made even today and hold the same sentiment. There are two main classifications of crafts: Folk embroideries which are made for personal use of the artisans and depicted personal emotions and stories. Religious crafts are connected more with various religious institutions and relevant ceremonies. These were special items made for and religious purposes and were mostly either paintings or metal crafted figurines.

India is known to be the manufacturing hub of varied kinds of handicrafts with each having its own specialties. The most popular forms of handicrafts produced in India are: Bamboo Handicrafts, Brass Handicrafts, Clay Handicrafts, Dokra Handicrafts, Jute Handicrafts, Pattachitra, Rock Handicrafts, Shell Handicraft, Weaving or Embroidery Handicrafts and Wood Handicrafts. Each of these crafts have a unique identity and have their own regional specialty.

Environmental Impact of Handicrafts

India's handcrafted products for centuries have drawn inspiration from the environment. The traditional craftwork techniques were done in a very environment friendly way they optimized the raw material to the resulting in minimization of waste produced. These methods were developed by indigenous craftsmen many centuries ago and have since been practices. From the stout bamboo trunks that support a foot stool, to the blend of flat grass and natural fiber that goes into making a broom, elements from the environment through the Skillman- ship of the artisans have made their way into most Indian homes today. The Indian craft sectors has a negligible carbon footprint due to non-existent, energy consumption.

Contribution of Handicrafts in Indian Economy

Together handicrafts and handlooms play an important role in the Indian economy. It is not only playing a significant role in the rural economy but is also a source of income for more than 71% of the rural population in India. The annual budget set forth by the Indian Ministry of Handicraft for the industry is \$1.2 billion yet due to inefficiencies the budget is unequally distributed. The handicraft industry is a \$4.5 billion industry contributing about 8% to India's export earnings and a mere 1.12% to annual GDP. The global market for handicrafts is of USD \$400 billion, of which India's share is below 2%, representing a tremendous growth opportunity and a competitive advantage. The production of handicrafts, after agriculture, is the largest source of income among rural populations with an estimated 13.93 million Indians were engaged in craft production in 2017. According to the Twelfth Five Year Plan, handicrafts production was expected to double between 2012 and 2017 and exports were projected to

grow at the compounded annual rate of 18% during the same period. As a result, the craft sector will employ an additional 10% of individuals per year up to that time.

Rural Population

The coexistence of tradition and modern culture in a society is what creates a division into rural and urban. These two sections of the society have different socio-economic backgrounds and levels of development. They represent a very highly contrasting economic set up between agriculture and corporate. These are deeply associated in demographic implications too. These sections in India have most clear difference in in the number of people. 70% of the country's population lives in rural with majority of them being illiterate even after 68 years of independence. According to the Socio Economic and Caste Census (SECC) 2011, "all India average of the rural population having below primary education is 13.97 per cent, while those studied till middle level are 13.53 per cent."

Craftsmen in Rural Villages

71% of the rural population in India are engaged in making handicrafts. Today, 56% of the artisans in the industry are female, constituting both women and the youth, the other 44% is occupied by the male population. The artisans are divided into 2 main categories the self-employed artisan, and the part-time artisan. While 63% of the artisans are self-employed the other 37% are primary part time artisans. These artisans work together as family units and 76% characterizes their profession to the fact that it is a skill passed down within the family. Most official figures count for only the primary wage earners, leaving out the 5-6 family members who are also dependent on crafts for

sustenance, thus creating an incomplete census of the craft industry.

Work conditions of artisans

All artisan regardless of age or marital status, wake up before sunrise to start their day. They complete all household work and set up their work units within their homes to start their work. The work for 10 – 12 hours a day to leverage daylight considering the poor infrastructure including lack of electricity. The artisans who do intricate work, live without basic amenities. They have to fight a constant battle for their everyday livelihood, health, education and safety of their family members. Their conditions are worsened with 90% of the artisans being illiterate. Often times the work and employment conditions of the artisan are inhumane. There is a lack of space since most of the work takes place in their household, making it hazardous. 75% of the artisans in this industry suffer from numerous diseases due to poor ventilation in the work units within their homes adding to their burden.



Illustration of artisan's work condition.

The handicraft industry poses high-risk for the artisans and due to their work conditions, they often develop various types of disorders, respiratory issues, often get serious injuries, eyesight problems due to poor lighting, nerve disorders and other skin problems. Lack of awareness among the workers amplifies the already existing problems. Most of these diseases and health risk

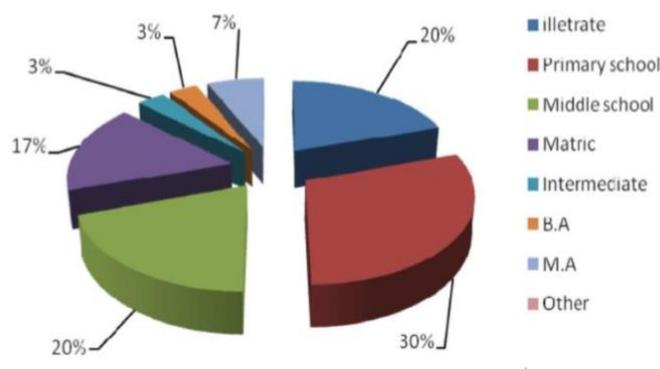
factors could be avoided by proper precautions and knowledge of the impact of their work methods.

Socio - Economic Conditions

Within the caste of an artisan, the family has been a multi-generational producer. Women actively participate in all caste-based occupations specifically in making handicrafts. As the production was with home units, women after completing their daily house-hold work make huge contribution in the production process of the handicrafts. They participate in activities like painting, processing the raw material or even assisting the men in other major tasks. The vast majority of artisans operate in informal work settings within their homes. In fact, according to the study, Vishwakarma's Children in 2011, "...only 9% of craftspeople benefited from formalized employment, while 42% worked out of their homes. Most artisan production units tend to be micro enterprises. In fact, 39% of artisans incur production expenditures of less than INR 12,000/ USD \$215 a year and only 19% spend above INR 50,000/ USD \$900 a year." Typically, artisans sell their products to diverse markets including local markets, city outlets, private agents, wholesalers or retail traders and exporters. They receive majority of their income from sales to whole sellers, the other portion they sell to tourists at local market a channel they prefer due to its close proximity to the consumer. More than 50% live below the poverty line and often times have loans from money lenders sometimes even for daily bread and butter, which they face a problem repaying. This often makes them to shift to alternate source of income, which further fossilizes the traditional craft of the region.

Education

According to a survey conducted by Nidan (2014), for development of any trade or occupation, education is vital. Education is not only an important precondition for sustained economic growth, but it has also played a critical role in the demographic, social and political development of various societies. This is the reason the rural population face difficulties in finding jobs according their capacity and qualifications and are forced to join in the unorganized sector.



Education qualification of respondents in survey by Nidan (2014)

Educational level of artisans is represented through the figure given below created by the Census of India; it shows that they no professional training and due to this lack of technical and professional training artisans are often unable to use technology, modern techniques and or perform simple mathematical tasks.

Handicrafts in Indian Economy

Through this study we see that 30% of artisans have undergone primary schooling and this represents the highest number in the chart. 20% of respondents are illiterate and the other 20% of them have at least completed middle school. Due to this reason they could not find any other job and had no option other than

being self-employed within the handicraft industry. Only 17% of respondents taking this survey had completed 10th grade.

Youth in Rural India

According to the 2011 population census, India had youth population of 325.2 million, which was 35% of the total population in India. Out of this, 30% belonged to the urban area and 70% of them were in rural parts of India. Since the rural youth form a larger majority of they are considered to be the nation builder of tomorrow. With growing world population growing at a fast pace and a productivity decreasing in combination with a rural migration, India is losing more than 2000 artisans every single day, the overall number of artisans has dropped by 30% over the last few decades.

Socio - Economic Conditions

The rural youth in the development of a socio-economic structure and improving the quality of life of an individual are very essential. Hence, they require a lot of attention so that their personality can be molded. At present, youth are too frustrated since they lack appropriate guidance and support. So, there is a possibility of them being uninterested and disconnected from the culture of their community. This youth population are mostly illiterate and burdened with the demands of their families, they lack opportunities to engage in constructive work and also lack guidance for participation in development activities. Additionally, they are witnessing their parents' plight to provide for their family and sustain their trade. Their parents struggle to find new markets to sell their products within the handicraft sector, the youth are inclined to pursue other trades. They struggle to not only to support their business but also their families causing more frustration for the youth. At present, the youths have different

sets of needs and wants, aspirations, and habits but due to their parent's economic status and lack of opportunities in the villages they are forced into joining their family trade or being unemployed in the villages considering the lack of options in the villages. Education According to a survey conducted by the World Bank, apart from socio-economic factors, a large proportion of youth stated the "lack of interest" as a reason for not want to go to school. A large majority had to withdraw from schools and discontinue their studies due to financial reasons. 50% of boys who took the survey, left school either due to lack of interest amounting to 34% or because they had failed in school which amounts to 16%. For girls these numbers were 19% and 17%. For 32.5% of the girls, the main reason for leaving school constraints from the family. 78% of the respondents enrolled in schools or not are forced to do some work to help their parents whether for wages or to support their own family business. Additionally, there were correlation made between socio-economic characteristics and dropout rates. Youth who had dropped out and came from more burdensome backgrounds; for instance, 37.2% youth lived in pukka (well-constructed) homes compared to the other 54.1%. The difference in their parent's education is even more appalling – 70.7% of the youth had mothers and 46.1% had fathers who had never been to school. But, 41.8% had parents where neither of them had any sort of schooling. In the Indian government's union budget for 2018-19, their focus was towards improving the quality of education through the integration of technology. The efforts of various NGOs in spreading digital education tools across Indian villages has aided the government's efforts in doing so and has also motivated many CSR wings of corporates like Samsung, TATA Technologies and Reliance Industries, to steer rural India towards achieving better and more effective use of digital tools.



Digital India – Introduction to technology in rural classrooms (2019)

Though this plan is in its initial phase it has penetrated more than 350000 villages in India making it a promising development. Digital education for students in rural India can allow them to compete with students from urban areas and make education equal, thus fostering India's national interests.

Youth Migration from Rural India

According to United Nations (2016), the primary cause for the migration of youth is the lack of employment and other facilities where they live. The factors which are known to attract the youth are the employment opportunity that are better than what they have at the place they live, better living standard and better educational opportunities. They are more likely to move to areas that they find conducive to raise a family. The United Nations states that, *"underdevelopment, unavailability of resources, poverty and low wages in rural areas push the people to migrate to developed areas."*

According to a study by Food and Agricultural Organization (FAO, UN, 2001) "...migration to urban areas seems attractive to rural youth who are taught urban values through the education systems and see the limited employment opportunities in the rural areas. The massive migration from villages to towns, from towns to cities, and overseas to look for employment, has resulted in

problems of urban congestion.” According to Stanford University by 2050, India is projected to have 1 billion employable people, making them a future leader of the global labor force. But according to the World Economic Forum due to the untapped potential in the rural villages, this labor workforce will shift to the urban areas due to the increase of rural youth migration to cities, doubling the carbon footprint in the urban areas. These migration patterns are putting a lot of stress on the economies in urban cities as well as the rural parts of India making it very hard for the industries to thrive and grow.

Organization Structure for Artisans in India

Even though there are advantages of being organized into groups formed through open contracts between traders, master artisans, and low-skilled artisans, most artisans today continue to work independently due to a widespread lack of awareness. The four main types of groups that they are formally organized into are, selfhelp groups, mutually aided Co-operative, Producer Companies and Privately Limited Companies. **Self Help Groups (SHGs) :** Groups of 10 – 20 artisans , typically set up with the help of nonprofits or through Government initiatives. SHGs serve as a form of social accessory that enables artisans to establish linkages with raw material suppliers, banks, and retailers. **Mutually Aided Co-operatives (MACs):** Created to provide artisans with an equal opportunity to participate, and legislated by State Government, these groups enable artisans to pool funds as equity and own their production units. **Producer Companies:** For-profit legal entity created for the artisans through the 2002 Indian Government Companies Bill. The bill enabled primary producers to participate in ownership and contribute equity. **Private Limited Companies:** Groups that are for-profit legal entities that allow

artisans to participate in the ownership of production units as shareholders, while enabling external funders to invest capital.

Craft's Value Chain

The value chain depicts the process involved in the workings of the handicraft industry and it can be categorized into four main pillars.

Acquiring raw material

Traditionally, raw materials were easily accessible by artisans due to close linkages between the evolution of craft and locally available material. However, due to competition from the organized sector and the breakdown of these conventional structures artisans have been struggling to acquire quality raw materials at low and affordable prices. In the absence of locally available resources for raw material, artisans are often forced to rely on banks for financial loans to purchase raw materials from urban centers. These traders at the urban centers who provide the artisans with raw materials, do so at high prices and require for the final product to be returned to them for them to be able to sell, or switch to non-traditional raw materials.

Processing and Production

Most artisans in the rural villages in India are engaged in agricultural practices as a supplement for their livelihood making the production of handicrafts seasonal, especially in the harvest season where all family members are involved in harvesting. Even though techniques and processes vary widely from one craft to the next during the off seasons for agriculture, the production of crafts generally takes place in households, with multiple family members engaged in different aspects of the process. Even where

organized artisan structures exist, artisans typically produce within community settings.

Aggregation and Intermediary Trade

Rural villages in India are remote and spread out all over the country. Resulting in the artisans been spread out into small clusters. The process of aggregation entails bringing together crafts made by artisans from decentralized production units in the remote villages to enable economies of scale in transportation, storage, and retail. Today, due to the poor state of infrastructure and communication in the villages of India, aggregating products becomes a demanding and a daunting task and leads to many of the congestions in the supply chain for the handicrafts. Wholesale buyers and urban retailers lack the impetus to overcome the problematic supply-side issues, which results in a loss of opportunities for artisans to access markets. For example, Artisan work in units set in the outdoor units of their home. They lack proper storage and infrastructure to protect their crafts for seasonal effect. Often in monsoon season, they lose a lot of products they make due to the lack of infrastructure and storage, resulting in loss of revenue per product.

Markets

The markets for the handicrafts made by the artisans are categorized into local, wholesale and urban retail. The artisans sell 62% of their crafts to the whole sellers at art fairs and exhibition for mainstream retail and exports, even though local markets are still the preferred markets for many artisans considering the fact that they desire to sell the other 28% of their products, they sell directly to the customer/ tourist who goes to these village art fairs. They prefer selling it themselves rather than through whole sellers since it allows them to receive better

consumer feedback and can earn the profit on the products they sell. Over time the market has grown to not just domestic but also international retail, increasing demand for Indian ethnic products. However, these products are in low supply the decentralized methods and supply chain inefficiencies

Problems in the Handicrafts Industry

The handicraft sector in India plays a significant role in shaping India's socio-economic conditions, yet it faces many challenges that hamper its growth. Currently, the sector carries the social stigmas of backwardness and being inferior. It is often viewed as being merely decorative and peripheral. Additionally, the Government's treatment of crafts as a sunset or dying industry which has further resulted in a lack of policies and programs that could protect and strengthen the ecosystem of the handicraft industry for artisans. Today due to mass-produced consumer goods made by machines often marginalize traditionally made craft, especially since they much cheaper than handmade products. The competitive nature of the crafts sector within India poses serious challenges for artisans as it minimizes their ability to compete with mass produced products. In addition to the loss of skills and inability to compete with mass-produced goods the onset of industrialization and increasing urbanization of markets, has broken down the traditional forms of artisan-consumer relationship and have now been replaced by traders. This has made artisans' knowledge that was acquired over generations useless and made crafts a mere subsidiary trade which is an unsustainable source of daily livelihood. The five main challenges facing artisans in creating sustainable livelihoods in today's economy can be described as follows-

Low Productivity Level

Unorganized Production- The handicraft industry is largely categorized as an unorganized sector especially due to the lack of necessary infrastructure such as work sheds, storage space, shipping and packing facilities. In the monsoon season their work is due to lack of proper indoor spaces to work in and to a certain extent ruined due to rain damage and this is caused due to lack of proper indoor spaces to work in.

Low Education- Many crafts require the entire household to participate in production. For example, in weaver households, women and girls traditionally undertake warping of the yarn, winding the thread onto bobbins, and share with men the task of starching the thread. In many cases, crafts also serve as a seasonal source of income for agricultural households. This means that children are prevented from studying, resulting in low education levels for the family overall. In 2003, it is estimated that 50% of the primary craft producers in a family unit had no education whatsoever, and more shockingly, around 90% of the women in these households were completely uneducated.

Outdated Production Methods- Artisans often lack the financial capability to upgrade or adapt to new innovative technology for production. This compromises the quantity that could be produced and the quality of their products and raises the cost of production and reduces cost of the product when sold.

Lack of Input Lack of Quality Raw Materials-

Due to break down of traditional raw material banks the artisans often lack access to quality raw materials. Due to lack of finances they are often forced to buy raw materials in small quantity and for a higher price.

Design *Inputs*- Due to the breakdown of the historic artisan consumer relationship the artisans today are unaware of the consumers tastes. With the increasing urbanization and globalization of markets artisans have difficulty understanding how to change or customize their products to varied demands. The artisan also has language barriers with the as the consumer which further amplifies the problem.

Lack of Information

Due to their low-level education or in some cases no education at all, artisans often struggle to find new markets for their products neither do they understand the requirements for interacting with these new markets. This reduces their understanding of the market and needs and wants of the customer and the various initiatives in place for their benefit.

Fragmented Craft Value Chain Lack of Market Linkages-

While consumers of handicrafts products are increasingly becoming urbanized, crafts continue to be sold through markets in the urban centers reducing the opportunities an artisan may have to interact with consumers and reach new ones. Further, due to their rural educational background they are often unable to access required resources to supply their products to online markets.

Non-Viable Business Model

The industry is fragmented and unorganized with more than 13 million artisans. The revenue generated is distributed unequally leading to majority of the artisans living below poverty line. It is often marked by a loss of demand, dwindling skills, difficulty in catering to new markets and rural artisans moving to urban areas to look for unskilled employment. The artisans are faced with

infrastructural deficits, budgetary deficits and deficits in basic necessities required to conduct their business.

Lack of Interest of the Youth

The rural youth have grown up watch their parent struggle. They often face issues with finding new markets within the handicraft sector and the lack of parent's education, lack the financial stability and lack of knowledge required to adapt to new technologies makes them conform to traditional methods of producing the products which is often labor intensive, time consuming and hazardous convinces the youth to pursue other opportunities. Agriculture and Handicraft are seasonal trades that affect the schooling of the youth. The youth have to participate in making handicrafts in the harvest seasons, since their parents have to be on the farms make them loose out on precious learning opportunities. The rural school system today ignores lessons regarding the importance of crafts and doesn't emphasize on art education in the school curriculum, instead students are pushed towards white collar office jobs, which often don't match their skill level and they end up being unemployed. The artisans who produce the handicrafts are often associated with their caste or socioeconomic status. They are shunned for being from the lowest caste, which further is unmotivating to the rural youth and prevents them from joining the family trade.

Government Initiatives

Although government initiatives are often criticized, India is in a much more fortunate situation today due to the numerous government initiatives immediately following the Independence. Currently, the industry of crafts is divided into Handicrafts and Handlooms, each with its Development Commissioners in charge of each under the Ministry of Textiles. These two sectors of craft

have often been pitted against each other which leads inefficiencies in fund distribution and policy imbalance. Various initiatives launched by the government for handicrafts include the Export Promotion Scheme, Design & Technical Upgradation Scheme, and many others. These initiatives mainly focus on providing financial assistance, support in acquiring raw material and health and insurance benefits as well as technological know-how.

Organization Structure

The Ministry of Textile is responsible for policy-making and implementation. This is done directly by the Development Commissioner and the Secretary. They oversee the growth and program development for the artisans. Everyone working for their office carries out various other roles as directed by the Development Commissioner and the Secretary

The vision for the Industry

The Indian Government's vision for the growth and stability of this industry is to "create a globally competitive Handicrafts Sector and provide sustainable livelihood opportunities to the artisans." The 12th Five Year Plan for the Handicraft Industry to achieve the vision the planning commission emphasized strategies that facilitate rapid growth and modernization of existing artisan units with potential for success. The government wants to attract new investors and businesses to invest in this sector, provide training for artisans and bring about reforms to the labor laws. In addition, it wants to diversify exports and find new markets for the artisans. Lastly, it hopes to promote innovation and plans to invest more in research and development for this industry. By taking innovative measures in partnership with the industry and learning from experience, they hope that India could aspire to

achieve 20% growth in handicraft exports over the next decade, resulting in better revenue for the industry and the artisans.

Make in India Initiative

In 2013 the much talked about market bubble had burst to resulting in India's growth rate to fall to the lowest level in several decades. In September 2014, the Prime Minister of India launched the 'Make in India' initiative as part of a wider set of nation-building initiatives. This initiative was a composition of three prominent programs that were a powerful, galvanizing call to action to India's citizens and business leaders, and an invitation to potential partners and investors around the world. It was a representation of a comprehensive and unprecedented overhaul of outdated processes and policies. The three prominent flagship programs of this initiative are:

Digital India - Government of India initiative with a vision to transform India into a digitally empowered society and knowledge economy.

Startup India - a Government of India initiative that intended to build a healthy ecosystem that allowed for the growth of startup businesses, to drive sustainable economic growth and generate large-scale employment opportunities across the country.

Skill India - Ministry of Skill Development & Entrepreneurship (MSDE) initiative, which provided skills training to a large number of Indians and enabled them to secure a better livelihood by finding ability appropriate employment.

Role of NGOs in Handicraft Industry

Since the launch of the 'New Economic Policy' in 1991, the role and of NGOs in a developing country like India have drastically

change increased due to a major shift that took place in India in the approach to development program that was initiated by the government. With this shift in the approach to development, many problems arose, like the ecological and social imbalances, lack of purchasing power, lack of opportunities, lack of required skills to utilize the opportunities and the lack of proper educational facilities. Seeing these inadequacies, the NGOs in India started to fill the gap and tackle these issues. NGOs are given special funds and grants by the government which makes them cost-effective and allow them to provide more efficient service in comparison to public agencies. They have been successful in reaching those poor people who were not yet achieved by the market process or by the state. NGOs in India play a significant role in supporting the handicraft industry and implementing government policies. Even though they work independent of the government, they aid them in spreading awareness and work with artisans closely to train them by hand holding. They play a key role to add impetus to the handicraft industry. Since their launch, NGOs today, work towards upgrading the skills of artisans and showcasing their products through haats/melas (local markets). Private companies work towards providing the much-needed market linkage for Indian handicraft industry. These public and private nonprofits work towards artisan upliftment, empowerment and aim to give them a better standard of living. They have been working towards building a more direct and better relationship between the consumer and the artisan. Their goal for the handicraft industry is to support and strengthen the existing framework which works towards improving the rural livelihood.

Main Insights

o Indian handicraft market is unequally represented in the Indian and Global economy.

o Handicraft in India has the second largest workforce and is a primary source employment in Rural India.

o Lifestyle of artisan and the socio-cultural environment around them is what shapes the handicraft industry.

o The youth lack motivation and remuneration that would keep them involved in this industry.

o The educational systems push youth towards white collar jobs in the city.

o The handicraft business is outdated and no longer viable, considering the unfair and unbalance distribution of revenue.

o Migration to urban areas deeply impact the rural youth due to their inability to compete due to poor form of education.

o The government has focused mainly on linking markets and developing the textile industry ignoring all other factors

o Effort to revive the industry by NGOs have failed due the lack of socio-cultural penetration.

PRIMARY RESEARCH

Learning Objectives

The objective for qualitative study is to investigate three primary problem that were highlighted through the literature review and that emphasize the lack of interest of the youth.

- The first *problem* that was identified was the working and living conditions of the artisans the aim is to investigate about the emotions, feeling and opinions associated with their work conditions, living and health conditions, and impact of the trade on their daily lives.

- *Second, the lack of emphasis on handicraft education* – the goal here is to investigate about issues in educational systems, infrastructural insufficiencies and the student’s needs, wants, pain points and aspirations. - *Lastly, the social stigma associated with the trade* for which I aim to investigate about opinions of consumers regarding the product and the handicraft industry.

- Primary Research Methods and Processes

To achieve the set-out learning objectives the primary method chosen for the primary research process was qualitative research, since majority of the data that I was looking for were about the interviewee’s emotions, their needs and wants, and their desires. Additionally, considering the interviewees level of understanding and the language barrier with them qualitative research was the most appropriate method. The interview conducted with all the samples were in-depth, one on one interviews that were performed with the help of language translators through Dasra, a philanthropic foundation who have hubs around the vicinity of the most villages across the country. Using predesign and sample specific questionnaires the interviews were conducted both, telephonically and through video conferences. Each interview took between 45 minutes to an hour and were conducted over a period of 2 weeks.

Rural Youth

10 individuals were interviewed: 4 high schoolers and their parents involved in clay work and Dokra; 3 college dropouts joined their family trade to assist their parents; 3 craft workers took over the business from their parents and continued in the trade. This group was interviewed to learn about their work

conditions, living and health conditions, and impact of the trade on their daily lives. Additionally, they were also interviewed about educational systems, infrastructural insufficiencies and the student's needs, wants, pain points and aspirations.

Non-Government Organization

2 NGOs were interviewed: Okhai in Maharashtra and Amar Kutir in West Bengal. Each NGO worked with approximately 500 artisans. They believed in uplifting the artisans, providing artisans with a better standard of living and creating a better bridge for communication between artisans and consumers.

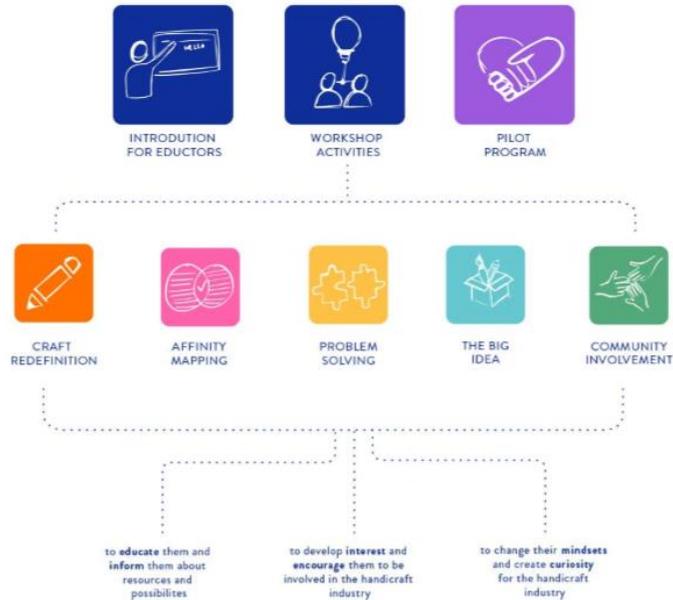
Supplementary Primary Research

To validate the primary research insights and the design concept, 10 rural youth in West Bengal, India were interviewed individually at local marketplaces. During this process the interviewees' level of interest in the solution and additional insights that could help develop the design concept and ideate were studied. Interviews were performed with the help of language translators who also transcribed the interviews.

FINAL DESIGN SOLUTION

Considering the technological provisions of Windows 8 tablets made for the rural youth by the Indian Government and the suggestions received during the user testing, the final design is the 'Artisan Incubator Workshop' which would be used to implement a series of workshops, approximately one month long, conducted through both digital and physical channels.

कलशाला KALASHALA



99

Main Goals

The design is focused on developing business hypothesis that will reinvigorate the handicraft business model, creating local pride, and providing visibility and recognition for their work. Additionally, the workshop will help develop core abilities like collaboration, critical thinking, awareness, creativity, problem solving and adaptability which will allow the youth to keep propelling their business beyond the workshop.

Name

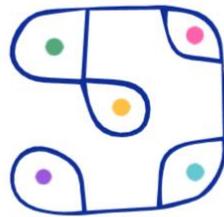
KALASHALA

Handicraft in the Hindi has many translations, among them 'Kala'. 'Kala' means art, creation and to make. 'Shala' means space, school and corner. Combined, the word 'Kalashala' means a

creative corner that allows one to innovate and develop new ideas. Since the design's goal is to help the youth reinvigorate the handicraft business by developing business hypothesis making the name appropriate. It fits both in the socio-cultural context as well as for the design.

Logo

The logo provides the workshop with cultural appropriation and creates a unique identity for it. The logo is a visual implication of village, community and creativity.



The logo also represents a cultural element called Rangoli. Rangoli's are made collaboratively and they manifest into vibration in people's minds and puts them at ease, makes them comfortable and happy.

How it works

The workshop has three main elements: 'Introduction for Educators' which will in the form of a digital application and physical kit. 'In Class Activities' will be conducted through a digital application and using some elements of the kits. 'Pilot Program' which will be conducted through a digital application.

WORKSHOP KIT

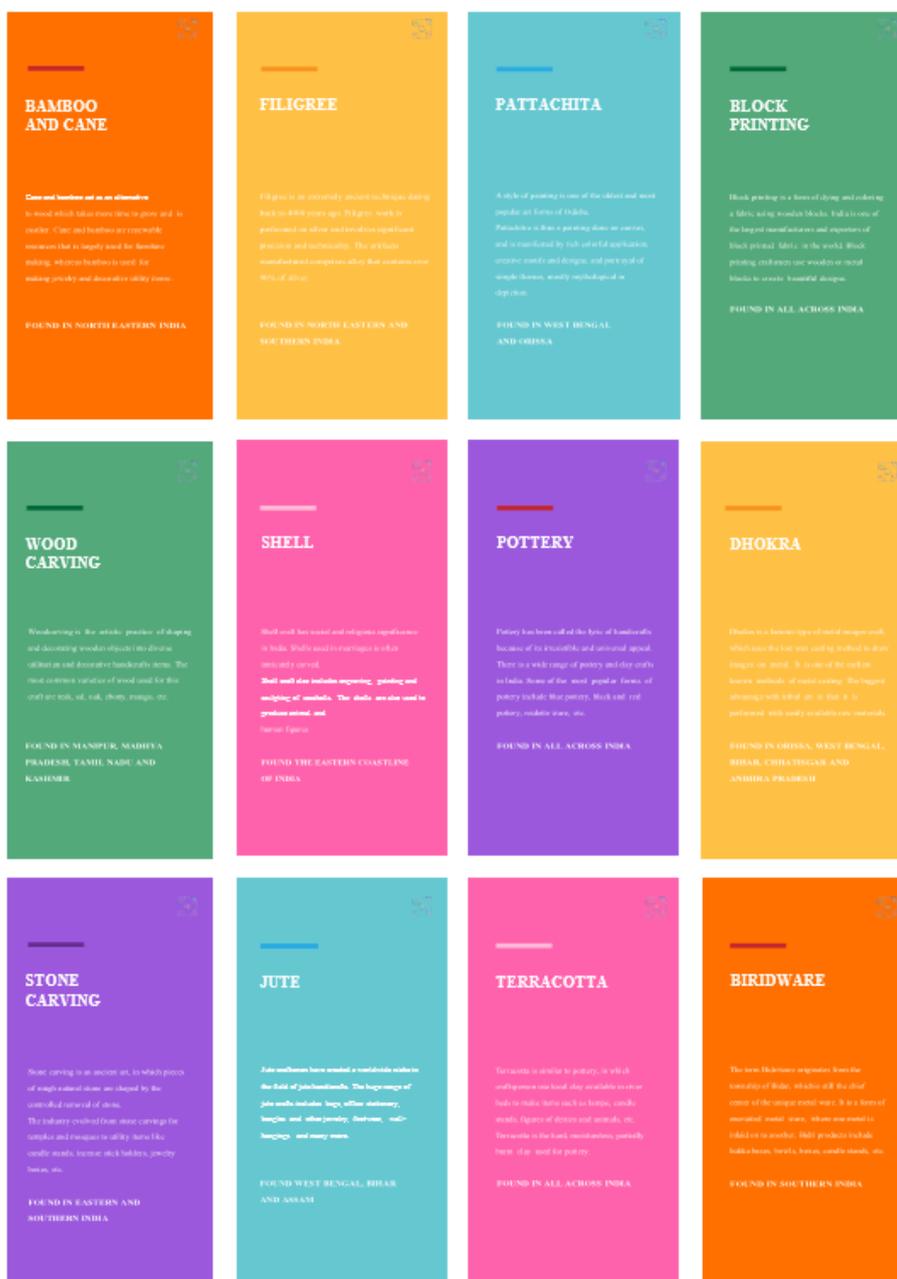
A letter to the teacher The letter and invitation to the teacher to conduct the workshop. It provides encouragement and motivation to the teacher, alongside showing its benefit.

Advertising Material

The letter to the teacher folds out to create a poster that they can use as promotional material for the student. They can copy it and distribute it as flyers or make banner to hang around their school.

Craft cards

Craft cards with description on craft types will be provided to help the teachers gain knowledge and better facilitate students.

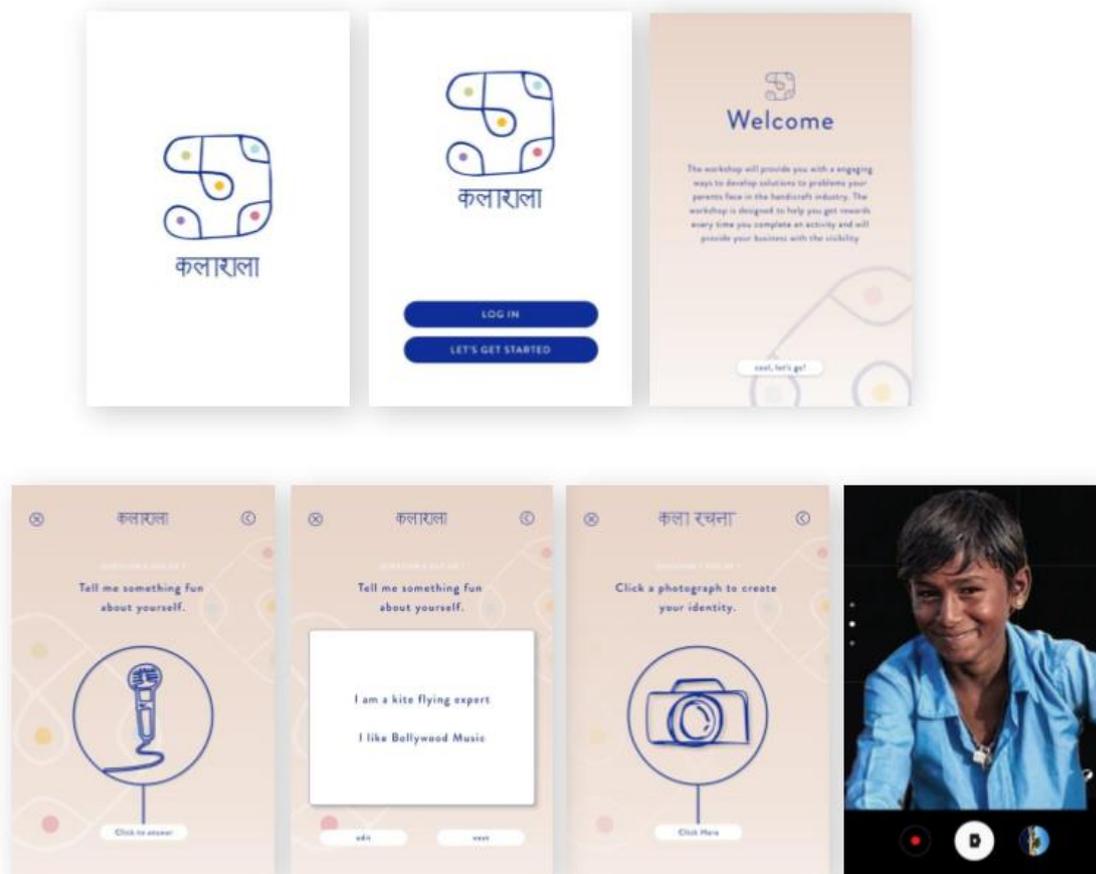


APPLICATION DESIGN

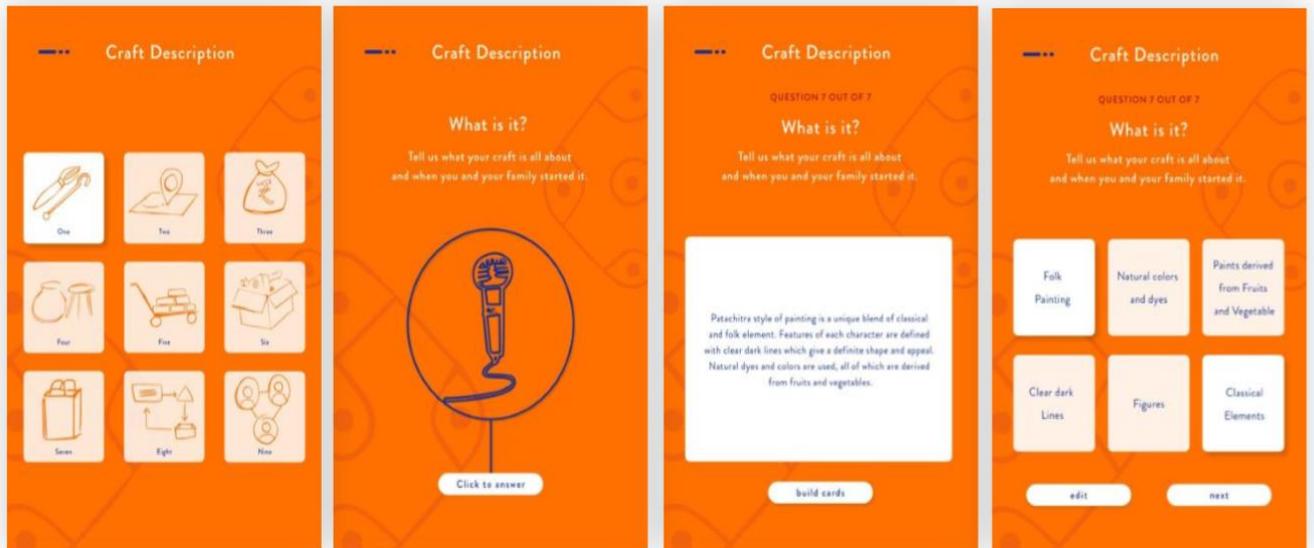
User Interface

According to research, more the 350000 Indian villages have been provided with Window 8 tablets in their school through a 'Digital India' Initiative. Interface of the application has been designed for Window 8 tablets and can be adapted to different screen sizes easily.

Welcome Page & Introduction



Craft Description



Story telling



Clustering



Color-code and Fonts

Visual design of the application is affected and shaped by the nuance of socio-cultural situation of the rural parts of India. As a result, the colors used to engage with the rural youth are festive and vibrant. The font used is friendly and inviting and used in minimalistic was to provide the required information.



Reference Image for User Interface Colors

							
#0F2E98	#E8D3C7	#E5726D	#E0718B	#8E7AC6	#FFB922	#A9DDEA	#C8D185
intuition idealism structure	youthfulness enthusiasm modesty desire		energy passion action ambition determination.		freshness happiness positivity clarity energy optimism enlightenment intellect honor	trust peace integrity	growth vitality renewal self-reliance reliability dependability sympathetic generous



Letter from the Chairman's Desk

By Sunil Bhatia PhD

'BIOLOGICAL DISTANCING' IS NEW TREND OF 2020 FOR CHALLENGES OF 'COVID 19'

Designer wishes that the designed products/ services should be obedient and meet the objective for what it is designed but for that he requires disobedience not to deviate from its path and lose here and there from designed objective. Disobedience is one kind of control that helps in check and balances for achieving designed objective. Designers introduce the element of disobedience in the product not to execute unwanted commands for safety measure. In other words introduction of limit under it operates is known for obedient and beyond it refuse to function is nothing but element of disobedience. In other way what is not suppose to function it should turn disable and what we want for function it should enables.

Bicycle is designed for forward motion with the pedal from physical power by human and as he pedals, the spring pushes the pawl into the face of one of the teeth wheel fixed at rear wheel and it gets stuck there as long as pedal forward. As we pedal counter clockwise that spring loaded pawl fails to stick in designed face of any teeth of the wheel and it disobeys for motion.

Most of the games are designed with disobedience as we witness in football or hockey or tennis where striking elements may be leg, stick or racket for making the ball or shuttlecock should be

obedient as they strike but it has a nature of disobedience . Who makes more obedient the ball chances of winning high.

Who so ever challenges the status quo in fact is supporting disobedience .Our freedom struggle was based on civil obedience and ultimately got freedom on 15th August 1947 from British rule.

I am thankful to Prof Maria Luisa Rossi for making such a excellent special issue. Her dedication and sincerity is clearly reflecting in this issue.

Lambert Academic publication for celebration of 150th special issue by publishing a book by compiling editorials "Design For All, Drivers of Design" translated in eight different languages from ENGLISH into French, German, Italian, Russian, Dutch and Portuguese. Kindly click the following link for book.

"Morebooks", one of the largest online bookstores. Here's the link to it:

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

With Regards

Dr. Sunil Bhatia

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Forthcoming Issues

WOMEN DESIGNER YEAR 2020

September 2020 Vol-15 No-9

Surabhi 'Sur' Naik is an artist and designer who currently lives and works in New York City. Her artistic and design practice is rooted in storytelling traditions, processes and mechanisms and their evolving relationships to technology. Her works are largely informed by her lived experience in continuous flux with their contexts through female/gnc, brown and Indian identities. They take forms of digital design, illustration, documentary, augmented reality, built environments, research and data/documentation.



Surabhi has formal degrees in Architecture from Gogte Institute of Technology, Belagavi and in Media Studies (Digital Storytelling) from The New School, New York, and has presented her work at esteemed forums such as National Awards for Excellence in Architecture and Correa Gold Medal.

October 2020 Vol-15 No-10

Jani Nayar , Executive director of the SATH (Society for Accessible Travel & Hospitality), a tireless advocate and effective educator on travel & disability.he is focusing on COVID impact on travel and hospitakity.



November 2020 Vol-15 No-11

Hua Dong is Professor in Design at Loughborough University, UK. Her research interests relate to inclusive design and she has published more than 200 papers in design and engineering journals, conferences and books. She was the guest editor for the 'Alldesign' special issue on inclusive design in China (2011) and the Design for All Newsletter in India (2010), and has edited six books, including "Design for Inclusivity" (2007) and "Inclusive Design: Chinese Archive" (2019). Hua has been an organisor and editor of the Cambridge Workshop on Universal Access and Assisive Technology (CWUAAT) since 2014. She is the convenor of the Inclusive design research special interest group (InclusiveSIG) of the Design Research Society (DRS), and was elected DRS Fellow in 2019. Hua has collaborated with researchers and industries in the UK, China, Japan, Italy, Finland, Belgium, the Netherlands and Turkey. She has helped Ant Financial, part of the Chinese Alibaba Group to launch the China's first inclusive design guidance.



Co Editor

***AbdusselamSelamiCifter, Ph.D.,
Associate Professor in the Department
of Industrial Design inMimar Sinan Fine
Arts University, Istanbul, Turkey***



AbdusselamSelamiCifterreceived his bachelor'sdegree in Industrial Design from Mimar Sinan FineArtsUniversity, Istanbul/Turkiye in 2005. In 2008, he received a Postgraduate Study Abroad Grant from the Turkish Board of Higher Education, and joined BrunelUniversity's (London/UK) Human-Centered Design Institute as a Ph.D.researcher. His Ph.D. research investigated both lay users' characteristics and designers' perspectives regarding home-use medical devices, and aimed to assist designers in developing home use medical devices by providing information and suggestions regarding lay users and how to address their needs and expectations.

After his Ph.D., Abdusselamreturnedto the Department of Industrial Design of the Faculty of Architecture of Mimar Sinan FineArts University and currently working as an Associate Professor in the same department. He was also positioned as a Deputy Dean of the Faculty of Architecture between 2015-2020. Abdusselam has beeninvolved in several research/design projects in theareas of medicaldevices,inclusivedesign, thecollaboration of universityand civil society organisations, and design education. His researchinterestsarefocused on home-usemedicaldevices, thedesignprocess of medicaldevices, inclusivedesign,andhumancentreddesign.

December 2020 Vol-15 No-12

Isabella Tiziana Steffanis an Italian architect and Certified Professional Ergonomist by CREE-Centre for Registration European Ergonomists, with experience in environmental quality, accessibility and Design for All.



She is active in the fields of: planning, research, on the subject of mobility of weak users and environmental usability, audit on usability of products, places, services, urban pathways and furniture, both for public and private customers.

She has been Vice President of the Italian Society of Ergonomics and Human factors, and of the Organising Committee of the XX International Congress IEA2018 "Creativity in practice". She is President of National board for the Certification of the European Ergonomists, and member of the Scientific Committee of the IEA2021 Congress.

She has been teaching for different Institutions (Università degli Studi di Firenze, Università degli Studi di Milano Bicocca (Department of Psychology, Sociology, ICT), and regularly teaches at Politecnico di Milano (Department of Architecture).

She has been member of juries for idea competitions, among which the UIA Award "Friendly Spaces Accessible to All" editions, and the jury student design contest "U Design for real people".

She is active in standardisation at the national, European and international levels. She is a selected expert (2016) within the European Community Mandate 420, currently developing a new standard "PrEN 17210- Accessibility and usability of the built

environment – Functional requirements”. She is also working on the revision of ISO 21542:2011 “Building construction – Accessibility and usability of the built environment”.

info@studiosteffan.it

Africa Origin Designer year 2021

Februray 2021 Vol-16 No-2

Samuel M Maina PhD

Motto: Ignore Design that Ignore People

Designer with a passion for creating tomorrow for all. DrMaina believes in eco-ethical design while delivering solutions to everyday problems. My approach is empathy with the low income earners desiring “beyond reach



solutions” meant for the affluent with the aim to avail them to the masses.

I am also the editor of the Africa Design Review Journal of the school of the Arts & Design, University of Nairobi and the Creativity and Innovation Journal of the University of Transylvania, Brasov, Austria. Author of Qualitative & Quantitative Research Methods Simplified, How to Write a Good Proposal, Communication Skills- Edition for University and College Students among others.

March 2021 Vol-16 No-3

MICHAEL MUNENE, PhD

Lecturer, School of The Arts and Design
College of Architecture and Engineering, [PhD,
UoN | M.A., UoN | B.A., UoN | PGD, KIM].



DR.MICHAEL MUNENE, Ph.D. Researcher, Educator and Designer with great passion for universal design, integrating and mainstreaming people with disabilities. Ardent about design for social change and an activist for social justice and equity.

New Books



ISBN 978-613-9-83306-1



Sunil Bhatia

Design for All

Drivers of Design

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

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

www.lap-publishing.com

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

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

The Ultimate Resource for Aging in Place With Dignity and Grace!

Are you looking for housing options that are safer and more accommodating for independently aging in place? Do you want to enjoy comfort, accessibility, safety and peace of mind – despite your disabilities, limitations and health challenges? The help you need is available in the Universal Design Toolkit: Time-saving ideas, resources, solutions, and guidance for making homes accessible.



This is the ultimate resource for individuals and professionals who want to save time, money and energy when designing, building, remodeling or downsizing a home. The Universal Design Toolkit will help you take the steps to design homes for your clients or yourself while eliminating the costly trial and error challenges you'd inevitably encounter if faced with this learning curve on your own.

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

the highest rated universal design home in North America.

Within the Toolkit's 200 richly illustrated pages, you'll find: Insights that distinguish *essential* products, services and resources from the *unnecessary*.

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Get the Universal Design Toolkit now to start your project!

“Fresh, comprehensive, and engaging, *Universal Design in Higher Education* is expertly written, thoughtfully crafted, and a ‘must-add’ to your resource collection.”

—STEPHAN J. SMITH, EXECUTIVE DIRECTOR, ASSOCIATION ON HIGHER EDUCATION AND DISABILITY

**Harvard
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**UNIVERSAL DESIGN
IN HIGHER EDUCATION**

From Principles to Practice
Second Edition

Edited by
Sheryl E. Burgstahler

Foreword by Michael K. Young



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**UNIVERSAL DESIGN IN HIGHER
EDUCATION**
From Principles to Practice, Second Edition

EDITED BY SHERYL E. BURGSTAHLER • FOREWORD BY MICHAEL K. YOUNG

This second edition of the classic *Universal Design in Higher Education* is a comprehensive, up-to-the-minute guide for creating fully accessible college and university programs. The second edition has been thoroughly revised and expanded, and it addresses major recent changes in universities and colleges, the law, and technology.

As larger numbers of people with disabilities attend postsecondary educational institutions, there have been increased efforts to make the full array of classes, services, and programs accessible to all students. This revised edition provides both a full survey of those measures and practical guidance for schools as they work to turn the goal of universal accessibility into a reality. As such, it makes an indispensable contribution to the growing body of literature on special education and universal design. This book will be of particular value to university and college administrators, and to special education researchers, teachers, and activists.

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

“Sheryl Burgstahler has assembled a great set of chapters and authors on universal design in higher education. It’s a must-have book for all universities, as it covers universal design of instruction, physical spaces, student services, technology, and provides examples of best practices.”

—JONATHAN LAZAR, PROFESSOR OF COMPUTER AND INFORMATION SCIENCES, TOWSON UNIVERSITY, AND CO-AUTHOR OF *ENSURING DIGITAL ACCESSIBILITY THROUGH PROCESSES AND POLICY*

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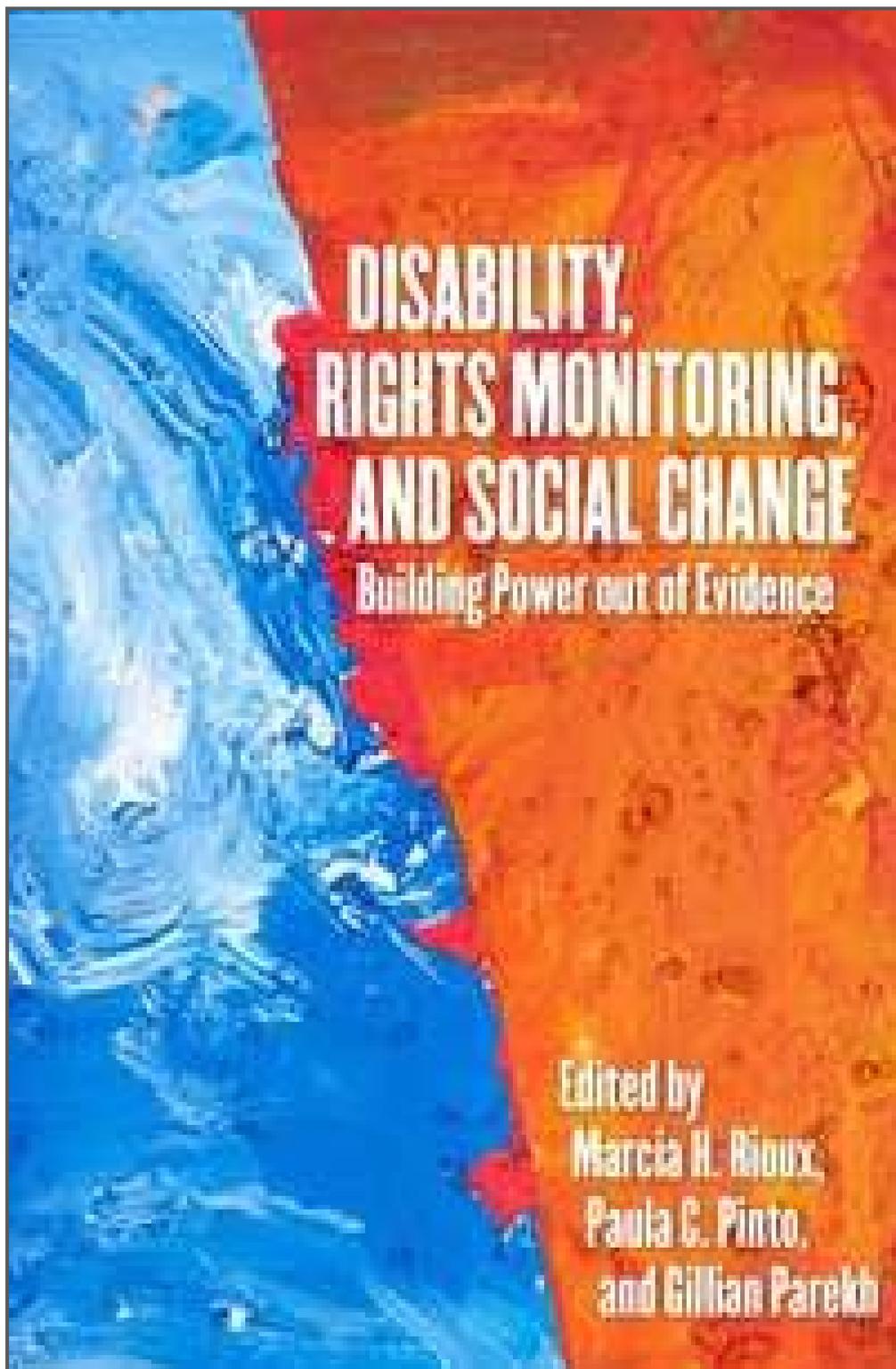
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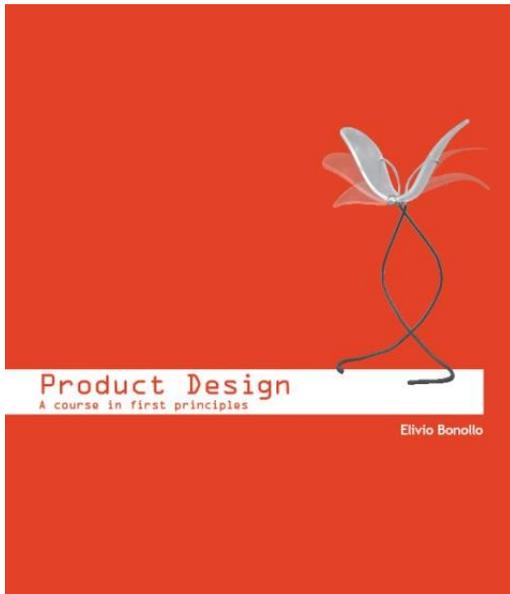
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Disability, Rights Monitoring and Social Change:



New Update: ELIVIO BONOLLO (2015/16) PRODUCT DESIGN: A COURSE IN FIRST PRINCIPLES



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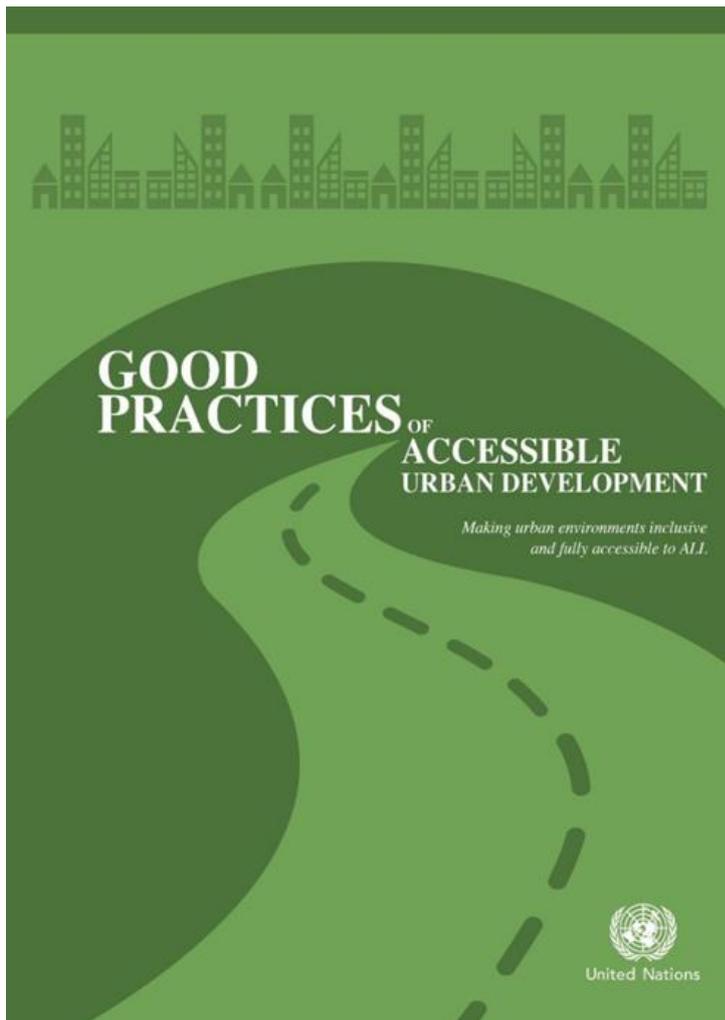
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Revealing Secrets to
Maximize ROI



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

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

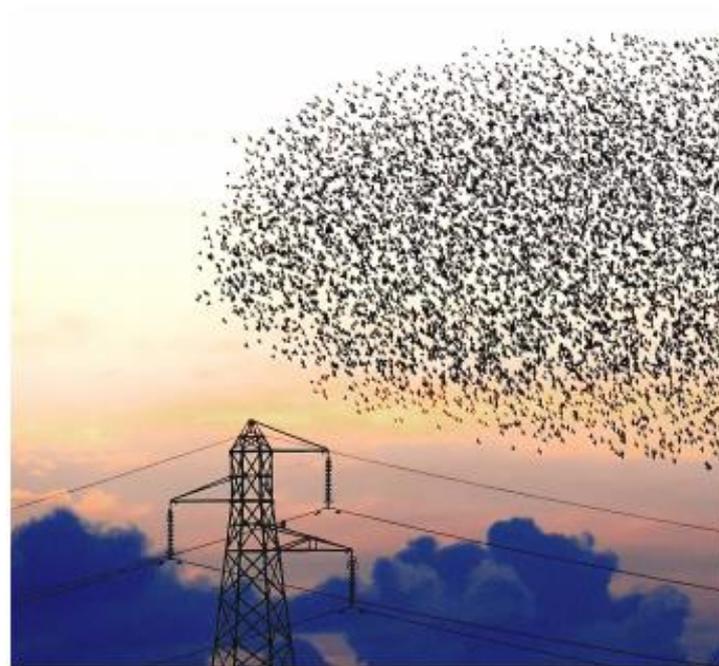
The publication concludes with strategies and innovations for promoting accessible urban development.

The advance unedited text is available at:http://www.un.org/disabilities/documents/desa/good_practices_urban_dev.pdf

FROM MODULARITY TO EMERGENCE

A PRIMER ON THE DESIGN AND SCIENCE OF COMPLEX SYSTEMS

Chih-Chun Chen and Nathan Crilly



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

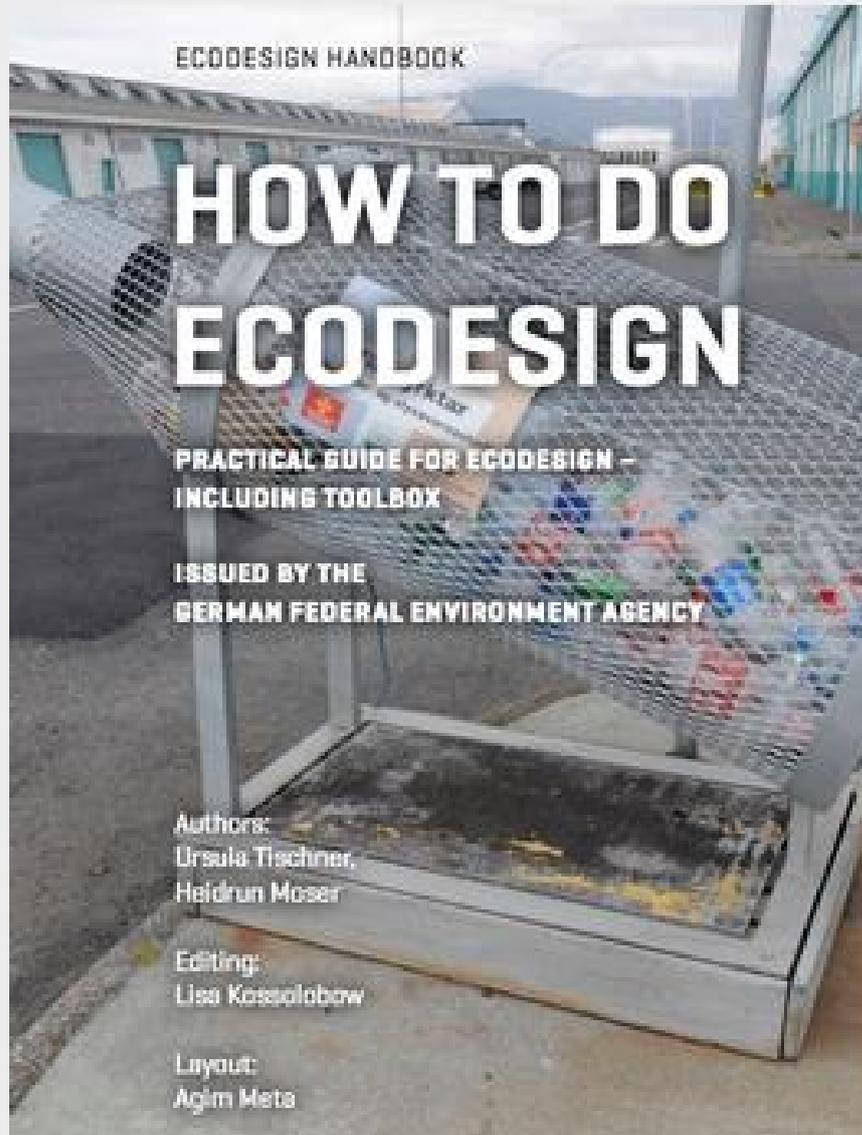
This project is funded by the UK Engineering and Physical Sciences Research Council (EP/K008196/1).

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

Changing Paradigms: Designing for a Sustainable Future



New iBook / ebook: HOW TO DO ECODESIGN



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7 Roles to Drive Change by Design



Joyce Yee / Emma Jefferies / Kamil Michlewski

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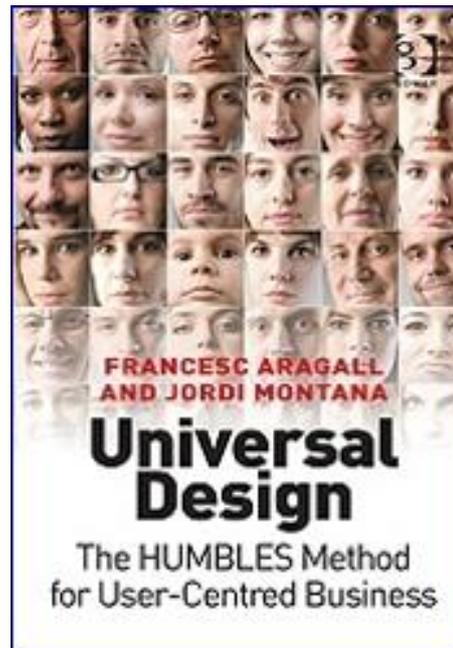
Amar Arnason and Sigurjón Baldur Hafsteinsson

DEATH AND GOVERNMENTALITY

Neo-liberalism, grief and the nation form



Universal Design: The HUMBLE Method for User-Centred Business



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

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

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

Appeal

IAUD Proposal-How to make a mask in 10 seconds

Our partner IAUD (international Association for Universal Design) would like to introduce this easy way to make a mask with your handkerchief or hand towel as one of our contribution to prevent from the spread of the infectious disease with COVID-19 new coronavirus.

Prime Minister Shinzo Abe recommends wearing cloth masks, as it is reusable. They can be washed and use them many times, in other words, it is sustainable.

It has also been recognized that it has an effect on slowing the spread of COVID-19, although it does not have COVID-19-preventing effects, according to CDC (Centers for Disease Control and Prevention). It helps people who may have the virus and do not know it from transmitting it to others.

Link to tutorial: <https://www.iaud.net/global/activity/10032/>

Hoping that all together we can stop the spread of COVID-19 as soon as possible, warmest regards.

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News

Most Classrooms Not Designed or Resourced to Support Deaf Students: Child and Youth Advocate



The province's Child and Youth Advocate has released "The Sounds of Silence" a report on the educational system's response to deaf and hard of hearing children and young people.

Last year, Todd and Kim Churchill of Portugal Cove-St. Philips raised questions about why their son, who uses American Sign Language, could not be accommodated in his language at school with a full-time ASL teacher.



Child and Youth Advocate, Jackie Lake Kavanagh launched her review last fall to examine family experiences with deaf and hard of hearing services in the school system.

She heard that most classrooms are not designed or resourced to support optimal learning for deaf and hard of hearing students.

She says in most cases children are expected to adapt to their classroom rather than the other way around. She outlined things like line of sight for lip readers, awareness, background noise and a lack of universal design concepts as barriers to students.

It's not all bad, Kavanagh says quality deaf education is possible with appropriate supports, resources and motivated leadership. She says a small number of schools have already actively embraced ASL and promote teacher and student learning in the language.

Kavanagh says students have a right to the best possible education and school experience and there are no exceptions to that right.

(Source: VOXM local News)

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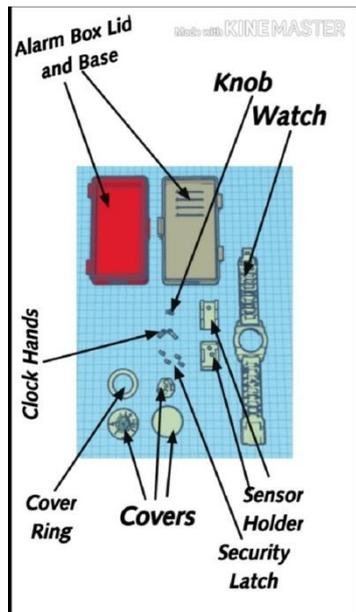
Watch with social distancing alarm fetches this duo 3rd place in Tectopia fest



Dhruv Singh (left) and Parth Gupta bagged the third place in Tectopia fest earlier this week.

Two young achievers from Class X, of Ryan International School ICSE Malad, Mumbai, have got all India third place in the Tectopia, ATL Tinkering Fest, 2020.

The team from the school consisting of Dhruv Singh and Parth Gupta, developed a project named "Infra-Watch". Their project aims at helping in maintaining social distancing at places like schools, markets, malls etc that tend to get crowded.



The design of infra watch

Their project comprises a watch, with a simple, universal design, and attached to its bottom, is an Infrared Proximity Sensor. This sensor detects a person if he/she comes too close to the wearer, thereby violating the social distancing measures, and triggers an alarm. This alarm would be fitted inside an "Alarm Box" which would be strapped to the arm of the wearer. This alarm would, therefore, alert the wearer to maintain distance from others.

When asked about what inspired them to make this project, they said, "We were intrigued by the different social distancing devices being developed around the world, and thought, why not make a watch that would have the same function. It would even tell the time like a regular watch does and also alert the wearer about social distancing and who knows, this can even prove to be a life saver since any wrong step can result in a problem."

On getting the idea they interacted on electronic media since they could not meet up at school, or any other place, due to the ongoing situation. "We made a 3D design and as we knew that the 'Techtopia' Fest was being held, we registered ourselves for it."

On being asked about what they would like to say on securing the All India Third Place in the 3-D World Category of the Techfest, they responded, "We were ecstatic, overjoyed, and every other synonym you could think of, upon hearing the news of the result. Our parents were also elated. We would like to thank our Chairman Dr. A.F. Pinto, our Managing Director Grace Pinto, our HeadMistress Mrs Varsha Kumta, and our ATL Mentor Sumit Prajapati Sir, for giving us this opportunity of being a part of the Atal Tinkering Lab and developing such project". TNS

(Source : The tribune)

Programme and Events



International conference on 'Designing for children' with focus on 'Play and Learn'



universal
design
CONFERENCE

12 - 13 May 2020
Victoria Pavilion
Melbourne Showgrounds



CALL FOR PAPERS

The ASSETS conference is the premier forum for presenting research on the design, evaluation, use, and education related to computing for people with disabilities and older adults. We invite high-quality original submissions on topics relevant to computing and accessibility.

Submissions should present significant contributions to design, systems, tools, scientific understanding, methodology, or social issues. Relevant topics include (but are not limited to) new enabling technologies, studies of how technologies are used by people with disabilities, explorations of barriers to access, and evaluations of accessibility education methods. It is expected that, in most cases, a paper's research contributions will be validated through research activities conducted within the target user groups. Papers that include a technical contribution without being validated through research activities with representative users are unlikely to be accepted.



XXVII Compasso d'Oro: the visual project

The selection for the

ADI graphic project invites to present a graphic project proposal for the cycle of publications related to the XXIII Compasso d'Oro ADI: ADI Design Index 2020, ADI Design Index 2021, XXVII Compasso d'Oro.



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Design for Sustainable City

towards a harmonious relationship between human and the environment

2019 HUMAN CITY DESIGN AWARD
인간도시디자인상

2019 HUMAN CITY DESIGN AWARD
인간도시디자인상

The design of the Human City Design Award symbolizes and expresses the values required for future cities. To design a city as a venue of communication is to build an urban ecosystem in which humans and the environment coexist. To establish a platform that can create mutual prosperity, the design should incorporate the keywords, "Coexist", "Connection", "Sustainable" and "Platform". The shape of design of the Human City Design Award is the Mobius Strip, a line which is continuously connected and encloses empty spaces that could be filled with diversity. The shape of the strip, moving from left to right and from bottom to top symbolizes the links between people and people, people and the society, people and the environment, people and nature. Furthermore, the Mobius Strip that creates one space while connecting separate fields symbolizes the city itself emphasizing the value of coexistence between humans. The square fields on the left and right sides are presented in the proportion of the Golden Ratio, symbolizing the role of design in establishing the sustainability of a city.



Call for entry for 2020 Human city award.

Let's reconcile with the future!

Book Object / Book Object International Biennial of the book of Artist and Design

The call to participate in the new edition of [Object Book, the International Biennial of the Artist and Design Book is online](#).

The competition is open to artists, designers, professionals and students.



The Spark Awards are “The One For All”
All Design–All Designers–Welcome!

Last date 31 November 2020



TWO WEEK COUNTDOWN TO FINAL DEADLINE

There are just two weeks left to get your entries in for the 2020 Good Design Awards. Give your team something to celebrate this year and get recognised for your best work!

[START ENTRY](#)



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CALL FOR PAPERS

**Special Issue on:
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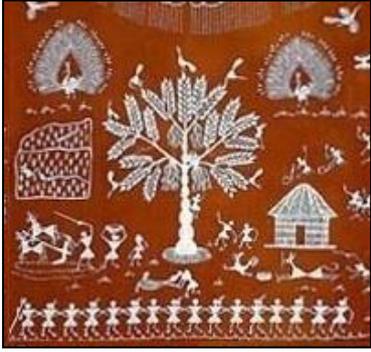
⁷ University of Vale do Rio dos Sinos, Brazil

⁸ Federal University of Rio de Janeiro, Brazil

⁹ ELISAVA Barcelona School of Design and Engineering, Spain

The 2019-20 coronavirus pandemic disease (COVID-19), appeared for the first time in Wuhan (Hubei Province, China) in late 2019 and rapidly spread in the rest of the world since the early months of 2020, has produced a significant and sadly dramatic impact in the life of all people. To date (April 22nd, 2020), over 2.550.000 people have shown symptoms and over 175.000 died for health and respiratory problems¹. While the entire humanity feels

¹ Source: Johns Hopkins University, Coronavirus Resource Center. (<https://coronavirus.jhu.edu/map.html>).



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