

Design for All

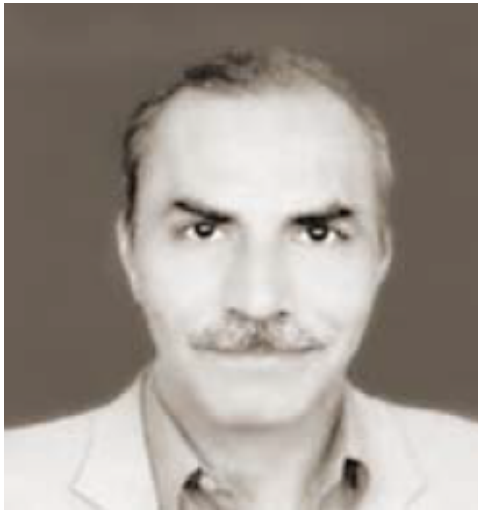


Inclusive Playgrounds

Guest Editor: Mara Kaplan, Let Kids Play



Chairman's Desk:



Dr. Sunil Bhatia

A street performer was entertaining the audience by lifting stone of weight of almost five kilograms by tying one end with the rope and other end was attached with small ball placed under his upper eyelids. It was shocking for me to see that his eyelids were stretching and it was appearing it might tear and his eye ball would come out. It was pathetic and it forced me to think what made others entertaining by watching this act. Art of carry weight is the reason. I reached the office and a woman visitor entered by carrying a leather bag holding in her hand. What made her to use such accessory as fashion statement? One day I was sitting on bench of a park and noticed ants were busy in collecting foods particles by turning into sphere by mixing some juice of their bodies and as it came to their desired shape, all ants were busy in pushing and pulling by controlling its movement to take to desired place for storage of food . The way they carried weight more than their body size was amazing and it was wonderful example of collective work.

Street performer was carrying weight for livelihood and this modern woman was carrying bag for keeping her personal belonging and that was enhancing her beauty and personality. This was not real motive of carrying weight by our ancestors. What ants were doing I believe was the real purpose of our ancestors and then with our technologies progressing its form were changing.

In primitive time man was using his basic instincts of teeth for holding or dragging for carrying weight of his killed animal foods and hands or legs were supporting tools. When I looked at the dog the way he was using teeth, hind legs as stopper and rear legs for pulling the foods amazed me and I believe our primitive ancestors were no different from animal instincts. Man is born with immense capabilities of learning and they departed from these where animals could not learn from their failures but man moved further. As he encountered difficulty in dragging, he designed different techniques of carrying weight by placing over head or on shoulder or in his back. He was aware that finger could hold weight but not that much what shoulder or back. He added new dimension in carrying weight as he learnt the art of domesticating animals and exploited them for carrying weight. Where horses or donkeys or oxen or bullocks or elephants were available they used them for carrying weight and where dogs were in snow bound area they devised for carrying weight. He even designed cart that was manual but use of animals transformed to bullock cart or horse cart. Horse was initially used for personal use and by adding carriage he exploited for carrying heavy weight with more safety. Tying and ropes have revolutionized the concept of carrying weight. Tying of rope helped in pulling by many people by holding one end of rope for carrying weight to desire place. Pulley further eased his work of carrying weight and it helped

in lifting water from deep well. As we designed cloth it was used for carrying weight by wrapping around and people can tie and hold the weight either by placing on shoulder or over head. I found my washer man still collects the dirty clothes and tie all clothes after placing on spreading bed sheet. He simply slipped his arm where knots are for carrying weight. As we understood stitching it helped in designing clothe bags , gunny bags of jute or plastic.

As I look at the bag handle it still reminds me the primitive act of holding the items by teeth. This handle is placed in the form of jaws at one end and instead of dragging we slip our hands to place in on shoulder for carrying weight. How come idea of bag struck to our ancestors? I think they observed the nature and inspired to imitate the same. He might have started carrying water by joining his palm but it was ineffective technique. Then he found animal bladder for carrying weight of water and designed waterskin and it was non rigid design. He applied then non rigid design for designing airbag for safety of passengers in automobiles.

Tea bags were designed for skipping filtration of tea leaves. He also found various shrubs are entangled and crossing that area was difficult that allowed him to use bamboo slips woven criss-cross and designed baskets in rigid design were ideal for carrying weight. He used same basket for fishing out in shallow waters for trapping the fish and allow waters to flow out of basket. They used same basket for washing rice also. Modified version of basket was using bamboo slips for carrying weight of food grains for separating dirt by designing winnowing fans. He used carrying weight of air for designing various products. All aerosol or hydraulic products either have liquid or air for carrying weight. Airplanes are classified on capability to meet the challenges of air pressure that decides the

carrying weight and we call glider, training, passenger, transport and fighter plane. Headgear is placed over our heads for protection and not much difficulty we carry the weight. Umbrella is protecting from rain as well as sun heat and designed in such way that man can carry without much difficulty. Medicine tablets are packed to carry weight without damaging the tablets but these easily come out when patient required. They designed rigid by using aluminum for carrying weight and safety of the content and non rigid cover of thin foil over placed medicine.

Branches of tree are designed to carry some weight man realized that if bend these would breaks and he used this idea for making his life easy and used dry branches for fire. He even selected those branches that could bear the weight of their abode for keeping them safely from their enemies .Monkeys has inbuilt instinct to hold that branch it can bear his weight and he jumps from one branch to another. Man applied this concept and used bamboo pole that had capacity to hold such weight for carrying hunted heavy animal by tying it's both legs and hands with pole carried by many people.

Modern day's automobiles are designed to carry different weight. Moped for short as well light and no pillion ride is allowed. Scooter or motor cycle is designed for carrying two people but designed for comfortable journey for better distance. But car is designed to carry four or ten people and it is designed for longer distances. Land rollers are designed for rough terrain for carrying weight. Commercial vehicles for heavy loads and tanks are designed for battle fields for carrying weight. Lifts are designed for carrying weight to vertical height. Load bearing capability of beam column and slab decided the carrying weight. Home appliances are designed to carry weights. Washing machines are available with carrying

weight of 5 or more kilograms. Similarly refrigerators, Air conditioners, microwave ovens or grinders are measured with carrying capacity either in liter or kilograms. Iron or metallic or plastic containers are rigid and also measure in carrying weight.

Volume and weight are deciding for design of container for carrying weight. Cotton bales are voluminous and weight is low where iron is heavy but less volume needs different treatments. While designing the carry bags designer think about the content, where the convenient handle is to be place and it required concept of rigid or non-rigid design. A small clutches are held by hand by woman to carry her personal belongings that she needs in her journey and it should be design keeping palm and function of fingers. Woman palm releases sweats that s why it is generally hard and laminated to meet the challenges of sweats and these for holder should be properly tight. Other side paper bags are not strong compared to plastic bags and can hold light weight of limited items. A bag to carry weight of grocery items of daily use are generally hold by hand and pressure is on fingers for carrying weight need design of cotton bag that is non rigid with small straps as handle attached to it. When weight is more than this and it is better to hold on shoulder straps are designed longer to carry on shoulder. If carrying weight is still heavy and it is paining shoulder while carrying then we think to design for carrying on back of our body and do not need handle but it should be non rigid otherwise it will hurt the back and should have strength to hold the carrying weight. Best suited material they found that was natural, biodegradable and can bear the load was jute. Similarly when woman fetches water from a distance and she prefers to carry earthen or metallic pot that can managed in carrying water properly while placing on her head and while walking

she is able to balance beautifully. Gunny bags are designed without handle but to lift we design assistive tools of iron hook that helps in lifting for placing on back of human for carrying. When a person learnt the art of exploitation and stooped so low that he compelled his fellow men as slaves he designed palanquin -covered sedan chair carried on four poles carried by four people on their shoulder. Later on it was people were replaced by horse or donkey riding to horse carriage.

Why mother hold the child on sideways of her hip bone? It is convenient for her to observe the activity of child and one hand is free to attend for demands. I have noticed modern designers are with primitive mind set and mother's affection is missing in their design when they design the carriage for child. Either child can be hold close to chest or tie on back but mother feels more comfortable on carrying child sideways.

This concluding 10th year publication is special issue for us because reflects our dedication and covering the topic that we never attended in our ten years of publication. We have published few articles on inclusive design on parks and playground but never published special issue on such topic. It is honor for us that Maya Kaplan made our dream come true and we thanks from our depths of heart. She was initially little nervous in not getting proper response from the invited contributors but ultimately her dedication and honesty paid the dividend and she is able to fulfill the responsibility of Guest Editor. This issue is no less than our past issue and I will request our readers to provide their feedback for encouragement for attempting unexplored areas for universal design/ Design for All.

'Happy New year 2016 and Merry Christmas Enjoy the concluding issue of our 10th year publication and welcome our 11th year of publication of January 2016 Vol-11 No-1 with Prof Peter Gibbs of Melbourne University.

With regards

Dr. Sunil Bhatia

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Other regular features

Forthcoming Issues

January 2016 Vol-11 No-1

Dr Peter graduated with a PhD in Sociology and since then he has researched as an honorary fellow at the University of Melbourne, writing over 50 articles. Peter Gibilisco, B Bus (Acc) Ph.D. (Melb).

Honorary Fellow University of Melbourne.

His New Book: The Politics of Disability is out and available in market See my web-

site <http://petergibilisco.com.au/> He will be Guest Editor for our inaugural issue of 2016



February 2016 Vol-11 No-2

Professor Jan Staël von Holstein

Visiting Professor at Hong Kong

Polytechnic London, UK will be the Guest Editor



March 2016 Vol-11 No-3

Dr. Shatarupa Thakurta Roy is presently an Assistant Professor at the Indian Institute of Technology Kanpur. She is associated with the discipline of Fine Arts in the Department of Humanities and Social Sciences offering courses in Art Appreciation and Criticism and History of Art. She has been jointly associated with the Design Programme at IIT Kanpur teaching courses on Design Theory, Graphic Design, and several other courses on visual communication. She completed her art education in Kala Bhavana, Visva Bharati University, Shantiniketan followed by a PhD in Design from IIT Guwahati.



April 2016 Vol-11 No-4

Prof Beth Tauke is an associate professor in the Department of Architecture at the University at Buffalo-SUNY, and project director in the Center for Inclusive Design and Environmental Access (IDEA), the leading research center on universal design in the built environment in the U.S. Her research focuses on design education and inclusive design, especially the empowerment of minority groups through design. Tauke was principal investigator of the Universal Design Identity Program and Increasing Access to



Universal Design to Meet the Needs of African American Communities, both sponsored by the U.S and Prof Korydon Smith is an associate professor and associate dean in the School of Architecture and Planning at the University at Buffalo-SUNY, USA.

May 2016 Vol-11 No-5

Prof Pekka Harni Artist ,Professor; architect and designer at Harni - Takahashi Ltd will be the Guest Editor. He is an architect MSc. and industrial designer MA., who works widely on applied art, furniture design and architecture.



He has been teaching at the University of Art and Design (now Aalto University) in Helsinki since 1988. He has been a visiting lecturer in several European design universities and a leader of several design workshops in Europe and in Mexico.

His study about morphological “object categories”, delves into the possibility of dividing basic home objects into seven main categories, that correspond to different functional and morphological categories of objects, has already been applied in several European design schools. This study is published by Aalto University in his book “Object Categories” 2010.

In 1999, he received the Design Plus Award from the Ambiente Frankfurt Fair. In 2011 he was awarded as “the industrial designer of the year” by the Finnish Designers association. Since 2012, he is Artist Professor for 10 years, appointed by the Arts Council of Finland.

June 2016 Vol-11 No-6

**GAATES(GLOBAL ALLIANCE ON
ACCESSIBLE TECHNOLOGIES AND
ENVIRONMENTS) Mukhtar Al Shibani**

– President will be the Guest Editor for
special issue



July 2016 Vol-11 No-7

Prof Cigdem Kaya Associate Professor at
Istanbul Technical University, Turkey will be the
Guest Editor.



August 2016 Vol-11 No-8

Asst. Professor Yasmeen Abid Maan
In charge Architecture Program,
LCWU, Lahore Pakistan. (Associate MIAP ,
MPCATP) will be the Guest Editor



September 2016 Vol-11 No-9

PROFESSOR YRJÖ SOTAMAA

PRESIDENT EMERITUS University of Art and Design Helsinki and Cumulus Association, ADVISORY DEAN AND PROFESSOR College of Design and Innovation, Tongji University and DEAN LOU Yongqi of Tongji University will be the guest Editor



October 2016 Vol-11 No-10

David Berman Accessible design thinker, expert speaker, author (Do Good Design), UN advisor on IT accessibility, GDC ethics chair .Communications strongly believes that we can design a better world that leaves no one behind. We've been leaders

in the online accessibility field for over 15 years, and we're eager to help you gain from the benefits of inclusive design. David is a senior strategic consultant to the Canadian government, as well as other governments on four continents



November 2016 Vol-11 No-11

Prof Niraja Tikku and Associate

**Prof Krity Geara of Industrial Design of
School of Planning and Architecture Delhi will
be the Guest Editor**



Guest Editor:



Mara Kaplan is an educator, an advocate for inclusive play and a parent of a child with profound disabilities. She has more than 20 years' experience creating inclusive playspaces.

Mara's consulting business, Let Kids Play! designs inclusive playgrounds, reviews and recommends toys and edits the website accessibleplayground.net, which includes a comprehensive listing of accessible playgrounds from around the world.

Mara facilitated the creation and writing of the Inclusive Play Design Guide in conjunction with Playworld. She has also worked with Playworld to train their staff in inclusion and worked with their designers on new products.

Mara speaks around the country about her journey as a parent of a child with disabilities as well as on topics such as universal design,

inclusive playgrounds, and playgrounds for children with autism, and inclusion.

Mara has a degree in elementary education from Indiana University in Bloomington, IN and an MBA, with a concentration in nonprofit management, from Boston University.

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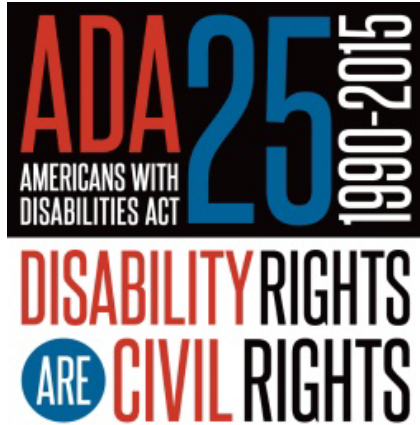
[*www.letkidsplay.com*](http://www.letkidsplay.com)

[*www.accessibleplayground.net*](http://www.accessibleplayground.net)

Inclusive Playgrounds: where we've been and where we are going

Mara Kaplan

My son was born a few years after the American's with Disability Act



(ADA) was passed. Throughout his life we have never really had to worry about walking around our neighborhood or town. We expected there to be curb cuts, designated accessible parking spaces where we needed them and ramps and accessible entrances into buildings we wanted to go into. For the most part, there were.

What there wasn't, were playgrounds for him to play on. ADA has a component that deals with playgrounds, but the standards are very minimal and they did not become law until 2012. By then, Samuel was already 19 years old. Because ADA regulations are only required if there is a new playground or a renovated one there are still thousands of playgrounds that do not even meet the limited regulations.

ADA is now 25 years old and my son is 22. A lot has happened in playground design over the last two decades. In this month's journal, I wanted to explore what is new and what remains challenging.

In the first article, Chad Kennedy a Landscape Architect shares the strengths and weaknesses of the ADA. For all the good ADA has done in many different arenas, it has also, in many cases, inhibited innovative design.

In her article, Rebecca Ho of Touched by Oliva stresses the need for good design in order for us to create an inclusive community. She emphasizes that if you spend the creative design time really thinking about how to make playgrounds innovative and inclusive, they don't need to cost any more than a traditional playground.

However, for a long time now, we have been designing "special needs" playgrounds that really don't meet anyone's needs. I remember how excited I was the first time we found a ramped playground. NOW, I thought, NOW we can play like a regular family. So we pushed Samuel up the ramp and then we stopped.



To the left of him was a rubber bridge which we couldn't roll him across and in front of us was a slide. So we took him out of his wheelchair and one of us went down the slide with him while the other one ran the wheelchair back down the ramp and all the way around the playground to meet him at the end of the slide. It wasn't very much fun.

The ramped structures that were so innovative 20 years ago haven't gotten much better. There are more things to do on ramps, however the essential problems of ramped structures being boring for typically developing children and not purposeful enough for children with disabilities remain.

Olenka Villarreal of the Magical Bridge explains in her article how we can move away from these traditional wheelchair playgrounds to playgrounds that meet the needs of everyone.

In general, the trends in playground design are moving away from



the Post and Platform design that has been with us for the last two decades. We are beginning to see more ground level play events being the centerpiece of playground. These pieces can easily be designed to meet the needs of a wide variety of children. The Unity Dome pictured here was designed to enable a person using a wheelchair to go into the middle of the dome. There are different ways to climb to the top including a rope climber making it

challenging for a variety of children. In addition to the crawling, climbing and hanging opportunities, there are also three sensory panels that are great for tactile and auditory stimulations.

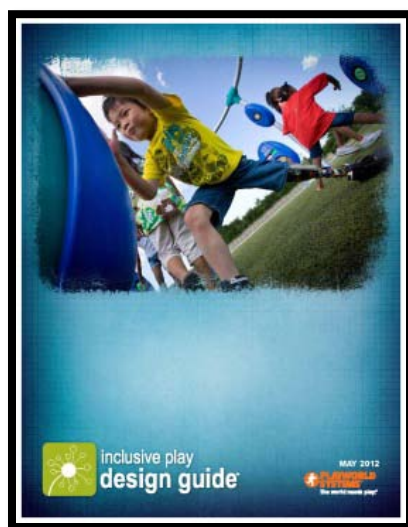
Another trend in playground design is how we use technology in the play space to bring children in. I have seen firsthand how successful these pieces are in creating the inclusive community Ho speaks about.



We are also seeing efforts at shifting children away from technology and encouraging them to engage more with nature. Nature playgrounds are still a relatively a new phenomenon in the United States, but we are beginning to see more cities taking the risk to try something new, especially in the Northwest. Ben Johnson a landscape architect from Portland, Oregon presents us a case study of one of these new nature playgrounds. He found that nature attracts children of all abilities. Nature allows children to play without prescribed rules which often can be the space where children with disabilities can be the most successful.

A lot has changed in the last two decades. It used to be that when playground manufacturers had one piece of “adapted” equipment they were considered cutting edge. Now, we are looking for manufacturers to create equipment that meets everyone’s needs.

Two decades ago there were no non-profits/NGO’s working on inclusive playgrounds. Now we see such organizations not just in the United States and Australia as described here, but in many other countries around the world.



It used to be that every time someone wanted to create an inclusive playground, they needed to start from scratch. We now have a variety of resources that communities can use for their thoughtful design. In Australia, Touched by Oliva, has a [website](#) that has case studies, research and a list of inclusive playgrounds in Australia.

Playworld Systems developed an [Inclusive Play Design Guide](#) (IPDG) that is a manufacturer neutral document.

The Guide is available free of charge and is available in English, Chinese, Spanish and French. The IPDG covers planning, layout, access, play richness, selecting equipment, and support features.

My website, accessibleplayground.net also offers different resources, articles, and a directory of accessible and inclusive playgrounds throughout the world. I encourage you to [add your own](#) playgrounds to the directory if they are not already listed.

These are just a few of the resources that are now available to designers, park and recreation personnel and families that are looking to create innovative inclusive playspaces.

Now that there are successful inclusive playgrounds such as Magical Playground, Livvi's Place and Westmoreland Nature Playground to use as models and examples, I foresee great strides being made over the decade to come. Strides that will bring more play to children who desperately need it; more inclusion to our divided societies; and just plain more FUN!



Mara Kaplan is an educator, an advocate for inclusive play and a parent of a child with profound disabilities



Chad Kennedy, Landscape Architect, ASLA. Chad Kennedy's interest in advocacy for persons with disabilities originates from employment at the Center for Persons with Disabilities and from a year-long interdisciplinary disability course he participated in at the Center. His employment at the Center made a lasting impression and has been a guide and driving passion during his subsequent career. He is a licensed landscape architect, a certified playground safety inspector, an active executive committee member of the ASLA California Sierra chapter, and co-chair of the ASLA Children's Outdoor Environments Professional Practice Network. To contact the author of this article for additional information call [209-571-1765](tel:209-571-1765), e-mail him at ckennedy@odellengineering.com, or visit www.odellengineering.com.

Are ADA Regulations Beneficial or Limiting?

Chad Kennedy, Landscape Architect, ASLA



I do not claim to be an expert on the American with Disabilities Act (ADA) and, *frankly have limited knowledge of its intricacies outside of applications in landscape architecture and recreation*. However, within the landscape architecture, recreation and children's play environment design professions, I have had a great deal of experience applying the requirements of ADA to playground design.

Though adjustments required to conform to the ADA have been difficult for some; since the Act was first signed into law twenty five years ago¹, many individual's lives, and arguable society as a whole, have benefited greatly from it. Sacrifices of countless individual's time, resources and energy are realized in what currently guides the development of our built environments.

Current estimates suggest that 18.7% of the population have at least one disability that affects the way they interact with the environment around them.³ In large part to ADA regulations, these individuals experience the world in the United States much differently now than those of only a generation before them.

For all the good it has brought, there is room for improvement and inadvertent limitations created by regulations can be addressed. The following are a few ideas of what these limitations might be:

Creation of a False Sense of Accessibility

As is the case with many laws and guidelines which set minimum requirements, designers and program developers design exactly to them. A minimum threshold is most often the maximum expected and received. When this minimum requirement is reached, natural logic suggests that the project at hand is now "accessible."

Society however is filled with more wonderful diversity than could ever be worked into a set of minimum guidelines. It is unfortunate that in many cases, the design process meant to provide opportunities for everyone to navigate and experience the built environment stops at a quantifiable yet arbitrary threshold, which may or may not actually provide real accessibility.

The principles of universal design were developed to overcome this limitation and are based on the premise that, "the design of products and environments (are) usable by all people, to the greatest extent possible, without the need for adaptation or specialized design." ² These prescriptive guidelines, in tandem with rigid ADA rules and regulations can certainly transcend limitations of accessibility.

Little Focus on the Social Inclusion of Individuals

As evidenced by the photo to the right and simple observation of many outdoor environments, the intent of ADA law is not always reflected in the real world application of it.



Social inclusion for all individuals is at the heart of these regulations. Our society has matured over the past twenty-five years and trends are more focused today on the principals of inclusion than ever before. Assistive devices and socially inclusive playground/recreation equipment are more readily available. This is tremendously exciting for long time advocates of social inclusion who have spent countless hours educating their peers and even fundraising to build their own inclusive environments. Even the trend of intergenerational recreation is rooted deeply in the concepts of inclusion and accessibility.

During the design process however, social inclusion of individuals is routinely lost in the details of Americans with Disabilities Act regulations, ASTM safety standards, equipment selections and budget restrictions. Though undoubtedly necessary, the logistics of adhering to minimum regulations and project parameters, actually detracts from and hinders the process of providing social experiences in the built environment.

Fortunately there are designers and programmers (advocates for social inclusion) who can effectively wade through these obstacles

and emerge with positive results. With further training, advocacy and education of professionals, perhaps these advocate professionals will become the standard rather than the exception.

Unnatural Limitations on Creative Solutions

As was stated above, the design process tends to stop once minimum thresholds are met. Similarly, thresholds also tend to halt creative solutions to accessibility and inclusion challenges that arise. This is evidenced in the fact that if you have seen one access ramp to a building, you have probably seen the majority of the access solutions for access to a building.

Speaking as a designer myself, rules and codes are simple to follow and to check off. Once the checklist has been completed it is easy to move on to the next challenge. This mentality created by codes and rules unnaturally allows designers to be satisfied with simple solutions which may or may not address the actual needs of accessibility or inclusion at all. In many cases only one of the two is being addressed.

A simple solution of adding a shade canopy to an outdoor picnic or play location provides children with disabilities (who often have difficulty regulating their temperature in summer heat) an opportunity to enjoy social experiences otherwise unavailable to them.

This scenario highlights the fact that many sensory processing disorder (SPD) related disabilities and other, very real and very limiting, disabilities are not addressed by ADA regulations and though quite simple to address may never be contemplated as a solution for inclusion.

The original question was, "Are ADA regulations beneficial or limiting?" I dare say they are both. Fortunately there are advocates around us who are willing to move forward, past artificial thresholds, and focus on the intent of socially inclusive principles. They provide environments that minimize intentional or inadvertent barriers created in the environments we live, learn, recreate and work in.

1. *United States. Department of Justice. 2010 ADA Standards for Accessible Design. Washington: GPO, September 15, 2010. Print*
2. *Connell, Bettye Rose, et. al. The Principles of Universal Design. NC State University: The Center for Universal Design. http://www.ncsu.edu/ncsu/design/cud/about_ud/udprinciplestext.htm updated 4/1/97 accessed 10/31/13.*
3. *United States. Census Bureau, Department of Commerce. Americans with Disabilities: 2010: Household Economic Studies. Current Population Reports. P. 70-131. Washington. 2012. <http://www.census.gov/prod/2012pubs/p70-131.pdf>*



Chad Kennedy, Landscape Architect, ASLA



***Bec Ho is a big kid at heart who believes that everyone should be able to experience the joy of play. As the Executive Officer of national charity [Touched by Olivia](http://touchedbyolivia.com.au), Bec passionately advocates for inclusion by working with councils, developers, children and communities to create inclusion through play.
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An Inclusive Community

Bec Ho



We have a dream. That every person will feel the sense of belonging. It's a big vision, and the only way it will happen is when we work together. It's a big journey that we share with many.

The powerful tool we have to help us achieve this vision is inclusion. Inclusion is an invitation to everyone to belong. But to make inclusion work, we need to work together. There is not one organization or individual leading the way in this mission, and rightly so!

What is stopping the influencers, the educators, the designers and decision makers from embracing the philosophy of inclusion?

It can't be budget. We know that there is no additional cost to creating an inclusive built environment. If you plan well, and design to the Universal Design Principles, you can come in under budget (and increase your



audience.) There are many benefits for inclusion to be part of the brief. We also know that an inclusive community creates more



opportunities for people with disabilities to contribute financially - through employment, purchasing, entertainment and recreation activities.

It can't be the governments and politicians. In 2006, the United Nations introduced the Convention on the Rights of Persons with Disabilities. The purpose was to change the perception of people with disabilities, and empower persons with disabilities to belong to society, making decisions for themselves. Of 196 countries in the World, 160 have signed the Convention. In less than one decade, we are already seeing great strides in Australia to abide by the Convention. Most recently, Australia has looked to adopt a National Disability Insurance Scheme that provided people first care plans and funding. This is a great breakthrough in supporting people with disabilities.

Three of the principles of the Convention are

- *Full and effective participation and inclusion in society;*
- *Equality of opportunity;*
- *Accessibility*

We know that people with disabilities and their families are often isolated due to the built environment in their community not being inclusive and accessible.

A quote in the "**Shut Out**" report on The Experience of People with Disabilities and their Families in Australia is that "*Goodwill is no substitute for freedom.*" An inclusive society respects, values and

builds itself around the people who make it, regardless of their differences.

"People with a disability want to live in a society where they are treated with respect, dignity and importantly with equality, and not as 'poor things' nor merely as recipients of services. Additionally they do not want to be segregated as 'people with disabilities'"

"We want to contribute to Australian society but we usually find that we can't access the workplace, can't access public venues, can't have a holiday because there is no suitable accommodation."

The only thing stopping us all in our mission for inclusive communities is time. We can see inclusive communities emerging. There is best practice; there are case studies; there are learnings. Designers are making the changes we need to their briefs to ensure full inclusion in play environments. We are building them. Let's play together.



Touched by Olivia is a national charity building inclusion through play. This goal is achieved by the construction of inclusive playspaces, that we call Livvi's Place, in collaboration with

communities, corporations and government. To date, there are 15 Livvi's Places and 5 social enterprise businesses called Livvi's Cafe that provide employment opportunities for young people with disabilities.

A Livvi's Place provides a unique environment for children of all ages and all abilities to play side by side. Extensive research and community consultation have gone into the development of these Playspaces to make them truly world class facilities. In 2012, Touched by Olivia joined with leading academics, practitioners, not for profit and NGO's and developed a best practice guideline to assist decision makers, advocates and designers looking to create an inclusive playspace. The 6 principles of inclusive play are:

1. *Everyone can play*
2. *Access to nature*
3. *Total experience*
4. *A connection to community*
5. *Play independence*
6. *Friendship*

Detailed information, case studies and references can be found at www.inclusiveplayspace.com.

The aim of the Touched By Olivia Foundation is to work in partnership with local councils and corporations to build and maintain state of the art inclusive playspaces, encouraging families and social groups to meet in a child friendly environment.



Key Characteristics

Equal Access – each playspace includes some soft fall rubber flooring, visual and audio stimulation and are configured to maximise creative, physical, social and cognitive play

Security and safety – totally fenced so parents have peace of mind as to the location of their children. Shaded for protection from the elements.

Facilities for older children and family get togethers – ideally, the playspace adjoins or incorporate facilities:

- *For the enjoyment of older children, such as swimming facilities, skate parks, bike tracks and playing ovals*
- *To enable family BBQs and get togethers like tables and benches and toilet facilities.*
- *Providing ample and accessible parking*

- *That overall, create a family friendly environment where people choose to meet and socialise whilst their children play*

Replicable design – the playspaces have features which can be replicated in any community park.

Touched by Olivia also runs a network of social enterprises called Livvi's Cafe. The purposes of Livvi's Cafe are:



Activate and provide regular programs at Livvi's Place inclusive playspaces.

Provide employment and training opportunities for people with disabilities.

sure Touched by Olivia has a sustainable funding stream, with a donation being made for every cup of coffee sold.



Bec Ho bec@touchedbyolivia.com.au



Olenka Villarreal spent 18 years working with start-up and technologies companies in silicon valley. When her second daughter was born with disabilities in 2003, she turned her focus on improving the quality of life for the often overlooked disabled population. She serves on several Board of Directors in Northern California and was presented with the prestigious Jefferson Service Award in recognition for building the Magical Bridge Playground. She earned a B.A from Pomona College and MBA from Golden Gate University. Olenka lives in Palo Alto California with her husband, 10th grade daughter Emma and now 12 year old daughter Ava olenka@magicalbridge.org

The Real Magic behind Silicon Valley's Magical Bridge Playground: Innovative Inclusive Design

Olenka Villarreal

Never doubt that a small group of thoughtful committed citizens can change the world; indeed, it's the only thing that ever has. –Margaret Mead



Never in my wildest dreams could I have guessed that I would leave my exhilarating Silicon Valley career and spend seven years of my life creating a city park. Yet, this is exactly what I did and the ultimate completion of the [Magical Bridge](#) playground in Palo Alto is the experience of my lifetime.

Now open to the public and heralded as the *“nation’s most innovative inclusive”* playground, its success speaks volumes about the need to disrupt an entire industry. The time has come for the playground industry to meet the various play needs for the many types of abilities that make up our communities. Playground designers and equipment manufacturers should no longer simply provide “accessible” solutions, but must go beyond.

Families of all abilities deserve to nourish the joy of outdoor play because there are far too many waiting and still watching on the sidelines. When you design for *everybody*, *nobody* stands out. If we unite in this cause today, we lay the foundation for the kind of world we can only dream of tomorrow. One, where the need to label a park “inclusive” or “accessible” disappears and all parks simply get designed this way.

At the youngest age, children learn valuable life lessons from their neighborhood park. It is a place that serves as their first outdoor classroom, and there, they establish a sense of belonging to their community. They build physical and social strengths, explore ways to communicate and learn how to make friends. Sadly, for the 1.1 billion children and adults living with a disability around the world, these critical developmental experiences are seldom experienced. The shameful reality is that the rapidly growing disabled population continues to be overlooked by the playground industry.

When the U.S. passed the [Americans with Disabilities Act \(ADA\)](#) in 1990 as a way to create greater equality for the disabled, it was indeed a promising beginning. While helpful for increased awareness about needs of the physically disabled, this law primarily called for what most would now consider minimal “access” into public spaces

and employment opportunities. By focusing primarily on the needs of individuals using a wheelchair, ADA overlooked the needs of millions.

70% of those living with a disability today are not wheelchair users, but are people living with autism, visual and auditory limitations, cognitive and developmental challenges and other complex differences. Disabled individuals represent the largest and fastest growing minority in the world and yet, they still have no parks to play in.

In fact, in the 25 years since ADA came into law, virtually no enhancements were made to improving playground design. Children with autism come to mind as a particular and shamefully forgotten group. When ADA law passed in 1990, 1 child in 2,000 was being diagnosed with autism. Today, this figure is 1 in 45 and expected to grow rapidly. Where are these children playing? How can they feel included in their communities when none of their local parks have been designed to meet their unique play needs?

The most prominent impact ADA has had on playground design is their introduction of what I refer to as a “ramp and clamp” pathway. Formally called the post and deck system, it was originally created for use for an elementary school by [Jay Beckwith](#). Often called the “father of the modern playground,” Beckwith laments how the industry misuses his invention today.

“In those days we talked a lot about “play environments,” he says. ‘We did not intend that post and deck play structures become the total play space, which is now sadly the rule.”

Not only do the ramps do little to enhance anyone's play value but they are an eyesore to any landscape. To understand why parks are rapidly losing their audience, one need not look further than today's typical "ADA accessible" playground as shown below:



Desperate for a different kind of park, parents around the United States have valiantly taken it upon themselves to raise extra funds needed and help cities make an attempt at a more interesting and inclusive place to play. It is remarkable that most playgrounds considered "accessible" or "inclusive" are typically the result of a parent and/or volunteer group effort. It is exactly this reason that makes it even more heartbreaking when the end result of these community-led projects still resemble those that preceded them.

The reason for limited design and equipment diversity is because cities limit their scopes to the inadequate parameters set forth by the ADA. No one wants to take on the extra effort and cost to go beyond the standards and, as a result, equipment manufacturers lack the motivation to innovate.

Hadley's Park in Maryland is one of many such parent-sponsored public parks. An effort lovingly spearheaded by the Kramm family for their child with cerebral palsy to have a place to play, it was the very first of its kind in the state of Maryland. While more vibrant (and expensive!) than a typical city-sponsored park, the generic equipment and ramping system layout still remained largely, again, because of the mandate to adhere to ADA law.

For the autistic or anxious child, this confined and connected play space is sure to be over-stimulating. These children benefit from predictive play and a variety of retreat opportunities to have the ability to calm themselves when needed. Sometimes older children, who are much younger cognitively, will find the equipment sizing to be too small and noticeably stand out among their smaller playmates.



My frustration with today's playground design started with the surprise that, of the 34 parks in my mindful, privileged community, my youngest daughter

Ava had no place to play. Born with significant global disabilities that made walking across uneven surfaces difficult, holding onto the chains of a swing impossible and ultimately realizing that she will play like a 2 year old even when she is 15. I set out to be the next parent to produce a great "accessible" playground in Palo Alto.

I researched those who had come before me and discovered there was not a single park anywhere that captured the magic I was looking for. When I told my wise friend Dawn Billman that there were no parks that inspired me, she enthusiastically encouraged me to create the kind of playground I envision not only for Ava, but also for the countless like her in our own neighborhoods. “We will do it!” she exclaimed and with those four words, she and I became the founding duo of what would become a 7 year labor of love.

We assembled a team of passionate volunteers, secured land from the city of Palo Alto and began our quest to dream up a playground that children and adults of all abilities would find more magical than any other!

American manufacturers like Landscape Structures, GameTime, PlayCore , Playcraft and others limit their innovation to the ADA law. Play equipment catalogs have separate categories to find “inclusive” equipment but shouldn’t all playgrounds be inclusive? The manufacturers also prescribe age grouping, like 2-5 and 5-13 so those who are older than 13 are not encouraged to play, no matter what their abilities or interests. There are too many different kids today to place such restrictions on age definitions within a park.



Playground equipment catalogs continue to associate wheelchair users with low cognitive abilities by creating low play value experiences for them.



How much fun do these look like?

The urgency to create a place for children of all ages and varying abilities was so evident that our team could hardly wait to get started! We were not building a “wheelchair” or “special needs” playground but a true community playground. If we could create this in the heart of innovation, Silicon Valley, we hoped it would provide a beacon for others to follow.



With the skillful guidance of landscape architect firms [Royston Hanamoto Alley & Abey \(RHAA\)](#), [Barbara Butler artist-builder](#), the city of Palo Alto's Peter Jensen and [Verde Design](#), we began the exciting journey of designing a new kind of playground. At an estimated cost of \$4 million, most of which would be entirely privately funded, it gave us the latitude to create the park of our dreams. We were designing way beyond the standards set forth by ADA. We were determined to prove that when you design for everybody, no body stands out.

At the helm of our Magical Bridge team were graphic designer extraordinaire, Kris Loew, social media guru Jill Asher and the City of Palo Alto's landscape architect Peter Jensen. Joined by Dawn and myself and hundreds of dedicated volunteers along the way, our dream team was ready!

Within 2 years of focused fundraising by the most determined people I know (and all the precious kids who spent weekends selling lemonade all over town) we did it! We raised the money needed and broke ground June 23, 2014.

Some of the most notable elements that made Magical Bridge different than typical ADA playgrounds:

- *7 separate socially inclusive play zones to ensure predictability and easy navigation (These include a spinning zone, with five separate play structures a swing zone with four different types of swings; a sliding-and-climbing zone with four slides and a walkway bridge that reduces the need for ramps; and a "tot-a-lot" zone designed for children aged 2 to 5 and featuring a double slide, a climbing apparatus and a spinning bowl);*
- *A 2-story hand-crafted Barbara Butler wheelchair-accessible playhouse and tree house;*



Images provided by [RHAA](#).

- *Seamless paths with no "ramps and clamps", but through landscape design and a variety of ground surfacing;*



- *Lots of shade throughout;*
- *All equipment sized to be appropriate for adult-sized visitors (excluding Tot Zone);*
- *Aesthetically pleasing equipment varieties, from various vendors around the globe;*
- *All-age-friendly, wheelchair-inclusive stage ready to welcome visitors of any talent and ability!*



Images provided by [RHAA](#).

- *A magical tree walk that takes visitors through the trees as never before;*
- *Retreat areas throughout the playground for children with*

autism or anxiety that get over-stimulated by traditional park experiences;

- *24-string laser harp designed by artist Jen Lewin, tuned specifically to be pleasing to the ear of an autistic child but enjoyed by all.*



Movement through the invisible beams create beautiful soothing music and help foster new friendships with all who come to play on the harp;

Images provided by [RHAA](#).



- *A "Kindness Corner" ensures kids know that bullying has no place here, and it a reminds us to be kind to those around us;*

Kindness Ambassadors roam the playground, encouraging friendships, modeling kind behavior and even surprising some visitors with a "magical wand" if they are caught exhibiting kind behavior.

What Makes a Playground Magical?



Designed to be a socially inclusive playground for children of varying physical and cognitive abilities, Magical Bridge Playground addresses the unique play needs of the many kinds of children in the community. The first of its kind, Magical Bridge Playground serves to illustrate how today's typical park designs overlook so many: the growing autistic population, visually and hearing impaired, physically limited, and even our aging community. Change is here and it is magical!

Inclusive

With seven distinct zones specifically designed to accommodate the needs of all children, everyone will feel safe and included. "Retreat cocoons" are a critical respite area for those with autism who may need a break from the frantic pace of kids playing. The smooth pathways throughout the playground are fully accessible for all, and for those in a wheelchair, these paths lead them into a two-story playhouse or the top of a slide mound as never before. Bucket swings, wide slides, a sway boat, and a merry-go-round that is flush to the ground area welcome delight for children of all abilities.

Innovative

While basic wheelchair-accessible playgrounds exist, Magical Bridge Playground far surpasses the minimum requirements set forth by the Americans with Disabilities (ADA) Act of 1990. Designed by inclusive play experts, educators, therapists, families living with various disabilities, and the City of Palo Alto, Magical Bridge Playground is a place like no other in the nation. Visitors enjoy innovative features such as the 24-string laser harp, whimsical artwork, seamless turf that resembles tan bark, custom wooden structures for tactile and visual impact, and many other surprising considerations.

Enriching

The playground is a child's first classroom. Children deprived of opportunities to play fail to develop to their full potential, and without fully inclusive public playgrounds, many families do not have a place to bring their children to play. Outdoor play is the foundation for physical development, as well as social-emotional lessons such as cooperation, sharing, communicating, problem solving and kindness. The entire community benefits from the elimination of social stigmas and prejudices, and this naturally happens when children of all abilities have the chance to play together.



MAGICAL BRIDGE PLAYGROUND
Where Everyone Can Play!

Please visit us at www.magicalbridge.org
Join the conversation @magicalbridge

Graphics and creative material by Kris Loew

On April 18th, 2015 the Magical Bridge playground opened to the public and we were elated with the response! Thousands showed up to experience a real community park. How could a place that welcomed children with autism, those with visual and sensory differences, the elderly, visitors with cognitive challenges and those living with medical conditions actually be fun? And *that* is the real magic behind the Magical Bridge! When one enters this space, differences disappear and kids who had no choice but to sit on the sidelines now play alongside everyone else, and parents whose mobility challenges limited their ability to play with their kids all feel the magic.

We expected crowds on opening day but what we didn't expect was that these crowds would continue to come and multiply. Day after day, week after week, schools and families, traveling for hours, just to give their children a chance to play, often, for the very first time.

A school group in a town two hours away called to let me know that their community raised money to purchase a van for them so they could bring these special kids to the playground. They were 3-5th graders with medically fragile conditions that had prevented them from safely playing in any other playground.

The impact Magical Bridge would have in the weeks and months that have followed has been profound. Our founding team enjoys hearing from grateful families that appreciate our effort to highlight the diverse abilities in each community. It is time for ADA to be challenged and time for cities to serve everyone.

Hundreds of emails from around the globe have been asking for our advice on ways to capture the magic of the Magical Bridge and, until

recently, we were not sure how we could get to each of them. Now, we are poised and ready to do exactly that.

The lives of those of us on the original volunteer team have been impacted so deeply with this work that we have just established the Magical Bridge Foundation as a new non-profit. With legal counsel and paperwork being offered to us (magically pro bono) by Silicon Valley's premier law firm, we will begin this next chapter of work in January of 2016 to unite voices and impact change for playgrounds everywhere.

Only by bridging the gap between those with and without disabilities will real magic occur.

More Pictures of the Magical Bridge Playground



*Playhouse Interior
and Community Stage*



Barbara Butler Playhouse-Treehouse



**All woodwork inside Magical Bridge was handcrafted by reknown artist-builder Barbara Butler and her magical team. Using only sustainable second-growth redwood and their own natural tung oil stains, Barbara is 100% ecofriendly.*

Integrated Carousel by Goric (Germany)



*Ava's Bridge, Slide Mound and Laser Harp**

Please join the conversation on Facebook and Twitter @magicalbridge, and share your personal story with us at #ADAForgotMe.



Ava Villarreal, age 11

Press and Media Contact: Jill Asher, jill@magicalbridge.org or 650-520-8512



Olenka Villarreal



Ben Johnson is a Landscape Architect and a Project Manager at GreenWorks with over 16 years of experience designing and managing parks and recreation projects for public agencies in the Pacific Northwest. Ben's experience involves designing nature-based play environments using natural materials that relate to the overall context of the site and park plan that engage children and adults alike. As a parent, designer, and Certified Playground Safety Inspector, Ben views playground design through the lens of the child and observer with creativity, place making, fun, and safety as priorities.

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Nature Play in Oregon

Westmoreland Case Study

Ben Johnson

As a child, I spent my free time playing in the woods next to my house. I climbed trees, made forts and dug in the mud. As long as I was home for dinner, my mom allowed me to roam unsupervised. My own five-year-old son has no such freedom. Not only do we live in a more urban area, with no neighboring woods, but we live in a different time when even “free-range children” are experiencing a much more playful independence than I enjoyed as a child. We are more protective and busier; we are inundated with information and addicted to our personal devices.

[Richard Louv's](#) book, *Last Child in the Woods*, was a much needed wake up call, pointing out the impact that this way of life is having on our children, who spend too much time inside with media and not enough time outside with nature. The concept of Nature Play has been an intuitive response to Louv's observations. Bringing components of those neighboring woods into urban playgrounds provides a great opportunity to foster exploration and appreciation of the natural world.

The Oregon Nature Play (ONPlay) Initiative, a think tank made up of advocates from public agencies and designers, has been advocating for nature play in Oregon for several years. The resulting examples of parks with successful nature play areas have put Oregon in the forefront of this innovative movement.

ONPlay defines Nature Play as follows: *“Natural Play challenges and fascinates children and teaches them about the wonders and*

intricacies of the natural world while they explore and play within it. It is intuitive and unstructured, constructive (or deconstructive), and timeless, encouraging interaction with natural materials, features, indigenous vegetation, and creative landforms. Natural Play is often a blend of materials and experiences to create purposely complex interplays of natural and environmental objects."

Like a traditional playground, nature play areas strive to provide a diverse range of play activities for all ages and abilities, within a controlled setting. But instead of using prescribed playground equipment, nature play areas use natural materials such as sand, water, boulders, logs, and plantings, to provide a diverse range of play activities. Play elements offer opportunities for exploring a natural materials, a unique experience of time honored play elements, and target important developmental components for children.

One of the results of using more natural materials, open-ended play and loose parts in that the playground is more inclusive than a traditional playground. All of the elements listed below, are items most recommended by the advocates for inclusive design.

Sand and Water provides wonderful manipulative and imaginative play for young children.

Climbing and balancing presents multiple degrees of challenge and risk through the use of logs and boulders arranged in an organic composition.

Sliding is a favorite pastime on traditional playground and can be incorporated into embankments in nature play areas, with boulders along the edges to provide a scramble back to the top.

Swings are also a popular activity on the playground. Instead of traditional swing sets, nature play areas often include net swings or hammocks to promote more inclusive swinging within a smaller footprint than a traditional swing set.

Loose parts provide unstructured free play where children can collect and manipulate natural materials such as sticks, pine cones, or acorns, and build forts with limbs.

Musical Instruments allow children to make sounds with their hands and make an engaging sensory activity for children of all ages and abilities.

Plants bring the natural world into play areas and provide a sense of wild in an urban environment. Plants provide wonderful sensory opportunities with color, texture, and smell.

The features noted above have many documented benefits for children with and without disabilities, including improved imagination, creativity, problem solving, social development, cooperation, self-awareness, self-esteem, as well as improved balance and strength. As park providers in Oregon have seen examples of nature play parks and witnessed these benefits, there has been a recognizable shift in the state toward incorporating nature based play more often.

Portland is well known for being green and having a population with a passion for the outdoors, so nature-based play suits our city's culture. Westmoreland Park was chosen as the target site for the city's nature-based play pilot project. Its object was to create a play environment that would incorporate natural materials as the play features as opposed to traditional, prefabricated post and platform

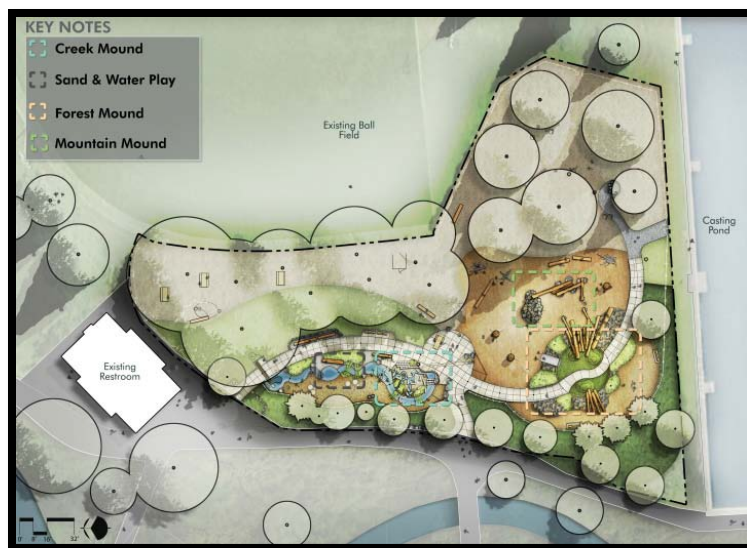
structures. This site location was perfect, as it is a large community park in a densely populated neighborhood with lots of families and children. The new play area replaced the park's outdated play structures and coincided with an adjacent stream restoration. The pairing of the restoration project and the nature play area made for a wonderful transformation.

For the project, [Portland Parks & Recreation](#) hired a local Landscape Architecture firm, [GreenWorks P.C.](#), who collaborated with environmental artist, [Adam Kuby](#), to define what nature play could be for the City. What ensued was the creation of an engaging and complex play environment that has a tremendous amount of community support and recognition for providing children access to nature in an urban area. The play features were designed and built to adhere to national playground safety guidelines and are also maintenance friendly. The design team and the City worked closely with craftsmen and fabricators to understand how to work with large logs and boulders and evaluate longevity and risk. A lot of time was also spent in the field during construction, evaluating both the aesthetics and safety of the play features' compositions. The end result speaks for itself.

Although the original goals of the Westmoreland Nature Play Area did not include inclusion (although it does meet all ADA requirements), we have found that the play area attracts and meets the needs of children with many different disabilities. It is especially conducive for children with Autism and Sensory Processing Disorders.

The project team knew that Westmoreland Nature Play Area would engage children of all ages, but how it has also engages adults has

been a serendipitous result. On any given day, the nature play area is filled with hundreds of children playing. Adults watch the imaginative play inspired by the natural elements, and also participate with children in exploring the play area's unique features. As I live just a few miles away, I go there often with my five-year-old and we can mutually enjoy climbing, digging, building forts and feeling connected to nature.



Site Plan:

This graphic shows the overall layout of the features and highlights each major focus area within the play area.

Sand and Water:



The creek channel is an 80' long, concrete channel that meanders along a large sand pit. Water weaves its way around recycled concrete cubes and boulders and under willow domes to provide a unique play experience. Kids use

sand to create dams to divert water into the sand play area. There are stumps and boulders to provide places to sit and/or to provide back support.



Children bring sand play toys and then leave them for other children, providing many different tools to use to interact with the sand and water.



The farm pump is the metaphorical source of the restored creek. The kids at the pump have the power to activate the “stream” and can direct the water with weirs through several different channels down the Concrete Mound to the main creek channel.

In addition to the farm pump, there is also an “accessible pump” that enables a child using a wheelchair or who does not have upper body strength to control the water.

Climbing, Sliding and Balancing—Providing a Variety of Challenge Levels

Children of all ages and abilities climb and explore the various features of the park. With children free to use their imagination and alter their



surroundings, this park has a “one-size-fits-all” appeal. The logs in the foreground are extensions that lead kids between the Mountain Mound and Log Tilt in the background. Two young girls reach the top using the different approaches on either side of the boulder mound to provide different

levels of challenge for different levels of abilities. Ropes are in place to provide alternate climbing experiences or to assist with the down climb.





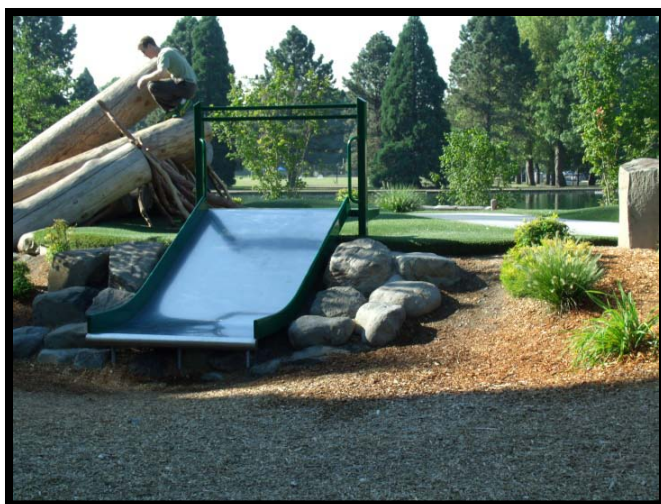
The Large Log Climbers hint at what it is like to climb trees. Ropes provide support in down climbing as well as an alternate route to the top. This play feature is accompanied by a smaller log climber provides an easier climbing option. The Log

Climber was designed to offer different challenge levels depending on what side a child decides to go up. In the foreground, one of the six carved stones tells the story of rainwater's journey through the grove of the Sequoias to the bottom of the Creek Channel.

A young boy navigates his way through the log jam testing his balance. On the opposite side of the mound, a smaller, less steep



version of the log tilt provides an easier climbing option.



The slide can be reached from multiple angles and is wide enough to enable a parent to go down the slide with a child.

Loose Parts Building Area:

Children can move and manipulate loose parts of the play area to create a fort and tailor their own play experience. The Sequoia branches were prunings from the grove of trees in the park.



Other Inclusive Aspects of the Play Area

There are wide even routes throughout the play area, making it easy to navigate.



The Sequoia trees make a natural quiet area for children to get away from the noise and excitement of the other areas. It is a place where quiet imaginative play occurs.



The picnic tables, water fountains, restrooms, and other amenities are all design to support people with a variety of abilities.



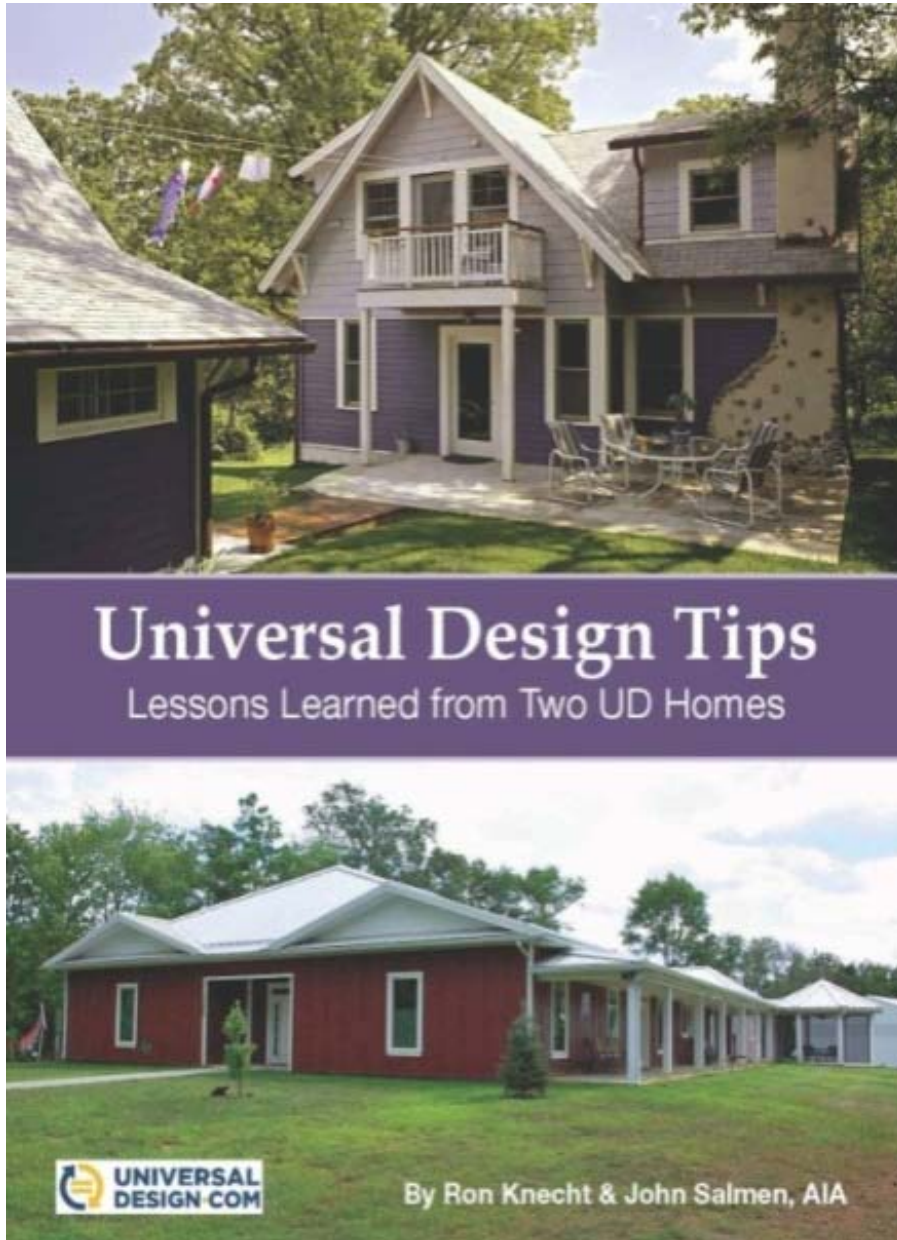
Westmoreland Nature Play Area – Project Credits	
Client / Owner	Portland Parks & Recreation
Funding	City of Portland General Fund; City of Portland Parks System Development Charges, Metro's voter-approved 2006 Natural Areas Bond Measure through its Nature in Neighborhoods Grant program
Design Team	
Landscape Architecture	GreenWorks, P.C. (Portland, OR)
Design Team Artist	Adam Kuby (Portland, OR)
Planting and Irrigation Design	Mainline Design (West Linn, OR)
Civil Engineering	KPFF Consulting Engineers (Portland, OR)
Structural Engineering	KPFF Consulting Engineers (Portland, OR)
Contractors	
General Contractor	Cascadian Landscapers (Forest Grove, OR)
Log Carpenter	Oregon Log Homes (Maupin, OR)
Stone Masonry	Adam Kuby (Portland, OR) and Stone Sculptures (Vancouver, WA)
Project Area	
Total Play Area Boundary	Approximately 1 Acre (Includes Play Areas, Planting, Lawn, Hardscape, and Tree groves)
Total Improvements	27,000 square feet (Includes Play Areas, Planting, and Lawn)
Sand and Water Play	2,300 square feet
Mountain Mound and Log Tilts	8,000 square feet
Loose Parts / Building Area	2,300 square feet
Total Project Cost	\$1,050,000
Construction Cost	\$670,000
Date Completed	September 2014



Ben Johnson

New Books:

A New eBook from UniversalDesign.com



Universal Design Tips: Lessons Learned from Two UD homes

This new electronic book from UniversalDesign.com is filled with tips and ideas that will help guide anyone through the process of designing and

constructing their own Universally Designed home. The book was co-authored by John Salmen, AIA, the publisher of *Universal Design News* and founder of UniversalDesign.com, and Ron Knecht, whose durable, energy efficient Universally Designed house was featured in the [January 2012 issue of Universal Design News](#).

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

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

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

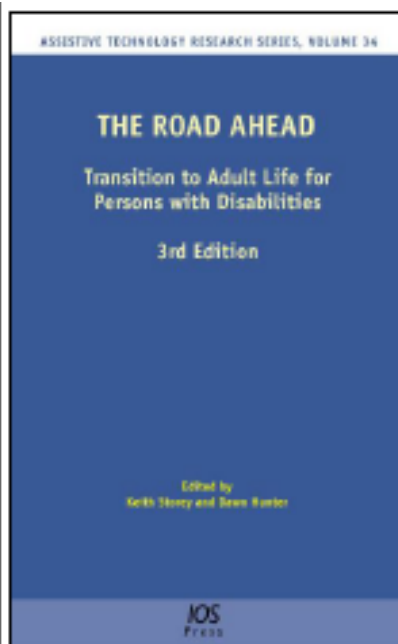
Ron Knecht's experience with Universal Design started after his wife of 46 years became ill with cancer. As her health worsened, Knecht learned first-hand the importance of accessibility for maintaining independence, safety and one's quality of life. Before Knecht's wife passed away, she extracted a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

China Design Index 2014



China Design Index 2014: The essential directory of contacts for designers
Paperback – February 1, 2014 by Robert A. Curedale (Author)

The Road Ahead, Transition to Adult Life for Persons with Disabilities



The Road Ahead

Transition to Adult Life for Persons with Disabilities

Volume 34 Assistive Technology Research Series

Editors: Storey, K., Hunter, D.

December 2013, 318 pp., hardcover (revised 3rd edition)

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ISBN 978-1-61499-313-1 (online)

Price: €69 / US\$100 / £59

Successful transition from school to adult life has always been difficult for people with disabilities, especially in the area of employment. The vast majority of people with disabilities are either unemployed or underemployed with low wages and few benefits, and many governments are struggling to find a way of providing employment and benefits to people with disabilities without creating disincentives to work.

This book provides strategies and ideas for improving the lives of people with disabilities, exploring new ways of enabling a successful transition to an integrated adult working life by providing effective instruction and support. Following an introduction which outlines the importance of transition services and meaningful outcomes, topics covered in the remaining chapters include: person centered transition planning; enhancing competence and independence; employment assessment and career development; collaboration between agencies for a seamless transition; independent living and supported living; and community functioning skills.

The book will be of interest to all those who work with transition age students as well as those who work with adults with disabilities and want to enable them to have the best life possible. To paraphrase Helen Keller: "People with disabilities not only need to be given lives, they need to be given lives worth living."

Design for ALL, Aree DI Ristoro



Luigi Bandini Buti

DESIGN FOR ALL | AREE DI RISTORO | il caso Autogrill |

Maggioli Editore, 2013

<http://shop.wiki.it/risultatoricerca.aspx?indizioricerca=luigi+bandini+buti>

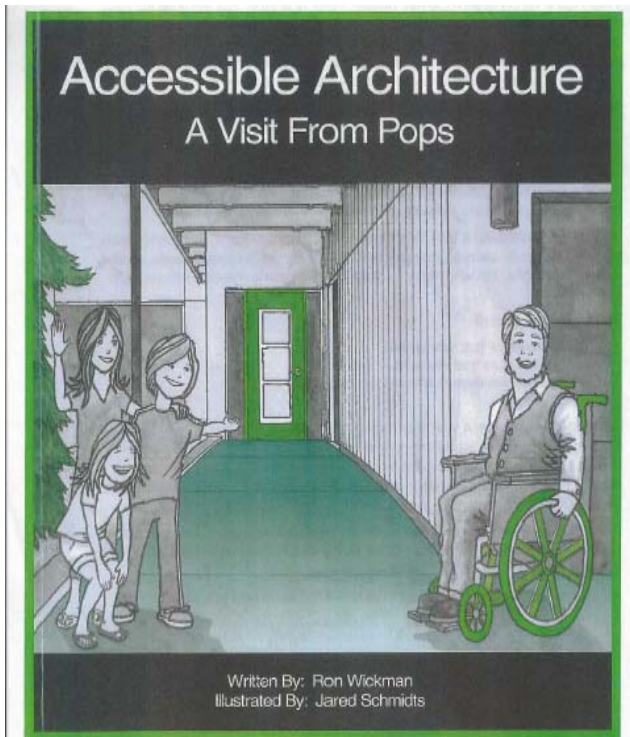
This book has been born following the collaboration with Autogrill that, for its new facilities "Villoresi Est", has developed an innovative, Design for All oriented project. We then realized that the cares foreseen for "all" would not be noted by "the majority".

If you are not on a wheel-chair, or blind, or you are not travelling with a large family or you don't have to look after your old grand-father, you will not be able to appreciate many of the attentions included into the project. It was therefore necessary to make more visible the virtuosity of the planning process and its results, which may not appear obvious to many people.

This publication is not meant to be a mere description, it is rather a critical analysis of the Villoresi Est rest area, included in a context that wants to examine in depth the methods and the means of Design for All.

Its main objective is therefore to use the "Autogrill case" to investigate the necessary steps to develop projects Design for all oriented, hopefully in an authoritative way.

Accessible Architecture



Edmonton Architect publishes - Adult Children's Book—Accessible Architecture: A Visit From Pops.

Edmonton Architect Ron Wickman launches his first book titled: **Accessible Architecture: A Visit From Pops** at the City Room in City Hall, Tuesday, March 18 at 6 p.m. Ron, son of the late Percy Wickman, MLA Edmonton-Rutherford 1989-2001, is a story written on the focus of Percy and his 3 grandchildren. Ron is best known for his accessible design. His most recent endeavor published by Gemma B. Publishing draws on this knowledge. Edmonton draughtsman Jared Schmidts illustrates with wit and precision the need for a house to be visitable by everyone.

As a child, Ron Wickman learned firsthand about the need for accessibility. His father became paraplegic after being injured by an industrial accident. Ron wheeled his father into many inaccessible places. A longtime Edmonton City Councillor Percy Wickman advocated for people with disabilities throughout his life.

Ron Wickman studied architecture in Edmonton and in Halifax, Nova Scotia, specializing in barrier-free design, designing houses and public spaces that were both beautiful and accessible.

Accessible Architecture: A Visit From Pops—is an adult children's book, which demonstrates the three principles for ensuring a house can be visited and enjoyed by everyone equally, including those with a disability. Following Wickman's design and renovation also enables homeowners to age in place.

Visitability principles include

- the front entrance must have no steps;
- all main floor doors must be at least 36" wide
- an accessible washroom must be on the entrance floor.

Accessible Architecture: A Visit From Pops, by Ron Wickman, illustrated by Jared Schmidts and edited by Sarah Yates, is published by Gemma B. Publishing, a Winnipeg-based publisher. Gemma B. Publishing creates heroes and heroines living with a disability, in both fiction and non-fiction. The book will be launched at Edmonton City Hall, March 18 at 6 p.m. and available later at Audrey's Books in Edmonton.

Ron Wickman will be available for interviews after the press conference at City Hall. His lecture at the Buildex Conference, Edmonton Expo Centre, Northlands will be held Wednesday, March 19 at 2:30 p.m.

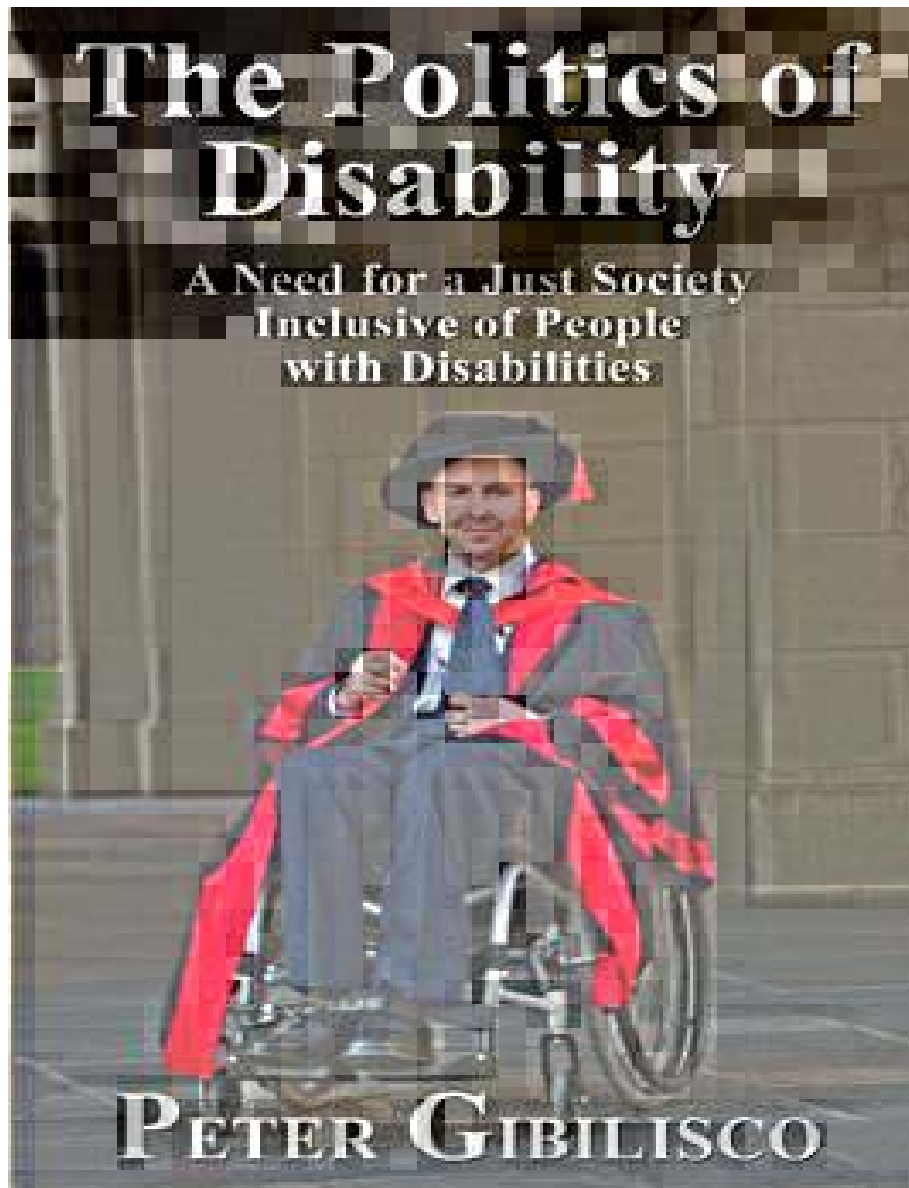
Accessible Architecture: A Visit From Pops ISBN978-0-991697-0-8 sells for \$20.

— 30 —

For additional information, contact:

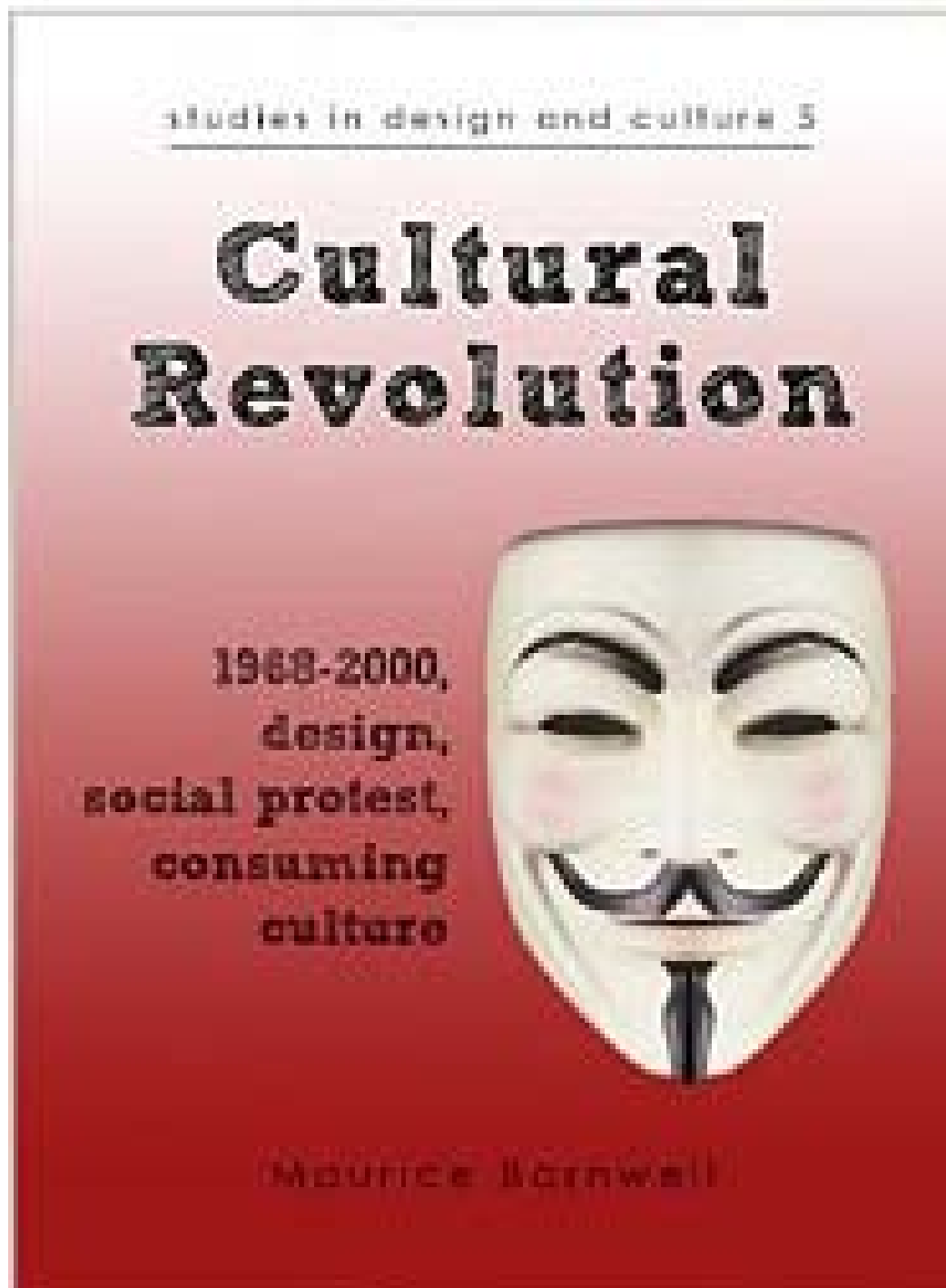
Ron Wickman
Architect
780-430-9935
E-mail: rwickman@shaw.ca

The Politics of Disabilities, Peter Gibilisco



This book will retail for a recommended price of \$19.95 USD ISBN 978-1-77143-155-2, with an ebook version also available at a recommended price of \$7.95 USD ISBN 978-1-77143-156-9. You'll be able to buy it from all the usual places - Angus & Robertson, Bookworld, Fishpond, Amazon, Kobo, iBookStore, and Google's Play Store, amongst others.

Cultural Revolution by [Maurice Barnwell](#) (Author)



Design For All – the project for everyone.

Methods, tools, applications Volume 1 – 2 (Steffan, 2012)

Design for All — the project for everyone. Methods, tools, applications.
Volume 1- 2 (Steffan, 2012)

The publication highlights the multidisciplinary and cross-disciplinary of the Design for All approach, both in terms of issues addressed and of field of application. The accessibility of places and objects is nowadays a minimum requirement: it is only the starting point to allow their use by the widest range of people possible. Through professional experience and research, the paper tackles problems, methodologies and working tools, benchmarks.

The first volume covers the main areas of research and presents some examples at urban scale; the second volume illustrates examples of architectural design, products, services, university education.

The lack of compliance of the built environment and of the products, with needs that can be very different, causes a state of handicap. The lack of ability is a handicap only if the project has not taken it into account.

With these books we intend to stimulate debate, in-depth research, specialized studies, so that Design for All can be increasingly known and applied in more and more research and professional areas.



Published in Italian in December 2012 by Maggioli Editore (Santarcangelo di Romagna RN, Italy).

http://ordini.maggioli.it/clienti/product_info.php?products_id=8832 Volume 1

http://ordini.maggioli.it/clienti/product_info.php?products_id=8833 Volume 2

The on-line English version is also available since October 2014:

<http://www.maggiolieditore.it/ebook/tecnica/design-for-all-the-project-for-everyone-first-part.html>

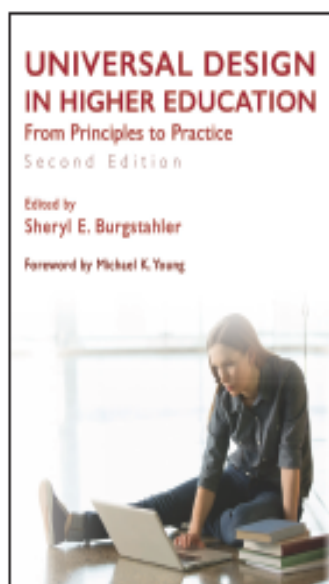
<http://www.maggiolieditore.it/ebook/tecnica/design-for-all-the-project-for-everyone-second-part.html>

"Ideas, even good ideas, flourish only when practitioners commit to sharing their experiences, perspectives and aspirations. By organizing this publication and convening a distinguished international group of contributors, Editor Isabella Tiziana Steffan helps to establish the current state-of-the-art and affirms the significant potential of Design-for-All. She also delivers fresh inspiration to an expanded audience critically important to engage if Design-for-All/Universal Design is to realize its promise in the coming years.(...)We salute Editor Steffan for her passion, focus and hard work to bring this valuable contribution to fruition." (Valerie Fletcher)

"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

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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 PROCESS AND POLICY*

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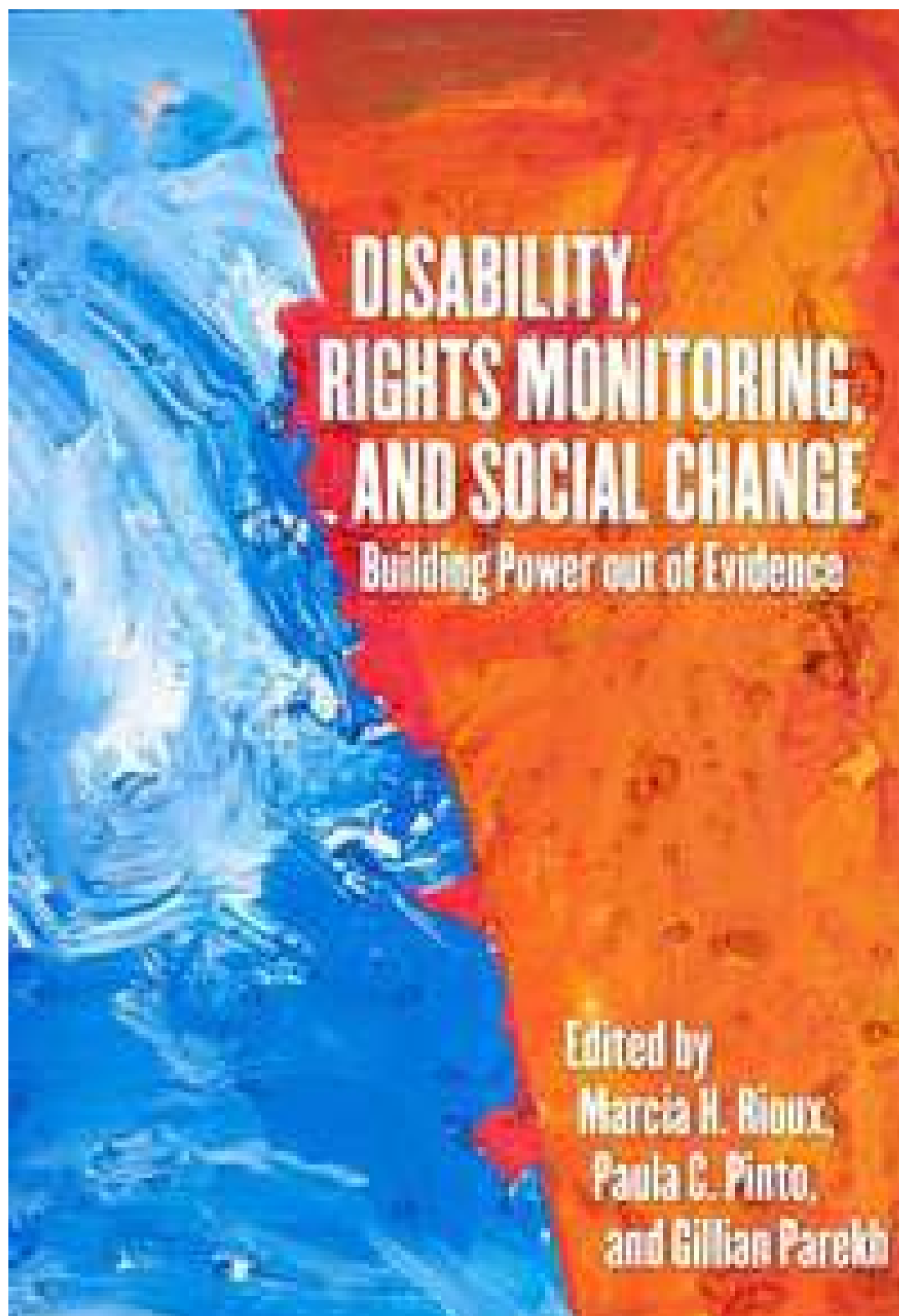
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UNIVERSAL DESIGN



Press release

"From universal design award to universal design favor

During the leading industry event, Munich Creative Business Week 2016, iF UNIVERSAL DESIGN will be presenting the favorites for 2016 to the UNIVERSAL DESIGN experts and a 100- The universal design expert favorite 2016 and universal design consumer favorite 2 awarded.

iF UNIVERSAL DESIGN, a member of the iF Industrie Forum Design e.V. family since 2011, is honoring the international UNIVERSAL DESIGN favorite for the fifth time as a partner of the bayern design GmbH. Subsidization from the Bavarian Ministry of Economic Affairs, Energy and Technology underlines the economic importance of the awards.

The competition is open to all designers, companies, universities, students and start-ups who would like to present themselves and their concepts, scenarios and products online. The competition covers the fields of Product Design, Architecture, Technology and Service Design on iF UNIVERSAL DESIGN's website. In addition, the entries will also be unveiled to a specialist audience and visitors to the Business Week alike in a jury exhibition as part of the Oskar von Miller Forum.

The eight-day jury exhibition is accompanied by a comprehensive "UNIVERSAL DESIGN EXHIBITION" which opens up further opportunities for UNIVERSAL DESIGN favorite 2016 participants to present and network. Alongside the option to conduct a live presentation of the products for the DESIGN favorite Session 2016 committees, areas of UNIVERSAL DESIGN will also be discussed in workshops, presentations and speed information events.

Active international cooperation will also play an important role in 2016 (designaust Association of Universal Design, Japan; School of Architecture Aarhus, Denmark; JAMK University of Applied Sciences, Finland; University of Applied Sciences, Munich; Department of Industrial Design at the Technische Universität München).

UNIVERSAL DESIGN sees itself increasingly as a fundamental vector and strategy for the development of products, architectures and services which, in terms of their form, operation, and use, meet the needs of as many consumers and users as possible, reduce complexity to a minimum and enable secure, fault-tolerant and sustainable innovations.

For iF UNIVERSAL DESIGN, positioning UNIVERSAL DESIGN as a pioneering social movement and reinforcing its position as an economic factor for industry and design is both an opportunity and a challenge.

Entries are open until December 31, 2015 at www.if-universaldesign.eu.

Press contact:
Thomas Bade (General Manager)
Phone: +49 (0) 511.54224 209
tb@if-universaldesign.eu



Announcing the ALSAC/St. Jude Children's Research Hospital Business and Design Ethnography Fellowship

We are pleased to announce a **new fellowship program** for prospective MA students in **applied anthropology** at the **University of Memphis** seeking to work in **customer experience and business anthropology**. The **ALSAC/St. Jude Business and Design Ethnography Fellow** will receive **core training in ethnographic methods** and apply their skills in a business environment 20 hours a week throughout the Academic Year in a research support role within the ALSAC/St. Jude's Donor Experience Management department.

In return for their work at ALSAC/St. Jude, fellows receive **full tuition reimbursement (up to \$10,000)** as well as a **\$10,000 stipend**.

Now taking applications for Spring 2016!

To apply: Submit your application for MA study to the Department of Anthropology plus (1) a separate letter of intent specifying why you are interested in gaining experience in a corporate environment like ALSAC, (2) a writing sample showcasing your research capabilities, and (3) a resume.

Questions? Contact Dr. Keri Brondo at kbrondo@memphis.edu or visit www.memphis.edu/anthropology

Department of Anthropology
studying the cultures and behaviors of people throughout time
College of Arts & Sciences

NEWS:

1.

10-step plan helps faculty achieve universal design for learning

By Tara Garacia Mathewson



Dive Brief:

- A 10-step plan for making online courses accessible to all students through the principles of universal design for learning, developed by faculty at the University of Arkansas at Little Rock, have been highlighted in a recent report from researchers at Montana State University.
- According to eCampus News, the 10 steps fit into the MSU researchers' identification of three overarching principles of effective universal design for online education: presentation, action and expression, and engagement and interaction.
- For presentation, faculty should consider display, offering simple and consistent navigation and choosing color and fonts carefully; the action and expression principle focuses on discussion board etiquette; and, for engagement and interaction, LMS tools should be accessible, as should document formats, and PowerPoints should be converted to HTML.

Dive Insight:

All schools receiving federal funding, including financial aid, must be in compliance with accessibility regulations, and the reality is that many are not.

The Center on Online Learning and Students with Disabilities recently released a report on the state of access in online courses, finding serious shortcomings in state policy and calling for more data at the school level. At the University of Montana, it took a complaint to the Office of Civil Rights to prompt a serious commitment to making change.

As more of education moves online, students with disabilities have increasing opportunities to take advantage of accessible content, which text on paper is not. But it is up to schools and individual faculty members to ensure they have that opportunity.

(Source: Education Dive)

2.

A step-by-step guide for making online classes accessible

By Meris Stansbury, Managing Editor,

Montana State University professors discuss a 10-step plan to applying Universal Design for Learning in online courses.

According to professors at Montana State University (MSU), incorporating Universal Design for Learning (UDL) in online courses not only benefits students with disabilities, but can have significant benefits for all students, ultimately increasing retention and improving learning outcomes—but how to implement?

The implementation guidelines are part of a recent report written by Dr. Cindy Ann Dell, assistant professor, Educational Theory and Practice at MSU; Thomas Dell, assistant professor, Rehabilitation and Human Services at MSU; and Dr. Terry Blackwell, professor and chairperson, Rehabilitation and Human Services at MSU; which aims to help other professors and curricular specialists in online learning implement UDL for teaching both general and diverse populations, including students with disabilities.

The authors note that while, ideally, UDL allows students with disabilities to access courses without adaptation, it also helps to improve learning—and, therefore, retention—among all students.

“The concept of universal design is as longstanding as cuts in sidewalks, which were originally mandated to allow access for wheelchairs, but which ultimately ended up with the unintended consequence of benefiting babies in strollers, people on bicycles, and children on skates,” the authors write. “The philosophy and principles of a UDL framework are similar to UD and are meant to provide pedagogical strategies for instructors to maximize learning opportunities for diverse groups of students including those with physical and/or learning disabilities.”

Knowing Where to Start

The authors note that the theoretical framework for the report includes the work of Rose and Mayer and their three overarching principles of effective UDL course design: Presentation, action and expression, and engagement and interaction.

In presentation, the course provides learners with various way of acquiring information and knowledge. In action and expression, students are provided with various routes for demonstrating what they know. And in engagement and interaction, an instructor is enabled to tap into students’ interests, challenge and motivate them to learn.

In other words, it’s not just assistive technology needed to the make an UDL online course.

“Currently, many students with disabilities utilize technology such as screen readers, close-captioned videos, seating arrangements and a test environment that minimizes distractions that contribute to their success in higher education,” note the authors. “However, Coombs notes that for online courses there should also be an accessibility to the learning infrastructure, and accessibility to the actual course content and the student needs to be well-versed in the assistive technology that is provided by the institution.”

The authors also highlight that courses using UDL should ensure that the learning goals of the course “provide an appropriate academic challenges for the college student and that the assessment is flexible enough to provide accurate, continuous information that helps

instructors revise instruction to maximize learning for diverse learners.”

(Source: eCampus News)

3.

European Commission Publishes the European Accessibility Act

BRUSSELS: The European Commission published the European Accessibility Act. EDF welcomes this long-awaited piece of legislation that has been at the centre of its Freedom of Movement campaign for over three years.

Persons with disabilities currently face barriers to free movement within the EU on an equal basis with others. The European Accessibility Act has great potential to bring a positive change. The Act, which takes the form of a Directive, will have a major influence on the accessibility of goods and services for persons with disabilities in the EU.

The publication of the proposal follows the recommendations made by the UN Committee on the Rights of Persons with Disabilities earlier in September calling on the EU to adopt the Accessibility Act as a step towards better implementation of the UN Convention on the Rights of Persons with Disabilities (UN CRPD).

EDF President, Yannis Vardakastanis, stated: “We highly appreciate that Commissioner Thyssen has delivered on her commitment to publish the Act this year. Tomorrow is the International Day of Persons with Disabilities focusing on access and empowerment. The Act can contribute to the empowerment of persons with disabilities to better enjoy the freedom of movement of persons, goods and services in the European Single Market. For many years, the Act has been a top priority for EDF and its members through our Freedom of Movement campaign. In the coming weeks and months EDF and its members will work together with the EU institutions, partner organisations and other stakeholders to make this piece of legislation meaningful for 80 million people with disabilities in Europe”.

The Commission has planned an initial consultation period of 8 weeks in which stakeholders can give their feedback and in which

EDF will participate. It will be followed by the regular legislative procedure involving the European Parliament and the Council of the European Union.

In the meantime, EDF is now working on a more detailed analysis of the text. A comprehensive position will be published soon.

PROGRAM & EVENTS:

Welcome to CII Design Excellence Awards 2015

In an ongoing pursuit to establish design as a tool for national competitiveness, CII initiated the 'CII Design Excellence Awards' in 2011. In its fifth year, we are pleased to announce that applications are now open for the CII Design Excellence Awards 2015.

Endorsed by The India Design Council, CII Design Excellence Award is a celebration of Indian Design which will present the emerging face of design in India and its newer manifestations. The award seeks to demonstrate the value of design to the Indian industry and will be a true acknowledgement of the prowess of Indian design, innovation and originality.

This Design Award is a perfect opportunity for your company to hog the limelight and gain increased appreciation for being a design-led organization.

32 AWARDS

4 CATEGORY WINNERS

28 SUB CATEGORY WINNERS

Eligibility

Design

- ▶ The entry submitted for the CII Design Excellence Award has to be designed for / designed in India and manufactured and/or marketed in India
- ▶ Submitted by a company registered in India

Period

- ▶ Design must be fully commissioned and in market or usage at the time of entry
- ▶ The design must have been realized in the calendar year of 2014 or 2015
- ▶ Prototypes cannot apply
- ▶ The entries must comply with the mandatory applicable standards for the given entry

TypographyDay 2016

Focus on 'Typography and Education'

25 - 27 February 2016 at [Srishti Institute of Art, Design and Technology](#), Bangalore

Call for Logo (deadline 31 July 2015)

Call for Papers (deadline 30 September 2015)

Call for Poster Design (deadline 31 October 2015)

<http://www.typoday.in>

Transportation connects us all.

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

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

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

Registration is now open

Learn biomimicry and how to apply it while competing for cash [prizes](#) with students from around the world.

[Register](#) your team for immediate access to the [biomimicry design resources](#) and start developing your design solution today!





The voice of blind and
partially sighted people in Europe

Interaction Awards 2015

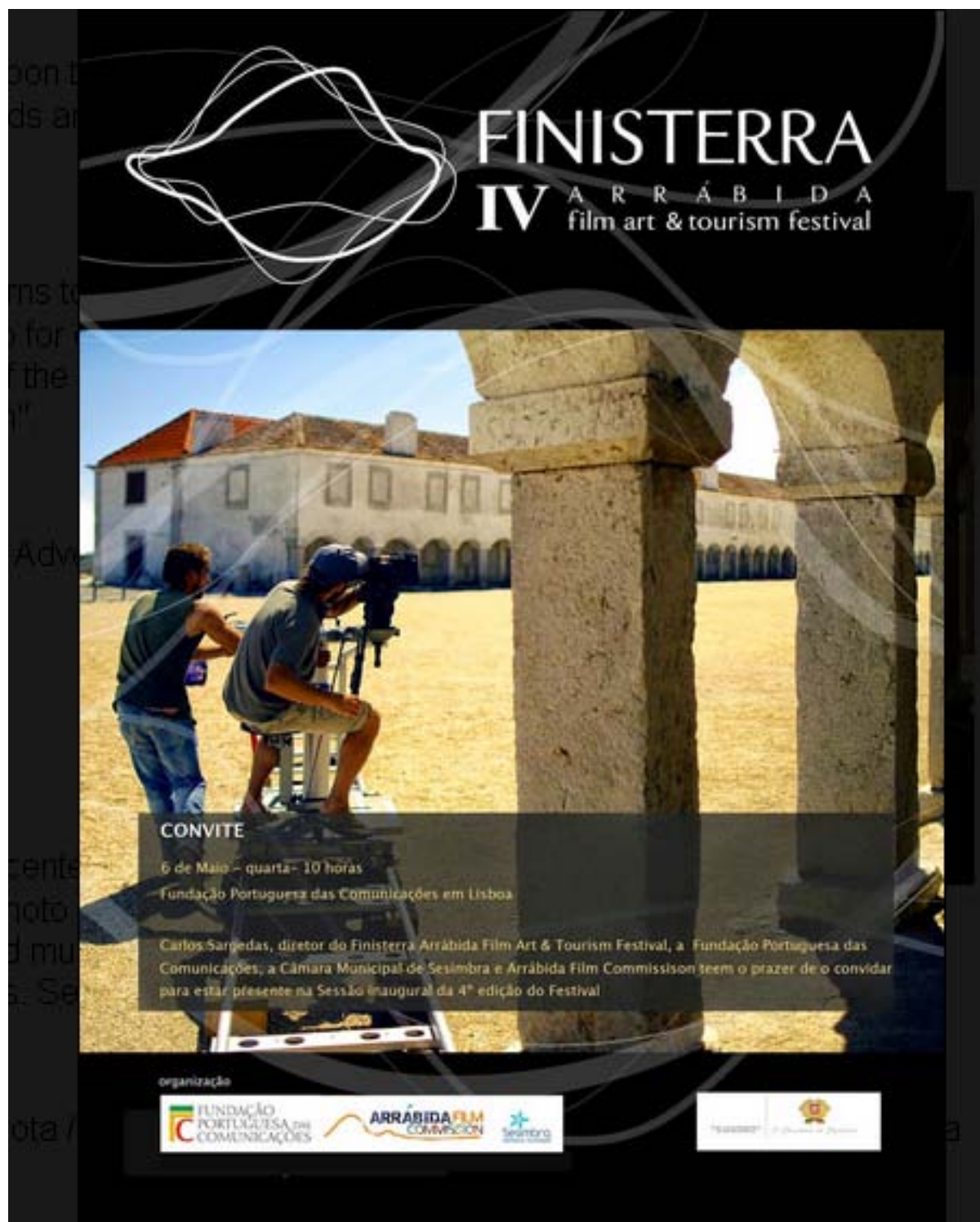
EBU, The Vision for Equality Award

The Vision for Equality Award

The EBU Vision for Equality Award is given to European organisations, institutions, policy makers, enterprises or individuals in recognition of their commitment to protect and promote the rights of blind and partially sighted people and to improve their living conditions. The Award, which consists of a certificate and a piece of art by a visually impaired artist, is presented every four years on the occasion of EBU general assemblies.

Nominations may be put forward by EBU national members and are processed by the EBU Awards Working Group.

CALL FOR NOMINATIONS FOR THE 2015 EBU "VISION FOR EQUALITY" AWARD



14th Participatory Design Conference

15 - 19 August, 2016

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AIAP WOMEN in DESIGN AWARD



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Real Progress**



DISABILITY INCLUSIVE PHOTO CONTEST

Sponsored by New Mobility Magazine
and PhotoAbility.net Stock Images

We are looking to break the mold and discover the best inclusive photos that will change the way the public, advertisers, magazine editors and business owners see disability. Your images can help eliminate social, structural and professional barriers!

Images should depict real people with disabilities of all ages in the following categories:

1. Lifestyle activities (dinner with friends, gardening, working, parenting, or enjoying a hobby)
2. Travel
3. Creative (unusual places, stylized, creative use of wheelchair parts, reflections, shadows, etc.)
4. Sports
5. Business/education
6. Portraits

The contest will run for 4 months, from September 1 to December 31, 2015. We'll announce monthly winners online and award the Grand Prize in the February 2016 issue of New Mobility.

- Monthly winners will each receive a \$100 cash prize
- Finalists and winners will be published on PhotoAbility.net (you'll receive royalties for images sold)
- Finalists and winners will be featured in a special gallery on PhotoAbility.net
- Winning images will be published in New Mobility
- Grand Prize winner will receive a \$500 cash prize and a write-up in New Mobility that includes the Grand Prize image

Photos must be taken with a camera that is at least 8 megapixels and may include iPhones and other mobile. All people featured in the images must be willing participants in the competition and sign a model release. You may enter as many photos as you wish. See all terms and conditions and register for contest and upload images at photoability.net/disability-inclusive-photo-contest.html





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DESIGN EXPERIENCE

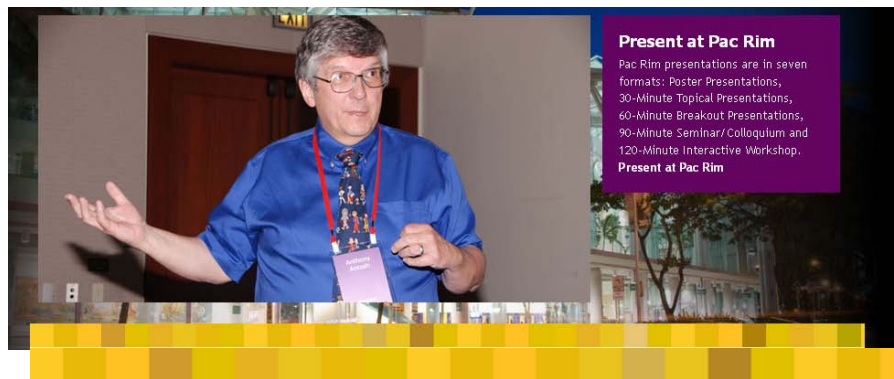
DESIGN EXPERIENCE is an initiative conceived by designers, made possible through designers and directed to designers.

We organize a **one-week intense seminar in Barcelona** where we explore the main concepts of Office Management, Project Management, Teamwork, Customer and Space Psychology, Creative Process, Sustainable and Ethic Design.

Important Barcelona designers will open the doors of their offices for us, will show us their construction sites and will tell us about the way they work.

We organize visits and round trips in the most important factories, showrooms, retails, places and sites in the area of Barcelona.

We discuss in a design environment about the most advanced topic about the design process



Present at Pac Rim

Pac Rim presentations are in seven formats: Poster Presentations, 30-Minute Topical Presentations, 60-Minute Breakout Presentations, 90-Minute Seminar/Colloquium and 120-Minute Interactive Workshop.

Present at Pac Rim

Pacific Rim International Conference on Disability and Diversity

The Pacific Rim International Conference, considered one of the most 'diverse gatherings' in the world, encourages and respects voices from "diverse" perspective across numerous areas, including: voices from persons representing all disability areas; experiences of family members and supporters across all disability and diversity areas; responsiveness to diverse cultural and language differences; evidence of researchers and academics studying diversity and disability; stories of persons providing powerful lessons; examples of program providers, and; action plans to meet human and social needs in a globalized world.

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Joseph Binder Award 2016

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2.

Cogwheel Studios™- Bengaluru, is looking out for an "Experienced" Graphic Design Associate to join their core multi disciplinary design team. Candidates with professional training from reputed school of design would be plus. An ideal role of a promising Design Associate at Cogwheel Studios™ will have;

- Ability to understand, research, strategize, design, develop and transform new project briefs into tangible and successful results that raises the bar of design standards at every intervention,
- Ability to work under pressure "at times" and multi task effectively to meet immediate and stringent project time frames, without compromising the quality of the final design deliverable,
- Ability to independently handle projects and vendors, but "at times" also transform into a Design Ninja to pool along with other like minded designers upon project demand and work as a team,
- A strong inclination towards design process would be great to achieve successful results but also "at times" with experience to showcase quirky and result oriented solutions for certain projects would be great,
- Ability to contribute towards the growth and success of Cogwheel Studios™ by demonstrating effective "administrative" and "management" skills,
- Ability to travel, meet and handle clients,
- Most importantly, constant inquisitiveness to learn and evolve to be a better designer!

Interested folks, feel free to mail your portfolio (not more than 5 MB or a link to the same) and resume to [info\(at\)cwspost\(dot\)com](mailto:info(at)cwspost(dot)com)



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